

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

1. In coins, to the first half of this period (*before* the end of the Peloponnesian war) belong,—besides those of Athens which maintained their primitive impress even in the best age (see Diog. Laert. vii, 1, 19.)—many of Corinth, of Argos with the wolf, also those of Sicyon or Secyon (Ann. d. Inst. ii. p. 336) with the sharply drawn chimera; in Sicily the coins of Selinus with the river gods Selinus and Hypsas (between Ol. 80 and 94), those of Naxos with the noble head of the bearded Dionysus, and the saucy form of the old Satyr, also the fine Agrigentine coins with the two eagles on the hare (before Ol. 93, 3).—The fine silver pieces of Pheneus and Stymphalus were probably struck *after* the Peloponnesian war, when Arcadia was enriched and polished by the school of Polyclitus; then about the 104th Ol. the coins of the Arcadian league with the head of Zeus and Pan; from that time begin the coins of Megalopolis and Messene which were generally inferior. About Ol. 100, when Olynthus presided over the Chalcidian confederation, the Chalcidian silver money with the head of Apollo and the cithern, was current there (See Cadalvène Recueil, pl. 1, 28); the splendid coins of Opus are worthy of the best period, as well as many of Thessaly, Lesbos, Cos, and Crete. To those of Philip are related those of Philippi, but of remarkably hard design. In Italy many coins of Tarentum, Heracleia, Thurii, Velia, and Metapontum belong to this period; and in like manner the costly master-pieces of Sicilian engravers (comp. §. 317), the great Syracusan pentekontalires at the head (Etrusker i. s. 327. Ann. d. Inst. ii. p. 81), are to be ascribed to one age, that of the two Dionysii (Payne Knight, Archæol. Brit. xix. p. 369), in which also the towns of Sicily dependent on Carthage participated in the same zeal for art. But when Timoleon restored (Ol. 109, 2) the colonial connexion of Syracuse with Corinth, it is probable that the great amount of money in Sicily was struck, with less attention to beauty, with the head of Pallas and Pegasus, which were also in use in the other colonies of Corinth at that time (with other initial letters instead of the Corinthian Koppa), R. Rochette, Ann. d. Inst. i. p. 311 sqq. Coins of the Campanians in Sicily by the Duc de Luynes, Annali d. Inst. i. p. 150. Engravings of Greek coins available for the history of art in Landon's Numismatique du Voy. du J. Anacharsis, 2 vol. 1818, in the more recent works of T. Combe, Mionnet, Millingen, R. Rochette, Cadalvène, Cousinery, &c. Very fine ones in the Specimens of ancient coins of Magna Grecia and Sicily, sel. from the cabinet of the Lord Northwick, drawn by del Frate and engr. by H. Moses; the text by G. H. Nöhden. 1824. 25. D. A. K. Tf. 41, 42. [Duc de Luynes. Choix de méd. Grecques 1840. fo. 17 Tf. Prokesch Collection in Gerhard's Arch. Zeit. Tf. 21. 22. 32. 41. 43. Akermann, Ancient Coins of Cities and Princes. L. 1844—46. P. 1—6. 8vo.]

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

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

4. PAINTING.

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

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

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

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

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

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

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

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

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

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

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

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

136. But Apollodorus of Athens, the sciagrapher, was the 1 first who directed a deeper study to the gradations of light and shade, and by these essential requisites he constituted an epoch. His art was doubtless built on the perspective scene- 2 painting of Agatharchus (§. 107. Rem. 3), and its immediate aim was to deceive the eyes of the spectator by the semblance of reality; but this involved a sacrifice in regard to careful drawing (hence many unfavourable criticisms by the ancients on sciagraphy altogether); however, it was at all events a necessary preliminary step for the higher development of art.

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

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

137. Now began with Zeuxis the *second* age of improved 1 painting, in which art arrived at illusion of the senses and external charm. The novelty of these achievements seduced 2 the artists themselves into a degree of presumption unheard

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1 140. Aristides of Thebes rendered himself conspicuous on
 2 *the third stage* by his representations of passion, and affecting
 3 subjects; Pausias by figures of children, and animal and flower
 4 pieces, and with him began the painting of lacunaria; Euphranor was distinguished in heroes (Theseus) and gods; Melan-

thius, one of the most thinking artists of the school of Sicyon, occupied, in the opinion of Apelles, the first rank in regard to disposition ; Nicias, of the newer Attic school, painted 5 chiefly great historical pictures, naval engagements, and equestrian battles, in which he attained high excellence.

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

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

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

141. Before all, however, ranks the great Apelles, who 1 united the advantages of his native Ionia—grace, sensual charms, and rich colouring—with the scientific severity of the Sicyonian school. To his richly endowed mind was imparted 2 *charis*, a quality which he himself avowed as peculiarly his, and which serves to unite all the other gifts and faculties which the painter requires ; perhaps in none of his pictures was 3 it exhibited in such perfection as in his famous Anadyomene. But heroic subjects were likewise adapted to his genius, espe- 4 cially grandly conceived portraits, such as the numerous likenesses of Alexander, his father and his generals. He not only represented Alexander with the thunderbolt in his hand (as *κεραυνοφόρος*), but he even attempted, as the master in light and 5 shade, to paint thunder-storms (*βροντή, ἀστραπή, κεραυνοβολία*), probably at the same time as natural scenes and mythological personifications.

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

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

4. On the standing out of Alexander's arm with the thunderbolt, Plin. xxxv, 36, 15. In like manner Nicias is praised for painting so *ut eminent e tabulis picturæ*, and Euphranor for the *ἐξέχον*. [Fr. Lindemann De imagine Al. M. ab Ap. picta Lips. 1820. 8vo.]

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

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

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

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

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

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

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

(2.) Athena receiving the child Erichthonius from the Earth, in presence of Hephæstus, vase from Volci, M. I. d. Inst. 10. Ann. i. p. 292. Achilles and Hector hastening to combat; the former held back by Phoenix, the latter by Priam, vase of Volci. (The figures of the heroes still very antique.) M. I. d. Inst. 35, 36. comp. Ann. iii. p. 380. iv. 84. Tityus subdued by Apollo, vase of Volci (the drawing of the muscles here also in an older style). M. I. d. Inst. 23. comp. Ann. ii. p. 225. Apollo, after his voyage in the shape of a dolphin, striking the cithern on a tripod encompassed with the wings of swans, vase of Volci. M. I. d. Inst. 46. Ann. iv. p. 333. Micali, Mon. 94.

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

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

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

FOURTH PERIOD.

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

FROM ALEXANDER TO THE DESTRUCTION OF CORINTH.

1. EVENTS AND CHARACTER OF THE PERIOD.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2. ARCHITECTONICS.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3. THE PLASTIC ART.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

lonius, son of Nestor (§. 411, 3), who chiefly adhered to the models of Lysippus. The reliefs on the monument of Cyrrhes-⁵tes (§. 153), however excellent they may be in the plastic embodiment of the eight principal winds represented in them (§. 401), betray in the execution a much ruder style of technical treatment than can be ascribed to these revivers of the formative art.

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

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

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

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

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

THE ART OF ENGRAVING STONES AND DIES.

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

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

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

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

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

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

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

4. PAINTING.

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

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

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

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

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

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

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

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

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

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

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

PILLAGE AND DEVASTATION IN GREECE.

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

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

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

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

165. The Roman generals plundered at first with a cer-¹tain moderation, as Marcellus at Syracuse and Fabius Maximus at Tarentum, merely with the design of adorning their triumphs and the public buildings. In particular the tri-²umphs over Philip, Antiochus, the Ætoli-ans, the Gauls of Asia, Perseus, Pseudophilip, above all the conquest of Corinth, and afterwards the victories over Mithridates and Cleopatra filled the Roman porticos and temples with works of art of the most various kinds. The Romans became lovers of art from³ the time of the Achaian war; the generals now pillaged for themselves; at the same time the struggle for military sway, as in the case of Sylla, necessitated the melting of valuable objects. Even sacrilege, strictly so-called, which at an earlier⁴ period the college of high priests was appointed to prevent, was less and less abstained from; the plunderers passed from the offerings to the religious images. The governors of pro-⁵vinces (Verres is one of many), and after them the Cesars, completed the work of the conquering generals; and an approximate calculation of the plundered statues and images soon runs up to a hundred thousand.

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

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

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

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

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

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

EPISODE.

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

1. ORIGINAL GREEK RACE.

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

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

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

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

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

2. THE ETRUSCANS.

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

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

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

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

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

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

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

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

169. The Tuscan temple-architecture was an offshoot from 1 the Doric, not however without considerable deviations. The columns, provided with bases, were more slender (14 moduli according to Vitruvius) and stood further apart (*arcæostylum*), as they only carried a wooden entablature, with the ends of the beams jutting out (*mutuli*) over the architrave, far-projecting cornice (*grunda*) and lofty pediment. The plan of the 2 temple received modifications in reference to the consecrated enclosure for the observation of auspices,—the augural templum; the basement became more like a square, the cella or several cellæ were carried to the back (*postica*), ranges of columns filled the anterior half (*antica*), so that the principal door fell exactly to the middle of the building. The Capito- 3 line temple with three cellæ was built according to this rule by the Tarquinian princes. Although elegant and rich in the execution, this style of architecture never attained the solemnity and majesty of the Doric, but had always something flat and heavy. No remains of it now exist; the Etruscan 4 cinerary urns betray in the architectonic enrichments a corrupted Greek taste of later times.

