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Histoire de l'art dans l'antiquité *Histoire de l'art dans l'antiquité. Tome IX.: La Grèce archaïque: la glyptique, la numismatique, la peinture, la céramique.* Par Georges Perrot Pp. 703, 22 plates, 367 figures. Paris; Librairie Hachette et Cie., 1911. Price 30 francs.

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eye' does double duty under (1) and (2). We have a good Latin example of (1) and (3) in *pilare*, 'pilat, pilos habere incipit, alias pro detrahit pilos' *Paul. ex Fest.*; 'corpus meum nunc pilare primum coepit' *Afran.* 39. 27. *Plumare* does not seem to have been employed in classical Latin in the sense of *deplumare*, but such a use in Latin may perhaps be inferred from the derivatives, Welsh *pluo* ('to take feathers off'), Fr. *plumer*, as in 'plumer la poule sans la faire crier,' and sometimes Eng. 'to plume.'

T. HUDSON-WILLIAMS.

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LUCRETII III. 691-694.

Namque ita conexas est per venas viscera nervos
Ossaque, uti dentes quoque sensu participantur;
Morsus ut indicat et gelidai stringor aquai
Et lapis oppressus sub frictis e frugibus asper.

FOR the corrupt words *subitis e* Laminus mentions two conjectures, viz. *subito de* and *sub dente e*. Lachmann reads *subiens e*; Bernays, who is followed by Munro, substitutes *subiit si e*; Albert C. Clark (*Classical Review*, Vol. XXV. p. 74), *subsit si*.

None of these conjectures can be approved. For it looks very improbable that the word *fruges*, used by itself, without any adjective like *tostae* or *coctae*, should mean real bread. It generally includes all leguminous products together, for instance when Lucretius says, 'facile expletur laticum frugumque cupido' (IV. 1093); but *bread, while it is being eaten* cannot be indicated by *fruges* only (*Comp.* I. 881). Consequently, instead of *subitis* we want an

adjective, like *tostis*. It would seem improbable that Lucretius, who is so fond of alliteration, should not have used here: *frictis frugibus*. So I suppose that Lucretius wrote:

Et lapis oppressus sub frictis frugibus asper.

The pauses are the same as in l. 691:

Namque ita conexas est per venas viscera nervos.

J. VAN DER VALK.

Rotterdam.

VIRGIL, AEN. XII. 161.

Interea reges, ingenti mole Latinus
quadriugo vehitur curru.

I HAVE not consulted all the editions but the words 'ingenti mole' are usually taken with Latinus. It is pretty obvious that they should go with 'curru'—'a chariot of great size.' I do not know whether this suggestion has been made before, but it is rendered certain by another passage in Virgil, viii. 693:

Tanta mole viri turritis puppibus instant.

S. B. SLACK.

THUC. VII. 47. 1.

ἦν αὐτόθι πολὺ τὸ βουλόμενον τοῖς
Ἀθηναίοις γίνεσθαι τὰ πράγματα.

Doubts have been cast upon the correctness of the text here. A simple correction, which does not appear to have been made, would be <ὑπὸ> τοῖς Ἀ. So Hdt. vii. 11. ἵνα ἡ τάδε πάντα ὑπὸ Ἑλλησι ἢ ἐκείνα πάντα ὑπὸ Πέρσῃσι γένηται.

J. U. POWELL.

REVIEWS

HISTOIRE DE L'ART DANS L'ANTIQUITÉ.

Histoire de l'art dans l'antiquité. Tome IX.: La Grèce archaïque: la glyptique, la numismatique, la peinture, la céramique. Par GEORGES PERROT Pp. 703, 22 plates, 367 figures. Paris; Librairie Hachette et Cie., 1911. Price 30 francs.

I HAVE not hitherto written any notice of the colossal work of which the book before us is the ninth volume; and I am glad of an opportunity to repair the omission. Every student of ancient art owes an immense debt to M. Perrot, and his colleague M. Chipiez, whose

recent death has fortunately not prevented M. Perrot from proceeding with his plan. The work is in the best sense one of popularisation. Passing over an enormous field, the author cannot be at every point a specialist, or write with intimate knowledge. He is content usually to follow the best authorities, and he has the good sense not to hide his indebtedness. Sometimes he transcribes whole pages of the writers in whom he has the greatest confidence. This course is by far the best for the reader, who thus learns the best opinions, and finds where to look for a more complete statement. There is a class of extreme specialists who, finding their own views passed by, or noting the occasional want of intimate knowledge, are apt to sneer at such encyclopædic works. But M. Perrot has precisely the qualities in which these specialists are usually defective, common-sense and moderation, and he attains an end which they would never reach.

