

Athens with an equestrian statue of L. Cæsar (slender Doric columns) about 750. C. I. n. 342. 477. Stuart i. ch. 1. Remains of a small temple of Augustus have been lately discovered (C. I. 478). Nicopolis near Actium, and near Alexandria built by Augustus. Ara maxima built to Augustus in 744 by the nations of Gaul, on an inscription in Osann Zeitschr. f. A. W. 1837. s. 387. Sumptuous buildings by Herod the Great in Judæa (Hirt, in the Schriften der Berl. Acad. 1816); the new temple endeavoured to bring the old style of Solomon into harmony with the Greek taste now prevailing in architecture. Temple of C. and L. Cæsar at Nemausus, Nismes, an elegant Corinthian prostyle pseudopeript., built 752 (1 after Christ). Clerisseau, Antiquités de Nismes. Comp. §. 262, 2.

2. THE CLAUDII. The camp of the Prætorians (A. D. 22) marks the time of Tiberius, and the street-like bridge of vessels across the bay of Baiæ that of Caligula (Mannert Geogr. ix, 1. s. 731). Claudius' great harbour of Ostia with gigantic moles and a pharos on an artificial island, afterwards still more improved by Trajan (Schol. Juven. xii, 76); his aqueducts (aqua Claudia et Anio novus) and draining of the lake Fucinus. [Completed by Hadrian, Martiniere Geogr. Lex. iv. s. 1973 sq.] Bunsen Annali d. Inst. vi. p. 24. tav. d'agg. A. B. [L. Canina sulla stagione delle navi di Ostia, sul porto di Claudio 1838. Atti del acad. pontef.] Claudius' triumphal arch on the Flaminian way (on coins, Pedrusi vi. tb. 6, 2), buried ruins of it. Bullet. d. Inst. 1830. p. 81. Palatine palaces of the Cæsars. Del palazzo de' Cesari opera postuma da Franc. Bianchini. Ver. 1738. A new Rome regularly built arose from Nero's conflagration (65). The golden house (on the site of the *transitoria*) extended across from the Palatine to the Esquiline and Cælius, with porticoes several millia in length and large parks laid out in the interior, and indescribable splendour particularly in the dining-halls. The architects were Celer and Severus. The Flavii destroyed the greatest part; numerous chambers have been preserved in the Esquiline, behind the substruction-walls of the baths of Titus. See Ant. de Romanis, Le antiche Camere Esquiline 1822, and Canina's Memorie Rom. ii. p. 119. comp. §. 210. Nero's baths on the Campus. [Canina sul porto Neroniano di Ostia, R. 1837. from the Atti d. acad. pontef.]

3. THE FLAVII. The third capitol, by Vespasian, higher than the earlier ones (on coins, Eckhel D. N. iv. p. 327); the fourth, by Domitian, still always according to the same ground-plan but with Corinthian pillars of Pentelic marble, within richly gilded (Eckhel, p. 377). Temple of Peace, by Vespasian (Eckhel, p. 334); extensive ruins on the Via Sacra. The cross-arch of the centre-nave was supported by eight Corinthian columns; at each side three subordinate compartments. Bramante borrowed from them the idea of St. Peter's. According to others it belonged to a basilica of Constantine (Nibby del tempio d. Pace et della bas. di Constant. 1819. La bas. di Constant. sbandita della Via Sacra per lett. dell' Av. Fea. 1819). Desgodetz, ch. 7. Comp. Caristie, Plan et Coupe du Forum et de la Voie Sacrée. Amphitheatrum Flavianum (Coliseum) dedicated by Titus, in the year 80, and used at the same time as a Naumachia. The height 158 Parisian feet, the small axis 156 (Arena) and 2×156 (Seats), the large, 264 and 2×156 . Desgodetz, ch. 21. Guattani 1789. Febr. Marzo. Five small treatises by Fea.

Wagner de Flav. Amph. Commentationes. Marburghi 1829—1831. comp. §. 290, 3. 4. Titus' palace and thermæ. Domitian built many magnificent edifices, as to which Martial, Stat. Silv. iv, 2, 48. Large domed hall on the Palatium by Rabirius. The Alban citadel (Piranesi, Antichità d'Albano). Forum Palladium of Domitian or Nerva with richly decorated architecture; chamfered corona; modillions and dentels together; see Moreau, Fragmens d'Architecture, pl. 7. 8. 11. 12. 13. 14. 17. 18. Guattani 1789. Ottobre. Arch of Titus on the Via Sacra, the architecture somewhat overloaded, the corona channelled. Bartoli, Vet. Arcus August. cum notis I. P. Bellorii ed. Iac. de Rubeis 1690. Desgodetz, ch. 17. comp. §. 294, 9. [Gius. Valadier Narraz. artist. dell' operato nel ristauero dell' arco di Tito. In Roma 1822. 4to.]

4. Under Titus (A. D. 79), POMPEII, HERCULANEUM and STABIE buried. History of their discovery, §. 260. Pompeii is highly interesting as a miniature picture of Rome. A third portion of the city has been laid open, and here there are a principal forum, with the temple of Jupiter (?), a basilica, the Chalcidicum and Crypta of the Eumachia, and the Collegium of the Augustales (?), the *forum rerum venalium*, two theatres (the unroofed one built by Antoninus Primus, M. Borbon. i, 38), thermæ, numerous temples mostly small, among them an Iseum, many private buildings, in part very stately dwellings provided with atrium and peristyle, such as the so-called house of Arrius Diomedes, that of Sallust, of Pansa, and those called after the tragic poet and the faun; the street of sepulchres before the gate towards Herculaneum; separated from these the amphitheatre to the east. Almost everything on a small scale, the houses low (also on account of earthquakes), but neat, clean, and comfortable, slightly built with rubble stones, but cast with excellent plaster; beautiful floors of particoloured marble and mosaic. The columns mostly of the Doric order with slender shafts, but sometimes Ionic with singular deviations from the regular form, and with a coating of paint (Mazois, Livr. 25), also Corinthian. The most antique structure is the so-called temple of Hercules. Much had not yet been restored after the earthquake of 63 A. D.

Principal Books: Antiquités de la Grande Grèce, grav. par. Fr. Piranesi d'après les desseins de J. B. Piranesi et expl. par A. J. Guattani. P. 1804. 3 vols. fo. Mazois' splendid work, Antiquités de Pompéi, begun in 1812, continued since 1827 by Gau. [Completed with the fourth part 1838.] Sir W. Gell and Gandy, Pompeiana or Observations on the Topography, Edifices and Ornaments of Pompeii. L. 1817. New Series 1830, in 8vo. Goro von Agyagfalva's Wanderungen durch Pompeii. Wien 1825. R. Rochette and Bouchet, Pompéi. Choix d'Edifices Inédits, begun Paris 1828. [contains Maison du poète trag. broken off at the 3d part, 22 pl.] Cockburn and Donaldson, Pompeii illustrated with picturesque Views. 2 vols. fo. W. Clarke's Pompeii, translated at Leipzig 1834. M. Borbonico. Comp. §. 260, 2. The latest excavations, Bull. 1837. p. 182. [Engelhardt Beschr. der in Pompeii ausgegrabenen Gebäude, Berlin 1843. 4to. (from Crelle's Journal for Archit.) The Library of Entertaining Knowledge. Pompeii 2 vols. 2d Ed. London 1833. L. Rossini le antichità di Pompeii delin. sulle scoperte fatte sino l'anno 1830. R. fol. max. 75 tav.]

- 1 191. The vast buildings erected by Trajan, the structures of Hadrian which vie with everything earlier, and even particular edifices reared under the Antonines, present architecture in its last period of bloom, on the whole still as noble and great as it was rich and elegant, although, in particular works, the crowding and overloading with ornaments, to which
 2 the time had a tendency, was already very sensible. We find also, even from the time of Domitian, the insulated pedestals of columns (stylobates) which arose from continuous postaments (stereobates). They have no other ground and aim than the straining at slender forms and the greatest possible interruption and composition.

1. TRAJAN'S Forum, the most stupendous in all Rome according to Ammian. xvi, 10, with a brazen roof which must have been perforated (Paus. v, 12, 4. x, 5, 5. *gigantei contextus*, Ammian.); many columns and fragments of granite found there recently. In the middle the column (113 A. D.) with the brazen statue of the emperor (now St. Peter). Pedestal 17 feet; base, shaft, capital and pedestal of the statue 100 feet. The shaft 11 feet thick below and 10 above. Composed of cylinders of white marble; with a stair inside. The band with the reliefs becomes broader as it ascends, which diminishes the apparent height. Bartoli's *Columna Trajana*. [1673. Col. Traj. 134. *æn. tabulis insc. quæ olim Mutianus incidi cur. cum expl. Ciacconi, nunc a C. Losi reperta imprimitur. R. 1773.*] Piranesi's superb work 1770. Raph. Fabretti, *De Columna Trajani*. R. 1683. Against the traces of colours which Semper and others asserted, Morey in the *Bull.* 1836. p. 39. The Basilica Ulpia adorned with numerous statues, on bronze coins (Pedrusi vi. tb. 25). A great number of architectural works,—thermæ, odeion, harbour, aqueduct (on coins). *Trajanus herba parietaria*. Almost all by Apollodorus, Dio Cass. lxi, 4, as likewise the bridge over the Danube, A. D. 105. Comp. Eckhel D. N. vi. p. 419. Arches of Trajan are still in existence at Ancona (very fine, of large masses of stone), and at Benevento, of almost Palmyrenian architecture. Works on these by Giov. di Nicastro and Carlo Nolli. The correspondence with Pliny the younger shows the Emperor's knowledge, and his interest in the buildings in all the provinces. Pliny's *Villas* (Mustius the architect,) treatises upon them by Marquez and Carlo Fea.

HADRIAN, himself an architect, put Apollodorus to death from hatred and jealousy. Temple of Venus and Roma, pseudodipt. decast., in a forecourt with a double colonnade, chiefly of marble with Corinthian columns, large niches for the statues, beautiful lacunaria and brazen roof. See Caristie, *Plan et Coupe* n. 4. The front view (with the history of Romulus on the pediment) on the bas-relief in R. Rochette M. I. i. pl. 8. Tomb on the further side of the Tiber, described by Procopius, *Bell. Goth.* i, 22. Now the castle of S. Angelo, Piranesi, *Antichità* iv. t. 4—12. Restorations, Hirt *Gesch.* Tf. 13, 3. 4. 30, 23. Bunsen (after Major Bavari's investigations) *Beschr. Roms* ii. s. 404. A structure square below supported a circular building which probably diminished upwards in three stages. [Circus in the neighbourhood of the Mausoleum, a treatise thereon by Canina, 1839, in the *Mem. d. Acad. Rom. di Archeol.*] Tibur-

tine villa, full of imitations of Greek and Egyptian buildings (Lyceum, Academia, Prytaneum, Canopus, Pœcile, Tempe, [Lesche, in great part preserved] a labyrinth of ruins, 7 millia in circuit, and a very rich mine of statues and mosaics. *Pianta della villa Tiburt. di Adriano* by Pirro Ligorio and Franc. Contini. R. 1751. Winckelm. vi, l. s. 291. As euergetes of Greek cities Hadrian completed the Olympieion at Athens (Ol. 227, 3. comp. C. I. n. 331), and built a new city to which he gave his name; the arch over the entrance to it is still standing; there were there a Heræon, Pantheon, and Panhellenion, with numerous Phrygian and Libyan columns. Probably the very large portico 376 × 252 feet, north from the citadel, with stylobates, is also one of Hadrian's edifices. Stuart i. ch. 5 (who takes it to be the Pœcile), Leake, Topogr. p. 120. To the Attic monuments of the time belongs also that in commemoration of the Seleucid Philopappus' admission to the citizenship of Athens, erected in the Museion about the year 114 under Trajan. Stuart iii. ch. 5. *Grandes Vues de Cassas et Bence*, pl. 3. Böckh C. I. 362. In Egypt Antinoe (Besa), beautifully and regularly laid out in the Grecian style, with columns of the Corinthian order, but of free forms however. *Description de l'Égypte*, T. iv. pl. 53 sqq. Decrianus, architect and mechanician, §. 197.

Under ANTONINUS PIUS, the Temple of Antoninus and Faustina, at first probably destined only for the latter, a prostyle with beautiful Corinthian capitals, the cornice already greatly overloaded. Desgodetz 8. Moreau pl. 23. 24. Villa of the Emperor at Lanuvium. The column in honour of Antoninus Pius erected by Marcus Aurelius and Lucius Verus, merely a column of granite, of which nothing more than the marble postament is preserved, in the garden of the Vatican, §. 204, 4: Vignola de Col. Antonini. R. 1705. [Seconda Lettera del sgr. M. A. de la Chausse sopra la col. d. apoth. di A. P. Nap. 1805.] Column of Marcus Aurelius, less imposing than that of Trajan (the bas-relief band is of the same height throughout). [The col. of Marcus Aurelius, after P. S. Bartoli's designs, by Bellori 1704.] A triumphal arch erected at the same time in the Flaminian way, the reliefs of which are still preserved in the palace of the Conservatori. Herodes Atticus, the preceptor of M. Aurelius and L. Verus (comp. Fiorillo and Visconti on his inscriptions) showed an interest in Athens by the embellishment of the stadion and by building an odeion. A theatre at New-Corinth. [A temple, supposed to have been built in the time of the Antonines at Jæckly near Mylasa, *Ion. Antiq.* i. ch. 4.]

192. After the time of Marcus Aurelius, although the love 1 of building did not cease, a more rapid decline in architectural taste took place. Decorations were crowded to such a degree 2 that all clearness of conception was destroyed, and so many intermediate mouldings were everywhere introduced between the essential members that the principal forms, especially the corona, completely lost their definite and distinctive character. By seeking to multiply every simple form, interrupting the 3 rows of columns together with the entablature by frequent avancings and retirings, sticking half-columns to pilasters,

making one pilaster jut out from another, breaking the vertical line of the shafts with consoles for the support of statues, making the frieze belly out, and filling the walls with a great number of niches and frontispieces, they deprived the column, the pillar, the entablature, the wall and every other member, of its significance and peculiar physiognomy, and together with a bewildering perplexity produced at the same
 4 time an extremely tiresome monotony. Although the technical construction on the whole was excellent, the workmanship, however, in detail become more and more clumsy, and the care in the execution of the enriched members diminished in pro-
 5 portion as these were multiplied. The taste of the nations of Syria and Asia Minor had evidently the greatest influence on this tendency of architecture; and there likewise are to be found the most distinguished examples of this luxuriant and
 6 florid style. Even native structures in the East may not have escaped all influence; the mixtures of Greek with indigenous forms in barbaric countries, which can be pointed out, appear chiefly to belong to this period.

1. Under **COMMODUS**, the temple of **Marcus Aurelius** with convex frieze (built into the Dogana). The arch of **SEPTIMIUS SEVERUS**, bungled in the design (the middle columns advance without any aim), overloaded with tracery of rude workmanship. [Suaresius Arcus Sept. Sev. R. 1676. fol.] Another arch erected by the **Argentarii**. Desgodetz, ch. 8. 19. Belleri. Septizonium quite ruinous in the 16th century. A labyrinth built by **Qu. Julius Miletus** as an institution for the recreation of the people. Welcker, Sylloge, p. xvii. **CARACALLA**'s thermæ, an enormous structure with excellent masonwork; light vaulted roofs of a composition of pumice-stone, of great span, particularly in the *cella solearis* (a swimming bath towards the east), comp. Spartian Carac. 9. (The chief mine of the Farnesian statues, the earlier of excellent, the more recent of ordinary workmanship.) A. Blouet's *Restauration des Thermes d'Ant. Caracalla*. On new excavations, Gerhard, Hyperb. Röm. Studien, s. 142. The so-called circus of Caracalla (probably of Maxentius; the inscription however does not entirely decide) before the **Porta Capena**, badly built. Lately laid open. Investigation on the subject by Nibby; Kunstblatt 1825. N. 22. 50. 1826. N. 69. **HELIOGABALUS** dedicated to the god after whom he was named a temple on the **Palatium**. **SEVERUS ALEXANDER**, Thermæ and other bathing establishments; many earlier buildings were then renewed. There are many things besides at Rome which have come down from the time of florid architecture, such as the so-called temples of **Jupiter Stator**, **Fortuna Virilis** (now **Maria Egiziana**), and **Concordia** (a later restoration of a temple to **Divus Vespasianus**, according to Fea).

5. In **SYRIA**, **ANTIOCH** was adorned by almost every emperor with buildings, particularly aqueducts, thermæ, nymphæa, basilicæ, xysta, and edifices for games, and its ancient splendour (§. 149) was often restored after earthquakes. At **HELIOPOLIS** (Baalbeck) the great temple of **Baal** built in the time of **Antoninus Pius** (Malalas, p. 119. Ven.), peript. decast. 280 × 155 Par. F., with a quadrangular and a hexagonal fore-

court; a smaller temple peript. hexast. with a thalamus (comp. §. 153. Rem. 3); a strangely designed tholus. R. Wood, *The Ruins of Baalbeck*, otherwise Heliopolis. L. 1757. Cassas, *Voy. pittor. en Syrie* ii. pl. 3—57. *Souvenirs pendant un voy. en orient* (1832. 33.) par M. Alph. de Lamartine, P. 1835. T. iii. p. 15 sqq. Magnificent description on the temple of the Sun, data by Russegger, in the *Bull.* 1837. p. 94 sq. PALMYRA (Tadmor) sprang up as a place of traffic in the desert in the first century after Christ, and flourished, after being restored by Hadrian, during the peaceful reign of the Antonines, afterwards as the residence of Odenatus and Zenobia, till its conquest by Aurelian. See Heeren, *Commentatt. Soc. Gott. rec.* vii. p. 39. Diocletian also caused baths and churches to be built there, and Justinian renewed them (according to Procopius and Malalas). Temple of Helios (Baal) octast. pseudodipt. 185 × 97 feet, with columns having metal foliage fixed on, in a large court (700 feet long and broad) with Propylæa, on the east. Small temple prost. hexast. on the west. Between them a street of columns 3,500 feet in length, an imitation of that at Antioch. Round about ruins of a palace, basilicæ, open colonnades, markets, aqueducts, honorary monuments, tombs (that of Iamblichus built A. D. 103, of very remarkable architecture); for games only a small stadium. Wood, *The Ruins of Palmyra*, otherwise Tadmor. 1753. Cassas i. pl. 26 sqq. In similar style were laid out the cities of DECAPOLIS, east from the Jordan, especially Gerasa (on which Burckhardt treats in his *Travels in Syria*, p. 253, and Buckingham, in greater detail, *Trav. in Palestine*, p. 353 sqq. with various plans and sketches) and Gadara (Gamala in Buckingham, p. 44). The same gorgeous and overloaded architecture prevailed in Asia Minor, as is shown in the temple at Labranda (Kiselgick, according to others, Euromus, Choiseul, Gouff. *Voy. Pitt.* i. pl. 122. *Ionian Antiq.* i. ch. 4), the monument of Mylasa, with columns elliptical in transverse section (*Ion. Ant.* ch. 7. pl. 24 sq. *Chois.* pl. 85 sq.), the ruins of a temple at Ephesus (*Ion. Ant.* pl. 44. 45. *Chois.* pl. 122); the portico of Thessalonica (*Stuart* iii. ch. 9) also belongs to this time. In the rock-sepulchres near Jerusalem, especially those called the tombs of the kings, the period of which it is difficult to determine (*Münter Antiq. Abhandl.* s. 95 sq. *Raumer's Palästina* s. 212. 216) there appear simpler forms of Greek architecture; only the character of the ornaments is oriental (grapes, palms and the like). Cassas iii. pl. 19—41. Forbin, *Voy. d. le Levant*, pl. 38.

6. In the remarkable ruins of PETRA, the rock environed and almost inaccessible city of the Nabatheans, which was enriched by the commerce from the Red Sea, there are found rock-built temples with domes, theatres, sepulchres, ruins of palaces; also colossal statues; on the whole, Grecian forms, but arbitrarily composed, and disfigured by a love of fantastic multiplicity of forms. See especially Burckhardt, *Trav. in Syria*, p. 421. Leon de Laborde and Linant, *Voy. de l'Arabie Pétrée*, *Livr.* 2 sqq. Not only do we find an interesting combination of later Roman with native forms in the empire of the Sassanidæ (§. 248) but also in that of MEROË, especially at the small temple near Naga (*Cail-liaud, Voy. à Méroé* i. pl. 13).

193. Reckoning from the time of the Thirty Tyrants, and 1 still more from that of Diocletian, luxuriance passed over en-

2 tirely into rudeness which neglected the fundamental forms
 and principles of ancient architecture. Columnar was so
 combined with arched architecture that the arches were at
 first made to rest on the entablature, and afterwards were
 even made to spring immediately from the abacus in vio-
 3 lation of the laws of statics, which require undiminished and
 angular pillars under the arch; at length they went so far
 as to give the entablature itself, together with the dentels
 and modillions, the form of an arch. They placed columns
 and pilasters on consoles, which projected from the walls
 in order to support arches or pediments; they began to give
 the shafts screw-channelled and otherwise convoluted forms.
 4 Covering members were on account of the multiplicity of
 the parts regarded as the principal thing, and were loaded
 on those lying beneath in a most unwieldy manner, as the
 cornice was on the entablature in general, and in its separate
 5 subordinate parts. The execution was universally meagre,
 tame and rude, without roundness or effect; there was left
 however, as a remnant of the Roman spirit, a certain gran-
 deur in the design; and in the mechanical details things were
 6 still done worthy of admiration. In consequence of the new
 organization of the empire fewer buildings were undertaken
 7 at Rome itself, but on the other hand provincial cities, espe-
 cially from the time of Diocletian, flourished with new splen-
 8 dour. What injured Rome most was the transference of the
 throne to Constantinople.

6. Gallienus' arch, of travertine, in a simple style destitute of art. Under Aurelian the walls of Rome were widened, attention to security began (Nibby's statements in *Mura di Roma* 1821 are not always correct, see Stef. Piale in the *Dissert. dell' Acc. Archeol.* ii. p. 95). Great double temple of Bel and Helius. Salaried teachers of architecture. Diocletian's Thermæ in tolerable preservation; the circular hall in the centre, the groined vault of which is supported by eight granite columns, was converted by Michael Angelo in 1560 into the beautiful church S. Maria degli Angeli. Desgodetz 24. *Le Terme Diocl. misur. e disegn. da Seb. Oya.* R. 1558. Strong castle and villa of the Ex-emperor near Salona (at Spalatro) in Dalmatia, 705 feet long and broad. Adam's *Ruins of the Palace of Diocletian at Spalatro*, 1764. fol. The column in honour of Diocletian at Alexandria (otherwise Pompey's pillar) is very large indeed (88½ Par. f.) but in bad taste. *Descr. de l'Égypte* T. v. pl. 34. *Antiquités*, T. ii. ch. 26. *Append.*, Norry *Descr. de la Colonne de Pompée*. Hamilton's *Ægyptiaca*, pl. 18. Cassas iii. pl. 58. [(§. 149. R. 2). Clarke *Travels* ii, 2. a title plate, Dalton *Mus. Gr. et Æg. or Antiquities from drawings*, pl. 43. The shaft is good in style, the capital and base bad, on which account Norry, Leake in the *Classical Journal*, vol. 13. p. 153, and Wilkinson *Topogr. of Thebes* 1835, regard it as a Grecian work of the flourishing period of Alexandria, and suppose from the inscription 20 feet high which was restored by Villoison and Leake, that it was only at last dedicated to Diocletian. J. White *Ægyptiaca*, Oxf. 1801, thought that

Ptol. Philad. raised it to his father. Only Zoega de obel. p. 607 has shown that Aphonius in his description of the acropolis of Alexandria, Progymn. 12 speaks of this column as the far-conspicuous central point of the buildings on the acropolis which were derived from the Ptolemies (*ἀρχαὶ δὲ τῶν ὄντων τῆ τῆς κίονος κορυφῆ περιεστῆκασι*), and that the place where it now stands also agrees therewith. This testimony cannot be shaken, although the inscription given by Cyriacus, which says that the column was erected by Alexander the Macedonian (Deinocrates being the architect), and which is defended by Osann in the *Memorie d. Inst. archeol.* iii. p. 329, cannot be genuine. Accordingly the column did not first proceed from the granite quarries of Syene in the years 205—209, as Letronne maintains in *Rech. pour servir à l'hist. de l'Ég.* p. 367, and *Journ. des. Sav.* 1836. p. 593, and the present author also has conceded in the *Hall. A. L. Z.* 1835. Jun. s. 245. that the shaft may have been taken from that column which was erected on the same site in the time of Alexander or the Ptolemies.] The arch of Constantine, adorned with Dacian victories from Trajan's arch, the new sculptures very ill proportioned. Baths of Constantine. Tomb of Constantia, the daughter of Constantine (the so-called temple of Bacchus, Desgodetz, ch. 2.), beside the church of S. Agnes; and of Helena the wife of Julian, a tholus, in the style of the Pantheon, on the Via Nomentana. The corrupt style of architecture at that time, with its twisted and convoluted columns, is not seen so distinctly in ruins as on sarcophagi (for example that of Probus Anicius, about 390. Battelli's Dissertation on it, R. 1705), also on coins of Asia Minor, for instance those of Blaundos under Philippus Arabs.