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

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

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

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

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

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

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

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

3. [Fr. Orioli dei sepolcrali edifizii dell' Etr. media e in generale dell' archit. Tuscanica, Poligrafia Fiesol. 1826, 4to.] Walled sepulchral chambers, for example at Cortona (the so-called Grotto of Pythagoras), sometimes also vaulted, Gori, M. Etrusc. iii. cl. 2. tb. 1. 2. p. 74. Inghirami iv. tv. 11. Tombs near Cervetri (Cære), M. d. Inst. ii. 19. Ann. vii. p. 177. Comp. Hall. A. L. Z. 1834. Int. Bl. No. 38. 1836. Int. Bl. No. 6. Tombs at Cære with pointed vault, ibid. 1836. No. (30) Bull. 1836. p. 56. [Heideloff über die Spitzbogen der alten 1843. 4to. comp. Edin. Rev. clvi. p. 449. P. E. Visconti Mon. Sepolc. di Ceri R. 1836. fol. Canina Descr. di Cere ant. R. 1838. fol. comp. Bull. 1838. p. 169. Kunstbl. 1839. No. 40. The large and particularly rich tomb, Mus. Gregor. ii. tv. 107. Tombs of Cære and Monterone, Micali M. I. 1844. tv. 55—57. p. 355]. A tomb at Perugia, published by Speroni, Bull. 1834. p. 191. Vermiglioli il sep. de' Volumni Scop. in Perugia nel 1840. Perugia 1840. 4to. very valuable. Cavedoni osserv. supra un Sepolcreto Etrusco nella collina Modenese; Mod. 1842. 8vo. comp. Bull. 1841. p. 75. Sepulchral monuments at Sovana, M. d. I. iii, 55—57. Ann. xv. p. 223. 233. comp. Bull. 1843. p. 155.] Monuments of a conic form near Volaterræ similar to the *nur-hags*. Inghir. Ann. d. Inst. iv. p. 20. tv. A. Conic pointed columns on a cubic substruction in the so-called tomb of the Horatii near Albano. Bartoli, Sepolcri Ant. tv. 2. Inghir. vi. tv. f 6, and on Etruscan urns (at the *decursio funebris* R. Rochette M. I. i. pl. 21, 2. On the tomb of Porsena, Plin. xxxvi, 19, 4; early treatises by Cortenovis, Tramontani, Orsini, more recent by Qu. de Quincy, Mon. Restitués i. p. 125, the Duc. de Luynes, Ann. d. Inst. i. p. 304 (M. I. tv. 13), Letronne, ibid. p. 386. [E. Braun Il laberinto di Porsenna comparato coi sep. di Poggio-Gojella ultimamente dissotterati nel agro Clusino R. 1840. fol. Comp. Bull. 1840. p. 147. 1841. p. 6.]

171. Among the branches of the formative art, working 1 in *fictilia* especially flourished in Etruria. Vases of clay were 2 made in Etruscan cities in very different styles, sometimes more after the Greek model, and sometimes in native manners deviating from that standard. In the latter the love for plastic ornaments is everywhere observable. In like manner 3

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

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

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

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

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

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

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

173. Moreover, the work of the toreutes (*ciseleur, graveur, 1 orfèvre*) was especially prized in Etruria, nay Tyrrhenian bowls of embossed gold, and all sorts of bronze works, such as candelabra, were in demand at Athens itself, even at the time when art was at its highest point of cultivation; in like manner silver cups, thrones of ivory and precious metal, as the curule chairs, facings of brass, silver and gold for state-chariots (*currus triumphales, thensæ*), and richly decorated ar-

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

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

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

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

3. The so-called pateræ, as mystic mirrors, are treated off in greatest detail by Inghir. ii. p. 7 sqq. R. Rochette, M. I. p. 187; however, the use of mirrors in the mysteries of the Etruscans has not yet been pointed out; the author holds them to be mirrors (χαλκᾶ ἑσοπτρα) which were put into the grave with the dead among other utensils and treasures of life (κτερίσματα). Gött. G. A. 1828. s. 870. 1830. s. 953. [No one any longer doubts that they were mirrors, neither will the distinction into domestic and mystical hold good. Only Micali defended the pateræ and adheres to them even in his last work, as Thiersch did in the Jahresberichte der k. Berl. Akad. of 1829–31. vii. s. 53 f. Lanzi, L. Vescovali and Inghirami recognised them as mirrors, and such are often found painted on vases, for example, with judgments of Paris and in wall paintings (Pitt. d'Ercol. iii, 26). Zahn New Series ii, 10.] There are also extant mirror-covers in a similar style. (λοφείον στρογγύλον Aristoph. Nub. 751. λύφιον Hesych.) The figures on the reverse are mostly but outlines, seldom in relief, generally in a later, sometimes effeminate, sometimes exaggerated style; the subjects mythological, and in great part erotic; but also often treated merely as an indifferent ornament. Many in Lanzi, Saggio ii. p. 191. tv. 6 sqq. Bianconi, De Pateris Antiquis. Bon. 1814. There are some of the Borgia and Townley pateræ engraved on separate leaves. Inghir. ii. Pl. i. and ii. Micali, tv. 36, 47, 49, 50. The finest specimen [of pure Greek art] is the mirror found at Volci, in the possession of Gerhard, where, in a design full of soul and grace, Dionysus, in the presence of the Pythian Apollo, embraces Semele, who had been brought up from the infernal world. See Gerhard, Dionysus and Semele. B. 1833. On others, see §. 351, 3. 367, 3. 371, 2. 384, 2. 396, 2. 410, 4. 413, 2. 414, 2. 4. 415, 1. 430, 1. and elsewhere. The Palæstrian cista from San Luca now in the Mus. Gregor. i, 37. [Gerhard Etr. Spiegel 1. 2. Th. Götterbilder 2. Th. Heroenbilder 1843. 1845. 4to. 240 Taf. E. Braun Tages u. des Hercules u. der Minerva heilige Hochzeit. München 1830. fol. comp. Rhein. Mus. i. s. 98. Mus. Gregor. i. tv. 22—36.]

These mirrors are sometimes found in the sepulchres with other articles of dress and the bath (as, according to Pliny xxxvi, 27, specula et strigiles were placed in the graves), in little round boxes of embossed bronze, which are now also called *cistæ mysticæ*. See especially Lami, Sopra le ciste mistiche, and Inghir. ii. p. 47. tv. 3. [Plautus Mostell i, 3, 91. cum ornamentis arcula.] On the lids of these stand figures as handles; claws of animals form the feet; engraved designs decorate vessel and lid. Most of them come from Præneste, where they seem to have been preserved in the temple of Fortune as consecrated gifts from women. The best known are: 1. That adorned with beautiful and interesting representations from the mythus of the Argonauts (The landing in Bithynia, Amycus and Polydeuces), with the inscription, *Novios Plautios med Romai fecid, Dindia Macolnia filea dedit*; from which we must assign the work to about the year 500 *a. u.* M. Kircheriani Aerea i. The Mag-

nulii, Plautii are Prænestines, Grotefend A. L. Z. 1834. No. 34. [but the Novios who executed the work at Rome was an Oscan from Capua; comp. Mommsen Oskische Studien, S. 72. A drawing in Gerhard's Spiegel i, 2. Father Marchi will publish one worthy of the great artist. Another work on this incomparable cista by Emil Braun with most excellent designs will appear in Leipzig, and the designs of Bourpis, a legacy from Brøndsted, have already appeared at Copenhagen, engraved at Paris by de Cogny. Comp. Heyne Ant. Aufs. i. 48. M. PioCl. i. p. 81. The Rom. Coll. possesses two other works of Oscan artists, a Jupiter with C. POMPONIO QVIRINA (the tribus) FECID and a beautiful Medusa with C. OPIOS FECID. Pupidiis Stenisis was an Oscan vase painter, Bull. 1846. p. 98. Oscan goblets in the Mus. at Berlin, No. 1613-18 of the vase collection.] 2. The one found in 1826, in which *cista*, lid and mirror are ornamented with the mythi of Achilles, in R. Rochette, M. I. pl. 20. p. 90. Stackelberg, Kunstbl. 1827. St. 32. 33. [47. Gal. Omer. 167.] 3. The one found in 1786, in the British Museum, with the sacrifice of Polyxena, and at the same time of Astyanax, in R. Rochette, pl. 58. In opposition to this, Welcker in the Rhein. Mus. iii, 605. [Gerhard Etr. Spiegel. Tf. 15. 16 as a dead offering of Achilles for Patrocles.] On the Brøndsted and nine other *cistæ* which have become known, Gerhard, Hyperb. Röm. Studien, s. 90. R. Rochette, p. 331. A *cista* with *patera* found at Palestrina in 1794 described by Uhden. See Gerhard Archæol. Intell. Bl. 1836. s. 35. Brøndsted de *cista aerea Prænestina* Havn. 1834. A mirror in it with Aurora. [The fifth was found at Præneste in 1817, Mem. Sulle belle arti R. 1817. Apr. p. 65. Fr. Peter in the Ann. d. Acad. di Lucca, Kunstbl. 1818. No. 2. *Cistæ* of this kind were found also at Vulci, and one at Baseggio in Rome. The fine *cista* from the Academy of S. Lucas is now in the Mus. Gregor. i, 37.]

