REVIEWS

THE ETRUSCAN LION. By W. Llewellyn Brown. Pp. xxviii+209, Pls. LXIV. The Clarendon Press, Oxford, 1960. Price £4 4s.

This survey was inspired by the acquisition of a bronze Etruscan lion by the Ashmolean Museum in 1948. On the tragic death of the author at the early age of 34, his manuscript was prepared for the press by J. Boardman, with the assistance of Mrs. Brown.

This study of the lion in Etruscan art covers some five centuries, from about 700-200 B.C. The subject might appear somewhat thin for a full-length book, but the lion is such a common feature in Etruscan art that such an examination must needs cover a very wide field. It is all the more valuable in that, in all the plethora of Etruscological literature, there is no up-to-date framework into which any study could be fitted.

In the first phase, *c.* 700—650 B.C., lions of ivory and bronze reveal strong oriental influence, emanating from the so-called neo-Hittite states of North Syria. Some may be the work of immigrant craftsmen; others will have been made by their Etruscan pupils. The next phase, from 650 to 610 B.C. exhibits more oriental influence, this time from Phoenicia. This was soon absorbed into a true Etruscan idiom, the so-called Orientalizing style. Characteristic of this phase is elaborately granulated jewellery with attached figures of lions. Next, 610-550, Greek influence was felt to an increasing degree, until, between 550 and 480, it was paramount. This period almost certainly saw the settlement in Etruria of East Greek craftsmen, refugees from the Persian occupation of their homeland. Among its typical products are the so-called Caeretan and Pontic vases, with their representations of lions.

The fifth century, from 480 B.C. onwards, was a lean period in Etruria, in contrast with the artistic brilliance of contemporary Greece. However, the fourth and third centuries see a certain revival, and lions are again found in Etruscan art. The author cites certain stone lions and a plastic vase in the British Museum, by means of which he securely dates the famous bronze chimaera from Arezzo to the first half of the fourth century B.C.

The stylistic analysis is so firmly based that it could be applied to almost any branch of Etruscan art with equal success. It is followed by certain observations on the lion in nature, from which it becomes clear that the Etruscan artists were not working from direct observation.

There is an index of sites, of museums, of publications, and of subjects. The plates are well-produced and attractively set out. In short, this book is a worthy member of a famous series and a worthy memorial to a true scholar.

R. A. Higgins

THE WOODWORK OF GREEK ROOFS. By A. Trevor Hodge. Pp. 150, Pls. XVI, 23 line drawings. Cambridge University Press, 1960. Price £2 10s.

By analysing the structural features of certain Greek temples dating from the 7th to the 5th centuries B.C., Dr. Hodge has been able to examine again earlier restorations of the timber roofs belonging to these buildings. In particular, the Temple of Poseidon at Paestum, the Theseion, the Megaron of Demeter at Gaggera, and the Temple of Concord at Agrigento, have been studied in detail. In addition there is a general survey of roofing systems and constructional techniques within the period, together with a valuable list of Greek technical terms. Evidence for the reconstruction of these roofs depends on the accurate observation and interpretation of the recesses in the back of geison, sima and raking sima blocks, and as a result, Dr. Hodge considers that a certain type of roof consisting of many purlins, which he calls the 'Gaggera roof', was more frequently used than has previously been believed. He also advances the theory that the roof space in some buildings was used for some special purpose, possibly even ritualistic. His main thesis, however, is that the roof truss was known in Sicily considerably earlier than in Greece.

Dr. Hodge has presented his reasons convincingly for believing in the different types of roof construction, yet some of his suggestions, such as that dealing with the use of the roof space, would have carried more weight if considerations other than architectural had been taken into account. One may wonder too if the proposed restoration of the Sicyonian Treasury at Olympia is as structurally sound as that advanced by Dorpfeld, even if the latter appears unnecessarily complicated and aesthetically weak. However, these are small points in a book that has made great advances over the time when surviving architectural elements in stone or marble received all the attention. As an outcome of Dr. Hodge's researches we may expect more reliable restorations of roofs to emerge, and it is to be hoped that his survey may be extended in the future to cover roofing systems of tholoi and other non-rectangular buildings, particularly of the Hellenistic period.

S. D. T. SPITTLE

THE HISTORY OF THE GREEK AND ROMAN THEATER. By MARGARETE BIEBER. Pp. 343, 866 illustrations. Princeton University Press; O.U.P., London, 1961. Price £5 5*s*.

Miss Bieber and the Princeton University Press are both to be congratulated on this second edition of her 1939 book. Somehow they have managed to produce for a reasonable price a book packed with illustrations and information. The new book has three hundred more illustrations than the first edition; they are in many cases smaller but they are perfectly adequate. The text provides the non-specialist reader with much more than the title implies. It is an account of ancient drama from its origins to the present day; this includes its origins, dramatists and plays, as well as its costumes, masks and theatres, and finally its influence and modern revivals. Miss Bieber has been the leading authority on ancient theatre production since the publication of her doctorate dissertation in 1907. She has packed so much information into her text that she has not been able to argue all her interpretations at length but the scholar will find a detailed bibliography as well as many further examples in the thirty-five pages of notes.

The following summary mentions some points of disagreement in a subject which will always be controversial, but the prevailing feelings on reading this book will be of admiration and gratitude.

The first chapter dealing with the rise of satyr play and tragedy suggests a development from dithyramb through satyr play to tragedy which seems to the reviewer improbable as stated; later, however, Miss Bieber appears to distinguish this primitive form of satyr play from that introduced in the early fifth century. The second chapter discusses costumes and masks of Attic tragedy in the fifth century; greater precision in dating and attributing the vases illustrated here would have been useful and would have shown that on this evidence (as distinct from the evidence of the late *Vita Aeschyli*) stage fashions closely followed contemporary clothing. The third chapter deals with Old and Middle Comedy and contains a most impressive selection of pictures: it is a pity that Miss Bieber is so haunted by the theory (recently disproved finally by the Swedish scholar, Lennart Breitholtz) that Attic comedy partly originated from, and was continually influenced by, a hypothetical Dorian farce; this makes her dissociate the fifth-century vases from the fourth-century terracottas although both must represent the same performances. The fourth chapter describes briefly the Dionysiac festivals. The fifth chapter illustrates the development of the theatre from the sixth to the late fourth century B.C. with a number of plans and reconstructions; the detail is all desperately controversial and needs lengthy discussion, but the main outline is clear: wooden stage-buildings from the time of Aeschylus, wooden stage-buildings with stone foundations from about 420 B.C., and stone stage-buildings from about 330 B.C. The sixth chapter is a short description of scenery and mechanical devices. The seventh chapter is an excellent account of acting from the classical to the Hellenistic period; the illustrations include the superb bronze tragic mask from the Piraeus, which also appears as a frontispiece. The eighth chapter illustrates the New Comedy of Menander by Hellenistic and Roman statuettes, paintings, and mosaics. The ninth chapter

gives many excellent photographs, plans, and reconstructions of the Hellenistic theatre down to the time of Vitruvius; the high stage was introduced and the backgrounds were made much larger and more elaborate (the reviewer doubts whether scenes were ever acted *inside* the wide openings, as distinct from *in front of* the new large backgrounds). The tenth chapter illustrates the extraordinarily interesting comic scenes depicted on South Italian vases of the fourth century; as in the third chapter everything is explained as Dorian farce and the influence (and probably production) of Attic comedy in South Italy is underrated. The eleventh chapter describes Roman drama in the Republican period; many of the objects illustrated are too late for the period but some of them are copies of earlier Greek originals. The twelfth chapter discusses Roman acting, and the thirteenth and fourteenth cover Roman theatres during the Republic and the Empire (excellent new sections in the latter deal with concert halls and with sculpture used as decoration in theatres). The fifteenth chapter illustrates plays and other entertainments under the empire down to the sixth century A.D.: for tragedy and comedy, early and late Imperial costumes and masks can be distinguished. Miss Bieber believest hat some Pompeian pictures illustrate performances of Seneca; this is difficult both from the literary and archaeological side. A final chapter traces the survival of ancient drama and has many pictures of modern revivals.

T. B. L. WEBSTER

ARCHAEOLOGY IN THE U.S.S.R. By ALEXANDER MONGAIT. Pp. 432, 207 illustrations. Foreign Languages Publishing House, Moscow, 1959.

