

NOTICES OF ARCHAEOLOGICAL PUBLICATIONS.

THE CHILDHOOD OF ART; OR THE ASCENT OF MAN: A SKETCH OF THE VICISSITUDES OF HIS UPWARD STRUGGLE, BASED CHIEFLY ON THE RELICS OF HIS ARTISTIC WORK IN PREHISTORIC TIMES. By H. G. SPEARING. 9½ x 6, xxx + 548 pp. 16 plates in colour, and 482 illustrations in black and white, map. London: Kegan Paul, Trench, Trübner & Co. 1912. 21s. n.

This work consists of sketches of the evolution of art among some of the earlier races of mankind: Palaeolithic (chs. i-vi), Egyptian (vii-ix), Chaldean (x-xi), Cretan (xii-xiii) and Greek (xiv-xvii). We are informed that the book "aims at giving in a condensed and readable form the history of man's upward progress from almost the lowest depths of animalism to that condition of intellectual activity and spiritual consciousness in which we find him at the very dawn of written history. The evidence for the stages of this progress the author, assisted by some of the foremost men of the day, has sought in the relics of man's artistic work as revealed by various explorers. The book thus offers a comprehensive view not only of man's mental advance, but also of the development of sculpture and of painting amongst those nations which have been the chief contributors to the art progress of the world."

The author's success in this Herculean task is astonishing, and the highest encomium we can offer him on his achievement is that after perusal of his book readers will surely make tracks for the original sources of these early artistic remains, especially such as relate to palaeolithic times.

In the compilation of the work the author acknowledges his indebtedness to Professor Henri Breuil, the palaeontologist; Miss M. A. Murray, lecturer on Egyptian Archaeology, University College, London; Monsieur J. de Morgan, Director of the French explorations in Persia; Professor R. C. Bosanquet, of Liverpool; and Professor E. A. Gardner, of London, for advice and assistance during the progress of the work, and for reading the proofs of the chapters referring to the periods of which they have made a special study; while M. Ed. Pottier, M. Salomon Reinach, Professor Flinders Petrie, Sir Arthur Evans, and many other well-known workers have constantly allowed him to refer to them for information.

The book before us is, therefore, the work of many hands and many minds; and the result is commensurate with this remarkable array of expert talent, in the midst of which the author preserves his individuality and expresses his ideas in clear and precise language. In dealing with the materials his methods are somewhat discursive, with a tendency to run into side issues, a feature which many will regard as commendable, however irrelevant.

In the opening chapter Mr. Spearing treats of palaeolithic cave-paintings in which he recounts the discovery by Senor Sautuola and his

little daughter of outlines of wild beasts on the roof of the cave of Altamira, in the north of Spain. Sautuola duly published an illustrated brochure on these cave paintings, but alas! like M. Boucher de Perthes, archaeologists for many years refused to accept them as genuine. It was not till 1901, twenty years later, that cautious archaeologists, such as Cartailhac and Boule, announced their belief in the authenticity of these mural paintings, after similar discoveries had been made in the caves of La Mouthe, Pair-non-Pair, Combarelles and Font-de-Gaume.

The Altamira paintings are assigned to the Aurignac period, which, at the instigation of Prof. Breuil, now forms one of the progressive stages in De Mortillet's well-known system of classification, but in our opinion is often misapplied by recent writers. Mr. Spearing concludes the chapter by referring to the uncertainty of the duration of these chronological stages founded on palaeolithic remains. "If geologists," he writes, "asked for millions, why should the archaeologists be content with paltry centuries? The glacial epoch was the archaeological starting-point, accordingly that was dated at a few hundred thousand years B.C. The pendulum has now swung back. Professor de Geer of Upsala, after years of careful observation and innumerable measurements of the glacial deposits of southern Sweden, proposes to date the last glacial epoch at only ten thousand years ago. His results are not yet published, but if he means that *homo sapiens* has only existed for that short period, it is a startling blow to the dealers in millenniums."

These remarks are evidently founded on a misapprehension of the facts. That the end of the palaeolithic period has not been so very far distant from the neolithic has long been recognised by archaeologists and geologists. As early as 1897 Dr. Nuesch came to the conclusion that after all allowances for possible error were made, the date of man's first appearance in the Schweizersbild rock-shelter cannot be less than 20,000 years—a date which corresponds to the Magdalenian epoch in the Dordogne. Professor James Geikie makes his sixth glacial period contemporary with the last raised beaches in Scotland, when man was an inhabitant of the district. The duration of *homo sapiens* throughout the preceding glacial and interglacial periods may still run into millenniums.