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- 1 174. There was less attention paid in Etruria to carving
 2 in wood (clay images supplied the want of the Grecian ξόανα)
 3 and to sculpture in stone; only a few stone figures show by
 their careful and severe treatment that they come down from
 the flourishing era of Etrurian art; the usually painted, some-
 times gilded bas- and haut-reliefs of the cinerary urns,—which
 sprang out of abridged stone-coffins,—belong, with few excep-
 tions, to a handicraft-like style of technical treatment charac-
 teristic of later times, probably in great part to the period of
 Roman ascendancy.

1. Plin. xiv, 2. xxxvi. 99. [? xxxiv, 16. xxxv, 45.] Vitruv. ii, 7. The marble of Luna not yet employed in sculpture. See Quintino, Mem. della R. Acc. di Torino. T. xxvii. p. 211 sq.

2. So the reliefs on cippi and bases of columns in Gori, M. Etr. i. tb. 160. iii. cl. 4. tb. 18. 20. 21, in Inghir. vi. tv. A. (Mi Afiles Tites, &c.) c. D. E. 1. p. 5. z a. Micali, tv. 51, 1. 2. 52-56 (Reliefs dug up at Clusium and in the neighbourhood, which mostly represent funeral ceremonies, and have a simple antique character; comp. Dorow, Voy. Archéol. pl. 10, 3. 12, 2. [Micali, M. Ined. 1844. tv. 22. a four-cornered pedestal with death-bed, funeral procession, banquet and games from the neigh-

bourhood of Chiusi, now in Berlin; similar tv. 23—26. Sepulchral reliefs, tav. 48. 49, Gorgon masks, 50. 51.] Rudely executed and obscene reliefs on a wall of rock at Corneto, Journ. des Sav. 1829. Mars. To this class belong the antique figures of animals, sphinxes and men hewn out of a sort of peperino which are found on the Cocumella and the entrances of the sepulchres of Volci, M. I. d. Inst. tv. 41, 9. 12. Micali, tv. 57, 7.

3. The urns were of alabaster (Volaterræ), calcareous tufa, travertine, and very often of terracotta (Clusium). The subjects: 1. From the Greek, chiefly the tragic mythology, with frequent reference to death and the infernal world; moreover Etruscan figures of Mania, Mantus (Charun) with the hammer, the furies. Ambrosch de Charonte Etr. Vratisl. 1837. 4to. E. Braun Ann. ix. p. 253. [Charon XAPV, on an Etruscan vase together with the death of Ajax, and with Penthesilea, Mon. del I. ii, 9. Ann. vi. p. 274. On an amphora with Alcestis Charon with his hammer beside another death-demon with a serpent. But on an earthen cista Charon appears with hammer and the oar, which was denied by Ambrosch; the entrance for the dead enwreathed with skulls of animals. Charon's hammer, Archäol. Zeit. 1846. s. 350.] 2. Scenes of splendour from life: triumphal processions, pomps, banquets. 3. Representations of death and the life to come: leave-takings; death-scenes; journeys on horseback, on sea-monsters. 4. Fantastic figures and mere decorations. The composition mostly skilful, the execution rude. The same groups are repeated with different signification. The reclining figures above (*accumbentes*) are often portraits, hence the disproportioned size of the heads. The Bacchian worship was already banished from Italy at the time of these works; only one older sarcophagus from Tarquinii (Micali, tv. 59, 1) has the figure of a priest of Bacchus on the lid. The inscriptions mostly contain merely the names of the deceased, in a later character. (The Etruscan language and character perished after Augustus, and before Julian.) Uhden, Abhandl. der Akad. von Berlin vom J. 1816. s. 25. 1818. s. 1. 1827. s. 201. 1828. s. 233. 1829. s. 67. Inghir. i. and vi. v 2. Micali, tv. 59. 60. 104—112. Several published by Zoëga (Bassir. i. tv. 38—40, R. Rochette, Clarac and others. Individual examples, §. 397. 412, 2. 416, 2. 431. and elsewhere. [Urn from Cere, Bomarzo and other places partly of clay, Mus. Gregor. i. tv. 92—97. Those of a tomb at Perugia, with inscriptions, Bull. 1845. p. 106.]

175. The Etruscans, who took pains to adorn the body in 1 every way, and were therefore very fond of rings, practised engraving on precious stones at an early period; several scar- 2 abæi of the oldest style, judging from the characters inscribed on them and the places where they were found, are decidedly Etruscan. The steps by which the art advanced, have been 3 stated above (§. 97); on the highest which the Etruscans attained there is combined an admirable delicacy of execution with a predilection for violent postures and overcharged display of the muscles, whereby even the choice of the subjects was mostly determined. Circular plates of gold also, with en- 4

graved or even impressed figures of an arabesque description, have been found in the most recent excavations, by which altogether the richness of the Etruscans in articles of decoration which was made known to us by the ancients, has received a remarkable confirmation.

2. For the Etruscan origin Vermiglioli, *Lezioni di Archeol.* i. p. 202. *Etrusker* ii. s. 257. comp. also R. Rochette's *Cours*, p. 138. [Scarabæus with Greek inscr. found in Ægina and also in Greece, Finlay in the *Bull.* 1840. p. 140. Since then many have come to light there.] To the earlier known chefs-d'œuvre—the gem with the five heroes against Thebes (found at Perugia), Theseus in the infernal world, Tydeus ἀποζυόμενος, Peleus squeezing the water from his hair (Winckelm. *M.* I. ii. n. 101. 105. 106. 107. 125. *Werke* vii. tf. 2. 3. a similar figure, Micali, *tv.* 116, 13.), are now added Hercules slaying Cynus (*Impronti d. Inst.* i, 22. Micali, *tv.* 116, 1), Hercules sorrowfully musing (Micali, *tv.* 116, 5), Hercules opening the cask of Pholus (Micali, *tv.* 116, 7), and others, found particularly at Volci and Clusium. [The so-called Etruscan gem-border.]

4. There are various of these engravings on gold-rings given in the *Impronti d. Inst.* I. 57—62, III, 58—62, very Phœnician, and in Micali, *tv.* 46, 19—23; in all there is exhibited a striving at monstrous combinations, which took advantage especially of Babylonio-Phœnician works of the kind. There is in Micali, *tv.* 45. 46, a collection of gold buckles (one very large put together in a rude taste, and adorned with engraved combatants, lions, birds ill-proportioned in design) and clasps (which are sometimes very finely decorated with sphinxes and lions), necklaces, and pendants (among them Egyptian Phthas-idols of enamelled terracotta, in Etruscan chasing), diadems, chains, rings, and other articles of decoration. Comp. Gerhard, *Hyperbor. Röm. Studien*, s. 240. A neck ornament, *Mon. d. Inst.* ii, 7. *Annali* vi. p. 243. Discoveries at Cære, *Bull.* 1836. p. 60. 1839. p. 19. 72 (this last similar to Micali, 45, 3). [The different crowns and garlands, sacerdotal breast-plates, the necklaces and bracelets, rings and clasps, and so forth of the new papal collection, *Mus. Gregor.* i. *tv.* 67—91. *Grifi Mon. di Cere*, *tv.* 1. 2. P. Secchi *Tesoretto di Etr. arredi in oro del Cav. Campana*, *Bull.* 1846. p. 3. The Campana collection is rich in the most curious articles, which are not confined to the Etruscan, and which display a skill and delicacy of workmanship now unattainable, although it is inferior to the *Mus. Gregor.* in numbers. The bracelet mostly as an Italic national ornament according to K. F. Hermann *Gött. Gel. Anz.* 1843. s. 1158. 1844. s. 504. *Schiassi sopra una armilla d'oro del M. di Bologna.* *Bol.* 1815. 8vo.]

1 176. In coins the Etruscans had at first their native system
—cast pieces of copper, perhaps originally four-cornered, which
2 represented the pound with its parts. The types are some-
times very rude; they show, however, an acquaintance with
Greek coin-figures of Ægina, Corinth, and other places (tor-
toises, Pegasus, shells, and the like); many of them have even
3 a noble Greek style. Etruria came nearer to Greece in her
silver and gold coins, but such were struck only by a few
cities.

1. There is *Æs grave* of Volaterræ, Camars, Telamon, Tuder, Vetto-
na and Iguvium, Pisaurum and Hadria (in Picenum), Rome (since Ser-
vius) and many unknown places. The *as*, originally equal to the *libra*
(λίτρα), is denoted by I or L, the decussis by X, the semissis by C, the
uncia by O (globulus). Continual reductions on account of the rising
price of copper (originally the *libra* = *obolus*, 268 : 1), hence the age of
asses can be nearly determined by the weight. From 200 (Servius)
to 487 *a. u. c.* the *as* sinks from 12 to 2 uncia. The four-cornered pieces
with an ox are votive coins according to Passeri.—Passeri, *Paralipomena*
in Dempst. p. 147. Eckhel, *D. N.* i, i. p. 89 sq. Lanzi, *Saggio T.* ii.
Niebuhr, *R. H.* i. p. 458 sqq. *Etrusker i.* s. 304—342. Copies especially in
Dempster, Guarnacci, Arigoni, Zelada; brimstone impressions by Mion-
net. [Jos. Marchi and P. Tessieri *L'æs grave del M. Kircheriano ovvero*
le monete primitive de' popoli dell' Italia media. Rom. 1839. 4to. Pl. obl.
fol. Millingen opposed with soundest criticism *Considér. sur la numism.*
de l'ancienne Italie. Florence 1841. *Supplément Flor.* 1844. Gennarelli
La moneta primitiva e i mon. dell' Italia ant. R. 1845. 4to. Lepsius
ueber die Tyrrhen. Pelasger in Etrurien u. ueber die Verbreitung des Ita-
lischen Münzsystems von Etrurien aus. Leipz. 1842.]

