

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](#)



Histoire de l'Art dans l'Antiquité Histoire de l'Art dans l'Antiquité. Par Georges Perrot et Charles Chipiez. Tome X. La céramique d'Athènes. Pp. 818. 25 plates; 436 cuts. Paris: Hachette and Co., 1914.

P. Gardner

The Classical Review / Volume 28 / Issue 05 / August 2014, pp 163 - 165

DOI: 10.1017/S0009840X0000737X, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X0000737X

How to cite this article:

P. Gardner (1914). The Classical Review, 28, pp 163-165 doi:10.1017/S0009840X0000737X

Request Permissions : [Click here](#)

xv. 140:

οὐθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευ-
καλίωνες.

Nor none o' the kith o' the old Lapith nor of
them of Deucalion's kin.

I must now give some specimens
which the English reader will think
very odd, and with reason.

iv. 32-37:

O Croton is a bonny town as Zacynth by the
sea,
And a bonny sight on her eastward height is the
fane of Laciny,
Where boxer Milon one fine morn made four-
score loaves his meal.

And down the hill another day,
While lasses holla'd by the way,
To Amaryllis, laughing gay,
Led the bull by the heel.

Laciny (for Λακίνιον) is not nice,
but Mr. Edmonds has several similar
forms. I must, however, protest against
'Zopy' as a rendering of Ζωπυρίων in
xv. 13, although there the language is
colloquial.

viii. 49-52:

Buck-goat, husband of the she's,
Hie to th' woods' infinities—
Nay, snubbies, hither to the spring:
This errand's not for your running.
Go, buck, and 'Fairest Milon' say,
A god kept seals once on a day.

ib. 72-75:

Yestermorn a long-browed maid,
Spying from a rocky shade
Neat and neatherd passing by,
Cries, 'What a pretty boy am I!'
Did pretty boy the jape repay?
Nay, bent his head and went his way.

To these must be added v. 132-3:

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ
ἐφίλησε
τῶν ὥτων καθελοῖς, ὅκα οἱ τὰν φάσσαν
ἔδωκα,

which is rendered—

When I brought the cushat 'tother night, 'tis
true Alcippa kissed me;
But alack! she forgot to kiss by the pot, and
since, poor wench, she's missed me.

'To kiss by the pot' is scarcely equi-
valent to the Greek χύτρα or 'jug-kiss,'
in which the operator took the patient
by the ears.

Readers of the Loeb series it is to be
presumed are largely babes in scholar-
ship. They will not, however, find
themselves put on a milk diet in this
volume. It is to be hoped that they will
be able to digest the stimulating food
with which they are provided.

ALBERT C. CLARK.

HISTOIRE DE L'ART DANS L'ANTIQUITÉ.

Histoire de l'Art dans l'Antiquité. Par
GEORGES PERROT et CHARLES
CHIEPIEZ. Tome X. La céramique
d'Athènes. Pp. 818. 25 plates;
436 cuts. Paris: Hachette and Co.,
1914.

In spite of the loss of his colleague
M. Chipiez, M. Perrot, a gallant and
unwearied veteran, persists in his great
work, and carries it on at the same high
level. The new volume of the great
history of ancient art takes up the vases
of Euboea, Boeotia, and Attica, and
carries on their history to the middle
of the fifth century.

It must be confessed that M. Perrot
has no light task. A Frenchman and
an Academician, he has an instinctive
dislike to loose and rugged ways of

procedure. He has to produce a con-
secutive text, which will read as a work
of literature. No detailed descriptions
in small type; no mass of learned notes
taking half the page; every paragraph
must be neatly rounded and carefully
fitted into its place. But M. Perrot's
love of balance of rhythm and of order,
though sometimes it seems scarcely
appropriate in so rough a field, is
essentially Greek, and goes well with
the author's appreciation of his subject-
matter.

Nor does it by any means exclude
accuracy in detail. Many times, in
reading the work, the reviewer has
come upon what seemed to be slips;
but almost always, on closer examina-
tion, they have turned out to be at most
trifling. It has no doubt been an

immense advantage to M. Perrot that he has been able constantly to consult M. Pottier, one of the best living judges of Greek vases: and it is pleasant to see that he is always ready to give weight to the most recent views of the youngest of researchers in his field.

M. Perrot ranges himself on the side of those who trace the origin of the outburst of Greek vase-painting, not to a Mycenaean survival, but to the workshops and looms of Asia and Egypt. On this point his opinion has great importance, since no one has a wider knowledge of the art conditions of the eighth and seventh centuries. Attic vase-painting in particular he regards as based mainly on Ionian models, with some cross-influence from Corinth. The earliest Attic vases which were exported were the so-called Corintho-Attic: and M. Perrot thinks that they were sent out not empty, but full of oil. There is much authority in favour of this view; but the practical difficulties in the way of its acceptance are enormous. How could vessels so frail and so heavily weighted be carried in little ships across the stormy seas to Italy and Cyrene? M. Perrot also thinks that the cups of Hiero and Duris were used in the drinking bouts of the Athenian youths, when they would have even less chance of survival than at a modern undergraduates' supper. It seems obvious that metal cups would be more suitable.

