Notices of Archaeological Publications.

THE THREE CATHEDRALS DEDICATED TO ST. PAUL IN LONDON. By William Longman.

No one is better qualified than Mr. Longman to write about St. Paul's, since he is the Chairman of the Committee for its completion. This book therefore has to some extent an official character; and though the author is careful to avoid assuming any such authority for it, we may safely regard it as in some sort a manifesto of the Committee. Our concern, archæologically, is not so much with that part of this handsomely illustrated book which tells what Wren's design really was, as with the chapters in which Old St. Paul's is described. The description is of the most minute kind, and is accompanied by what, from our point of view, is the most prominent feature of the work. This is a series of steel engravings reduced from the magnificent drawings of Mr. E. Ferrey, representing from measurements and other data, such as Hollar's prints, what the great church must have been in the days of its glory. Mr. Longman avoids all reference to the monuments, and confines his attention to the successive structures which have occupied the site. Altogether, though the book has a certain fragmentary or supplementary air, we are glad to possess it, the more so as it fills a gap in the list of works on London topography.

Notices of Archæological Publications.

A DESCRIPTIVE CATALOGUE OF THE MAIOLICA, HISPANO-MORISCO, PERSIAN, DAMASCUS, AND RHODIAN WARES IN THE SOUTH KENSINGTON MUSEUM. By C. Drury E. Fortnum, F.S.A. London, 1873.

This is another of the series of works on art of which Mr. Maskell's "Ivories" is so favourable a specimen. Mr. Fortnum's volume is nearly twice as thick as Mr. Maskell's, and differs from it also in having avoided photography for the production of its illustrations. Instead of a faded, and in many cases, deceptive picture—deceptive in a wrong way—we have here chromolithographs and woodcuts of high, if not the highest, order. The woodcuts are very superior to the coloured illustrations, which contrast unfavourably with the productions in the same style of French artists. Having said so much by way of adverse criticism we have nothing more to do in the way of fault-finding. The book is a great credit to its author, with whom alone we are concerned. That the same confusing method of numbering which interferes with the value of Mr. Maskell's book is here repeated, and that the lithography is of a second-rate kind, are matters which concern the department by which the volume is issued.

Mr. Fortnum in a modest preface points out that the collection of Maiolica at South Kensington was mainly formed by Mr. J. C. Robinson, who was prevented "by circumstances" from issuing such a work as the present one. We have no intention of inquiring into these "circumstances," but we agree with Mr. Fortnum that the public should be made aware to whose care and ability they owe the noble collection now national property: a collection which, if it were united to that in the British Museum, and thus placed in a situation more accessible to the working classes, would be not only the largest, but perhaps the most useful in Europe.

It is not very easy to make any exact classification of the different kinds of earthenware comprehended now under the name of "Maiolica," a term which indicates with sufficient exactness the source from which medieval Europe became acquainted with the manufacture. Mr. Fortnum commences with an account of the Persian, Damascus, and Rhodian wares, which may be considered the lineal ancestors of the glazed pottery of Italy. He makes use of some definitions worth pausing at. They occur in the Introduction. Thus, we are told that "pottery, as distinct from porcelain, is formed of potter's clay mixed with marl of argillaceous and calcareous nature and sand, variously proportioned, and may be classed under two divisions: soft, and hard, according to the nature of the composition or the degree of heat under which it has been fired in the kiln." After explaining that what we call stoneware and queen's-ware are "hard," and that the