Our author next discusses Piette's theory that the palaeolithic artist first practised sculpture, then went on to bas-relief and ultimately arrived at a knowledge of geometrical drawing. The man of the Aurignac period first cut out his figures in ivory, but as this material disappeared with the mammoth from the district, owing to climatal changes, he could find no other substance suitable for his purpose, "so he gave up carving in the round and began to do work only in relief." Mr. Spearing denies that primitive man could derive a knowledge of geometric outline from shadows of objects, or that he ever attempted to delineate them by simple tools such as a burnt stick. "In truth," he writes, "drawing on the flat is not the most obvious and natural way of representing solid objects. Even in simple outline drawing we have to come to a common understanding or convention that certain lines mean certain things. Such an agreement is not easily arrived at, for solid objects are not as a rule bounded by hard and fast lines. Consequently the untutored eye is better pleased with an image or a model than with a picture." When a savage sees

his own shadow on the ground in sunlight does it not suggest to him how a geometric figure could be derived from the actual anthropomorphic form? Then savages and children take to such drawings on the sand by natural instinct. Such suggestions are rejected for want of evidence to prove them. "When we see that among all the thousands of palaeolithic drawings that have lately been discovered and described there is not a single realistic drawing of a human profile face, nor is there a single instance of any other drawing that can be taken as the outline of a shadow, I think we may reasonably conclude that shadows had no power to awaken the artistic faculty in man."

Occasionally our author seems to be somewhat sceptical of Piette's theory which he so ably advocates. On page 34 he exclaims, when considering one or two of the female figurines which have so greatly astonished the modern artistic world, "How came it that a wild race of hunters could produce results which, apparently, were never again achieved until men had climbed far higher up the ladder of material civilisation?" The origin of this phase of art is still a mystery and its limitation to the Aurignac epoch is still more mysterious.

As to the object of the cave-men in making all these drawings, the author describes as untenable the idea that they were meaningless diversions, helping to pass away the unoccupied hours of a race of nomadic hunters. After discussing a number of parallel customs among ancient and modern races he informs us that the general opinion now seems to be that they are used because they are supposed to give their possessors some mysterious power over the objects represented. "When the belief is firmly held that a picture of a man is an emanation from him and necessitates his presence, it is quite easy to believe that a possessor of that picture must have some power over the man whose presence is thus mysteriously conjured up. We all know how common that belief was, even a few centuries ago, and how learned judges condemned men and women to death on evidence of their having possessed images or pictures of the people they were accused of bewitching. No doubt to this day one could find witches in Naples or Sicily who would undertake, if required, to kill anybody by sticking pins into a waxen image, or by melting it before a slow fire."

In support of this doctrine the author mentions Mr. J. G. Frazer's *Golden Bough* and M. Salomon Reinach's chapter on "L'art et la magique à propos des peintures et des gravures de l'âge du renne."¹

Among other interesting problems passed in review are the influence of the female on the evolution of primitive art, the meaning of the pendant, why animals were mostly drawn in motion, the various suggested uses of the so-called *bâtons de commandement*, illustrating his points by reference to some of the more famous works of art such as the grazing reindeer of Thayngen, the two horses' heads carved on the round on the tines of a reindeer horn (collection Piette), deer and fish from the cave of Lorthet, Breuil's galloping horse from the rock-shelter of Teyjat (Dordogne), Vibraye's famous "Combat de rennes," etc.

A chapter is devoted to what is now called schematism and stylisation. These terms are applied to figures which are represented diagrammatically

¹ *Cultes, Mythes, et Religions.*

and of such a crude character that they might be assigned to any age. Both represent progressive stages of degeneration from naturalism and are probably the result of drawing from memory. "That pernicious custom of copying a copy was ignorantly and carelessly followed until the copies lost all resemblance to the original."

Is this not what the ancient Britons did by repeatedly copying the gold stater of Philip II of Macedon from bad reproductions till ultimately the features of the laureate head of Apollo became unrecognisable, and the two-horse chariot a meaningless arrangement of lines and pellets? Indeed this form of degeneration is common to all primitive art. The stylisation process has, however, increased the elements of decoration.