7. Besides Rome, the following were places of importance: Mediolanum, on the buildings of which see Ausonius' (died in 390) *Claræ Urbes* 5, Verona, with the colossal amphitheatre, and the gates built in 265 in three stories with spirally-fluted columns, and pilasters on consoles; [Count Orti Manara Delle due antichissime porte esist. in Verona ai tempi de' Romani, Verona 1840. fol.] Treveri, where there are many ruins, the Porta Nigra, a strong work, although rude in detail, comp. §. 264; Narbo, Carthage.

8. At BYZANTIUM, Septimius Severus had already done much in building; the city was now quickly provided with edifices for the requirements of the people and the court. A *forum* of Augustus, other *fora*, *senatus*, *regia*, the *palatium*, baths, such as the Zeuxippeion, the hippodrome (Atmeidan), with the obelisk erected by Theodosius and the serpent-tripod, reputed to be from Delphi. At first temples were also dedicated to Roma and Cybele. Theodosius built the Lauseion and thermæ. The anemodulion (somewhat resembling the Athenian Tower of the Winds) was a remarkable monument. See Nicetus Acom. *Narratio de status antiq. quas Franci destruxerunt*, ed. Wilken, p. 6. For general accounts, Zosimus, Malalas, and other chroniclers, Procop. *De Ædif. Justiniani*, Codinus, and an anonymous author, *Antiqq. Cpolitanae*, Gyllius (died in 1555), *Topogr. Cpoleos*, Banduri *Imperium Orientale*, Heyne *Serioris artis opera quæ sub Imper. Byzant. facta memorantur*, *Commentat. Soc. Gott.* xi. p. 39. There are still preserved the obelisk of Theodosius; the porphyry column in the ancient forum, 100 feet high, on which stood the statue of Constantine, and afterwards that of Theodosius, renewed by Man. Comnenus; the marble pointed columns, 91 feet high, which Con-

stantine Porphyrogenitus or his grandson caused to be covered with gilded bronze; the pedestal of the Theodosian column (§. 207) and some other things of less importance. See Carbognano, *Descr. topogr. dello stato presente di Cpoli*. 1794. Pertusier, *Promen. Pittoresques dans Constantinople*, 1815. V. Hammer's *Constantinopolis und der Bosporus*, 2 bde 1822. Raczynski's *Malerische Reise*, s. 42 ff. Among the principal buildings were the aqueducts (such as that of Valens), and the cisterns, large fabrics, but petty in detail, which also prevailed in other parts of the East (for example at Alexandria, *Descript. de l'Egypte* T. v. pl. 36. 37), and served as models for Arabic buildings. In Byzantium there are eight, partly open, partly vaulted over with small domes; only one still used, that beside the hippodrome 190×166 feet large, in three stories, each of which consists of 16×14 columns. The columns are mostly Corinthian, but also with other quite abnormal capitals. Walsh's *Journey from Constantinople to England*, ed. 2. 1828. Count Andreossy's *Constantinople et le Bosphore*. P. 1828. L. iii. ch. 5. 8.

- 1 194. During this period was developed the Christian church-architecture, not from the Grecian temple, but, conformably to the wants of the new religion, from the basilica, inasmuch as old basilicas were sometimes fitted up for that purpose, and sometimes new ones built, but after Constantine
- 2 chiefly with plundered pieces of architecture. A portico (pro-naos, narthex), the interior entirely roofed, several aisles, the central one higher, or all equally high; behind in a circular recess (concha, sanctuarium) the elevated tribune. By lengthening this and adding side-porticoes, the later form of Italy
- 3 arose. Besides these, there were at Rome as baptisteries particular round buildings, whose form and disposition were derived from the bath-rooms of the Romans (§. 292, 1); but in the East, even as early as Constantine, churches also were
- 4 built of a round form with wide-vaulted cupolas. This form was on the whole very grandiose, although in the individual parts developed in a paltry taste in the church of St. Sophia, which was erected in the time of Justinian; it afterwards became prevalent in the Eastern empire, and even the later Greek churches, with their main and subordinate cupolas, pay
- 5 homage to this taste. The edifices of the Ostrogothic time, especially from Amalasantha downwards, did not probably arise without the influence of Byzantine architects.

1. Church of Saint Anges founded by Constantia, the daughter of Constantine, a basilica with three aisles, and with two ranges of columns, one above the other. A five-aisled basilica of S. Paul outside the walls, according to some, by Constantine, the columns of different kinds, as also in St. John of the Lateran, the curious carpenter-work originally overlaid with gold; recently burned down (Rossini's *Vedute*). N. M. Nicolai *Della Basilica di San Paolo*. R. 1815 fol. The five-aisled basilica of St. Peter on the Vatican (Bunsen, *Beschreibung von Rom* ii. s. 50 sq.) connected by porticoes with the bridge across the Tiber as St. Paul's was with the city. St. Clemens, a model of the ancient disposition of basilicas.

Gutensohn and Knapp, Monumenti della Rel. Christiana R. begun 1822. Besides, Agincourt, Hist. de l'Art par les monumens depuis sa décadence, T. iv. pl. 4—16. 64. Platner, Beschreibung Roms, i. s. 417. The description of the church built by Constantine at Jerusalem corresponded in all the main points with these Roman basilicas, Euseb. V. Const. iii, 25—40; the same remark applies to the Church of the Apostles built by Constantine and Helena at Byzantium, Banduri, T. ii. p. 807. Par.

3. The so-called Baptistery of Constantine is a circular building of this sort, Ciampini Opp. T. ii. tb. 8. On the Baptistery in St. Peter's, Bunsen ii. s. 83. The description by a rhetor (Walz Rhetores i. p. 638) of a Baptistery (Σεμνεῖον Βαπτιστοῦ) with rich mosaics in the cupola over the baptismal font is particularly interesting. The oldest example of a round church is the cathedral of Antioch, built also by Constantine, of octagonal plan, similar in construction to the church of San Vitale (Rem. 5) with very high and wide cupola, Euseb. iii. 50. Dronke and Lassaulx Matthias Kapelle bei Kobern, s. 51. a list of 61 round and polygonal churches.

4. The church of Saint Sophia was rebuilt by Isidore of Miletus and Anthemius of Tralles before 537. The dome (τροῦλλος), resting on four pillars, was restored after an earthquake in 554 by the younger Isidore. It was now more durable, but not so imposing. Under the dome was the ἱερατεῖον, in the galleries at the sides the places for men and women, in front the narthex. Procop. I. 1. Agathias v, 9. Malalas p. 81. Ven. Cedrenus p. 386. Anonym. in Banduri Imp. Or. i. p. 65. ch. ii. p. 744.—Other architects and μηχανοποιοί of the time: Chryses of Alexandria and Joannes of Byzantium.

5. In Ravenna there is the church of San Vitale, which is quite peripherically built, on an octagonal ground-plan, with rude forms in the capitals of the columns, a building of the last Gothic period; Justinian caused it to be adorned with mosaic work by Julianus Argentarius, and to be provided with a narthex (Rumohr, Ital. Forschungen iii. s. 200). Agincourt iv. pl. 18. 23. Theodoric's Mausoleum (at least a work of the time), now S. Maria Rotonda, is a building composed of very large blocks of freestone, and of simple although heavy forms. Smirke, Archæologia xxiii. p. 323. Comp. Schorn Reisen in Italien s. 398 f., and on Theodoric's buildings in Rome, Ravenna, and Ticinum [on the height at Terracina], see Manso's Gesch. des O. Gothischen Reichs s. 124. 396 f. Rumohr s. 198 ff. speaks against the derivation of Italian structures from Byzantium. Aloisius, architect at Rome about 500 A. D. Cassiodor. Var. ii. 39.—Bellermaun Die æltesten christlichen Begräbnisstellen, im Besondern die Katacomben zu Neapel mit den Wandgemälden, Hamb. 1839. 4to.

At Rome we have only further to mention the column of the emperor Phocas (F. A. Visconti, Lett. sopra la col. dell' Imp. Foca, 1813) erected about the year 600; it was plundered from another monument.

195. Through the new requirements of a new religion, and the fresh spirit which the subversion of all relations breathed at least here and there into a now decrepit race, architecture received a new spark of life. The forms indeed continued

- rude in detail, nay they always became more and more clumsy and disproportioned, but at the same time, however, the works of the Justinian and Ostrogothic period manifested a freer and more peculiar feeling, which conceived more clearly the significance of the building as a whole than was the case with the latest Roman architects; and the vast spaces of the basilicas, with their simple lines and surfaces undisturbed by mosaic work, produced a more powerful impression than the over-rich
- 2 Palmyrenian architecture. This style of architecture (the early Gothic, the Byzantine) quickened anew for new ends, and in almost all individual forms still remaining allied to the later Roman style, prevailed throughout Christian Europe during the first half of the Middle Ages, fostered and perfected by the architectural corporations which were kept up from Roman antiquity, and perhaps always continued in connexion
 - 3 with Greece. It prevailed until the Germanic spirit, outflanking that of southern Europe, began thoroughly to alter the Roman forms according to an entirely new system, and in conformity with its own fundamental ideas and feelings.
 - 4 The pointed gable and arch, and the least possible interruption in the continuation of the vertical lines denote the external, climatic, as well as the internal fundamental tendencies rooted in the mind, of this style of architecture so directly opposed to the ancient, but which never became altogether naturalized in Italy, and was therefore very quickly expelled in the fifteenth century by the revived architecture of the times of the Roman emperors.

2. Passages where architectural works are characterized in the 10th and 11th century by *more Græcorum, ad consuetudinem Græcorum*, and mention is also made of Grecian architects, in Stieglitz über die Gothische Baukunst, s. 57. General assembly of masons at York in 926?

3. The so-called Gothic architecture in Italy and England is described as *opus Teutonicum* and the like, see Fiorillo Gesch. der Kunst in Deutschland ii. s. 269 ff. Vasari sometimes calls it *stilo Tedesco*, sometimes *Gotico*.

3. THE PLASTIC ART.

- 1 196. Artists flocked more and more from the conquered countries to Rome; at the time of Sylla, Pompey, and Octavian, we find that nearly all the eminent *toreutæ*, brass-casters, and sculptors that then existed, were assembled at Rome.
- 2 Pasiteles distinguished himself as a very industrious and careful artist, who never worked but from accurately finished models. The models of Arcesilaus were in themselves more highly prized than the statues of other artists. Decius ven-

tured to measure himself with Chares in brass-casting, and everywhere was manifest the influence of the restoration of art produced by the study of the best models, which took its rise principally from Athens. Neither was there any lack of 3 workers in vessels, although none came up to those of earlier times; wherefore *argentum vetus* was used as synonymous with finely-wrought. In coins the best age did not begin till the 4 year 700; we have denarii of that time which rival the coins of Pyrrhus and Agathocles in delicacy of workmanship and beauty of design, although indeed the spirit and grandeur of earlier Greek coins are still found wanting in these.

2. PASITELES from Magna Grecia, toreutes and brass-caster, Civis Rom. 662; he executed perhaps sometime earlier the statue for Metellus' temple of Jupiter, Plin. xxxvi, 4, 10, 12. comp. however Sillig Amalth. iii, 294. Colotes, a scholar of Pasiteles, toreutes about 670 (?). Stephanus, a scholar of Pasiteles, sculptor (Thiersch, Epochen s. 295) about 670. Tlepolemus, modeller in wax, and Hiero, painter, brothers, of Cicyra, Verres' *canes venatici*, about 680. ARCESILAUS, plastes, brass-caster, and sculptor, 680—708. (Venus Genitrix for Cæsar's Forum). Posis, plastes, 690. Coponius, brass-caster, 690. MENELAUS, scholar of Stephanus, sculptor, about 690 (§. 416). DECIUS, brass-caster, about 695. PRAXITELES [Pasiteles], Poseidonius, Leostratides, Zopyrus, toreutæ and workers in vessels, about 695. (Silver mirrors came into fashion through Praxiteles [Pasiteles], he made a figure of the young Roscius. Cic. de Div. i, 36). Aulanius Euandrus of Athens, toreutes and plastes, 710—724. Lysias, sculptor, about 724. DIOGENES of Athens, sculptor, 727. Cephisodorus, at Athens, about 730 (?). C. I. 364. Eumnestus, Sosicratides' son, at Athens, about 730. C. I. 359. Add. Pytheas, Teucer, toreutæ about that time. Mæcenas' freedman Junius Thaletio, *flaturarius sigillarius*, Gruter Thes. Inscr. 638, 6 (§. 306). Gold-workers of Livia, in the inscriptions of the Columbarium. [Eubulides and Eucheir at Athens, alternately for three generations, C. I. n. 916. R. Rochette Suppl. au Catal. des Artistes, p. 306.]

3. Zopyrus' trial of Orestes before the Areopagus, is thought to be recognised on a cup found in the harbour of Antium, Winckelm. M. I. n. 151. Werke vii. tf. 7. *Subito ars hæc ita exolevit ut sola jam vetustate censeatur*, Plin. xxxiii, 55.

4. Thus, for example, on the denarius of L. Manlius, with Sulla on the triumphal car, the reverse in particular is still very poorly handled. The denarius of A. Plautius is much better, with the Jew Bacchius, of the time of Pompey's Asiatic wars. That of Nerius with the head of Jupiter is very excellent, of 703. Equally fine is that of Cornuficius with Jup. Amnon (I explain the reverse thus: Juno Sospita has sent a favourable omen to Cornuficius when taking the auspices, hence she carries the crow on her shield, and now crowns him as conqueror). Likewise that of Sextus Pompeius with the head of his father, and on the reverse the brothers of Catania (comp. §. 157. Rem. 2), and Neptune as ruler of the sea, although this one shows a certain dryness of style.

That of Lentulus Cossus (after 729), with the refined countenance of Augustus and the honest face of Agrippa, is exceedingly beautiful.

- 1 197. In the time of the Cæsars the arts appear, from the general opinion, to have been degraded into handmaids of the luxury and caprice of princes. The effeminacy of the times, says Pliny, has annihilated the arts, and because there are no longer any souls to represent, the body also is neglected.
- 2 However, there were ingenious and excellent sculptors who filled the palaces of the Cæsars with eminently beautiful
- 3 groups; and in Nero's time arose Zenodorus, at first in Gaul, and then at Rome, as a great brass-caster, who executed the commission to represent the emperor as Helius in a colossus
- 4 of 110 feet in height. However near he may have approached the earlier artists in dexterity of modelling and enchasing (for he also imitated the cups of Calamis so as to deceive), he could not, however, notwithstanding the greatest external advantages, again restore the more refined technical processes of metal casting, which were now lost.

1. *Luxuriæ ministri*, Seneca Epist. 88.—Plin. xxxv, 2.

2. *Similiter Palatinas domos Cæsarum replevere probatissimis signis Craterus cum Pythodoro, Polydectes cum Hermolao, Pythodorus alius cum Artemone; et singularis Aphrodisius Trallianus*; Plin. xxxvi, 4, 11. [These are earlier artists whose works filled the palace.] There is no certain knowledge of any other sculptors of the time except a Julius Chimærus who executed statues for Germanicus, according to an inscription [*Statuas et ædiculam effecit, sedes marmoreas posuit, consecrated*]; and Menodorus (under Caligula?) in Pausan. [A. Pantuleius of Ephesus made at Athens the statue of Hadrian, C. I. n. 339. M. Cossutius Kerdon worked for the villa of Antoninus Pius at Lanuvium.] Nero himself turned his attention to toreutics and painting. Demetrius, a goldsmith at Ephesus, Acts of the Apostles. The names of artists in Virgil do not appear to refer to real persons.

3. The Colossus should have been a Nero, but was dedicated as Sol, 75. A. D. It had seven rays around the head, as Nero also has rays encircling his in the bust in the Louvre (n. 334) and elsewhere. The colossus stood in front of the Golden House on the site afterwards occupied by the temple of Venus and Roma, to make way for which it was taken to another place by Decrianus, with the assistance of 24 elephants. Spartian Hadr. 19. comp. Eckhel D. N. vi. p. 335. It was afterwards transformed into Commodus. Herod. i, 15.

- 1 198. The most authentic sources of the history of art for that time are, 1st, THE SCULPTURES ON PUBLIC MONUMENTS, of which, however, there are none to be found till the time of the Flavii, the earlier works of this kind having perished.
- 2 The reliefs on the triumphal arch of Titus, representing the apotheosis of the emperor and the triumph over Judea, are

good in point of invention, and tasteful in the disposition, but carelessly worked out; and in those of the temple of Pallas 3 in the forum of Domitian, the design in general is more deserving of praise than the execution, especially that of the draperies.

2. Bartoli and Bellori, *Admiranda Romæ* tb. 1—9. Arcus i. Comp. the coins with the *Judæa capta*, Pedrusi vi. tb. 12. H. Reland *De spoliis templi Hierosolymitani in arcu Titiano*. Traject. 1716.

3. We here see Pallas instructing women in domestic tasks, Bartoli tb. 35—42 (63—70). Comp. the Ed. Winckelm. vi, ii. s. 334.

199. Secondly, THE BUSTS AND STATUES OF THE EMPERORS 1 which go back, at least in the original, to the time of their reigns. They fall into different classes, which are also distinguished, and with greatest certainty, by their costume: 1. Such as reflect the individuality of the subjects without exaltation, and therefore also preserve the costume of life,—either the peaceful dress of the toga drawn over the head with reference to priesthood, or the accoutrements of war, in which 3 case the usual attitude is that of addressing armies (*allocutio*); in both kinds there are good statues of the time. To this class likewise belong statues on horseback, or on triumphal cars, which at first actually denoted marching at the head of an army, and triumphs or important conquests over the enemy, but were soon raised on all occasions from adulation and vanity. 2. Such as were intended to exhibit the individual in an exalted, heroic, or deified character, to which belong the statues without drapery, and with a lance in the hand, which became usual from the time of Augustus, and which, according to Pliny, were called Achillean statues, as well as those in a sitting posture, with the upper part of the body naked, and a pallium around the loins, which commonly suggest the idea of Jupiter; altogether, the practice of blending individuals with gods continued, and the art of elevating portraits into an ideal character was then still exercised with as much spirit as that of representing real characters in a simple and life-like manner. The statues also of women belonging 7 to the reigning families fall into the two classes just laid down. On the other hand it is to be observed, that the solemn representation of the *Divus*, the emperor consecrated by the senate, requires no ideal costume, but a sedent figure in the toga (which is often also drawn about the head), with the sceptre in the hand, and the crown of rays. Statues of cities and 9 provinces were often now, as well as in the time of the Macedonians, combined with monuments of the princes, and this species of figures was generally treated by distinguished artists, as to which the coins also bear testimony.

2. *Simulacrum aureum Caligulae iconicum*, Sueton. 22. *Statuæ civili habitu* (Orelli Inscr. n. 1139. 3186) or *togatae*, for example the Tiberius with beautiful toga, from Capri in the Louvre (111.) M. de Bouillon ii, 34. Augustus in priestly dress, from the basilica of Otricoli PioCl. ii, 46. Head of Augustus of basalt, found in 1780 at Canopus, Specim. of Anc. Sculpture ii, 46, Statue of Augustus in the Capitol, Racc. 16, of Jul. Cæsar, *ibid.* Racc. 15. Drusus from Herculaneum, Ant. di Erc. vi, 79. M. Borbon. vii, 43. [Seven excellent colossal statues excavated at Cervetri, now restored by de Fabris, in the Lateran, Germanicus, Drusus, Tiberius, Caligula, Claudius, Agrippina and another female statue, together with the head of Augustus, Bull. 1840. p. 5. Canina Etr. Marit. I. 2. Mon. cretto in Cere all' imper. Claudio dai dodici principali popoli dell' Etruria. There were also excellent colossal statues found in ancient Privernum, supposed to be from the Curia or the Augusteum of the city which Augustus, Tiberius and Claudius reared anew; the head of Claudius, Mus. Chiusamonti ii. tv. 32. In like manner colossal statues were raised by Veii to Augustus and Tiberius. *Ibid.* not. 3. *Ibid.* tv. 31. Comp. Canina Antich. di Veji, p. 83 sq. Colossal heads of Augustus and Tiberius were found in 1824 with the colossal statues of Tiberius and Germanicus. Claudius from the Ruspoli palace; tv. 31. Titus with Julia found in 1828.]

3. *Statuæ pedestres habitu militari* (Capitolin. Macrin. 6) or *thoracatae*, for example, the colossal Augustus in the palace Grimani, see Thiersch, Reisen i. s. 250 ff. [Tiberius Canina Tusculo, tv. 29. Fine bust of Caligula found at Colchester Archæol. L. xxxi. pl. 15. p. 446; similar Caylus i. pl. 65, under the name of Claudius.] Drusus, son of Tiberius, in the Louvre, Mongez, Iconogr. Romaine pl. 23, 1. Titus in the Louvre 29. pl. 33, 1. 34, 1. 2. Bouill. ii, 41. Domitian and Marcus Aurelius from the Giustiniani palace, Racc. 89. 90. [Domitian M. Chiar. ii. tv. 36.] Domitian from the Giustiniani palace, M. Chiar. ii. tv. 36.

4. The *statua equestris* of Augustus on the bridge over the Tiber (see Dio liii, 22, and the denarii of L. Vinicius) at least pointed at warlike plans. The colossal equestrian statue of Domitian in the Forum (Stattius S. i, 1. Fr. Schmieder, Programm 1820), represented him as the conqueror of Germany, with the Rhine under the horse's forefeet; the left carried a Pallas holding out a Gorgoneion, the right commanded peace (comp. §. 335). Domitian with bust of Pallas on his shoulder, relief in Vaillant de Canopo, p. 11; supposed *statua equestris* of Augustus, Racc. 52. [Equestrian statue of Theodoric before the palace of Charlemagne at Aix-la-Chapelle, by Bock Jahrb. des Rhein. Alterth. Vereins v. s. 1.] Augustus appears *in quadrigis* on a triumphal arch, attended by two Parthians, after recovering the standards of Crassus. Eckhel. D. N. vi. p. 101. Statues *in bigis* were raised at first to magistrates on account of the *pompa*, in the circus, but chariots with four horses (even six-horse cars, which came in since the time of Augustus) without any regard to triumphs and pomps, and equestrian statues were erected even in the houses of advocates, Martial ix. 69. Tacit. de Orat. 8. 11. Juvenal vii, 126. Appulei. Flor. p. 136 Bipont. To the Emperors, on the other hand, were erected cars yoked with elephants, see Plin. xxxiv, 10, and the coins with the image of Divus Vespasianus, comp. Capitol., Maximin 26.

5. *Statuæ Achilleæ*, Plin. xxxiv, 10. To this class appears to belong

[the splendid Pompey in the Spada palace,] the colossal Agrippa (the dolphin is restored) in the palace Grimani, said to be from the Parthenon. Pococke Trav. ii. pl. 97. Visconti Icon. Roman. pl. 8. Augustus in the Casa Rondanini, Winckelm. vii. s. 217. Claudius, Ant. di Erc. vi, 78. Domitian, Guattani M. I. 1786, p. xvi. Comp. the examples in Levezow's Antinous, s. 51. There is often a pallium around the body, as in the otherwise Achillean Germanicus from the basilica of Gabii in the Louvre 141. Mongez, pl. 24, 3. and the Nero, Louvre 32. Clarac, pl. 322.

6. Herod erected in Cæsarea colossal statues of Augustus-Jupiter and Roma. Joseph. B. I. i, 21. comp. §. 203. The sedent colossal statues of Augustus and Claudius from Herculaneum in regard to dress have the costume of Jupiter, M. Borbon. iv. 36. 37. An Augustus of bronze as a standing Jupiter with the thunderbolt, Ant. di Erc. vi, 77. The fine bust of Augustus at Munich 227, and in the Louvre 278, Mongez, pl. 18, has indeed the crown of oak-leaves, but otherwise it is quite a portrait. The sitting statue of Tiberius from Piperno has the costume of Jupiter, and his horrible countenance is rendered as noble as possible. Mongez, pl. 22. Comp. the Veientine statue, Guattani Mem. Encicl. 1819. p. 74, and the splendid head from Gabii, Bouill. ii, 75. Caligula even wished to convert the Zeus at Olympia into a statue of himself. The magnificent colossal bust in Spain represents Claudius as a god, Admir. Romæ, 80. Mongez, pl. 27, 3. 4, but even deified he retains a doltish look. A grandly treated colossal head of Vitellius at Vienna.—Augustus as Apollo, §. 362, 2.

