

good authorities. Nevertheless its publication at a moment when every week brings to light new facts, and reveals fresh monuments in those wonderful excavations in progress on the Acropolis, must be considered very untimely. The author will probably have to re-write a great part of his book when the excavations come to an end, as they are expected to do next year. P. G.

Griechische Götter- und Helden-Gestalten. Von J. LANGL. Introduction by C. von Lützow. Vienna. 1887. Folio.

THIS is not a work of importance to the archaeologist, but artists may well be attracted by its singular beauty. It contains 50 plates—all photographic reproductions of drawings by Prof. Langl of noted works of Greek sculpture, all of the later periods. These drawings give much that photographs cannot give, and are very beautiful, but a trained eye will at once see a modern hand in some of Langl's restorations. The plates are accompanied by a (German) text, which gives a brief account of the Greek deities, one by one, illustrated by well-chosen woodcuts. Lützow's Introduction furnishes a sketch of the history of Greek sculpture. We have thus an outline of *Kunstmythologie* which, however slight, is at a far higher level than the views on the subject commonly current among artists, while the illustrations constitute, even apart from the text, a delightful record of the art of the Greeks. P. G.

Die Musen in der antiken Kunst. Von OSCAR BIE. Berlin. 1887.

THE development of the conception of the Muses is traced in connection with the principal artistic representations or groups of representations.

§ I. deals with the four oldest representations known to us on the chest of Cypselus, the shield of Heracles, the François vase, and the altar of Hyacinthus at Amyclae.

§ II. with the vase-paintings, which, inasmuch as even the later lag behind the monumental art, may be treated together and serve to fill the gap between the earliest types and those of the Alexandrine age.

§ III. with representations recorded in literary sources, dating from the sixth to the fourth centuries: the Heliconian groups are especially important.

§ IV. with the Ambracian group of Hellenistic date, as represented on the Pomponius coins. Dr. Bie finds the number to be complete.

§ V. with the Halicarnassian basis, which is shown to be prior to the Ambracian group, and the Apotheosis of Homer by Archelaus of Priene, which stands between the two.

The development is a progressive individualization, and is traced on several lines. The type of the Muses was only gradually differentiated from those of a number of similar figures—Nymphs, Graces, and the like. Their functions, originally confined to music and song and the accompanying dance, were enlarged to include the principal varieties of poetry, and finally overstepped the boundary between art and science. The differentiation of functions is of course mainly that of attributes, but there is also to be traced a growth of system in the distribution of attributes. Artistic 'motives' play their part in the same process; the early simple dress is complicated by the himation or superseded by the stage costume; the pose is modified from the old simple standing or sitting by the introduction of the stele, the elevation of one foot on a support, and in innumerable minor ways.

The development has its connection with the cultus: it was at Delphi, Dr. Bie conjectures, that the Muses became a triad and were brought into relation with Apollo, whereas the Heliconian worship canonized the number 9, and the groups of the Heliconian nine executed by masters of the younger Attic school became most influential in art. The differentiation of functions and attributes reflects the history of literature. The scroll at first represented the poetry of heroic song; the diptychon is a symbol of lyric, the mask of dramatic, poetry (afterwards the tragic and comic drama were distinguished); the globe is referred to the astronomical epic of Aratus, and subject-matter now becoming the leading thought, perhaps under the influence of the book-cases of the great libraries, geometry, &c., press in, and history usurps the scroll.

Having followed the development of the Muse types, Dr. Bie in § VI. changes his method and classifies them exhaustively—as single figures, in their grouping, and in combination with other figures. He then takes up the question of the names of the Muses, and proves from both literature and art that before the time of the later Roman Empire there was no fixed relation between any given name and any particular type. He distinguishes four periods in the history of the Muses: (1) before the fifth century, (2) the fifth and fourth centuries, (3) the Hellenistic period, (4) the time of complete fixity of type and name.

Since Dr. Bie wrote, a work of the greatest importance in his subject has been discovered—that pedestal at Mantinea which supported the group of Leto, Apollo, and Artemis sculptured by Praxiteles, and which bears representations in relief, as Pausanias describes it, of Marsyas playing on the flutes and of the Muses (*Paus.* viii. 9, 1). Photographic representations are given in Plates I.—III. of the *Bulletin de Corresp. Hellén.* for 1888. The types of the Muses are excellent fourth century works, but they in no way conflict with Dr. Bie's views.

J. A. R. M.

(B.)—HISTORY AND ANTIQUITIES.

Les Archives de l'Intendance sacrée à Délos. (315—166 av. J. C.) Par THÉOPHILE HOMOLLE. Paris. 1887.

IN this book M. Homolle gives us a first systematic instalment of the results of the French excavations on the site of the temple of Apollo in Delos. He confines himself to the period of Delian independence—the only period which lends itself to a complete consecutive study—and to the establishment within its limits of an accurate chronology. How much is still to be looked for may be judged from the abundance and varied character of the monumental records, all the more valuable in our utter lack of literary information, and from many incidental remarks in the present work. The establishment of the Delian chronology is not only a necessary condition of the classification and right estimation of the documents themselves, but also valuable as a confirmation of the chronology of the general history of the time. This preliminary task is here admirably performed. After enumerating the distinctive marks of the documents of the native administration, M. Homolle arrives, by comparison of a number of monuments, at two continuous series of archons, the one of seventy-seven names, the other of twenty-five. Various historical hints enable him to fix these series within certain chronological