

Notices of Archaeological Publications.

THE THOUSAND AND ONE CHURCHES. By Sir W. M. RAMSAY, D.C.L. and Miss GERTRUDE L. BELL. 9 x 5½, pp. xiv + 580, 4 maps and 386 photographs and line drawings. London: Hodder and Stoughton, 1909. 20s. net.

Sir W. M. Ramsay and Miss Gertrude Bell are to be congratulated on the expeditious appearance of this volume, giving the results of their quite recent researches in Central Anatolia. Without suggesting for a moment that the work shews signs of hurry, it is inevitable that it should have the character of a particularly workmanlike first publication of results rather than a matured and final study of the architecture of the Kara Dagħ. It is satisfactory, however, to have such a preliminary survey so quickly brought forward. In archaeology, preliminary surveys and reports are essential, and, value apart, one has to consider that in these days of enterprise in research, one never knows who is next going to be in the field.

If not literally first and last, the book is, virtually, a record, with a somewhat busy commentary, of architectural remains, and, therefore, as Sir W. M. Ramsay himself points out, is mostly the work of his collaborator. Apart altogether from her wide knowledge and proved literary gift, Miss Bell has essayed a difficult task, that of writing clearly, and at the same time technically, about architecture; for it is as material in the history of architecture that her work must ultimately stand or fall. From this point of view, to the dispassionate observer, this work of hers, dealing with an obscure but to her important phase of an epoch in building, as yet little known, must either contain in itself or be ultimately given, that perspective which alone will place it in true relation to the large body of fact, already well known and accepted, in the history of the origins of western styles in building.

It may be said at the outset, that Miss Bell slips at once into her task with a directness which almost disarms criticism. Resolutely and systematically, piece by piece, she examines the material of her forty-eight churches and the various other buildings which form her specific subject-matter.

So far, her work is a record of fact, for the most part admirably explained and illustrated. She might do well, however, in a future edition, to condense some of her writing on architectural detail, and, either by herself, or with the help of an architect, take the wider view of her subject as *design*, not merely as building. One misses, generally speaking, this wider view, an examination of the traditional detail of building as part of a great (and to some extent perhaps, purposeful) progression in living structure. Let it be admitted, however, that it would be unfair to say too much on this head in the present instance. Miss Bell might quite reasonably reply that she had set herself the task, to begin with, of chronicling the building fact as so much material to be sifted and turned over in the future by herself

and others, and that she has not had time as yet to more than begin the work; or, moreover, that not being an architect, she left other aspects of the work to be taken up by other minds. She may not be ungrateful, however, if an example is pointed out where a recognition of a wider principle is at the outset essential, if such studies as these are to take their proper place in the history of building. In what Miss Bell terms the "stone niche" treatment in fig. 348, the blind arcade immediately under the actual lintel of the motive is of essential value to the design in that position. The effect of the actual lintel has been reduced by an ornamented band which virtually renders it an architrave in two fasciae, so that the lintel, already somewhat weak in relation to the supports, *demands* a strong reinforcing band immediately below. This the designer must have felt. It is the recognition of such principles as this which constitutes true tradition in architecture. Threads like this are innumerable in the history of building, and as yet, perhaps, are hardly given their proper place, but one cannot insist too strongly on their importance. Referring generally to niche treatment, Miss Bell states on p. 455, "on the whole it must be admitted that the wall space is treated pretty much as a flat surface to which the niche decoration is applied without reference to structural considerations, and the same is as true of Ravenna (with all deference to Rivoira, who claims for the architects there a more definite purpose) as it is of Asia." No designer could ever feel that this is true.

In part iii of the book, Miss Bell enters into the discussion of plan types, such as the basilica, churches with a single chamber, cruciform churches, and the octagon. She is very well qualified to speak on such a subject, as probably no one in this country has a wider personal knowledge of ecclesiastical architecture in the Nearer East. As a student and disciple of Strzygowski, she adopts his subdivisions of type in the main, and she also quite clearly adheres to his views on the importance of Asia Minor as against Rome in the development of the higher forms of building, such as the vault and the dome. There is a great deal that is extremely interesting and suggestive in this part of the book, which cannot be touched upon here; such remarks as (p. 309), citing Strzygowski, that the stone basilica of the East shews no Roman influence; p. 311, "the basilica and barn church of the Kara Dagħ are alike far removed from any relation with the antique;" p. 317, that "the horse-shoed form for arches and apses (the latter both in plan and elevation) is another of the many proofs of the markedly oriental character of the Anatolian plateau;" pp. 347, 349 and 430, the importance of the martyrion (or martyr-church, dedicated to one of the innumerable saints or martyrs of the early Church, a cult which followed that of the pagan gods), on the hilltops, as a T-shaped, cruciform, round, or octagonal plan, though only of the two latter forms in Western Europe; and p. 397, citing Millet, that the cross-in-square church is found, in germ, in the basilica of Maxentius and the baths of Caracalla. Miss Bell points out (p. 319), that "colour, and not the plastic arts, was counted on to adorn these buildings." This is as true of Rome as of the East (witness Pompeii) and in fact, is largely true of work round the entire Eastern Mediterranean, from the very earliest times. Miss Bell is much more probably right than Choisy in saying that the vault in "some early form was known to the first monumental builders of Anatolia" (p. 436).

On the larger issue, the relative importance of Asia Minor (and Syria) on the one hand, and Rome on the other, on Byzantium and the future art of the West, there is not space to say much here; nor does Miss Bell say much about it herself. But as architecture, or as a permanent influence on future work, one must not attach too great importance to the buildings treated in this book. They are, without exception, small, and therefore cannot be mentioned for a moment with any of the great formative works of Rome, such as the basilica of Maxentius or the baths of Caracalla. It might seem absurd to even mention this, were it not that the value of *size* (surely a quite obvious point but none the less a vastly important one), seems to be getting lost sight of in the mass of talk about Byzantine origins.

One can concede a great deal of oriental influence, perhaps nearly as much as Professor Strzygowski would, but the fact of chief importance must remain that side by side with the oriental influence which assisted in developing the full Byzantine style, there was the classic influence of Imperial Rome impregnated with eastern detail, perfectly exemplified in the vast palace of Diocletian on the Adriatic and numerous buildings in Syria¹, and that this eastern classic or Roman influence (and Roman it must be called at the bottom), exercised much the profounder influence on all that constitutes surface architecture on Romanesque and Renaissance work in Italy, France and Germany. The chief value of the buildings illustrated by Miss Bell, archaeology apart, lies in the spontaneity, charm and soundness of their stonework, and the suggestiveness of some of the plans. Many of them are thus well worth recording architecturally, and all are interesting from the point of view of development.

Before concluding with a note on Sir W. M. Ramsay's part in the book, a few criticisms of Miss Bell's method of describing the architecture might not be out of place here.

On p. 54, "flat" or "flat, somewhat elliptic" would be a better term than "shallow" in describing the relieving arch in church 3. By a shallow arch an architect would mean an arch that does not go deep into the wall. The moulding in fig. 22° should be described as "mitred": according to the drawing this term would appear to be more correct than Miss Bell's "fish-tail" in the angle, on p. 60.

Also on p. 60 it might be mentioned that the west door of church 4 is of the usual Greek pattern: "decorated with very shallow mouldings" seems hardly sufficient, where the jambs and lintel are so clearly of classic design.