2. Many of Tuder for example, with wolf and cithara, are in a good
Greek style. The Janus of Volaterræ and Rome is for the most part
rudely designed, without a Greek model.

3. Silver coins of Populonia (Pupluna x. xx.) similar to those of Ca-
mars, perhaps chiefly from the fifth century of Rome. Gold of Populo-
nia and Volsinii (Felsune). At Rome the Denarii (1-84th of a pound)
begin *a. u.* 483.

177. Etruscan painting, in like manner, is only a branch 1
of the Greek; mural painting, however, seems to have been
practised here sooner than we hear of it in Greece. Numer- 2
ous sepulchral chambers, especially at Tarquinii, are painted
with figures in variegated colours which, without much striv-
ing at truth to nature, rather having a harmonic effect for
their aim, are laid almost pure and unmixed on the stucco
with which the walls of these grottoes are coated over. The 3
style of drawing passes from a severity and care which show an
affinity to early Greek works, into the hasty and caricature-like
manners which prevailed in the later art of the Etruscans.
According to Pliny, wall-paintings of distinguished beauty were
also executed in Italy (Cære, Lanuvium, Ardea), but of course
not until after the times of Zeuxis and Apelles. Greek vase- 4
painting became earlier known to the Etruscans (§. 75); how-
ever that people must have found it more advantageous in
general to make use of Greek manufactures, whether these
were introduced by commerce through Tarquinii, Adria, and
other towns where art was cultivated, or whether they were
made by Greek artists in the country (comp. §. 99, 2. 257).
Only the comparatively few vases, inferior in artistic value, 5

which are inscribed with Etruscan characters, can afford a sure criterion by which to distinguish Etruscan and Greek productions.

2. 3. The Etruscan sepulchral paintings fall into two classes. 1. The earlier ones, approaching nearer to the Greek style, also adhere in the subjects to Greek customs and ideas. To this class belong a. the grotto del fondo Querciola (discovered in 1831), of remarkably pure and simple design; banquets of the dead; a procession to the tomb which is filled with vases placed over one another. *M. I. d. Inst. tv. 33.* b. The grotto del fondo Marzi (1830); the style of drawing Etruscan exaggerated, banquets and dances of the dead in vine-arbours and gardens, as in Pindar, after Orphean sources. *M. I. d. Inst. tv. 32.* c. d. e. The three sepulchres opened in 1827, and delineated by Baron v. Stackelberg and Kestner, previously made known [the engravings have been lying for years with Cotta] by Micali, *tv. 67. 68.* The inscriptions, *Bullet. d. Inst. 1833. fol. 4.* Banquets (of the deceased or those performing the obsequies), procession to the tomb, gymnastic games, chariot races with spectators on platforms. The least carefully painted grotto is remarkable for the Etruscan proper names over the figures of those celebrating the festival of the dead. *Comp. R. Rochette, Journ. des Savans 1828. p. 3. 80. Kestner, Ann. d. Inst. i. p. 101. Stackelberg in Jahn's Jahrb. i. s. 220.* [Hypogæi or sep. caverns of Tarquinii by Rev. C. Byres, edited by Frank Howard, L. 1842. fol. *Mus. Chiusin. ii. tv. 181—185.* The pictures of the Tarquinian grottoes also in the *Mus. Gregor. i. tv. 99—104*, after the copies on the walls of the museum as well as at Munich.] f. Grotto of Clusium (also in 1827) with chariot races and gymnastic games, which are painted on the tufa itself in a careless but bold style. On the last discovered subterranean pictures in sepul. of Chiusi, *Annali vii. p. 19.* 2. The later ones, which have nothing of the severity of the old style but an easy and sometimes, by overstretching the figures, caricatured design; here also the subjects are taken more from Etruscan religion, perhaps from the Acheruntian books of the day. Of this class is the Tarquinian tomb in which white and black genii, armed with hammers, contend for the possession of the deceased. See Wilcox, *Philosoph. Trans. liii. tv. 7—9.* Agincourt, *Hist. de l'Archit. pl. 10, 1. 2.* Inghir. *iv. tv. 25—27*, and *vi. tv. c 3.* Micali, *tv. 65.* Another tomb (Dempster *ii. tb. 88.* Aginc. *pl. 11, 5.* Inghir. *tv. 24*) shows the damned hung up and punished with instruments of torture. The earlier accounts of the painted hypogæa of Etruria are summed up by Inghir. *iv. p. 111—144*; *comp. C. Avvolta, Ann. d. Inst. p. 91. Bull. 1831. p. 81. Gerhard, Hyperb. Röm. Stud. s. 129. comp. p. 234.* On three newly discovered Tarquinian sepulchres with excellent paintings, *Bullet. 1832. p. 213.* [Kestner on two sepulchres discovered in Vulci at Ponte della Badia, *Bull. 1833. p. 73. M. d. I. ii. 2—5.* Orioli *Ann. vi. p. 153—190.* Wall paintings of a tomb at Veii, decorated with figures of athletes, in Micali, *M. I. 1844. tv. 58*; of one with sphinxes, horses, panthers in the style of Thericles, see *Bull. 1843. p. 99 sqq.* Other tombs at Veii have been since opened by Campana.]

5. Among the vases of Volci there are only three that have Etruscan inscriptions which refer to the subjects painted; [there is one in Braun with a sentence in the Etr. character; Prince Borghese found at Bomarzo

early in 1845 a small vase with the Etr. alphabet complete, comp. Mus. Gregor. ii. tv. 103; two goblets from Bomarzo with names, Bull. 1846. p. 105.] on several others, of rudest workmanship, there are painted Etruscan names of persons (Kale Mukathesa) according to Gerhard, Ann. d. Inst. iii. p. 73. 175. Micali, tv. 101. In subsequent excavations instituted by Baron Beugnot other two pictures of a vase were found, which by the mixture of Etruscan genii and the inscriptions (Aivas, Charun; Turms, Pentasila) maintain a great resemblance to the cinerary cistæ. Hallische ALZ. 1833. Intell. 46. M. d. I. ii, 8. Aivas throwing himself on his sword. Ataiun attacked by dogs, ii. 9. A. Aivas stabbed by another, a gladiatorial conceit, Charu present. B. A woman (HINΘIA), Charon (IVPMVCAS), a woman (IENTASILA), yellow figures, extremely rude drawing, Ann. vi. p. 264. Vase from Perugia, Ann. iv. tv. g. comp. v. p. 346. [Meloger and Atalanta according to Zannoni in the Antologia di Firenze.] Mirror with numerous inscriptions, Bull. 1835. p. 122. 158. A bowl found at Clusium has a gorgoneion with Etruscan inscription. Micali, tv. 102, 5. A fragment of a vase, of better workmanship it seems, with Etruscan inscription (Tritun, Alacca) in Inghir. v. tv. 55, 8. There was also found at Volci a goblet with the voyage of Odysseus past the Island of the Sirens, and the inscription *Fecetiai pocolom* (ALZ., ibid.), and also at Tarquinii a vase with a figure of Eros in later style, and the words *Volcani pocolom*. Levezow Berl. V. no. 909, in Orte two drinking cups with rude figures, Lavernæ poculum, Salutes poculum, Bull. 1837. p. 130, proofs that painted vases were still manufactured in Etruria even when it was subject to the Romans in the sixth century of the city. [Millingen was last in possession of the two Durand goblets, not Fecetiai but Æcetiaë pocolom, so that Secchi (erroneously) read Egeriaë and Belolai pocolom. In the Gregor. Mus. Lavernæ pocolom and Keri pocolom. (that is, Ceri Mani.) Etruscan vases in Micali, M. Ined. 1844. tv. 35—47, in Berlin after Gerhard's newly acquired monuments, n. 1620—29. 1790—95. Of those goblets there are according to Millingen's statements about 6 known with Etruscan characters, and another with inscription but without figures.]

178. Now what results, for the entire development of art 1
 in Etruria—partly from the consideration of these different
 species of art and classes of monuments, and partly from some
 intimations of the ancients—is nearly this: that the power- 2
 ful, indeed, but, at the same time, sombre and severe spirit of
 the Etruscan nation, which was denied the free creative fancy
 of the Greeks, showed itself in art much more receptive than
 productive, inasmuch as at its early acquaintance with the
 works of Greek, especially Peloponnesian artists, it faithfully
 appropriated their style, and adhered to it for centuries; not 3
 neglecting, nevertheless, to avail itself also, for decorative
 statuary, of the unintelligible, but for that very reason more
 interesting forms which commerce with the East introduced,
 while at the same time the taste for bizarre compositions and
 distorted shapes which was inborn in the Etruscan race, mani-

4 fested itself here and there in different ways and in all sorts
 of works;—but that when art in Greece attained its highest
 stage, the intercourse of the two nations, on the one hand,
 was too restricted by reason of various events,—especially the
 Samnitic conquest of Campania about the year of Rome 332
 —and on the other, the Etruscan nation itself was already too
 much broken, too degenerate and inwardly decayed, and after
 all did not possess sufficient artistic spirit to be able to ap-
 propriate art in an equal degree when carried to perfection;
 5 hence, notwithstanding the excellence of particular perform-
 ances, the art of the Etruscans, on the whole, declined into a
 sort of plodding handicraft, and lost all pretension to Greek
 6 elegance and beauty. Accordingly, the art of design was
 always a foreign plant in Etruria, foreign in forms, foreign in
 materials which she borrowed almost entirely, not from the na-
 tional superstition, which was but ill-adapted to artistic repre-
 sentations, but from the divine and heroic mythi of the Greeks.

