

ORIENTAL AND EARLY GREEK SCULPTURE.

THE fascination which Greek art has for the civilized world appears in the repeated revivals of its influence, molding the taste and artistic productions of modern times. From that early day when mediæval Italians first caught glimpses of the wonder-land of antique forms, it has ever been disclosing fresh beauties to charm mankind. Pisano and, later, Alberti, Ghiberti, and many others were deeply imbued with its spirit. Squaricone cruised among the Greek islands, and explored Greece itself for remains, and brought to his home in Padua drawings and ancient sculptures for the use of his scholars, among whom was the great Mantegna. No less did the forms of classic art hold sway over the genius of a Raphael, who studied fading frescoes in Roman baths. Michael Angelo in his boyhood copied a satyr, and sought comfort in sightless old age by running his fingers over the Belvedere Torso. At a later date, this enthusiasm received fresh impulse from the labors of Winckelmann and others, whose efforts were most signally favored by the discovery of Herculaneum and Pompeii. In our own times, the names of Olympia, Tanagra, Athens, and Pergamus are synonymous with the triumphs which the knights of modern research have won in disenchanting fair forms of the past from gloomy imprisonment.

No wonder that such a world of beauty should blind us to the less attractive but vigorous and intensely national art-growths of the Orient, and to the humble beginnings of sculpture in Greece itself. To enjoy this obscure twilight of art we must veil our eyes to its noonday glory. The Nile and the Tigris do not, indeed, wash the base of ruined Doric temples; from the parched plains of Mesopotamia and the sands of Egypt the excavator's spade does not unearth the perfect forms of an Apollo or a Zeus; and yet the venerable empires of the Orient have produced sculptures which are not merely a heterogeneous jumble of winged bulls, lion-headed monsters, stern colossi, and uncouth forms. Their monumental remains will be found, instead, to obey laws which group them harmoniously according to time, material, climate, religion, and race, for to such influences art, the mirror of human culture, must ever be susceptible.

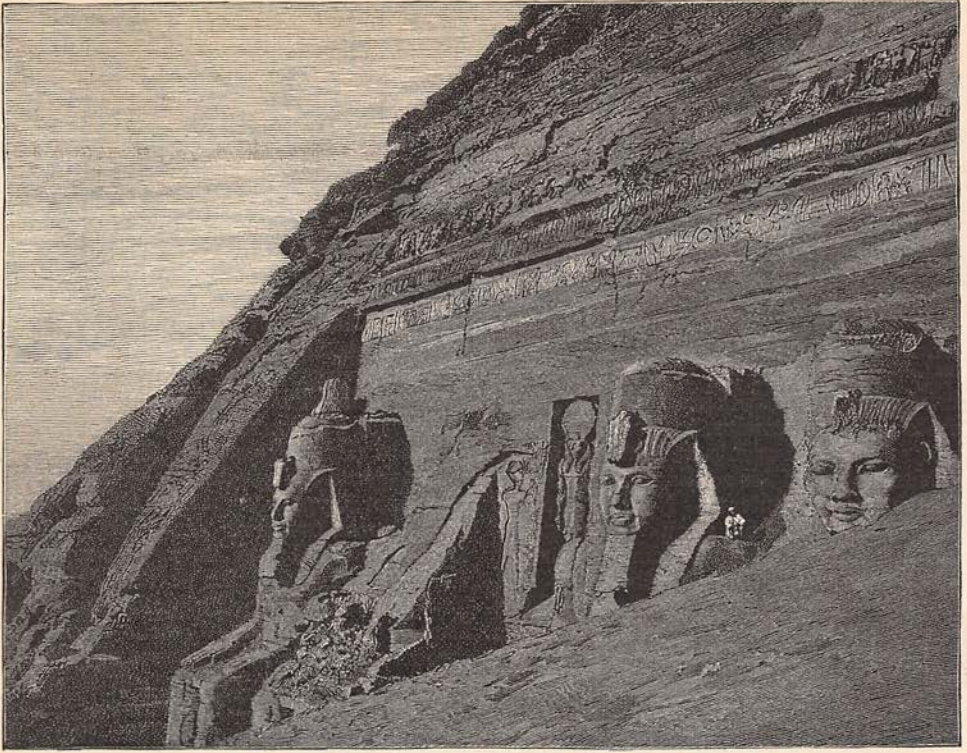
First to command attention among these hoar and time-honored remains are the enduring monuments of the Nile valley, which itself gives the key to their interpretation.

Our nineteenth-century civilization, with its rapidly crumbling monuments, stands aghast at empires that were ancient even in the Homeric age, and whose sculptures could tell a story of thousands of years. The Sphinx at Gizeh reaches back into an age more distant even than that of the Great Pyramid, whose builder, Cheops, caused the restoration of statues akin in workmanship to those that have come down to us.

From this remote and mysterious past, the *Œdipus* of modern research has wrung many truths of deep import to the student of art. The papyrus roll revealing the medical lore of ancient Egypt, even to an infallible panacea for baldness, or giving directions for life in the future world; the inscription recounting victory or repeating the prayer of the pious, have yielded to the Egyptologist. Not the least interesting of the results is the light thrown on the spirit and motive of sculptures heretofore enigmatical.

As the traveler on the banks of the Nile gazes at the majestic ruins of Thebes, the prostrate temple columns, the propylæe rent asunder, the shattered colossi seem once more to stand up and speak of the glories of that age when Egypt was the conqueror of the world; when, beneath the magic wand of those arbiters of its destinies, the Thothmes and the Ramses, these wonders of architecture and sculpture sprang into existence. If we could, in imagination, build up these countless and vast structures, people them with their statues, line them throughout with reliefs, and then, with the painter's brush, charm back their former brilliancy of color; if we could see the obelisk shining with gold, the broad avenues of silent sphinxes through which passed the stately procession, the priests performing their gorgeous rites before the sacred images; and if we could picture the fertile Nile valley, with its overhanging canopy of blue and the unbroken sweep of distant mountains, we should then be able to gain an impression of the part that sculpture played there, its impressive forms harmonizing with the grand repose of the landscape and its colossal proportions witnessing to the ambition of mighty Pharaohs.

In all this, from the tiny scarabs and statuettes found with the mummy to the majestic figures at temple gates, there is a distinctly religious character. And yet, though texts, reliefs, and inscribed statues abound in the



FAÇADE OF GREAT ROCK-TEMPLE, ABOU-SYMBUL, NUBIA. (NEW EMPIRE.)

Pharaonic temples, their central religious thought is obscure. The numerous gods have but a shadowy individuality, and are strongly intermingled—their symbolical forms, medleys of human bodies and animal heads, only adding to the confusion. In the small temple at Karnak, five hundred and seventy-two black granite statues of the lion-headed goddess lined the courts in double rows, but whether purely decorative, or like the obelisk objects of sacred rites, is uncertain. Even royal statues were frequently worshiped, and, oddly enough, Ramses is seen, in one instance, worshiping himself in his own statute. Standing around the courts at regular intervals, like constituents of the architecture, are frequently mummied forms of the god Osiris, wearing the portrait-head of the Pharaoh. They never support the roof, however, but simply adhere to a pilaster which does this service. The colossal monarch, in even numbers, is likewise repeated, sitting on either side of the entrance, and frequently accompanied by diminutive members of the royal family, the heir-apparent peering out from betwixt the gigantic knees—"the law-giver between his feet." Such are the colossi of Thothmes III. before the pylons of Karnak; such the so-called speaking statue of Memnon, with its

twin brother, sixty feet high, portraits of Amenophis III. Often these figures were monoliths, dragged from the quarries by thousands of impressed serfs and captives. Again, the Pharaoh adorns the façade of rock-temples, as at Abou-Symbul, where, hewn from the mountain-side, appear figures of Ramses the Great, each sixty-six feet high, and having forefingers three feet in length. Two of these statues, which are all alike, sit on either side of the entrance, and a cornice of twenty-two sacred dog-headed apes, each six feet high, surmounts the temple-front. The sand is rapidly shrouding the grand and thoroughly Egyptian features of the monarch, who looks calmly down on the great river flowing at his feet. The mild dignity of these faces, expressed in such immense proportions, makes them unequalled for beauty among Egyptian colossi. The structure of the body, however, is rigid and conventional, typical of that vast number of statues which form the stern concomitant of the architecture in the Nile valley. Their royal character is especially marked by that colossal size never given to statues of the gods.

Representations of private persons likewise found their way into the temples, usually by favor of the monarch. The dis-

covery of such in the temple at Karnak enables us to understand the place which statues of this kind held in the building. Fourteen figures were there found in a row, on a long, breast-high pedestal. One kneels on one knee; one sits *à la Turc*, holding a papyrus roll; another with his knees drawn up to his chin—a common attitude among modern Egyptians while at rest. One of these was repeated three times, in different poses, and, if it was an exact portrait, the original must have been decidedly a *bon vivant*. Another, besides the usual dedicatory inscription to the gods, tells us that he was a distinguished man of letters, and had erected a statue to the king, taking care to inform us that it was of "hard stone." Judging from the variety of pose and size, this assemblage represents a row of worshipers within the temple building quietly awaiting the blessing they desire.

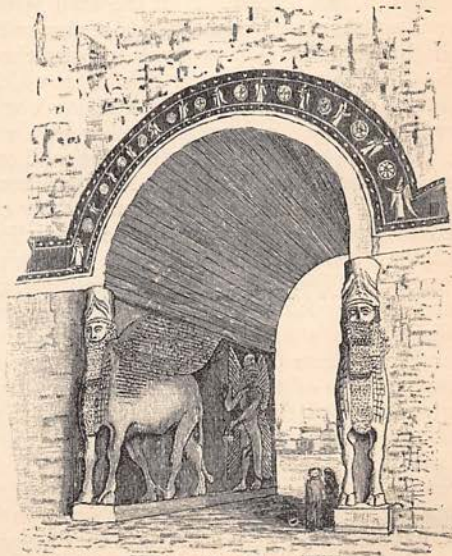
But, besides its population of statues, figures in low relief covered the surface of the sacred structure. That marvelous "Hall of the Columns" at Karnak, with an area of one hundred and twenty square meters, having a roofing of stone resting on one hundred and thirty-four gigantic columns, is written all over with pictures in stone, furnishing an opportunity for the expression of varied and vivacious motion not met with in the statues. The pylons, those fortress-like structures which guarded the entrance to each court, were, likewise, covered with reliefs in which the colossal Pharaoh performs feats of valor worthy of a Samson, to the admiration of his pigmy followers. Where preserved, the top of the edifice is crowned by a compact row of apes, forming a cornice.

