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***Meidias et le style fleuri dans la Céramique Attique.* By Georges Nicole. (Extrait du Tome xx des Mémoires de l'Institut National Genévois). Geneva, 1908. Pp. 112. 15 plates and 43 cuts. 20 fr.**

H. B. W.

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SHORT NOTICES

Meidias et le style fleuri dans la Céramique Attique. By GEORGES NICOLE. (Extrait du Tome xx des Mémoires de l'Institut National Genévois). Geneva, 1908. Pp. 112. 15 plates and 43 cuts. 20 fr.

M. NICOLE has done for the vase-artist Meidias what Pottier has done for Douris and Klein for Euphronios. His treatise, though only an *extrait*, almost demands more than a 'brief notice.' It is divided into four chapters, the first dealing with the well-known hydria in the British Museum, the second with similar unsigned hydriae, which on the grounds of style may be attributed to this artist, or at least to his school. Chapter iii. takes a wider sweep, and embraces in the 'cycle of Meidias' a series of aryballi and other small vases, in which his influence may be traced. Chapter iv. discusses questions of style, such as the treatment of hair, features, costume and ornaments, the nude, and perspective. A concluding summary is followed by appendices on some aryballi in the British Museum and on the meaning of the ladder which appears in *gynaeceum* scenes on late R.F. vases.

M. Nicole follows Pottier in assuming that the signature *ἐπιόησε* indicates Meidias only as the master of an *atelier*, and that the actual painting was done by an anonymous artist. He is inclined to place his date very late—perhaps too late—about 400-360 B.C. It is distinctly a reversion to the old chronology of Winter's *Jungere attische Vasen*, and Furtwaengler's estimate of 430-420 B.C. seems much more reasonable. He appears to assume more knowledge of the style of Zeuxis and Parrhasios than we possess, to justify the association of Attic vases with their work. We know much less of them than of Polygnotos, whose influence can be clearly traced. On the other hand he may have good grounds for seeing in Meidias' work the influence of Alcamenes.

A few small points may be noted in conclusion. On pp. 150, 151 'Van Breteghem' is presumably only a printer's error. On p. 134, note 3 the 'gravure'

alluded to is probably De Rossi's. A set of his plates of the Blacas Collection is in the Department of Greek and Roman Antiquities, British Museum. Fig 1, a general view of the Meidias vase, does not seem to have been reproduced with the permission of the original owners of the block.

H. B. W.

Les statues de terre cuite dans l'Antiquité (Sicile, Grande-Grèce, Etrurie et Rome). By W. DEONNA. Paris, 1908. Pp. 250. 23 cuts. 7 fr. 50 c.

THIS work is a continuation of one on statues in Greece proper, already noticed in the *C.R.* 1906, p. 477. It is a more interesting volume, as the author has had a larger field to work on. The employment of terra-cotta for statuary was general in Italy from the earliest times, as both literary evidence and existing remains from Etruria and other parts of Italy testify. The author deals firstly with questions of manufacture and technique, secondly with sculpture in clay as compared with stone and bronze, and next with the existing examples from Sicily, Magna Graecia, Etruria and Rome. These chapters are followed by chronological lists, museographical lists, and lists of provenances, and there are good and exhaustive bibliographical notes throughout.

H. B. W.

Die Hellenische Kultur. Dargestellt von F. BAUMGARTEN, F. POLAND, R. WAGNER. 2nd edition. Teubner, Leipzig and Berlin, 1908. Pp. xii + 530. 7 plates, 2 maps, 400 cuts. 10 M.

THE first edition of this work was noticed in the *C.R.* 1906, p. 138. 'The second, though announced as 'starkvermehrte' does not seem to have been materially altered, but the section on Crete has been brought up to date, and those on Architecture and Vase-painting revised in a few particulars.

H. B. W.