On p. 42, the description "nine small double columns" in church 1 is distinctly misleading with such an insufficient plan of them as is given in fig. 2. One would infer they were columns coupled deepwise, but the illustration, fig. 6°, rather shews them as piers with rounded ends, though no plan is given. On pp. 50 and 53 Miss Bell gives a lengthy description of ornament which is pretty well shewn by photographs, and one would prefer rather some note on the character of the ornament in comparison with similar work in other lands.

On p. 358, the architectural character of the mouldings in fig. 282 is not well described: one of them seems remarkably Greek. The descrip-

¹ See Butler, and Miss Bell's *The Desert and the Sown*.

tion of the very interesting archivolt in fig. 293 contains no mention of its marked resemblance to Celtic work.

It is somewhat disappointing also to find no reference to the fine architectural character of St. Amphilochus at Konia, illustrated in figs. 329 and 330, and such a meagre notice of the very interesting plan of church 8, shewn in fig. 55. It would be better if the remarks on mouldings on pp. 475 to 480 had references to figures in the text: there seems to be only one such reference.

Sir W. M. Ramsay's part of the book consists of chapters at the beginning and the end, the former a general survey of history and topography, and the latter a note on the "other monuments, chiefly inscriptions, of the Kara Dagħ." The first chapter is vital in relation to Miss Bell's more detailed study.

The illustrations are generally excellent. The following might be mentioned: fig. 42; figs. 88 and 89 (which shews rather a fine motive, though it would have been better if the jambs of the doorway had been plain); the font in fig. 90; the "Gothic" arch, reminiscent of Syria, in fig. 134; fig. 141 (with the fine plinth, in detail, on fig. 144); the window in fig. 204; the masonry in figs. 205 and 219; the structure generally in fig. 308; the doorway in fig. 362; and the fortress in fig. 367.

There are two indexes, one a short classification of the principal types of building described, and the other one of place and church names.

THEODORE FYFE.

LOMBARDIC ARCHITECTURE, ITS ORIGIN, DEVELOPMENT AND DERIVATIVES. By G. T. RIVOIRA: translated by G. McN. RUSHFORTH, M.A. 2 vols. 12 x 8½, x + 250 + 368 pp, over 800 illustrations. London: Wm. Heinemann, 1910. £2 2s.

These two sumptuous volumes, models of good printing and beautiful illustration, supply for English readers a long-felt want. About nine years ago Signor Rivoira published his great work in Italy, and its cosmopolitan importance was immediately recognized by students of architecture throughout Europe. Nevertheless, it remained, except to Italian scholars, unknown and unappreciated by architectural and archaeological students in England, who have always lacked a comprehensive work of this nature in which is traced the rise and progress of the round arched style called Lombardic. For the general get-up of these volumes we have nothing but praise, saving for a groan as to their terrible weight, due to the unusually stout paper, which it must be presumed was chosen for the sake of the "process" illustrations interspersed in the text, an arrangement very convenient in itself, but involving the use of plate paper throughout.

The plan of the work is admirable: waiving all tedious and needless preliminaries as to the classical styles, Signor Rivoira commences with the Romano-Ravennate and Byzantino-Ravennate styles, in the fourth and fifth centuries of our era, tracing their course with a conciseness which is set off by delightful excursions into points of detail, an altogether admirable conjunction for serious students, and one which we would remind archaeologists is finding an ever-increasing appreciation from the general public. Would that all technical writers recognised this, and while giving us "broad

views," seasoned them with the *minutiae* that give so much point to the subject in hand.

After tracing his origins with a satisfying fulness, the author comes to the kernel of his work, the great Lombardic style, the product of the Comacine or Lombard gilds, from the close of the sixth century, a style occupying a middle place between the Romano-Ravennate and Byzantino-Ravennate and those later ramifications of the Lombardic, which we are accustomed to class as Romanesque generally, with such national and local varieties, or developments, as Saxon, Norman, etc. He demonstrates very satisfactorily the direct connexion between these Lombard architects and their gilds with the succeeding phases and styles of architecture, throughout Western Europe, during some six or seven centuries. Very fascinating is the following out of the pedigree, both in types of plan and constructional developments, and, to instance but one point of detail, in the forms of capitals.

One or two omissions in the general scheme of the work strike us as disappointing, although perhaps inevitable from exigencies of space. These are the entire ignoring of the highly interesting and valuable series of early and late Romanesque churches in Spain, and the work of the eleventh and twelfth centuries in Switzerland, Denmark, Norway and Sweden. If Signor Rivoira is tempted to take up his parable again we commend these national developments to his pen and camera.

With such an enormous field as is covered by these volumes, it is impossible to select more than a few points of detail for notice and criticism.

In vol. i, pp. 93, 94, we are given illustrations of a double-splayed window in a second-century villa in Rome, an interesting anticipation (if indeed it be not a direct progenitor) of the same feature commonly met with in our native Saxon Romanesque.

In the course of his account of the Pre-Lombardic style (vol. i, pp. 112-150), the author gives a good description (p. 145) of the carving of the Comacine gilds of the eighth century, who, "drawing their inspiration from Etruscan, Roman and Ravennate art . . . diffused it throughout Italy and along the eastern Coast of the Adriatic, acquiring, as time went on, in the different countries, a special character derived from the traditions of the school, local influence, etc. . . . In fact, though we may find in previous works the prototypes of the decorative elements which appear in carvings of this kind, the grooved bands, interlaced, knotted, and twisted in various ways; the compartments of different shapes, enclosing fanciful objects of all sorts: stars, crosses, lilies, bunches of grapes, leaves, sun-flowers, daisies, roses, whorls, bosses, birds, etc.; arcades; intersecting arches; cauliculi and the bead and reels; doves, generally pecking at something; peacocks drinking at a vase or fountain, with sometimes a serpent biting the crest on their heads; fishes, animals, birds, griffons, etc. following, facing, attacking, and biting one another, these elements are very often combined in such a way as to form absolutely new motives and compositions, which, though not very refined, are still original, rich, varied (sometimes even restless to the eye), and actually pleasing."

It is a tremendous sentence, typical in itself of the author's power of pursuing a great plan of architectural development, yet gathering up as he goes all the wealth of detail that lies in his path. Such vivid "picture-

writing" will delight and instruct the student of decorative carving and surface ornament, whose researches lead him alike to illuminated manuscripts; the interlaced patterns on early stone crosses, etc. in Ireland, Scotland and England; and that wonderful phase of early art known as Anglian, which so vividly recalls the work of these Comacines and its earlier prototypes.

In passing, it is interesting to find our fellow-countryman, Mr. T. G. Jackson, R.A. cited (vol. i, pp. 157-160) in regard to the churches of Dalmatia, with which, as architect and archaeological writer, his connexion is so well-known. Similarly in vol. ii, due regard is had to the researches of Prof. Baldwin Brown into the arts in Early England, although the conclusions of this eminent writer do not always appear to meet with the author's acceptance. The late Mr. J. T. Micklethwaite's well-known papers on Saxon church building in this Journal are also quoted.

We question the very early date (1032) given to the gallery of San Flaviano, Montefiascone (vol i, p. 214), where the arches are of *two* orders. The twelfth century seems a much more likely period for this super-structure, although the details of the church below are quite consistent with the earlier date.