7. Portrait statues: Livia as priestess of Augustus from Pompeii, M. Borbon. iii, 37. Avellino, Atti d. Acad. Ercol. ii. p. 1. The first Agrippina in the capitol, splendid in the disposition of the entire figure, less deserving of praise in the drapery, M. Cap. T. iii. t. 53. Mongez, pl. 24,* 1. 2. Similar in Florence, Wicar iii, 4. Farnesian statue of the second (?) Agrippina grandly handled, Mongez, pl. 27, 6. 7. M. Borbon. iii, 22.—Livia as Ceres (L. 622. Bouill. ii, 54. comp. R. Rochette, Ann. d. Inst. i. p. 149. on this costume), Magna Mater (§. 200), Vesta (on coins Eckhel vi. p. 156). Julia, daughter of Augustus, as Cora, L. 77. Bouill. ii, 53. Agrippina, Drusilla, and Julia, Caligula's sisters, on coins as Securitas, Pietas, and Fortuna, Eckhel vi. p. 219.—[Two of Julia, daughter of Titus M. Chiaram. ii, 34. 35.]—Among the most excellent of the portrait statues are the matron and virgin (the latter also found in a copy) from Herculaneum at Dresden, n. 272—274. Bekker August. 19—24. comp. Racc. 91, reckoned by Hirt to be Caligula's mother and two sisters. Family of Marcus Nonius Balbus from Herculaneum, two equestrian statues (§. 434) from the basilica, and seven statues on foot from the theatre, viz. Balbus with his father, mother, and four daughters. Neapel's Ant. s. 17 ff.

8. Thus, for example, Divus Julius on the Cameo, §. 200, 2. b., Divus Augustus on coins of Tiberius, &c. Nero was the first who assumed while living (as Phœbus) the corona radiata, Eckhel vi. p. 269. Mongez, pl. 30, 3. 4. Bouill. ii, 76. §. 197, 3. Comp. Schöpflin, De Apotheosi, 1730.

9. Coponius executed fourteen nations conquered by Pompey, for the portico *ad nationes* in Pompey's theatre; Augustus seems to have added another series. Schneider ad Varr. de R. R. ii. p. 221. Thiersch Epochen,

s. 296. These were certainly statues: on the other hand eight figures of cities in relief still existing at Rome and Naples (Visconti M. PioCl. iii. p. 61. M. Borbon. iii, 57. 58), are better assigned to the attic of the portico of Agrippa. On the great altar of Augustus at Lugdunum (known from coins) there were figures of 60 Gallic tribes. Strab. iv. p. 192.—The pedestal of the statue of Tiberius, which the *urbes restitutæ* caused to be erected to Augustus, is still preserved at Puteoli with the figures of 14 cities of Asia Minor, which are executed in a very characteristic manner. See L. Th. Gronov, *Thes. Ant. Gr.* vii. p. 432. Belley, *Mém. de l'Ac. des Inscr.* xxiv. p. 128. Eckhel *D. N.* vi. p. 193. *Comp.* §. 405.

- 1 200. Equally important materials for the history of art are furnished by GEMS. Dioscorides, who engraved the head of Augustus with which the emperor himself sealed, was the
 2 most distinguished worker of the time in intaglios. But still more important than the stones preserved under his name, is a series of cameos which represent the Julian and Claudian families at particular epochs, and besides the splendour of the material and dexterity in using it, are also in many other re-
 3 spects deserving of admiration. In all the principal works of the kind the same system prevails of representing those princes as divine beings presiding over the world with benignant sway, as present manifestations of the most exalted deities.
 4 The design is careful and full of expression, although there is no longer to be found in them the spirit in handling and nobleness of forms which distinguish the gems of the Ptolemies (§. 161); on the contrary, there is here as well as in the reliefs of triumphal arches and many statues of the emperors, a peculiarly Roman form of body introduced, which is distinguished considerably from the Grecian by a certain heaviness.

1. Seven gems of Dioscorides have been hitherto considered genuine, two with the head of Augustus, a so-called Mæcenas, a Demosthenes, two Mercuries, and a palladium-theft (Stosch, *Pierres Grav.* pl. 25 sqq. Bracci, *Mem. degli Incis.* tb. 57. 58. Winckelm. *W.* vi. tf. 8. b.): but even as to these more accurate investigations are still to be looked for. Augustus *Impr. gemm.* iv, 93. [Onyx-cameo, Augustus in the green vault at Dresden.] Dioscorides' sons, Erophilus (Ed. Winck. vi, 2. s. 301), Eutyches (R. Rochette, *Lettre à Mr. Schorn*, p. 42). Contemporaries, Agathangelus (head of Sextus Pompeius?), Saturninus, and Pergamus, a worker in gems, of Asia Minor, R. Rochette, p. 51. 47. *comp.* p. 48. Solon, Gnæus, Aulus and Admon are also assigned to this period. Ælius, under Tiberius, Euodus, under Titus (Julia, daughter of Titus, on a beryl at Florence. Lippert. i, ii, 349).

2. CAMEOS. The three largest: a. That of Vienna, the *Gemma Augustea*, of the most careful workmanship, 9 × 8 inches in size. Eckhel, *Pierres Grav.* pl. 1. [Clarac pl. 1053.] Köhler über zwei Gemmen der *KK. Sammlung zu Wien.* Tf. 2. [Comp. *Morgensterns Denkschr.* on Köhler, s. 16 sq.] Millin *G. M.* 179, 677. Mongez, pl. 19.* Arneth, *Beiträge zur Gesch. von Oesterreich* ii. s. 118. Representation of the Augustan family

in the year 12. Augustus (beside him his horoscope, comp. Eckhel D. N. vi. p. 109), with the lituus as a symbol of the auspices, sits enthroned as Jupiter Victorious together with Roma; Terra, Oceanus, Abundantia surround the throne, and are in the act of crowning him. Tiberius triumphing over the Pannonians, descends from the car, which is guided by a Victory, in order to prostrate himself before Augustus. Germanicus at the same time receives *honores triumphales*. Below, a tropæon is erected by Roman legionaries and auxiliaries (here the scorpion on a shield perhaps refers to the horoscope of Tiberius). Sueton. Tib. 20. Passow has last contributed to the explanation in Zimmermann's *Zeitschrift für Alterthumsw.* 1834. N. 1. 2. [after Thiersch *Epochen* s. 305.]

b. The Parisian Cameo, by Baldwin the II. from Byzantium to St. Louis; de la Ste Chapelle (there called Joseph's dream), now in the Cabinet du Roi. Le Roy, *Achates Tiberianus*. 1683. Millin G. M. 181, 676. Mongez, pl. 26. [Clarac, pl. 1052.] The largest of all, 13 × 11 in.; a sardonyx of five layers [which is usually thought to be a work of the Augustan age, but is by some assigned to the third century]. The Augustan family some time after the death of Augustus. *Above*: Augustus in heaven welcomed by Æneas, Divus Julius and Drusus. *In the middle*: Tiberius as Jupiter Ægiochus beside Livia-Ceres, under whose auspices Germanicus goes to the East in the year 17. Around them, the elder Agrippina, Caligula (*comitatus patrem et in Syriaca expeditione*, Suet. Calig. 10. comp. M. Borbon. v, 36), Drusus II, a prince of the Arsacidæ (?), Clio, and Polymnia. *Below*: The nations of Germany and the East conquered. Explained in the same way by Eckhel, Visconti, Mongez, *Iconographie* and *Mém. de l'Inst. Roy.* viii. p. 370 (*Sacerdoce de la famille de Tibère pour le culte d'Auguste*), particularly by Thiersch *Epochen*, s. 305. On the contrary, Hirt, *Analekten* i, ii. s. 322, explains it as Nero's adoption into the Julian family, at the same time with which there happened to be an arrival of captives from the Bosphorus. Fleck *Wissensch. Reise durch das südliche Deutschland, Italien u. s. w.* i, 1. s. 172. [The apotheosis of Augustus in a relief in the Sacristy of San Vitali at Ravenna, with Roma, Claudius, Jul. Cæsar, Livia as Juno, Augustus as Jupiter.]

c. That of the Netherlands (de Jonge, *Notice sur le Cab. des Médailles du Roi des Pays-Bas*, i Suppl. 1824, p. 14), [Clarac, pl. 1054, Claudius and his family, Germanicus and Agrippina, pl. 1055—1057.] a sardonyx of three layers, 10 inches high, excellent in design, but much inferior in execution to the others. Millin G. M. 177, 678. Mongez, pl. 29. Claudius as Jupiter triumphant (after the Britannic victory), Messalina, Octavia and Britannicus in a chariot drawn by Centaurs as trophy-bearers; Victory flying on before.

The representation of Germanicus and Agrippina travelling over the world as Triptolemus and Demeter Thesmophorus (with the scroll), on a fine cameo at Paris, is designed in the same spirit of ingenious adulation. *Mém. de l'Ac. des Inscr.* i. p. 276. Millin G. M. 48, 220. Mongez, pl. 24*, 3.—A silver goblet in the KK. Antiken-Cabinet, which was found at Aquileia, exhibits a similar composition excellently designed. On the upper field, between Jupiter and Ceres, Proserpina and Hecate, Germanicus, as it seems, is represented, in relief (the drapery gilded) about to sacrifice at an altar to these deities, in order afterwards to mount the

dragon-chariot as a new Triptolemus; the Earth-goddess lies beneath. [Publ. by the author, *Mon. d. I. iii. tv. 4. Ann. xi. p. 78.*]

Other works of this time, which was very fertile in fine cameos, in Mongez, pl. 24*, 5. 29, 3. and Eckhel, pl. 2. 5. 7—12. Augustus and Livia, *Impr. dell' Inst. ii, 79.* Livia as Magna Mater holding a bust of Divus Augustus, Köhler *ibid.* A head of Agrippa of exceeding beauty on a Niccolo at Vienna. [The Carpegna stone, now in the Vatican, in Buonarrotti *Madaglioni*, p. 427, together with another.]

4. It is found almost universally that the body is long in proportion to the legs; it is remarked by Rumohr that this is a national peculiarity of the Roman form, *Ital. Forschungen i. s. 78.*

- 1 201. In the COINS, especially the bronze medals struck by the senate, of the emperors of the Julian and Flavian families, art appears to have remained stationary at the same height;
 2 the heads are always full of life, characteristic and nobly conceived, the reverses more rarely, but yet also sometimes of perfect
 3 execution, especially on bronzes of Nero. The mythico-allegorical compositions of these coins, which were intended to represent the situation of the empire and the imperial house (§. 406), are full of spirit and ingenious invention, although the figures are handled in a traditional and hasty manner.

1. The transcripts in *Mediobarbus* and *Strada* are not to be depended on any more than the ill-reputed ones of *Golzius*, neither are, according to *Eckhel's* account, even the beautiful representations in *Gori's M. Florentinum*. Those in the works on the coins of the emperors by *Patinus*, *Pedrusi*, *Banduri* (from *Decius* downwards) and *Morelli* are more trustworthy. *Bossière*, *Médaillons du Cab. du Roi*. *Lenormant Trésor de Glyptique*.

- 1 202. In the time of TRAJAN were executed the reliefs which
 2 represent his victory over the Dacians. Powerful forms in natural and appropriate attitudes, character and expression in the countenances, ingenious motives to relieve the monotony of military order, feeling and depth in the representation of pathetic scenes, such as that of the women and children praying for mercy, give to these works a high value, notwithstanding many faults in the handling both of the nude and
 3 the draperies.—The statues of the emperors, as well as the copies of them on coins and cameos, were during this time scarcely inferior to those of the immediately preceding period;
 4 it would, however, be rash to conclude from the excellence of these that as much was achieved in other subjects.

2. See the *Ed. of Winckelm. vi, 2. s. 345.* As to the historical events, see, besides *Bellori*, *Heyne de Col. Traj. in Engel's Commentatio de Expeditione Trajani.* To these belong also the sculptures on the arch of

Constantine, where, besides Trajan, Hadrian also with Antinous appears. Admir. Romæ, tb. 10—27; the tropæa of the Parthian campaign from the *castellum aquæ Marcæ*, now in the Capitol; and other reliefs with warriors from a monument of Trajan, which Winckelm. describes vi, i. s. 283. Kindred representations on coins, for example *rex Parthorum victus*, Pedrusi vi, 26, 7. *rex Parthis datus, regna assignata*. [The excellent alto relievo of Trajan from the Aldobrandini palace, in the *sale Borgia* of the Vatican is supposed to be from the forum of Trajan, as well as many other monuments of that house, perhaps also the highly animated wrestlers (called Dares and Entellus) which are now also there. M. Chiaram. ii. 21. 22; where there are also tv. 49—51 splendid pieces of frieze from the Basilica and the Bibliotheca Ulpia.]

3. Fine colossal statue of Nerva in the Vatican, PioCl. iii, 6. Mongez, pl. 36, 1. 2. A fine *statua thoracata* of Trajan in the Louvre 42 (Clarac, pl. 337), colossal head 14. Mongez, pl. 36, 3. 4. Large bronze bust of Hadrian in the Mus. of the Capitol. Mongez, pl. 38. On others, Winckelm. vi, i. s. 306. Statue Racc. 104. Statues of Hadrian were raised by all the Greek cities. C. I. 321 sqq. On the *numi ænei maximi moduli*, which began with Hadrian, the head of that emperor is very ingeniously and successfully handled; the reverses too are fine. Hadrian in warlike costume on cameos, Eckhel, Pierres Grav. pl. 8. Apotheosis, Mongez, pl. 38, 7. Sabina, Racc. 107. Impr. gemm. iv, 99.

4. Dio Chrysost. Or. 21. p. 273. declares the statues of the athletes at Olympia to be the later the worse, and the *πάνυ παλαιούς παιδᾶς* to be the best.

203. Through HADRIAN'S love of art, although in a great 1 measure affected, it was now enabled to take a higher flight, whereas it had hitherto gradually become merely the repre- 2 senter of external reality. The countries which were then 2 flourishing anew, Greece and more especially anterior Asia Minor, produced artists who understood how to reanimate art in such a way as to gratify the wishes and inclinations of the emperor. This is particularly seen in the statues of Antinous 3 which were executed at this period and in these countries. The most surprising thing is the certainty with which this 4 character is, on the one hand, modified by the artists in different gradations, as man, hero, and god, but on the other, is nevertheless adhered to and carried out in its peculiar essence. Besides, Hadrian's time was also that in which the Egyptian 5 style was most exercised, sometimes in more severe sometimes in milder form, as is shown by the statues from the Villa Tiburtina and a peculiar class of the representations of Antinous. They are chiefly of black stone, so-called basalt, for at this time the taste for the splendour of coloured stones had even invaded the plastic art to a great extent (comp. §. 309).

1. Hadrian was himself a Polyclitus or Euphranor according to Victor. Artists of the time: PAPIAS and ARISTEAS of Aphrodisias, who give their names as authors of two centaurs of *marmo bigio* from the Tibur-

tine villa (M. Cap. iv, 32); one of them resembles the famous Borghese centaur (§. 389), Winck. vi, 1. s. 300. A Zeno also in several inscriptions, Gruter, p. 1021, 1. Winckelm, vi, 1. s. 278. 2. s. 341. R. Rochette, Lettre à M. Schorn, p. 91, and the Attilianus (Atticion?) on the statue of a muse at Florence, both also from that place, led Winckelmann to the assumption of an Aphrodisian school. An Ephesian ἀνδριαντοποιός A. Pantuleius, C. I. 339. Xenophantes of Thasos, 336.

3. Antinous, who was from Claudiopolis in Bithynia, *in pædagogiiis Cæsaris*, was drowned in the Nile near Besa (§. 191.), or fell the victim of a gloomy superstition (an extremely enigmatical story) about the year 130 A. D. The Greeks apotheosised him to please Hadrian, Spart. 14; his worship in Bithynia and Mantinea (because the Bithynians were mythically derived from Mantinea, Paus. viii, 9). Numerous statues and representations on reliefs and coins. See Levezow über den Antinous. B. 1808. Petit-Radel, M. Napol. iii. p. 91—113. Mongez T. iii. p. 52. Antinous as Ganymede, Spec. of Anc. Sculpt. ii, 52.? Eckhel D. N. vi. p. 528. Recognised by his fine head of hair, his eye-brows, his full mouth, which has something sombre about it, his broad high-arched chest, and so forth.—Worshipped at Mantinea as another Dionysus (also on coins as Dionysus, Iacchus, and Pan with all sorts of Bacchic insignia). Of this description are the colossal statue from Palæstrina in the Braschi palace [now in the Lateran], Levezow Tf. 7. 8. (that at Dresden 401. August. 18. similar) [a good statue of Antinous-Bacchus also in Villa Casali.]; the magnificent bust in Villa Mondragone, now in the Louvre, formerly coloured slightly [of marble of a light-reddish colour], the eyes of precious stones, grapes and pine-cones of metal, the character earnestly and sternly conceived, Bouill. ii, 82. Levezow 10 (a repetition at Berlin 141); the Cameo with the head of Antinous, to which a Silenus-mask serves as a covering, Eckhel, Pierres Grav. 9. As Agathodæmon (the cornucopia formed from an elephant's trunk) at Berlin 140. Bouill. ii, 51. M. Roy. ii, 1. As Hermes on Alexandrine coins, head with wings at Berlin 142. As Hercules in the Louvre 234. Clarac. pl. 267. Bouill. ii, 50. As Aristæus in the Louvre 258. Bouill. ii, 48. As a new Pythius on coins. An Antinous-Apollo of marble found at Lycopolis, in the Drovetti collection.—The Capitoline Antinous in heroic form (with short-curled hair and powerful frame), M. Cap. iii. 56. Bouill. ii, 49. Levezow, 3. 4. Similar at Berlin 134. Ἀντινοῦς ἥρωος ἀγαθός on coins. But even as a hero he is sometimes also represented as Bacchian, sitting upon the panther, as on coins of Tios.—More individual, among others in the bust, N. 49 in the Louvre. Mongez, pl. 39, 3. PioCl. vi, 47. Racc. 121. Beautiful bust on Bithynian coins, Mionnet, Suppl. v. pl. 1, 1.—The celebrated group of Ildefonso is referred by Visconti (su due Musaici, p. 31), Mongez (T. iii. p. 55. pl. 39), and others to Antinous on account of the resemblance of the head of one of the figures, (which is however held by others to be foreign to the figure); the other youth would then, most probably, be the life-genius of Hadrian. Hypnos and Thanatos, according to Lessing, Gerhard Venere Pros. p. 49, R. Rochette M. I. p. 176, 218. Welcker Akad. Kunstmuseum S. 53.

6. On the Egyptian Antinous, Winckelm. vi, 1. s. 299 f. 2, 357. vii, 36. Bouill. ii. 47. Levez. 11. 12. Comp. besides §. 408.

204. During the long reign of the ANTONINES the Roman 1 world reposed from its exhaustion without being able to recover its ancient energies. As Asiatic bombast on the one hand, and dull insipidity on the other, prevailed more and more in the oratorical, so also both tendencies seem to have been manifested in the plastic arts. Nay, even in the busts 2 of the emperors, which are often very carefully executed, both may in some measure be seen at the same time, inasmuch as the hair of the head and beard luxuriates in an exaggerated profusion of curls, and a studied elegance is found in all the other accessories, whilst the features of the countenance are conceived and rendered with the most signal triviality. The 3 coins also degenerated in art, although those struck at Rome were still much better, especially in the conception of the imperial physiognomy, than the bronze medals which were then struck in great numbers in the cities of Asia Minor and Thrace, on which these cities, with the vanity of sophistic rhetoricians, exhibited their images of gods, their temples, their local mythi, and works of art, without however themselves producing any thing worthy of notice. In the same 4 way must be limited the praise of artistic perfection in other productions of this period. Pausanias considered the masters 5 who then lived scarce worth mentioning.

2. See especially the two colossal busts of Marcus Aurelius and Lucius Verus in the Louvre, 138, 140 (Villa Borgh. St. 5, 20. 21. Bouill. ii, 85), from Acqua Traversa, near Rome, the latter of which in particular (also in Mongez, pl. 43, 1. 2) is a master-piece of *its kind*. Fine Farnesian statue of L. Verus in the M. Borbon. x, 27, Racc. 106. Silver statues were raised to M. Aurel. and Faustina in the temple of Venus, and a golden one of her was brought to the theatre when she appeared, Dio Cass. lxxi, 31. On the busts of Socrates, M. Aurelius and others found at Marathon (Herodes Atticus), see Dubois, Catal. d'Antiq. de Choiseul-Gouff. p. 21. The M. Aurelius in the Louvre 26 (Clarac, pl. 314) is a work of little value notwithstanding the careful execution of the corslet.—The hair on those busts is very laboriously worked out, and perforated with the auger. The eyelids lie close in a leathery manner, the mouth is compressed, the wrinkles about the eyes and mouth strongly marked. The marking of the eyeballs and eyebrows is also to be found in busts of Antinous.—[The bust said to be that of Herodes Atticus from a tomb at Marathon in the Cab. Pourtalès. pl. 37.]—In the busts of women of rank (such as Plotina, Marciana and Matidia even in Trajan's time) the sculptors took the greatest pains to represent faithfully the absurd head-dress. A puffiness in the treatment of the folds is observable in the draperies.

3. Many of the large bronze coins of Antoninus Pius are almost equal to the best of Hadrian, although the countenance is always handled in a less spirited manner; especially those which contain on the reverse representations from the early times of Rome, and the Pallantion which was then revived in Arcadia (on which see Eckhel vii. p. 29 sq.). The one

with the inscription around the bust of Antoninus, Antoninus Aug. Pius P. P. Tr. P. Cos. iii., is particularly fine; on the reverse Hercules discovering his son Telephus suckled by the hind. The coins of Marcus Aurelius are universally inferior. On the city coins see below: locality §. 255.—Racc. 105. [The circular pedestal with Antonine who was from Lanuvium, his two sons, Juno Lanuvina, Victoria, Roma, Mars, Venus, in Villa Pamfili was brought thither from the neighbourhood, where Antonine had estates.]

4. The equestrian statue of Marcus Aurelius in the square of the Capitol (formerly before S. Giovanni in the Lateran), of gilded brass, is a respectable work, but both horse and man stand at an immense distance from a Lysippian production. Perrier, tb. 11. Sandrart ii, 1. Falconet Sur la Statue de M. Aurèle. Amst. 1781. Racc. 14. Cicognara Stor. della Scultura iii. tv. 23. Mongez, pl. 41, 6. 7. Antique pedestal of the equestrian statue, Bull. 1834. p. 112. Deification of Antoninus and the elder Faustina on the base of the granite column, §. 191, a fine relief; the decursio funebris on the sides shows a great inferiority. PioCl. v, 28—30. [The entire pedestal is now restored, de Fabris il Piedestallo d. col. Antonina collocato nel giardino della pigna, R. 1846. 4to.] The reliefs also on the attic of Constantine's arch bear reference to Antonine. The column of Marcus Aurelius is interesting on account of the scenes from the war with the Marcomanni (with the representation of the tempest, Bellori, tb. 15, comp. Kästner's Agape, s. 463—490); the workmanship is much poorer than on Trajan's column. Apotheosis of the younger Faustina from the arch of Marcus Aurelius, M. Cap. iv, 12.

5. The expression of Pausanias: ἀγάλματα τέχνης τῆς ἐφ' ἡμῶν vi, 21. cannot possibly be one of praise. He praises the statue of gold and ivory in the Athenian Olympieion "if we look to the impression of the great whole," i, 18, 6. As to artists he only mentions altogether after the 120th Olympiad two or three certain names. Did Crito and Nicolaus, who made the Caryatides [in Villa Albani, according to Winckelmann, of the time of Cicero] found in the Via Appia near Rome, belong to this period? Guattani M. I. 1788. p. lxx. A skilful wood-carver, Saturninus at Œa in Africa, Appulei de magia, p. 66. Bip. On works of art to which Herod gave occasion, Winckelm. vi, 1. s. 319.