2—5. Accordingly the Etruscan works fall into five classes: 1. The real Tuscanica, Quintil. xii, 10. *Τυρρηνικά*, Strab. xvii. p. 806 a., works which are placed in the same rank with the earliest of Greek art. Heavier forms, and details of costume, as well as the almost universal want of beard in the Etruscan works of art, constitute the difference. To this class belong many bronzes and engraved works, some stone statues, many gems, some pateræ, and the older wall-paintings. 2. Imitations of oriental, chiefly Babylonian, figures which had become diffused by tapestries and engraved stones; always merely in decorative statuary of an arabesque character. Thus on the Clusinian vases, whose figures often recur on Perso-Babylonian stones (as the woman holding two lions in Dorow, Voy. Archéol. pl. 2, 1. b., is very similar to that in Ouseley, Travels i. pl. 21, 16), and at the same time bear a great resemblance to those on the so-called Egyptian vases (§. 75), (for instance, quite the same female figure strangling two geese, appears on both, Micali, tv. 17, 5. 73, 1); and on engraved stones, especially where there are animal compositions (comp. §. 175), and battles of wild beasts similar to those of Persepolis. That the Greek monstra did not yet satisfy the Etruscans is shown by the figure of the scarabæus in Micali, tv. 46, 17; a centaur of the antique form, with gorgon-head, wings on the shoulders, and the fore-feet like the claws of an eagle. 3. Intentionally distorted shapes, especially in bronzes (§. 172) and in mirror-designs. Comp. Gerhard, *Sfornate Imagini di Bronzo*, Bullet. d. Inst. 1830. p. 11. The later wall-paintings (§. 177) also belong to this class. 4. Works in a fine Greek style, very rare; only a few mirror-designs and bronzes. 5. Works of the later mechanical exercise of art, which is to be observed in nearly all cinerary urns. On the peculiar Etruscan profile in ancient works in stone, and its difference from the Egyptian, Lenoir, Ann. d. Inst. iv. p. 270. [Epochs of Etr. art according to Micali, Annali xv. p. 352 s. On Etruscan antiquities, Quarterly Review, 1845. N. cli. by an eminent connoisseur.]

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2 vols. fo. The engravings of works of art and explanations have been added by Ph. Buonarotti. A. F. Gori, *Museum Etruscum* 1737-43. 3 vols. (with Passeri's Dissert.) The same author's *Musei Guarnacci Ant. Mon. Etrusca* 1744 fol. *Saggi di Dissertazioni dell' Acad. Etrusca di Cortona* beginning from 1742, 9 vols. 4to. *Museum Cortonense* a Fr. Valesio, A. F. Gorio et Rod. Venuti *Illustr.* 1750 fo. Scipione Maffei, *Osservazioni Letterarii*, T. iv. p. 1-243. v. p. 255-395. vi. p. 1-178. J. B. Passeri in *Dempsteri libros de E. R. Paralipomena*, 1767 fo. *Guarnacci Origini Italiche*, 1767-72, 3 vols. fo. Heyne's *Treatises in the Nov. Commentarr.* Gott. iii. v. vi. vii. *Opusc. Acadd.* T. v. p. 392. Luigi Lanzi, *Saggio di Lingua Etrusca* 1789. 3 vols. (who after the example of Winckelmann and Heyne in some measure cleared up the field which was before in confusion). Franc. Inghirami, *Monumenti Etruschi o di Etrusco nome*, 7 vols. text in 4to. 6 vols. engravings, fo. 1821-1826. Micali, *Storia degli Antichi Popoli Italiani*, 1832. 3 vols. a new edition of the work *Italia avanti il Dominio de' Romani*, the atlas of which, entitled *Antichi Monumenti*, far surpasses earlier ones in copiousness and importance of the monuments comprised in it, and therefore is here alone made use of. [The last collection not less rich, *Mon. ined. a illustraz. della storia d. ant. pop. Ital.* Firenze, 1844. 2 vols. fol. *Comp. Annali* xv. p. 346. *R. Rochette Journ. des Sav.* 1845. p. 349. *Cavedoni Oss. crit. sopra i mon. Etr. del Micali*, Modena 1844. 8vo.] *Etr. Museo Chiusino dai suoi possessori pubbl. con brevi espos. del. Cav. Fr. Inghirami*, P. I. 1833. P. II. 1832 (sic). [*Musei Etrusci quod Gregorius XVI. in ædd. Vatic. constituit.* P. I. II. 1842. 2 vols. fol.] Smaller works by Vermiglioli, Orioli, Cardinali and others.

3. ROME BEFORE THE YEAR OF THE CITY 606 (OL. 158, 3).

179. Rome, which was an inconsiderable town before the 1 dominion of the Etruscans, received through them the structures that an Etruscan capital required, and at the same time a circuit of very considerable extent (about seven millia). Its 2 temples also were now provided with statues of which Rome is said to have been entirely destitute before; however, the 3 gods of Rome long remained of wood and clay, the work of Etruscan artists or handicraftmen.

1. To these belong the great Cloaca (§. 168), the laying out of the Forum and Comitium, the Circus (§. 170), the Capitoline temple (§. 169), the prison (*robur Tullianum*, S. Pietro in Carcere), which sprang from the *latomia* of the Capitoline hill, the temple of Diana on the Aventine, the wall of Tarquinius or Servius (*Niebuhr* i. p. 394), and the Servian walls (*Bunsen, Beschreibung Roms* i. s. 623). On the substructions of the Via Appia in the vale of Aricia and the tomb of the Horatii and Curatii *M. d. I.* ii, 39. *Canina Ann.* ix. p. 10.

2. On the worship without idols at Rome before the first Tarquin, *Zoëga de Obel.* p. 225.

3. *Comp. Varro in Plin.* xxxv, 45. with *Plin.* xxxiv. 16.

1 180. At the time of the republic the practical sense of
 the Romans, which was directed to the common good, urged
 them much less to what is called fine architecture than to
 the construction of grand works in water- and road-architec-
 2 on arcades till the beginning of the seventh. Temples indeed
 in great number were vowed and dedicated at an early period
 even to allegorical deities; but few before those of Metellus
 3 were distinguished by their materials, size or art. Men of
 course were lodged still more meanly than the gods; there was
 long even a want of great public courts and halls; and build-
 4 ings for games were but slightly constructed for the temporary
 object. And yet of the arts of design, architecture was most
 adapted to the Roman customs and views of life; a Roman
 named Cossutius built for Antiochus at Athens about 590 (§.
 5 153, Rem. 4). The sarcophagi of the Scipios show how Greek
 forms and decorations had everywhere found entrance, but
 also how they were combined and mingled after the example
 of the Etruscans, without regard to destination and character.

1. The care of the Romans about road-making, aqueducts, and re-
 moval of filth, is placed by Strabo v. p. 235 in contrast with the indif-
 ference of the Greeks as to these things. Draining of the Alban lake
 about 359 (§. 168), of the Velinus by Curius 462. (Niebuhr iii. p. 265.)
 Aqueducts: Aqua Appia (under ground for 10 millia, 300 feet on arches)
 442, Anio Vetus 481, Marcia 608, the Tepula 627, the Julia by Agrippa
 719. (Frontinus de aquæduct. 1.) New Cloacæ 568. 719. Draining of
 the Pomptine marshes 592 (again under Cæsar and Augustus). Roads:
 Via Appia, 442 (at first unpaved; 460 it was paved with basaltic lava to
 a distance of 10 millia from the city); Flaminia 532. 565; improvement
 in road-making during the censorship of Fulvius Flaccus 578; excellent
 roads of C. Gracchus about 630. Bridges over the Tiber. Comp. Hirt,
 Gesch. der Baukunst ii. s. 184 ff.

2. The temple vowed by the Dictator Postumius, and dedicated in
 261 by Sp. Cassius to Ceres, Liber, and Libera, near the Circus Maximus,
 is worthy of notice,—Vitruvius' model of the Tuscan order, the first, ac-
 cording to Pliny, which was adorned by Greeks, Damophilus and Gor-
 gasus, as painters and statuaries in clay. The Temple of Virtus and
 Honor, dedicated by Marcellus 547, and decorated with Greek works of
 art. Temple of Fortuna Equestris, 578, built by Q. Fulvius Flaccus,
 systyle according to Vitruv. iii. 3; the half of the marble tiles of the
 Hera Lacinia were to have formed the roof. Liv. xlii, 3. The Temple of
 Hercules Musarum at the Circus Flaminius, built by M. Fulvius Nobilior,
 the friend of Ennius, 573, and adorned with brazen statues of the Muses
 from Ambracia. See Plin. xxxv, 36, 4., together with Harduin, Eumenius
 pro restaur. schol. c. 7, 3. and the coins of Pomponius Musa. Q. Me-
 tellus Macedonicus built 605, with the spoils of the Macedonian war, two
 temples to Jupiter Stator and Juno, in which marble first made its ap-

pearance, surrounded by a large portico (in 722, named after Octavia). Jupiter's temple peripteral, that of Juno prostyle, according to Vitruvius and the Capitoline plan of Rome. The former, according to Vitruvius, was built by Hermodorus of Salamis; according to Pliny, the columns were executed by Sauras and Batrachus of Lacedæmon (*lacerta atque rana in columnarum spiris*; comp. Winckelmann, W. i. s. 379. Fea, s. 459). Comp. Sachse, *Gesch. der Stadt. Rom.* i. s. 537. On the statues therein, §. 160, 2. Hermodorus of Salamis also built the temple of Mars at the Circus Flaminius after 614. Hirt ii. s. 212.

