

be invaluable both to the serious student and the more general reader. It is hardly necessary to say that it is written in the usual lucid and attractive style that we associate with French archaeologists.

Catalogue des Vases Peints du Musée National d'Athènes. Supplement.

By GEORGES NICOLE, with preface by M. COLLIGNON. With album of 21 folio plates, and 10 plates accompanying text. Pp. xii+352. Paris, 1911.

The steady growth of the collection of vases at Athens is abundantly attested by the appearance of this supplementary catalogue, which almost equals the first volume in bulk, though issued only nine years afterwards. It has well been entrusted to the capable hands of M. Georges Nicole, a most competent authority on the subject. The present volume includes some 1,360 specimens, as against 1,980 in the previous one. It comprises many varieties of primitive pottery hitherto unrepresented, chiefly from the Cyclades, Mycenaean vases from Attica, and a representative collection from Cyprus. Among the vases of the later period, attention may be called to the 'Homeric' bowls (1286-1330). The classification of the earlier pottery-fabrics is carried out with more scientific exactness than in the previous volume, and each section has a short explanatory heading, which is often more effective than a general introduction. The descriptions are terse and clear, never overloaded with uninformative detail, and the bibliographical information is full and exhaustive. The atlas of plates, partly executed in colours, partly in photogravure, deserves nothing but praise.

Céramique Primitive. Introduction à l'Étude de la Technologie. By L. FRANCHET.

Pp. 160. 26 cuts. Paris: Paul Geuthner, 1911.

The interest of this work is, as the sub-title implies, mainly technical. In a series of lectures delivered at the École d'Anthropologie the author has endeavoured to bring up to date the researches of Brongniart and other writers who have dealt with this aspect of the history of pottery. Inasmuch as he deals mainly with the pottery of primitive peoples, ancient and modern, the lectures only touch incidentally on the pottery of the Greeks and the Romans; but for those who desire a general introduction to the technical side of the subject, they will be found most valuable and interesting. The author holds the view that the red glaze on Roman pottery is really an enamel, produced, as he rightly remarks, by *dipping* the vase in the slip. He applies the same term *émail* to the lustrous black varnish of Greek vases, the special qualities of which he attributes to the presence of a small quantity of oxide of manganese. Classification of pottery, he points out, must always be twofold, technical and chronological, the former being based primarily on the composition of the paste, the latter on form and decoration.

Kretische Vasenmalerei von Kamares- bis zum Palast-stil. By ERNST REISINGER.

Pp. 52. Four plates. Leipzig: Teubner, 1912.

This *brochure* is an attempt to summarise and estimate the results obtained by the English and Italian excavators in Crete, as regards the pottery. The writer aims at a more satisfactory classification, and at bringing the Cretan pottery into proper relation with that of the Islands, of Troy, and of the Greek mainland, and so to obtain a more definite chronology for all fabrics. He excludes the earlier pottery (E. M. I.-III.) on account of the lack of material, and also that of the L. M. III. period; in regard to

chronological results he does not accept Fimmen's conclusions. His results are summarised in tabular form on p. 52. The chief feature is that he reduces the number of classes to seven by combining E. M. II.-III., and M. M. III. with L. M. I. The older Cycladic vases are contemporary with E. M. III. and M. M. I.; the later with M. M. III. and L. M. I., as are those of Troy (2nd-5th cities).

Catalogue Général des Antiquités Égyptiennes du Musée du Caire.

Nos. 26,124-26,349 and 32,377-32,394. Greek Vases. By C. C. EDGAR.
Pp. viii. + 94. 28 plates. Cairo, 1911.

This is the seventh of the admirable series of Catalogues of Greek antiquities in the Cairo Museum produced by Mr. Edgar, and is an excellent piece of work, and well illustrated. Though the number of items included in the catalogue is but small, some 260 in all, they include several pieces of considerable interest, or of local fabrics unrepresented elsewhere. As might be expected, they are mostly of the Hellenistic epoch, but there are some typical pieces of Naukratis ware, a Late Minoan jar, and some imported archaic Greek wares. Among the latter is a remarkable archaic amphora (32,377) with Centaurs and friezes of animals. The curious fragment of a square dish of red ware (32,394) is worth calling attention to, as it appears to be part of a vessel similar to one of which there are two fragments in the British Museum (L. 157-158); a similar dish with lions and *bestiarii* has been found at Carnuntum.

Dachterrakotten aus Campanien (mit Ausschluss von Pompeii). By HERBERT

KOCH. (Kaiserlich deutsches archäologisches Institut.) Pp. 100. Thirty-five plates and 128 cuts in text. Berlin: Reimer, 1912.

Mr. Koch has rendered a great service to students of architectural terracottas by publishing a series of archaic antefixes from Capua and other sites, mostly in the Naples and British Museums. Those in Naples were published by Minervini some years ago, but not with any fullness of detail. In Koch's excellent photogravure plates (four in colour) the whole series is now admirably reproduced, with full discussion in the text. The majority consist of 'Stirnziegel,' with Gorgon masks and other subjects executed in relief; many of these are replicas from the same mould, and some of the types are interesting, such as the bearded Gorgon (Pls. V.-VI., XXXIII.), the Typhon (Pl. XXXV.) and the 'Persian' Artemis (Pl. XII.).

The Outdoor Life in Greek and Roman Poets. By the COUNTESS EVELYN MARTINENGO CESARESCO. Pp. x + 290. London: Macmillan, 1911.

Countess Martinengo Cesaresco is known to many readers for her studies of modern Italy. In this new book she turns to good account her intimate knowledge of the country, which can only be gained by life among its peasants, the backbone of the nation. The life of the Greek peasant, too, is not unfamiliar to her. Thus happily equipped, she follows ancient poetry from Homer to Ausonius and Claudian and shows its relation to the life of the fields. From antiquity she passes by an easy transition to what remains of the antique spirit in the Renaissance pastoral and the religious practices of the modern peasant. A few slips may be noted. The painting of the girls playing knuckle-bones (p. 45) was found at Herculaneum, not Pompeii. It is of course painted on marble. *Bona Eventu* (p. 99) is a strange form. The word *si* is omitted in the first line of Ronsard's poem quoted on p. 205. Faleria, not Falerium (p. 212) was the place in Tuscany visited by Rutilius, and Nola, not Nolo, the home of St. Paulinus