But our conception of the sculptural decoration of the Egyptian temple would be incomplete without calling to mind the dignified sphinxes reposing before the building, and varying in size with the pylon to which they lead. A regal avenue of such sphinxes stretches for over a mile across the plain from Karnak to Luxor. Within the courts other shorter avenues are frequently found, apparently inclosed by subsequent additions to the temple, which was the accretion of ages.

Turning from the Nile, how great the contrast in the sculptures of that neighboring empire on the plains of the Tigris. While the monuments of Egypt have a history embracing well nigh five thousand years, the bulk of Assyrian remains, excepting stray fragments, may be included within the space of three centuries (900 B. C. to about 600 B. C.). Egypt had conquered the world and her armies had invaded Mesopotamia long

before the excavated palaces of Nimroud, Nineveh, and Khorsabad were built. Yet the Greek Xenophon, passing over their wasted sites, makes no mention of these structures. Stern, shapeless mounds, rising like hills from the scorched plain, now mark the desolation of centuries, and the scene around is worthy of the ruins the traveler contemplates.

Several of these ancient seats of Assyrian empire have been excavated, but none more satisfactorily for the knowledge of Assyrian art than Sargon's palace and city at Khorsabad, within a mile of hilly summits and on a plain stretching away to the Tigris. Here human hands have piled up in an artificial hill one million three hundred and fifty thousand cubic meters of clay, kneaded like that so vividly described by the prophet Nahum. Spread out on its summit were found apartments of state, secluded quarters for the women, kitchens, stables, and store-houses becoming the dwelling of a powerful monarch, but all of clay, with ponderous walls varying from two to five meters in thickness. At the foot of this palace M. Place discovered Sargon's city, surrounded by walls, also of solid clay. These had towered up twenty-three meters, a height greater than that of houses facing most modern city avenues, and were wider than the avenues themselves (twenty-four meters). Piercing these walls were gateways, so spacious and complex as to call to mind the importance of the city gate in the life of Abraham, and in the story of Boaz and Ruth. But as clay walls crumble easily, and are besides uncomely, they were lined by



GATE-WAY IN SARGON'S CITY WALLS, KHORSABAD.
(ABOUT 701 B. C.)



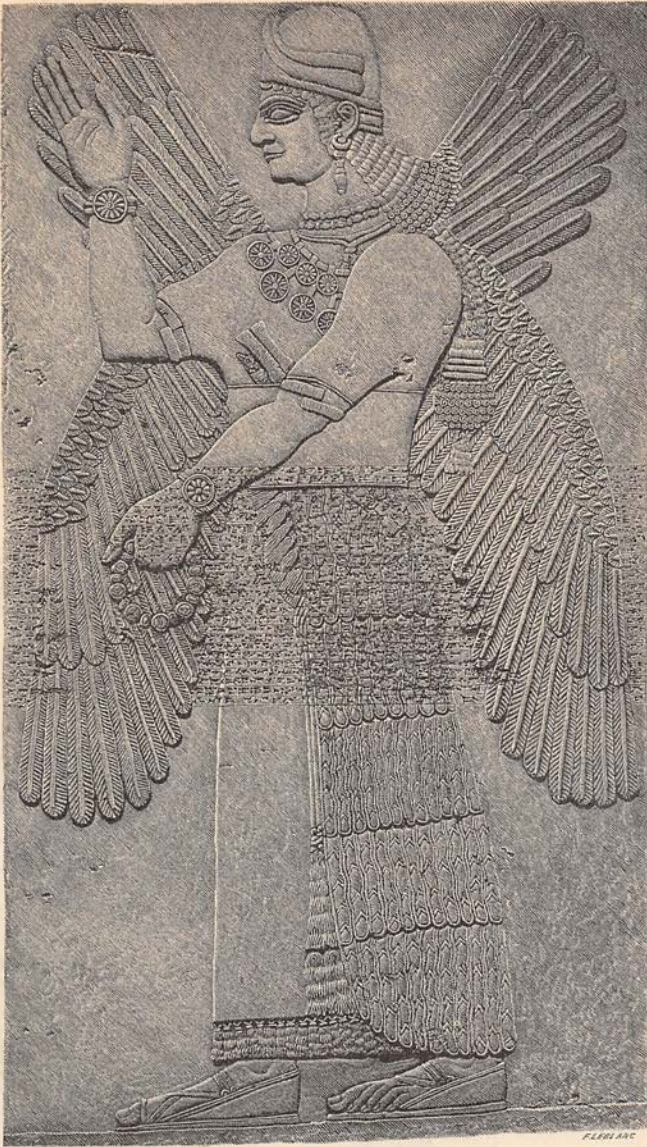
LION FROM GATE-WAY AT NIMROUD. BRITISH MUSEUM. (ABOUT 885 B. C.)

more enduring and attractive material, which in three of these gates took the form of Sargon-headed bulls. These, like sentinels, faced the stranger approaching the city. Within the passage, winged genii adorned either side, apparently supporting the roofing, which was happily found intact, and throws a flood of light upon Assyrian sculpture in its relation to architecture. Here the arch seems to spring from the mitered heads of the bulls, and the vault to ride on their outstretched wings. Brilliantly enameled bricks, in which gold and blue predominate, face this arch and represent winged beings alternating with rosettes. The huge city-guardians, man, lion, bird, and bull combined, were found without a feather broken; color still shone freshly on their eyes and eyebrows, which were penciled with black, and gave a calm and impressive expression of life. The carefully scrolled mustache and ringlets, the painfully symmetrical feathers, the amusingly regular veins and muscles of these dandy bulls, witness to the ruling passion of the Assyrian sculptor to reduce everything to ornament, however incongruous. While many of the door-ways were lined simply with flat slabs, Khorsabad yielded twenty-six pairs of these monotonously prim portal-guardians. Such figures, in great variety, have likewise been found in other Assyrian ruins. At one gate-way in Nimroud they were pure lions. Again, the lion element was

combined with man and bird. Sometimes the strange monsters have arms and carry an animal, sometimes they regard each other from across the passage. In sculptures of an earlier date they walk on five legs, and later they have only four.

The walls of the rooms were also subject to decay, and needed protection. In the women's quarters and other less important parts, a coating of plain or painted stucco, still used in the Orient, sufficed, while the courts and parlors of state, which daily witnessed royal pomp and magnificence, required and received more durable decoration. Here alabaster slabs of uniform height, about three meters, formed below a shield of stone to the rude clay, while above, painted stucco and enameled brick lined the walls and vaulted ceiling. These slabs, so soft as to be easily whittled, offered tempting fields to the chisel of the sculptor, who traced upon them the facts of contemporary national history, in which the monarch always appears as the prominent actor.

In long and solemn procession, colossal gorgeously clothed figures of attendants and conquered peoples, bearing gifts, move around the sides of the spacious courts toward the king, distinguished by his pointed tiara, and his excess of jewels and embroidery. In the small chambers the scene is different. Here the actors, proportionately small, engage in fierce



PORTAL FIGURE FROM NIMROUD. BRITISH MUSEUM. (ABOUT 885 B. C.)

combat, the king joins battle with strange peoples—always, however, to be victorious. So anxious is the sculptor to impress us with the invincible prowess of the Assyrians, that he never allows us the fascination of uncertainty in watching a deadly conflict, or gives us a gleam of hope for the enemy. Spreading out before us their inhuman tortures, now he impales them before our eyes, now holds up their ghastly heads, or gives their bodies as carrion to the vultures. All this is done, however, with such guileless ignorance of perspective and such gross faults in drawing and com-

position that what was intended to be horrible becomes rather amusing. The same desire to make every detail clearly comprehensible controls the sculptor's chisel in royal hunting-scenes, where fierce and devastating beasts inevitably succumb to the "mighty hunter" in his rich robes and faultless toilet.

Although the Assyrian's gods were so numerous that he seems to have found his resources too limited to name them all, and took refuge in numbers, yet artistic representations of them are comparatively few. The main interest of Assyrian relief centers in the

doings of a powerful, brutal people, whose ponderous physiques are represented in the reliefs. And the size and weight of the iron instruments discovered at Khorsabad, which are too heavy for the modern natives to wield, bear witness to their great strength.

Of Assyrian statues but few have been found. The eight at Khorsabad seem to have taken the place of bulls in the women's apartments. But the artist shows a want of vigorous sense for this important branch of sculpture, the composition and workmanship of his statues being inferior to his combinations of high and low relief, as seen in the bulls.

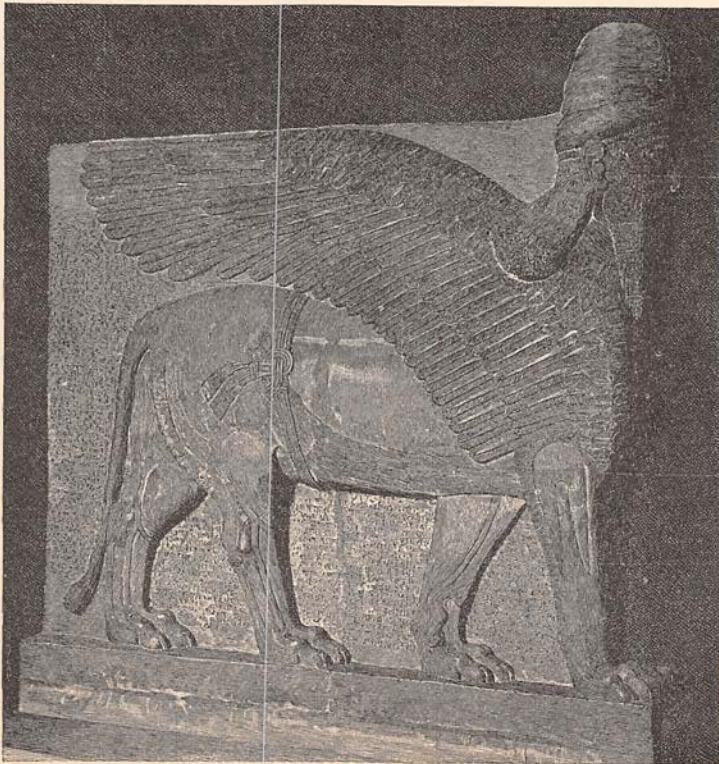
But at least prolific industry and passion for symmetry cannot be denied to the Assyrian sculptor. Six thousand square meters of relief lined the state apartments of Sargon's palace alone, a part of which now adorns the galleries of the Louvre, and much of which has long since dissolved in the Tigris, where it sank in a storm, during removal. All this magnificence was the work of less than six years, for Sargon commenced building his city 711 B. C., and died 705 B. C. His son Sennacherib not occupying the palace, the neglected building must soon have crumbled.