1 205. The more unsettled times of COMMODUS, his immediate
 successors, SEPTIMIUS SEVERUS and his family, adhered in
 art to the style which had been formed in the time of the
 Antonines, with still more distinct symptoms however of de-
 2 clension. The best works of the period are the busts of the
 emperors which the slavish disposition of the senate greatly
 promoted; yet the most carefully wrought are precisely those
 in which turgidity and manner are most apparent in the
 3 treatment. Pukes, and drapery of coloured stones corre-
 4 spond to the taste in which the whole is treated. To these
 busts are closely allied those on bronze medals and cameos;
 here also the blending of individual with ideal forms still con-
 tinued to produce many interesting works, although it ceased
 5 to be so intimate a combination as in earlier times. In the

time of Caracalla there were sculptured many statues—especially of Alexander the Macedonian; Alexander Severus also was particularly favourable to statues, in so far as he could regard them as memorials of eminent men. The reliefs on the triumphal arches of Septimius, especially the smaller one, are executed in a mechanical style. 6

2. Commodus sometimes appears young (like a gladiator), sometimes in riper years. On bronze medals we see his bust in youthful form, with athletic body, the crown of laurel and the ægis. A fine head in the capitol. Good bust of Pertinax in the Vatican from Velletri, Cardinali Mem. Romane iii. p. 83. Engraved stones, Lippert i, ii, 415. Crispina, Maffei 108. Septimius Severus next to L. Verus most frequently in busts. PioCl. vi, 53 (with Gorgoneion on the breast); from Gabii, in the Louvre 99. Mon. Gab. n. 37. Mongez, pl. 47, 1. 2. The workmanship, however, is still drier than in the Antonines. Bronze statue of Severus, [in the Barbarini palace, now in the Sciarra] Maffei Racc. 92, very carefully executed, especially in the accessories. Excellent busts of Caracalla with an affected expression of rage, at Naples (M. Borbon. iii, 25), in the PioCl. (vi, 55), the Capitol and Louvre (68. Mongez, pl. 49, 1). See the Ed. of Winck. vi. s. 383. Comp. the Gem, Lippert i, ii, 430, which is executed with care, but in a spiritless manner. Youthful equestrian statue in the Farnese palace at Rome, Racc. 54. Some busts of Heliogabalus are valued on account of fine workmanship, at Munich 216, in the Louvre 83. Mongez, pl. 51, 1. 2; PioCl. vi, 56. The short-cropped hair and shaved beard again came in with Alexander Severus.—Of artists we know Atticus in the time of Commodus, C. I. p. 399, and Xenas by a bust of Clodius Albinus in the Capitol.

3. In the empresses the mode of wearing the hair became more and more absurd; in Julia Domna, Soæmias, Mammæa and Plautilla (the wife of Caracalla) it was evidently perukes, *galeri*, *galericula*, *sutilia*, *textilia capillamenta*. A head of Lucilla with hair of black marble that could be taken off, Winck. v. s. 51. comp. on similar cases the Ed. s. 360. after Visconti and Böttiger. Fr. Nicolai On the use of false hair and perukes, s. 36. Julia Mammæa in the Capitol, Racc. 18.

4. Commodus, according to Lamprid. 9, received statues in the costume of Hercules; some of the kind are still extant. Epigram on this subject in Dio Cass. in Mai's Nova Coll. ii. p. 225. Head of Hercules-Commodus on gems, Lippert i, ii, 410. A beautiful medal exhibits on the one side the bust of Hercules-Commodus, and on the other how he as Hercules founded Rome anew (as a colony of Commodus), according to the Etruscan rite; Herc. Rom. Conditore P. M. Tr. P. xviii. Cos. vii. P. P. Eckhel vii. p. 131. comp. p. 122. According to later chronographers Commodus placed his head on the colossus of Rhodes, which had been re-erected by Vespasian or Hadrian; Allatius ad Philon. p. 107. Orelli. Septimius Severus with his two sons (?) as Jupiter, Hercules and Bacchus, at Luna (Fanti scritti di Carrara), Gius. A. Guattani in the Dissert. dell' Acc. Rom. di Arch. T. i. p. 321. Gallienus also loved to be represented as Sol, and appeared at processions *radiatus*. Trebell. 16. 18.

It was very common at this time to represent the empresses as Venus

with scanty drapery. The insipid character of the portrait, often also the mode of dressing the hair, then usually form a striking contrast with the representation. Thus Marciana, Trajan's sister, St. di S. Marco ii, 20. Winckelm. vi. 284, comp. v, 275; Julia Soæmias (with moveable hair), PioClement. ii, 51; Sallustia, the wife of Severus Alexander, *Veneri felici sacrum*, PioCl. ii, 52. The representation of the two Faustinae as Ceres and Proserpine was nobler, R. Rochette Ann. d. Inst. i. p. 147.

5. Caracalla's aping of Alexander called forth everywhere statues of the Macedonian, also Janus figures of Caracalla and Alexander, Herodian iv, 8. Of this time was the tumulus of Festus near Ilion (yet it might also be the tomb of Musonius under Valens, see Eunapius in Mai Vet. Scr. nova coll. T. i. p. 171.), Choiseul Gouff. Voy. Pitt. T. ii. pl. 30. On Severus Alexander, who collected artists from all quarters and erected numerous statues, Lamprid. 25.

6. Victories of Septimius Severus over the Parthians, Arabians, and Adiabeniens. Arcus Sept. Sev. anaglypha cum explic. Suaresii. R. 1676. fo. On the arch of the Argentarii figures of the emperor, Julia Domna, Geta (destroyed) and Caracalla, engaged in sacrifice.

1 206. However, even the century of the Antonines and
 their successors was not without a productiveness of its own,
 which added new links to the series of developments furnished
 2 by the ancient world of art. The reliefs on sarcophagi, which
 did not come into general use until this period, through the
 influence of un-Grecian ideas, treated subjects derived from
 the cycles of Demeter and Dionysus, and also from heroic
 mythology, so as that the hope of a second birth and eman-
 cipation of the soul should be thereby expressed in a variety
 3 of ways. The fable of Eros and Psyche also was often employ-
 ed for that purpose, being one which unquestionably repre-
 sents the pangs of the soul when separated from the heavenly
 Eros: judging likewise from the literary notices of the mythus,
 the ingeniously composed but indifferently executed groups of
 Eros and Psyche will scarcely be assigned to an earlier age
 4 than that of Hadrian. At the same time art endeavoured
 more and more to embody the ideas which the invasion of
 oriental culture introduced; and after it had in the second
 century produced many works of distinguished merit in Egyp-
 tian figures of the gods modified by the Grecian spirit, it now
 applied itself, already become more rude and incapable, to the
 worship of Mithras, of the images belonging to which there is
 nothing of any excellence remaining except perhaps two sta-
 5 tues of Mithraic torch-bearers (§. 408, 7). In the representa-
 tion of the tri-form Hecate (§ 397, 4) and in the numerous
Panthea signa (§. 408, 8) there is manifested a want of satis-
 faction with the established forms of the ancient Hellenic
 images of the gods, a longing for more comprehensive and
 universal expressions, which must necessarily have strayed into
 6 abnormal shapes. The eclectic superstition of the time em-

ployed gems as magic amulets against diseases and dæmonic influences (§. 433), placed favourable and benign constellations on signet-rings and coins (§. 400, 3), and by blending together Egyptian, Syrian and Grecian creeds, especially at Alexandria, gave birth to the pantheistic figure of Iao-Abraxas with all the various kindred forms of the so-called Abraxas gems (§. 408, 8).

2. On the introduction of sarcophagi, Visconti PioCl. iv. p. ix. On the tendency of the myths represented, Gerhard Besch. Roms s. 320 f. below §. 358, 1. 397, 2. Ans. Feuerbach der Vatic. Apollo s. 317. "A whole cornucopia of poetic flowers was on Roman sarcophagi poured out on the resting-place of the dead, a truly inexhaustible riches of delicate allusions. The many coloured series of mythical forms which here gain a new and deeper significance from the very place which they served to adorn, might be compared to stories with which an ingenious author beguiles the hours of sadness." The reference to the buried person is perfectly evident when, for example, the head of a Bacchian Eros, who is carried away drunk from the banquet (the banquet of life, of which he has enjoyed enough), is left unexecuted, because it was to receive (either by sculpture or painting) the features of him who was laid in the sarcophagus. M. PioCl. v, 13. Gerhard in the Besch. Roms ii, 2. s. 146.—Grecian steles in later style, *Annali d. Inst.* i. p. 143.

3. A coin of Nicomedia struck about 236, in Mionnet Suppl. v. pl. 1, 3, shows Psyche prostrate and beseeching Amor. See besides §. 391, 8. However, Eros and Psychæ wreathing flowers are to be seen on a picture from Pompeii. M. Borbon. iv, 47. Gerhard *Ant. Bildw.* iv, 62, 2.

207. The turgidity and luxuriance of art gradually passed 1
over into tameness and poverty. On coins, which are our 2
most certain guides, the heads are contracted in order that
more of the figure and the accessories may be introduced;
but at the end of the third century the busts lose all relief, 3
the design becomes inaccurate and school-boy like, the whole
representation flat, characterless, and so destitute of indivi-
duality, that even the different persons are only distinguish-
able by the legends, and that utterly lifeless style makes its
appearance, in which the Byzantine coins are executed. The 4
elements of art were lost in a remarkably rapid manner; such
of the reliefs on the arch of Constantine as were not stolen are
rude and clumsy; those on the Theodosian column, as well as
on the pedestal of the obelisk which Theodosius erected in the
hippodrome at Byzantium, are hardly less so. In sarcophagi, 5
after the turgid works of the later Roman period, which were
crowded with figures in alto rilievo mostly in animated action,
we find in Christian monuments a monotonous arrangement
often influenced by architectonic conditions, and the driest
and poorest workmanship. The Christian world from the out- 6

set made far less use of the plastic art than of painting; however, the erection of honorary statues survived art for a very long time in the different parts of the Roman empire, especially at Byzantium; nay, the distinction was eagerly coveted, although indeed more regard was had to the due designation of rank by situation and drapery than to the representation of character and individuality; as all life at that period must have been completely smothered under the mass of empty
7 forms. Ornamental vessels of precious metal and sculptured stones—a luxury in which the highest point was attained in the later times of the Romans, still continued to be executed with a certain dexterity; there was also much labour expended on ivory writing-tablets or diptycha—a kind of works peculiar to Rome in its decline (§. 312, 3); and thus in various ways did technical and mechanical skill endure beyond the life of art itself.

2. Thus in the case of Gordianus Pius, Gallienus, Probus, Carus, Numerianus, Carinus, Maximianus. This striving to give more of the figure is shown also in the busts. Thus the Gordianus Pius from Gabii in the Louvre 2., in Mongez, pl. 54, 1. 2.

3. The coins of Constantine exemplify the style here described; the Byzantine manner begins with the successors of Theodosius (Du Cange, Banduri).—The decline of art is also shown in the coins of consecration (under Gallienus), as well as in the contorniati distributed at public games.—Statues of the time: Constantine in the Lateran, notwithstanding the clumsy forms of the limbs, is praised on account of its natural attitude. Winck. vi, 1. s. 339. 2. s. 394. Mongez, pl. 61, 1. 2. Constantinus II. (?) on the Capitol, Mongez, pl. 62, 1—3. Julian in the Louvre 301. Mongez, pl. 63, 1—3. a very lifeless figure. Comp. Seroux d'Agincourt Hist. de l'Art, iv, ii. pl. 3.—The workmanship of the hair was made at this time more and more easy, inasmuch as holes were only bored here and there in the thick masses of stones.

4. The arch of Constantine (the bands over the smaller side-arches refer to the conquest over Maxentius and the capture of Rome) in Bellori, comp. Agincourt, pl. 2. Hirt Mus. der Alterthumsw. i. s. 266. The Theodosian column appears to have been erected by Arcadius in honour of Theodosius (according to others by Theodosius the Second to Arcadius); it was of marble, with a stair inside, an imitation of Trajan's; there is nothing more now standing than the pedestal at Constantinople. Col. Theod. quam vulgo historiata vocant, ab Arcadio Imp. Constantinopoli erecta in honorem Imp. Theodosii a Gent. Bellino delineata nunc primum ære sculpta (Text by Menetrius) P. 1702. Agincourt, pl. 11. Reliefs from the pedestal of the obelisk, Montfaucon Ant. Expl. iii, 187. Agincourt, pl. 10. Comp. Fiorillo Hist. of Art in Italy, p. 18.—A circular stone figure turned round by two-winged Seasons is described by Max. Planudes in Boissonade Anecd. Gr. ii. p. 320.

5. See especially the sarcophagus with Christ, the apostles, evangelists and Elias, in the Louvre 764. 76. 77, in Bouillon iii. pl. 65 (Clarac

pl. 227), and comp. the plates immediately following. Many from the catacombs in Roman museums [especially in the library of the Vatican, also in the Lateran Museum, in Pisa and other places], in Aringhi and Aginc. pl. 4—6. Gerhard Ant. Bildw. 75, 2. Comp. Sickler Almanach i. s. 173. A sculptor named Daniel under Theodoric had a privilegium for marble sarcophagi, Cassiodor. Var. iii, 19. Eutropus, an artist of the same description, Fabretti Inscr. v, 102. Christian artists among the martyrs (Baronius Ann. ad a. 303). A Christian *artifex signarius* Muratori, p. 963, 4.

6. On the honour of statues in later Rome, see the Ed. Winck. (after Fea) vi. s. 410 ff., under the Ostrogoths, Manso, Gesch. des Ostgoth. Reichs, s. 403. As a reward to poets, in Merobaudes, see Niebuhr Merob. p. vii. (1824); at Byzantium even female dancers had statues erected to them. Anth. Planud. iv, 283 sqq.—The equestrian statue of Justinian in the Augustæon (which, according to Malalas, had formerly represented Arcadius) was in heroic costume, which at that time already seemed strange, but held in his left hand the terrestrial globe with the cross, according to Procop. de ædif. Just. i, 2. Rhetor. ed. Walz. i. p. 578. Magnificent picture of the emperor with the globe in his hand, Basilius in Vales. ad Ammian. xxv, 10, 2. A memoir by Marulli on the bronze colossus at Barletta in Apulia (Fea, Storia delle Arti ii. tv. 11); according to Visconti (Icon. Rom. iv. p. 165.) it is Heraclius, [Theodosius according to Marulli Il colosso di bronzo esistente nella città di Barletta, Nap. 1816. 8vo.] In the projected treaty between Justinian and Theodatus, in Procopius, it was formally arranged that the Gothic king should have no statue without the emperor, and should always stand on the left.—Even now the *μεταγράφειν* was very common. Ed. Winck. vi. s. 405. comp. §. 158. R. 4. P. Er. Müller gives a very accurate picture of the spirit of the time De genio ævi Theodos. p. 161 sqq.

7. The use of gems, mostly indeed cameos, on vases (Gallienus himself made some of the kind, Trebell. 16), on the *balteus*, the *fibulæ*, *caligæ*, and *socci* (Heliogabalus wore gems by the first artists on his feet, Lamprid. 23), was very much diffused at this later period of the emperors. The conqueror of Zenobia dedicated in the temple of the Sun garments joined together with gems, Vopisc. Aurel. 28; Claudian describes the court dress of Honorius as sparkling with amethysts and hyacinths; after the emperor Leo (Codex xi, 11), certain works of the kind were only allowed to be made by the Palatini artifices.—Hence the careful workmanship on gems and cameos down to a late period. A sardonyx in the Cabinet du Roi at Paris: Constantine on horseback smiting down his adversary; a sardonyx at St. Petersburg: Constantine and Fausta, Mongez, pl. 61, 5; Constantinus II. on a large agate onyx, Lippert iii, ii, 460; a sapphire at Florence: a chase by the emperor Constantius at Cæsarea in Cappadocia, Freher, Sapphirus Constantii Imp. Banduri Numism. Suppl. tb. 12.—are celebrated. At Byzantium cameos of blood jasper in particular were carefully wrought; several of the kind with Christian subjects in the cabinet of antiques at Vienna.—Helias *argentarius*, died 405. Gruter, p. 1053, 4.

Heyne, Artes ex Constantinopoli nunquam prorsus exulantes. Commentat. Gott. iii. p. 3.

4. PAINTING.

1 208. Painting came forth at the time of Cæsar in a second
 2 bloom which soon faded. Subjects of the highest tragic suf-
 3 fering,—the deeply mortified Ajax brooding over his wrath,
 Medea before the murder of her children, full of fury, and
 compassion at the same time in her weeping eyes,—then seem-
 ed to the most distinguished artists materials of especial excel-
 lence. Portrait-painting was at the same time in request; Lala
 painted chiefly women, also her own likeness from a mirror.

1. Timomachus of Byzantium, about 660 (Zumpt ad Cic. Verr. iv, 60). Lala of Cyzicus—then one of the chief seats of painting—about 670 (et penicillo pinxit et cestro in ebore). Sopolis, Dionysius, contemporaries. Arellius, about 710. The dumb boy Pedius, about 720. The Greek painter of the temple of Juno at Ardea lived perhaps about 650—700. Comp. Sillig C. A. p. 246. and the author's Etrusker ii. s. 258.

2. Timomachus' Ajax and Medea, pictures much praised in epigrams, purchased by Cæsar for 80 talents (probably from the Cyzicans) Cic. *ibid.* comp. Plin. xxxv, 9.), and dedicated in the temple of Venus Genetrix. Böttiger, *Vasengemälde* ii. s. 188. Sillig C. A. p. 450. The Medea is recognised from the epigrams of the anthology in a figure from Herculaneum (*Ant. di Ercol.* i, 13. *M. Borbon.* x, 21.) and a picture found in Pompeii (*M. Borbon.* v, 33), and in gems (Lippert, *Suppl.* i, 93, &c.) Panofka *Ann. d. Inst.* i. p. 243. On the Ajax, Welcker, *Rhein. Mus.* iii, i. s. 82. Timomachus' Orestes and Iphigenia in Tauris (as we must infer from Pliny xxxv, 40, 30) were also from tragedy. [A Diogenes Albinus pictor in Gaul is assigned to the end of the first century, from the characters of the Latin inscription, *Revue archéol.* iii. p. 511. 583.]

1 209. At the time of the emperors we find easel-painting
 —which was alone held to be true art, at least its main branch
 —neglected, and wall-painting practised in preference, as the
 2 handmaid of luxury. Pliny in the time of Vespasian regards
 painting as a perishing art; he complains that with the most
 splendid colours nothing worth speaking of was produced.
 3 Scenography, which had taken a fantastic direction, especially
 in Asia Minor, in which it scouted all the rules of architec-
 ture, was now transferred to the decoration of apartments,
 where it was developed if possible in a still more arbitrary
 manner; artists delighted in playing a transparent and airy
 architecture over into vegetable and strangely compounded
 4 forms. Landscape-painting was also conceived in a peculiar
 manner by Ludius in the time of Augustus, and unfolded into
 a new species. He painted as room-decorations villas and
 porticoes, artificial gardens (*topiaria opera*), parks, streams,

canals, sea-ports and marine views, enlivened with figures in rural occupations and all sorts of comic situations—very sprightly and pleasing pictures. The time also delighted in 5 tricks of all kinds; in Nero's golden house a Pallas by Fabullus was admired, which looked at every one who directed his eyes towards her. The picture of Nero, 120 feet high, on canvass, is justly reckoned by Pliny among the fooleries of the age.

1. Painters of the time: Ludius, about 730. Antistius Labeo [the manuscripts Titedius, Titidius] vir prætorius, about 40 A. D. Turpilius Labeo Eq. Rom. about 50. Dorotheus, 60. Fabullus (Amulius), the painter of the golden house (the prison of his art), 60. Cornelius Pinus, Accius Priscus, who painted the walls of the Temple of Honour and Virtue, 70. Artemidorus, 80. Publius, animal painter, about 90. Martial i, 110. Workers in mosaic at Pompeii: Dioscurides of Samos, M. Borb. iv, 34. Heraclitus, Hall. ALZ. 1833. Intell. 57. comp. §. 210, 6.

2. See Plin. xxxv, l. 2. 11. 37. Comp. the later testimony of Petronius, c. 88. [Philostr. Imag. ed. Jacobs, p. lix sq.] On the external luxury, Plin. xxxv, 32. and Vitruv. vii, 5. *Quam subtilitas artificis ad-jiciebat operibus auctoritatem, nunc dominicus sumptus efficit ne desideretur.*

3. See Vitruvius' (vii, 5) accounts of a scene which Apaturius of Alabanda fitted up and painted in a small theatre at Tralles. Licinius a mathematician occasioned the destruction of the Alabandian work; Vitruvius wishes that his time had one like it. *Pinguntur tectoriis monstra potius quam ex rebus finitis imagines certæ. Pro columnis enim statuuntur calami, pro fastigiis harpaginetuli striati cum crispis foliis et volutis; item candelabra ædicularum sustinentia figuras, etc.*

4. Plin. xxxv, 37.—Vitruvius speaks altogether of the following classes of wall-paintings: 1. Imitations of architectural mouldings, marble-tablets in rooms and the like, as being the earliest decorations in colours; 2. Architectural views on a large scale, in the scenographic manner; 3. Tragic, comic, and satyric scenes in large rooms (exedræ); 4. Landscape pictures (*varietates topiorum*) in the ambulationes; 5. Historical pictures (*megalographia*), figures of the gods, mythological scenes; also accompanied with landscapes (*topia*).

5. Plin. ib. Comp. Lucian De Dea Syr. 32.

210. With this character of art, which may be gathered 1 from the testimonies of ancient writers, correspond completely the numerous monuments of wall-painting which extend from the time of Augustus till that of the Antonines with nearly an equal degree of merit: the paintings in the tomb of Ces- 2 tius (§. 190, 1), those in the chambers of Nero's house (§. 190, 2), which are decorated in a particularly brilliant and careful manner; the large and constantly increasing treasure of mural 3 paintings from Herculaneum, Pompeii and Stabiæ; as well as those in the tomb of the Nasones, and numerous others in 4

ancient buildings found here and there, in all of which the art exhibits, even in its degenerate state, inexhaustible invention and productiveness. The spaces divided and disposed in the most tasteful manner; arabesques of admirable richness of fancy; scenographies quite in that playful and light architectural style; the roofs in the form of arbours hung with garlands interspersed with fluttering winged forms; landscapes in the manner of Ludius, for the most part but slightly indicated; moreover figures of deities and mythological scenes, many carefully, the greater number hastily designed, but often possessing an inimitable charm (especially those floating freely in the middle of larger compartments); all this and more in lively colours and simple illumination, clearly and agreeably arranged and executed, with much feeling for harmony of colour and an architectonic general effect. Much of this was certainly copied from earlier painters, nay the whole study of many artists consisted in the accurate reproduction of old pictures.

2. *Histoire Critique de la Pyramide de C. Cestius par l'Abbé Rive* (with engravings from designs by M. Carloni). P. 1787.—*Description des Bains de Titus—sous la direction de Ponce*. P. 1787. 3 Livraisons. Terme di Tito, a large work with plates after drawings by Smugliewicz, engraved by M. Carloni. Sickler's Almanach ii. Tf. 1—7. s. 1.