I shall not say anything about the earlier volumes of the series dealing with the art of Asia and Egypt, nor of the volume which treats of prehistoric Greece; the last mentioned was unfortunately written before the Cretan discoveries of Sir A. Evans. But of those which deal with the art of early Greece I can speak in very high terms. The volumes on the architecture and the sculpture of the sixth century B.C. are probably the best introduction to those subjects in existence. The facts as regards the early art of Ionia, of Athens, of Delphi and other sites are set forth very simply, but with a method and a fulness which will make M. Perrot's seventh and eighth volumes a standard work for a long time to come. The excellence of M. Chipiez's architectural drawings is noteworthy, and makes the reader regret his decease almost as much as does M. Perrot himself.

The present volume treats of the other branches of archaic Greek art, of gems, coins, painting and vases. Gems are a very difficult field, and in spite of the great work of Furtwängler, I cannot regard them as yet reduced to order. M. Perrot treats coins from the point of view of art only. This was

necessary from the plan of his work, which does not concern itself with history and economics; but of course it is not possible on these lines to give any full or satisfactory account of Greek coins, which are primarily a medium of exchange, and only secondarily works of art.

But when we come to painting and vases, M. Perrot is at his best. With M. Pottier as consulting authority as to the latter, and the artists of Paris to advise him in regard to the former, he is full of information and of suggestion, and gives the best views in a manner well calculated to stimulate as well as to instruct.

There can scarcely be a better test of the method of a writer than the subject of ancient painting; our sources of information in regard to it being scattered and fragmentary rather than deficient, though of course we can never hope to find really good examples. M. Perrot describes clearly the processes used by the Greeks in fresco and encaustic painting, citing constantly modern parallels: he shews for example the great advantage possessed by the Pompeian painters in the depth of the stucco on which they worked, which enabled them to keep a moist surface damp for days; and he holds that researches such as those of Donner and Cros and Henri have finally established, apart from lesser details, what the encaustic process really was.

He observes that the artists of Ionia, in the seventh and sixth centuries, had already taken to depicting scenes of contemporary history, a custom from which they were later to a great extent driven by the dominance of the resolutely ideal art of Athens. He suggests that Pisistratus must have collected at Athens not only the Ionian sculptors who have left us their signatures on the Acropolis, but also the painters, who dominated Attic taste until the great set-back of the Persian War, which brought out for the benefit of all future ages the qualities in which Athens and Argos and Sicyon surpassed not only the Ionians but all others.

So far perhaps there is not much which is new to the reader; M. Perrot had excellent authorities. When he

comes to the vases he takes a more independent line. Perhaps better than any one he has brought out the striking qualities of the painted sarcophagi, which so strangely seem to come only from Clazomenae. The stirring and lively scenes depicted on them, even the curious varieties in the technical execution, testify to an art which was thoroughly alive, although mainly devoted to the decoration of coffins. And he makes a vigorous protest against the procedure of such writers as Boehlau (Aus Ionischen Nekropolen) who proceed on the slightest and most ambiguous evidence to assign one fabric of vases to Samos, one to Miletus, one to Phocaea, and so forth. It is much safer, with M. Perrot, to regard only a few schools of Ionian pottery as definitely located, notably at the Dorian islands of Rhodes and Melos. M. Perrot's language is somewhat strong, though not without justification. 'Pourquoi s'obstiner ainsi à chercher partout ailleurs qu'à Rhodes le lieu de naissance des vases que l'isle nous a fournis en nombre? Il y a là un parti pris, un goût de l'hypothèse gratuite que je n'arrive pas à m'expliquer' (p. 416). In fact M. Perrot's pages 402-412 contain all the important facts as to the places of origin of vases of the Ionian class which are to be trusted. In the absence of inscriptions we can scarcely carry the inquiry to a definite issue.

A full description of the vases of Ionia, their styles and periods, their colouring and design, their treatment of myth and daily life, occupies two hundred pages of the book before us. It is so well illustrated that the reader can follow it, at all events as to the chief points, without going further. It is a task well done, and one which greatly needed doing. Few scholars know much about the Ionian vases. But in fact the progress of discovery, which has revealed to us but little Ionian sculpture, has brought to the light such a number of Ionic vases that we can use them seriously in our attempts to reconstruct the character of the people. They shew us a race with a keen and vivid love of nature, little trammelled by convention, intensely

fond of everything that was amusing, of bright colours and rich dress. The pottery of Ionia, compared with that of Greece proper, is far more variegated and less sombre in aspect. It is almost entirely without inscriptions, evidently to suit the taste of people who did not read. The subjects are not learned or recondite: they explain themselves. And there is a prevailing element of frivolity: few peoples have been less subject to religious awe or strict morality than these fascinating free livers. With the Persian wars Ionian pottery comes to an end; in Greece there was a strong reaction towards Dorian sobriety and measure; and Athens seems to have made her pottery as well as her coins the universal currency of the Levant.