"soft" ware may be scratched with a knife or file, he proceeds to divide the "softwares" into unglazed, lustrous, glazed, and enamelled. The ancient pottery of Greece and Rome, what we know as Etruscan, and that found in Egypt, all belong, as a rule, to the first two divisions. The last two include Maiolica. The most ancient method of glazing appears to be that of applying to the surface of a vessel the translucent substance, the discovery of which has always been attributed to the Phœnicians. As common earthenware would not bear the heat necessary for coating it with glass, pottery came to be made of materials more nearly the same as those which enter into the composition of glass itself, and many very ancient specimens exist of a kind analogous even to modern porcelain. Glazed and painted ware, and encaustic tiles, which are of a similar character, were common throughout western Europe in the thirteenth and fourteenth centuries, and much earlier in some districts. But in the twelfth century an expedition to Majorca by the Pisans, who had been annoyed by the depredations of the Moors, then the inhabitants of the island, brought home in its plunder many specimens of the pottery, for which that people were already celebrated, and possibly also some of the potters themselves. To the Moors, too, Mr. Fortnum traces the introduction into Europe of other methods of glazing and enamelling, especially that for the production of a white or coloured opaque glaze: and connects the use of tin for this purpose with the existence in Spain of tin ores in considerable abundance. With regard to the use of the terms "Maiolica" and "Majolica," Mr. Fortnum says it "has long been and is still erroneously applied to all varieties of glazed earthenware of Italian origin." Originally the term was restricted to the lustred wares, which were peculiarly those of Majorca: and he remarks, "it is a curious fact, proving their estimation" in Italy, "that nearly all the specimens of Hispano-Moresque pottery, which adorn our cabinets and enrich our museums, have been procured in Italy, comparatively few pieces having been found in Spain." He also thinks with many other authorities that "the word *Maiolica* should be again restricted to the lustred wares," a proposal in which we cannot agree with him, and which the publication of his book, in which it is necessarily applied by inference from the title to many other kinds, will largely assist to counteract.

It would take us too long to follow Mr. Fortnum throughout the history of Italian maiolica. There are several interesting references to the practice of decorating houses with plaques of this material, a practice highly suggestive at the present day, with the prevalent longing for variety in architecture, and the increasing demand for decoration. Luca della Robbia, who seems first to have made pottery coated with stanniferous enamel in Italy, has an extended notice, chiefly derived from Mr. Robinson's catalogue of Italian sculpture at the South Kensington Museum. There is much information also respecting the founders of the Urbino, Gubbio, and other centres of the art. The second chapter consists chiefly of an abstract from the MS. of Cipriano Picolpasso, who worked about 1550; it is now in the Art Library of the South Kensington Museum, and has been printed before, but not in English. It contains many receipts both for glazing and colours, and also for forms, and gives a perfect idea of the manner and comparatively simple appliances under which in the sixteenth century the Italian potter worked. Mr. Fortnum's third chapter is devoted to an enumeration of the finest collections in existence, arranged

under their respective countries. The chief Italian museums seem to have come to England, or to be in the possession of our countrymen residing abroad. There are few specimens, as already noted, in Spain. Germany is better off, and the Louvre collection comprises upwards of 650 pieces. The British Museum has only about 160 specimens, but they are very choice. It is not very easy, by the "Register Number" of the South Kensington Museum, which appears invented on purpose to baffle enquiry, to tell how many specimens it contains, but at a rough calculation they seem to be about 800 in number; their value and beauty are fully attested by this volume and its illustrations. The private collections in England are also both extensive and excellent, including those of Mr. Fountaine, of which there is some account, of Mr. Cook, of Mr. Fortnum himself, of Sir Richard Wallace, and of some fifty other gentlemen. After the Introduction we have the Catalogue itself; but Mr. Fortnum has prefixed to each class of which he treats another short introduction, containing much special information respecting particular specimens, marks, and monograms, and other things of importance. The first is on the oriental manu-

Plate. Portrait of a Prince, Persian, 16th century (p. 17).

factures to which the names of Persian, Damascus, and Rhodian wares are applied; and here we have further information regarding the use of glazed tiles for architectural purposes, a practice of which Mr. Fortnum heartily approves. At Constantinople he tells us these decorations are in a somewhat better state of preservation than in many other places, and he instances various curious examples. Glazed pottery for wall decoration does not seem to have obtained in ancient Greece and Rome, where Mosaic

