
Review

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Scopas et Praxitèle. La Sculpture grecque au IV^e siècle jusqu'au temps d'Alexandre. By MAXIME COLLIGNON. [Les Maîtres de l'Art.] Pp. 175, and 24 Plates. Paris : Librairie Plon, 1907. 3 f. 50 c.

M. Collignon has made a study, with characteristic delicacy and subtlety of criticism, of the sculptors of the first three quarters of the fourth century B.C. After discussion of the period of transition from Pheidias to Scopas, two chapters are devoted to Scopas and his works ; two chapters to Praxiteles. A chapter is given to the contemporaries of Scopas whose names are known to us, especially to the artists of the Mausoleum. Another chapter describes some of the extant works, such as the Demeter of Cnidos, that appear to belong to the period. The book is completed with a notice of decorative work done at Athens during the fourth century, and a summing-up of the whole character of the sculpture of the time. It is supplied with a chronological table, a sufficient bibliography, and an index, and is adequately illustrated.

The Rendering of Nature in Early Greek Art. By E. LOEWY. Translated by J. FOTHERGILL. Pp. xii + 109, with 50 Plates. London : Duckworth, 1907.

The author starts with the psychological thesis that the primitive artist does not consciously copy natural objects. He seeks rather to express the generalized mental image which he retains of an object. This image will always be the one 'which shows the form with the property that differentiates it from other forms, makes it thereby most easily distinguishable, and presents it in the greatest clearness and completeness of its constituent parts.' Accordingly, it will usually be coincident with the form's greatest expansion—*e.g.* that of a quadruped will be a side view. The essay examines how far this fact conditions the earliest forms of art, and how far its effects can be traced, even in works comparatively advanced, long after the period when the introduction of foreshortening and perspective proves conscious reproduction of observed objects.

Examples of Classic Ornament from Greece and Rome. Drawn by LEWIS VULLIAMY. Edited by R. PHÉNÉ SPIERS. Pp. 4, and 20 Plates, folio. London : Batsford, 1907.

Lewis Vulliamy (1790–1871) made a tour in the Mediterranean countries in 1818–21 as a travelling student of the Royal Academy. He published in 1825 his 'Examples of Ornamental Sculpture in Architecture,' as a folio work, with copper engravings by Henry Moses, of admirable draughtsmanship. A selection of twenty of the original copper plates has now been reissued, with the necessary commentary by Mr. Phéné Spiers. The ornaments chosen for illustration are mainly variations of the palmette, and the acanthus.

The Attic Theatre. By A. E. HAIGH, M.A. Third Edition, by A. W. PICKARD-CAMBRIDGE. Pp. xvi + 396, with 35 Illustrations. Oxford : Clarendon Press, 1907.

In this new edition a thorough revision has been necessitated by the appearance of many important contributions to our knowledge of the subject, notably Dörpfeld and Reisch's *Griechisches Theater* and Puchstein's *Griechische Bühne*. These and other recent literature have evidently been carefully considered by Mr. Pickard-Cambridge, and have led to considerable additions and modifications ; but it is to be noted that the editor finds himself able, after weighing them all, to retain Haigh's theory of a low stage in the fifth century. As to more obscure technical details, such as the probable restoration of the Lycurgan