ARCHAEOLOGY IN THE U.S.S.R. By A. L. MONGAIT, translated and adapted by M. W. Thompson. Pp. 320, Pls. XXIV, figs. 30. Pelican Book, Penguin Books Ltd., Harmondsworth, 1961. Price 5*s*.

This book provides a survey of the work carried out by Russian archaeologists since the Revolution. The field covered runs from the Palaeolithic to the early Middle Ages and extends to the whole area of the Soviet Union. The Moscow edition is fully illustrated with a wide range of drawings and photographs interspersed in the text on an uncoated paper that does not lend itself to the clear reproduction of half-tone blocks; a few of the more important plates are printed on art paper. The small number of plates in the Pelican are invariably better than the former and as good as or better than the latter. Thompson's text, though stilted in places, reads more easily than the Moscow translation of David Skvirsky. In general the differences between the two versions are not of consequence, but occasionally there is a change of meaning or of emphasis, *e.g.* 'dressed' stones (p. 209) for the 'coursed' stones of the Moscow version and 'medieval' for 'feudal' towns in connection with the Armenian town of Dvin (4th-13th century). The Pelican text, though a translation, is abridged by an amount varying from $\frac{1}{8}$ to nearly $\frac{1}{3}$; 'The omitted parts are of political or ideological character and also contain many proper names of persons and places and a few more complicated or repetitive passages dealing with archaeology proper.' Thompson has also added a few translator's notes calling attention to controversial matters, particularly in the final chapter on Ancient Russian Towns.

Mongait's Book is essentially popular and is not designed for the specialist. The accounts of the individual sites are too short and too generalized to allow any critical examination of the results or of the technique. For the specialist the principal use of this book is that it provides a guide to the immense mass of information and material produced by Soviet scholarship. The scattered nature of the publications and their rarity in the libraries of this country make this aspect of the work of value to all those whose studies impinge on the area of the Soviet Union. There is an excellent series of bibliographies to the different chapters (omitted from the Pelican), which provides a full documentation for those able to read Russian.

For English workers one of the more interesting aspects of this volume is the presentation of the available archaeological material from a very large area as a coherent and evolving sequence set out against a consistent theoretical background. Soviet scholarship stresses the importance of the sociological implications of the data provided by archaeology and this wide

survey illustrates the strength (and perhaps also some of the weaknesses) of this approach. Social and political deductions based on the material remains need a rigorous control. It would be unwise to attempt any criticism of the examples to be found in this volume; that would be possible only after a careful study of the full reports on which the conclusions are based; but one example may be given. The deduction that the typical large house (8m. by 3m.) in the 7th-8th century Slav village of Staraya Ladoga (p. 366) 'could have been occupied only by a large patriarchal family, clan community' challenges criticism when thus baldly stated. But research in the Germanic cemeteries of the analagous stage has led to the conclusion that around the weapon-bearing head of the household and his wife are grouped the poorer graves of his children, his unmarried and widowed sisters and his servants. The picture is not so different and the term used to describe the Slav community, though clumsy to our ears, is precise. If the reading of this book encourages the growth and development of a sociological approach to the interpretation of archaeological data it will have served a useful purpose. It is this facet of Mongait's survey that deserves attention rather than his too summary presentation of the results obtained from a multitude of sites.

It is impossible in a short review to describe or even to indicate the wealth of results here presented. The author does not attempt to disguise the numerous wide gaps that remain between the important areas explored. It is clear from reading the chapters that the conclusions now set forth have only been reached after searching discussions among Soviet scholars. We catch an echo of these controversies and it may be expected that some of the hypotheses now put forward will in turn be discarded in the light of new facts and a fuller elaboration of the theoretical background. One of the more controversial subjects concerns the part played by the Scandinavian Varangians in the foundation of the Russian state. In the past too much stress has been laid on the discovery of isolated burials of Scandinavian affinities. No evidence of settlements has yet been produced suggesting colonization on the scale of the Norse settlement in Orkney, Iceland or Greenland or even of that which took place in the Isle of Man. The author therefore seems justified in rejecting the romantic stories and stressing the archaeological evidence of continuity and of the local connections of many of the finds with Scandinavian affinities.

C. A. RALEGH RADFORD

THE GODS OF PREHISTORIC MAN. By JOHANNES MARINGER. Translated by MARY ILFORD. Pp. xviii+219, Pls. LXIII, figs. 57. Weidenfeld and Nicolson (History of Religion series), London, 1960. Price £2 2*s*.

During the last decade several books on the beliefs of prehistoric man have been published in Britain and elsewhere in Europe. That the majority were written for the non-specialist reader might suggest that recent research has now advanced sufficiently far for it to be possible to offer more than mere hypotheses. This would be a dangerous conclusion were it exaggerated and the most that any book on the subject can do is to offer an interpretation of archaeological material relating to cult-practices. This interpretation must be more than a plain recital of the evidence if it is not to emerge as a selective compendium of the archaeological material. It is indeed difficult to tread a *via media*.

The publishers of the present series have rightly thought it necessary to include some account of the beginnings of Man's religious experience in Europe although the title of this book may be a little misleading in Britain as the author does not include metal-using cultures within the term 'prehistoric'. It is also an unfortunate translation of the original German title *Vorgeschichtliche Religion*, a literal translation presumably likely to be confused with Professor E. O. James' book of that title. It is surely unwise to speak of 'gods' in a pre-literate society none of whose oral traditions have survived.

Professor Maringer has arranged his discussion according to archaeological periods, with more than half the book devoted to the Palaeolithic. A short chapter on the Mesolithic leads on to the Neolithic which is followed by a summary of his conclusions. The book is illustrated by well chosen photographs, line drawings, a map and simplified chronological tables. The

bibliography includes some representative and recently published works although its value is diminished by very limited reference to them in the text.

In the first two chapters, on the Lower and Upper Palaeolithic respectively, Maringer shows that he is familiar with all the relevant material. In places he gives too much space to inadequate discussion of the archaeological background. This would have been better omitted and the reader directed to the appropriate text-books. Too much emphasis is given to ethnological parallels and what should be a tentative hypothesis often emerges as a valid conclusion. His interpretations also tend to be dogmatic, particularly concerning possible ritual connected with cave-paintings, and elsewhere his imagination is a little unrestrained. He avoids any fundamental discussion of the problems of totemism and many scholars will seriously dispute his thesis that magical practices succeeded belief in a single omnipotent divinity. Despite this, Maringer's treatment of evidence for Palaeolithic ritual is soberly discussed; that of cults centred on the skull and the bear and the problems of cannibalism may be cited. He tends perhaps throughout the book to argue from the particular to the general and fails to emphasise the enormous period of time from which relatively little apposite data survive.

Discussion of the Mesolithic and Neolithic periods is inadequate. There are many obvious omissions, the more curious since evidence for Mesolithic ritual from Téviec and Star Carr, for example, is discussed in books included in the bibliography. Maringer appears to be ignorant of evidence for ritual from Western Neolithic cultures and restricts his discussion in that area to megalithic monuments. He omits the important ritual deposit at Grimes Graves, and the relatively clear evidence of ritual activity in the Windmill Hill culture is ignored. Megalithic structures, chambered-tombs and non-funerary stone settings, are treated as a whole. Varieties in the planning of chambered-tombs with all the underlying implications of ritual divergencies are ignored, as is any reference to the now plentiful corpus of evidence for funerary ritual from such tombs. The distinction between inhumation and cremation is not noted and Maringer's interpretation of *port-holes* and menhirs associated with chambered-tombs is extremely doubtful. More surprising is the inadequate discussion of megalithic mural art and the little there is is unsatisfactory. What evidence is there, for example, that at this period the axe symbolised a sky-god?

English readers will not be impressed by the discussion on Stonehenge particularly as some basic facts are incorrect. The surrounding bank can hardly be considered 'a great circular earthwork' and Maringer seems uncertain whether the bank is on the inner or outer side of the ditch. Errors such as this do not induce confidence in his general discussion particularly as Atkinson's monograph on the site is listed in the bibliography. It may seem parochial to dwell on this and the lack of any general discussion of henge-monuments but the treatment of the European Neolithic is disappointing and far too selective.

It would have been preferable for Professor Maringer to have restricted himself to the Palaeolithic with which he is obviously familiar. While some of his opinions on that period may be questioned, the first half of his book is to be welcomed as a comparatively sober study of a subject that lends itself so readily to extreme opinions.

J. X. W. P. CORCORAN

THE BRONZE AGE ROUND BARROW IN BRITAIN. By PAUL ASHBEE. Pp. 222, Pls. XXII, figs. 61. Phoenix House, 1960. Price £2 10*s*.