Protected by the masses of falling clay, many of the sculptures have been well pre-

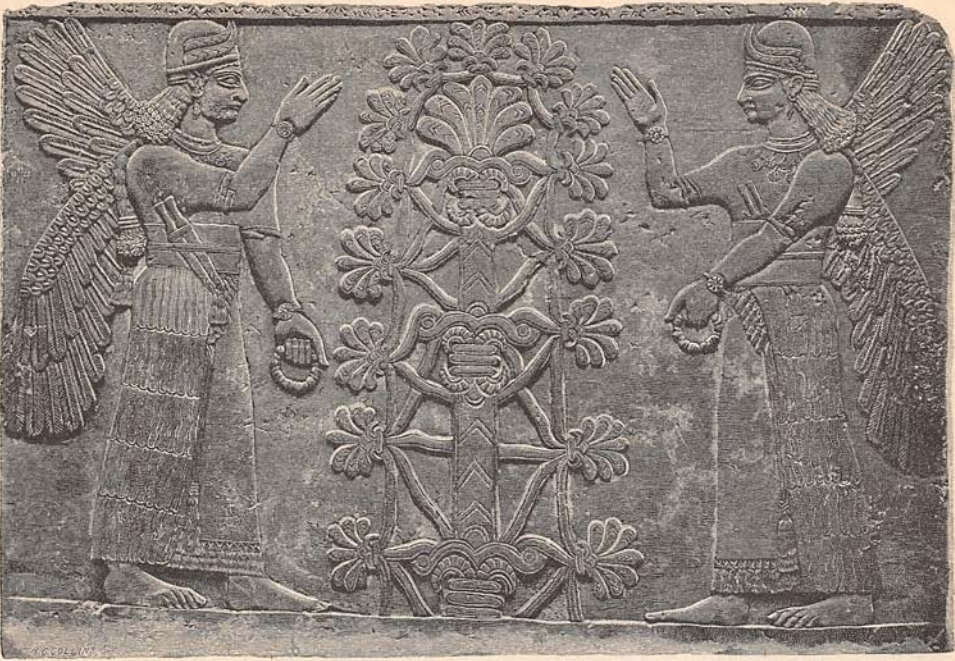
served, but as Assyrian alabaster rapidly deliquesces, they have otherwise dissolved: reliefs submerged but three days in the Tigris were found hopelessly obliterated.

The question may be asked: Why did the Assyrians, with an abundance of stone at hand for building, pile up these vast structures of clay? Following down the Tigris to the plains of Chaldea, we shall find an answer, for the Assyrian was an offshoot of the much older civilization developed on those flat plains of Babylon, where clay alone is found. There, to make habitations secure against frequent inundations, this material was piled up into mounds, and clay cities built upon them. Like true orientals, the Assyrians followed in the exact footsteps of their forefathers, and continued, although under altered circumstances, to build in clay—a custom still tenaciously preserved in that country.

How different these ephemeral remains from the granite and porphyry monuments of Egypt, results of long and arduous labor, and likely to be as enduring as time, even though not favored by a cloudless sky. The Egyptian, in inscriptions, delights to remind the gods of the "hard stones," the "eternal images" he has dedicated, to be imperishable witnesses to his piety—the emphasis he gives to



PORTAL FIGURE FROM NIMROUD. BRITISH MUSEUM. (ABOUT 885 B. C.)



AN ASSYRIAN GODDESS BEFORE THE SACRED TREE, NIMROUD. BRITISH MUSEUM. (ABOUT 885 B. C.)

temple and tomb making this spirit more striking still. With the Assyrian, the idea of living royalty was the absorbing theme. Remains in Assyria, conjectured to be temples, seem mere appendages of the palace. Of tombs there are no traces. Hence the presumption that, like the modern Persians, the Assyrians buried their dead in a far-off holy land. Such to them was their parent land, Chaldea, where immense fields of the dead, still unexplored, stretch far out into the desert.

In Egypt, from the very earliest time, the tomb was of the greatest significance for sculpture. Of temple ruins on the Nile, from that hoariest past between the First and Eleventh Dynasties, there is scarcely a trace. How vivid the witness borne to the sepulchral art on the plains of Memphis, the capital of oldest Egypt! Along the margin of the desert stretches the vast Necropolis, with a hidden population of statues, sentined by those stupendous royal tombs, the Pyramids. Where else have such preparations been made for the final rest of the dead as in this great *campo santo* of the ancient empire?

Though mingled with much that was naïve and material, how vivid were the conceptions of that ancient people concerning the future world! They believed this life but an episode in an eternal existence. Death to them was the real life, only evil spirits being spoken of as dead. The coffin was called the "chest of

the living." But to the ancient Egyptian the immortal part, even after death, was in some mysterious way dependent for its contented existence upon the preservation of the body; hence the importance of embalming, the care taken to keep the body as life-like as possible and secure from harm during the long period of the soul's probation. The "eternal dwellings," hewn in the solid rock, high above the floods, were in strong contrast to the abodes of the living, built within reach



PORTRAIT STATUES OF RA-HOTEP AND NEFER-T. BOULAQ MUSEUM, CAIRO. (ANCIENT EMPIRE.) ABOUT 4450 B. C.



PROFILE OF RA-HOTEP.

of the swelling Nile, and of which scarcely a vestige remains.

The massive chamber of this tomb where lies the mummy is pictureless, and its entrance is closed by solid masonry. From it a shaft leads up, which was at many places thirty meters deep, and was filled with a dense mass of earth and stone, making more inviolate the mummy's rest. Over the concealed entrance of this shaft there rises that other essential part of the tomb, the sacred chapel (*mastaba*), of equally solid construction.



FACE OF NEFER-T.

In a dark recess (*sordâb*), aside from this chapel, are found many statues walled up. These are usually twenty or more in number, and represent the deceased with great diversity. To what purpose are they here? Singular beliefs, prevalent among the Egyptians and read from the hieroglyphics by Maspero, furnish us the key to this problem.

An immortal second-self, *ka*, somewhat resembling the "eidolon" of the Greeks and the shade of the Romans, was believed to spring into being with every mortal, grow with his growth, and accompany him after death. So close was the relationship of this strange double *ka* to man's proper being, that it was of the greatest importance to provide it with a material and imperishable body which it should occupy after death, sharing with the mummy the security of the "eternal



BOY KNEADING. BOULAQ MUSEUM, CAIRO. (ANCIENT EMPIRE.)

dwelling." It was believed that the shade *ka* could come out of this statue and perambulate among men in true ghostly fashion, returning to it at will. This stony body for the dead man's *ka* was naturally made in his exact likeness, and also bore an inscription stating his name and qualities. But a single statue might perish, and future happiness be thus forfeited. Hence that most unique feature of Egyptian statuary, the multiplication of the portraits of the deceased in his tomb.

To such naïve faiths and aspirations we owe the number and life-likeness of those most ancient statues which enrich the Boulaq Museum at Cairo, and are scattered through European collections. Of these the eminent Fergusson writes: "Nothing more wonderfully truthful and realistic has been done till the invention of photography, and even that can hardly represent a man with such unflat-



SHEIK-EL-BELLED. WOODEN STATUE, BOULAQ MUSEUM, CAIRO.
(ABOUT 3950 B. C.)*

tering truthfulness as these old portraits of the rich, sleek men of the Pyramid period." Their vigor and life-likeness is well illustrated in the figures at Boulaq, somewhat less than life-size, of Ra-hotep and his sister or wife, dating, according to Mariette, from the Third Dynasty. They were found, as in the engraving, seated side by side in a tomb at Mejdoum, near Memphis. Ra-hotep is a "prince of the blood" and "general of infantry." Hands and feet, the stumbling-block of Egyptian sculptors, are sadly defective, but the closely shorn head and animated face, with its intent upward gaze, have a forcible naturalness, carried out also in the strong frame and distended muscles of the arm, raised as if gesturing. The profile of this ancient soldier, whose military glory dates from so

* Wooden statue of Sheik-el-belled, the only restoration in the Museum of Boulaq, published in the museum's catalogue with this apology: "No. 492. In order to enable the statue to stand upright, we have permitted ourselves to add feet, which we have left the color of the new wood."

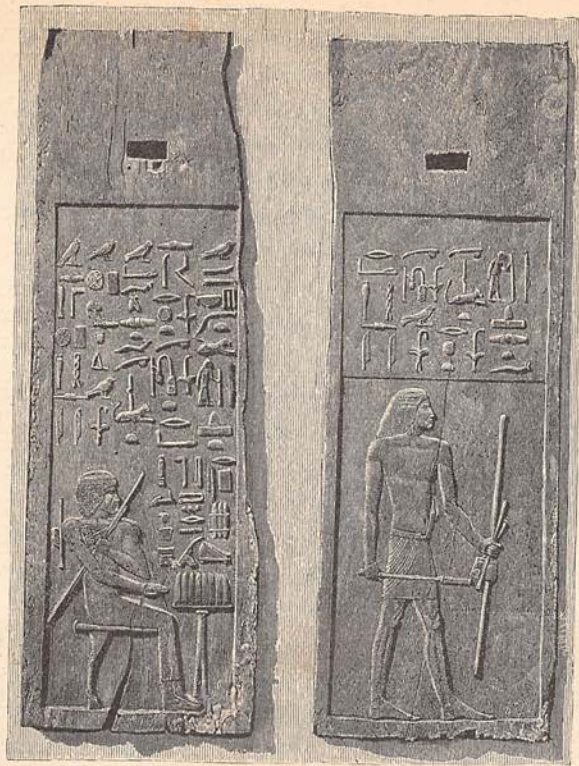
many thousands of years ago, awakens much respect for his character, and more for the artist who has caught and rendered it so well. The lady Nefer-t is simply called a "relative of the king." Although she sits silent, her arms folded across her chest, still, on gazing into her eyes of crystal and watching her speaking lips, we seem to know her very thoughts. Her bunched coiffure reminds one that it was usual in those ancient days to wear a wig instead of the modern turban as protection against the scorching sun. A closely fitting white garment suggests a form in keeping with Nefer-t's rich, voluptuous face. A necklace and band about her hair are all the ornaments she wears, the grace of her appearance being due to the charms the sculptor has evidently caught from life.

