

Greek Vase-Painting. By ERNST BUSCHOR. Translated by G. C. RICHARDS, with a preface by PERCY GARDNER. Pp. 180, 160 illustrations. London: Chatto & Windus, 1921. 25s.

Ever since its appearance in 1913 (second edition 1914), Dr. Buschor's book has been recognised as the best consecutive account of Greek vase-painting. Wide knowledge, and a wide outlook: a love of beauty, but none of verbiage: the essential facts seized, and expressed tersely and vividly: the illustrations well chosen, and nearly all from excellent drawings or photographs. Not a book for beginners: or rather the best kind of book for beginners, one which is not for beginners only.

The book was hard to translate, and Mr. Richards' translation reads like a translation; it seldom breaks into English. Nearly all foreign sentences need to be recast, and not merely construed before they begin to be English: the translator must observe English sentence-order and English idiom, or his rendering will be not only cacophonous, but often obscure as well.

In his interesting preface (pp. ix-x), Prof. Gardner speaks as if there were no beauty in Greek vases before the middle of the sixth century, but only historical interest. Happily this is not Dr. Buschor's view. He finds beauty, of form and of decoration, in Minoan and in geometric vases, in protocorinthian, in early Attic and elsewhere. Prof. Gardner also states that 'German scientific writers aim at an exactness in the use of terms which we seldom attempt.' This is not true of chemists or mathematicians; and I trust it is not true of archaeologists.

A short bibliography might have been added to the translation, since the chief defect of Dr. Buschor's book was that the series to which it belonged did not allow footnotes. Pl. LXXXIX has been retouched, and some of the illustrations are fainter than in the German edition. The gilt tondo on the side-cover is an error of taste, but excusable if it helps to sell this excellent book.

J. D. B.

Catalogue of the Acropolis Museum. Vol. II. Sculpture and Architectural Fragments. By STANLEY CASSON, with a section upon the Terra-cottas by DOROTHY BROOKE. Pp. 459. Cambridge: The University Press, 1921.

The first volume of this Catalogue, containing the archaic sculpture, by the late Guy Dickins, appeared in 1912. It should have been followed at a short interval by Mr. Casson's volume on the sculpture of the fifth century and later, and the MS. of this work was actually ready in 1914, when the War intervened to delay its publication for seven years. Mr. Dickins had set a very high standard in his admirable Catalogue; and Mr. Casson has not fallen below it, though the material he has had to deal with and the problems he has had to face are of a very different nature. It has not been practicable in this volume, as in the other, to give an illustration of almost every number in the Catalogue; but the need for this is to a great degree met by the publication of series such as the fragments from the Parthenon in the British Museum plates, or of the Erechtheum frieze in the *Antike Denkmäler*.

It was not to be expected that many new discoveries or identifications could be made in material so often worked over by different archaeologists. But a careful account is given of the assignment of various fragments in Athens to their place in the metopes or frieze of the Parthenon, the frieze and balustrade of the temple of Nike, the Erechtheum frieze, and other compositions. Some new joins are recorded, and some new identifications made—notably the fine female head from a metope, published for the first time on p. 96. Another interesting point is that Mr. Casson thinks, from the style of the work, that repairs of late Greek or Roman date can be recognised in some of the sculptures, notably in No. 27 from the Nike Balustrade and in some of the wings from the Parthenon pediment. Such repairs are known at Olympia, but have only been recognised in one or two doubtful cases at Athens.

The descriptions and references appear, so far as can be judged without using the

Catalogue in the Museum, to be very accurate. The numbering as previously marked on the figures and fragments has been preserved, but this causes little trouble to the reader, thanks to the index given at the end. The only omission I have noticed is No. 1044, which is described as part of the recently reconstituted slab of the frieze on p. 101. The two horses of Selene on the East pediment of the Parthenon have now been transferred to the Museum; it is stated that these are perhaps the middle two. But, according to Prof. Sauer's investigations, the lost fourth horse was that nearest to Selene, and the two in Athens were at the extreme end. In the unfinished statue, No. 1325, the grooved lines are said to be 'cut with a gouge.' A sculptor has assured me that the instrument used was a round chisel. That it should be worth while to mention such minor points is a testimony to the general accuracy. There are two or three oversights in details. On p. 284 '5th century' is a misprint for '6th century' (date of Andokides); and on p. 321 'terminus post quem' should read 'ante quem' (in the section on terra-cottas).

The section on the architectural fragments is interesting, particularly in the suggestion that the painted architectural fragments, which are all stated to be in Pentelic marble, are later than the painted terra-cotta fragments—probably about the first decade of the fifth century, and that in earlier buildings the terra-cotta simas and antefixes were actually replaced by marble ones. The date suggested, however, seems later than necessary, especially if, as stated, the painted fragments from the Pisistratid peripteral building are also in Pentelic marble.

In the treatment of the terra-cottas, Mrs. Brooke (Miss Dorothy Lamb) acknowledges her indebtedness to Dr. Winter's type catalogue and to Miss Hutton's discussion of the reliefs. Here, as in the sculpture, an introduction summarises the evidence as to the various types and technical questions. It is noted as unfortunate that there is little record as to where, on the Acropolis, the various terra-cottas were found.

The whole volume will be a most useful work of reference for all who are making a detailed study of Attic art.

E. A. G.

Grundfragen der Homerkritik. By PAUL CAUER. Dritte umgearbeitete und erweiterte Auflage. Erste Hälfte. Pp. 406. Leipzig: S. Hirzel, 1921. M. 66.

The third edition of this well-known handbook is welcome. Paul Cauer has always distinguished himself among Homeric scholars by his candour, impartiality, clear reasoning and competence, more especially on the philological side. The third edition, of which this, the first half, contains Book I, 'Textkritik und Sprachwissenschaft,' and Book II, 'zur Analyse der Anhalts,' augmented by a chapter on the Homeric hexameter, takes account of recent literature up to the date of publication without megalomania or *campanilismo*. With all this openmindedness Herr Cauer does not seem to have materially altered his own position, *e. g.* with regard to Ithaca, the Homeric dialect, or the reality of the Trojan war. And indeed, in face of such distances of time and the possibly impending new evidence, we must be content to say *ταῦτα μὲν ἔξεσται τοὺς ἀναγινώσκοντας κρίνειν πρὸς τὰς ἰδίας ἐκάστου προαιρέσεις*.

T. W. A.

Homerische Poetik. Edited by ENGELBERT DRERUP. Vol. I., Das Homerproblem in der Gegenwart. By E. D. Pp. 511. Vol. III., Die Rhapsodien der Odyssee. By FRANZ STÜRMER. Pp. 632. Würzburg: Becker, 1921.

As much cannot be said for this book. The first volume, of 510 pages, contains a farrago of people's opinions on all subjects connected with Homer except the MSS. Information may be obtained from it, but the utility of the information is qualified by the value of past and present Homeric criticism. It is pathetic to see Herr Stürmer to the tune of 627 pp.