

The Classical Review

<http://journals.cambridge.org/CAR>

Additional services for *The Classical Review*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)



Brunn's *Kleine Schriften* Heinrich Brunn's *Kleine Schriften*. Gesammelt von Hermann Bkunn und Heinrich Bulle. Erster Band : Römische Denkmäler; Altitalische und Etruskische Denkmäler. 1898. Zweiter Band: Zur Griechischen Kunstgeschichte. 1905. Dritter Band: Interpretation; Allgemeines. Nachtrag. 1906. Leipzig and Berlin: G. B. Teubner. M. 44.

Eugénie Strong

The Classical Review / Volume 21 / Issue 05 / August 1907, pp 144 - 145

DOI: 10.1017/S0009840X00179892, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00179892

How to cite this article:

Eugénie Strong (1907). The Classical Review, 21, pp 144-145 doi:10.1017/S0009840X00179892

Request Permissions : [Click here](#)

The remaining chapters of the book are full of interest. Ch. ii. deals with the history of the Text; ch. iii. is entitled 'Idées et mœurs dans la Poésie d'Archiloque'; ch. iv. is devoted to a thorough discussion of dialect, vocabulary, and metre, followed by sections on composition, style, and the general position of Archilochus in the history and litera-

ture of Ionian Greece. M. Hauvette has made a notable contribution to the elucidation of a great poet, who has hitherto been treated with undeserved neglect.

T. HUDSON WILLIAMS.

Univ. Coll.
Bangor.

BRUNN'S *KLEINE SCHRIFTEN*.

Heinrich Brunn's Kleine Schriften. Gesam-melt von HERMANN BRUNN und HEINRICH BULLE. Erster Band: Römische Denkmäler; Altitalische und Etruskische Denkmäler. 1898. Zweiter Band: Zur Griechischen Kunstgeschichte. 1905. Dritter Band: Interpretation; Allgemeines. Nachtrag. 1906. Leipzig and Berlin: G. B. Teubner. M. 44.

IN the preface to his recent *Altgriechische Plastik*, Dr. Lehmann well says that 'up to the time of Brunn the last word in archaeology rested with the antiquary and not with the art connoisseur, while the literary tradition of the ancients gave the cue for the description and appreciation of the monuments. Archaeology was looked upon merely as a help to antiquarian research. From this degraded position H. Brunn, and after him Adolf Furtwängler and Julius Lange have raised it to the rank of a self-supporting science based upon itself.' What Percy Gardner and S. Reinach said of Newton in their obituary notices, that it was he who in England substituted archaeological science for dilettantism, is equally true of Brunn in Germany.

Brunn's scientific method was illuminated by rare powers of divination amounting to creative genius. Nowhere is this more evident than in his noble work on the Greek artists, where he evokes from the dry bones of tradition the individual spirit and the personal aims and tendencies that animated each artist. The same intellectual power vivifies all his writings, and invests them with an interest which proves abiding even

in cases where their archaeological content has been superseded. For this reason we cannot but be grateful to Brunn's son Hermann and to Dr. Heinrich Bulle, one of the younger archaeologists of the Munich school, for collecting together and editing with minute care all the scattered minor writings of the great master, though we may also be allowed to regret that a grouping according to subjects has been adopted instead of a chronological order of production which would have revealed the growth of Brunn's ideas, his ever-increasing intellectual grasp, and the gradual enlarging of his horizon till it enclosed the whole domain of classical archaeology. At this date, when the actual theories must, as the editors themselves admit, be looked upon in measure as outworn, there seemed every reason to present them not in primary relation to the subjects discussed, but as they would most faithfully mirror the writer's intellectual life. True, the chronological list of Brunn's writings printed at the end of the third volume, goes a good way towards remedying what seems the defect of the book, while the nature of the material dictates to a certain extent a chronological arrangement.

Brunn started, as did every one in his day, by a study of Rome and Etruria, so that the essays contained in the first volume represent, on the whole, his earlier activity. In the second and third volumes Brunn's attention, like that of his contemporaries, becomes concentrated on the recently-revealed art of Greece. Unlike the majority of his contemporaries, however, he never, in contemplating the achievement of Greece,

lost sight of the whole history of his subject, nor indulged in that exclusive and one-sided admiration from the effects of which the study of Hellenic art itself has been the first to suffer.

The notes contributed by the editors are of discreet length and to the point, and many fresh illustrations have been introduced. Readers already familiar with them will recognize with delight celebrated and epoch-making papers like those on the frieze of the Mausoleum, on the Parthenon marbles, on the Pergamene finds, and such masterpieces of critical method as the paper on the 'Munich athlete.' The study of vases owes as much to Brunn almost as that of sculpture, and this is evident from the third volume, where we find collected together many familiar essays, chiefly concerned with the interpretation of vase pictures.

Among the articles on various topics in Vol. III are a number of obituary notices of various eminent scholars that display Brunn's striking literary gifts and his intellectual sympathy for the work and effort of others. Last, but not least, the volume closes with a set of three articles on Raphael, thus leaving a brilliant impression of the

vast range of the writer's powers and interests.

The First Preface, contributed by Dr. Hermann Brunn, contains a charming record of Brunn's character, of his powers of concentrated work, of his joyous personality, and his delight in the varied phenomena of life and of nature; of the naïve wonder of friends and colleagues when the great scholar chose to spend long spells of time apparently unoccupied in simply looking out of the window. This leisure, this mental spaciousness, is one which the scholar needs almost as much as the creative artist, though it must have surprised the Germans of fifty years ago. We are told, also, that his lucid vigorous language was the result of a search on his part to build for each thought, so to speak, 'the precise house' that fitted it. 'It seems to me of the highest importance,' wrote Brunn himself, 'not only to contribute a given result to science, but to embody it in such a form that even should the result prove incorrect, yet a complexion of permanent value would be set upon the question.' The Second Preface, by Dr. Heinrich Bulle, is an interesting analysis of Brunn's scientific aims and methods. EUGÉNIE STRONG.

ANCIENT SCULPTURE AND PAINTING.

(a) *Brunn-Bruckmann's Denkmäler Griechischer und Römischer Sculptur, fortgeführt und mit erläuternden Texten versehen* von PAUL ARNDT. Plates 501-600. Munich: F. Bruckmann, 1902-1906.

(b) *Denkmäler der Malerei des Altertums*, herausgegeben von PAUL HERRMANN. Munich: F. Bruckmann, 1907. Each part M. 20.

(a) NOTHING illustrates more vividly the activity of the Munich School of Archaeology founded by Brunn than the continuation by Dr. Paul Arndt of Brunn's huge repertorium of antique sculpture. Dr. Arndt took up the editing at No. 501, and a few months ago brought his two first parts, each numbering 50 Plates, to a close. The publication, owing to its size, and also to its cost, is not so well known in England as it should be. Indeed,

it is only recently that the British Museum has acquired a copy of this work. I propose to indicate briefly a few of the more remarkable items among these 100 Plates, each of which is accompanied by a short descriptive text either by Dr. Arndt himself or by distinguished collaborators, among whom appear the names of Furtwängler, Hauser, Amelung, and Sieveking.

A large proportion of the plates are of works now made known for the first time, or of works inadequately published and perhaps buried in inaccessible periodicals. The beautiful archaic Nike (headless) of the Akropolis (Kastriotis, Cat. 690) can be here compared with the fragment of another rather more archaic Nike in the same Museum (Kastriotis, 694) and with the fine bronze in the British Museum (Bronzes 491)