Such were the statues inclosed in the *sor-dâbs* of that remote empire, three or four thousand years before the explored Assyrian palaces were built, or the Homeric lays were sung. These works, unlike those of later ages in Egypt, are of great variety in posture, and are instinct with free life. Note the youth on his knees, kneading bread, perhaps for his master interred in the tomb. His limbs are well rounded, his pose natural,



HEAD FROM THE STATUE OF
AN OFFICER OF RANK.
(XVIIth XVIIIth DYNASTY)

BRITISH MUSEUM. (MIDDLE EMPIRE. ABOUT 2000 B. C.)



WOODEN INNER DOORS OF TOMB OF HOSI. BOULAQ MUSEUM. (ANCIENT EMPIRE. BEFORE 3300 B. C.)

while his form and face are those of the un-gainly dwellers on the Nile. A nude youth, carrying a bag on his shoulders, upsets the theory that Egyptians never represented the nude form.

How admirably those ancient sculptors performed the task—confessedly one of unusual difficulty—of portraying character in life-size forms, appears in a head of calcareous stone, now in the British Museum. A certain kindliness of expression, combined with the flaccidity of age in the skin, suggest the work of some Egyptian Holbein in this magnificent fragment. The large, wavy wig, the fresh naturalness in treatment, as well as the site of discovery, Memphis, mark this nobleman as a representative of the Pyramid period. This and other works prove that, in statues of that early time, the eyes were not elongated by strips extending to the ears, nor the eyebrows expressed by elevated bands. The rare rendering of the skin here is never met with in late Egyptian works, seldom even in Græco-Roman art, but constitutes one of the regal peculiarities of Greek art in its prime.

These life-like realistic statues, however, will enkindle little of that enthusiasm produced by works in which poetic grace and

masterly composition combine to charm the eye. But, to do justice to those old carvers, let us bear in mind the limits placed upon art by the spirit of the practical and prosaic people of the Nile, who required faithful portraits of themselves for their tombs. The physique and physiognomy of the race were, therefore, of untold influence upon the sculptor, and we are not surprised to find that his statues, when brought to light, are greeted as familiar forms by the Egyptian fellah of to-day. When the famous wooden statue of Boulaq was disinterred, so impressed were the villagers by its likeness to their actual chief that they at once called it "Sheik-el-belled" (village chief). So national, indeed, is this ancient art, and its forms so like the type of the modern Egyptian peasant, that the work of his forefathers finds more favor in his eyes than that of European artists. Granted, moreover, that the ancient sculptor had been capable of so doing, he would have had little encouragement to represent heroic action and create artistic works, knowing that they were to be forever buried in the tomb.

Leaving the statues in the dark *sordâb*, let us regard the tomb-chapel itself, varying in size and appointments with the age and

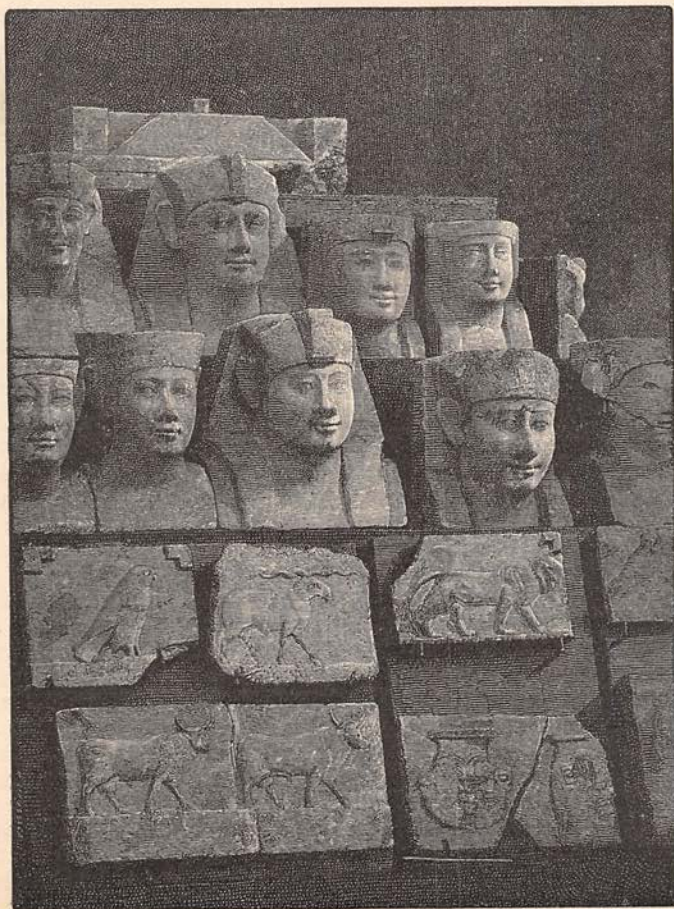
wealth of the dead, who, while living, devoted much of his time and substance to the preparation of his sepulcher. In this chapel, open to the passer-by, prayers were offered and banquets were held by friends in honor of the dead.

The Egyptian, like other men, dreaded the solitude of the grave, the more so that he attached such reality to it. Servants and family who had attended him in life he would need quite as much in the hereafter. But, as far back as we can trace him, the Egyptian was too advanced to secure society for his dead by the bloody immolations practiced by African tribes of to-day. Art had been called to his aid, depicting in brilliant relief on the chapel walls servants and trades-people in the routine and ardor of work. In the tomb of Ti, some are clearly portraits, as the cripple leading pick-eared hounds. In the midst of his family, engaged in pleasant games, or diverted by the graceful dance, the all-important dead person continually re-appears,

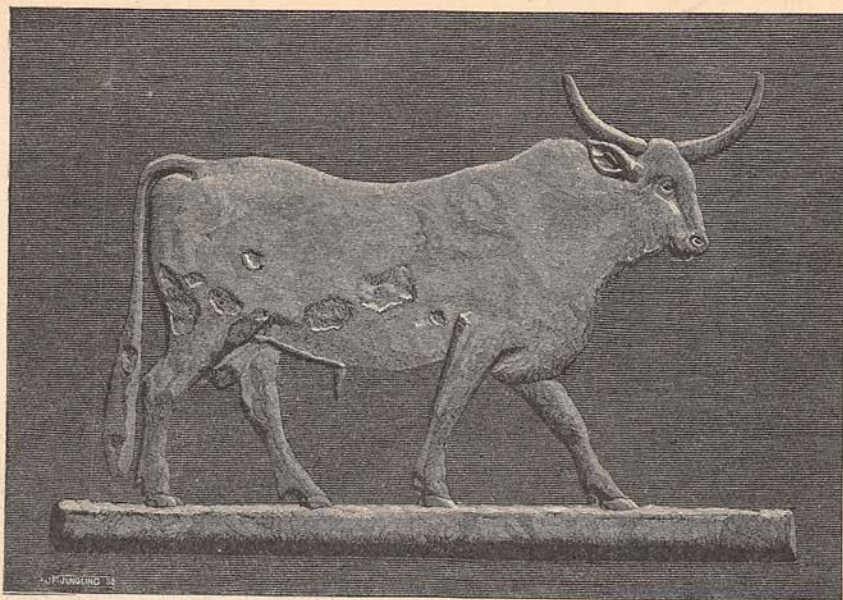
towering in colossal proportions above his pigmy attendants. Thus, sculptured company for the *ka* was provided by these groups on the walls of the tomb-chapel, and the comforting assurance no doubt attended the ancient Egyptian through life that, at death, his needs and social welfare would be properly cared for.

A lively communication between this busy spirit world and living men frequently furnishes amusing touches of nature. To the wooden statue of an Egyptian lady was found attached an importunate papyrus letter from her living husband, who evidently expected his better-half, though in the grave, to get the full force of his message. In this we are reminded of a curious custom existing in the church of the Jesuit College at Rome, where St. Aloysius Gonzaga is buried. On his festival it is usual for the college students to write letters to him, which are placed on his altar and afterward burned unopened.

In the wall separating *sordâb* from chapel



SCULPTOR'S MODELS. BOUQAQ MUSEUM. (SAÏTIC PERIOD, AFTER 665 B. C.)



BULL FOR SCULPTOR'S MODEL, BOULAQ MUSEUM. (SEE ILLUSTRATION ON PAGE 399.)

a crack hardly wide enough to admit a hand is sometimes found, serving as a channel of communication with the statues, and in the tomb of Ti, friends are represented at the opening, wafting incense to reach the stony nostrils within.

As John Chinaman, with due regard for his departed ancestors, provides for them in a very substantial manner by placing savory viands on the grave, so the Egyptian looked well to the creature comfort of his dead by the provision of actual food. Remains of quarters of beef have been found upon the mummy's sarcophagus. Such offerings were also carved on the tombstone (*stèle*) within the chapel;



RAM FOR SCULPTOR'S MODEL. (SEE ILLUSTRATION ON PAGE 399.)

set apart lands and goods, the revenues of which should supply banquets to be held, at stated intervals, in their tomb-chapels for ages to come, and stipulated with priests, by

contracts still extant, for an abundance and variety.