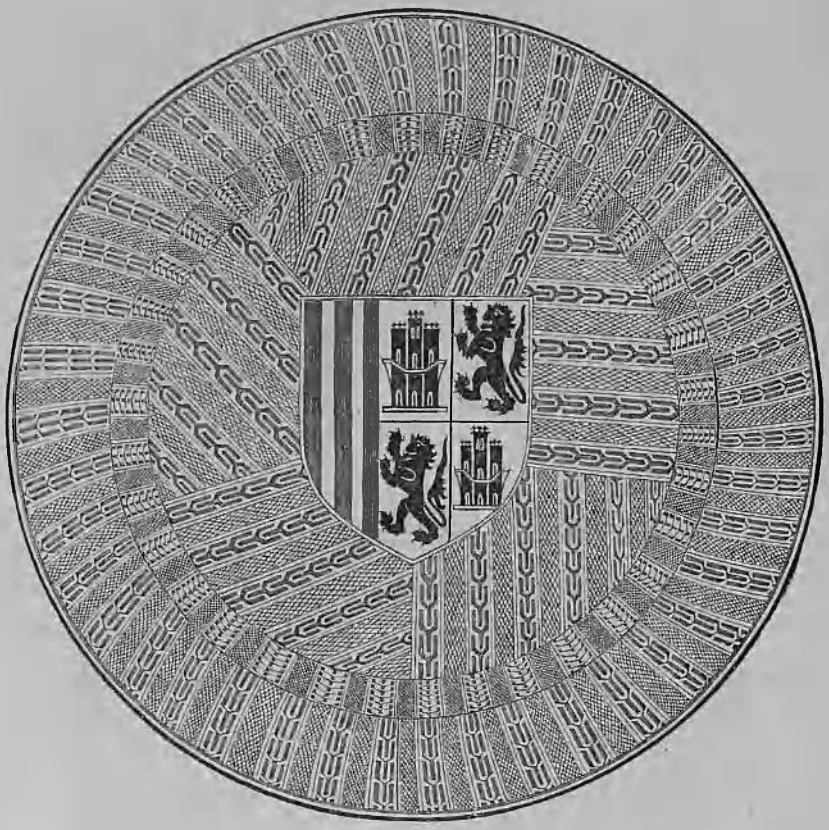
was in the ascendant, and in later times it does not seem to have been so used in Italy, except in a few instances by Luca della Robbia. There

Wali Tile. Persian, 17th century (p. 22).

is said to be a revival of the fashion in Persia of recent growth, and some examples of the kind from Scinde were shown in last year's Exhibition at South Kensington in the Indian Annexe.

There is also at p. 39 an interesting disquisition on the Moorish Pottery of Spain. "When first recognised as a distinct family these wares were found to be difficult of classification, from the entire absence of dates or names of manufactories. Labarte and others considered the copper-lustred pieces to be the earlier, but Mr. J. C. Robinson, with his usual acumen, saw in the ornamentation of various examples reasons for reversing this arrangement, and suggested one which subsequent observation has only tended to confirm. He ranked those pieces having a decoration in a paler lustre, with interlacings and other ornaments in manganese and blue, coats of arms, &c., to be of the earlier period; those having the ornament in

the paler lustre only, without colour, to be of nearly equal date, as also some of the darker coppery examples with shields of arms, and of a still



Salver, with Arms of Castile, Leon, and Aragon. Hispano Moresque, 15th or 16th century (p. 54).

later period those, so glaring in copper-coloured lustre, as to be more painful than pleasing to the eye."

The first Italian wares noticed are the "Sgraffiati," or incised specimens, ornamented in a mode of the most primitive and universal kind in its ruder form, but, like everything of the kind undertaken by the Italians, improved by them to the highest point. Caffagiolo and its pottery comes next. "It is probable that, were the archives of Florence thoroughly searched, some record might be found of the establishment or existence at Caffagiolo of an artistic pottery encouraged and patronised" by the Medici, "but at present, we have no such recorded history. Here again the objects themselves have been their best and only historians. It was but a few years since that the ill-indited name of this 'botega' noticed upon the back of a plate, was read as that of the artist who had painted it, until the discovery of others more legibly written, proved that at this spot important and highly artistic works had been produced. The occurrence of a mono-

gram upon several, and the comparison of their technical details, has led to the recognition of many others, and revealed the fact that this *fabrique* had existed from an early period, and was productive of a large number of pieces of varying quality." Of this manufacture is a magnificent ewer ornamented with the arms and emblems of Leo X. It was bought at the Bernal sale for 60*l.*, and is now at the South Kensington Museum. This book contains an excellent woodcut of it, in which the comparative depth

