

"King of Italy," and the Western Empire came thus ignobly to an end, in the displacing of a lad seven years old by the captain of a horde of banditti.

18. The civilization of Rome has been already dealt with in the following particulars:—the *political system*, the *army*, the *literature*, the *public works*, the *national character*, and the *religion*. As to **Roman art**, the Romans were not originally an art-loving people, but used the abilities of those whom they had subdued by their arms. They derived the use of the arch and the architecture of their earliest buildings from the *Etruscans*, and the early statues in the city of Rome, made of terra-cotta and of bronze, were also *Etruscan* work. The conquest of Macedon brought *Grecian* influence to bear, and at the triumph of *Æmilius Paulus* in B.C. 167 there was a magnificent display of costly armour, vases, paintings, and statues, which showed the people of Rome what Greece could furnish in the way of models of artistic work. The "*triumphs*" of *Mummius* over Greece and of *Pompey* over *Mithridates* brought to Rome numerous pictures, statues in marble, engraved gems, pearls, specimens of chased and embossed plate, figures and vessels of Corinthian brass, and splendid works in gold. As wealth and luxury grew, the works of statuary, mosaic, painting, and architecture, executed by Greek artists, became countless, and many of these are to be seen now in the museums of Europe. Medals, coins, and cameos of fine execution were produced under the empire, the age of *Hadrian* and that of the *Antonines* being flourishing times for art.

19. The profuse ornamentation of the triumphal arches and pillars in **Dispersion of Greek and Roman art-treasures.** Rome has been of great antiquarian value for our knowledge of armour, costume, and military engines. The devastations of barbarians in both the Western and Eastern Empires caused irreparable losses; the four bronze horses now at Venice are specimens of later and inferior Greek art, saved from destruction wrought at Constantinople in the thirteenth century. The chief collections of ancient sculpture are in the *Vatican* and the *Capitol Museums* at Rome (to mention only these two of the collections there), the *National Museum* at Naples, the *Uffizi Gallery* at Florence, the *Louvre* in Paris, the *British Museum* in London, several private collections (e.g. *Woburn Abbey* and *Lansdowne House*) in England, and the *Sculpture Gallery* at Munich. In the *Greek and Roman Courts* of the *Crystal Palace* at Sydenham good copies of some of the chief productions of Grecian art in its principal periods may be seen.

20. It is impossible to enter here into details as to the Roman houses, **Roman life.** dress, education, amusements, and social life. The accompanying woodcut shows a Roman gentleman in the loose enfolding robe called the *toga*, and a Roman lady clad in the dress called *stola*, with an outer cloak called *palla*. The mode of serving the meals resembled that of Greece already described. An exact model of a Roman gentleman's house is presented by the *Pompeian Court* at the *Crystal Palace*. The handbook of Roman Antiquities by Mr. Wilkins¹ is an excellent and easily reached source of information on the life of men in ancient Rome. *Bulwer's* (the first *Lord Lytton's*) "*Last Days of Pompeii*," and *Whyte Melville's* "*Gladiators*" are works within the reach of all readers, contain-

¹ Macmillan's series of *History Primers*.