We are living at an exciting time in the development of archaeological study. Our subject has suddenly grown up and is now so vast that few archaeologists can view it in its entirety with perfect cognizance. We have entered a period of specialisation only from the results of which will the generalisations of the next decade emerge.

In *The Bronze Age Round Barrow in Britain* Mr. Ashbee, to quote Sir Richard Colt Hoare, 'speaks from facts not theories'. Here in just over 200 pages is brought together almost our entire knowledge of what might be called the internal affairs of round barrows. In his *Ancient*

Burial Mounds of England L.V. Grinsell familiarised us with the external features and peculiarities of barrows, now Ashbee shows us their inner complexities. The two books are undoubtedly complementary. Following brief chapters on the beginning of barrow study, the topography and external form of round barrows, the author examines in considerable detail the structure and content of these barrows, their affinities with henges and stone circles and their cultural, chronological and social significance. A short account of methods of excavation and record is followed by what has already become a classic chapter deploring the inadequate facilities provided by the State for excavation and the proper housing and display of finds.

Mr. Ashbee has amassed an amazing wealth of material into his book, which provides a fresh and much needed interpretation of the Bronze Age. It also serves to open our eyes to the many deficiencies in our knowledge of barrow study. How urgently we need detailed lists of the barrows of East Anglia, the Midlands and Northern England recorded in the Grinsell tradition. How little we know of barrow 'art'. It is high time that a survey was prepared of the so-called 'cup-and-ring marks'. The increasing discoveries of henge-barrows call for a much closer examination of the affinities between barrows and henges. The greatest problem, however, is in our negligible knowledge of the homes of the people who built these monuments. A study of modern cemeteries could tell so little about our domestic arrangements that one wonders what vast amount of information still awaits discovery in this field from the Bronze Age.

Mr. Ashbee has produced such a valuable source book that there is little room for criticism. I do not like his term 'satellite' burials which sounds more appropriate to the Space Age, and would prefer to substitute 'attendant'. The scale of the Peak Cultures map on page 152 is far too small to serve any useful purpose, save perhaps to illustrate the apparent but false isolation of the group. It may also be noted that the Bush Barrow sceptre on page 119 was not found with the mace head as illustrated.

Here then is a book no barrow digger can afford to be without, especially in these days when it is so wrongly assumed that archaeologists can excavate sites of any period with complete versatility. It also opens our eyes to the intricacies of modern barrow excavations with their traces of timber circles and mortuary enclosures, and emphasizes once again the dangers of excavation by the uninitiated.

The book is illustrated with 32 excellent pages of photographs and Mr. Ashbee's line drawings are first class.

JAMES F. DYER

A MATTER OF TIME: AN ARCHAEOLOGICAL SURVEY OF THE RIVER GRAVELS OF ENGLAND. By THE ROYAL COMMISSION ON HISTORICAL MONUMENTS (ENGLAND). Pp. 66, Frontis. + Pls. XII, figs. 10. London, H.M. Stationery Office, 1960. Price 10*s.* 6*d.*

In England, more than in any other part of the United Kingdom, mechanical destruction of the ancient land surface is proceeding on a large scale and with great rapidity. Although not receiving the public notice given to open-cast mining for coal and iron-stone, gravel digging accounts for a high proportion of this devastation, and modern drag-line techniques virtually exclude the possibility of investigation once work has begun. The growth of archaeological air photography during the past thirty years had meanwhile revealed the existence of great numbers of ploughed-out earthworks and infilled pits and ditches. The crop-marks revealing these sites, which are of many kinds and periods, stressed, as never before, the importance of gravel spreads as areas of prehistoric settlement coming only next to the chalklands. In Roman, and post-Roman, times the gravels grew in attraction for farming, and the general valleyward movement of all kinds of settlement ensured a pattern of crop-mark sites often of great complexity and range. It became clear that a serious attempt must be made to search out and record as many crop-mark sites on river gravels as possible, especially in those areas most vulnerable to large-scale commercial exploitation. The Royal Commission on Historical Monuments (England), seconding some of its staff from its normal

activity of county by county investigation, has taken the lead in this work of rescue, but it has laudably gone a good deal further in producing the publication under review for the encouragement and guidance of all other archaeologists, whether professional or amateur, who can find means to take part in this most valuable work.

The format of the survey is admirable. It wears a glossy, eye-catching cover and, within, the typography and organisation of the text and illustrations are most satisfactory. The Introduction sketches the history of archaeological air photography in England with special reference to river gravels, and goes on to give a broad classification of crop-mark sites, ending with a list of principal river gravels and a map of great interest showing their distribution. Sections then deal with particular types of site, and there are lists of such as have been excavated. There is a map of the distribution of neolithic 'cursuses' (as these have now come to be called in the plural), but their novelty in air photography must now give way to a new category of crop-mark site known as the 'pit-alignment'. These single rows of pits appear to have been dug to demarcate land holdings, and if they should in fact prove to date to the period of the Anglo-Saxon settlements, as is suggested, a discovery of great institutional and economic interest has been made in this field of study. Crop-mark concentrations on gravel spreads of the Welland and Trent receive special treatment, and it is to be hoped that closer study of river gravels further north can yet be undertaken. Finally some pages are devoted to archaeological finds, in the sense of portable antiquities, from the gravels, and to a summary of information with recommendations. Here the need for more rescue excavation is emphasised. There is a full bibliography and a praiseworthy index.

The plates of air photographs illustrate all types of crop-marks found on the gravels, and there are descriptive notes in support. Mr. H. C. Bowen and Dr. R. M. Butler, members of the Commission's staff, who principally wrote the survey, have provided a lucid and informed study, serviceable beyond its immediate purpose as an up to date contribution to English archaeology from the air.

T. G. E. Powell

ANCIENT FIELDS, A Tentative Analysis of Vanishing Earthworks and Landscapes. By H. C. Bowen. Pp. xii+80, Pls. VI, figs. 5. British Association for the Advancement of Science, London, 1961. Price 7*s.* 6*d.*

This useful booklet has been written for the Committee on Ancient Fields set up by the British Association in 1958, with Mr. Bowen as honorary secretary. The primary purpose of the booklet is to encourage research, before too much of the material is destroyed by modern development, and a proper note of urgency informs the whole work. It is also, however, an admirable up-to-date summary of the present state of our knowledge, to which Mr. Bowen himself has made major contributions. As he points out in the first chapter, these physical remains provide evidence of a kind that is not obtainable by other means, and the historian, no less than the archaeologist, neglects them at his peril.

The second chapter deals briefly but adequately with basic farming practice and implements, the third with 'Celtic' field remains, and the fourth with Strip Lynchets and rig and furrow. The fifth chapter and the appendices are concerned with the practical work of recording and investigation, and there are ten pages of bibliography. The plates include seven magnificent air photographs of field systems, supplemented by two ground views; the line illustrations are informative, though their captions, especially those of figure 2, could be rearranged with advantage. Indeed the editing as a whole could be improved; it is an odd (and irritating) practice to insert the preface and acknowledgements between the list of contents and the lists of illustrations.

Where so much of excellence is given, it is perhaps churlish to ask for more, but there are some notable omissions. In particular, the treatment of the highland zone is perfunctory in the extreme. A southern bias is excusable up to a point, because it is in the south that the ancient fields remain most visible and it is there that the most fruitful work, from Crawford

and Curwen to Bowen himself, has been done. But there is nothing in the title or the preface to indicate such a restriction, and Britain extends northwards. The terraces at Housesteads, though justly called 'very interesting' in the bibliography, are not discussed, Tamshiel Rig is not mentioned by name, and such studies as that by Stevenson of the terraces in the Queen's Park, Edinburgh (*P.S.A.S.* LXXXI), are not even listed. Further north still, the fact that survivals in the highlands proper can be cited as analogies surely lends importance to the field study of their remains. Here some treatment is required of the neglected subject of stone clearance; at least four distinct methods have been used at different times in Scotland—to a certain extent they are diagnostic of date—and a bibliography exists, however thin (e.g. Curle, *P.S.A.S.* LXX; Calder, *P.S.A.S.* LXXXIX; Graham, *P.S.A.S.* XC). Finally, nothing is more calculated to discourage the aspiring Scottish field worker than to tell him (p. 53) that he must go to Chessington for his O.S. records and to Whitehall for his air photographs; in fact, both are available in Edinburgh, within five minutes' walk of each other, and at the Department of Health for Scotland (York Buildings, Queen Street) he may not only inspect air photographs but purchase them too.