Ewer. The Arms and Emblems of Pope Leo X. Caffagiolo, about 1520 (p. 116).

of the various tints in which it is painted are admirably rendered. We are enabled to reproduce this illustration, and several others. *Apropos* of another piece of Caffagiolo also in the Museum, Mr. Fortnum says: "This extremely interesting piece has a certain degree of notoriety, from having been described as representing Raffaelle painting the portrait of the

Fornarina on a plate, and thus the myth that Raffaelle did occasionally paint on pottery was the more accredited." This fine plate was purchased from the same collection for 120*l*. Short notices of Siena, Monte Lupo, and other Tuscan manufactories follow, and then we reach the Duchy of

Circular Dish. Bust Portrait of a Lady. Pesaro or Gubbio, about 1490—1500 (p. 212).

Urbino, with Pesaro, Gubbio, Gualdo, and Castel Durante. This is perhaps the most important part of the book. Gubbio was the scene of Maestro Giorgio's triumphs. To him many of those charming plates which artists of our time admire are to be attributed, bearing portraits of some fair lady with a simple and appropriate inscription. The Gubbio ware is in most cases lustred, and may be taken as, on the whole, the highest development of this branch of the art. It is not always possible, or indeed worth while, to distinguish between the work of Gubbio and Pesaro. A relievo of St. Sebastian is the earliest dated piece. It is marked 1501, but has not the name of the maker. The manufacture of lustred ware ceased before half a century had elapsed. To Castel Durante is to be attributed a circular dish of which Mr. Fortnum gives a woodcut; it bears a full-face portrait of Peter Perugino, and is considered by Mr. Robinson a specimen of unique interest. It was in the Soulages collection, and was bought for 200*l*. Mr. Fortnum seems pretty sure it is of Castel Durante, or at least of Urbino make, but it has also been thought to come from Caffagiolo. The town of Urbino also had its pottery, where Nicolo da Urbino and the Fontana family flourished, and at which some of the most beautiful specimens were produced. There is a poor and confused chromo-lithograph of a plateau of

this ware, and several very fair woodcuts, especially one of a pilgrim's bottle. Roman work is next noticed, and then we reach Faenza, which is commonly believed to have given its name to all kinds of fictile ware in the French form *Fayence*. Mr. Fortnum is at great pains to distinguish the

Tazza. Gubbio, 1520—30 (p. 256).

chief artists and their marks. We cannot follow him into his researches, but to persons specially interested in the subject, they will be found of the highest value. Among the specimens at South Kensington is a plateau of blue covered with a magnificent design in a lighter shade, and with a yellow

Marks on Faenza Pottery (p. 491).

and red shield in the centre. The effect of this plate, of which a coloured picture is given, is extremely pleasing and harmonious. The system of painting in shades of blue and white is known as "Sopra azzuro." The

arms may be described heraldically as "bendy, or and gules." The crest is "a demi-angel" holding the motto "Pax." Mr. Fortnum does not tell us to whom these bearings belonged. There are several similar examples in the Museum, one of which is engraved on p. 514. When the works of Faenza, and other potteries in the Marches have been exhausted, the author proceeds to mention a number of doubtful pieces, among which are some of the prettiest in this book, and concludes with a copious table of books of reference, and an admirable index.

On the whole this is a very complete book. Mr. Fortnum's views are

Marks on Faenza Pottery (p. 491).

here and there open to a certain amount of question, but as he always impartially states the other side of the matter, this is no blemish. His work comes out opportunely, when the attention of the public is largely directed to the convenient and often beautiful productions of modern "majolica" potteries, and if his volume tends to improve the taste of the public, as well as to satisfy the antiquary and the connoisseur in art, it will not be thought that he has laboured in vain.

W. J. L.

Notices of Archaeological Publications.

A CENTURY OF BIBLES OF THE AUTHORISED VERSION FROM 1611 TO 1711, &c. Compiled by the Rev. W. J. Loftie, B.A., F.S.A. 8vo. London: Pickering, 1872.