3. A rude rebuilding of the city with unburnt bricks, 365. The first basilica mentioned (*βασιλική στοά*) was by Cato 568; at an earlier period the temples of Janus served as places of assembly. Edifices by the censor Fulvius Nobilior 573 for intercourse. A *Senatus consultum* against permanent theatres (*theatrum perpetuum*) 597. comp. Lipsius ad Tac. Ann. xiv. 20. The *columna rostrata* of Duilius in the first Punic war. On other honorary columns, Plin. xxxiv, 11.

5. See especially the Sarcophagus of Cornelius Lucius Scipio Barbatus Gnaivod patre prognatus, etc. (Consul 454) in Piranesi Monumenti degli Scipioni, t. 3. 4. Winckelm. W. i. tf. 12. Hirt, tf. 11. F. 28. On the insignificant remains of republican Rome, Bunsen i. s. 161. On the tombs of the Scipios, Gerhard Beschr. Roms ii, 2. s. 121.

181. The plastic art, which was at the beginning very little 1 exercised among the Romans, gradually became important to them, through political ambition. The senate and people, 2 foreign states from gratitude, the Thurinians first, erected to meritorious men statues of brass in the forum and elsewhere; many even did so to themselves, as Spurius Cassius, according to Pliny, had already done about 268. The images of their 3 ancestors in the atrium, on the other hand, were not statues, but masks of wax designed to represent the deceased at processions. The first brazen statue of a deity was, according to 4 Pliny, one of Ceres, which was cast from the confiscated property of Spurius Cassius. From the time of the Samnitic wars, when the dominion of Rome began to extend over Magna Grecia, statues and colossi were likewise, according to the Greek custom, raised to the gods as consecrated gifts.

1. Pliny (xxxiv, 11 sqq.) indeed gives out many brazen statues as works of the time of the kings and the early republic, and even believes in statues of Evander's time, and in the dedication of a Janus by Numa, which indicated the number 355 by bending the fingers in the manner of the Greek mathematicians. But the most of those mentioned by him evidently belonged to a later period. The statues of Romulus and Camillus were in heroic nudity quite contrary to the Roman custom, unless Pliny (*ex his Romuli est sine tunica, sicut et Camilli in Rostris*) is to be explained from Asconius in Scaur. p. 30. Orell. *Romuli et Tatii statuæ in Capitolio et Camilli in rostris togatæ sine tunicis*. Romulus was an ideal figure, the head of which is preserved on coins of the Memmian family; the same applies to Numa (Visconti, *Iconogr. Rom.* pl. 1); on the

contrary, Ancus Marcius appears to have retained a family likeness of the Marcii. The following are more genuine works of the earlier period, viz., the Attus Navius (comp. with Pliny Cic. de Div. i. 11), the Minucius of the year 316, and the probably Greek statues of Pythagoras and Alcibiades (erected about 440), and of Hermodorus of Ephesus, a participator in the decemviral legislation. Comp. Hirt Gesch. der Bild. Kunst s. 271. Statues of Romans before Pyrrhus (454) Cicero Cael. §. 39. c. intpp.

2. See Plin. xxxiv, 14. In the year 593 the censors P. Corn. Scipio and M. Popilius took away all statues of magistrates around the forum which had not been erected by the people or senate. A statue of Cornelia, the mother of the Gracchi, stood in the portico of Metellus.

3. On the Imagines Majorum, Polyb. vi, 53. with Schweighäuser's note. Lessing Sämmtl. Schriften Bd. x. s. 290. Eichstädt iii. Prolusiones. Qu. de Quincy, Jup. Olymp. p. 14. 36. Hugo's Rechtsgesch. (eleventh ed.) s. 334. Appius Claudius first dedicated images of his ancestors on shields (comp. §. 345*) in the temple of Bellona, which was vowed in the year 456 (not 259). Plin. xxxv, 3.

5. The Hercules dedicated on the capitol in 448 is worthy of remark (Liv. ix. 44); and also the colossal Jupiter consecrated by Spurius Carvilius on the capitol after 459, visible from the Jupiter Latiaris. It was cast from the magnificent armour of the sacred legion of the Samnites (comp. Liv. ix, 40. x, 38); at its feet was the statue of Carvilius cast from the filings (*reliquiis limæ*). Plin. xxxiv, 18. Novius Plautius, worker in brass at Rome, about the year 500, §. 173. Rem. 4.

- 1 182. In the consular and family coins (as those marked with the names of the superintendents of the Mint, especially the *tresviri monetales*, were called) the art gives evidence of great rudeness during the first century after the coining of silver began (483); the impression is flat, the figures clumsy, the Roma-head ugly. Even when the more multiplied family-types made their appearance, the art still remained rude and
 2 imperfect. The early occupation with painting, especially
 3 in the case of Fabius Pictor, contrasting as it did with the customs of Rome otherwise known to us, is remarkable. However, the application of painting to the perpetuating of warlike exploits and the adorning of triumphs also contributed to its being held in honour among the Romans.

1. The oldest consular coins had on the obverse the head with the winged helmet (Roma, according to others Pallas); on the reverse the Dioscuri, instead of whom, however, a chariot and horses (*bigati, serrati*) were soon introduced. The family coins had at first the general Roman emblems of the consular coins, only different gods were represented on the chariot; afterwards different types made their appearances bearing reference to the religion and history of the families. The denarius of the Pompeian family with the she-wolf, the children, and the *foxtus* is interesting. The wolf is well designed, probably after the Etruscan one (§. 172); every thing else still bad and rude. The principal works on this

portion of Numismatics by Car. Patin, Vaillant, Morelli, and Havercamp. Eckhel D. N. ii, v. p. 53 sqq. especially 111. Stieglitz, *Distributio numorum familiarum Roman. ad typos accommodata* (an instructive book). Lips. 1830. B. Borghesi on family coins in *Giornale Acad. T. lxiv. lxv.* Cavedoni *Monete ant. italiche impresse per la guerra civile*, Bullett. 1837. p. 199.

2. Fabius Pictor painted the temple of Salus, and that too in a masterly manner, in 451. Liv. x, 1. Plin. xxxv, 7. Val. Max. viii, 14, 6. Dion. Hal. Frgm. by Mai xvi, 6. Letronne *Lettres d'un Antiquaire*, p. 412. Append., p. 82. denies that the passage in Dionysius refers to Fabius. M. Pacuvius of Rudiaë, the tragedian (half a Greek), painted the temple of Hercules in the Forum Boarium about 560. *Postea non est spectata (hæc ars) honestis manibus*, Plin. A painter named Theodotus in Nævius (*Festus*, p. 204. Lindem.) [Panofka in the *Rhein. Mus.* iv. s. 133 ff.] about 530, was evidently a Greek, as well as the *τοιχογράφος* Demetrius, 590. Diodor. Exc. Vat. xxxi, 8. comp. Osann, *Kunstblatt* 1832. N. 74. [*τοιχογράφος* is only Osann's conjecture for *τοπογράφος*; *τοπιουργός* is more likely in the sense which we discover from Vitruvius, from *topia*; R. Rochette *Suppl. au Catal. des artistes*, p. 271 sqq. prefers *τοπογράφος*, although *τόπος* cannot be pointed out in the sense of landscape.]

3. Examples in Pliny xxxv, 7, especially M. Valerius Messala's battle against the Carthaginians in Sicily, 489, and Lucius Scipio's victory over Antiochus about 564. Lucius Hostilius Mancinus in 606 explained to the people himself a picture representing the conquest of Carthage. Triumphs made pictures necessary (Petersen, *Einleit.* s. 58); for that purpose Æmilius Paulus got Metrodorus from Athens (*ad excolendum triumphum*), Plin. xxxv, 40, 30.

FIFTH PERIOD.

FROM THE YEAR 606 OF THE CITY (OLYMPIAD 158, 3) TILL THE
MIDDLE AGES.

I. GENERAL REFLECTIONS ON THE CHARACTER AND SPIRIT OF THE TIME.

183. As the whole history of civilized mankind (with the 1 exception of India), so also was the history of art now concentrated at Rome; but merely through the political supremacy, not on account of the artistic talents of the Romans. The Romans, although on one side intimately allied to the Greeks, were yet as a whole of coarser, less finely organized materials. Their mind was always directed to those external relations of 2 men to one another, by which their activity in general is

conditioned and determined (practical life); at first more to those which concern the community (politics), then, when freedom had outlived itself, to those which exist between individuals (private life), especially such as arose with reference to external possessions. To preserve, increase, and protect the *res familiaris*, was nowhere so much as here regarded as a duty. The careless, unembarrassed, and playful freedom of mind which, heedlessly abandoning itself to internal impulses, gives birth to the arts, was a stranger to the Romans; even religion, in Greece the mother of art, was among them designedly practical, not only in its earlier form as an emanation of Etruscan discipline, but also in its later, when the deification of ethico-political notions prevailed. This practical tendency, however, was among the Romans combined with a taste for magnificence which despised doing things by halves, or in a paltry style, which satisfied every necessity of life in a complete and comprehensive manner by great undertakings, and thereby upheld architecture at least among the arts.