These, however, are matters that can be rectified in the next edition. In the meantime, all field archaeologists, in the north as well as in the south, can welcome this authoritative and essentially practical handbook.

A. L. F. Rivet

ANGLO-SAXON COINS. Historical Studies presented to Sir Frank Stenton on the occasion of his 80th birthday. Edited by R. H. M. Dolley. Pp. xv+296, Pls. XIX, maps 4. Methuen, 1961. Price £3 3*s*.

Sir Frank Stenton's stimulation of all studies concerned with Anglo-Saxon history, and his chairmanship of the British Academy's committee which is producing the Sylloge of Anglo-Saxon coins, are worthily acknowledged by this finely produced volume. By concentrating on numismatics it not only avoids the miscellaneous character of most *Festschrifts*, but provides a kind of text-book on the revolutionary work associated particularly with the names of Mr. C. E. Blunt and of the editor, Mr. Dolley. Coins correctly interpreted throw light on obscure political and economic situations, but often insufficiently close attention has been paid in the past to details of design and lettering, and to the patterns of distribution and hoard-formation.

In an opening chapter of wide interest Dr. Kent summarizes the case he has built up in a series of papers to dispose of the idea that coins were being minted in Britain in the 5th and 6th centuries, or were being used as currency here between *c.* 430 and 650. Barbarous radiates and fallen-horseman copies were contemporary with their 3rd and 4th century prototypes and the import of copper coins fell away soon after 400. On the Continent the barbarians minted gold, not copper, before the late 6th century. Finds from cemeteries show the chance nature of the Anglo-Saxons' contact with Roman coins. A detailed study of the Roman types copied on some of their gold, and later silver, issues suggests the influence of hoards, and not of the latest Roman coins to circulate in Britain, still less of the series supposed to fill the hiatus. Dr. Kent would date the first Anglo-Saxon coinage about 675 rather than early that century, and warns of the uncertainties in dating Merovingian coins such as those of *c.* 650 found at Sutton Hoo.

The change to the silver pennies that were to be practically the sole denomination for centuries took place in the reign of Offa in the late 8th century. His coinage is remarkable for its designs. Mr. Blunt illustrates nearly 140 varieties out of some 250 known coins, and discusses their chronology, areas of origin and other problems, giving a most lucid example of the new approach to Anglo-Saxon numismatics.

The complexity of the picture now presented by examination of the styles of lettering is brought out by two of Mr. Dolley's contributions, with Mr. Skaare on Aethelwulf of Wessex and with Mr. Metcalfe on Eadgar. The first finds evidence for two separate mints

or die sources at Canterbury, each worked by as many as eight moneyers simultaneously. Under Eadgar, over a century later, forty mint towns are known covering England as far as York, and for certain of the well-known B.M. Catalogue 'types' up to five schools of die-cutters serving identifiable areas can be recognised. Distributions suggest that some of the types had distinctively northern or southern circulation, but the picture may be distorted by the remarkable absence of hoards from southern England. One type, minted in the Chester area, may have been intended for trade with the Vikings, from whom most contemporary hoards derive.

Regional styles come into a more general discussion of the chronology of Alfred's coins. Mr. Dolley and Mr. Blunt conclude that the bulk of the non-portrait types belong to the latter part of his reign; that a high proportion of them, both pence and halfpence, are imitations struck in the Danelaw; and that coins may have been struck for him in London even before he seized it in 886. Northumbrian Viking coins in the Cuerdale hoard are studied by Mr. Lyon and Mr. Stewart. From the complex die-linkages of types and estimated die-survival rates they deduce a short period of minting. The historical context *c.* 900 is fully discussed, and the identity of Siefred and Cnut named on the coins, without attaining a definite solution.

Monetary and economic problems are dealt with at some length in the paper on Eadgar, already mentioned, and in Miss Butler's study of the weights of pennies under Aethelred II and Cnut. It appears that, beginning with a great re-coinage in 973, the Anglo-Saxon kings changed their coin types every sixth year, withdrawing the previous issues. Under the Confessor the interval was halved and the system continued with modifications down to Stephen's reign. The standard weight of successive issues varied greatly, and there was some regional variation. From this fluctuation, and overseas imitations of Aethelred's coins that weigh more than their prototypes, it is suggested that the penny was overvalued compared with its silver content. Cnut enforced a more uniform but still lighter standard. Following sharp variations under the Confessor a substantially heavier penny was ultimately stabilised by William I, and Mr. Grierson argues that such strong stable pennies, referred to as *stere pengas*, led to the word *sterling*.

Enough has been said to illustrate the importance of this volume which further ranges over Byzantine connections, Boroughs and Mints 900-1066, Viking Age hoards from Ireland, the 'Martlets' in the 'Arms of St. Edward', 18th-century numismatists, corrections to Hildebrand's catalogue, and a version of the legend of the Seven Sleepers. The illustrations, tables and indices are extensive, misprints few. It is odd however that two authors should describe as 'Celtic' a form of cross almost confined to the Anglo-Saxon areas of the British Isles.

R. B. K. STEVENSON

THE EARLY CHARTERS OF THE WEST MIDLANDS. By H. P. R. FINBERG. Pp. 256. Leicester University Press, 1961. Price £2 10*s*.

The first part of this most valuable book is a list of over 400 pre-conquest texts concerning estates in Gloucestershire, Worcestershire, Herefordshire and Shropshire; it is a continuation of the regional study of this material that Dr. Finberg began with his work on *The Early Charters of Devon and Cornwall*. The texts are of many kinds: diplomas, memoranda, leases, wills, writs, as well as descriptions of boundaries, and they are arranged chronologically by counties. Texts that refer to estates in more than one county are listed under each one, with cross references. Dr. Finberg has not been content with the surviving charters and has spread his net to include about 100 references to charters of which the full texts have been lost. We owe many of these references to 17th-century antiquaries like Sir William Dugdale and Patrick Young but others come from earlier sources such as a list of benefactions to Worcester drawn up in the 12th century. These lost charters are often overlooked and one of the most useful functions of this book is to draw attention to them.

Each entry in the list gives the date, a brief description of the transaction with the names of those principally involved, the identification of places mentioned, a reference to the best

printed edition and to any Modern English version. In many cases there is a brief discussion of points of interest, generally topographical. A symbolic guide to the reliability of the texts is provided although no authority is claimed for it. There are several previously unpublished items of which full texts and translations are given: a charter of Ethelred dated 1014 concerning land at Mathon in Herefordshire; the bounds, with detailed elucidation, of Upper Swell and Deerhurst; and several most interesting items embodied in the so-called 'Testament of St. Mildburg' which is separately edited in chapter X. The work is remarkably complete, the only omissions to be noted are a set of bounds of Pensax, Worcestershire (printed by Hearne p. 246 from Cotton Tiberius A xiii fo. 117) and a lease by Ealdred, Bishop of Worcester of land at 'West tun', probably Weston-on-Avon (Brit. Mus., Addit. Charter 19800, reproduced in *Facsimiles of Ancient Charters in the British Museum* vol. iv, no. 32).

One of the most important sources of texts for this region is the manuscript generally called Hemming's cartulary. This has long been recognised to be two cartularies of which only the second and later is really Hemming's. Dr. Finberg distinguishes the first as *Liber Wigorniensis;* the original arrangement has been obscured by successive rebindings but can be reconstructed. Dr. Finberg has been able slightly to modify the reconstruction proposed by Mr. Neil Ker and shows that the original arrangement of this, the earliest surviving English cartulary, was topographical, shire by shire. The recognition of this has made possible the correction of some mistaken identifications; to give only one example, some references are now seen to be to Upton in Blockley not Upton on Severn. This analysis of the original arrangement of the *Liber Wigorniensis* has also made possible a fairly thorough reconstruction of the former shire of Winchcombe, discussed in chapter XIII with a map.

In the second part of his book Dr. Finberg discusses some of the many interesting and important questions raised by his survey of the material. He devotes chapters to the rulers of the Hwicce and Magonsæte, to the early history of the abbeys of Much Wenlock and Gloucester and to a discussion of the boundary between the dioceses of Hereford and Worcester. He is also able to elucidate the confused problem of the Hallow charter to which Hemming attached the bounds of Hawling some 27 miles away, to the confusion of many. These chapters, with those on the Testament of St. Mildburg and the Ancient Shire of Winchcombe, are full of valuable points and attractive speculations on a variety of topics, including the early history of the Mercians, their conversion and their relations with the Welsh.