A good example of the way in which M. Perrot looks at ancient remains in a historic light may be found in his treatment of the so-called proto-Corinthian vases, small vessels for perfume, of a well-known character. These vessels are found at many sites, and have well illustrated the danger of arguing from find-spot alone to the place of manufacture of small and easily carried pots. Waldstein found many of them at the Heraeum, and so would regard them as an Argive product: other archaeologists on like grounds would attribute them to Aegina and other cities. M. Perrot's view of them at all events fits well into history. After the Mycenaean age, when unguents were exported in what are called stirrup vases, it was natural, he observes, that the trade in unguents, which came from Syria and Arabia should pass into the hands of the Phoenicians; and in fact at such sites as Cameirus in Rhodes Phoenician unguent vases are abundant. When the trade of Tyre and Sidon passed away to the West, the trade in unguents, very important both to athletes and the women of Greece, probably fell mainly into the hands of Corinth, a city which had many oriental traditions, and probably much Syrian blood; and it was to the potters of Corinth that was due the great production of proto-Corinthian unguent vases. The forms, with a more advanced decoration, were pre-

served in the later unguent vases of Corinth. 'Even before the coming-in of the Dorians, the perfume makers of the Phoenician market at Corinth may already have been in the habit of substituting, as the vehicles of their products, earthenware vases for those of glass or faience: it was earthenware which the Greeks used for all domestic purposes. At any rate in hellenised Corinth, the only Corinth we know, clay was the only material used by the manufacturers for the purpose.'¹ Probably other cities near copied the fabric, for, as M. Perrot well observes, there was in the ancient Greek world no law of patent.

Another interesting class of vases of which the place of making is in dispute is the so-called Cyrenaic. The most remarkable of these, painted with the scene where King Arcesilas is represented weighing out silphium (or, as others think, wool) can scarcely have been made save at Cyrene, nor can the other vase on which the nymph Cyrene stands among the wind-gods. But the English excavators at Sparta have discovered that the Cyrenaic fabric takes its place in the series of styles which succeeded one another at Sparta itself. Hence

they have proposed Sparta as the source of all these vases. This view M. Perrot, rightly as I think, rejects. It would be a somewhat violent hypothesis to regard Sparta as a centre for the export of pottery; while on the other hand the abundance of terracottas which has come from Cyrene proves that the people of that city were used to working in clay.

We wish M. Perrot good progress with his further volumes. It is an inspiring sight to see the practised veteran struggling with one national art after another, working up the best authorities, carefully considering all theories, bringing a constantly growing mass of experience to bear upon the history of ancient art. No one who wants to know what early Greece was really like can afford to neglect these volumes. They throw into many dark places a light which is clear and brilliant. And while singularly free from pedantry, the work is not in any bad sense popular. Those who search may find, here and there, gaps in M. Perrot's knowledge: but it would be very hard to find another work on such a scale, and of such scope, which reaches so high a standard of trustworthiness.

¹ P. 591.

P. GARDNER.

THIELING'S *KLEIN AFRIKA*.

Der Hellenismus in Klein Afrika. Der griechische Einfluss in den Römischen Provinzen Nordwest Africa's, von WALTER THIELING, Dr. Phil. 1 vol. 8vo. Pp. xii+216. 1 map of N.-W. Africa in Roman times. Leipzig: Teubner. November, 1911. M. 8.

IT is not easy for an author on classical subjects to find so fresh and untrodden a field. For though the present work quotes a great many authorities on special points, we are not aware that anyone has followed out the fortunes of this curious and isolated part of the world through many centuries. The very opening pages, showing the peculiar geographical features which make up this country or Africa Minor, much more distinct than Asia

Minor, suggest a peculiar history. The earliest inhabitants we know are not of African or Semitic, but rather of Indo-European, type, and the mountain chains are explained by Ritter as connected with the Apennine and Sierra Nevada chains. Hence this isolated portion of Africa is not unlike a larger Sicily, and, lying on the Mediterranean Sea, has been peopled from the earliest ages by the various races that wandered over that highway. But very remarkably and exceptionally the early race which we call Berbers has maintained itself through millenniums of foreign conquest, and is still a great force in the population. This appears to be the main reason why the long Roman occupation did not give rise to a Romance language akin to French,