

a beleaguered city on the other ; beyond the city is a conflict between Greeks and Amazons. Prof. Benndorf is inclined to see in the whole a representation of the great siege of Ilium, mainly inspired by the Aethiopis, in which the advent of the Amazons as allies of the Trojans and the death of the Queen Penthesileia by the hand of Achilles was narrated. The fate of Thersites was connected with that of Penthesileia in legend, and Benndorf identifies with that ugliest of the Greeks a bald-headed figure who appears on the relief near the ships.' This whole explanation must however be considered as uncertain. Benndorf says that he himself hesitated long before accepting it, and it seems possible that he would not have received it if he had allowed greater weight to the analogy of the well-known Nereid monument in which the besieged city seems clearly to be in or near Lycia. It may be only a local siege which is recorded at Trysa. For the explanation of the numerous other scenes of these reliefs we must wait until the rest of the text appears. In these days of hasty writing and cheap illustrations, books like that under notice do good service in keeping up an ideal of archaeological dissertation.

P. G.

**Le Cabinet des Antiques à la Bibliothèque Nationale.** ERNEST BABELON. Ser. 1,2. Paris, 1887-8.

THIS is an *édition de luxe*, in which the most remarkable of the art treasures of the Bibliothèque at Paris are reproduced in plates executed by the most skilful processes known in France, in heliogravures (some of which by a new process are coloured), coloured lithographs and engravings. The text is by M. Babelon, *attaché* of the museum. Among the works figured in the first two issues are the great cameo of Tiberius (pl. 1), the archaic kylix of Arcesilas (pl. 12) and the (so-called) Weber head (pl. 20) formerly supposed to belong to a pediment of the Parthenon. We have but one fault to find, but that fault is serious. The order of the representations is quite fortuitous, works ancient, mediæval and modern being mingled in dire confusion. This fact goes far to destroy the scientific value of the work, and injures it even from the drawing-room-table point of view.

P. G.

**Tier- und Pflanzenbilder auf Münzen und Gemmen des klassischen Altertums.** F. IMHOOF-BLUMER and O. KELLER. Leipzig, 1889.

By collecting in twenty-six quarto plates, admirably executed in photography, all important representations of animals and plants to be found on ancient coins and gems, the compilers of this work have rendered excellent service. They have thus made a sort of dictionary, which will greatly abridge the labours of many investigators for the future, through the perfect ordering of a province of research. Imhoof's work on the coins is characterized by his usual accuracy and comprehensiveness : the gems could scarcely be surveyed in the same methodical way ; yet they seem to be successfully treated. The text contains only descriptions of the 1352 monuments figured in the plates.

P. G.