The two parts of the book together are a most helpful contribution to the study of the history of the region. It is to be hoped that Dr. Finberg, or others encouraged by him, will continue this work for the rest of the country and so provide a comprehensive key to the rich, though scattered, material available to the student of dark-age England.

PETER SAWYER

THE CASTLE OF BERGEN AND THE BISHOP'S PALACE AT KIRKWALL. A STUDY IN EARLY NORSE ARCHITECTURE. By W. DOUGLAS SIMPSON. Pp. 77, Pls. and figs. 30. Edinburgh and London: Oliver and Boyd, 1961. Price 13*s.* 6*d.*

In this latest volume in the series of Aberdeen University publications Dr. Simpson brings together studies of three Norse buildings, two of which stand within the royal castle of Bergen, while the third, the Bishop's Palace, is at Kirkwall in Orkney. A common link is provided by the figure of Haakon IV of Norway, Haakon Haakonsson, who began the reconstruction of Bergen Castle in stone and completed a remarkable Great Hall there; he died at Kirkwall in 1263 while returning home after his defeat at Largs, leaving his son Magnus VI to continue building operations at Bergen by the erection of a donjon, now known as the Rosenkrantz Tower. It is, however, with a second common theme that the author is here chiefly concerned, for he sets out to prove that the construction of all three buildings was influenced in whole or in part by architectural traditions emanating from the British Isles.

The greater part of the book is occupied by a detailed analysis of *Haakonshallen*, 'one of the noblest secular buildings of the Middle Ages left to us in Northern Europe'. The structure

has been altered and reconstructed many times in the course of its history, but, by using evidence that has come to light during the most recent reconstruction of the Hall, Dr. Simpson is able in large measure to demonstrate its original form. His detailed description of the building is fully illustrated by measured drawings and photographs, British and Continental parallels are adduced, and a good case is made out for supposing that the designer was a master mason from the English Office of Works. The short account of the Rosenkrantz Tower is rather more difficult to follow for the author was unable to examine the whole building in detail, and the sketch plan and photographs provided are inadequate for readers who are not themselves familiar with the structure. Thus, although the Scottish affinities of the later 16th-century alterations and additions are amply demonstrated, the comparison of some of the 13th-century work in the Rosenkrantz Tower with features found at Bothwell Castle, Lanarkshire, appears less convincing. So far as documentary evidence is concerned, Dr. Simpson mentions the relevant Scandinavian publications in his discussion both of *Haakonshallen* and of the Rosenkrantz Tower, but English readers, for whom this book is primarily intended, would perhaps have welcomed a little more general guidance as to the availability of such original source materials as Exchequer records and building accounts.

In his final section Dr. Simpson discusses the Bishop's Palace, Kirkwall. A convincing comparison is drawn between the earliest portions of this much-altered building and parts of the adjacent cathedral of St. Magnus, and there now seems little reason to doubt that the Palace, like the Cathedral, was begun by masons of the Durham School about the middle of the 12th century. This conclusion is in sharp contrast to the findings of the Royal Commission on Ancient Monuments who, when surveying the building in 1929, ascribed its earliest features to a date about 1500, and gives Dr. Simpson an opportunity to launch a further assault upon the theory of 'retarded work' which has so frequently been applied to Scottish buildings since the days of MacGibbon and Ross. What effects the abandonment of this theory might have upon our understanding of Scottish castles Mr. Stewart Cruden has demonstrated in his recent volume, but it is clear that a complete reappraisal of the whole problem of early stone building in Scotland, both secular and ecclesiastical, is now overdue.

The line drawings and photographs are clearly reproduced, although the half-tone illustrations of Figs. 13, 14 and 16 are rather dark; there is no index.

J. G. DUNBAR

THE SCOTTISH CASTLE. By STEWART CRUDEN. Pp. xvi+272, 31 plans, 86 photographs. Nelson, 1960. Price £2 2*s*.

The study of Scottish castles may be said to have originated with the four sumptuous volumes of R. W. Billings, *The Baronial and Ecclesiastical Antiquities of Scotland*, 1845-52. His beautiful steel engravings form a worthy (though not always accurate) record of the buildings selected. The historical notes were written by Hill Burton; but from the architectural contributions made by Billings himself it appears that this Englishman had not reached sound conclusions about Scottish castellar construction. And in the whole work there is only a single plan.

Between 1887 and 1892 the study of the Scottish castle was placed, once for all, upon an unassailable foundation by David MacGibbon and Thomas Ross in their five monumental volumes on *The Castellated and Domestic Architecture of Scotland*. When it is remembered that these two authors, working almost unassisted in the leisure of a busy professional life, followed this work by a companion, in three volumes, *The Ecclesiastical Architecture of Scotland*, 1896-7, and when moreover we reflect that both works include some 3,330 drawings and plans, it can be understood that the achievement of MacGibbon and Ross represents a *tour-de-force* without parallel in British scholarship.

Since their great work appeared there has been much intensive research by various scholars upon individual Scottish castles, or types of castle. But no systematic study of the

subject appeared until the publication in 1927 of the late Dr. Mackay Mackenzie's Rhind lectures on *The Mediaeval Castle in Scotland.* In many ways this is a work of fine scholarship, particularly on the documentary side. Unfortunately it is marred by two defects. In the first place, the author failed to master his material. Thus he almost ignores the group of early stone castles on the western seaboard and in the Hebrides; and it will remain a marvel how anyone could write a study of Scottish military architecture without so much as mentioning Castle Sween. Secondly, Dr. Mackenzie adopted the dogma that castellated buildings in Scotland were necessarily later in origin than their counterparts in England, and that the farther west and north you go the later they become. Most unhappily, he imposed these views—maintained almost without argument and often in the teeth of documentary or plain stylistic evidence—upon the volumes which he edited for the Scottish Ancient Monuments Commission. Some day, accordingly, these volumes will have to be revised.

In the generation that has elapsed since the appearance of Dr. Mackenzie's book, his chronological ideas have been increasingly challenged by a small but zealous band of scholars. The time was therefore ripe for a reappraisal of the whole subject. This has now been accomplished, in masterly fashion, by Her Majesty's Inspector of Ancient Monuments for Scotland. By this volume, Mr. Cruden has established his place in the fine Scottish tradition of scholar architects of which MacGibbon and Ross were the founders. Not a few who read his book will welcome the return to their sane and wise recognition of the unique significance of the group of early stone castles in the west and north, which must be assigned, alike on documentary and on structural evidence, to the twelfth and thirteenth centuries. For myself, I have always regarded the introduction to the third volume of MacGibbon and Ross, wherein they gather together and set forth their conclusions about the evolution of Scottish castellar construction, as one of the outstanding contributions to the subject in the literature of any land; and no higher compliment can be paid Mr. Cruden than simply to say that he has restored their theme, fortified and amplified with a large accretion of knowledge which has been achieved by research, study and excavation in the eighty years that have elapsed since these great pioneers were at work.

But Mr. Cruden is far more than an architectural antiquary. He is endowed with the soul of an artist, and has a gift of writing not always vouchsafed either to scholars or to artists. His book therefore makes splendid reading; and while doubtless its prime contribution is to the understanding of our earliest stone castles, his handling of what afterwards became Scotland's distinctive contribution in the realm of baronial construction, namely the tower-house, is a joy to read. Nor must we omit a salute to the excellence of his sketch (all too brief) of the work done by the Court school of architects in the first half of the sixteenth century. The standardised plans which accompany his text are a source of comfort, though we could have done with more of them; and no praise can be too high for the judicious selection and quality of the photographic illustrations. To the end, the work maintains its value and originality, in providing us with the first adequate account of the military works erected by the Cromwellian and Hanoverian governments. Mr. Cruden's book is likely long to remain the standard work upon its theme, and will rank as a notable contribution to what the Germans call *Burgenkunde.*

W. Douglas Simpson

IRISH CHURCHES AND MONASTIC BUILDINGS. Vol. III. By H. G. Leask. Pp. 190, Pls. XXIX, figs. 81. Dundalk: Dundalgan Press, 1960. Price £2 2*s.*

This volume completes the series which Dr. Leask has devoted to a description and analysis of the medieval ecclesiastical architecture of Ireland. It deals with the last phases of the medieval Gothic, from 1400 to the Dissolution of the Monasteries. The latter term is more elastic in Ireland than in England. In the west, distance from the royal power and the protection of powerful local families combined to keep monk and friar in possession and the process was not complete till the 17th century.