Volume ii will, perhaps, appeal doubly to the English reader, as no less than 141 pages are devoted to "Ecclesiastical Architecture in England from Constantine to the Norman Conquest," "The Lombardo-Norman Style in England," and "The Early Christian Monuments of Ireland." These three chapters, indeed, occupy more than a third of the volume, which contains also "The Beginnings of the Lombardo-Norman Style in Burgundy," "The Lombardo-Norman Style in Normandy;" and two very important concluding chapters on "The Ecclesiastical Architecture of Germany," and "The Lombardo-Rhenish Style." It is in this connexion that our lament above applies, as to the entire omission of Spain and the Scandinavian countries, not to speak of the Netherlands and Switzerland, from such a comprehensive survey.

Space will not admit of our doing anything like justice to these sections, packed as they are with a bewildering wealth of interesting theories as to the pedigree of plan, construction and ornament.

We will content ourselves by pointing out statements that appear to us to be incorrect in the chapters dealing with England and Ireland.

The author's arguments as to the well-known Saxon tower of Sompting (pp. 189-90) are startling, and we cannot bring ourselves to accept them. He actually goes so far as to put it in the early part of the twelfth century, a pronouncement that no serious English student would for a moment accept, and this partly on the strength of his own misreading of the curious string-course above the ground story. Signor Rivoira describes this as a "course of billets" (a well-known Norman ornament), whereas it really consists of a series of vertical reeds and hollows; some with arched heads, in two rows, and is quite *sui generis*. The triangular-headed openings, the mid-wall shafts, with their "pulvins" (or corbel-capitals as we should prefer to call them), the tower-arch with its Corinthianesque capitals and cornucopiae, the rounded vertical shafts on the outside, having "Corinthian" and "Ionic" capitals: above all, the remarkable four-gabled spire, unique in England: all these absolutely un-Norman features

the author brushed away quite calmly, to enable him to reach his extraordinary conclusion. After this we are quite prepared to be told (p. 174) that the well-known St. Lawrence's chapel, Bradford-on-Avon, is of the reign of Edward the Confessor, "or, perhaps, with greater likelihood, the first years of the reign of the Conqueror." There is, in truth, not a tittle of architectural evidence in support of this hypothesis, which also runs counter to the well-known statement of William of Malmesbury. Signor Rivoira would upset all our established views as to the dating of such churches as Wing, Escomb, Worth, St. Michael's (Oxford), and St. Benet's (Cambridge), and such an unmistakable stone-rood as that remaining at Langford. He does not apparently know of the companion roods, with Mary and John, found at Headbourne Worthy (Hants), and Breamore, in the same county, although, quaintly enough, he illustrates the latter church (with its unique inscription on the transept arch), and assigns to it a tenth century date.

To jump for a moment to the Irish chapter, we are met with a comical instance of wrong dating in the west door of the little oratory, hard by Killaloe cathedral. The illustration shows us the triply recessed arch-orders, the foliated capitals and, *mirabile dictu*, the billet moulding round the hood, on the strength of which imagined ornament the author had relegated Sompting tower to the twelfth century: yet here, in text and illustration, the precise date of 1007 is assigned to this door. We personally know the little building in question, and it is undoubtedly of the early years of the eleventh century, but the west doorway is of course an insertion of the middle of the twelfth century. What, however, is of greater moment is the singular omission of any reference in this chapter to the interesting inscription relating to the burial, in Christchurch cathedral, Dublin, of "John, the master-builder of the brotherhood of Parma, and dame Ramez Perez of San Salvador of Asturias," the former probably the Italo-Spanish architect, c. 1170, of the quire and transept. If only by way of dissent, one might have expected a reference to the late Sir Thomas Drew's theory in this connexion, laid before the Dublin meeting of the Institute in 1900, and published in the *Journal*.¹

We might multiply instances of wrong dating in the chapter devoted to our Anglo-Norman work; such as in regard to the Chichester bas-reliefs, assigned to the last decade of the twelfth century, but, as most English authorities agree, of a date within the eleventh, if not actually pre-Conquest;² the Southwell tower capitals, surely of late eleventh century date; and a scalloped capital in the crypt of Gloucester cathedral church, which is certainly half a century later than the date assigned (1089-1100). We are grateful for the illustration, though taken from inaccurate drawings, of the remarkable chapel of St. John in the Tower of London. Some allusion might have been made to the T-shaped cross that appears in so many of the capitals, which occurs also in the eleventh-century work of Westminster Abbey, and in some of the crypt capitals of Canterbury cathedral church. To

¹ lvii, 295-296.

² They are wrongly described as marble panels, whereas they are of Caen stone. Mr. E. S. Prior, in his *Mediaeval Figure Sculpture* (*Architectural Review*, xii, 16, 17)

dates these remarkable bas-reliefs, which he ascribes to the Winchester School of the Saxon renaissance of Dunstan's time, on what appears to us to be sound comparative evidence, at c. A.D. 1000.

insist on these small blemishes and omissions, due as much as anything to the enormous field covered by this monumental work, would be unprofitable and ungracious. It is a book for which, once more, we would express our warm praise and deep gratitude to Signor Rivoira : and we would include in this tribute his translator, Mr. G. McN. Rushforth, who has acquitted himself of a difficult task most creditably, although we wish he had not given us *lesenas* for our homely "pilaster-strips."

P. M. JOHNSTON.

LE CHATEAU SAINT-ANGE. Par E. RODOCANACHI. 13 × 10, 292 pp, 40 plates. Librairie Hachette et Cie, Paris. 1902.

The Castel Sant' Angelo is in many ways as interesting a building as Rome has to show ; and it may fairly be called an epitome of the city's history since Hadrian built it as his last resting place in A.D. 136, constructing at the same time the bridge which still leads to it, the Pons Aelius, now the Ponte Sant' Angelo. It was completed by his successor Antoninus Pius three years later, and served as the imperial mausoleum down to the time of Caracalla. At what period it was first fortified as a *tête-de-pont* is uncertain : it was so used when the city was besieged by the Goths under Vitiges, and it was then that the troops of Belisarius threw down upon the besiegers the statues with which the exterior was adorned, some fragments of which have been found in the fosse. In 890, while Rome was being devastated by a pestilence, Gregory the Great saw the archangel Michael sheathing his sword above the castle, and in consequence of this miracle Boniface IV, some twenty years later, erected the chapel of Sanctus Angelus inter Nubes on the summit of the building, which thus acquired its present name.

During the struggles between the great families of Rome in the early middle ages, the castle became the chief stronghold of the party in power, but from the time of Boniface IX onwards it was held by the popes, who constructed a covered passage, known as the Passetto, to it from the Vatican, leading along the top of the wall by which Leo IV had encircled the Borgo and the Vatican, the so-called Leonine City. Nicholas V added four circular towers, one at each angle of the square base of the monument, and Alexander VI a larger round tower, commanding the bridge ; while the popes of the early sixteenth century, and especially Julius II, Clement VII and Paul III devoted their attention to its internal decoration : the two last especially caused the papal apartments to be adorned with beautiful stuccoes and frescoes, representing mainly classical subjects. In the meantime the former, during the sack of Rome in 1527, was besieged within the castle by the troops of Charles V ; so that it served both as a fortress and as a summer residence, and also it must be added, as a prison, a purpose for which it continued to be used even into the middle of the nineteenth century.