3. *Antichità di Ercolano, i—iv. vii. Pitture Antiche*. N. 1757 sqq. 65. 79. *Gli ornati delle pareti ed i pavimenti delle stanze dell' antica Pompeii incisi in rame*. N. 1808. 2 vols. fo. Zahn, *Neuentdeckte Wandgemälde in Pompeii in 40 Steinabdrücken*. The same author, *Die Schönsten Ornamente und merkwürdigsten Gemälde aus Pomp., Herc. u. Stabiä* [1828. 100 pl. 2d Series 1842. 1844. 100 pl. Real. Museo Borbon. R. Rochette, *Peintures de Pompée* from 1844. 3 livr. *Wandgem. aus Pompeii u. Herculanium von W. Ternite*, Berlin, Reimer 3 Lief. and Reimarus also 3 Lief. up to this time. Text of the first part by K. O. Müller, of the rest by Welcker.] Much in Mazois, Gell, Goro, R. Rochette (see §. 190, 4). [*Pianta de' scavi della Villa Giulia (?) fra Ercolano ed Oplonti Nap. No. 24. 27.*]

4. P. S. Bartoli: *Gli antichi Sepolcri*. R. 1797. (*Veterum sepulcra, Thes. Antiqq. Gr. xii.*). By the same: *Le pitture ant. delle grotte di Roma e del sepolcro dei Nasoni* (of the time of the Antonines, discovered in 1675). R. 1706. 1721. fo., with explanations by Bellori and Causeus (also in Latin. R. 1738), [and in the *Thes. Ant. Rom. Thes. T. xii.*]. Bartoli *Recueil de Peintures Antiques T. i. ii. Sec. éd.* P. 1783. *Collection de Peintures Antiques qui ornaient les Palais, Thermes, &c. des Emp. Tite, Trajan, Adrien et Constantin*. R. 1781. [*Ponce Bains de Titus*. P. 1786. fol. Paintings from the baths of Titus Sickler Almanach aus Rom. ii. Tf. 1—7. Landon *Choix des plus cel. peint.* P. 1820. 4to.] *Arabesques Antiques des Bains de Livie et de la Ville Adrienne*, engraved by Ponce after Raphael. P. 1789. *Pitture Antiche ritrov. nello scavo aperto 1780, incise e pubbl. da G. M. Cassini*. 1783. Cabott, *Stucchi figurati essist. in*

un antico sepólero fuori delle mura di Roma. R. 1795. *Parietinas Picturas inter Esqu. et Viminalem Collem super. anno detectas in ruderibus privatae domus, D. Antonini Pii ævo depictas* (two pictures in the *Peintures qui ornaient*—no. 4. if it be the same picture, quite correspond with the representation on the coin of Lucilla, *Num. Mus. Pisani* tb. 25, 3) in *tabulis expressas* ed. C. Buti *Archit. Raph. Mengs del. Camparolli* sc. 1788. 7 very fine plates (*Pitture antiche della villa Negroni*). [The picture in the Vatican from Torre Marancia in the *Mon. Amaranziani*. R. 1843. Wall paintings of a dwelling house in Catania, *Ann. d. Inst.* ix. p. 60. 177. of another in Anaphe, Ross in the *Abhdl. der Münchner Akad.* ii. Tf. 3 A. s. 449, of a tomb in Apulia, *Archäol. Int. Bl.* 1835. s. 11. comp. 1837. s. 49. Others in Cyrene, in Pacho. Comp. the passages of Aristides on Corinth, of Dio and Themistius in R. Rochette *Peint. Ant.* p. 198, *Clem. Alex. Protr.* p. 52 s. Pott. *Sidonius Apollinaris Epist.* ii, 11.] For general accounts comp. *Winck.* v. s. 156 ff.

6. Besides these floating forms of dancing nymphs, centaurs and bacchantes, *Pitt. Erc.* i. 25—28, Winckelmann praises most the four pictures, iv, 41—44. Designs (retouched?) by Alexander of Athens on marble, i, 1—4. [which H. Meyer on *Winck.* v. s. 473 appreciates better than W. himself.] Among the historical pictures of Pompeii the carrying away of Briseis by Achilles is particularly noted (*R. Rochette M. I.* i, 19. *Gell New S.* 39. 40. *Zahn Wandgem.* 7) [as well as the Chryseis and the visit of Hera to Zeus on Ida from the same so-called Homeric house]; of others, the picture in *R. Rochette M. I.* i, 9. *Gell* 83. distinguished by its treatment of the light (Hypnus and Pasithea according to Hirt, Mars and Ilia according to R. Rochette, Dionysus and Aura according to Lenormant, D. and Ariadne according to Guarini, Zephyrus and Flora according to Janelli and others, see *Bull. d. Inst.* 1834. p. 186 sq.); also the enigmatical picture, *Gell.* 48. *Zahn* 20. *R. Rochette, Pompéi,* pl. 15, representing the birth of Leda, or a nest with Erotes (*Hirt, Ann. d. Inst.* i. p. 251). [Certainly the former, with reference to the legend in the *Cypr.*] Others in the 2d Part. On the pieces of rhyparography [rhopography] *Welcker ad Philostr.* p. 397. The pictures consisting of mere blurs of paint, and only intelligible at a distance (*Gell,* p. 165), remind us of the *compend. via* §. 163.

7. [These paintings form two classes, imitations of earlier works of every kind, and new, Roman pictures: *Bull.* 1841. p. 107.] *Quintil.* x. 2. *ut describere tabulas mensuris ac lineis sciant.* *Lucian Zeuxis* 3. τῆς εἰκότος ταύτης ἀντίγραφός ἐστι νῦν Ἀθήνησι πρὸς αὐτὴν ἐκείνην ἀκριβεῖ τῇ στάθμῃ μετενηνεγμένη. [exemplar quod apographon vocant, *Plin.* xxxv, 40, 23. *μίμημα* *Pausan.* viii, 9, 4. cf. *Siebelis.*]

211. In the age of Hadrian painting also must have re-
vived once more with the other arts. To it belonged Ætion,
whom Lucian ranks with the first masters, and whose charm-
ing picture of Alexander and Roxane, with Erotes busied
about them and the king's armour, he cannot sufficiently
praise. On the whole, however, painting continued to sink 2

gradually into a mere daubing of colours; and it was commonly an occupation of slaves to fill the walls with pictures in the most expeditious manner, according to the pleasure and caprice of their masters.

1. Ætion is elsewhere placed in the time of Alexander (even by Hirt *Gesch. der. Bild. Künste*, s. 265), but Lucian says distinctly that he did not live in ancient times, but quite recently (*τὰ τελευταῖα ταῦτα* Herod. 4), therefore probably in the age of Hadrian and the Antonines. Comp. besides *Imagg.* 7. Hadrian himself was a rhyparographer [§. 163. R. 5.]; Apollodorus said to him: "Ἀπελθε καὶ τὰς κολοκύνθας γράφε. Dio C. lxi., 4. Suidas s. v. Ἀδριανός. Also Diognetus, about 140. Eumelus (painted a Helena) about 190. Aristodemus from Caria, a scholar of Eumelus (?), a guest of the elder Philostratus, also a writer on the history of art, about 210.—Later, 370 A. D., there was at Athens a painter called Hilaris from Bithynia.

2. In Trimalchio's house (Petron. 29) he was painted as Mercury, as was also his whole career, then the Iliad and Odyssey and *Lænatius gladiatorum*. Pictures of gladiators (of the commencement of which Pliny speaks xxxv, 33) and other games were now very much in request. *Capit. Gord.* 3. *Vopisc. Carin.* 18. §. 424. Gladiators—Mosaic found at Torrenuova in 1834, similar to Winck. M. Ined. tv. 197. 198, Kellermann Hall. A. L. Z. 1834, Int. Bl. no. 69. [W. Henzen *Explic. musivi in Villa Burghesia asservati quo certamina amphitheatri repræsentata extant, præmio donata*. Rom. 1845. 4to. *Il mosaico Antoniniano rappr. la scuola degli atleti, trasferito al pal. Lateranese, Roma 1843*, by J. P. Secchi, Prof. in the Coll. Rom.] In *Juven.* ix. 145. some one wishes that he had among his domestics a *curvus cælator et alter, qui multas facias pingat cito*. Painting slaves also occur in legal sources. See Fea's note in Winckelmann W. v. s. 496.

-
- 1 212. The decline of art is afterwards so much the more perceptible; the earlier luxuriance of arabesques and architectonic decorations disappears; clumsy simplicity takes its place, as for instance in nearly all the pictures of the time of
- 2 Constantine. With these may be classed the oldest Christian pictures in the catacombs, which still continue to retain much of the manner of the earlier times of the Emperors;
- 3 as well as the miniature paintings of some heathen and Christian manuscripts, the best of which are very instructive as regards the understanding of the subjects in ancient art.
- 4 Although encaustic painting was still very much exercised at Byzantium (§. 320), in the decoration of churches as well as palaces, the employment of Mosaic however was preferred, a branch of art which rose very much in estimation at this period, and was very diligently exercised throughout the whole of the Middle Ages at Byzantium, and also by Byzantines in Italy.

1. The paintings from the Baths of Constantine [in the Rospigliosi palace], Bartoli, pl. 42 sq. Agincourt T. v. pl. 4. As to whether the picture of Roma in the Barberini palace really belongs to the time of Constantine, see Winckelm. W. v. s. 159. Hirt, *Gesch. der Baukunst* ii. s. 440. Sickler and Reinhart's *Almanach* Bd. i. s. 1. Tf. 1. Painting P. C. Müller *De genio ævi Theodos.* p. 161.
2. On the catacombs: Bosio, *Roma sotterranea.* R. 1632. (Engravings by Cherubino Alberti). Aringhi *Roma Subterranea novissima.* R. 1651. Bottari *Sculture e Pitture sagre estratte dai Cimiterii di Roma.* 1737—54. Artaud *Voy. dans les Catac. de Rome.* P. 1810. 8vo. Bartoli's work, §. 210, 4to. Agincourt, pl. 6—12. Röstell. *Beschr. Roms* i. s. 410. [The work begun by Pater Marchi after extensive investigations, three parts of which have already appeared.]
3. The Ambrosian Iliad (Mai, *Iliad. Fragm. Antiquiss. c. picturis* Med. 1819), the pictures of which come nearest to classic antiquity [also Rome 1835, small fol. *Homeri Iliados picturæ ant. ex Cod. Mediol.* Ibid. 1835, *Virgilio picturæ ant. ex Codd. Vaticanis*]. The Vatican Virgil (of the 4th or 5th century?). See Bartoli *Figuræ Antiquæ e Cod. Virg. Vatic.* (embellished). Agincourt 20—25. Millin *G. M.* pl. 175 b. sqq. *Beschr. Roms* ii, 2. s. 345. The Vatican Terence with scenes from comedy, Berger *De personis* 1723. *Beschr. Roms* ibid. s. 346. The Vatican manuscript of Cosmas Indopleustes. The oldest miniatures of the books of the Bible, especially those in the Vatican on Joshua, approach the Homeric ones above referred to in costume and composition.
4. See Cassiodor. *Var.* i, 6. vii, 5. Symmachus *Ep.* vi, 49. viii, 42. Justinian's Chalke contained large mosaic pictures of his warlike achievements, Procop. *De æd. Justin.* i, 10. On a wall-painting of Theodoric in mosaic, Procop. *B. Goth.* i, 24, Rumohr *Ital. Forschungen* i. s. 183, Manso less accurate s. 403. Comp. Müller *De genio ævi Theod.* p. 168. Accounts of the mosaics in basilicas, which are never wanting there: Sartorius' *Regierung der Ostgothen* s. 317. n. 21.—Specimens are furnished by A. Ciampini among others, *Opera.* R. 1747. Furietti *de Musivis.* R. 1752. Agincourt v. pl. 14 sqq. Gutensohn und Knapp (§. 194). Comp. §. 322. Two pictures in the *Bibl. Coisliniana*, Nicephorus Botoniates with a monk and emperor and empress, over whom Christ hovers touching both crowns.

213. Notwithstanding the disappearance of all living study 1
of nature, and the loss of all higher technical dexterities, the
practice of painting and sculpture which again degenerated
into mechanical drudgery, still adhered however to many of
the principles and forms of ancient art. The Christian reli- 2
gion appropriated at first for the decoration of churches, tombs
and signet-rings, not merely many forms and even some sub-
jects of ancient art, but also created for itself a plastic and
pictorial cycle, partly from historical and partly from allego-
rical materials; only it repelled, by a purer and more severe
conception, all adoration of artistic shapes. Constant and 3

established forms therefore were adopted for sacred person-
 ages, the more so as it was thought that, by going back to the
 oldest images which they possessed, the actual shape assumed
 4 by these characters was retained. The countenances at the
 same time were fashioned after an ideal, although at the same
 time rudely treated fundamental form; the costume was sub-
 stantially Greek, and the drapery was disposed in large masses
 5 after the antique manner. Mediæval peculiarities in dress
 and mien only penetrated by degrees into the world of anti-
 quity, and that more in newly acquired than in old tradi-
 6 tional figures. Everywhere at that period traces of an ancient
 school, nowhere a peculiar living conception of nature, from
 the renewed study of which emanated, in the thirteenth and
 fourteenth centuries, the fresh efflorescence of art, and eman-
 cipation from those typical and lifeless forms which continue
 to exist in the Greek church till the present day, as the last
 remnant of a perished world of art.

1. Cod. Theod. xiii, 4. de excusationibus artificum.

2. The catacombs of the Christians show how even *heathen* subjects (especially Orpheus) were adopted into Christian allegory. Vintage, Gerhard, Besch. Roms ii, 2. s. 234. The porphyry urn of Constantia is adorned with Bacchian scenes, Winckelm. vi, 1. s. 342; a river god on the sarcophagus Bouill. iii. pl. 65. The first Christian emperors have on coins personified representations of cities, and other subjects borrowed from heathendom. Constantine wears the labarum and the phoenix (*felicium temporum reparatio*), Constantius while holding the labarum is crowned by a Victory. R. Walsh, Essay on Ancient Coins, Medals and Gems as illustrating the progress of Christianity, p. 81 sqq. R. Rochette Premier Mém. sur les antiq. chrétiennes. Peintures des catacombes. P. 1836. Deux Mém. Pierres sépuicr. 1836. [Trois. Mém. objets déposés dans les tombeaux ant. qui se retrouvent en tout ou en partie dans les cimetières chrétiens. 1838.] But newly formed subjects also, such as the good shepherd, appear to have been conceived at this time in an artistic manner. Rumohr describes a meritorious statue of the good shepherd at Rome, Ital. Forsch. i. s. 168; a good figure of the kind as a sarcophagus in the Louvre 772. Clarac, pl. 122. On the gemma pastoralis see Thes. gemm. astrif. iii. p. 82. Constantine caused the good shepherd as well as many scenes from the Old and New Testament to be sculptured (Euseb. v. Const. iv. 49), among the former Daniel, who, together with Jonah, was the most favourite subject of typical representation. In the emblems of the earliest Christians indeed (Münter, Sinnbilder und Kunstvorstellungen der alten Christen. 1825) there is much pettiness and trifling (as in the fish, IXΘΥΣ), partly from the frequently enjoined effort to avoid everything like idols even in signet-rings; yet there are others that are happily conceived even on the score of art (the lamb, the thirsting hart, the dove with the olive branch). The sentiments of reflecting Christians were from the first much divided, at Rome on the whole they were more for art, in Africa more strict. Tertullian, Augustine, and Clemens of Alexandria speak with severity against all exercise of sculpture and

painting. The councils, among which that of Illiberis (about 300) was the first to occupy itself with such matters, were on the whole more hostile to plastic than painted images. Comp. Neander K. Gesch. ii. s. 616. Jacobs Acad. Reden i. s. 547 f. Grüneisen über die Ursachen u. Gränzen des Kunststasses in den drei ersten Jahrh. n. Chr., Kunstbl. 1831. N. 29. In P. C. Müller De genio ævi Theod. p. 267 sq. Passages from Chrysostom and others on the state of art.

3. There were images of Christ pretty early, for Alexander Severus had Christ in his Lararium; afterwards the Carpocratians had such images, with which even heathen superstition was carried on in Egypt. (Reuvens Lettres à Mr. Letronne i. p. 25). On the other hand the Edessa image was an invention, and the statue of Paneas, with the woman of Samaria, probably a misunderstood antique group (Hadrian and Judæa, according to Iken). The Christ-ideal was developed on the whole much less by sculpture than by mosaics and paintings. A Christian painter who tried to transform it into the Jupiter Ideal had his hand withered, according to Cedrenus p. 348. Par. Theodoret Exc. hist. eccl. i, 15. [On the origin of Christian art, and its religious ideals, from a consideration of the earliest works of Christian sculpture, and later Greek painting in Sicklers u. Reinhart's Almanach aus Rom. i. s. 153—196.]—Rumohr in especial shows how Christian art long remained antique in technical treatment and forms, having only taken another direction in its subjects, Ital. Forschungen i. s. 157 ff.—What is here said is mostly borrowed from Rumohr's excellent book; and R. Rochette in agreement therewith shows in his Discours sur l'origine, le développement et le caractère des types imitatifs qui constituent l'art du Christianisme, P. 1834, how, after the first indeterminate and characterless attempts, certain ideal types of the Saviour, the Virgin, and the Apostles were formed at an early period under the influence of ancient art; but that the subjects which were foreign to antiquity—the representations of sacred sufferings—the Crucifixion and the Martyrdoms, did not enter into this world of art until the seventh and eighth centuries.

 DESTRUCTION OF WORKS OF ART.

214. After all this, it is not to be denied that the removal 1
of the seat of empire to Byzantium was productive of baneful 1
influence on the arts in Italy; that to ancient art in general 2
Christianity was not less injurious, as well in consequence of 2
its internal tendency, as from the natural and necessary hos- 3
tility of its external position; and that the invasions and 3
conquests of the Germanic tribes were also destructive, less 3
however from intentional demolition than from the natural 3
effects of incursions, sieges, and subjugations; for the Goths 3
especially, who were of an honourable nature and susceptible 3
of cultivation, can scarcely in any instance be charged with 3
wanton destruction of works of art and historical records. 3
The vast amount of distress arising from wars, famine, pesti- 4

H. G. Meyer - Raphael et l'antiquité -

lence, and all kinds of calamities, to which Rome was subjected in the sixth and seventh centuries, is certainly to be taken into consideration in the history of the decay of ancient art; and intervals of prosperity were but the more dangerous to old architectural edifices which were then turned to account
 5 for the erection of new buildings. And yet it was not these external events that principally brought about and are chargeable with the decline of art; it was the inward exhaustion and enfeeblement of the human mind, the decay of all ancient sentiment, the destruction—whose causes lay in internal laws of life—of the entire spiritual world from which art itself had emanated. Even without those external shocks the fabric of ancient art must of itself have sunk in ruins.

1. See Heyne: *Priscæ artis opera quæ Constantinopoli extitisse memorantur*, Commentat. Gott. xi. p. 3. *De interitu operum tum antiquæ tum serioris artis quæ Constantinopoli fuisse memorantur*, ibid. xii. p. 273. Petersen, *Einleitung* s. 120.

Constantine brought works of art from Rome, Greece, and especially from Asia Minor, to Byzantium. On the statues of gods, heroes and historical personages in the Bath of Zeuxippus which Severus erected and Constantine embellished, Christodorus' Anthol. Palat. ii. Cedrenus p. 369. The brazen statues with which Constantine adorned the principal streets were melted for Anastasius' colossus in the *forum Tauri*. Malalas xv. p. 42. Before the time of Justinian there stood 427 statues in the area at the church of St. Sophia. We hear also of enormous colossal statues of Hera and Hercules in the history of Frankish devastation (Nicetas). In detail, however, little can be said with certainty; the Byzantines are wont to call the images of the gods after the chief seat of their worship (the Samian Hera, the Cnidian Aphrodite, the Olympian Zeus). Rome was also plundered through the exarchate, particularly in 633 under Constans II., even of the bronze tiles of the Pantheon.

At Byzantium there was destruction from fire, especially in 404, 475 (the Lauseion), 532 (the bath of Zeuxippus), &c., then came the Iconoclasts (from 728 downwards), and the crusaders (1203 and 1204), when two vast conflagrations did by far the greatest damage. Venice at that time acquired a great variety of works of art (below §. 261, 2). At the same time Greece suffered much from the Franks and pirates. Afterwards from the Turks; now from the troops of the *Great Powers*.

2. On Constantine's later devastations of temples, the Ed. of Winck. vi, 2. s. 403. Müller *De Genio ævi Theodos.* p. 169 sq. The complaints of Libanius are perhaps exaggerated. The Serapeion at Alexandria, the first temple after the Capitol, was destroyed in 389, by the bishop Theophilus. Wyttenbach ad Eunap. p. 153. Direct commands to destroy temples first began with the sons of Theodosius. Müller *De Genio ævi Theod.* p. 172. Petersen, p. 122. At first were destroyed especially the seats of obscene, or mystic worship, Mithras caverns, and the like, then also other temple-images. It was a matter of rejoicing to show the people the dusty inside of the chryselephantine colossi, Euseb. V. Const. iii, 54. Eunapius accuses the monks of having led Alaric's army to the de-

struction of the temple of Eleusis. But, on the other hand, there were always new endeavours to preserve the monuments of antiquity. For the protection of works of art there was at Rome a *centurio*, then a *tribunus, comes, rerum nitentium*. Vales. ad Ammian. xvi, 6. Artists are honoured in the Cod. Theodos. xiii. t. 4. The earlier Popes likewise had sometimes a sense of the splendour which the remains of antiquity imparted to their city, especially Gregory the Great, who has been justified by Fea.

3. Greece was laid waste very early; it was overrun several times by the so-called Scythians under Gallienus, they plundered also the Ephesian temple; in Attica they were defeated by Dexippus at the sack of the city, Trebellius Gallien. 6. 13 (Comp. C. I. n. 380). Alaric threatened Athens in 395: however, Athena Promachus, according to Zosimus, averted the destruction (and it was precisely at Athens that antiquity subsisted longest uninjured in its monuments, religion, and customs). Rome was besieged by Alaric in 408, and many statues of precious metal were melted in order to appease him; in 410 he took and pillaged it. The sack by Genseric the Vandal, in 455, was more terrible. The treasures of art in the Capitol were taken to Africa. Theodoric, who was educated at Byzantium, carefully protected antiquity and art. Restoration of Pompey's theatre. *Theodoricus rex Roma felix* inscribed on bricks from the baths of Caracalla. Comp. the defence of the Goths in Sartorius, p. 191 sq. Wittig besieged Rome in 537; the Greeks defended Hadrian's Mausoleum with statues. Totila's plan of devastation in 546. Wars of the Longobards and Greeks. Comp. for a general account, Gibbon, ch. 71. Winck. vi, 1. s. 349 ff. together with the notes, Fea Sulle Rovine di Roma in the Ital. translation of Winckelmann, Hobhouse's notes to Byron's Childe Harold, Petersen, Einleitung s. 124 ff., Niebuhr's Kl. Schriften, s. 423 ff. Circumstances which lead to the conclusion that there was a sudden stagnation in artistic enterprise, are adduced by Winck. vi, 1. s. 337, and also by the Ed. s. 390.

APPENDIX.

THE NATIONS NOT OF GREEK RACE.

Chinese, Judæan and Egyptian antiquities are at the best but curiosities; it is very well to make one's self and the world acquainted with them; but they are of slight avail for moral or æsthetic culture.—Göthe Werke xxiii. s. 278.

I. EGYPTIANS.

1. GENERAL REMARKS.

215. The Egyptians were quite a peculiar branch of the 1 Caucasian race, in the wider sense of that word. Their form 2 of body was elegant and slender, more calculated for perse-

vering labour and steadfast endurance than for a heroic display of strength. Their language, which can be recognised in the Coptic, was closely allied to the Semitic tongues in its structure, but depended still more on external agglutination, and was therefore so much the more removed from the internal organic richness of the Greek. This people was found from the earliest times throughout the whole extent of the valley of the Nile; the Ethiopians of the kingdom of Meroe, though indeed seldom politically united with the Egyptians, were, however, connected with them by their corresponding customs, religion, art, and nationality in general. As this river-country, on account of its sharply-defined boundaries and great annual inundation, had, especially in Egypt, a very fixed and distinct character—something settled and uniform; so we find that, from the earliest ages, all life was extremely formal, and, as it were, benumbed. The religion, which was a nature-worship, was cultivated and unfolded by priestly science into a tedious ceremonial; a complicated system of hierarchy and castes wound itself through all branches of public activity, as well as art and industry; every business had its followers assigned it by inheritance.

1. The Egyptians were not negroes, although the nearest to them of all the Caucasians. The lips larger, the nose more turned up than among the Greeks. Comp. the heads of Copts with the ancient statuary, Denon, Voy. T. i. p. 136. 8. Gau's Antiq. de la Nubie, pl. 16.

2. Plerique subfusculi sunt et atrati (there were differences denoted by *μελάγχρωος* and *μελίχρωος*, as in Pamonthes' instrument of sale), *magisque mæstiores, gracilentis et aridi*, Ammian xxii, 16, 23. An *imbelle et inutile vulgus*, according to Juvenal xv, 126, but not to be subdued on the rack, Ammian and Ælian V. H. vii, 18. See Herod. iii, 10. 11. 77. on the skulls at Pelusium.

3. Bunsen. Egypt's Place in the History of the World. Sect. 4. 5.

4. The sculptures of Upper Nubia present the same forms and colour of body as the Egyptian.—There was only a political union under Sesostris (1500 before Christ) and Sabacon (800).—Comp. Heeren Ideen ii, 2 (1826) Abschn. i. Ansicht des Landes und Volkes.

216. This people, by its quiet and earnest nature, not only carried many branches of industry and the mechanical arts at an early period to a surprising height, but we also find that a system of writing was cultivated and extensively employed here from a very remote era. Indeed we have to distinguish three sorts:—first, the *hieroglyphics* as a peculiar monumental character which, setting out from direct delineation and tropical designation, approaches in particular parts to an alphabetical character, as in the cartouches for names especially; 2dly, the *hieratic* character, which seems to have arisen in the transference of hieroglyphics, particularly the phonetic portion of

them, to papyrus, by the abbreviation and simplification of signs; lastly, the *demotic*—which is in its turn connected with the latter—is more alphabetical in its nature, and most simplified in the form of the signs.