3. Compare on this point (a principal cause of the great perfection of the civil law) Hugo's History of Law, eleventh ed. p. 76. Juvenal xiv. shows how *avaritia* was inoculated in the young as good husbandry. Horace often places as in A. P. 323. the economico-practical education of the Romans in contrast with the more ideal culture of the Greeks. Omnibus, diis, hominibusque, formosior videtur massa auri, quam quidquid Apelles, Phidiasque, Græculi delirantes, fecerunt. Petron. 88.

1 184. The character of the Roman world in reference to art, throughout this period, can be best understood if viewed in
2 four stages: 1st. *From the conquest of Corinth to Augustus*. The endeavours of the great to impose, and to gain the people by the magnificence of triumphs, and games of unprecedented
3 splendour, drew artists and works of art to Rome. In individuals there was awakened a genuine taste for art, for the most part indeed united with great luxury, like the love for
4 art of the Macedonian princes. The charm of these enjoyments was only enhanced in private life by the resistance of a party who cherished old-Roman predilections, although in
5 public life these had apparently the ascendancy. Hence Rome was a rallying point for Greek artists, among whom there were many of great excellence who vied with the an-
6 cients; artistic science and connoisseurship here fixed their seat.

2. See §. 182, 3. M. Æmilius Scaurus, *Sullæ privignus*, in 694. brought to Rome for his games as ædile the pledged statues of Sicyon, Plin. xxxv, 40, 24. xxxvi, 24, 7. Pictures also were spoiled from want of skill, in cleaning for such purposes, xxxv, 36, 19. In Cicero's time magistrates often lent one another works of art from a distance, Cic. Verr. iv. 3.

Scenographic pictures, in which illusion was the highest aim, were also employed at the games. Plin. xxxv, 7.

4. See Cato's speech (557), Liv. xxxiv, 4. Plin. xxxiv, 14. Cicero was afraid to be held by the judges a connoisseur in art: nimirum didici etiam dum in istum inquirō artificum nomina. Verr. iv, 2, 7. Cicero's love for art, however, was very moderate, see Epp. ad Div. vii, 23. Parad. 5, 2. Not so with Damasippus, Epp. ibid. Horat. Sat. ii, 3, 64.

6. The *intelligentes* stood in contradistinction to the *ἰδιώται*, Cic. ibid. But even Petronius' Trimalchio says amid the most ridiculous explanations of art: Meum enim intelligere nulla pecunia vendo. Important passages on connoisseurship in Dionys. de Dinarcho, p. 664. de vi Dem. p. 1108. [Juv. i, 56 doctus spectare lacunar.] The test was: non inscriptis auctorem reddere signis, Statius, Silv. iv, 6, 24. The *idiotæ*, on the contrary, were often deceived with famous names. Beck, De Nom. Artif. in Monum. artis interpolatis. 1832.

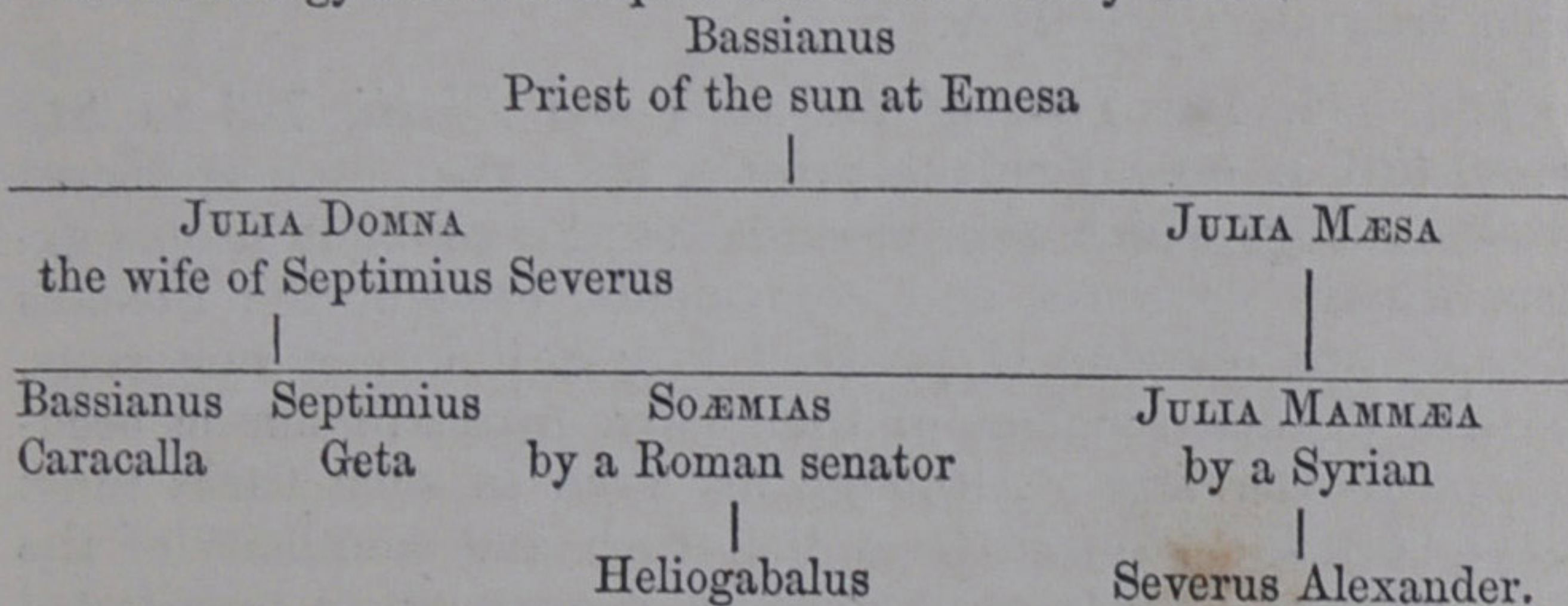
185. II. *The Time of the Julii and Flavii*, 723 to 848 1
A. U. (96 A. D.). Prudent princes, by means of magnificent undertakings which also procured to the common people extraordinary comforts and enjoyments, brought the Romans into entire oblivion of political life; half insane successors, by the gigantic schemes of their folly, gave still ample occupation to the arts. Although art even in such times must 2
have been far removed from the truth and simplicity of the best ages of Greece, still, however, it everywhere manifested during this century spirit and energy; the decline of taste is yet scarcely observable.

1. The saying of Augustus: that he would leave the city *marmorea* which he had received *lateritia*. Nero's burning and rebuilding.

186. III. *From Nerva to the so-called Triginta Tyranni*, 1
96 to about 260 years after Christ. Long-continued peace in the Roman empire; splendid undertakings even in the provinces; a transitory revival of art in Greece itself through Hadrian; magnificent erections in the East. With all this 2
zealous and widely-extended exercise of art, the want of internal spirit and life is shown more and more distinctly from the time of the Antonines downwards, along with the striving after external show; vapidty and inflation combined, as in oratory and literature. The force of the spirit of Greco- 3
Roman culture was broken by the inroad of foreign ideas; the general want of satisfaction with the hereditary religions, the blending together of heterogeneous superstitions must have been in many ways pernicious to art. The circumstance 4
that a Syrian sacerdotal family occupied for a while the Roman throne had considerable influence. Syria and Asia Mi- 5
nor were at that time the most flourishing provinces, and an Asiatic character emanating from thence, is clearly observable in the arts of design as well as in literature.

3. The worship of Isis, which made violent intrusion about the year 700 *a. u.* and often served as a cloak to licentiousness, became gradually so prevalent that Commodus and Caracalla openly took part in it.—The worship of Mithras, a mixture of Assyrian and Persian religion, became first known in the Roman world through the pirates, before Pompey, and was established at Rome from the time of Domitian, and still more from the time of Commodus. The Syrian worship was in favour even under Nero, but became prevalent particularly from the time of Septimius Severus.—Add to this, the Chaldæan Genethliology; Magic amulets, §. 206; theurgic philosophy. Comp. Heyne, *Alexandri Severi Imp. religiones miscellas probantis judicium*, especially *Epim. vi.: de artis fingendi et sculpendi corruptelis ex religionibus peregrinis et superstitionibus profectis*, *Opusc. Acadd. vi. p. 273.*

4. Genealogy also is of importance to the history of art:



- 1 187. IV. *From the Triginta Tyranni to the Byzantine times.*
- 2 The ancient world declined, and with it art. The old Roman patriotism lost, through political changes and the powerlessness of the empire, the hold which the rule of the Cæsars had
- 3 still left it. The living faith in the gods of heathendom disappeared; attempts to preserve it only gave general ideas for personal substances. At the same time was altogether lost the manner of viewing things to which art is indebted for its existence,—the warm and living conception of external nature,
- 4 the intimate union of corporeal forms with the spirit. A dead system of forms smothered the movements of freer vital power; the arts themselves were taken into the service of a tasteless half-oriental court-parade. Before the axe was laid externally to the root of the tree the vital sap was already dried up within.