In most respects the work of the past few years has added immeasurably to our knowledge of the building, which is now being thoroughly and most tastefully restored by Colonel Mariano Borgatti : the internal decorations of the rooms already alluded to were hidden under whitewash before his

labours began ; and, more important still, he has added much to our knowledge of the structure of the original mausoleum, having demonstrated in particular the antiquity, as far as the very top, of the square tower which rises from the centre of the solid circular concrete core forming the tomb itself (the square base, which still surrounds this to a certain height, is not solid). The edifice, with various other buildings adjacent to it, is to be used for the so-called Mostra Retrospettiva of 1911, which will deal with the mediaeval and renaissance periods, and is to include sections devoted to Roman topography, costume, arms, armour and the like. As this exhibition is intended to serve as the foundation of a permanent exhibition and library, it may be hoped that Castel Sant' Angelo will become the home of the mediaeval museum which Rome does not yet possess. From what has been said, the importance of the subject dealt with by the book before us may be gathered. The treatment is chronological ; the first chapter is concerned with the Roman period, and is contributed by M. Albertini, formerly a student of the French School of Rome ; and it is a good treatment of the subject, though the author (p. 5) does not seem to have realised that Colonel Borgatti, as we have seen, had already discovered that the square central tower in the upper portion belonged to the Roman period, so that the highest part cannot have been cylindrical, as was hitherto supposed. The rest is the work of M. Rodocanachi himself : a good deal of it rests on researches in the archives of the castle, now forming a part of the state archives in Rome, and the subject is interestingly treated ; though the author has not that familiarity with the history of the building itself and its various transformations which Colonel Borgatti possesses in such a degree as to make us hope that after 1911 he may find time to publish a new and enlarged edition of his work on Castel S. Angelo, which appeared so long ago as 1891. The illustrations of the book before us, too, though good in themselves, are not well arranged ; many of them are taken from renaissance drawings and engravings of the sixteenth, seventeenth and eighteenth centuries, but the sources are not as a rule indicated, either on the plates themselves or in the text. The illustrations are not as a rule adequately described, nor are the points of importance which they possess brought out. Two of the former on pl. 13, which are taken from the famous Codex Barberinianus of Giuliano da San-Gallo (now Barb. Lat. 4048) are somewhat unfortunately described as "*gravures*." They are, too, badly placed in relation to the text : thus, it is obvious from the footnote to page 37 that plate 4, which is as a fact opposite page 28, should have been placed opposite to it ; and we find reproductions of parts of Nolli's plan of Rome of 1748 placed opposite the text on page 37 dealing with the year 1378 without, as it seems, any adequate reason. But on the whole the work is one of considerable interest to the student and lover of Rome ; for, as we have pointed out, the history of the Castel Sant' Angelo is bound up with that of the Eternal City.

Notices of Archaeological Publications.

ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS AND CONSTRUCTIONS OF ENGLAND. FIRST INTERIM REPORT. THE ANCIENT MONUMENTS OF THE COUNTY OF HERTFORD. Post quarto, xvi + 312 pp. London: Printed for H.M. Stationery Office by Eyre and Spottiswoode, 1910. 11s. 6d.

It is proverbially difficult to estimate the importance of contemporary events, and the judicious critic must often seek safety in the current political catchword, "Wait and see." But for once in a way, forsaking their habitual caution, English antiquaries may hail the appearance of this volume as a portent of the happiest omen. For the first time in the recorded history of the nation, the Government of the day has determined to "make an inventory of the Ancient and Historical Monuments and Constructions connected with or illustrative of the contemporary culture, civilization and conditions of the life of the people," not only in England, excluding Monmouthshire, but also in Scotland and Wales. And this with the intent to "specify those which seem most worthy of preservation." Such an official recognition of the value of our national antiquities cannot fail to raise in the mind of every zealous antiquary the vision of a term to his normal occupation of crying in the wilderness against vandalism in high (or low) places, because it is clear that the authors of the Commission's being consider it only as a means to an end, and that end the ultimate protection by the State of the most valuable monuments of the history of the nation. It is true that by the terms of reference, which limit the Commission's enquiries to monuments of earlier date than the eighteenth century, a number of important and beautiful objects will be left unnoticed, but at least a great step has been made in the right direction, and the first-fruits of the work, the Inventory for Hertfordshire, may be welcomed without reserve. Anything less like the normal blue-book it is difficult to imagine. Bound in a stout grey cover with a specially designed title page, and full of half-tone illustrations, plans and a large map on which the site of every monument is indicated, it has 26 pages of introduction and 220 pages of detailed inventory, and is further provided with an excellent glossary of technical terms, and an index whose only fault is its length. The introduction, which is the work of Mr. Page, with an architectural summary by Mr. Peers, gives in a concise but entirely adequate manner the history of the county, as far as we yet know it, from the time when Palaeolithic man lived in it "in caves or the rudest of tree huts beside lakes or rivers." To say that Hertfordshire is full of interest is only to state a truism, for what English county is not? But that interest rises but seldom into the highest rank, whether historically or monumentally. The sack of Verulamium by Boadicea in the year 62, the submission of the English to the Conqueror at Berkhamstead in 1066, and the battles of St. Albans, 1455 and 1460, and of Barnet in 1471, are events which may lay claim to first-rate historical importance, while the royal castles of Berkhamstead and Hertford figure prominently in the Barons' wars, but there is nothing

else of much note. The Tudor sovereigns were much in the county, whether at Hatfield, Tyttenhanger, Hertford, Hunsdon, or Ashridge, and at Hatfield Elizabeth received the news of her accession to the throne; for the rest the goodness of its soil and the nearness of London made Hertfordshire a land of prosperous squires and London merchants, whose houses are still one of its most attractive features. In the matter of monuments, only three can be considered of the highest rank; the remains of Verulamium, the abbey (now cathedral) church of St. Albans, and the house of the Cecils at Hatfield. Yet on looking through the pages of the inventory the attention is caught again and again by rare and interesting details, and that the Commissioners are fully alive to the fact is shown by the schedule at page 246 of monuments selected as especially worthy of preservation. No less than eighty-three items are given, counting St. Albans cathedral and its many treasures as a single monument only, and the boundary line between these chosen examples and many others in the body of the inventory is one which has been very hard to draw.

With regard to the inventory itself, its construction is extremely simple, and well calculated to give a clear impression of the distribution of the monuments. It is arranged under parishes in alphabetical order, and in each parish the monuments, if any, are set out under the heads of Pre-historic, Roman, Ecclesiastical, and Secular, with now and again a residuum of "unclassified." The monuments are numbered consecutively for each parish, and are so marked on the map at the end of the book, and it is worth noting that Hitchin easily heads the list with no less than thirty-eight. In this connexion a criticism suggests itself, that in dealing with a parish which has a number of monuments of the same class, it would be more convenient for purposes of reference if the streets in which the monuments occur were given in alphabetical order. Take the case of Hitchin already mentioned. The streets appear to be here noted, roughly speaking, from south to north, but no regular order is observed. Nine separate street headings at least are given, and it is easy to see that in a larger parish a great deal of inconvenience might arise from such a method. It is true that the ample index at the end of the book makes amends for this, but in an inventory, which is after all itself only a glorified index, the value of the final index is rather as a summary than for reference.