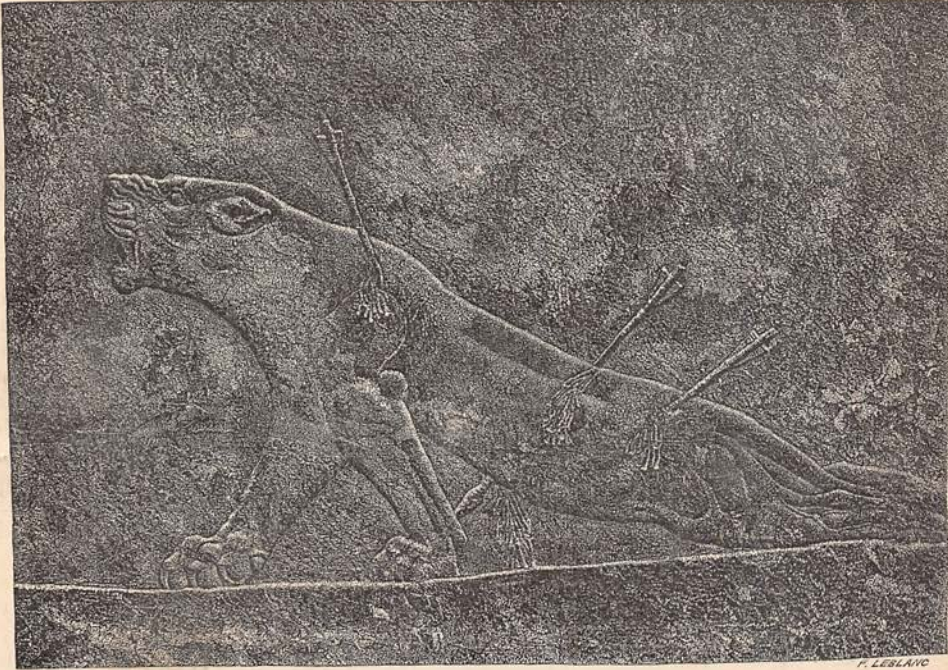
Among these tombstone reliefs, perhaps the most striking, as works of art, are those of Hosi, now in Boulaq. Unlike the usual stone lining of the chapels, they are of wood, and were found in the niches of a brick tomb—facts which indicate their very great age, although Hosi's form surpasses those of later reliefs. Seated or standing, he is taller and more slender than the usual representation of the people of the ancient empire. His finely formed head, aquiline nose, strongly marked jaw-bone, and arching instep have nothing in common with their round noses, smiling lips, stocky forms, and flat feet. The detailed anatomy about Hosi's collar-bones and chest is well-nigh unique in Egyptian relief, and shows a truly artistic hand. And yet these excellences are united with strange defects. The head in profile rests on shoulders in full-front view, while loins and legs are twisted back into profile. These faults, so prevalent in all Egyptian relief, may perhaps be explained when it is remembered that the human figure formed a part of the writing, as seen among the hieroglyphics on Hosi's tombstone. The human form thus made to stand for individual ideas, and having been fixed during the infancy of art in faulty outlines, could not, we imagine, be changed without causing confusion in the meaning. It would, therefore, naturally become in the course of time inviolate. Repeated attempts to introduce a truer profile are seen in reliefs of different ages, but the innovations

of random artists were not accepted, and it may be said that, in relief at least, "writing killed art."

But, leaving the companionship of the august Egyptians for the society of the brute creation, we shall find that the ancient artist well appreciated the beauty of a flock of geese, the imprudent kick of a tethered calf, and the dignity of the king of beasts, in all of which he was fully equaled by his brother craftsman in Assyria.

The conscientiousness of the Egyptian in his reproduction of animal forms finds a lively witness in models discovered on most sites. In those from Tanis, now in Boulaq,

while the Assyrian lion, with gaping jaws and threatening teeth, expresses fierce rage and tremendous force—as the sculptor doubtless saw him, goaded by the torments of the cruel hunter. The lion has well been called the hero in Assyrian art. All the details of the hunt were faithfully delineated; but especially on Assur-bani-abela's (Sardanapalus) palace walls, at Nineveh, we follow the scene, from letting the beasts out of their cages into vast parks, to where we see them hunted by the monarch, single-handed or from his chariot, and we watch their dying agonies, or see their powerful dead forms borne away. On one of these slabs, in the British Museum, the



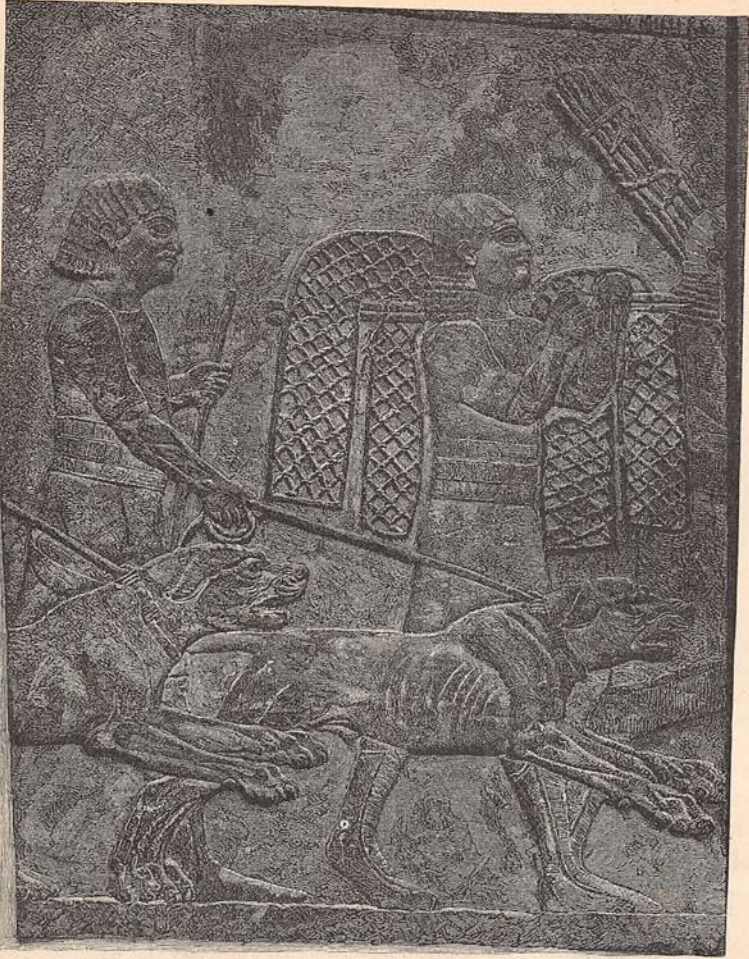
WOUNDED LIONESS, FROM ASSUR-BANI-ABELA'S PALACE, KOVUNJIK. BRITISH MUSEUM. (ABOUT 625 B. C.)

and doubtless intended for study, perhaps by the pupils in some ancient academy of design, the ram's head and neck, and the lion's bold but stealthy step, are worthy of study to-day.

Animals, in Egyptian architecture, never bear anything, but recline, like the sphinxes, or squat, like the sacred apes. In Assyria, on the other hand, the winged bull and yawning lion carry an arch, although represented as vigorously walking out from under it. Even the sacred sphinx, when transplanted to the Tigris, is burdened with a pillar. In Egyptian statuary the lion, like the famous beasts of the British Museum, is conventional—rendered by bold, strong surfaces, which emphasize the grand repose of this king of beasts,

king pours out a libation over his prey. The grandeur of the lion's heads, here arranged in perspective at the feet of the monarch, may challenge the world in vividness of artistic power. Nothing could be more astonishing than the contrast between these majestic brute forms and the figure of the king, in which the sculptor's power is exhausted in the elaboration of superfluous ornament and embroidery.

The representation, in Assyria, of the more terrible wild beasts, as the snorting war-horse, fierce dog, wild ass, bull, and lion, is in keeping with the character of a people whose art never seems to rise above the expression of brute force. A group from Nineveh, in the British Museum, taken from Sar-



HUNTING SCENE, FROM ASSUR-BANI-ABLA'S PALACE, KOYUNJIK. BRITISH MUSEUM. (ABOUT 625 B. C.)

danapalus's hunting series, shows with what power the sculptor gave the canine form. The keeper can hardly hold these fierce brutes, whose well-shaped heads and strong forms are strained in the effort to make a vehement plunge. That dogs of such huge dimensions actually wandered about Assyrian palaces appears from the impress of a paw, as large as a man's hand, found in the clay at Khorsabad.

In the Assyrian reliefs in the New York Historical Society rooms, it will be seen that the form of the monarch and his attendants have not a startling discrepancy in size as in Egyptian relief, where the huge chief, Gulliver-like, overshadows his Lilliputian followers, and renders artistic harmony in composition impossible. There is, also, in these Assyrian alabaster slabs, a truer profile of the chest, shoulders, and eye—the deeply cut inner corner of the latter, with the more natural outline of the upper lid, forming a pleasing

contrast to the flat, almond-shaped eye of Egyptian relief.

In addition, Assyrian sculptures show continual progress, and had not the empire vanished with the fall of Nineveh (about 600 b. c.), we might expect to find works of still greater freedom. Not so in Egypt. After those realistic portraits, so full of promise of the ancient empire, a sudden night falls upon the sculptor's activity with the close of the Sixth Dynasty. On awaking again, his art forms are rigid, and gradually petrify into fixed types, to which not even the brilliant epoch of the Eighteenth and Nineteenth Dynasties, or the reviving energies of the Twenty-sixth, could give the freedom and truthfulness of the older time.

In the oldest existing Egyptian and Assyrian sculptures there is scarcely a sign of inexperienced beginnings, when the a, b, c of *technique* was being learned. To men who

could create the majestic Sphinx, or the speaking faces of Ra-hotep and Nefer-t; to the sculptor who, several thousand years before Christ, could skillfully carve the feminine forms of the nude Babylonian goddess, found in Koayunjik, the practice of art was no *terra incognita*. Oriental sculptors appear, from the first, as easily subjecting soft alabaster and limestone, obdurate basalt or porphyry, to the rules of their art.

In Greece, it is far otherwise. There the course of sculpture may be traced back to feeble struggling with the material. For ages before the sculptor's art asserted itself, it seems to have slumbered, long after Greek song had sounded truly Hellenic lays.