This volume is a very valuable contribution to bibliographical literature. Occupying ground much of which has never been traversed until now—no list of the editions of King James's version of the Holy Scriptures having before been published—it contains a "Century" of Bibles and Testaments of that translation, comprising upwards of five hundred examples; to many of these are appended descriptive and illustrative notes, and the catalogue is supplemented by an Appendix consisting of lists of Bibles of the same version in the libraries of the British Museum, Lambeth Palace, the Bodleian Library, Oxford, the Royal Library, Stuttgart (compiled by the Rev. Sir William H. Cope, Bart., in 1859); and of like Bibles and Testaments in the Cathedral Library, Canterbury, "Lee Wilson's Catalogue," and the very important collection of Mr. Francis Fry, who "most obligingly gave up" to Mr. Loftie "the materials he had gathered" when at one time contemplating the production of an account of his biblical treasures. Very great pains have been taken by Mr. Loftie to make his work as complete as possible. He has conscientiously endeavoured to inspect all the books named in it, and in cases where it was impossible to do so, references are given to the authorities on which they are inserted. No catalogue of the kind has mentioned so many Testaments, amongst which are the first Cambridge Testament (of 1628) and the first Oxford Testament (of 1679), a small 4to, the only known copy of which is in the library of Trinity College, Dublin. Under the date 1631 (No. 84 of the "Century"), there is the first full account of a book often vaguely alluded to, which is usually called by the name of the "Wicked Bible," on account of a misprint in Exodus xx. 14, "Thou shalt commit adultery," *for* "Thou shalt not." A thousand copies were printed, but being found full of typographical errors, the king's printers, Messrs. Barker and the assigns of Bill, were summoned before the Star Chamber, and fined 300*l.* (subsequently compounded for by the presentation of a set of Greek types to one of the Universities), and the entire edition was ordered to be destroyed. Copies of this rare Bible are in the British Museum (c. 24, a), in the Bodleian, and in two private libraries. At p. 205 we learn that the Bible of 1709 (C. Bill, &c.) appears to have been the last folio edition printed by the representatives of Christopher Barker or Barkar, who had obtained the patent as Royal Printer in 1577; that Thomas Baskett purchased the remaining thirty years of Newcomb

and Bill's patent in 1709 ; that in 1769 Charles Eyre bought Baskett's patent ; and that at the present time, 1873, Messrs. Eyre & Spottiswoode continue a succession which has been unbroken since 1565.

More information on this subject is afforded in Mr. Loftie's "Introductory" chapter, which gives a detailed account of our "Authorised Version," and of its more important revisions, and is rich in facts of interest alike to the general reader and to the student and bibliographer. A portion of it, for example, is devoted to an inquiry respecting the term "authorised," and the claim of King James's—*i.e.*, the above-named version—to that appellation. In the strict sense of that word, it appears that the only version to which it correctly applies was the Great Bible referred to specially in a Proclamation of Henry VIII., dated in 1538. The line "*Appointed to be read in Churches*," will not be found in the New Testament title in the *editio princeps* of the Bible (folio, 1611) of King James's translation ; "nor," according to Mr. Loftie, "does this important feature occur anywhere in the first octavo, the first Testament, the first quarto Testament, the second quarto Bible, the first Roman letter folio, or a great many other editions, being, in fact, for the first year or so confined to the engraved titles of two Bibles." It seems, further, that King James's version was never separately sanctioned by Council, Convocation, or Parliament ; but, just as the authority of the Bishops' (or Elizabethan) Bible depended mainly on its being regarded as merely a revision of the Great Bible, that of King James in like manner may be held to depend on its assumption of the place previously occupied by the Bishops'. "That, in truth," says Mr. Loftie, "this was the intention of those in power is proved by the fact that no edition of the Bishops' Bible was afterwards issued ; and, further, that the very type, head-pieces, and even woodcuts of the Elizabethan version were employed in the new edition. Thus the figure of Neptune, which in the largest of the Bishops' was made frequently available, now headed the Gospel of St. Matthew ; and similar economy of material may be traced in other places, as in the initials of the Psalms, where we still see the crest and arms of Walsingham and of Cecil. The same arrangements are traceable in the smaller editions." There is little or no contemporary evidence as to the reception accorded to the new (Royal) Bible, or as to the history of its early editions. When at the revision of the Book of Common Prayer in 1662, the Epistles, Gospels, and the opening sentences in the Morning and Evening Services were taken from it, and when the revised Prayer Book was annexed to the Act of Uniformity, a certain sanction was given to it, "which," observes Mr. Loftie, "placed it on an equal footing with the Great Bible, from which the Psalms and certain other parts of the service are still taken."

