

With the Greeks, as with the Egyptians and Assyrians, sculpture commemorative of war had, apart from the columns erected by the Pharaohs at the confines of their Empire, no independent existence. It was a decorative adjunct to works of architecture which served an altogether different purpose, like the temples, and pylons, and tombs of Egypt, the palaces of Nineveh and Khorsabad, the temples and altars of Greece and Asia Minor. The Romans continued the practice of celebrating their victorious campaigns in carved reliefs, but these reliefs were applied to architectural conceptions, such as columns and triumphal arches, which in themselves were intended to serve as war memorials, and have remained the prototypes for many a modern monument erected in celebration of victory. One has only to recall the Vendôme Column and the Arc de Triomphe in Paris, based on Trajan's column and the Roman triumphal arches respectively; or the Arco della Pace in Milan. A still earlier Roman prototype for a modern war memorial was the Duilius column, raised in memory of Caius Duilius's great naval victory over the Carthaginians in the first Punic War. It consisted of a column, from which projected, in a double row, the prows of the captured Carthaginian ships. The same idea was adapted in the design of the Tegethoff Column in Vienna, in commemoration of the Austrian admiral's decisive naval victory over the Italians at Lissa.

The sculptured reliefs on the Roman war monuments of the Flavian period, and, indeed, until the fall of the empire, may be considered as a further development of, though not necessarily an advance on, Hellenistic sculpture. They have nothing in common with Greek idealism and aim throughout at an illusion of reality. They deal with facts, not with symbols. The protagonists are not gods, and centaurs, and Amazons, and mythical heroes, but Roman emperors and soldiers. The system

adopted was that of a consecutive narrative; the method chosen for preference was high relief—more plastic than the flat surfaces of the Egyptians, but not completely rounded and detached like the figures on the Greek pediments. On the other hand the Roman treatment of the relief conveys a better suggestion of the third dimension, of the depth of space than even the rounded figures of the Greek pediments, which impress one as two-dimensional conceptions. This effect is produced by overlapping, the front figures being carved in bolder relief than those further back, and the most distant ones being raised so slightly as to throw no shadow.

Another difference between the Roman and the Greek work of the best period is that the Romans introduced landscape backgrounds, walled cities, rivers, bridges, with an attempt at perspective, whereas in the Greek "war memorials" to which reference has been made above, the figures detach themselves from the plain masonry of the building which they adorn. Indeed, these Roman reliefs have much in common with the Egyptian and Assyrian, though the Roman sculptor had benefited by the study of Greek art, and had a knowledge of the true function of the human figure which was denied to the craftsmen of the earlier civilizations. But on these Roman monuments the story of the victorious campaign is unfolded in consecutive scenes in the manner of a pictorial chronicle just as on the walls of the Ramesseum. The twenty-three windings of the spiral relief on Trajan's column present a complete history of that emperor's two campaigns in Dacia, and introduce over 2500 figures, Trajan's life-like portrait being introduced again and again, commanding his troops, ordering, supervising, receiving the submission of the vanquished enemy, besieging cities, bridging rivers, and organising every detail of the campaign. "The various scenes comprise almost every possible incident of warfare, as