With this slight exception there can be nothing but praise for the order and system of the report, a system carried equally into the individual accounts. That they are thorough and careful it is safe to say, and though doubtless some mistakes may be pointed out from time to time, it is clear that all has been done which could tend to ensure accuracy in the information. One item, however, it must be allowed, presents very great difficulties, namely the notes on the condition of each monument. These to be of any real value would need to be a summary of the report of an experienced architect who was also an antiquary; without this it is difficult to keep to any constant definition of "good condition." The condition of, say, Anstey church is good; so is that of the south transept gable of St. Albans cathedral church; but one is a well-preserved twelfth and fourteenth-century building, the other a mere archaeological outrage, dating from about 1880.

The prospect of a series of county inventories like the present volume

is certainly an attractive one, but from the nature of the case it is neither possible nor desirable to produce them quickly. It is indeed highly probable that this generation will not see the end of the great work, and its full consequences will probably only be enjoyed by our grandchildren; but at least it is a comforting thought that nothing can take from our own times the credit of its inception.

GENEALOGIES OF THE CAMARTHENSHIRE SHERIFFS, from 1539 to 1759.
Compiled by JAMES BUCKLEY. 9 x 6, xvi + 221 pp. Carmarthen: W. Spurrell and Son, 1910.

It is not at first sight quite obvious why Mr. Buckley should have selected the exact dates of the 220 years his book covers: 1543 is understandable, as it was the year of the Statute 34 and 35, Henry VIII, c. 26, sec. 22 of which finally placed the sheriffs in the Welsh counties in the same position as those in the English, but 1539 does not mark any particular epoch in the history of Welsh sheriffs nor does 1759, unless possibly it was selected as marking the last sheriff of George II, considering the reign of George III too modern for historical purposes, but 1759 was not the last of George II, as that king did not die until 25th Oct. 1760, and as sheriffs are appointed to come into office early in April, the last sheriff of George II was the one for 1760. We do not quite see why the pedigree of Sir Rhys ap Thomas is given, as he does not appear to have been a sheriff of Carmarthenshire within the period included in the book, unless it is to show that Jenkin Lloyd, the sheriff in 1539, was descended from a common ancestor with Sir Rhys, and that he was the direct ancestor of Griffith Rhys, sheriff in 1567-1583. The book contains some points of genealogical interest for which it is to be regretted Mr. Buckley does not give his authorities, thus, on page 5 cardinal Beaufort (he is only called bishop of Winchester) is represented as being lawfully married, the name of his wife is unfortunately omitted, and on page 6 the pedigree of Sir Thomas Jones of Abermarles begins with a lady who is described as a daughter of John, duke of Burgundy. This, it is presumed, is John the Fearless, who was murdered at Montreueau in 1419, by a daughter of Thomas, archbishop of Canterbury, presumably Thomas Arundel, who died in 1414. Arundel had plenty of detractors, but this daughter who is inserted as if she were legitimate, discloses a new side of his character, and although Barante tells us that John the Fearless was, like his father, not faithful to his marriage vows, but had many mistresses but little known, yet it would have been of interest to know the authority for including the archbishop's daughter among them. With these two entries before us we entirely agree with Mr. Buckley's observation that the pedigrees in his book "are open to criticism." Sir James Williams of Panthowell, sheriff 1543, was also said to be descended from the duke of Burgundy and archbishop Arundel's daughter. Their child Elizabeth married Thomas ap Gruffyd, who, it is stated, had two lawful wives, both named Elizabeth, both of whom had legitimate descendants, while in addition to these he had thirteen illegitimate children. With these facts the difficulties of Welsh genealogy are apparent.

The pedigrees show what has often been stated, that the Welsh pre-

reformation clergy did not practise celibacy. On page 11 a descent of Rev. ap William ap Thomas Goch, three times sheriff, in 1546, 1549 and 1562, is traced through Gwladys, the daughter of Sir David ap Howel, the vicar of Llanfairarybryn, the parish in which Llandovery is situated, and the sheriff's mother is given as Joan, the daughter of Richard Talley, the abbot of Strata Florida. Charity would point out that as he was the last abbot, the lady was not born before he resigned, but as he resigned in 1553 and the daughter's son was sheriff in 1546, this explanation is more charitable than accurate. It is an ungracious task to point out the defects of Mr. Buckley's book, for no one can open it without being struck with the care and labour he has bestowed upon these pedigrees, and it is certain that no one who tries to write on or edit Welsh pedigrees can hope to be free from mistakes. Besides, illegitimacy was not regarded as anything to be ashamed of in a Welsh pedigree; for instance there is the case of Walter Powell, the sheriff in 1752, who left two natural children, between whom his property was divided, and they seem to have prospered much the same as legitimate Welsh landowners of the time.

Attention should be called to two serious omissions, (1) there is no index whatever. It may be said it would have been difficult if not impossible to have made an index with names very often identical, and where differentiation is a difficulty, this is true, but the more difficult the index the greater its need. To the book it would have been invaluable and would have greatly increased its usefulness for reference. The proverbial search for a needle in a bottle of hay is easy when compared with the search for such a man as David Lloyd in this book. (2) The second omission is a more notable one. Mr. Buckley treats of the vexed question of the precedence to which a sheriff is entitled and discusses the precedence of the sheriff and Lord Lieutenant. He wholly omits to mention that this is the one point on the subject that is not open to discussion, as it has been authoritatively settled, and had been for some six years before Mr. Buckley's book. The royal warrant of the 20th February, 1904, declared that the king's lieutenant of a county should during his term of office have on all occasions place prominence and precedence before the sheriff having concurrent jurisdiction in the said county.

MANUEL D'ART BYZANTIN. Par CHARLES DIEHL. 9 × 5½, 837 pp. Illustrated. Paris: Librairie Alphonse Picard et Fils, 1910. 15 fr.

This important book, a companion to the well-known volumes by M. Camille Enlart on mediaeval art in France, is an able resumé of what is known of the art of the christian east by a well-known Byzantine scholar. Its chapters treat fully of origins of the architectural monuments, of paintings, mosaics, manuscripts, tissues, sculpture, metalwork, enamels and glass, together with ample accounts of iconography and the iconoclastic movement, and discussions of "the Byzantine question" and the general characteristics of this art. This wide survey is admirably accomplished; it is clearly seen and sharply defined. It is an indispensable work for all students of the phases of art with which it deals and it would be absurd to try to find and express a few points of difference on details in a work of such magnitude.

The point of view is very much that of Strzygowski, but the theories of that daring writer are dealt with cautiously and subjected to some criticism ; on the other hand the contentions of Revoira are hardly mentioned. Rome is very much ignored, although to some extent it must be taken for granted, while considerable prominence is given to remote and, apart from the theory, unimportant works of comparatively late date in Asia Minor, which are probably seen a little out of perspective, as they have been so recently found. My own impression, if I may refer to so small a thing in face of the opinion of a scholar of M. Diehl's great learning and reputation, is that a distinction will have to be made between Byzantine architecture as a method of building and the same as a means of expressing thought and feeling through building. I do not think that there is much in the structural system which was not Roman—the wider Roman of the empire—although the expressional result differed so obviously from that of classical art. Building in brick, the erection of domes, the encrusting of surfaces with marble and gilt glass were all probably "Eastern" inventions, but these methods were all absorbed into Roman art, and Rome passed them on to Byzantium. There is only one important exception which I can think of, and it applies probably only to Rome, the city, and not to that which was Roman in the larger sense : the conception of a roof as a terrace, through which groups of domes emerge from several chambers of the interior, seems to be oriental, and hardly to have been known in Rome, although it largely influenced Byzantine architecture. Now a relief on the famous silver casket of Projecta in the British Museum shows a palace roofed by such a domical system. It probably represents a house in Alexandria, and is certainly of the fourth century ; that is the oriental system of dome and terrace building was used in eastern Roman, or Hellenistic cities. Seeing further how common was the pendentive under domes in the recently discovered Egyptian small burial chapels of the fifth century, it is probable that this feature is also Alexandrian. It seems certain now that it was known in the city of Rome from the second century. In a sense Byzantine art in eastern cities inherited such building customs directly, but yet Rome had intervened, and we cannot say what would have become of Hellenistic art without this intervention ; how much had been brought about by Roman organisation, how much stimulated by Roman patronage. Late Hellenistic architecture must to this extent be considered Roman, and Byzantine architecture in its structural system derives in the main from Hellenistic sources. The spirit, however, was truly of the East—Jewish, Greek, Christian, Egyptian, Persian.