2. The discovery of the phonetic hieroglyphics rested at first on the comparison of the name of Ptolemy on the Rosetta stone (§. 217, 4), with that of Cleopatra on the obelisk at Philæ. First set on foot by Young: *Encyclopædia Britannica*. Supplement, Article Egypt. 1819. Account of some recent discoveries in Hieroglyphical Literature and Egyptian Antiquities. 1823. More fully carried out by Champollion le Jeune. *Lettre à M. Dacier relative à l'alphabet des hiéroglyphes phonétiques*. 1822. *Précis du système hiéroglyphique des anciens Egyptiens*. 1824. Confirmed by H. Salt's *Essay on Dr. Young's and M. Champollion's Phonetic system of Hieroglyphics*. A correct judgment on what Champollion has done, by Rosengarten in the *Berl. Jahrb.* 1831 n. 94 ff. An opposite system, now abandoned, in Seyffarth's *Rudimenta Hieroglyphices*. 1826. Lepsius sur l'alphabet hiérogl. *Annali d. Inst.* ix. p. 1 tav. d'agg. A. B.

3. *Ἱερατικὴ γραμμάτων μέθοδος ἣ χρῶνται οἱ ἱερογραμματεῖς* in Clemens. On rolls of papyrus, which seem to belong to a kind of liturgy, and to contain hymns. The same species of writing is found in fragments of folded papyrus (comp. Herod. ii, 100), with the names of the kings and the years of their reigns, in the Turin collection. See Quintino Lezioni intorno a diversi argomenti d'Archeologia. 1825. Mai's *Catalogo de' papiri Egiziani della bibl. Vaticana* chiefly contains hieratic documents. 1825. 4to.

4. *Ἐπιστολογραφικὴ μέθοδος* in Clemens, *δημοτικά, δημώδη γρ.* in Herod. and Diod. (*ἐγχώρια* is more general). Used on papyrus for deeds, letters, and all sorts of secular registries. Records and deeds of a family of Cholytes, or mummy-dressers at Thebes, partly demotic, partly Greek, sometimes corresponding to each other. Individual matters published by Böckh (*Erklärung einer Ægypt, Urkunde*. B. 1821) and Buttmann (*Erklärung der Griech. Beischrift*. 1824), by Petrettini (*Papiri Greco-Egizii*. 1826), by Peyron (*Papyri Græci R. Taurinensis Musei Ægyptii*, especially the pleadings of 117 bef. Christ), in Young's *Account and Hieroglyphics*, in Mai *ibid.* and Rosegarten *De prisca Ægyptiorum litteratura*, Comm. i. 1828. These documents and the Rosetta stone have led to the determination of a number of letters which appear in Greek names, the signs of the numbers and other cyphers, principally through Young, Champollion, and Rosegarten. On Spohn's work (*De Lingua et Literis veterum Ægyptiorum*, ed. et absolvit G. Seyffarth), comp. among others *Gött. G. A.* 1825. St. 123.

The best materials of these researches are given in the *Hieroglyphics* collected by the Egyptian Society, arranged by Thos. Young, 2 vols. C. Yorke and M. Leake, *Transactions of the Royal Society of Literature*, i. i. p. 203. Bunsen *Obss. générales sur l'état actuel de nos connaissances relativement à l'âge des mon. de l'Ég.* *Annali d. Inst.* vi. p. 87.

217. By the recently acquired knowledge of these kinds of writing, particularly the first, and a greater attention to Manetho occasioned thereby, we have at the same time been enabled

to determine the age of many monuments, which, considering what Plato says as to the immutability of art in Egypt for thousands of years, could hardly be discovered immediately from the style of the monuments. We distinguish, then:

- 2 I. The period before the Syro-Arabian conquest of the Hycsos or Shepherd kings (sixteen dynasties in Manetho) in which Thebes and Memphis especially flourished. At the end of it nothing escaped destruction except the pyramids of Memphis, works of the fourth dynasty. But even fragments of temples of the earlier time are found here and there built into later works;—they show *precisely the same* kind of art as the latter. The prodigious devastations of these Hycsos which wound up this period, have rendered it impossible to follow this national style of art step by step, and trace its development.
- 3 II. The race of native princes, which was not extinguished even under the Hycsos, but had retired into the most remote regions, issuing again from the southern boundaries of Egypt, gradually reconquered the empire (the eighteenth, Thebaic dynasty in Manetho) and raised it to new splendour, which reached its zenith under Rhamses the Great (Sethos in Manetho) otherwise called Sesostris (the first of the princes of the nineteenth dynasty, 1473 years before the Christian era). His name, and those of several other Rhamses, Amenophis, Thutmosis, stand on numberless temples and other monuments, even in Lower Nubia. Thebes was the central point of Egypt, and rose to a most flourishing condition. The succeeding dynasties likewise, even the Ethiopian conquerors, who were of the same kindred with the Egyptians, have left behind monuments of their name in a similar style; and, under the Philhellenic rulers of Sais, there is still nothing of Greek influence observable in art.
- 4 III. Egypt was under foreign dominion, first Persian, then Greek, and afterwards Roman, without, however, any alteration being thereby produced on life in the interior of the country. The ancient division into castes, the hierarchy in its relative position to the nation, continued to subsist; all the occupations of life and branches of art were carried on in the old system. The kings and queens were treated by the priesthood of the different districts, in titles and mode of representation, entirely after the manner of the ancient Pharaohs. Christianity first annihilated by external destruction this mummy-like, dried up, and therefore incorruptible Egyptian world.

1. Manetho (260 before Christ), leaving out of consideration the corruptions of the text, deserves as much more credit than the purely historical accounts of Herodotus, as authentic records, made use of by an

intelligent native, ought to have in preference to oral communications by equivocal intermediate persons to a stranger. Among such records of which Manetho might avail himself, the genealogy of Ramses the Great, given in the tablet of Abydos (most correct in Hierogl. 47) is worthy of notice. At least the order of succession here, Thutmosis, Amenophis, Horus, coincides with Manetho. [Böckh *Manetho u. die Hundsternperiode, ein Beitrag zur Geschichte der Pharaonen*, B. 1845.]

2. The Builders of the Pyramids, Suphis I. (Cheops, Herod.), a despiser of the gods, Suphis II. (Chephren), Mencheres (Mykerinos), kings of the fourth dynasty, were thrust down by the priests whom Herodotus heard, from theocratic reasons, into the time of the decline. Comp. Heeren, *Ideen* 2. s. 198. with Champollion, *Lettres à M. le Duc de Blacas*, ii.; and the latter on the fragments of earlier buildings which are found in the temple and palace of Ammon at Carnac in the ruins of Thebes.

3. The xviii. dynasty according to Champollion: Amnoftop, Thoytmus, Amnmai, Thoytmus II., Amnof, Thoytmus III., Amnof II. (Phamenophis or Memnon), Horus, Ramses I., Ousirei, Manduei, Ramses II. III. IV. (Mei-Amn) V. The xix.: Amn-mai Ramses VI., Ramses VII., Amnoftop II., Ramses VIII. IX., Amen-me, Ramses X. Champollion's assumptions are opposed in several points to Burton *Excerpta Hierogl. Qahira* 1828-30 and Wilkinson, *Materia Hieroglyphica*. Malta 1828 (comp. Bull. d. Inst. 1832. p. 221); Rosellini, *Monumenti dell' Egitto e della Nubia dis. dalla Spedizione Scientifico-letteraria Toscana in Egitto* P. I. Mon. Storici 1832. 33. (comp. G. Gel. Anz. 1833. St. 200.) arranges the succession as follows: xviii.: Amenof I., Thutmes I. II. III., the Queen Amense, Thutmes IV., Amenof II., Thutmes V., Amenof III. (Memnon), Horus, Tmauhmot, Ramses I., Menephtah I., Ramses II. III. (Amn-mai Ramses or Sesostris), Manephtah II. III., Uerri. The xix. begins: Ramses Mai-Amn (also Sethos or *Ægyptus*—a very uncritical combination). The following are thought to be found on monuments: Manduftep (Smendes XXI.), Scheschon, Osorchon, Takeloth (XXII.); Sabaco and Tirraka (XXV, these by Salt), Psemteg (Psammetichus XXXI.), Naphroue, Hakr. (Nephereus and Acoris, of the xxix. dynasty in the time of the Persians).

4. The chief supports of this view which has been gained but recently are 1. The Rosetta stone, an address in hieroglyphic, demotic and Greek characters, by the priests assembled at Memphis, to Ptolemy V., (who had caused himself to be inaugurated after the manner of the Pharaohs,) thanking him especially for freeing the priesthood from many burdens. Last explained by Drumann, 1823. Such decrees of praise and thanks were frequent; even the virtues of Nero were extolled in hieroglyphics by the inhabitants of Busiris. 2. The Greek inscriptions on the walls of temples, mostly to this effect, that the Ptolemies and Imperators, or the inhabitants of the country, for the welfare of these rulers (*ὕπὲρ αὐτῶν*), dedicate temples or new portions of them to their native gods; they come down as far as the time of the Antonines. Letronne, *Recherches pour servir à l'histoire de l'Égypte pendant la domination des Grecs et des Romains*. 1823. 3. The hieroglyphic inscriptions with names of Ptolemies and Roman emperors accompanying representations which

both in import and form are purely Egyptian; according to Rosellini they come as far down as Caracalla. 4. The archives of the Cholchytes lead us still deeper into private life, §. 216, 4. Comp. Gött. G. A. 1827. St. 154—156. We see from them that the entire sacred laws of the Egyptians, and what here did not belong to them, continued still nearly unimpaired in the later times of the Ptolemies.

1 218. The monuments of the Egyptian style of art are divided according to locality as follows:

I. The UPPER NUBIAN. Here lay the kingdom of Meroe which was in a flourishing state at least before the time of Herodotus; in it the sway of the priesthood down till Ergamenes (about 270 years before Christ) was still more stern, and priestly knowledge still more generally diffused. On this so-called island there are still found considerable groups of ruins, which however for the most part exhibit the Egyptian style only in a later state of degeneracy. At the northern end of it, indeed beyond the island, there are found similar remains of Napata, the seat of the queens Candace; there are also to be seen edifices of a kindred description in several places in Abyssinia.

2 II. THE LOWER NUBIAN, separated by a great space from the former, and approaching closer to Upper Egypt. The reason that they mostly wear the form of cavern-structures lies perhaps partly in the smaller extension of the valley of the Nile, which did not furnish a sufficient surface for other constructions; according to the hieroglyphic inscriptions those that lie higher up belong to the flourishing era of Thebes, those in the border country to later periods. The unfinished state of the greater number proves that the circumstances which gave occasion to them were transient.

3 III. The UPPER EGYPTIAN, partly above Thebes partly in Thebes itself, partly below as far as Hermopolis. The monuments of Thebes, by far the most colossal of all, mostly owe their origin to one and the same time, the eighteenth and nineteenth dynasty, and exhibit therefore one and the same massive and grandiose style.

4 IV. The CENTRAL EGYPTIAN, and V. the LOWER EGYPTIAN, originally not less numerous, but in great part utterly destroyed by the more frequent migrations and devastations in these districts, as well as by the rise of new cities in the neighbourhood. VI. OASES.

1. The KINGDOM OF MEROE is nearly an island formed by the Nile and the Astaboras,—the land of Cush compassed by the river Gihon. Ruins on the Nile around Shendy, 17 north latitude. Here lie Gurcab where there are 43 pyramids, and Assur where there are 80. Southward from Shendy, and farther from the Nile, is Meçaurah, where there is a temple

(the temple of the oracle according to Heeren) of labyrinthine design, and Naga, where there is a temple of Ammon with alleys of sphinxes. Below the confluence of the rivers are the ruins on Mount Barkal and near Merawe, formerly Napata. These structures were partly erected by Egyptian rulers (the oldest name is Amenophis II.), partly much later, therefore not in the severe style of Egyptian art in architecture and sculpture; the queens, who sometimes appear with a king and sometimes alone, in warlike or sacerdotal transactions, are probably of the Candaces who reigned here from the Macedonian period down to the 4th century of the Christian era, and besides Napata also possessed Meroe (Plin. vi, 35). See Burckhardt's Travels in Nubia. G. A. Hoskin's Travels in Ethiopia, 1835. 4to (Gött. G. A. 1836. St. 166. 167. Cailliaud's Voyage à Méroé etc. 2 vols. plates, 3 vols. text. Accounts by Rüppel, Lord Prudhoe and Major Felix (Bull. d. Inst. 1829. p. 100). Map by Ritter in the second part of the Charten und Pläne.

Axum in Habesh (founded, according to Mannert, through the emigration of the Egyptian warlike castes), a powerful kingdom about 500 years after Christ. Obelisks of an anomalous description, without hieroglyphics. Accounts by Bruce and Salt, Lord Valentia, Travels T. iii. Similar ones in the port of Azab, and perhaps also in Adule.

2. The monuments of LOWER NUBIA, beginning from Sesse, are separated from Meroe by an empty space of 30 miles. Temple of Soleb (Reliefs of Amenophis II.); Aamara; Semne; Wady-Halfa; Ibsambul [Kerkis], two rock-temples with colossi, the larger is a monument in honour of Ramses the Great; Derri; Hasseya; Amada; Wady-Sebua, temple and rows of sphinxes; Moharraka [Hierosykaminon]; Korti [Corte]; Dakke [Pselkis]; Temple of Hermes Pautnuphis; Gyrshe [Tulzis], with a very large temple-grotto, colossi as pillars, particularly old; Dondur; Kalabshe [Talmis] with a temple and a monument in the rocks; Tafa [Taphis]; Kardassy [Tzitzi]; Debod with the island Berembre [Parembolè]. The monuments of the Ptolemies and Romans reach as far as Sykaminon (thus far extended the *συνορία* of the empire before Diocletian); then begin older works. Berenice on the Red Sea has a small temple. Chief sources, The Travels of Burckhardt and Ligth, for Ibsambul Belzoni: Narrative of the operations and recent discoveries within the pyramids, temples, tombs and excavations in Egypt and Nubia, Sec. Ed. 1821, especially Gau's Antiquités de la Nubie. 13 Livr. plates with text. P. 1822, also Leljegreen from the Swedish in Schorn's Kunstblatt 1827. N. 13 ff. and the map by A. v. Prokesch from measurements in 1827.

3. In UPPER EGYPT, on the borders, the island of Isis Philæ with a large temple (much built by Ptol. Euerg. the Second; the temple still existed at the time of Narses), Parthey De Philis ins. ejusque monum. B. 1830; Elephantine (Monuments of Amenophis II.); Syene [now Assuan]; Omboi [Koum Ombo]; Silsilis; Great Apollinopolis [Edfu] with a magnificent temple, together with Typhonion, of the time of the Ptolemies; Eilethya [El Kab] with many fine catacombs; Latopolis [Esneh] with a large strong-built, and a small, late, and ill-built temple; Aphroditopolis [Eddeir]; Hermonthis [Erment].

Then THEBES, whose ruins altogether are five geogr. miles in circuit.

1. The city properly so called on the east side. Temple and palace at Luxor (Amenophis II.), connected with the temple (of Amenophis I. and other kings) and palace (of Ramses the Great) at Carnac by an alley of sphinxes more than 6,000 feet long. Small hippodrome. 2. The Memnoneia, that is, the city of the Mausoleums, especially in the neighbourhood of Kurnah. Here stood, where the field of the colossi is now, the Memnoneion (in Strabo), the Amenophion (in papyrus-writings), probably the same which Diodorus describes as the Osmandyeion. See Gött. G. A. 1833. St. 36. [Letronne opposed to this view, in the Journ. des Sav. 1836, p. 239.] Further the Ramesseion (the Osmandyeion of the Descript.) with the alley of sphinxes, the Menephtheion (palace at Kurnah) and other monuments as late as Ptolemy the First's time. Grottoes and syrinxes all around. Above the Memnoneion (according to Strabo) there were about 40 splendid sepulchres of kings hewn out of the rocks, 16 of which have been discovered in the rocky valley Biban-el-Maluk. Southward, near Medinet-Abu, a palace (of Ramses Meiamun) and pavilion (according to the authors of the Description) in two stories beside the great Hippodrome (6,000 × 2,000) feet. Denon's Voy. dans la Haute et Basse Egypte pendant les camp. du Gén. Bonaparte. 1802. Description de l'Egypte, Antiquités T. i. ii. iii. Hamilton, Remarks on several parts of Turkey. i. Ægyptiaca. Wilkinson Topogr. of Thebes and General View of Egypt. L. 1835. Quarterly Rev. 1835. CV. p. 103. Journ. des Sav. 1836. p. 271. Wilkinson, p. 80 an arch of 154 a. C. Grotto of Brei-Hassan, similar to Doric architecture. Vault ancient. Horkier Voy. en Ethiopie, p. 352. 353. Wooden plugs. Reise zum Tempel des Jupiter Ammon in der Libyschen Wüste und nach Ober-Ægypten von H. Freiherrn v. Minutoli, herausg. von Tölken. 1824. Minutoli's Nachtrag. 1827. Champollion, Lettres écrites d'Egypte et de Nubie. P. 1833.

Further down: Little Apollinopolis [Kous]; Koptos [Kuft]; Tentyra with a beautiful temple which, according to the cartouches, was begun by Cleopatra and Ptolemæus Cæsar, and carried on by the Emperors; Little Diospolis; Abydos [El-Arabat]; This [near Girgeh]; Chemmis [Eckhmin]; Antæopolis [Kan-el-Kebir]; Lycopolis [Es Syut].

4. In CENTRAL EGYPT: Hermopolis [Benisour]; Kynopolis (?) [Nesle Sheik Hassan]; Aphroditopolis [Doulab el Halfeh]; beside it the district of Lake Mœris [Fayoum] with the labyrinth and pyramids, also a temple conjectured to be one of Ammon, in the neighbourhood, and the city Crocodilopolis (Arsinoe). Description T. iv. pl. 69 sqq. MEMPHIS; the λευκὸν τεῖχος which doubtless contained the royal citadel, stood high, and was probably connected behind with the pyramids of Saccarah as a Necropolis. The pyramids of Ghizeh, the highest, stand 40 stadia northward from the city; those of Dashour to the south. The ground full of syrinxes (tombs of Beni-Hassan). No vestige of the temple of Phthas with the ἀύλη of Apis. Descr. T. v.

In LOWER EGYPT: Busiris (Ruins near el Bahbeyt); Heliopolis or On [near Matarieh], only an obelisk still extant; Tanis (San), a dromos of granite columns; Sais [Sa el Haggar], considerable ruins, particularly of the Necropolis; Taposiris [Abusir]. Descr. T. v.

OASES. Ammonian Oasis [Siwah], Ruins of the Temple of Ammon (at Omm-Beydah), the royal citadel, catacombs. Reise von Minutoli: Voy. à l'Oase de Syouah, redigé par Jomard d'après les materiaux recu-

eillis par Drovetti et Cailliaud. Northern Oasis of Egypt [El-Wah or El-Kassar] with extensive ruins visited by Belzoni. Southern Oasis [El Khargeh and El-Dakel] with Egyptian temple and later buildings, minutely described by Cailliaud. Cailliaud *Voy. à l'Oasis de Thèbes et dans les Déserts situés à l'Orient et à l'Occident de la Thébaïde*, rédigé par Jomard.—Egypto-Grecian buildings in the Emerald Mountains at Sekket, Cailliaud, pl. 5 sqq.—Hieroglyphic stones also in Arabia Petraea.—Monuments of Sesostris at Berytos (Cassas ii. pl. 78), see *Journ. des Sav.* 1834. p. 527. *Bull.* 1834. p. 20. 151. 1835. p. 20. 1837. p. 134. 145. [Lepsius *Monum. de Beirut M. d. I. ii*, 51. *Annali x.* p. 12—19. Difference between Herodotus' description of the monuments of Sesostris and these, *Bull.* 1842. p. 184.

2. ARCHITECTONICS.

219. The architecture of Egypt did not, like that of Greece, 1 receive its forms in an evident manner from timber building; on the contrary, the want of wood obliged the Egyptians at an early period to employ their abundant rock-materials; and a troglodytic burrowing in these was carried on, from the most primitive ages, at least jointly with the piling up masses of stone upon the earth. Just as little could these forms be de- 2 termined by provision for carrying away rain (hence there are nowhere gable-roofs); the endeavour to obtain shade and a cool current of air can alone be laid down as the climatic conditions, with which sacerdotal principles and the particular feeling of the nation for art united in order to produce this peculiar and simply grandiose style of architecture.

Quatremère de Quincy's and Gius. del Rosso's works on Egyptian architecture are now of little use. On the contrary Hirt, *Gesch. der Baukunst i. s.* 1—112 valuable.

220. The sacred structures did not possess in their design 1 the internal unity of the Greek; they were rather aggregates which could be increased indefinitely, as we are even taught by the history, for instance, of the temple of Phthas at Memphis in Herodotus. Alleys of colossal rams or sphinxes form 2 the approach or dromos; sometimes we find before these small temples of co-ordinate deities (especially Typhonia). Before the main body of the edifice usually stand two obelisks commemorative of the dedication. The direction of the whole design does not necessarily follow the same straight line. The 3 principal structures begin with a pylon, that is, pyramidal double towers or wings (Strabo's ptera) which flank the gateway, and the destination of which is still very much in the dark (they might have served as bulwarks to the entrance, and also for astronomical observations). Then follows usually 4 a court surrounded by colonnades, subordinate temples, and houses for the priests (a propylon or propylæon, and at the

5 same time a peristylon). A second pylon (the number may even be increased) now leads into the anterior and most considerable portion of the temple properly so-called, a portico enclosed with walls, which only receives light through small windows in the entablature or openings in the roof (the pro-
6 naos, a hypostyle apartment). Adjoining to it is the cella of the temple (the naos or secos), without columns, low, generally enclosed by several walls, often divided into various small chambers or crypts, with monolith receptacles for idols or mummies of animals, in appearance the most inconsiderable portion of the whole.

1. Menes built this temple, Sesostris made an addition to it of enormous stones and placed six statues of his family within. Rhampsinit built propylæa on the west with two statues, Asychis placed propylæa on the east, Psammetichus on the south and an *αὐλή* for Apis opposite, Amasis erected a colossus in front of it.

2. See Strabo xvii. p. 805. c. Plutarch de Is. 20. and comp. with the expressions Diod. i, 47. 48. As to particular temples, see especially that of Ammon at Carnac, Descr. iii., that of Philæ, Descr. i., that of Soleb, Cailliaud ii. pl. 13, of Mount Barkal i. pl. 64.

3. The latter destination of the pylon is supported by Olympiodorus' statement that Claudius Ptolemy dwelt 40 years in the *πτεροῖς τοῦ Κανώβου*, observing the stars, *πτερά καὶ δρόμοι ὑπαίθριοι* of the temples, on the other hand *κρυπτά* with subterranean *στολιστήρια*, Plut. de Is. 20. See Buttmann in the *Museum der Alterthumsw.* ii. s. 489 ff. The separate wings either describe a square (at Edfu of 96, in Philæ of 54 feet), or they are higher than broad, which appears to be the later style of building. The inner side-lines of these wings, prolonged to the ground, fall on the outermost points of the gateway. On adorning the reliefs on festivals with masts and flags, Descr. iii. pl. 57, 3. Cailliaud *Voy. à Méroé* ii. pl. 74.

1 221. This design can be contracted as well as extended, and also so modified as that the main portion of the temple
2 may be enclosed with columns. But at the same time the rule universally prevails, that columns may stand inside of walls, but not outside around the walls; when they are placed externally, they are united with stone parapets (*plutei*), and thus supply the place of a wall; hence even at the corners walls usually come instead of columns. The door-jambs are then also built against the shafts of the central columns, in
3 the same way as on other occasions against pylons. In other words, the Egyptians have no such thing as a peripteral temple. The colonnade is not to them as to the Greeks a free expansion of the temple, it is merely the wall with apertures.

2. See for instance the temple of Tentyra which, although late, shows the Egyptian temple in great perfection. (The sculpture is bad.) The portico round the cell of the temple in the ruin at Meçaurah is accordingly a proof of later origin, Cailliaud i. pl. 29. comp. 13.

222. The walls, which are composed of square blocks, 1 chiefly of sandstone, are only perpendicular on the inside, and bevelled externally, whereby the thickness at the bottom sometimes amounts to 24 feet, and the buildings on the whole assume a pyramidal form—the fundamental form of Egyptian architecture. The plane surface of the walls on the outside 2 is in all sorts of edifices bounded framelike by a torus. Above 3 this moulding rises the cornice with a flat corona having an inconsiderable projection, and a cavetto beneath, which over the entrance is always ornamented with the winged globe. 4 The corona is also often found double; the surface between the upper and the lower is then generally hewn out into the form of small serpents (*βασιλίσκοι*, uræi). The cornice forms 5 at the same time a parapet to the flat roof, which very simply consists of stone beams laid across, and slabs (often of enormous size) fitted in between.