Irish medieval architecture of the 15th and 16th centuries lacks the unifying impulse which the Romanesque and early Gothic imparted to the two earlier volumes of the series (*Arch. J.*, CXII, 144 and CXV, 268). The material has to be treated under a number of subject headings, which form the chapters. The story starts in the Pale round Dublin, where there was a more easy penetration of English influences, shewn for example in the greater frequency of western towers. The prominence of the towers in the surviving architecture of the age justifies the separate chapter devoted to them. An interesting development of the 15th century is the extensive building and rebuilding of a number of houses of monks, particularly Cistercians, and friars. Holy Cross and Kilcooly are outstanding examples of the Cistercian work of this date, the former in particular provides an excellent synopsis of high class Irish work of the later Middle Ages. These rebuildings include much attractive sculpture, of which the inserted north door of the Cathedral of Clonmacnois is perhaps the finest example; this door bears the name of Dean Odo and must date from 1459 or shortly before. The late medieval Friaries form a fine and well preserved group characterized by features such as the cloister walks included within the ranges, the upper floors of which are carried over them. A close analysis and comparison of these buildings with the scantier English remains might throw much light on the latter. The closing chapters of the book discuss windows, cloister arcades, and features such as piscinae, sedilia and tomb niches.

This bare list can give only an idea of the wealth of material available for the study of this often neglected period of Irish architecture. The descriptions are lucid and informative and are illustrated with the beautiful drawings that students have learnt to associate with the work of Dr. Leask. There is a well chosen series of plates. We congratulate the author on the completion of his task, which has made available to the learned world the wealth of knowledge and experience acquired while so many of the buildings were in his care.

C. A. Ralegh Radford

THE VILLA D'ESTE AT TIVOLI. By David R. Coffin. Pp. xvii+188, Pls. 137, 2 plans. Princeton University Press; O.U.P., London, 1961. Price £7.

This is definitely not a book to be read at a single sitting. It is a complete history of the building and decoration of the Villa d'Este and of its famous gardens, with a chapter on the vicissitudes they have undergone since the death, in 1572, of the founder, Cardinal Ippolito II d'Este, the Cardinal of Ferrara. Mr. Coffin quotes every relevant document in full so that the pace of the book is exceedingly slow, and it can hardly be said that much of the decoration is sufficiently interesting to justify a great expenditure of the reader's time. However, if you want to know what Muziano or Federigo Zuccaro were doing in the 1560's here is the evidence for it.

Most of the work on the Villa was done between about 1565, when the water-supply was arranged, and 1573, when Etienne Dupérac made the engraving which tended to take the place of the Villa itself as the basis for many of the later descriptions. As was usual in these cases, not much was done after the death of the original patron. Mr. Coffin shows how the engraving represents many features which in fact were modified in execution or even never built at all. Perhaps the most immediately interesting fact to emerge is that the celebrated cypresses seem to be mentioned for the first time in a poem written about 1644. The Villa grew out of the official quarters of the Governor of Tivoli and is not of much interest architecturally. The superb site and the gardens have always been the main attractions, and Mr. Coffin is able to show that the gardens have always been more important, both iconographically and formally, than the house. It is, perhaps, still surprising to us that a garden, even when it is as clearly contrived as this one, can be made to have a meaning as well as formal beauty and ingenuity. Ingenuity was much in evidence, since the abundant water was used to drive curious machines like the Water Organ or the Owl Fountain. The Water Organ (*cf.* the complicated description in Vitruvius, X, 8) was worked by water falling into a closed air-vessel which forced the compressed air through organ pipes, and the Fountain of the Owl was a similar

contrivance which produced bird songs, silenced by the cry of an owl. There were also, of course, those concealed jets that soaked the unwary visitor, a form of humour that seems strangely at variance with the sophisticated tastes of the Cardinal and his *antiquario* Pirro Ligorio. Mr. Coffin shows convincingly that Pirro Ligorio was the leading designer and it was probably his influence that accounted for the vast collection of antique sculpture, now largely dispersed.

Thanks to a Ligorio MS. in the Morgan Library, New York, Mr. Coffin is able to establish an iconographical basis for the garden, showing that the main themes were Hippolytus (Ippolito being the Cardinal's Christian name) and Hercules, the legendary founder of the Este family, while the garden itself was the Garden of the Hesperides. By comparison, the painted decoration of the Villa was relatively simple and unambitious, but the Salotto and the Room of Hercules have some interest for the art historian. The Salotto was decorated by Muziano and others from about 1565 and the Hercules Room was painted by Federigo Zuccaro between 1565 and 1568. Both lean heavily on the Raphael decorations in the Farnesina and both look forward to the Farnese Gallery. Some other rooms also contain fascinating 'Pompeian' decorations, presumably derived from Roman excavations, with which Pirro Ligorio must have been very familiar.

The last two chapters trace the later history of the Villa and the history of its influence, particularly after 1615, when De Caus' book spread waterworks all over Europe. The text is completed by four Appendices—an early Description of the Gardens, the full text of the Morgan MS., the Personifications of the Virtues in the Cardinal's Apartment, and Unpublished Documents.

The book is number 34 in the Princeton series of monographs and has been produced as well as we have come to expect, even though the price, by our standards, is high. One very welcome change must not be allowed to pass unnoticed—the substitution of much better blocks printed on coated paper for the smudgy gravure previously used and (it seemed) ineradicably rooted in the affections of American publishers.

PETER MURRAY

CATALOGUE OF BRITISH DRAWINGS, VOLUME ONE, XVI AND XVII CENTURIES. By EDWARD CROFT-MURRAY AND PAUL HULTON. Part I (text), pp. xliv+620, Pl. 1; Part II (plates), pp. viii, Pls. 306 including 9 in colour. The Trustees of the British Museum, London, 1960 (1961). Price £5 10*s*.

A Museum catalogue is not quite the same as a mystery story, so there is nothing wrong, either ethically or artistically, in looking promptly at the end and advising other people to do so. It is one of the best ways of demonstrating the extraordinary scope, scholarship and value of the British Museum's new catalogue of British drawings of the sixteenth and seventeenth centuries, for there are no less than eleven separate indices, ranging in subject from Ancient History, Allegory and Mythology to Topography, and enjoying a special 'Table of Indexes' (*sic*) of their own. They are punctiliously compiled and make intriguing and profitable reading, not to mention the amount of trouble they save by showing the reader just where to look for the subject, or detail, that he happens to want at the moment. Their very existence, quite apart from the excellence of their quality, indicates the wide and sensible outlook of the Museum authorities in regarding the collection not only from the aesthetic and historical standpoints but also in respect of its undoubted usefulness as a source of information on innumerable details of architecture, botany, costume and a whole alphabet of other matters into the bargain. The casual reader need only turn to the indices and browse, and he will find subjects as varied as Tangier, a news-sheet, a 'table, inlaid, octagonal' (like something out of a military inventory), nine varieties of iris and a bufflehead duck, with the clearest instructions for locating them in the Department. Tangier and the news-sheet are illustrated in the second part, but we must go to the Museum itself to see the drawing of the bufflehead duck and her euphoniously-named companions the purple grackle and the southern pileated woodpecker, complete with marginal note saying that it is 'as bigg as a Croo'. The main point, however,

is that the collection's vast amount of miscellaneous and valuable detail has been properly appreciated and made duly serviceable to the student by the method of its presentation.

Study of the plates reveals the incredible variety of the collection, and of the talents and character of certain individual artists. We might claim to be prepared for sketches of shipping by van de Velde, architectural details by Wren and capering *commedia dell'arte* figures by Marcellus Laroon, but there is matter more surprising in the landscape studies by Danckerts, Griffier and Colonia, which are unexpected anticipations of the eighteenth and nineteenth centuries, while two impressive and shadowy figures—by Hollar, of all people—suggest the *fin-de-siècle* impressionism of Whistler or of Gordon Craig.