2. ARCHITECTONICS.

- 1 188. Even before the Cæsars Rome was provided with all kinds of edifices which seemed necessary to adorn a great
- 2 city, after the manner of the Macedonian structures;—ele-

gantly built temples, although none of considerable extent; *curiæ* and *basilicæ*, which became more and more necessary to the Romans as places of assembly and business, as well as markets (*fora*) surrounded with colonnades and public buildings; buildings also for games which the Roman people was formerly accustomed to see even although magnificent, constructed only for a short duration, were now built of stone and in gigantic masses. In the same way luxury in private buildings, after it had timidly and hesitatingly taken the first steps, soon advanced rapidly and unprecedentedly to a great height; at the same time the streets were crowded with monuments, and superb villas swallowed up the space destined for agriculture.

2. Temple of Honor and Virtus built by the architect C. Mutius for Marius, according to Hirt ii. s. 213; others (as Sachse i. s. 450) hold it to be that of Marcellus, §. 180. Rem. 2. The new capitol of Sulla and Catulus with unaltered plan, dedicated in 674. The temple of Venus Genitrix on the Forum Julium, vowed in 706; Temple of Divus Julius, begun in 710.

3. The Curia of Pompey 697; the magnificent Basilica of Æmilius Paulus, the consul 702, with Phrygian columns (Basilica Æmilia et Fulvia, Varro de L. L. vi. §. 4). The Basilica Julia, which Augustus completed and then renewed, at the south-west corner of the Palatine. See Gerhard, Della Basilica Giulia. R. 1823. Adjoining it was the new Forum Julium, completed by Augustus. On the design of a Forum §. 295.

4. In the year 694 M. Æmilius Scaurus as ædile fitted up magnificently a wooden theatre; the wall around the stage consisted of three tiers of pillars (*episcenia*), behind which the wall was of marble below, then of glass, and then of gilded wainscot; 3,000 brazen statues, many pictures and tapestries. Curio the tribune's (702) two wooden theatres were united into an amphitheatre. Pompey's theatre (697), the first of stone, for 40,000 spectators, was copied from that of Mitylene. On the upper circuit stood a temple of Venus Victrix. Hirt iii. s. 98. [Canina sul teatro di Pompeo in the Mem. d. acad. Archeol. 1833.] The first amphitheatre of stone erected by Statilius Taurus under Augustus. The circus Maximus was fitted up for 150,000 men in the reign of Cæsar.

5. The censor L. Crassus was much censured about the year 650 on account of his house with six small columns of Hymettic marble. The first that was faced with marble (a luxury which now crept in) belonged to Mamurra, 698; but even Cicero lived in a house which cost LLSXXXV, that is £26,090. Mazois, Palais de Scaurus, fragm. d'un voyage fait à Rome vers la fin de la républ. par Mérovir prince des Suèves. In German with notes by the brothers Wüstemann. Gotha 1820.

6. Lucullus' villas, Petersen Einl. p. 71. Varro's Ornithon (after the tower of the Winds at Athens, de R. R. iii, 3). Monument of Cæcilia Metella, the wife of Crassus, almost the only ruin of that time.—Architects in the time of Cicero, Hirt ii. s. 257. Cyrus in Cicero's letters.

- 1 189. In the time of the first Cæsars Roman architecture
 2 in public buildings cultivated a character of grandeur and
 magnificence, which was certainly the most conformable to
 the relations and ideas of a people that governed the world.
- 2 Pillars and arches took their place in considerable buildings
 as a leading form, together with the columns and their entab-
 lature, while at the same time the fundamental law was ob-
 served that both forms, but each preserving its own place,
 should go side by side, so that the arches formed the internal
 construction of the building, the columns the external front,
 and where no roof rested upon their entablature should fulfil
- 3 their end as supports to statues. However, there were more
 severe scholars of the Greek masters, such as Vitruvius, who
 were even already forced to complain of the mixture of hete-
- 4 rogeneous forms; a reproach, that must also indeed apply to
 the so-called Roman capital which did not make its appear-
 ance till after Vitruvius. Purity of architecture required to
 be even at that time learned from the edifices of the Grecian
 mother country and Ionia.

3. See Vitruv. i, 2. iv, 2. on the blending of the Ionic dentels with the
 Doric triglyphs. It is found exemplified in the theatre of Marcellus.
 Vitruvius complains more loudly of scenography which mocked at all
 architectonic principles, §. 209.

4. The Roman or Composite capital places the Ionic corner-capital
 entire over the lower two-thirds of the Corinthian, into which however
 the former had been already taken up in the most suitable manner; it
 loses thereby all unity of character. The columns are carried to a height
 of 9 to $9\frac{1}{2}$ diameters. First introduced in the arch of Titus.

- 1 190. Augustus, with a true princely disposition, compre-
 hended all branches of a Roman order of architecture: he
 found the field of Mars still for the most part unoccupied,
 and together with Agrippa and others converted it into a
 superb city agreeably interspersed with groves and verdant
- 2 lawns, which eclipsed all the rest of the city. The succeed-
 ing emperors crowded with their buildings more around the
 Palatine and the Via Sacra; one enormous fabric here arose
- 3 on the ruins of another. In the room of the gigantic edifices
 of Nero, which only ministered to the debauchery and vanity
 of the builder, the Flavii planted structures of public util-
 ity; in their time, however, a perceptible decline of good taste
- 4 took place. A terrible event in the reign of Titus has pre-
 served to posterity the animated spectacle of a whole Roman
 country-town, in which, notwithstanding the utmost econ-
 omizing of space, and on the whole a slight and cheap style
 of building, there are to be found nearly all kinds of public
 buildings which a capital possessed, and a taste for elegant
 form and pleasing ornament are seen everywhere diffused.

I. UNDER AUGUSTUS (Monum. Ancyranum):

I. IN ROME. a. Built by the Emperor. Temple of Apollo Palatinus, completed in 724, of Carrara, and the colonnades around of Punic marble; libraries in it. Sachse ii. s. 10. Petersen Einl. s. 87. Temple of Jupiter Tonans, now of Saturn (three Corinthian columns together with entablature on the Capitoline hill are remains of a restoration, Desgodetz, *Les Edifices Antiques de Rome*, ch. 10); of Quirinus, a dipteros; of Mars Ultor on the capitol, a small monopteros, which we still see on coins, and in the forum of Augustus a large temple, of which three columns still remain. Piale, *Atti dell' Acc. Archeol. Rom.* ii. p. 69. The Roman *fora* according to Bunsen, *Mon. d. Instit.* ii, 33. 34. Theatre of Marcellus, built into the Palace Orsini, 378 feet in diameter (see Guattani *M. I.* 1689, *Genn. Febr.* Piranesi, *Antichità Rom.* T. iv. t. 25—37. Desgodetz, ch. 23). Portico of Octavia (formerly of Metellus) together with a curia, schola, library and temples—a vast structure. A few Corinthian columns of it remaining, as is thought (comp. Petersen *Einl.* s. 97 ff). Mausoleum of Augustus together with the Bustum on the field of Mars beside the Tiber; remains of it. *Aquæ. Viæ.* [The bust at the Corso, *Beschr. Roms* iii. 3 *Einleitung.*]

b. Buildings of other great personages (Sueton. August. 29). By M. Agrippa, great harbours and cloacæ; the portico of Neptune or the Argonauts; the Septa Julia and the Diribitorium with enormous roof (Plin. xvi, 76, and xxxvi. 24, l. e cod. Bamberg. Dio Cass. lv, 8); the large Thermæ. The Pantheon formed an advanced building in front (727); a circular edifice 132 feet high and broad within, with a portico of 16 Corinthian columns of granite; the walls reveted with marble, the lacunaria adorned with gilded rosettes. Brazen beams supported the roof of the portico, the tiles were gilded. Dedicated to the gods of the Julian family (Jupiter as Ultor, Mars, Venus, D. Julius and three others), colossal statues of whom stood in niches.—[Instead of the words Pantheon Iovi Ultori in the second passage of Pliny, the Cod. Bamb. has *vidit orbis: non et tectum diribitorii?* There are only six niches.]—Other statues in tabernacles, the Caryatides of Diogenes on columns. Colossi of Augustus and Agrippa in the portico. Restored 202 after Christ. S. Maria Rotonda. Desgodetz, ch. 1. Hirt in the *Mus. der Alterthums W. Bd.* i. s. 148. Guattani 1789. *Sett. Mem. Encycl.* 1817. p. 48. [*Beschr. Roms* iii, 3. s. 339—59.] Four [legal] documents by Fea. 1806 and 1807, [on the removal of the adjoining houses]. Wiebeking *Bürgerl. Baukunst*, Tf. 24. Rosini's *Vedute*. By Asinius Pollio the atrium of Libertas with a bibliotheca and busts of literary men. See Reuven's in Thorbecke, *De Asinio Pollione*. Cornelius Balbus' Theatre.—Pyramid of Cestius.

On the picturesque appearance (scenography) of the Campus Martius at this time, *Str.* v. p. 256. Comp. Piranesi's imaginative panoramic view: *Campus Martius*. R. 1762.

II. OUT OF ROME. In Italy the arches in honour of Augustus at Rimini (see Briganti's work), Aosta and Susa (Maffei, *Mus. Veron.* p. 234. Work by Massazza), which are still standing. Road cut through the hill of Posilippo by T. Cocceius Auctus. R. Rochette, *Lettre à M. Schorn.* p. 92. In the provinces, several temples of Augustus and Roma; ruins at Pola. The stoa of Athena Archegetis at the new forum of