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even this slight aid is apparent in the notes to the French and Latin works. But withal, the illustrative notes upon the sources of stories and phrases in the English work show a decided improvement on those in the first volume. The Latin works are treated with less detail of illustration, as they are regarded as historical documents rather than as literary efforts, but the frequent citations of parallel passages from Ovid, and from the poems of Peter Riga and Alexander Neckham, incline one to judge Gower's Latin verse as centos rather than as original compositions.

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Ancient Athens, by ERNEST ARTHUR GARDNER, Yates Professor of Archaeology in University College, London; formerly Director of the British School at Athens; author of *A Handbook of Greek Sculpture*, etc., etc. Illustrated. New York, 1902. The Macmillan Company. 8°. Pp. XVI, 579.

The need of a new work on Athens, presenting within the covers of a single book a comprehensive and at the same time scholarly treatment of the topography and monuments of the ancient city in the light of recent discoveries, has been growing more and more acute during the past few years. Those who have felt this need will feel grateful to Professor Gardner for his work on Ancient Athens. Its comprehensiveness will be seen from the list of its chapters: I. Situation and Natural Features; II. The Walls of the Acropolis and the Town; III. The Acropolis before the Persian Wars; IV. The Town before the Persian Wars; V. Early Attic Art; VI. The Acropolis in the Fifth Century; VII. The Parthenon; VIII. The Erechtheum and the Temple of Victory; IX. The City in the Fifth and Fourth Centuries; X. The Theseum, the Asclepieum and the Theater; XI. The Ceramicus; XII. Athens in Hellenistic and Roman Times; XIII. Pausanias in Athens; XIV. The Piraeus. The author's method is thus seen to be chronological in the main. The effect of clearness and connectedness resulting from the method is enhanced by the author's gift of clear, orderly, and concise statement.

Although Professor Gardner's aim, according to his publishers, is "to give an adequate and at the same time popular account of ancient Athens", his work can be called popular only in a very limited sense. It is true that its pages are not heavily weighted with references, and that the minutiae of some of the disputed questions are relegated to notes at the ends of chapters; but the employment of long passages of Greek as prefaces to chapters, the frequent quotation of Greek in the text, and the general assumption that the reader is conversant with the topography and monuments of ancient Athens are hardly marks of popular

treatment. Nor can the author's style be called popular. Pure and clear as it is, it is not characterized by the ease and grace which are naturally expected of one who addresses the wider audience. The author's face is rarely seen in his page, and when it does appear, it is always impassive. It is vain to watch for it to be lighted by a relieving gleam of humor.<sup>1</sup> Professor Gardner keeps to his work; his sober wishes never learned to stray. If the reader is not fascinated by the subject itself, the author's condensed, matter-of-fact, unsmiling style will hardly carry him along in its current.

But these defects exist only when the book is considered as a popular work. When it is considered from the right point of view, the so-called defects are seen to constitute the merits of the work. The fact is that *Ancient Athens* is a work for an audience of students—not only the close circle of specialists, but the wider circle of all classical students and teachers, especially those whose interest has been stimulated by travel in classic lands. It will be of interest and value to specialists because of its admirably concise, clear and impartial summaries of views on disputed questions, and because Professor Gardner never fails to take a stand of his own and lend the important weight of his own authority to one or the other of the parties to the dispute. He is always fair, and never dogmatic. As might be expected of the author of *A Handbook of Greek Sculpture*, he is conservative, and avowedly so (p. VI). He holds with Frazer and against Dörpfeld (p. 210) that the early temple of Athena on the Acropolis was not rebuilt after the Persian Wars; he states his own opinion (p. 449) "that the use of the raised proscenium or *λογεῖον* as a stage for the actors is established by very clear evidence in the case of the later Greek theater, and this analogy would lead one to expect some such platform in the Greek theater of earlier times also"; he agrees with Leake, Curtius, and others of the older school of topographers in holding (pp. 535-8) that in Pausanias I 8, 3 "Enneacrunus was certainly in the bed of the Ilissus", and "that it and the other buildings mentioned with it are inserted here for some reason out of topographical order." He cites the Bologna head, identified by Furtwängler as part of a copy of the Lemnian Athena, "as a concession to a theory admitted by many archaeologists" (p. 255).

But it is to the wider circle of students of Greek literature and art that Professor Gardner's work will be more welcome. For them the work is invaluable as a clear-cut and up-to-date presentation of what students of Greek culture ought to know and desire to know. It can be called popular, then, only in that it will appeal to the larger audience of scholars.

It will be regretted by many that Professor Gardner has not seen fit to give his audience, composed as it will be entirely of

<sup>1</sup> There is a single possible exception, p. 159, foot-note.

seekers after information, more aid in the form of references to ancient and modern literature. Many who are not fortunate in having the specialist's knowledge would be glad to be referred more often to classical authority. Of still greater service would have been a few more select references to the literature of modern scholarship. Grouped conveniently in one place at the end of chapters, or of sections of chapters treating single monuments or questions, such references would in no way detract from the appearance of the work, and would add greatly to its value to the student.

As to other features of the book, in binding and general make-up, it is a companion to Mau-Kelsey: *Pompeii, Its Life and Art*. Among its 179 illustrations are eight photogravures and nine maps and plans. The photogravures are as perfect as could be wished. Among maps and plans every one will miss that of the city of Athens, whose insertion seems to have been intended (p. 538), but which one looks for in vain. The photographic illustrations are in the main good, with the exception of some few in which a wide sweep of city or landscape is reduced to so small a space as to confuse and obscure the outlines of individual features (e. g. pp. 2, 8, 12). On pp. 6 and 7 the eye is offended by the projection of the illustrations beyond the edge of the print of the page. The page in this work is not so pleasant and harmonious as that of the Mau-Kelsey volume; the size of the type and the wide spacing are a trifle out of keeping with the serious content of the text, and the effect of type, spacing and margin, especially at the top of the page, is to make one uncomfortable. There are a few typographical errors which will not please Professor Gardner, as for example: p. 149, southwest for southeast; 154, Sparta for Spata; 160, des deutsches Institut; 164, oenochoae.

But thought of the few faults of the work, both literary and mechanical, vanishes from the mind of the reader as he accompanies the author in his admirable presentation of this most fascinating subject. Professor Gardner's *Ancient Athens* ought to be on the shelf of every student and teacher of the classics, and of every other person who delights in the reconstruction of the home of the most interesting community of the ancient Greek world.

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GRANT SHOWERMAN.

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Dante and the Animal Kingdom. By RICHARD THAYER HOLBROOK, Ph. D. New York, The Columbia University Press. 376 pages.

Voltaire says of Dante, 'Few people understand his oracles. He has commentators, which perhaps is another reason for his