W. R. LETHABY.

Notices of Archaeological Publications.

IRISH ECCLESIASTICAL ARCHITECTURE. By ARTHUR C. CHAMPNEYS, M.A.
11½ × 8½, pp. xxxiii + 258, cxiv plates. G. Bell & Sons, London. Hodges, Figgis
& Co. Dublin. 1910. 31s. 6d. net.

This large volume, with its excellent paper and type, supplies a long-felt want. The letterpress and the photographic illustrations set off each other to the best advantage. Both deserve our warmest commendation. But although Mr. Champneys has set out for our benefit a mass of deeply interesting and carefully ordered facts relating to the ancient architectural remains of Ireland, it may be said without the smallest disparagement of his admirable writing that it is to the beautiful and very numerous photographs with which his work is illustrated that the student will look as the chief justification for the book. Dr. Petrie, in his classical work on Irish ecclesiastical architecture, published originally some sixty-five years ago, put upon record very much that is here re-stated, linked, however to conclusions, in the matter of chronology for instance, that fuller light cannot accept. His work lives as a record of facts, patiently, lovingly gathered, and accompanied by his own charming and generally accurate drawings. These also will live and retain an ever-increasing value and interest for all who love Ireland and its architecture.

But it was high time that, as in the case of analogous works on English and continental architecture, the camera should step in and give us its best work in recording the features of Irish mediaeval architecture; and it may be granted at once that Mr. Champneys has chosen wisely in electing to use this form of illustration. Having said so much, however, we may be permitted the expression of a regret that not a single plan is given to supplement the photographic views of buildings, and only one sheet of moulding-sections (plate ci): the latter, moreover, are all of late date, and have no scale attached. A map of Ireland showing the location of many of the out-of-the-way buildings referred to would have been a great help.

The substance of this book and a large number of the illustrations were first published in a series of papers in *The Architectural Review*, in 1906-1908; but the author has not only added largely to the letterpress, and greatly increased the number of illustrations: he has given us in addition a descriptive list of these illustrations, a bibliography of ample dimensions, most valuable to the student, a very full appendix, and last, but not least, a good index. The book is, in fact, a mature and carefully worked-out essay on a most fascinating subject, and there was ample room for it. The sobriety and level common sense of the author's judgments, unswayed by sentiment or prejudice, are most praiseworthy. No will-o'-the-wisp theories have enticed him into fascinating by-paths of fantastic speculation, though there was abundant temptation to forsake the solid ground of the comparative treatment, and venture upon the bog of romantic theories. These Mr. Champneys has bravely eschewed (notably in regard to the genesis of interlaced ornamentation), and has quietly applied himself to facts.

No doubt the sentimental patriot will be aggrieved to find that much in early Irish architecture which he has fondly imagined was originated in the sea-girt Emerald Isle, was really, if not invented, at least in common use in far-off Syria in the earliest christian age. The myth of the pagan origin of the far-famed round towers was perhaps only scotched, not killed, in the controversies of yesterday; anyway, Mr. Champneys has in no vengeful spirit, but soberly, by the mere marshalling of plain facts, given it a *quietus*.

The first chapter deals with "Primitive Architecture in Ireland," as illustrated in the pillar-stones, cists, cromlechs, chambered cairns, "bee-hive" roofs and stone forts; the second with "The Earliest Christian Architecture" in the country. In the third, native and foreign elements in these early ecclesiastical buildings are carefully discriminated, and some characteristic features dealt with. Then the round towers are examined, and parallel constructions outside Ireland are contrasted with them. Chapter v takes us into the equally absorbing question of the sources of origin of early Irish ornament; and in the second part of this section the carved grave-slabs and crosses are classified, Irish art being shown to have many a link with Anglian, and both to have travelled, *via* Italy, from the East. The author then returns to the church fabrics, and, in chapters vi and vii, traces the development of Irish Romanesque, its local mannerisms and its great debt to foreign influence, whether from England, Normandy, or further afield. The development of this part of his subject follows in "The Increase of Foreign Influence" (chap. viii) and in "Transitional Architecture in Ireland" (ix); while in chapter x we are carried into the period of the fully-developed pointed style. Here, as in the Romanesque and Transitional phases, we discern many delightfully local features; and here also we much regret the absence of plans and sections of mouldings, which would throw much light upon many a knotty point. Chapter xi takes us into the fifteenth-century, with again a delightful mingling of native art and imported characteristics; and the succeeding chapters deal with details, such as woodwork, glass and tiles, and general conclusions. The appendices, which form a supplement of respectable dimensions, are full of valuable matter, especially in regard to exact dating of buildings. We had marked a great many points in the book for detailed criticism, but space will only allow of a few being noticed.

In the chapter on the round towers (iv), their ecclesiastical origin is satisfactorily laid down; their position to the west or north-west (rarely, as at St. Caimin's, Iniscealtra, to the south-west) of the church is noted, and the important fact recorded that they have their prototypes in the ruined churches of central Syria, prior to the Mohammedan invasion of A.D. 634-638. In this respect, as in much else concerning the early architecture of Ireland, it would be a great advantage to the student to read concurrently *The Thousand and One Churches*, Sir W. M. Ramsay and Miss Gertrude Bell's lately published work on the remarkable remains of early christian architecture in Asia Minor.¹ The occurrence of round towers at Ravenna and Milan, as well as in France, is duly noted.

¹Published 1909. Plans and sections and greatly assist the right understanding are used side by side with photographs, of the subject.

Mr. Champneys has done well (p. 64 etc.) to dwell with some insistence upon the connexion, direct or indirect, between the forms assumed by early Irish ornament and those of Greek art. It has been suggested that much of this connexion was direct: that Greek merchants not only exploited Irish gold, but trained the natives in the execution of the marvellously intricate patterns. So also with the art on the vases. It served to disseminate the motives of Greek ornamentation: and, although translated by the native craftsman into homelier forms, the inspiration remains for those who have eyes to see. We also discern the reflection of Oriental influence in the wonderful interlaced work of the illuminated manuscripts.

We are glad to see in the appendix to the chapter on the stone crosses a reference to the remarkable Anglian carvings, so closely akin to contemporary Irish work, at a church as far south as that of Britford, near Salisbury. In this connexion the present writer finds himself quoted with reference to the grave-cover of, probably, the eighth century in Bexhill church, Sussex, which was in all likelihood wrought in Northumbria and brought south by sea. The serpents, key patterns, wheel-crosses and rope moulding are as much like the work of an Irish craftsman as are the designs on the Anglian crosses and slabs. More might have been said about Spanish influence, not only in later mediaeval times, but in the eighth, ninth and tenth centuries. The work in the Post-Visigothic churches of Spain is so extraordinarily like that of the same period in Ireland as to force a direct connexion upon us.