Turning to the main text of the Catalogue, we find a welcome combination of art-history, general scholarship and wit. The biographical notes contrive to be informative and drily amusing at one and the same time, as will be seen from the accounts of Isaac Fuller and Sir Balthasar Gerbier, to name only two among many, though it is a shock to find the name of 'Cardinal Wolseley' in the account of the talented and bibulous Mr. John Greenhill. There are admittedly one or two such errors, some of them misleading, such as a 'now' in the article on Daniel King, where the sense would logically require 'not', some irritating, like the use of the spelling 'Sybil' for the classical Sibyls and the false form Dioscurides for Dioscorides, some merely careless, like the confusion between Henry VII and Henry VIII in the Introduction —and, since a matter of arms is under discussion on p. 57 it is to be wondered whether the 'Mr. M. Kinnard' who supplied the information was not really Mr. A. N. Kennard of the Tower Armouries. Incidentally, the reference on the preceding page to John White's drawing of a Pict as wearing 'a thick cord as a necklace and a girdle of the same material' is surely doing less than justice to the historical sense of the artist, who has attempted—and by no means unsuccessfully—to indicate the collar of twisted metal so often associated with the Ancient Briton, and the more conspicuous in that this one appears to be wearing very little else. One other error comes really from the generosity with which the work has been illustrated. The titling of Plate 119 (b), and the cross-references in the text, show that it is intended to represent William Emmett's design for the north front of Whitehall Palace, but it would seem that out of the wealth of illustrative material available for reproduction a photograph of Inigo Jones's north-to-south section of the same building has slipped cuckoo-like into the place designed for Mr. Emmett.

But these are trivialities. Let it suffice to mention the splendid colour-reproductions of John White's drawing of American Indians, the all-embracing erudition of Mr. Croft-Murray's Introduction, and the appearance of both Parts as a piece of fine book production and to leave it to the reader to discover the many other ways in which they can contribute to his information or his pleasure.

MARTIN HOLMES

EIN DEUTSCHRÖMISCHES SKIZZENBUCH VON 1609-11. By FRIEDRICH THONE. Pp. 32, Pls. 39. Deutscher Verein für Kunstwissenschaft, Berlin, 1960 (1961). Price DM 25.

In the first place, this pleasant little book is a contribution to the still scanty knowledge of work done by German artists during the late 16th and early 17th century. In the second place, it illustrates the activities of one among many national groups that went to Italy, and especially to Rome, to seek visual treasures both of her history and of nature, and a congenial mental climate for their work. It seems that the drawings, here published for the first time, were already made up into a volume when August the Younger, Duke of Brunswick and Lüneburg, acquired them some time between 1635 and 1660 for his celebrated *Bibliotheca Augusta* in Wolfenbüttel, where they have remained ever since. As a book, in any case, the Duke himself gave it a press mark among the *Geometrica* (*viz.*: 10, 1 *Geom.*) which comprised printed books, manuscripts and drawings on such diverse subjects as perspective, the orders, architecture, portraits, funereal pomps, triumphal processions, hunting, sleigh parties, heraldry and topography. The No. 10, 1 contains 124 drawings on 117 folios (218 × 287 mm.,

c. 8½ × 11¼ in.) of landscapes and topographical views showing three main subjects: 1. The Upper Rhine region; 2. Rome (over 80 drawings); 3. Tivoli and surroundings. They are by several different hands, none of which is confined to only one of the main subjects, and it would not seem possible at present to link an artist's name with any of the drawings. The editor discusses Martin Faber and Johann Heintz as serious candidates, but neither seem sufficiently documented. The selection of Plates (39 folios, reproduced superbly well) shows that at least three of the group were very able and technically accomplished graphic artists, combining accuracy of draughtsmanship with mastery of space by compositional means. On the evidence here submitted it is, however, difficult to agree that their work can rightly be classified as outside the Adam Elsheimer sphere of influence (who died in Rome in December, 1610), and within that of Paul Bril. As there are so few documented facts to manipulate with, it would probably be more helpful to avoid all narrow demarcation by personalities and to discuss, instead, the important events and trends of the time as fully as possible. In this respect, the Frankenthal landscapists (an artists' colony of Dutch refugees from religious persecution), and Elsheimer's work, could have provided much more relevant matter. There can be no doubt, however, that a number of drawings in this volume show a personal sense of visual adventure which makes them a stimulating experience.

Beyond this, some of the Roman views are most valuable records of the City's architectural history. Five drawings (fols. 26, 27, 102, 103 and 111), by at least three hands, show the progress of Maderna's work at the East front and nave of St. Peter's between March, 1606 and July, 1612. (St. Peter's building history alone would make the limiting dates '1609-11' in the title rather arbitrary.) This gives us, for the first time, the only contemporary pictorial record yet known, beginning with a point of time (after March, 1606) when the old nave was already gone—but with the narthex, the old campanile, the loggias with balcony, and other accretions still intact—to the rising of Maderna's façade to the height of columns and capitals, with the new balcony completed and the relief over the central door in its place. Another interesting view is that from the Monte Cavallo (fol. 14) showing Il Gesù and the Palazzo Rospigliosi not yet completed. Begun by Cardinal Scipione Borghese presumably in the summer of 1611, the Palazzo's building history still presents knotty problems, and this drawing may well be a help for future students. But, again, a date not earlier than 1612, and perhaps later, would appear to be more likely by present knowledge. Apart from these rising buildings, the views of Rome are almost exclusively concerned with her ruins. Medieval and especially Renaissance architecture are largely neglected. Nor is there, significantly, a view of the Pantheon. Is this not reminiscent of the spirit which informed Elsheimer's 'View of Tivoli with the Temple of the Sibyl' (Prague, Nat. Gall.), the painting called Elsheimer's 'Arcadia' by the late F. Saxl?

The modifications here suggested are mainly based on differences of approach and should not detract from the real merit of the book as a whole. Having discovered this volume of drawings, the author has published it with an introduction and a good catalogue. It can thus be enjoyed by lovers of art for its own sake, and must certainly rank as an historical document of consequence. There also is a bibliography quoting writers in German only. But the general part of the text, and its readers, might well have been the better for knowing Sir Kenneth Clark's *Landscape into Art*. M. S. Scherer, *Marvels of Ancient Rome* (New York and London, 1955) is indispensable for laymen and convenient to scholars. Above all, F. Saxl's *Elsheimer and Italy* (Lectures, 1957, vol. I, pp. 286-297 and vol. II, pls. 200-207; translated from a lecture in the University of Hamburg, Winter, 1930/31) conveys the spirit of humaneness and urgency of new visual realizations, which some of the Wolfenbüttel drawings also seem to reflect. Are we, perhaps, here in front of something that the best of that generation had in common?

M. H. Bräude

A HISTORY OF BUILDING MATERIALS. By NORMAN DAVEY. Pp. 260, Pls. LXXII, figs. 134. London: Phoenix House, 1961. Price £3 5s.

Dr. Davey has done a great service by the production of this magnificent work. It will be welcomed by archaeologists and architects, and by all whose interests are in any way connected with old buildings, whether above or below the ground. Architectural students will also value it for the ease with which they may progress through the world-wide development of building materials; in this context it will surely find a complementary place beside the standard histories of architecture.

The author has not spared himself in the discovery of material relating to all countries and civilisations, from the Pre-pottery Neolithic mud-brick buildings of Jericho to modern works of reinforced concrete. He includes evidence from the writings of the early chroniclers as well as knowledge gained from excavations. Thus one may read the comments of Vitruvius on the faults of sea sand for use in mortar and, in the same chapter, study an interesting comparative analysis of the mortar used by the Romans at St. Albans over a period of four centuries.

All materials and building techniques are dealt with faithfully, together with items of special historical interest. In the chapter on stucco, for example, one learns how Henry VIII imported Italian craftsmen to carry out the stucco panels at Nonsuch; evidence of these panels has been produced in the recent excavations. In spite of the enormous task of dealing with the materials and building methods of the older civilisations, the humbler vernacular is not forgotten and careful attention is given to such materials as wattle-and-daub, cob, and thatch. Floor coverings, internal wall finishes, vaulting, heating and water supply are dealt with equally efficiently, and whether he is dealing with the manufacture of mosaics or the analysis of basic pigments for wall paintings Dr. Davey always conveys a lively and infectious interest in the subject.

The photographs are good and carefully chosen, the line drawings that go with the text are clearly drawn so that the reader can follow with ease such details as the construction of a wattle-and-daub panel or the layout of the heating system below a Roman floor. A useful appendix illustrated by drawings covers building tools from the Egyptian period to the present day, the last two pages being devoted to the tools used for thatching and slating. The text is clearly printed and there is a good index.

The comprehensive nature of this book makes an exhaustive treatment of each material impossible, but this does not impair its value as a work of reference. The hope expressed by Dr. Davey in the preface, that his book will help all those who have an interest in and affection for buildings, is amply justified.