Certain forms of artistic activity manifested themselves on Greek soil even in those remote days. Glimpses of primitively wrought gold, crudely decorated vases, fragments of ivory and gems graven with uncouth designs, a few sculptured relics in coarse stone, rudest miniature forms of man and beast in terra cotta and bronze, from tombs or from the ashes of sacred altars, reveal to us the early artist's capabilities. Sometimes, he decorates his work with lozenges, squares, detached meander introducing equally square human and animal forms, domestic beasts and birds and those he hunted, all rendered as if in imitation of woven tissues (see Curium vase, Metropolitan Museum, New York). He does not attempt to model the horse, but covers his flat side with imperti-

nent zig-zags; the bird's body he turns into a triangle spread over with a net-work of lines. The origin of these geometric decorations, whether developed by each barbarous tribe independently, as among savages of to-day, or imported from abroad, is as yet unknown. Patterns resembling straggling sea-weed, sprawling polyps, and cuttle-fish which might have originated among people acquainted with the sea, are found on other crude pottery, discovered at Mycenæ, in the Troad, and on some of the islands. These are well illustrated by the vases from Ialysus, Rhodes, presented to the British Museum by Professor Ruskin.

Still another class of designs is found on Greek soil, consisting of fierce lions and bulls, fabulous monsters such as griffins, sphinxes, human-headed birds, mermen and satyr forms, besides palm-leaves, lotus-buds, and rosettes. All these find their prototypes on Eastern cylinders and bowls, and on reliefs which clearly betray an oriental origin. How fascinating it would be to trace in detail the genealogy of those crude monsters on Greek soil back to their ancestors in the far East! Thus, on very ancient Babylonian cylinders in the British Museum, the sage of the Chaldean epic Hea-bani, who aids Izdhubar in his search for Noah, appears in satyr form; thus the spirit Oannes, who came up out of the Persian Gulf to teach the primitive Chaldeans, is portrayed on early Assyrian reliefs in semi-fish, semi-human form, which re-ap-



ASSUR-BANI-ABLA POURING OUT A LIBATION ON SLAIN LIONS. KOYUNJIK. BRITISH MUSEUM. (ABOUT 625 B. C.)

pears, little altered, on early Greek gems and sculptures. On an Assyrian slab at Dartmouth College, the elegant robes of Assurnazir-pal, who lived 885 B. C.,—hard on to the Homeric age,—are rich in devices seen in modified form on early Greek vases. So, also, the Phœnician silver bowls represented in the Metropolitan Museum are interesting, as suggesting the ornamental motives of classic art.

But how came these oriental designs on Greek soil? Recent excavations aid in answering this query, indicating the course of their wanderings and stages of development between the remote East and Greece. One of these stages was Asia Minor. The nameless ruined cities of Cappadocia and Phrygia have the same extensive palace architecture and the same ornamental style in sculpture found in Assyria. The crude rock-hewn figures in procession at Boghaz-Keui in Cappadocia, the single warriors found near Smyrna, clad in turned-up shoes such as are still worn by the Turks, and the fierce lions and bulls represented in other places and pictured in Perrot's "*Expédition Archéologique de Galatie*," are a reflex of Assyrian sculpture. But, while borrowing much from Mesopotamia, there are independent traits in this ancient Asia Minor art. It seeks expression, not in perishable clay and alabaster, but in the rock which there abounds. The working in this hard material must have developed the spirit of patient application inherited by the Greeks. The extensive sculptures there carved in the native rock of the mountain-side doubtless encouraged that feeling for solidity and fondness for the monumental in art which is lacking in the flimsy work of Assyria but which re-appears in that of Greece.

Some attribute this ancient Asia Minor art to the Hittites, a nation of great conquests, whose capital, Carchemish, was the center of a trade the stations of which may, perhaps, be traced along the great modern routes of caravan travel—on the north, through Sardis to the Mediterranean coasts; and on the south, to the opulent cities of ancient Mesopotamia. However this may be, Asia Minor was certainly early overspread by Asiatic influence, and was brought into lively intercourse with the neighboring islands and Greece itself through migration, war, and trade. This is poetically hinted at in Greek song and myth, and proved by the family resemblance between the early remains of these different places.

But oriental influences streamed in through other channels. Phœnician traders, plowing the blue Mediterranean, brought treasures from the south eagerly desired by the natives

of the islands and shores of Greece; establishing colonies for the furtherance of trade, they introduced their myths, idols, and art-forms, which they had appropriated freely from Assyria and Egypt. Their designs must have seemed surpassingly beautiful to the primitive artist of ancient Greece, as they did to Homer, and we find that they were adopted in very early vases and gems.

But a weightier acquisition for the future of Greek sculpture seems to have been made in learning the manipulation of metal. The Asiatic artist, with a fondness for gorgeous display peculiar to the oriental of to-day, hid cheaper material with costly incrustation. In Solomon's temple the Phœnician Hiram, after carving upon the wooden doors cherubim and palm-trees, "covered them with gold." An Assyrian throne, discovered at Nimroud, dating from about 885 B. C., actually shows this incrusting. Bronze plates recently discovered at Olympia were evidently intended for external application, and early Greek stone reliefs show by their style and choice of subjects the influence of this *technique*.

Great significance attaches to oriental incrustation, from the fact that the Greeks should clothe their loftiest ideal conceptions in this garb. Phidias's Olympic Zeus and Athene's Parthenos were of wood, covered with gold and ivory. The old Asiatic idols which were denounced by the prophet Isaiah lent their *technique* to a more gifted race, to be transfigured in their masterpieces.

This early semi-oriental, semi-Greek art was, according to tradition, mainly industrial, busying itself with decorating armor, caldrons, tripods, vases, and gems, for use, sacred or profane. Remains confirm these shadowy records, and show us, in addition, crude idols—symbols, rather than representations, of the gods. In the oldest strata of ashes about the Olympian altars were found tiny, uncouth figures, representing the worshiper himself, frequently as charioteer or rider, and also exceedingly crude horses and oxen. Thus in Olympia, at least, the early suppliant did not offer an image of a god, or of the animal sacred to deity, but his own image and those of the animals necessary to his daily comfort. He thus followed out a custom traceable to the East, and which long flourished prosaically in Cyprus in statues proven by M. Renan to represent private devotees. There are many of these in the Metropolitan Museum of New York.

We have seen that the early people of Greece borrowed largely from the East, but oriental designs, in being thus transplanted, lost much of their original symbolic meaning.

Around these imported forms the inventive fancy of the Greeks wove the web of myth, and, stimulated by inborn genius, recast them into higher, nobler shapes. The sphinx of Egyptian relief representing a Pharaoh trampling an enemy to death under his lion's paws came to the Greeks a mystery, and was woven into tragic Theban myth, as the possessor of a dark enigma who brought destruction upon those who failed to solve its riddle. This male monster of foreign origin was made to assume bewitching female form and character—a transformation common to most oriental monsters when they pass under the wand of Greek fancy. The prosaic designs of the Phœnicians become idealized, almost independent, creations. The griffin's closed beak was fiercely opened, his bald head crowned with large ears, and his tame wings, before an exact copy of Nature, now curl boldly upward, as seen in Greek objects from Olympia.

When and how vase-painter, jeweler, and bronze artificer commenced in their humble way these transformations, we know not. Poetry has blinded history, gathering up in one man, Dædalus, great advances. The name of this mythical artist, in person serving the Homeric gods, furnishes weighty and indisputable evidence for the existence of Hellenic creative genius, but no clew as to the time when such power first dawned. Long and arduous must have been the process, however, before it came to full expression, and the Greek artisan appears still holding to his oriental models as late as 600 B. C., long after the plain white light of Eastern myth had been broken into rainbow hues by Greek fancy, and poets had enchanted into perfect human forms the monotonous, monstrous gods of their neighbors.

We know not how the primitive symbol, wooden log, or shapeless stone passed up to the god in human form, but, looking back to those olden days, we see the worshiper washing his crude wooden idol, painting, clothing, frizzing it, adorning it with wreaths, diadems, and necklaces. These hoary customs were kept up till late times, most frequently in the worship of goddesses, who were supposed, no doubt, to be by nature subject to woman's frailty, fondness for fine raiment.

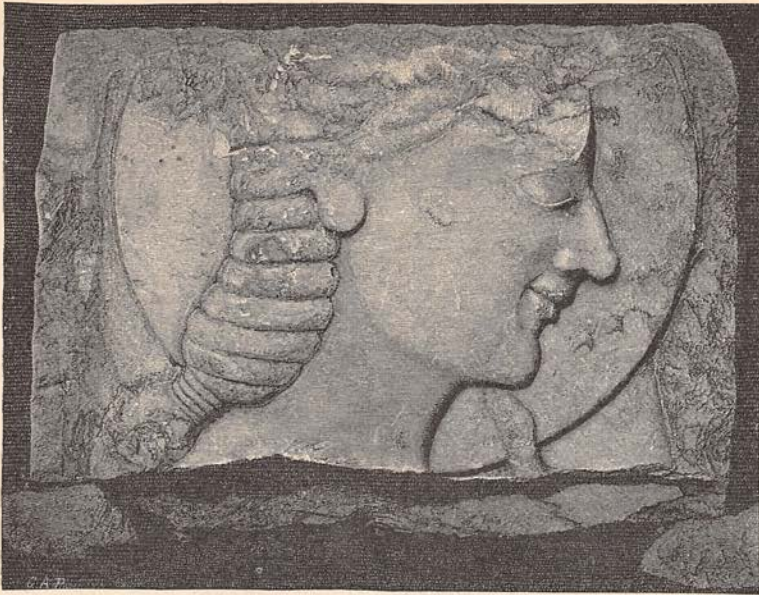
At first the worship of the gods, we are told, centered simply about an open-air altar and its sacrifices. From this humble altar how sublime the course of Greek genius up to the stern beauty of the temple, as a sheltering roof for the sacred image and made worthy of the god!

But this height was only attained when a strongly Greek civilization had been devel-

oped, and could clasp hands with material prosperity. Such a union there was in the seventh century, B. C. A thrifty commerce opened up new resources, colonies scattered from Greece to far-off shores, growth in state and the development of Hellenic ideas showed themselves, while the ruins of large temples, built about 600 B. C., testify to that grand morning of national artistic life. Clay had, by this time, gained greater significance in art, metal was also more skillfully used, and marble was coming to enjoy its place as a medium of artistic expression. With all these changes appeared that vigorous activity in monumental sculpture which, in a hundred and fifty years, was to carry the statue of the god up to its Phidian glory, and give a higher significance to the industrial art of old, bidding it contribute elaborate throne and costly utensil to the direct service of deity. The Samians, Rhœcus and Theodoros, the Cretans, Dipoinis and Scyllis, with many others, stepped upon the stage. Their statues have perished, but ruins from that early time show that, in Asia Minor, temple architecture had well-nigh transformed the motives borrowed from the East, although sculpture still maintained a slightly oriental coloring. In remote Sicily, however, temple sculpture seems to show scarcely a trace of oriental influence, a powerful native genius apparently asserting itself in its own crude way.