It is in the chapters concerned with Irish Romanesque work, both early and late, that we think the greatest interest is centred, and this part of the work is very fully and satisfactorily dealt with and illustrated, though here, again, we miss the sorely-needed plans. We do not find it possible to agree with the comparatively late date suggested by Mr. Champneys (p. 232) for the St. Flannan's oratory, under the shadow of Killaloe cathedral church, with its double stone roof and triangular-headed windows. Its western doorway, which in England would pass for a rude example of Norman work, c. 1130, is almost certainly an insertion of that, or a slightly later, date. The original building is at least a century older. We wish a good photograph and a fuller description of the beautiful late Norman doorway in the south wall of the cathedral church itself had been given. Perhaps there is no more exquisite piece of work of its kind anywhere in Ireland; and being under cover, its state of preservation is exceptionally good. Though Norman in inspiration, it is a delightful instance of rendering by Irish carvers, with a fairy-like delicacy and grace all their own.

The "entirely native" character of the carvings at Jerpoint abbey is pointed out; and, *per contra* (p. 138, etc.), the increase of foreign influence very fully traced, Christ Church and St. Patrick's cathedral churches being instanced, and the sympathetic wave of West Country (Wales and Somerset) art in the twelfth and thirteenth centuries duly recorded. The comparison of the work in St. David's cathedral and Strata Florida abbey, not to mention Llandaff, with Christ Church, Dublin and the cathedral church of Kilkenny is very striking and the conclusions obvious; as also in the case of carvings in Haverfordwest (Wales) and Cashel and Christ Church, Dublin (p. 142).

One of the most interesting illustrations in a book full of gems is that of the three-light east windows of Kilfenora cathedral (opp. p. 144) "Transitional Norman," seen through Irish spectacles. The circular enclosing arch, with its mouldings continued round jambs and sill, the flat splays, the round-headed lights of equal height, with their elongated capitals, combine to produce a composition absolutely unlike anything in English work of the late twelfth century. In this window also we seem to detect the germ of those extraordinary gigantic lancets of the fully-developed Irish Gothic, which are in themselves racy of the soil. Mr. Champneys might well have instanced the great triplets of Killaloe cathedral church in addition to those at Kilkenny and the churches of Cashel, Nenagh and Ennis. These elongated lancets, which at Ardferd are no less than twenty-seven feet high and three feet wide, are as characteristic an Irish development as are the stepped battlementing or the double stone roofs.¹ Another feature of early Irish Gothic is the use of the quatrefoil for clerestory windows, as in Kilkenny cathedral (plate lxxx).

Irish "Decorated," often of fifteenth-century date, when the Perpendicular phase of Gothic was in full swing in England, is in itself of deep interest to the architectural student. It begins with a Geometrical type of tracery (plate lxxvi) and goes on to weird imitations of French or Spanish "Flamboyant." The cloisters, tombs and sedilia in these late-fourteenth and fifteenth-century churches are unmistakably Irish. We well remember the graceful design of the sedilia in a side chapel of Limerick, which we are glad to find illustrated here (plate lxxxv). Its twisted shafts would never be found in English work of this late period, but in Ireland they are quite common (cf. the cloisters, Sligo abbey, plate cxi). Irish cloisters, whether in work of the twelfth, thirteenth, fourteenth or fifteenth centuries, are of much the same general character, and different from anything typically English: an arcade of low single arches resting on shafts, with capitals and bases, is the almost invariable type. They are the most attractive feature in late work, which, it must be confessed, lacks character and is gaunt in proportions and starved in details, the window tracery, as at Limerick cathedral and Galway church (plates xcvi and cviii), being positively ugly. In the concluding chapter, we think scant justice is done to the good and curious misericords at Limerick, four of the strange beasts on which have been illustrated in Mr. Francis Bond's lately-published book.

We regret to find Mr. Champneys (p. 163) giving his approval to a wild theory as to a mythical moat and drawbridge to the well-known twelfth-century transeptal tower of Clymping church, Sussex. The present writer, in describing the church to the Sussex Archaeological Society some years ago, felt bound to point out in the presence of the vicar (who fathered the theory) that his moat would not "hold water." This, however, is a trifling fault. Mr. Champneys deserves our warmest thanks for his monumental work, in which the blemishes are few, the excellences many.

PHILIP M. JOHNSTON, F.S.A.

¹The present writer called attention to these lancets in a paper on "Some Low Side Windows in Irish Churches," published in this *Journal*, lxx, 41-55. It is disappointing that Mr. Champneys makes

no allusion to the subject of this paper. He might have thrown valuable light on the much-vexed problem of their origin and use.

THE RUINS OF MEXICO. Vol. I. By CONSTANTINE GEORGE RICKARDS. 13 x 9½, vii + 153 + viii, 260 photographs with text. London: H. E. Shrimpton, 105 Regent Street, 1910. £2. 2s. od. net.

This is a large volume of photographs taken by Mr. Rickards during his journeys in Mexico and Yucatan, with a few pages of explanatory introduction to each group of ruins. Mr. Rickards disarms criticism by stating that there is nothing scientific, literary or new in the work, and that his only object in presenting it is to induce those who take a real interest in archaeology to dive into and study the many good works that have been written on Mexican antiquities. We sincerely hope Mr. Rickards' volumes may have that effect, for there is no archaeological field which is in greater need of the conscientious student and explorer, and the field is immense, although it does not contain "a city far bigger than any of our modern ones," as Mr. Rickards asserts of Palenque. Such statements, which get copied from one book to another, die hard, and this particular statement, which has nothing whatever to support it has appeared in descriptions of Palenque time out of mind. Now that Mr. Rickards has visited some of the principal sites of the ancient American pueblos and has examined so many examples of Maya and Nahua architecture, let us hope that he will make use of the experience he has gained by undertaking a detailed survey of some ethnographic district, such as the land of the Zapotecs or the Mixtecs. When such work has been done, and fuller knowledge obtained, we may indulge in the hope that a careful and final survey of the important sites, such as Monte Alban and Mitla, will yield adequate results.

VANISHING ENGLAND. The book by P. H. DITCHFIELD, M.A. F.S.A. 132 illustrations by FRED ROE, R.I. 6 x 8½, xiv + 403 pp. London: Methuen and Co. 15s. n.

The output of such books as this is astonishing. It is also gratifying, at least in this sense, that the spread of popular knowledge and appreciation of the disappearing antiquities of England may make for their preservation and more tender handling. The author has already given us "The Story of our English Towns," "Old English Customs," "English Villages," "The Charm of the English Village," and "The Manor Houses of England," all occupied with the same general theme. His skill in producing yet another book on the same subject may be admired. The idea of this work, as well as its title, would appear to have been suggested by the *London, Vanished and Vanishing* of Mr. Philip Norman, and it certainly well fulfils its author's purpose by drawing attention in a popular manner to the various classes of antiquities that have silently vanished away, or appear to be on the point of doing so, in our latter-day England. The mere list of our losses in the last hundred years, could such ever be compiled, would be simply appalling: the churches that have been rebuilt, or "restored" away; their fittings and monuments that have been ignorantly or wantonly turned out; the country cottages, farm houses and miscellaneous buildings of mediæval and later dates; not to mention the vast number of earth-

works and other prehistoric remains. We put down Mr. Ditchfield's book, provided though it is for our entertainment, as if we had had the company of a death's head at our feast. Change and decay are in the natural order of things earthly, but one feels that two thirds of this "vanishing" in the past has been wanton and wicked, and the other third by no means inevitable, had taste and decent regard for the memorials of the past been allowed a proper hearing.