1. The walls are isodomous or pseudisodomous, often also with oblique joints. That the blocks for the most part were not dressed and polished on the outside until they were put in their place can be seen in the unfinished portions. The same remark applies to the capitals of the columns.

223. The columns are in general somewhat more slender 1 than the elder Doric; they are placed close, and are provided with bases of circular plinths, the edges of which are often cut away obliquely, the shaft either diminished in a right line or pulvinated, frequently ornamented with perpendicular and oblique furrows, but strictly speaking not fluted. The capi- 2 tals fall into two principal orders. 1. Those of the bell-form, ornamented with all kinds of foliage, and having a narrow but often very high abacus; 2. Those bulging out below and contracted above with low but projecting abacus.—There is a 3 strange collateral form—a composition of four masks (the temple of Athor at Tentyra), with façades of temples above them, which serves as an ornament both to the abacus and the entire capital. These fundamental forms of the capitals 4 receive a great variety of modifications, even in one and the same portico of a temple, by a lavish richness of sculptured decorations which are almost always borrowed from the vegetation of the country, especially the plants of the Nile. Besides 5 columns, pillars also are common, against which figures often stand leaning, but which are seldom real supporters of a portion of the entablature. On the columns is superimposed the 6 architrave with the torus, by which members unity with the walls is restored and everything is placed in uniform subordination to the cornice, which is invariably the same.

1. The height of the columns in the temple at Luxor and the so-called Osmandyeion is, according to the *Description*, $5\frac{1}{4}$ times the greatest

diameter. Lepsius in the *Annali d. Inst.* ix, 2. p. 65. 99. tav. d'agg. (before the Hyksos?), *Mon.* ii. 45., on the original similarity of the Doric and the Egyptian columns, with little knowledge of architecture [a channelled pillar also in Indian architecture, §. 249].

2. Athenæus v. p. 206 (comp. §. 150, 2) describes the first sort very accurately: Οἱ γὰρ γεγονότες αὐτόθι κίονες ἀνήγοντο στρογγύλοι, διαλλάττοντες τοῖς σπονδύλοις (cylinders), τοῦ μὲν μέλανος τοῦ δὲ λευκοῦ, παρὰλληλα τιθεμένων. Εἰσὶ δ' αὐτῶν καὶ αἱ κεφαλαὶ τῶν σχήματι περιφερεῖς, ὧν ἡ μὲν ὅλη περιγραφὴ παραπλησία ῥόδοις ἐπὶ μικρὸν ἀναπεπταμένοις ἐστίν. περὶ δὲ τὸν προσαγορευόμενον κάλαθον οὐχ ἔλικες, καθάπερ ἐπὶ τῶν Ἑλληνικῶν, καὶ φύλλα τραχέα περικείται, λωτῶν δὲ ποταμίων κάλυκες καὶ φοινίκων ἀρτιβλάστων καρτὸς· ἐστὶ δ' ὅτε καὶ πλειόνων ἄλλων ἀνθέων γέγλυπται γένη. τὸ δ' ὑπὸ τὴν ρίζαν, ὃ δὴ τῶν συνάπτουσι πρὸς τὴν κεφαλὴν ἐπίκειται σπονδύλω, κιβωρίων ἀνθεσι καὶ φύλλοις ὡσανεὶ καταπεπλεγμένοις ὁμοίαν εἶχε τὴν διάθεσιν.— The capital of the second kind is, according to Ritter, *Erdkunde* i. s. 715. an imitation of the lotus-fruit.

3. The Egyptian elevation of such a capital designed through squares is interesting, *Descr.* iv. pl. 62.

5. See such Atlantes, which however carry nothing, *Descr.* iii. pl. 29. Belzoni, pl. 43. Diodorus describes them, not accurately, by: ὑπερῆσθαι δ' ἀντὶ τῶν κίωνων ζῶδια πηχῶν ἐκαίδεκα μονόλιθα, i, 47. There are found once only, near Mount Barkal, figures of dwarfs which actually support a portion of the pillar, Cailliaud i. pl. 67 sq.

1 224. OBELISKS must be regarded as accessories of sacred
 2 architecture: they are four-sided pillars on a low base, which
 3 diminish upwards and end in a pyramidion, usually of
 4 granite, the pyrrhopœcilus or Syenite of the ancients, with
 5 beautifully sculptured figures and hieroglyphics. The use of
 the obelisk as a gnomon, and the erection of it on a high base
 in the centre of an open space, were only introduced on the
 removal of single obelisks to Rome; in Egypt they belonged
 to the class of steles (commemorative pillars), and contained
 a record stating the honours and titles which the king who
 erected, enlarged, or gave rich presents to a temple, had re-
 ceived in return from the priesthood, and setting forth for
 instance that Ramesses was honoured like Aroeris whom Re
 and all the gods love. The most famous obelisks were in
 Heliopolis and Thebes; from thence also are the most consid-
 erable of those we find at Rome.

1. The diminution usually amounts to $\frac{1}{3}$; the proportion of the breadth below to the height 1 : 9 to 12.

2. The process of raising obelisks is still distinctly to be seen in the quarries of Syene. Rozière, *Descr.* i. App. i. Hittorff, *Précis sur les pyramidions en bronze doré, employés par les anc.* Eg. comme couronnement de quelques uns de leurs obelisques. P. 1836.

4. The interpretation of an obelisk by Hermapion in *Ammian* xvii,

4 (one of the most valuable fragments of all Egyptian antiquity), which has unhappily suffered much from the excerpting hand of Ammian, must perhaps be arranged nearly as follows:

Ἄρχὴν ἀπὸ τοῦ νοτίου διερμηνευμένα ἔχει στίχος πρῶτος τᾶδε· Λέγει Ἡλῖος (πρῶτος?) βασιλεῖ Ῥαμέστη· δεδώρημέθ᾽ σοι πᾶσαν οἰκουμένην μετὰ χαρᾶς βασιλεύειν, ὃν Ἡλῖος φιλεῖ. This stood at the top of the three columns which begin with the hawks or falcons by which Aroeris is denoted on many obelisks, above each row.

Ἀπόλλων κρατερὸς φιλαλήθης υἱὸς Ἡρώνος, θεογέννητος κτιστὴς τῆς οἰκουμένης, ὃν Ἡλῖος προέκρινεν ἄλκιμος Ἄρειος βασιλεὺς Ῥαμέστης, ᾧ πᾶσα ὑποτέτακται ἡ γῆ μετὰ ἀλκῆς καὶ θάρσους· βασιλεὺς Ῥαμέστης Ἡλίου παῖς αἰωνόβιος.

Στίχος δεύτερος. Ἀπόλλων κρατερὸς ὁ ἐστᾶς ἐπ' ἀληθείας δεσπότης διαδήματος, τὴν Αἴγυπτον δοξάσας κεκτημένος, ἀγλαοποιήσας Ἡλίου πόλιν, καὶ κτίσας τὴν λοιπὴν οἰκουμένην, πολυτιμήσας τοὺς ἐν Ἡλίου πόλει θεοὺς ἀνιδρυμένους, ὃν Ἡλῖος φιλεῖ.

Στίχος τρίτος. Ἀπόλλων κρατερὸς Ἡλίου παῖς παμφεγγῆς, ὃν Ἡλῖος προέκρινεν, καὶ Ἄρης ἄλκιμος ἐδώρησατο, οὗ τὰ ἀγαθὰ ἐν παντὶ διαμένει καιρῷ· [βασιλεὺς] ὃν Ἀμμων ἀγαπᾷ [Ῥαμέστης] πληρώσας τὸν νεῶν τοῦ Φοίνικος ἀγαθῶν· [βασιλεὺς Ῥαμέστης] ᾧ οἱ θεοὶ ζωῆς χρόνον ἐδώρησαντο. The symmetric disposition of all obelisks requires the additions within brackets.

[Ἐφ' ἡλίου δυσμῶν.]

[Στίχος πρῶτος.] The superscription of all the three columns: Ἡλῖος θεὸς μέγας δεσπότης οὐρανοῦ [βασιλεῖ Ῥαμέστη]. δεδώρημαί σοι βίον ἀπρόσκορον. It now stands in the wrong place.

Ἀπόλλων κρατερὸς [φιλαλήθης] υἱὸς Ἡρώνος, βασιλεὺς οἰκουμένης Ῥαμέστης, ὃς ἐφύλαξεν Αἴγυπτον τοὺς ἀλλοεθνεῖς νικήσας, ὃν Ἡλῖος φιλεῖ. ᾧ πολὺν χρόνον ζωῆς ἐδώρησαντο θεοὶ, δεσπότης οἰκουμένης Ῥαμέστης αἰωνόβιος.

Στίχος δεύτερος. Ἀπόλλων κρατερὸς κύριος διαδήματος ἀνείκαστος, [ὃς τῶν θεῶν] ἀνδριάντας ἀνέθηκεν ἐν τῇδε τῇ βασιλείᾳ, δεσπότης Αἰγύπτου, καὶ ἐκόσμησεν Ἡλίου πόλιν ὁμοίως καὶ αὐτὸν Ἡλίον δεσπότην οὐρανοῦ· συνετελεύτησεν ἔργον ἀγαθόν· Ἡλίου παῖς βασιλεὺς αἰωνόβιος.

[Στίχος τρίτος.] Wanting.

[Τὸ βόρειον.]

[Στίχος πρῶτος.] General superscription. Ἡλῖος δεσπότης οὐρανοῦ Ῥαμέστη βασιλεῖ· δεδώρημαί σοι τὸ κράτος καὶ τὴν κατὰ πάντων ἐξουσίαν. The first column is wanting.

[Στίχος δεύτερος.] Wanting.

Στίχος τρίτος. Ἀπόλλων [κρατερὸς] φιλαλήθης δεσπότης χρόνων, [ὃν] καὶ Ἡφαιστος ὁ τῶν θεῶν πατὴρ προέκρινεν διὰ τὸν Ἄρεα· βασιλεὺς [Ῥαμέστης] παγχαρῆς Ἡλίου παῖς καὶ ὑπὸ Ἡλίου φιλούμενος· [βασιλεὺς Ῥαμέστης]

Ἀφηλιώτης.

Στίχος πρῶτος. Superscription: Ὁ ἀφ' Ἡλίου πόλεως μέγας θεὸς ἐνουρέμιος [Ῥαμέστη βασιλεῖ· δεδώρημαί σοι]

Ἀπόλλων κρατερός [Φιλαλήθης] Ἡρώνος υἱός, ὃν Ἡλῖος ἠγάγησεν, ὃν οἱ θεοὶ ἐτίμησαν, ὃ πάσης γῆς βασιλεύων, ὃν Ἡλῖος προέκρινεν ὁ ἄλκιμος διὰ τὸν Ἄρεα βασιλεύς, ὃν Ἀμμων Φιλεῖ [Ραμέστης] καὶ ὁ παμφέγγης συγκρίνας αἰώνιον βασιλέα

[Στίχος δεύτερος.] Wanting.

[Στίχος τρίτος.] Wanting.

The dedicatory inscription of an obelisk which Sesonchosis consecrated to Serapis is more briefly quoted by Jul. Valerius De r. g. Alex. i, 31. Comp. besides Zoëga De Ob. p. 593, Heeren Ideen ii, 2. s. 415. Champollion, Précis, p. 146 sqq.

5. Many of the obelisks at Rome were executed later and in a rude and counterfeit style, such as the Panfili, the Barberini, and the Sallustian according to Zoëga. Among the old and genuine Egyptian obelisks the following are of especial importance:

a. That dedicated by Thutmosis, brought from Thebes to Alexandria, and taken to Rome by Constantius II. and erected in the Circus, the largest of all there (formerly 148, now 144 palmi), erected in front of the Lateran by Fontana in 1587 under Sixtus V. Engraved in Kircher.

b. The one erected at Heliopolis by Semenpserteus (according to Pliny, but here we must assume that this one is confounded with the next), that is, Psammetichus, whose name we can still read upon it; raised by Augustus in the Campus as a gnomon, 72 or 76 feet high according to the ancients, 94½ palmi according to modern authorities, again erected by Pius VI. on Monte Citorio. (This one has only 2, not 3 columns.) Engraved in Zoëga. Bandini, Comm. De obelisco Augusti. 1750. fo.

c. That dedicated by Sesostris or Ramesses the Great (on the supposition of a confounding) at Heliopolis, erected by Augustus in the Circus, and by Fontana in 1589 at the Porta del Popolo (hence the Flaminian), according to the ancients 85, 87 or 88 feet, now 107 (formerly 110) palmi. In Kircher. According to Ammian this could only be the one explained by Hermapion; and accordingly Ramesses' name is always correctly found in the first and third column; but in the second invariably another, Manduei according to Champollion, who on this account maintains that there is a complete difference between the two. (May not this cartouche be merely the designation of Heliopolis?)

d. The obelisk at Constantinople §. 193, 4, the erection of which is represented on its base.

e. f. The two finest in Egypt were the Thebaic obelisks at Luxor, 110 palmi high, the hieroglyphics of which are arranged in the same manner as in Hermapion. Descr. iii. pl. 2. Minutoli, Tf. 16—19. One of them has lately been brought to Paris. Others at Thebes, also at Heliopolis. Obelisk at Luxor, Annali d. I. v. p. 299.

g. That at Alexandria, the so-called needle of Cleopatra.—The ancients speak of still larger ones than those extant; Diodorus mentions one of Sesostris 120 Egyptian cubits in height.

Mich. Mercati, *Degli Obelisci di Roma*. R. 1589. 4to. Athan. Kircher, *Œdipus Egyptiacus*. R. 1652—54. 3 vols. fo. *Obeliscus Pamphilius* by the same. 1650. *Obelisci Ægyptiaci præterito anno inter rudera templi Minervæ effossi interpretatio*. 1666. Zoëga, *De origine et usu Obeliscorum*. R. 1797. Cipriani, *Sui dodici Ob. Eg. che adornano la città di Roma*, R. 1823. Rondelet, *L'art de Bâtir* T. i. pl. 1. [Ungarelli *Interpretatio obeliscorum urbis ad Gregorium XVI*. R. 1842. fol. comp. *Bullett.* 1834, p. 159.]

225. The PALACES of the kings in Egypt are decided imitations of the temples, as the statues of the kings are of the images of the gods, and the main difference as regards the architecture is only this, that the rooms, especially the hypostyle apartments, are still larger (as in the colossal palace of Carnac), and the really habitable chambers behind are more spacious and in greater number. Neither is the design of the mausolea essentially different, according to Diodorus' description of the Osmandyeion. Adjoining the courts and porticoes, there are here dining apartments and a library; as a termination to the whole rises the tomb, which is placed in the highest part, and which the prince erected to himself during his lifetime.

1. In the palace of Carnac four pylons succeed one another; a hypostyle apartment of 318×159 feet, with 134 columns, the highest 70 feet high. *Descr.* iii.

The Labyrinth was a collective palace of many rulers (built, according to Herodotus, by the Dodecarchi, in the opinion of Strabo, by Ismandes, according to Manetho by Lachares (Laboris, Sesostris' successor, of the twelfth dynasty), according to Diodorus, by Mendes); the pyramid as a finish occupied the place of the *τάφος* in the Osmandyeion. On the design of the whole comp. Letronne on the *Géogr. de Strabon* T. v. p. 407., and in Maltebrun's *N. Annales des Voy.* T. vi. p. 133.

2. The ruins (*Descr.* ii. pl. 27 sqq.) which Jollois and Devilliers took for the Osmandyeion described by Hecataeus of Abdera, are not nearly so grand as it was, but show, however, great correspondence in the general plan of both mausolea. Letronne, *Mém. sur le Mon. d'Osymandyas*, doubts the existence of the Osym. of Hecataeus; Gail *Philologue* xiii. and *Mém. de l'Inst. Roy.* viii. p. 131, defends the opinion of the authors of the *Descr.* Osymandyas or Ismandes was not an historical name of a king, it was only a surname probably of builders of great monuments; according to Strabo, Amenophis-Memnon was especially so called (xvii. p. 813. comp. 811. *Comp.* §. 218. R. 3.

226. The rest of the SEPULCHRAL MONUMENTS fall into two classes. 1. The PYRAMIDS, — quadrangular and rectangular *tumuli* (a form of barrows, which is also found elsewhere in the East) were structures of enormous extent. The largest

stand on plateaux among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is a square, faces the four cardinal points.

3 They were first piled up in large terraces of limestone (only the smaller pyramids are of brick), and then the terraces were filled up; they were reveted with stones which received polish, and were also adorned with sculptures; the facing is

4 now mostly taken away. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find; through it you pass first into narrower and broader galleries which at length lead to one or more chambers; the largest contains the sarcophagus of the king. There

5 is nowhere to be found a trace of vaulting. Perpendicular pits (such a one has been discovered in the pyramid of Cheops) probably led to the Nile-canal, spoken of by Herodotus, which was cut in the foundation rock.

2. [Zoega de Obel., p. 379—414.] The pyramid of Cheops, the greatest of all, at Ghizeh, is, according to Grobert (*Descript. des Pyr. de Ghizé*), 728 Par. feet long on each side, according to Jomard (*Descr. T. ii. ch. 18*, and the *Mémoires* connected therewith, *T. ii. p. 163*) 699, and according to Coutelle (*Mém. ii. p. 39.*) $716\frac{1}{2}$; the vertical height 448, or 422, or $428\frac{1}{4}$ feet. The breadth of the second, that of Chephrenes, is reckoned by Belzoni (who opened it) at 663 English feet, and its height at $437\frac{2}{3}$. According to Herodotus, 100,000 men worked at the former for forty years; there are counted 203 courses of stones, each from 19 inches to 4 feet 4 inches high.

The Nubian pyramids are much smaller, of more slender form, with a projecting torus at each angle, and mostly of brick. Not unfrequently they have porticoes with pylons, and sculptures and hieroglyphics upon them. Cailliaud i. pl. 40 sqq.

3. See as to the erection, Plin. xxxvi, 17. Herod. ii, 125. Meister, *De Pyramidum Ægypt. Fabrica et Fine*, N. Comtr. Soc. Gott. V. cl. phys. p. 192., particularly Hirt *Von den Pyramiden*. B. 1815. Building with bricks was otherwise very common in Egypt; private buildings probably consisted of them for the most part. Comp. Aristoph. *Birds* 1133. comp. Rosellini II, ii. Reliefs on the brick preparation by the Jews. Herodotus mentions sculptures on pyramids ii, 148; they are lost with the facing. In the interior no hieroglyphics have been found except on a door in the one recently opened at Saccarah. Minutoli, Tf. 28, 4. a.

4. Sometimes long slabs of stone laid across form the roof of the passages; the walls of the broader galleries also converge upwards; and sometimes the stones lean against one another in the form of a gable; in the principal apartment of the pyramid of Cheops there is a double plafond. This chamber is 18 feet high, 32 long, and 16 broad, surrounded by square blocks of granite without any ornament whatever. Caviglia, in particular, has lately penetrated far into the interior of this pyramid.

Among the earlier writers on pyramids, de Sacy in Abdallatif, Langles

on Nordens Voy. T. iii., Beck, Anleitung zur Kenntniss der Weltgesch. i. s. 705 ff., are instructive. Sylv. de Sacy sur les noms des pyramides in the Mag. encycl. a. vi. N. vi. p. 419. [J. J. Ampère Voyage et recherches en Eg. et en Nubie, iii. Pyramides, in the Revue des deux Mondes T. xvi. p. 660—89.]

227. II. SUBTERRANEAN structures hewn out of the rocks, 1
 HYPOGEA. These lie along the Nile throughout the Libyan 2
 ridge of hills, and under the contiguous plains of sand. The 2
 largest have an open court in front, an arched entrance 3
 (arches constructed of cuneiform stones doubtless belong 3
 altogether to the Grecian period); then follow galleries, 3
 chambers, halls, side galleries with shafts or pits, in which lie 3
 mummies; as a finish to the whole, there are often alcoves 3
 with niches, in which sit images of the gods in alto relievo. 3
 The size of the galleries and apartments varies very much 3
 (the mummies often scarcely left space enough to pass), the 3
 disposition extremely labyrinthine. The Greeks called them 3
 Syringes, holed passages. The tombs of the kings in the val- 4
 ley above the necropolis of Thebes are on a larger scale; the 4
 galleries, which usually incline downwards, are broader; the 4
 apartments larger, and provided with pillars, which support 4
 the roof. In the tomb discovered by Belzoni, the chief apart- 4
 ment is hewn out in the form of a vault, very large, and de- 4
 corated with great magnificence; in it stood a very thin- 4
 wrought sarcophagus of alabaster, which, doubtless, was en- 4
 closed in one still more colossal, and again itself contained 4
 many others, like so many pill-boxes.

1. Jollois and Jomard on the hypogea, Descr. T. i. ch. 9, 5. 10. Among the ancients especially Heliodorus Æth. ii, 27. Ammian xxii, 15.

2. What is said holds good of the arch, of which there is a drawing in Belzoni pl. 44 n. 2. (the other given there is not one, properly speaking). Comp. Cailliaud Voy. à Méroé ii. pl. 33.

4. See Costaz, Descr. T. i. ch. 9, 5. 11. Belzoni, pl. 39. 40. Belzoni even exhibited a model of this tomb at London and Paris. Description of the Eg. Tomb discovered by G. Belzoni. L. 1822. It certainly belonged to a Thebaic king, Ousirei-Akencheres I., of the eighteenth dynasty, according to Champollion, to Menephthah I. father of Rhamses-Sesostris according to the Beschr. Roms ii, 2. s. 439. The third grotto on the west side of the valley was called, according to Greek inscriptions, the Memnonian Syrix, Trans. of the Roy. Society of Literature I, i. p. 227. II, i. p. 70.

The Lower Nubian monuments, the destination of which is, for the most part, very uncertain, might in some instances have been merely honorary monuments, cenotaphs, of Egyptian kings. The earlier ones in the valley towards the west. Thus the great grotto of Ibsamboul is evidently a monument of Ramses the Great, of whom the colossi at the entrance are likenesses, and whose reception among the gods is repre-

sented in the group of statues in the innermost niche. The smaller grotto close by is a monument of his pious devotion to the gods, especially Athor.

3. PLASTIC ARTS AND PAINTING.

A. TECHNICS AND TREATMENT OF FORMS.

1 228. The Egyptians were particularly great in stone-sculp-
 2 ture. Among them the plastic art bore in materials and form
 an architectonic character. Their statues, often hewn with
 masterly precision out of the hardest stone, granite, syenite,
 porphyry, or basanite, for the most part a fine-grained sand-
 stone, and on a smaller scale, hæmatite, serpentine, and alabas-
 ter, were generally destined to lean against pillars, walls, and
 pylons, and to decorate architectural surfaces. In sitting
 figures, therefore, there reigns the most perfect composure
 and regularity of posture; those that are standing stride out
 3 in a stiff manner; the arms lie close to the body. The size
 is often very colossal, and the transport of these colossi was
 4 an extremely difficult problem. The treatment of forms passes
 constantly into generalities, it has a certain regularity therein,
 and produces a great impression by the simple sweep of the
 main lines; but the forms are more geometrical than organic,
 and life and warmth are altogether wanting in the conception
 5 of the details. The individual parts of the body are fashioned
 after a national fundamental type; the Egyptian artists fol-
 6 lowed likewise an established system of proportions. How-
 ever, in the proportions and forms there are also observable
 deviations, which depend on difference of district and time.
 7 The forms of the sexes are well distinguished; but, on the
 other hand, nothing certain has hitherto been discovered as
 to the characteristic portraiture of different individuals by
 modification of form, or a clear distinction in the formation
 8 of gods and kings. Egyptian art distinguishes persons by col-
 our, by dress, which is treated carefully but stiffly, more espe-
 cially by the great varieties of head-dress, and, lastly, by the
 9 adjuncts of animals' heads, wings, and other members. The
 animal form was conceived with more depth and liveliness
 than that of man; from the first the Egyptians were impelled
 to an admiring observation of the former, by a natural ten-
 dency, as their religion proves; their combinations too of va-
 rious animal figures are often very happy, but often indeed
 also in the highest degree fantastical and bizarre.

3. The colossus of the Ramesseion (the so-called Osymandyeion) is reckoned from the fragments to have been 53 Par. feet 10 in. high; the Osymandyas of Diodorus was about 60 feet high. The Thebaic relief in Minutoli, pl. 13. shows the mode of transportation.