In addition to the foregoing particulars, we gather the following information from Mr. Loftie's "Introductory" pages. The Universities had early claimed the right of printing Bibles and Testaments on their own account, and Bibles were sent forth from the Cambridge press in 1629, and bear the names of Thomas and John Buck, printers to the University. The first Oxford Bible was not issued until 1678, although the patent for printing at the press of that University dates from 1632. "A large number," remarks Mr. Loftie, "of the productions of the Oxford press followed in the ensuing years. They all bear the imprint 'at the Theater,' and were usually commissioned by London booksellers. Among these appear most often the names of Ann Leake, a widow, carrying on business

in Fetter Lane, Fleet Street, and *Thomas Guy*, of Lombard Street, who afterwards became the munificent founder of the hospital which bears his name." The Biblical collection in the possession of the Venerable Benjamin Harrison, Archdeacon of Maidstone, and at present deposited in the Cathedral Library, Canterbury, contains a unique series of the Oxford Bibles published by Guy.

In 1638 the corrupt state of the text in the Cambridge Bibles "as to the use of italics, the spelling, and the punctuation," having become very notorious, one Dr. Ward, with other divines, superintended the publication of a folio edition, in which they made many emendations, but unfortunately added a reading, in Acts vi. 3, which was afterwards triumphantly cited by the "Independent" sectaries against their Prelatical opponents. "It consisted in the alteration of a single letter, by which the apostles are made to commit the ordination of deacons to the congregation: 'Look ye out among you seven men of honest report . . . whom *ye* may appoint over this business.' The pronoun should have been 'we.'" During nearly the whole of the seventeenth century, English Bibles were surreptitiously printed in Holland and imported into this country; these were disgracefully remarkable for their serious omissions and mistakes. To one of these spurious editions, pretending to be the production of an Edinburgh firm in 1694, belongs the bad eminence of having surpassed all competitors in careless and erroneous typography, a mistake occurring in every column, and almost in every verse. "Thus," says Mr. Loftie, "in Mark vii. 35, we read of the deaf mute, 'and straightway his *eyes* were opened . . . and he spake plain.'" Nor, as we have seen, were these pirated copies alone, notable for incorrectness. Allusion has been made to the sins of the Cambridge Bibles in this respect, and to the mutilation of the seventh commandment in Barker's edition of 1631. In a black-letter quarto of 1619–20, the Translators are called the "Trancelators," and 2 Corinthians is termed 2 *Coain*thians! In the second folio, issued in 1611, in Matt. xxvi. 36, we find, "Then cometh *Judas* with them to a place called Gethsemane;" and in a 12mo. Bible of the date 1638, the heathen are spoken of as vexing the Israelites with their "wives" (for "wiles") in Numbers xxv. 18.

During the disastrous time of the Great Rebellion, the careless corruption of the printed text of the Bible attained its greatest dimensions. Manifold examples of it were "discovered by William Kilburne, gent.," in a tract published in 1659, which Mr. Loftie has reprinted entire from the small 4to. or 8vo. copy in the British Museum. The incorrectness of Bible printing did not cease with the period of the Commonwealth; it has continued even until the present day, a fact of which Mr. Loftie adduces several curious illustrations. "An octavo," he relates, "printed at Cambridge in 1831 reads Psalm cxix. 93, 'I will never forgive thy precepts,' and 1 John, iv. 7, 'love another,' *for* 'love one another.' An Oxford octavo of 1792 names St. Philip instead of St. Peter in Luke xxii. 34. Baskett's fine folio of 1717 is known as the *vinegar Bible*, from the misprint in the heading of the parable of the vineyard in the same chapter: and an octavo of 1711 omits the 'not' in the last clause of Isaiah lvii. 12. Dr. Lee gives many examples in his *Memorial*. Thus in an Edinburgh quarto of 1791, he found, 'make me *not* to go in the way of thy commandments,' Psalm cxix. 35: in a New Testament, 1816, 'let all *tongues* be done decently;' in two quartos, 1811 and 1814, 'the blast of the terrible ones