Among his "vanished churches," Mr. Ditchfield might well have included the two glaring instances of Treyford and Elsted, adjoining parishes in west Sussex, where, a wealthy patroness, having elected to build a new church to unite three old parishes, these two exceptionally interesting ancient churches were abandoned, allowed to become roofless and semi-ruinous, and finally were in large part pulled down.

Mr. Ditchfield's list of mediaeval churches that survived the Great Fire is a very incomplete one. He leaves out, *inter alia*, St. Bartholomew's, Smithfield; St. Helen's and St. Ethelburga's, Bishopsgate; St. Olave's, Hart Street, and St. Katherine's-by-the-Tower (destroyed early in the nineteenth century, its stalls and monuments being removed to the new chapel in Regent's Park); not to mention the early Norman crypt of Bow church and sundry mediaeval towers, like St. Alphage, London Wall.

Passing to the other sections, the author deals with city walls and gates, castles, great houses, town dwellings, rural cottages, town halls, bridges, and the like; and in each of these sections tells a tale that should make angels weep. Crosby Hall is but a prominent instance. It is the same with vanished furniture and fittings: even our ancient church plate is "vanishing."

A few slips, such as "well suitable" (p. 135), and "Headbourne, Worthing" for Headburne Worthy (p. 145), should be corrected in a second edition. Also, the statement, on p. 105, that the old house, so wantonly torn down at Ipswich and exhibited lately in the Exhibition at Shepherd's Bush, was "built in 1563;" the facts being that the date only recorded a later alteration, and that the house was best part of a century older.

Mr. Fred Roe's illustrations add to the value of the book. They have accuracy, as well as charm, to commend them to the archaeologist; and he has not scorned to include such small objects as hinges, window-latches and examples of wood carving.

WOODEN MONUMENTAL EFFIGIES IN ENGLAND AND WALES. By ALFRED C. FRYER, Ph.D. F.S.A. 12×9½, 66 pp, 35 plates. London: Elliot Stock, 1910. 6s. n.

All who are interested in mediaeval sculpture and costume will be grateful to Dr. Fryer for this illustrated reprint of his paper in *Archaeologia*. There are few easily accessible books on our monumental effigies, and the group which he has chosen as a subject is one of great importance.

In the first part of the book ninety-three remaining examples of wooden effigies are described in order of date, and of these about thirty-five are illustrated, while particulars are given of twenty-two now destroyed. In

the second part this information is tabulated in the form of a topographical index, which is very convenient for reference. This list must be nearly complete, though a fine knight in Broad Clyst church, Devon, is not included ; but it is extraordinary that wooden effigies are so rare when one considers the large number of stone and alabaster figures still existing. Wood was cheaper than alabaster and more readily carved than stone, and far more portable than either, while the effect of the finished work was the same, for the material was always hidden beneath paint and gesso. Perhaps it is to their portability, which made it possible to obtain beautiful figures from workshops making a speciality of this kind of work, that many effigies owed their destruction, for it was easy to tear them from their tombs, saw them up, and burn them.

Many of the examples illustrated are very beautiful. The two knights with their ladies from Clifton Reynes, Bucks. and the much-mutilated knight at Burghfield, Berks. are specially good and perhaps of London workmanship : they are of very early fourteenth-century date. The knight in the cycas at Barnborough, Yorks. is also a delightful piece of work. The over-restored effigy at Chew Magna is of a different type. The pose of the majority of wooden effigies was governed by the shape of the log out of which they were carved, and consequently they lie quietly with their arms closely pressed against their bodies, but the pose of this knight is far more vigorous ; he is probably built up of several pieces of wood. After the middle of the fourteenth century no more wooden effigies are met with for nearly a hundred years, and it is supposed that the craft died out in the Black Death. Most of the early effigies are idealised representatives of brave knights and fair ladies in the prime of life, while in those of the fifteenth century a certain degree of portraiture was attempted, and the result, though not so attractive at first sight, is more interesting. If this fact be taken into account it must be admitted that such fine effigies as those at Wingfield, Suffolk, and Goudhurst, Kent, compare favourably with the earlier work. Renaissance effigies are also included, but the illustrations show that no effigy of any artistic importance was produced after the reformation.

SIGNS AND SYMBOLS OF PRIMODIAL MAN. Being an explanation of the Evolution of Religious Doctrines from the Eschatology of the Ancient Egyptians. By ALBERT CHURCHWARD, M.D. M.R.C.P. M.R.C.S. F.G.S. 9½ x 6, xv + 449 pp. with 186 illustrations. London : Swan Sonnenschein, 1910. 25s. n.

The learned author dedicates his work to all his brother masons in whatever clime and whatever creed who believe in and acknowledge the one Great Architect of the Universe, and his purpose appears to be to trace freemasonry through the symbolism of the Egyptians back to the rudimentary ideas of the pygmies, the Australians and the Africans, not to mention the Mexican and other American peoples. The work is therefore superior to criticism, for those who do not know the secrets of freemasonry cannot, and those who do must not, either affirm or reject any of the conclusions the author derives from his laborious and exhaustive study of the symbolism of these various races and from the vast number of more or less close resem-

blances that he has collected together. It is sufficient to say that here is a great storehouse of illustrations of primitive myth and custom, and much suggestive reflection as to the continuity and universality of many ideas which are usually supposed to be characteristic of more modern religious systems. Whether the reader approaches it with the esoteric knowledge possessed by the brethren of the mystic tie, or merely as one to whom these curious speculations are attractive, he will find much that will interest him.

THE SOCIETY FOR NAUTICAL RESEARCH.

A "Society for Nautical Research" has recently been established, having for its purpose the encouragement of research into nautical antiquities, into matters relating to seafaring and shipbuilding in all ages and among all nations, into the language and customs of the sea, and into other subjects of nautical interest. It is to publish a monthly journal, called "The Mariner's Mirror," which will contain original articles, notes and queries, pictures and drawings, and to serve as a medium of intercommunication between the members. The cover of the journal is adorned with a reproduction of the title page of Ashley's translation (1588) of Waghenaer's, *Speculum Nauticum* or "Mariner's Mirrour." The Society contemplates the ultimate publication of a nautical encyclopaedia or dictionary, and proposes to take a first step towards this great undertaking by compiling a bibliography of the marine glossaries, dictionaries, cyclopaedias and similar works that already exist in print or in manuscript. The Editor is Mr. L. G. Carr Laughton, and the Secretary Mr. Douglas Owen of 9 Wilbraham Place, S.W. Vice-Admiral Prince Louis of Battenberg has accepted the office of President, and the list of Vice-Presidents and Council includes many well-known nautical antiquaries. The Society does not propose to itself the textual reproduction of unpublished naval documents, as that function is already efficiently performed by the Navy Records Society, to which the new Society will refer any documents that appear to its members to be worthy of attention. Though the multiplication of new societies is not a thing to be desired, we think this particular society has a definite function and appeals to a special class of research students, and we therefore welcome it and wish it success in the prosecution of its work.