NORMAN DRINKWATER

THE ENGLISH FARMHOUSE AND COTTAGE. By M. W. BARLEY. Pp. 297, Pls. XXIV, figs. 38. Routledge and Kegan Paul, London, 1961. Price £2 15s.

This is an extremely valuable study in the development of English vernacular styles of building; the author makes extensive use of documentary sources such as inventories and parsonage terriers, and in so doing makes a welcome departure from the aesthetic or purely structural approaches of previous writers. A balance between documentary and structural evidence is kept throughout the book, with the result that neither the archivist nor the structural historian will find himself in too unfamiliar waters. However, the amount of valuable work that has been produced by architects and others professionally concerned with building construction hardly receives the recognition it deserves. 'The archaeologist' says Mr. Barley 'can contribute more than the architect or the architectural historian, for we are concerned with building rather than architecture'—a fine distinction in an age when the two words have become almost synonymous. The extent to which the book is a compilation or 'a work of collaboration' is seen by an extensive list of Acknowledgements in which the Vernacular Architecture Group, of which Mr. Barley is President, comes well to the fore.

It is unfortunate that such a misleading title should have been thought necessary; no account of the English farmhouse and cottage would be complete without reference to the symmetrically planned 19th-century farmhouse and farmyard layouts, nor to the multitude of estate cottages of that period. Neither of these has any place in this study of local characteristics, and the inclusion of parsonage houses of which a great deal is said makes a more relevant title eminently desirable. The book is divided chronologically into five parts: the first deals with 'The Legacy of the Middle Ages', it is relatively brief for the length of time concerned and one detects a feeling of relief when the author reaches the 16th century and documentary sources become more plentiful. Parts Two to Four are concerned with a little over one hundred years, from 1575 to 1690, but account for more than half the length of the book. They are subdivided at 1615 and 1642, each period having its separate introductory chapter and summary, between which the buildings are described by regions. These regions being by their nature very arbitrary should not be too highly respected, and it cannot be too often repeated that the use of such sweeping divisions of the country as into 'highland' and 'lowland' zones is more valuable to the theorist than to the local research worker. The variations in local practice are infinite and cannot be parcelled into neat packages. The final part is entitled 'The death of the vernacular tradition'; it is brief and covers the 35 years from 1690 to 1725 in only 27 pages. The obsequies appear to be principally those of the remaining medieval features of plan or decoration. It should, however, be remembered that the survival of old features need not be confined to those with medieval origins. Classical features were also accepted into the vernacular and the survival of Norman Shaw's tudor revival in the vernacular style of 20th-century suburban villas is a subject that should not be neglected by those concerned with the phenomena of conservatism in dwelling house design.

Within the limitations Mr. Barley has set for himself, and if we consider mainly the 16th and 17th centuries that he finds most interesting, a large amount of important information is revealed. This is chiefly derived from the documentary material, and it is in this that the greatest value of the book lies. Frequent references are made to the various names of rooms, particularly in inventories, but these are scattered throughout the text and a comprehensive picture of nomenclature is correspondingly hard to achieve; a separate chapter on this would have been a useful addition. It would, for example, be instructive to tabulate such alternative names for the service room as 'the room below the entry', the 'backend' and the 'outend'. The introduction of the 'wash house' in Kent in the 17th century is surprising but we are not told the size of the establishment that it served. An Appendix of Select Documents gives some of the sources in full; besides probate inventories and parsonage terriers they include a building contract of 1729, a petition of 1598 for a licence to build a cottage, and extracts from a tax assessment of 1301.

Very many excellent photographs and line drawings illustrate this work and the archaeological interpretation of buildings is not forgotten. Much is said about structure and materials, but these facts are so scattered that the reader is involved in much labour which some alternative arrangement might save. Most of these details are referred to in the index although the absence of stone slates (*e.g.* shindles p. 222) from the list of roofing materials is surprising. The accuracy of interpretation of some of the examples may be questioned and the derivation of the 18th-century Pennine farmhouses with attached barns (laithe-houses) from the long house is by no means as certain as the caption to Plate XXIb would suggest. Incidentally in this illustration the opening over the barn door is not for loading hay into a loft but to provide light to the threshing floor when the barn doors are closed.

The great quantity of material evidence that Mr. Barley has placed before us will be of immense value, although from its very quantity and arrangement it appears more in the form of working notes than an easily digested treatise. That the book should have this appearance is no adverse criticism; any appearance of finality in the present formative stage of vernacular building history would be most regrettable and the incompleteness, the unacceptable dogmas, even the simple errors or omissions, should act as a spur to the researches of other scholars. Mr. Barley deserves the thanks of all concerned for placing his work before us now rather than delaying it in the pursuit of that unattainable will-o'-the-wisp 'perfection'.

C. F. STELL

SURVEY OF LONDON: VOLS. XXIX-XXX. THE PARISH OF ST. JAMES WESTMINSTER, PART I (SOUTH OF PICCADILLY). Edited by F. H. W. SHEPPARD. Pp. 646, Pls. CCLXXVII, Figs. 86+4. Athlone Press, for the London County Council, 1960. Price £8 8s.

Since the war the London Survey has concentrated its attention on what are historically the inner suburbs of the city—Southwark, Lambeth, St. Pancras and Spitalfields. With the two present volumes, however, it has turned to an area which for nearly three hundred years has been an integral part of the central urban scene, and which is architecturally one of the most important and rewarding parts of the capital. For it was in the reign of Charles II that the royal estate attached to St. James's Palace began to be developed for building. By 1680 St. James's Square had taken shape as the English equivalent of the Place Royale in Paris, and throughout the 18th century it remained the heart of London's aristocratic West End. Architecturally less ambitious than its French prototype, it was nevertheless of great importance as a unified development, complete with church, market square and secondary streets. Behind its more or less uniform façades stood many of those private palaces whose sober brick exteriors concealed the ingenious planning and decorative resource of England's most accomplished architects. Nearby, on sites overlooking the Park, the most wealthy were later permitted to erect insulated mansions like Spencer House in which architectural expression was not confined to the interior. At the same time gaming-clubs and coffee-houses came into being in order to amuse the resident aristocracy. These, in the nineteenth century, expanded into the political and professional clubs which still made St. James's the social centre of London long after the magnet of the Court had lost its power, and which to some extent still do today at a time when the last private resident in St. James's Square has parted with his property to a limited company. Whig or Tory, military or university, these clubs were unanimous in their respect for the classical tradition in urban architecture, and in the 1830's and 1840's provided Nash, Burton, Smirke and Barry with some of their most important commissions.

St. James's, in short, is an area of major significance not only in the history of London as a capital, but also in that of English urban architecture from the Restoration onwards. To record it adequately was a task that called for a high degree of architectural discrimination combined with a meticulous examination of the documentary evidence. Both these qualities are happily possessed by the staff of the London Survey, which, under the editorship of Mr. Sheppard, has produced two volumes of exceptional quality and outstanding interest. Not only are all the buildings adequately illustrated—which means that plans and measured drawings are provided as well as photographs—but their history is traced with unfailing accuracy from lease to lease and from reconstruction to reconstruction. Here the compilers have been fortunate in the continuous control exercised by the Commissioners of Crown Lands over their leaseholds, for it has resulted in the preservation of a large number of plans and elevations that were submitted for their approval by prospective builders. These records, together with the Rate Books, form the basic evidence at the Survey's disposal. But to complete the historical record it has been necessary to seek out the personal archives of successive owners, and here the Survey has been particularly successful in locating records of London houses in the muniments of county families. Few spectacular discoveries have resulted: Hawksmoor is seen at work for Lord Ashburnham at No. 3 St. James's Square, C. R. Cockerell at No. 32. The spire of St. James's Piccadilly is tentatively attributed to Wren (instead of to Wilcox), the façade of White's Club (more certainly) to Wyatt. These are welcome additions to architectural knowledge. But the real value of the two volumes under review lies in their comprehensive and systematic examination of every building in the area with which they deal, which extends roughly from Piccadilly in the north to Pall Mall in the south, and from the Haymarket in the east to Green Park in the west. Here are the basic materials of London's physical history, firmly based on both documentary and architectural evidence, lucidly presented, handsomely illustrated and efficiently indexed. To have produced two such volumes within three years of their predecessor in the series is an achievement of which both the L.C.C. and its historical staff may legitimately be proud. To possess them is a pleasure for which even eight guineas is by no means an unreasonable price to pay.

H. M. COLVIN