

**Geschichte der griechischen Kunst.** By WILHELM KLEIN. Vol. i. Die griechische Kunst bis Myron. Pp. 473. Vol. ii. Die griechische Kunst von Myron bis Lysipp. Pp. 407. Leipzig: Veit & Co., 1904, 1905. 13 m. and 11 m.

The author has undertaken the task of writing the general history of Greek art with a running pen, but yet on a considerable scale. In the first volume he touches lightly on the ethnographic questions which surround the beginnings of Greek art, and views the subject in successive chapters as Greek art 'before the reception of the Mythos,' 'between the reception of the Mythos and the beginning of marble sculpture,' and 'at the courts of the Tyrants.' For the periods before the Persian wars considerable use is made of the remains of the lesser arts, and especially of vase paintings. After the Persian wars attention is confined to the sculptors and greater painters. A third volume is announced, which will deal with the Hellenistic period.

The work is a useful and exceedingly interesting survey of an enormously wide field. It is open to question, however, whether the lines of the book are wisely drawn. The treatment is too detailed for the purposes of a manual, but omits the formal statement of facts demanded of a history. Illustrations are altogether wanting, and the book can only be used satisfactorily by a reader who has access to an archaeological library.

**Catalogue of the Sparta Museum.** By M. N. TOD and A. J. B. WACE. Pp. viii+249, with 85 figures. Oxford: Clarendon Press, 1906. 10s. 6d.

This Catalogue was a necessary preliminary to the survey of Laconia which has been undertaken by the British School at Athens. Though not in form an official publication of the School, it is in fact a part of that enterprise. Mr. Tod is responsible for the inscriptions, and Mr. Wace for the sculptures. The work consists of (1) an introduction to the inscriptions; (2) the text of the inscriptions (in cursive type only for the most part) with such commentary as is required to justify the text, which is in all cases based on a careful re-reading of the stones; (3) full indices; (4) an introduction to the sculptures; (5) the catalogue of the sculptures, which is accompanied by a considerable number of blocks in the text; (6) a full index to the sculptures (it may be questioned whether any one will profit by such an entry as 'Imperial period' followed by some 260 references); (7) an account of the miscellaneous antiquities in the Museum, such as the votive lead figures from the Menelaëum and elsewhere. The book is indispensable for the study of Sparta and Laconia.

**Musée National du Louvre. Catalogue des Vases Antiques de Terre Cuite.** Par E. POTTIER. 3me Partie: L'École Attique. Pp. 534. Paris: Librairies-Imprimeries Réunies, 1906. 3 f. 50 c.

A catalogue, even a catalogue *raisonné*, is not always to be regarded as a piece of literature, or as entertaining reading for leisure moments; but M. Pottier's latest instalment of his description of the Louvre vases is a notable exception, and the writer has with much satisfaction as well as profit devoted some idle holiday hours to its perusal. Strictly speaking, it is not a catalogue but a treatise on Greek vases illustrated by, and serving as a guide to, the Louvre collection; but this detracts neither from its merits nor its usefulness.

M. Pottier has now reached the period which to many students is the most interesting in the history of Greek vases, that of the Attic Schools, or the black-figure and red-figure periods. In his two previous volumes he discussed the primitive and earlier Greek fabrics, and the present one includes the Attic vases of the sixth and fifth centuries found on Italian soil, and therefore imported from Athens during the period when these products found favour in Etruria. The volume opens with a sketch of the growth of the Athenian potteries under Peisistratos, followed by a discussion of painting in the black-figure method