These varied relics open up a vast field for study. Precious fragments are scattered through our museums, or still haunt their old retreats. Every new piece discovered, although uncouth, is greeted with the heartiest welcome, as it may aid to unlock the tantalizing secrets about the origin and growth of Greek sculpture.

And yet, although so varied and to us so confusing, we may be sure that these fragments all found their appropriate niche in the art-world of the ancient Greeks. Reliefs decorated the temple structure and funeral monument; they lent a charm to altar, tripod, and throne; on votive tablet they pictured prayer and thanksgiving to the deity; like vignettes they headed decrees of state, perpetuated in marble and set up in public. Statues, however, it is more difficult to place. Some were the great temple deities, like the ancient Hera, found at Olympia; others, more numerous, were votive figures of the gods, guests of the temple deity in his sacred house, expressions of public or private devotion. Other statues represented the athlete, or the worshiper who consecrated his own image to the deity—the latter found rarely, however, among pure Greeks. The deceased was also, even in those old days, sometimes honored with a statue



TOMBSTONE OF DISK-THROWER, ATHENS. (PROBABLY BETWEEN 550 B. C. AND 500 B. C.)

on his tomb, as is proven by remains found at Athens.

The artistic character of all these works varies with age and place, while in all a stiffness is observable, amounting in the older even to clumsiness; yet the student will mark growth in different specimens from the same place—a continual feeling after something better, indicated in the striving to render more truthfully the difficult parts. He will notice a searching for the ideal and beautiful, never wholly found, and deep interest will be enlisted for these ancient sculptors, although admiration be denied their work.

But growth was not equally vigorous and healthy in all parts of the Greek world. Like the orange-tree, art bore ripe and sour fruit at the same time. The purer the Hellenic element and the more gifted the local family, the more vigorously did sculpture develop. Thus in old-fashioned, strongly Phœnician Cyprus it never comes to rich maturity; in Hellenic Rhodes it enjoys a summer life, while in Greece itself, Athens in Attica, and Argos, Sicyon, and Ægina in the Peloponnesus, far out-rival their sister cities.

Even in these purely Greek art-centers there is diversity. The schools of the Peloponnesus are stern, seeking law of form, while a keen sense of vitality and delight in easy flow of lines marks the Attic school. Yet both idealize on a groundwork of sound naturalism. The human form, conceived as nature's noblest work, is far different from the decorative conceptions of the Assyrian and

Phœnician on the one hand, and, on the other, shows a spirit entirely foreign to the photographic realism of early Egypt, as well as to the impassive or lifeless works of later Egyptian art. That monstrous symbolism of the East which put the head of beast on human shoulders to express deity, where it has been adopted in Greece, dies out. Against the black, horse-headed Demeter of Phigaleia the artist of Ægina rebels, and when called upon to replace it, has a convenient dream bidding him change the image. Animals sacred to the gods now simply accompany them, sometimes on the hand, as the deer held by Kanachus's Apollo, sometimes decorating the apparel, as the owls and pegasions on Athene's helmet, and the snakes on her ægis.

While the ancient sculptor's imagination was thus gradually unfolding, and his hand was gaining in skill to wring submission from his material, he was, no doubt, greatly influenced by the sight of the people about him, decked out in oriental taste, as well as by the rude puppet images of his gods, hung with precise drapery and overladen with jewels. The Samians early wore an excess of jewelry, following the oriental taste of their neighbors the Lydians, while in Sparta, Lycurgus made it law that men should wear long hair. In later times, Doric warriors paid great attention to dressing their flowing locks, while the old mode of dressing hair in Attica struck later generations as stiff, so that under the lead of Alcibiades it was discarded, a more

graceful fashion taking its place. When, then, we see just such primness in the old sculptures, we must think that the customs of the people were mirrored by the artist. As in time the people developed a better taste and truer sense of grace and beauty, renouncing their overlaid magnificence, and wore their hair and garments in a manner better suited to reflect the beauty of the Greek form, then the work of art felt the change. The simplicity of natural grace overcame the fussy attire and whimsical *friseur* of archaic works. Thus the intricate and artificial costume of ladies on the early reliefs disappears before the chaste simplicity of the Attic maidens of the Parthenon frieze.

Of still greater importance to the sculptor must have been the impulse he received from sacred competitive games, held, not only in Olympia, but in every Greek town. Here his eye was made familiar with the most perfect forms, engaged in all the graceful activity of athletic sports, and motives were naturally suggested for his chisel. At Olympia, 537 B. C., these games began to be a source of perennial occupation to the sculptor. The victor was allowed to place his statue in the sacred grove near the temple of the gods, but only to him who had been thrice victorious was granted the distinction of a portrait-statue. How numerous and important these figures of victors were is shown by the long chapters devoted to them by that ancient tourist, Pausanias, who is usually tantalizingly brief in his account of the sights he saw. Among the earliest that he noticed was a wooden figure of a boxer, one

Arrachion, standing in the market-place of Phigaleia, with feet close together and arms hanging at the sides in the stiff pose of existing archaic statues.

On a very old bronze relief, recently discovered at Olympia, two boxers in combat wear long hair hanging down the shoulders, like the statue above referred to. The victors were frequently, after death, adored as minor gods who bestowed physical strength. As their statues were thought to work miracles and cure diseases, they were repeated in many parts of Greece, thus opening up new horizons for the sculptor's activity.

Glancing around among the monuments, let us pause before the tombstone of an athlete (page 406), in Athens, which hints to us the humble beginnings of Attic art. It has, also, a special interest as confirming the historical incident recorded by Thucydides that, when the Athenians built the wall about their threatened city, as a defense against the Persian invaders, so great was their haste that even ancient tombstones from the neighborhood were torn down, and used like common stone. In the ruins of that wall, erected under Themistocles's supervision, this quaint relief was recently discovered. Having done its noble part against the barbarian invaders, it is now rescued from oblivion, and receives due honor by a place in the gallery. Its limits call to mind Solon's wise sumptuary law, which restricted the dimensions of tombstones to so unpretentious a size that ten men should execute a single one in three days. This slab shows us a beardless youth holding



TOMBSTONE FROM PHARSALOS, THESSALY. LOUVRE. (PROBABLY BETWEEN 500 B. C. AND 460 B. C.)

with his hand a disk behind his head. Besides adapting itself to the prescribed limits of the law, this relief shows obedience to that artistic feeling which characterized the Greek sculptor alone, for, not content with the arid background of oriental relief, he sought to occupy it in a graceful way by skillful and meaning composition. This is now done by the disk to indicate the athlete. His long, stiff hair, gathered in a coil which was, perhaps, in reality of gold, illustrates how desirable was the change to short hair afterward introduced in Athens. Although our youth's well-shaped jaw-bone, strong chin, short upper lip, and lively expression are in his favor, yet there is but little promise for the future of Attic sculpture in the excessively plain face, with its portrait-like bulbous nose, swelling, superficially placid eye in full front view,—although the face is in profile,—and high cheek-bones, together with the clumsy, ill-drawn hand. The forehead and chin are here in one unbroken line, from which the nose abruptly protrudes. There is no sign of the true Greek profile, in which mouth and chin retreat decidedly behind the exquisite line of brow and nose. The smirking lips of this youthful athlete are also foreign to the sweet dignity of later Attic faces, and seem due to a desire on the part of the sculptor to give a life-like expression, as suggested by faces around him—similar, it may be, to those of modern Greek peasants, in whom the protruding chin and the prominent nose make the place occupied by the mouth look hollow, and thus give the impression of a perpetual smile. Of this type the earlier sculptor's work is seemingly an exaggeration, but it is developed by the later into those ideal forms in which Greek art excelled.

Exaggeration is, in fact, one of the marked characteristics of early archaic art; runners fairly tear themselves, so intense is their motion, and in quiet figures the main features receive disproportionate size. At first we laugh at these peculiarities, but to the student they will suggest great strivings after truth.

A tombstone relief from Pharsalos, in Thessaly, and now in the Louvre, presents a pleasant contrast to this primitive Attic head. Two young women here offer each other flowers. The holding of flowers, apparently with a religious significance, frequently recurs in very ancient art, but seldom in advanced Greek sculpture. How daintily these two figures hold the buds in their hands—the latter so gracefully grouped as themselves to suggest a bunch of flowers! How absorbing the feeling and interest evident in these bended heads! One of the flowers which they regard so tenderly is raised high above the others, suggest-



BRONZE STATUETTE, VERONA. BRITISH MUSEUM.

ing worship, and hence the graceful name given to the relief, of "L'Exaltation de la Fleur." So easy here is the flow of lines and fullness of design, well-nigh covering the background, that one is tempted at first glance, despite the injured noses, to assign to these forms the freedom of art in its prime. A second look, however, at the fixed smile, the eyes in full front view although the face is in profile; at the Schematic treatment of the hair-bands, and the absence of the left breast, although the right is strongly marked, together with the neglect of the form, which cannot be divined through the drapery below the elbow—shows how successfully the sculptor has blinded our eyes by the ease he has lent his work. The pleasing grace of line and the agreeable gradation of light and shade are far different from the sharply defined and sterner plastic reliefs of the Peloponnesus. The effect, akin to that produced by the painter, is well adapted for

purposes of decorative relief. We see, also, here a striving for that ideal grace of which there is no trace in the homely, every-day forms of ancient Egypt, nor in the powerful brute force of Assyrian reliefs, with their surfeit of ornament. Indeed, so great is this contrast that we cannot seek a comparison; but, stepping with the Greek up to the higher level he has attained, we are content to admire the work from a purely Greek point of view.

Existing statuary bears, likewise, precious witness to the ancient Greek sculptor's successful efforts, in a series of statues, commencing with such as the one from Athens, now in the British Museum, and culminating in those represented by the so-called Apollo-Gouffier and the *Ægenitan* marbles.