In successive sections M. Perrot gives a lucid account of the classes of vases, selecting for his illustrations some of the most noteworthy examples. The early vases of Ionia and of Corinth he had already considered in Vol. IX. He proceeds to the vases of Euboea, all of which he would assign to Eretria, the curious Boeotian wares, and the vases of Athens, primitive, black-figured, red-figured, and white-ground, ending with the egg-shell cups of Sotades, and the unguent-vases in the shape of the human head. The sepulchral lekythi he postpones as too late in date for the present volume.

There are, of course, minor blemishes in the book. There are many misprints in numbers and references, and occasional oversights, as when a vase-

scene figures twice over (at pages 115 and 119) once as a battle between Herakles and Amazons, and once (more correctly) as a battle between Herakles and Amazons mixed with Scythian archers. But such oversights are few in comparison with the very rich and varied contents of the book.

The engravings are sufficiently numerous to illustrate most points in the history of vase-painting, and though, of course, the cuts lose much in the way of style, they are as good as one could expect. It might be wished that vases were not represented in two ways, sometimes in outline drawing and sometimes in silhouette; but unfortunately both ways of representation, of which the second is by far the best, are usual in our catalogues and journals; and it is not easy to translate the representation of a vase from one style to the other.

A strict adherence to academic form may cause difficulty in treating of the technique of vases and the peculiarities of individual examples. But it is no drawback in the more systematic and theoretic dissertations in which the volume is rich. It would be difficult to find a more satisfactory account of the way in which the red-figured method of vase-painting superseded the black-figured method than that contained in pages 270-280; and Chapter xxx. especially, which deals with the history of design on vases, and the relation of the vase-painter's art to that of the great fresco-painters, is full of sound and luminous remarks. Drawing upon two papers by Pottier and Berchmans, M. Perrot has set forth the way in which the study of shadows or silhouettes thrown by the sun on walls aided the formation of the black-figured style. He shows how the figures on vases are not mere attempts to transcribe the visible, but are mental constructions based alike upon observation and memory impression. These demonstrations supplement and confirm those of Professor Löwy in regard to the earliest Greek art: I regret that in my recent *Principles of Greek Art* I did not draw upon them more. Excellent also is M. Perrot's account of the intrusion of everyday subjects and expressive

naturalism into those vases of Euphronius and Duris which represent the dissolute life of the young Athenians of their day: however noble and ideal Greek art of the fifth century may have been, it was anything but Puritan.

In the matter of the relation of vase-painting to the great historic paintings of the stoae and galleries of Greece, M. Perrot pursues a middle course. He thinks that we find on vases, as in sculpture, what may be called 'elegant extracts' from great classic works; but he does not overlook the essential originality of the Greek artist, which made any sort of exact or mechanical copying almost an impossibility to him. 'Tout concourt ainsi à nous représenter ces collaborateurs du potier comme des artistes d'allures très indépendantes. Préparés par des traditions de famille à l'office qu'ils auraient à remplir, ils s'exerçaient, dès l'enfance, comme apprentis, au dessin à main levée; puis, quand la pratique leur en était devenue familière, appelés à fournir aux besoins d'une production très active, ils écoutaient toutes les suggestions, ils pre-

naient leur bien partout où ils le trouvaient.'

Amid the multitude of specialist works which treat of the technique and peculiarities of various classes of Greek vases in ever greater detail, and with ever narrower outlook, it is refreshing to come across a book which, like M. Perrot's, never loses the wood in the trees, but has always in view the bearing of the facts of ancient vase-painting on our knowledge of ancient culture, habits, and art. He writes not as a specialist nor as a collector, but as one who realises that Greek painting must be taken into account as an important factor in the development of the Hellenic spirit, and, indeed, in the rise of the civilisation of Europe. Hence such historic questions as the debt of Athens to Solon for promoting her close connection with Delphi, and to the Pisistratidae for importing into Europe the artists of Ionia, naturally come up for discussion, and receive valuable illustration.

P. GARDNER.

THE PRINCETON EXPEDITIONS TO SYRIA.

Ancient Architecture in Syria. By H. C. BUTLER (Division II). *Greek and Latin Inscriptions in Syria.* By E. LITTMANN, D. MAGIE and D. R. STUART (Division III). Section A: *Southern Syria: Part III.* Umm idj-Djimâl. Leyden: E. T. Brill. 1913.

THESE two parts follow the same plan as their predecessors, and are done with the same care and thoroughness. The architectural part is illustrated by plans, elevations, restorations, drawings of detail, photographs, and a large map giving all the districts that were excavated; the inscriptions are given in facsimile and transliterated, the Greek inscriptions also translated.

If the buildings here described do not show finer workmanship or greater skill than in some other parts of Syria, they are at least both good and interesting. Some of the masonry is stated to be of fine workmanship, and the photographs

bear this out. The houses, which appear to belong partly to each of the first seven centuries, are usually built round a courtyard, several in a block it would appear, the outside of the block being bare and uninviting, the life of the community within. Several storeys often remain more or less preserved. One remarkable point is a mode of planning which seems new. In several blocks the houses are built so that the whole height is occupied by two large vaulted chambers, one above the other, while at one side of these another series of chambers is in four storeys, sometimes on the other side a third series of three storeys; all these are under one roof, the height of the two large rooms together being equal to the height of the series of three or four beside them. It is difficult to describe this, and the sentence which the author uses to do so on page 194 is obscure; it gives the impression that houses of