is as a *stone* against the wall :' whilst, he says 'it might disturb the gravity even of well-disposed persons to hear,' at 1 Kings, xxii. 38, 'the dogs *liked* his blood' in another Scottish Bible of 1791." In reference to our "Authorised Version," as we now have it, Mr. Loftie summarily remarks, "Although it remains substantially the same as when it left the hands of the translators, yet Puritans and Calvinists, Churchmen and Methodists, Hebraists and Græcists have all left their marks upon it. It would be too much to say that the gulf which separates the last edition of Bagster from the first of Barker equals that by which the Authorised Version differs from the tentative efforts of Tyndale and Coverdale, but it is no exaggeration to assert that our modern Bible is altered throughout from its original, for the better in some places, for the worse in some; and that, while the general correctness of the printing is greater as a rule in our day, the spelling and punctuation might yet with advantage follow the earlier model. These things appear at first sight of trifling moment, yet it is with such trifles that revisers have to deal : and it is by a number of such small matters that the authority of the whole is most often tested."

Before we close Mr. Loftie's book, we cannot but commend the special excellence of its paper and typography, and its telling woodcuts, which recall the vigorous embellishments of our early printers. Only 120 small paper and 30 large paper copies of this work have been issued, and we understand they have already been absorbed by public and private libraries. We trust that this success will encourage Mr. Loftie to realise his "hope that a future volume may be devoted to the editions" of the Bible "published since 1711."

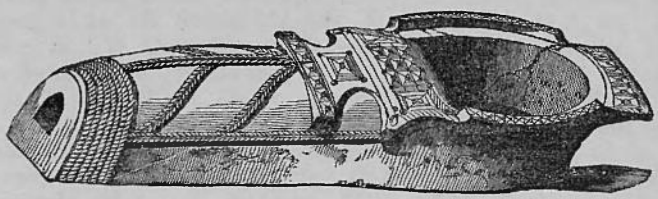
J. F. R.

Notices of Archæological Publications.

HISTORY OF ANCIENT POTTERY, EGYPTIAN, ASSYRIAN, GREEK, ETRUSCAN, AND ROMAN. By SAMUEL BIRCH, LL.D., F.S.A. New and revised edition. London: John Murray, 1873.

As a text-book for the English student of ancient pottery, Dr. Birch's work has remained unrivalled since it was first issued, in two volumes, in 1857. The present edition has been rendered still more useful, both by being compressed into one volume, and by various additions to the text. But most important is an admirable index, together with a list of the names of places and makers which occur on specimens. The work is thus more available to those who wish to pursue the subject; and the author has given copious references to all the principal books and other authorities. Some idea of the care with which these notes have been compiled, and of the immense amount of research needed for such a history as this, may be formed if we single out one page relating to the subjects depicted on Greek vases, where we find the references to exceed one hundred.

In order to demonstrate the value of this book, we may offer the following brief remarks on its contents. Dr. Birch begins with three chapters on Egyptian and Oriental Pottery, in which he gives an exhaustive description, not only of vessels made of baked earth, but also of the bricks of Egypt and Babylon, and the various processes used in their manufacture, and a very interesting account of the inscriptions on terra-cotta lately found and deciphered, particularly of those from Nimroud, in which the British Museum is so rich. We are able to reproduce the woodcut of a



Supposed Sassanian coffin.

terra cotta coffin from Warka, believed to be the ancient Ur of the Chaldees. The author also describes and illustrates the enamelled wall-tiles of ancient Egypt and elsewhere, and gives a full account of the principal forms of the cups and vases to be seen in sepulchral paintings, especially those of which examples remain in modern collections. Nor are the toys, small figures, scarabæi, finger rings, and amulets of various kinds omitted. There is something, too, about Jewish and Phœnician pottery, and on the chief discoveries recently made of such objects.