The Apollo-Gouffier, that erect crude stone figure in the British Museum, is said to have come from the tomb-street of Athens, and doubtless once decorated a grave. It is one of those works of art in which, even through the exaggeration of the sculptor, his vigorous endeavors are clearly shown.

As an illustration of that wonderful advance made by archaic Greek art, may be cited a neighboring statue in the British Museum, originally from Constantinople, where it was obtained by the French ambassador, Choiseul Gouffier. The many repetitions of this quiet, erect figure suggest some celebrated Greek original, since it was common in antiquity, as it now is, to repeat favorite statues. But whom may this youth represent, standing so erect, with powerful form, prominent chest, muscular arms, beautifully regular but stern profile, and leathern thong hanging at his side? Is it Apollo, or a human being—perhaps an athlete? Apollo, the god of male beauty, the Greeks were wont to conceive as a youth whose form was rich and full, graced by curling locks and not hidden by drapery. He was accompanied by the swift deer, held the lyre or bow as attributes, but in no case does a strap appear, as in this statue. The athlete, on the other hand, was characterized by a form of great physical strength and firm muscular build, accompanied by objects used in the games. The discus-thrower carried a disk; the boxer, a leathern thong to be twisted about his waist. Now, as this statue of the British Museum strongly emphasizes physical force, rendered in a style which comes close upon that of the Phidian age, it has been supposed by Dr. Waldstein that it cannot be Apollo, who by that time must have found sculptors able to hint, at least, at his flowing form and peculiar physical perfections. He explains the long hair as a custom of the early Greeks generally, which, as other monuments prove, prevailed likewise

among athletes. It here appears braided and bound tightly around the head, not for an ornament, but in order to render easier the boxer's action in the struggle. The strap hanging on the support of the statue once seems to have dropped from the hand, which is now gone. Marks on the right leg indicate that this figure may once have held a lowered palm-branch, as a sign of victory. Dr. Waldstein traces this statue back to a probable original by Pythagoras—that master reputed to have been as homely as his great predecessor and namesake, the philosopher. In his statues of athletes he made happy innovations, once even gaining the prize over his versatile contemporary, Myron. Whether or not these suggestive theories be accepted by archaeologists, they will doubtless aid in throwing light on many works of the old time. In this statue, the head-dress, flat abdomen, and pose of feet are archaic, but the general modeling and treatment approached the great works that follow. By those seeking a parallel, the name Mantegna has naturally been spoken in its presence, so suggestive is it of the severely chaste beauty of old Italian art. In early archaic sculptures no tracery of veins or subtle texture of skin are indicated. Here, however, the veins of the upper arm, the parts habitually most exercised, are swollen, while the marble skin seems to move and flow like that delicate texture in life, varying with the parts underlying. The muscles themselves are not elevations put together, but melt into one another, rising and falling by gentle transitions. While in older statues the weight of the body is borne by both legs alike, whether one foot is advanced or both stand together, here one leg is "unfreighted," bending easily at the knee, and the suggestion of imminent motion thus given affords the eye a delightful sense of freedom and true organic life. If we could see the statue complete, with arms and palm-branch, we should further realize the sculptor's subtle wisdom in making the body below the waist dip toward the right, while above it inclines to the left, enhancing the rhythmical impression of life and the unity of parts. As it is, we almost forget that we are studying archaic Greek art. This statue represents well the gradual shuffling off of older forms and putting on of greater naturalness, and gives us a glimpse of the significance of preceding works as a preparation for the dignity and freedom of the Phidian age.

The far-famed marbles from *Ægina*, now in Munich, present archaic forms in most varied action. The statue of a dying warrior shows how admirably the old sculptor could represent a man of years sinking in the last

struggle. The glands in the corners of the eyes, and the teeth seen through the half-opened lips, lend the face, also, the look of being well-nigh fixed in death, as the "darkness," described in Homeric lay, "gathers over the eyes." In this statue a subtle rendering of the skin, combined with the well-proportioned rhythmical structure of the whole, is all the more striking, since some of the old severity still clings to it, especially as seen in the beard.

The interest attaching to these archaic nude statues is shared, likewise, by old draped sculpture. In the earlier draped figures, like the seated Miletus statues in the British Museum, elaborately cut garments do not suggest the form beneath, and the folds are not cut out with the chisel, but have been, doubtless, largely expressed by color. Again, the opposite tendency shows itself, the form appearing almost nude under the intricately fashioned and faultlessly regular garments.

A bronze statuette, about seven inches high, which wandered from Verona to the British Museum, presents a fine combination of archaic traits. This ancient lady, with a face of rare sweetness, out of whose eyes gems still flash a tender light, has an elaborate old-fashioned toilet. The dainty figure, of whose grace and exquisite charm, like that of the first buds of spring, it is difficult to gain an adequate impression except in presence of the bronze, still stands on her tiny pedestal, and was, doubtless, one of those votive gifts so frequently consecrated to deity by pious worshippers of antiquity. The hand with her symbol—perhaps a flower which would give us the key to her name—is, alas, gone. The gesture of the other hand is worth notice. Aphrodite, unlike the stern maiden Athene, appears continually on vase paintings, playing with her garment. On the handle of a mirror from Athens, now in the British Museum, she raises her robe, as does this statuette, but many other archaic figures have this gesture in common with Aphrodite. It may, in time, have enjoyed a special religious significance, and as such have been adopted by the Romans to characterize their goddess Spes. Its frequent recurrence in old works seems, however, to suggest a common gesture among women in lifting their trailing garments, applied by the early artist indiscriminately to many goddesses whose thought he could not better translate than by copying

his country-women. Whatever may be its significance, the gesture has been so used as to throw a great charm about this figure. In the exquisite face, in the form so gracefully reflected, not buried, by the quaint, regular drapery, bordered by inlaid silver and enamel, the artist has produced a work which, although of inferior size, is great in art. How delicate his taste in representing the eyes by brilliants! Our prepossession is not in favor of the inlaid eyes, said to have been so commonly used in ancient Greek masterpieces. We suspect that they must have given a painfully life-like expression, and so we prefer the dark, cavernous sockets which we are accustomed to see, despoiled of their gems. But how tender and gentle the expression of life lent to this face by the sparkle of the diamond! Instead of imitating the natural eye in its details, our artist has simply lodged a point of light in the dark silver eyeball.

The coy, tender expression of this face, the exquisite workmanship, combined with stiffness of style, call to mind epithets applied by the ancients to Kalamis, that Athenian master who received a commission from the poet Pindar, and whose works were eagerly sought for by Romans centuries later. Although it is impossible to trace this gem back to his workshop, it may hint to us how Kalamis could express, even in archaic forms, feminine grace, so as to enkindle the admiration of coming generations, accustomed to the masterpieces of a riper art.

Great names meet us as Greek sculpture stands on the threshold of the Phidian age, such as Kalamis, Myron, and Pythagoras, the Peruginos and Mantegnas of ancient Greece, their efforts crowning those of a host who had preceded them. In these old masters we see how sound and natural the genius of the Greeks, their poetic, artistic feeling standing out in strong contrast to the unimaginative chronicle spirit of Assyria and Egypt. Scorning mere mystic symbols, they idealized the form of man to become a worthy dwelling-place of the immortals.

But while the shapes of the gods were thus being perfected by an Ageladas, a Kanachos, and a Kalamis, and those of sturdy or agile athletes by a Pythagoras and a Myron, the highest ideals of the Greek mind were yet to be attained.

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[The next paper in this series will be entitled "The Phidian Age of Sculpture."]

THE INCREASE OF DIVORCE.

WHEN the Vatican Council dissolved, with a large minority of its members still refusing their assent to the dogma of papal infallibility, the writer of this article held a conversation with a near relative of one of the dissenting prelates, in which the question of the future action of these prelates was raised.

"They will all submit," was the prophecy.

"But how can that be?" was the next query. "They have proved incontestably, from Scripture and from history, that the pope is not infallible. By their arguments they must have convinced themselves. How can they now confess that he is infallible?"

"The logic that convinces them," was the answer, "is the logic of despair. They have been trained from childhood to believe that ecumenical councils are infallible. That, surely, is fundamental in the Catholic faith. An ecumenical council has now pronounced the pope infallible. To dispute this is to reject the fundamental article of Catholic faith and to become Protestants. They cannot be Protestants. It is difficult for you to understand this, but the best of them believe, *ex animo*, that the Roman Catholic Church, with all its faults, is still the true and only church of Christ; and they look with a sincere and a grave apprehension upon what seem to them to be the disorganizing and destructive influences of Protestantism. They believe, for one thing, that the morality and security of our communities depend upon the maintenance of the family relation in all its sacredness; and they believe that the Roman Catholic Church is interposing the only effective barrier at the present time to the destruction of the family in Christian lands. The Protestant sects, with their easy notions about divorce, are assisting rather than restraining the forces that are at work undermining the Christian family. This is one of the signs by which they are convinced that Protestantism is radically wrong, and one of the reasons that will surely

lead them to adhere to the Roman Catholic Church, and to submit to the Vatican decrees."

This representation of the Roman Catholic Church as the special custodian of the purity and permanence of the family had, when it was first spoken, something of the effect of a moral paradox. The claim does, indeed, appear to be somewhat exaggerated when we reflect upon the state of social morality in Roman Catholic countries as compared with those in which Protestantism prevails. In one respect, however, the Roman Catholic Church has proved itself the conservator of the family. By a consistent and stringent discipline it has always maintained the sacredness of the marriage bond. Its doctrine is that marriage is a sacrament, and it holds that the union thus consecrated can be dissolved only by death. Whether this rigid law promotes domestic or social virtue may be a question, but there can be no doubt that the Roman Catholic Church has steadily enforced its law, and that in this respect the contrast is strong between its action and that of the Protestant communions.

Whatever may be said of the present state of social morality in Protestant countries, it cannot be denied that in some of them, and especially in our own country, the permanence of the family is seriously threatened. The forces by which this mischief is wrought had been at work for several years, and had already become strongly entrenched in our laws and in the habits of the people, before any strong resistance was attempted. The General Convention of the Protestant Episcopal Church, in 1868, sounded one of the first notes of alarm, and a canon adopted by that body furnished a stringent rule to all the ministers under its authority with respect to the solemnization of marriages—a rule which it would be well if divines of other churches should feel themselves bound in conscience to obey. "No minister of this church," says the law, "shall solemnize