5. According to Diodorus i, 98. the Egyptian artists divided the human body, that is to say, its length, into $21\frac{1}{4}$ parts; wherein the length of the nose probably formed the unit. The breast generally broad; the body narrower below; the neck short; the feet, particularly the toes, long; the knees sharply marked, and often treated with especial care and precision. The nose broad and round; the eyes (which were sometimes inserted) prominent; the arch of the forehead without sharpness; the corners of the eyes and mouth somewhat turned up, the mouth broad and the lips thick; the chin mostly rather small; the ears long and placed high. The last is a peculiarity of the race, according to Dureau de la Malle, Ann. des Sciences Natur. 1832. Avril. The beard appears to have been an artificial one fixed on, and the ties securing it can often be distinctly perceived along the cheeks. With regard to the hair of the head, we see a lock hanging out only in Phthas. Vid. especially the colossal granite head of the Great Ramses from the Ramesseion, now in the British Museum, Descr. ii. pl. 32. better in Nöhden, Amalthea ii. s. 127. Specimens ii, 1. Hieroglyph. pl. 10.

6. The principal deviations seem to be: 1. The softer forms, approaching more to the Grecian Ideals, of many, especially smaller figures of later times. 2. The clumsier proportions and forms which are found particularly in Upper Nubia. Women with large bellies and hanging breasts (Cailliaud i. pl. 20. comp. Juvenal xiii, 163). In other cases more severe design and more sharp and laborious workmanship are in general indications of higher antiquity; the sculptures of the later times of the Ptolemies and Romans are recognisable by their carelessness and want of character. Rossellini II. ii. but the greatest industry under the succeeding kings. Under the Ptolemies the figures well rounded and the muscles developed. Minutoli Einige Worte ueber die verschiedenheit des Styls in den Aeg. Kunstdenkm. so wie ueber ihre Aehnlichkeit und scheinbare Stammverwandtschaft mit denen andrer Völkerschaften B. 1835. Heidelb. Jahrb. 1835. S. 37 fg.

7. Portrait, Amasis, Herod. ii, 182.

8. The principal dress of the Egyptians was woollen chitons (*βύσσιναι καλασίριες*); in men often nothing more than a piece of cloth thrown around the loins (*σινδόνες* girded under the breast, Diod. i, 72). Although very thin and soft, when starched however they form rectilinear and prominent folds. The stripes of the stuff are indicated by sculpture, often also by colours. Breast-plates were a principal ornament. A close fitting cap, the general national costume, is heightened and adorned in a variety of ways so as to denote priestly dignity. Connected herewith are the *βασιλείαι* (comp. Diodor. i. 47.) with *ἀσπίδες* and *φυλακτήρια* in the inscription from Rosetta, among these the *ποσχέντ*, as to the form of which Young and Champollion differ. Denon pl. 115 gives 30 *coeffures hieroglyphiques*.

9. Rams (but mostly with lion's claws and tail), lions, wild dogs or jackals, all sorts of apes (*κυνοκέφαλοι*), ibises, &c. are most frequent. Excellent drawings of nearly all Egyptian birds and quadrupeds are collected in Rosellini's Monum. dell' Eg. Atlas i. Granite lion, Specim. ii, 2. —Sphinxes or androsphinxes are lions with human heads. The enormous one at Ghizeh, which Caviglia has laid open, is hewn out of the

rock, with the exception of the fore-paws, between which stood a small temple. Hieroglyph. pl. 80. Other combinations: lion-hawks, lion-uræi with wings, serpent-vultures, serpents with human legs, and the like. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first.

1 229. The transference of the optical image of the human
 2 body to a surface, the representation of it in relief, was a pro-
 3 blem in which the Egyptians were not nearly so successful as
 4 in the round statue. The striving, natural to art in its in-
 5 fancy, to represent every portion of the body in a form as dis-
 6 tinct and intelligible as possible, here operates universally so
 as to fetter and impede. For subjects drawn from religion
 there was formed an almost typical manner of representing
 the body and its movements; more nature prevails in the
 conception of domestic scenes; but when art tries to depict
 warlike events of great compass, the defects of the artist are
 rendered most manifest from the striving after multiplicity of
 actions and gestures; such subjects also are more negligently
 handled. The reliefs of the Egyptians are more rarely bas-
 reliefs properly so-called, such as are found on stone tablets
 and steles, with very slight elevation from the surface; more
 commonly they are so-called *koilanaglyphæ*, *bas-reliefs en creux*,
 in which the forms rise from a depressed surface. The dimly
 handled relief then separates itself agreeably from the polished
 surface around it, without unpleasantly interrupting the archi-
 tectonic impression. The sharpness and precision in the
 workmanship of the figures, which are often sculptured toler-
 ably deep, are worthy of admiration. However, they have
 often also been satisfied with engraving mere outlines, espe-
 cially on external walls.

2. Hence the breast in front view, hips and legs in profile, also the
 head (the front view of heads is often found in hieroglyphics, also some-
 times in freer representations, such as battle-pieces, but extremely seldom
 in religious representations, see the picture in Minutoli, pl. 21, 3), and
 the eyes notwithstanding in front view; the shoulders and arms very
 angular; the hands also are very often both right or left.

1 230. There was excellent workmanship shown also in
 2 articles of terracotta, partly vessels, among which are to be
 reckoned the so-called canobi, partly small figures of deities,
 coloured blue and green in enamel, for the most part very
 3 powerfully designed, and manufactured in thousands. Even
 the scarabæi are oftener of burnt earth than stone (amethyst,
 jasper, agate, cornelian, lapis-lazuli, and various others),
 although the glyptic art also was early domiciled even in
 4 Ethiopia. Works of art in metal were much more rare, and
 here the Egyptians left the chief inventions to the Greeks,
 whilst they preceded them in stone sculpture. Painting on

metal was an Egyptian art, at least in later Alexandrian times; and the fabrication of variegated glass-ware flourished in Alexandria, and probably even among the ancient Egyptians. Carving on wood was indeed restricted in Egypt by 5 the scarcity of material, yet there were wooden images of gods and men in great numbers, of which we can form some idea from the covers of mummies.

1. Egyptian pots, Descr. ii. pl. 87 sqq. v. pl. 75. Canobus is properly the actual appellation of a deity (§. 220, 3.), the Agathodæmon Knuph who was represented as a pitcher for the filtering of the Nile-water (Suidas s. v.) with a human head. Hence all similar pots—very different in size and materials—are called canobi. The canobi, with four heads (§. 232, 3), along with the mummies, are often filled with figures in enamel, often also solid. There are many such terracotta figures, Descr. v. pl. 67 sqq. Chinese vases in ancient Egyptian tombs, J. F. Davis in the *Annali d. Inst.* ix. p. 321. [An American, who lived long in China, asserted that he immediately recognised to be Chinese, certain vases of this description which he saw in the house of the English consul-general in Egypt. There are several also in the Egyptian collection at Florence. Wilkinson also thinks he has found Chinese smelling-bottles in Egyptian tombs. Lepsius, according to report, declares this to be a mistake.]

2. The Egyptians used many signet rings. Even sacrifices were sealed by the sphragistes. On the *σφραγίδες* of the Ethiopians, which they engraved with a sharp stone, Herod. vii, 69. The scarabæi are found along with mummies, on strings on the breast, but more commonly loose between the bandages; sometimes large, evidently amulets, sometimes smaller for stringing on threads, in immense number, often with kings' names. Of 1,700 at Turin, there are 172 with the name of Thutmosis. S. Quintino's theory (*Lezioni int. a div. argom. d'archeol.* vi.) that these latter are small coins, is in some measure confirmed by the Ps. Plat. *Eryxias*, p. 400. Engravings in Descr. v. pl. 79 sqq. Steinbüchel, *Scarabées Egypt. figurés du Musée des Ant. de S. M. l'Empereur*, Vienna, 1824. Bellermann *über die Scarabæen-Gemmen*. B. 1820. 21.—Necklaces also, and other ornaments in enamel, are found not unfrequently in mummies. There is an immense quantity of them in public and private collections in France [Italy, Germany, Holland,] and England. Vases, bottles of gold, silver, glass and other materials, *Edinb. New Philos. Journ.* 1838. Apr. Jul. p. 101, from Wilkinson. [Wilkinson, *Manners and Customs of the anc. Eg.* vol. 2. ch. 7, p. 342 sq. 2. ed. On art and works of art generally, vol. 3. ch. 10, p. 264 sq.]

3. There appear to be no accounts of brazen statues in Egypt; Herodotus (ii, 172) mentions a golden one. The sacred gifts of gold and silver in Diodorus prove nothing as to statues. In collections from Egypt there are often found small bronze figures of gods and sacred animals, wrought with sharpness and precision. The enigmatical figure of Horus?, standing on crocodiles, and crushing together scorpions and wild animals with his hands, is also often to be found in bronzes as well as in stone and terracotta; but it always bears the look of being of late origin. Small golden plates with the eye, the uræus, served as amulets.

4. As to painting on silver among the Egyptians, Plin. xxxiii. 46. The pitcher which was found in Hungary, in October 1831, near the village of Egyed in the comitat of Œdenburg, corresponds accurately with the vases mentioned by Pliny (*tingit et Ægyptus argentum, ut in vasis Anubem suum spectet, etc.*). It consists of copper, entirely overlaid with silver, on which are soldered figures of Egyptian deities and corresponding ornaments of gold thread and small plates of silver, while the rest of the ground is entirely coated with a brown red lacker, probably the same which Pliny teaches how to prepare. An imperfect communication on the subject by Rosellini, *Ann. d. Inst. v. p. 179. M. I. tv. 56*; a more accurate one by Jankowich Miklóstól, v. 'A Magyar Tudós Társaság Evkönyvei, T. i. p. 354, and the three engravings by which it is accompanied, for the communication of which with accurate imitation of the colours I am indebted to M. Petrowich from Hungary. Hofr. Hausmann communicated to me the following observations. "The natural combination of silver, copper and sulphur, has quite different proportions to what Pliny lays down for the mixture. Herein perhaps lies the difference of colour, which in the former, indeed, borders somewhat on the reddish or violet, but is not however brown red. But the method of preparing niello laid down in Precht's *Technolog. Encycl. Bd. 5* corresponds for the most part with Pliny's account, only he does not mention lead. The work on the Isis tablet at Turin does not, from what I observed, entirely agree with that in the vase of Egyed. The Isis table consists of copper with inlaid silver work. We distinctly see that the copper is hollowed out and the silver let in. Three rows of figures round about. The outlines given in silver often very fine. I have seen nothing of a lacker." [On Egyptian niello see now Hausmann in the *Gött. Anz. 1848. s. 146—160* of the *Nachrichten*. Many of the elegant antique bronze figures in Naples and elsewhere, are finely inlaid with silver.] Of a kindred description is the *tabula Bembina*, found at Rome, now at Turin,—an enamel painting on bronze, the outlines inlaid with silver, probably destined for the Roman worship of Isis. In Montfaucon, *Caylus Rec. T. vii, Pignori Mensa Isiaca, R. 1605. Lessing's Fragments on the Isiac table, Verm. Gesch. x, 327 ff. Böttiger Archæol. der. Mahlerei s. 36. Oberlin Orbis Ant. p. 267. On works in glass, Boudet sur l'art de la Verrerie né en Egypte, Mém. T. ii. p. 17. Comp. Minutoli, pl. 21.*

5. See Herodotus ii, 130 on the concubines of Mycerinus, c. 143. on the 345 high-priests at Thebes in wooden colossi, also c. 182. Wooden figures in the Osymandeion, representing a judgment according to Diod. The mummy coffins are formed in imitation of the images of Osiris and Isis, often with the faces gilt. Painted figures, also reliefs, in wood, are not rare in museums. All of sycamore, the high price of which is proved by the careful gluing together of many mummy-cases out of small chips. On works in ivory, Diod. i, 46.

1 231. Painting arose from the colouring of statues and re-
 2 lies, which practice again was closely connected in Ethiopia
 2 with the colouring of living bodies. It does not change its
 character by transference to a flat surface, whether on walls of
 hypogea, or upon and in the mummy cases, or immediately on

the byssus coverings of the mummies, or in the rolls of papyrus. The colours were bound with glue or wax, and laid on at once upon the stone, the coating of stucco or, in mummy cases, on a thin layer of gypsum, without regard to light or shadow, without mixing or shading. The same simple colouring materials, with some slight regard to the local colours of nature, are invariably applied in the same manner; occasionally a symbolic significance seems at the same time to be aimed at. But everywhere prevails—even when mere pencil-outlines take the place of painting—the precise sharply expressed system of Egyptian design.

1. According to Plin. xxxiii, 36, the nobles and the gods were among the Ethiopians painted with minium; according to Herodotus vii, 69, the Ethiopian warriors were painted half with gypsum and half with minium.

2. The walls of the hypogea are adorned with pictures enclosed in a frame-like manner; as to their style and subjects, see §. 233, 4. The wooden sheaths or chests of the mummies are painted and written with religious subjects, and contain a ritual for the dead, like the rolls of papyrus on other occasions. (Hence where there are wooden cases on mummies there are no papyri.) The most complete representation is given by Guigniaut *Rel. de l'Ant.* pl. 45. Minutoli, *tf.* 36. 37. Inside the case there is often found beneath the mummy a figure as large as life, which in later mummies of the Roman period looks very like a Byzantine picture. Cailliaud *ii.* pl. 66 sqq. Mummy of Pet-Mant-Ich-Mes in the Jersey Museum, *Pettegrew Archæol. Brit.* xxvii, p. 263.—Minute descriptions of the painted mummy covers and cases at Munich are given by Wagen, *Denkschriften der Münchner Acad.* 1820. The latest style of painting on mummy-covers is shown on the Dresden mummies which are interesting on that account (Bekker *August. T.* i). Encaustic painting of the Egyptians according to Rosellini *II,* ii. Painted mummy-rolls particularly in Denon, pl. 136 sqq., *Descr. v.* pl. 44 sqq. *Mai Catal.* (§. 216, 3), *Cadet Copie figurée d'un rouleau de papyrus tr. à Thèbes dans les tomb. des Rois* 1805.

4. Men reddish (a peculiar flesh-colour), women yellowish; quadrupeds generally red, birds for the most part green or blue, in like manner water, hence also Ammon. Blue was obtained by copper- and brown by iron-oxide. Costaz *sur la Peinture des Egyptiens, Mém. T.* iii. p. 134. Böttiger *Archæol. der Mahl.* s. 25—100. *Creuzer Commentationes Herodoteæ,* p. 385. John, *Beilagen zu Minutoli's Reisen* 3. 4. 5. Minutoli's *Abhandlungen verm. Inhalts, zweiter Cyclus,* i, s. 49. Baillif and Merimée in *Passalacqua's Catalogue,* p. 242. 258.

B. SUBJECTS.

232. The fundamental idea clearly resulting from the new discoveries as to the significance of Egyptian works of art, and which must henceforward be adhered to as the basis, is

this: the Egyptians were completely without the Greek representative impulse which constrains to represent what inwardly fills and agitates the soul, *because* it is beautiful and exalting.

2 [§. 233, 6.] Their representation is invariably guided by external aims; it seeks to authenticate particular events, actions, services; it is altogether of an historical, monumental nature, as it were, an embodied inscription. Writing and image are here, so to speak, still unsevered and concrete; hence also the work of art is almost always accompanied by hieroglyphic characters, the import of which is only carried out and presented

3 bodily to the view on a larger scale. The gods are not exhibited by themselves, but only in relation to their festival; hence there are no purely mythological scenes; the design is always to declare the acts of homage which the deity received

4 in a certain modification or situation. All religious scenes of Egyptian art are definite acts of homage by particular individuals, commemorative monuments of the services performed to the deity. Here countless varieties of offerings and modes

5 of testifying piety are scrupulously distinguished. In like manner life in the infernal world is constantly represented as the destiny of a particular person, as the judgment upon him

6 by the tribunal of the dead. In fine, the presumed purely scientific representation of the heavens degenerated in later times into horoscopes of individuals.

3. On representations from Egyptian religion and worship, Hirt über die Bildung der Ægyptischen Gottheiten 1821 (from Grecian accounts). Champollion's Panthéon Egyptien (from hieroglyphic and other inscriptions). Plates to Creuzer's Symbolik, especially to Guigniaut's edition of it (Religions de l'Antiquité, Planches, i. cah.). [K. Schwenk, die Mythol. der Ægypter mit 13 lithogr. Tafeln 1846, discussed with penetrating acumen and great mythological insight.] The coins of the Nomi, which extend from Trajan down to M. Aurelius as Cæsar, are an important source of Egyptian symbolism, and are also interesting on account of peculiar combinations. See Zoëga Numi Æg. Imper. R. 1786. Tochon d'Annecy Rech. sur les Méd. des Nomes de l'Égypte. P. 1822. 4. Descr. v. pl. 58.

The following seem to be undoubted personages of Egyptian artistic mythology:

A. AMONG THE GODS.

I. PHTHAS, the inscription in phonetic hieroglyphs *Ptah*, in close-fitting dress, with the feet joined together, leaning on the platform consisting of four steps (which is called τὰ τέτταρα θεμέλια, and perhaps denotes the four elements, Reuven's Lettres à Mr. Letronne, i. p. 28 sq.). Also dwarfish and ithyphallic as in the temple at Memphis, comp. Tölken in Minutoli s. 426. Likewise with a scarabæus as a head, inscription Ptah-Tore (Φωρεσί, Reuven's, ibid. p. 14). Cynocephalus, the ape, his symbol. II. AMMON, inscription Amn, with a ram's or a human head, and a double variegated feather upon it, artificial beard and the sceptre. Mo-

difications 1. Ithyphallic, brandishing the scourge, with close feet, the inscription Amn, is held to be the PAN-MENDES of Chemmis, who has not yet been discovered in his goat form mentioned by Herodotus. 2. As Ammon-Chnubis or Knuphis (comp. Tölken in Minutoli s. 374). Inscription Nef, Nuf (with guttural n, therefore in Greek Κνωϕις, but in composition Πετρυνοϕις), with goat's horns. Also in form of a serpent, called by the Greeks Agathodæmon. As a Nile-pitcher in Canopus §. 230, 1. 3. United with the sun as Amonra, Amonrasonter. III. The SUN-GOD called Re, Phre, with the head of a hawk (Ιερακόμορφος Horapollo) with the sun's disc, upon it an uræus. Mandu seems to be a kindred deity,—Μανδουλις on an inscription at Talmis;—his image is often scratched out. IV. THOYT, the ibis-headed, represented as *grammateus* among the gods. Also hawk-headed according to Champollion, as Hermes-Trismegistus, his emblem the winged discus (Tat). V. SOCHUS or Suchus, Souk, with crocodile head; also denoted by a crocodile with tail curled round, on coins of the nomos of Omboi. Zoëga 10. Tochon d'Ann. p. 130. VI. The MOON-GOD, Pooh or Pioh (p is the article) with close feet, one lock of hair, the crescent moon. Also as a hermaphrodite, impregnating the air. VII. OSIRIS, Ousri, in human shape with crook and scourge (see Macrob. Sat. i. 23) recognizable especially by his high hat. The eye a chief symbol. VIII. AROERIS, Horus, Harpocrates, Arori, often as a boy, with a single lock of hair, suckled by Isis, sitting on a lotus. Also hawk-headed. The hawk as a suckling of Isis is seen on a basalt torso in the Borgia collection, full of interesting, but in the highest degree fantastic and monstrous conceptions. IX. ANUBIS, Anbo, with the head of the wild dog (jackal?). X. BEBON, Babys or Seth (commonly Typhon), with the body of a hippopotamus, the head of a crocodile, and a sword in his hands. As the constellation of the Great Bear in the zodiac of Tentyra.

B. GODDESSES.

I. NEITH, denoted by the vulture. With human head or that of a vulture or lion (then with the inscription Tafnet). Also as a hermaphrodite according to Horapollo. Comp. W. von Humboldt in the *Schriften der Berl. Acad.* 1825. s. 145. II. ATHOR (Αφροδίτη), the goddess of Tentyra, also at Philæ, with the head of a cow, but also as human with a vulture as head ornament. Her hieroglyphic name, a hawk in a square. III. ISIS, human, with cow horns and a discus between them, often difficult to distinguish from Athor. The figure with the feather, which Champollion formerly called Hera-Sate, is now considered by him as well as Tölken to be Aletheia or Truth (at Egyptian judgments on the dead).—The four genii of Amenthes, the human-, the jackal-, the ape-, and the hawk-headed often stand together in mummy-like forms, or as canobi.

4. The following are frequent scenes from the WORSHIP: Sacrifices, the animal dismembered; legs of animals, fowls with fruits and flowers laid upon the sacrificial table; censers held out in artificial hands; entire trains of animals brought by the king as sacrifice to the gods. Hierogl. pl. 61. Adorations of gods and sacred animals (for example, a sacred cow, Minutoli, Tf. 30, 2). Consecrations of Pharaohs by sprinkling with sacred water, by placing sacred hats upon them. Processions (such as Appuleius Met. xi. describes them), in which the god is also carried about (*vehitur ferculo*, Macrob. Sat. i, 23), in a small temple (*παστός, ναός*.

χευσοῦς), such as were even brought in late times from Philæ to Nubia (Letronne, *Christ. en Egypte*, p. 77). Especially the great procession or *καμασία* with the ship of Ammon across to the Memnonia on the Libyan side (Peyron, *Mem. di Torino* xxxi. p. 48). See the relief of Carnac, *Descr.* iii. pl. 32. 33, comp. that of Philæ, i. pl. 11. Minutoli, *Tf.* 20, &c. —There are often represented very numerous assemblies of the gods, as *Hierogl.* pl. 66. 67.—Now in these scenes the adoring and sacrificing individuals are conventional portraits, and denote particular historical personages. Hence, for example, in a temple at Little Diospolis, dedicated by Cleopatra as guardian of Ptolemy V., who was a minor, in these reliefs the queen constantly goes before the king (Salt, *Essay*, p. 7). These oblations do not always relate to the consecration of the temple, but are mostly mere acts of homage (*προσκυνήματα* in numerous Egyptian and Nubian inscriptions, see Niebuhr and Letronne in the appendix to Gau's *Antiq. de la Nubie*), at which for sacrifices and gifts sacerdotal titles are received (see particularly the inscription of Gartasse, Niebuhr, p. 13), which are doubtless denoted in the representations by the head-ornaments of those offering. See Heeren *Ideen* ii, l. s. 388.

The celebrated relief of Carnac appears to be a MYTHOLOGICAL SCENE (*Descr.* iii. pl. 64, Hirt, *Tf.* 8, 61, Guigniaut, pl. 32), where the member torn from Osiris by Typhon is brought back to him by Ammon, and Typhon is at the same time punished by Horus for the act; but even here there is a Pharaoh present with offerings. Comp. the representation from Philæ, *Hierogl.* 68. In like manner, when Isis is introduced suckling Horus, when Horus or his hawk is represented on the lotus flower between the hostile Typhon and the protecting Kneph, this certainly always is because Isis is the object of an adoration and offering as mother, and Horus as being attacked and defended.

5. To the DESTINY OF THE DEAD belong: The embalming by Anubis. The conveying of the mummy to the necropolis on the opposite bank of the Nile, in a ship (wooden models of such ships in the tomb opened by Passalacqua, now in Berlin). Various consecrations of mummies, sometimes difficult to explain. The judgment on the dead, and the weighing of their souls; Aroeris and Anubis weigh the good deeds, Thoyt marks a number on the year-sceptre (according to Guigniaut), perhaps that of the years during which the souls wander; a propitiatory sacrifice is offered to Osiris as the ruler of the lower world (Petempamentes in the *inscr.* of Philæ); there are present 42 or 43 judges of the dead, who sit armless, as in the Thebaic statues of judges (*Plut. de Is.* 10), as an emblem of truth. These scenes are on steles (the most interesting are those at Carpentras with the Phœnician or Aramæic inscription beneath), on the walls of sepulchral monuments. *Descr.* ii. pl. 35 and very frequent especially on mummy wrappers, *Descr.* ii. pl. 60. 64. 67. 72; *Hierogl.* pl. 5; *Fundgruben des Orients* v. s. 273; *Mai Catalogo*, Death ritual of Nesimandu). Sacrifices to the dead; a sacerdotal family brings oblations to their dead father Ptahmes, on a stele at Florence, Rosellini *Di un basso-rilievo Egiz.* F. 1826. The reliefs of the king's tomb in Belzoni in particular, pl. 5. 18 sqq. represent how the king at his apotheosis is received by the gods, embraces them, and receives gifts. We see in the Ramesseion how the gods write the name of Ramses the Great on the leaves of the Persea. Cailliaud ii. pl. 72. Minutoli, *Tf.* 22, 2.