Next, the author turns to Greek pottery, of which he treats, as might be expected, *con amore*. Commencing with the etymology of the term "ceramic art," and other similar designations, he treats of his subject under three divisions, according to the process employed. First, he speaks of sun-dried clay; secondly, of baked but unglazed clay; and lastly, of porcelain

The last night of Troy.

or baked clay with a glaze. The first portion occupies him very briefly, as unbaked bricks were not long used in Greece, and no remains seem to have survived. Dr. Birch then goes at some length into the history and application of terra-cotta, the methods of making it, and its uses for tiles, bricks, friezes, statues, cones, dolls, lamps, and so forth. He also tells of the colouring applied to it, and of the principal manufactories and makers. Next we have vases of this material, casks, amphoræ, with the names stamped on them, and funereal urns. The third chapter commences the most important portion of the book, and that, perhaps, more specially interesting. Glazed vases, painted with subjects, occupy a couple of hundred most exhaustive pages. We are told that about 20,000 examples are known to be now in existence in public and private collections; and the chief sources, sepulchral and otherwise, from which they have been drawn are described and illustrated with woodcuts of great beauty.

Greek moulded ware.

Dr. Birch next speaks of the subjects depicted. This part of his book, as we have already mentioned, is made the more valuable by an immense number of references in foot-notes. A kylix from Vulci is figured in colour. It represents Homer in the Samian Pottery, and is very curious as showing the various processes employed in making these vases. Another beautiful coloured plate is a kylix painted with revels, and was also found at Vulci. There are several other chromo-lithographs of a similar character, and many woodcuts, the most interesting being two of a vase in the Museum at Naples, representing the last night of Troy. Among the subjects, in addition to those derived from the legends of the various deities, he notices many examples illustrating the Herakleid, the Theseid, the Kadmeid, the story of Œdipus, of the Calydonian Boar, the Minotaur, Orpheus and Eurydice, Orion, the poems of Stesichorus, and the plots of other epics. Strange to say, agricultural and homely scenes seldom occur, and the comedies afforded subjects for very few vases. The conventional ornaments of pottery—the fret, the helix, the acanthus, and a most careful essay on the inscriptions, occupy the next chapter, after which we find a very exhaustive and complete account of the Greek Potteries, and the names and works of potters who have been identified. Then follows an enumeration of the names given to different classes of vessels; the lekythos, hydria,

rhyton, and so on, with a description of the various cups, such as the diskos, pinax, oxybaphon, and others. A geographical chapter concludes the Greek part of the book.

Red Samian bowl.

A single chapter on Etruscan pottery comes next, and then we have five on Roman, including of course the omnipresent Samian ware, of which the annexed cut represents a fine example, with the name of its maker, Divix, a Gaul; and one on Celtic, Teutonic, aud Scandinavian pottery. British work is noticed at full length, whether as Roman or Anglo-Saxon, and many particulars are given of the kilns which have been found in our island. To these, however, a further addition is contributed by the contents of the present volume of the Journal, describing the kilns of the New Forest. (See pp. 319—324.)

The value of such a book as this can hardly be over-rated. Some readers will regret that the necessity of including as much as possible within very narrow limits has made the author omit much that might be called merely entertaining, and if a fault be found with the work it will be on these grounds. The Greek, the Egyptian, or the Roman ceramic art would have been sufficient, if fully worked out, for one volume. But, apparently, Dr. Birch's object has been, not to write so much for the entertainment as for the instruction of his readers; and his book will doubtless be read chiefly by those who, without the inclination or industry needed for accurate study, employ themselves upon the hard facts which labourers like him have assembled after a lifetime of painful research. No doubt it is well that merely popular books should be written; but, as in the case of Sir Gardiner Wilkinson's Egyptian works, or Mr. Layard's on Nineveh, we wish the original discoverer should be the person to profit by the popularity of his subject. An expansion of one chapter or one division alone of this book would form an attractive and most readable volume for the general public.

W. J. L.