Of the evolution of palaeolithic art and its development into ornament Professor Breuil has made a special study, a foretaste of which he has already given in his article, "*Figures degenees et stylisees à l'époque du renne.*"

In this chapter Mr. Spearing refers to some of the more recent discoveries of open-air paintings in Spain, south of the Cordillera range of mountains. In a rock-shelter near Cogul, in the province of Lerida, there has been discovered a remarkable fresco representing nine women in fantastic costumes dancing round a man, nude with the exception of a kind of garter round the knees. The women's hair flows down on their shoulder, the bosom is uncovered and the breasts much developed. Altogether the scene looks like a ritual or orgiastic dance. Although the Abbe Breuil admits a striking resemblance between the Spanish figures and the fresco wall-paintings of Knossos, he regards the former as a derivative from the palaeolithic art. But archaeologists are not at one on this point, as many of them regard the Spanish paintings as being much nearer our own time. Moreover, among other paintings from the valley of the Ebro are hunting scenes, where nude men are attacking deer with bows and arrows of modern type—a fact which suggests the neolithic period, as we have no evidence that this weapon had been in use in palaeolithic times.

The foregoing remarks have been suggested by reading the author's chapters on palaeolithic art, which are the freshest contributions in the volume. The same methods and principles are, however, pursued in treating the other sections of the work, but for a detailed notice of them we have no space. His opinions are sometimes so interwoven that it is difficult to ascertain how much belongs to his numerous patrons; but this is of less consequence in a work which professes to give merely the epitomised results of the more recent explorations. The author, however, retains his individuality, and whatever his sources of information may be his statements are well digested before being laid before the reader. Altogether we recommend this book as an excellent and entertaining introduction to the study of palaeolithic art in Europe, as well as an illustrated record of the later development of various styles among the old-world nationalities who flourished within range of the Mediterranean basin.

ROBERT MUNRO.

SYMBOLISM OF ANIMALS AND BIRDS REPRESENTED IN ENGLISH CHURCH ARCHITECTURE. By ARTHUR H. COLLINS. $5\frac{1}{2} \times 8\frac{1}{4}$. 239 pp. 120 illustrations. London : Sir Isaac Pitman and Sons. 1913. 5s. n.

This is a small book upon a subject of which the literature is by no means too plentiful. Mr. Collins endeavours to identify many of the carvings of animals and birds in our churches and to explain their symbolism, mainly by the aid of the mediaeval bestiaries. Upon the bestiaries themselves there is a fair number of books, mostly by continental writers, but upon their influence on architectural detail there is no comprehensive work. Mr. Collins' book can only be regarded as a small instalment ; his treatment is necessarily sketchy, and it is apparent that he has borrowed largely from the chapter on the bestiaries in Romilly Allen's *Early Christian Symbolism* and from E. P. Evans' *Animal Symbolism in Ecclesiastical Architecture*, behind both of whom stands the shade of Cahier with his admirable transcriptions and notes of foreign manuscripts. The author has inspected the illustrations in the bestiaries at the British Museum, but there is no indication that he has studied the texts, which is to be regretted, as the items of natural history and symbolism vary greatly in the different versions.

The first chapter is devoted to a brief review of the origin and development of the bestiaries themselves and their importance in the middle ages. In his remarks on early symbolism the author is somewhat discursive, and a description of the Catacombs seems hardly relevant. In applying the symbolism as expressed in the bestiaries to the sculptures, there is sometimes a lack of connexion, and he has given no indication of his views on the relative symbolic value of the earlier and later carvings. The need of suitable decorative subjects led the carvers of the twelfth century to turn to the bestiaries for models, and it was the semi-religious character of these manuscripts that justified the full use that was made of them for ecclesiastical buildings. By the fifteenth century animal symbolism had largely given place to more dogmatic forms, and it is difficult to estimate how far the carvers of the misericords and bench-ends of that time regarded it. They continued, however, to draw from the bestiaries and the same subjects appear, perhaps in many cases only because they had been used before.

It is when we come to the main part of the book that its limitations become apparent, for the treatment of the ape, the first animal mentioned, is meagre in the extreme. The story of the poor beast carrying its beloved and hated twins, and throwing one away when sore pressed by the hunters, is absent, and the carvings at York minster and High Ham inspired by it find no mention. The author gives no authority for his statement that the bear when muzzled means the devil rendered harmless. In the bestiaries it is hardly ever muzzled, but is seen licking its cub into shape. The muzzled bear in architecture was probably adopted from the itinerant captive animal, and we do not know of any symbolism attached to it. The composition of the Ashford tympanum may be capable of an interpretation different to that given ; it contains three elements of a boar-hunt, the boar, the tree of the wood, and the hound, symmetrically arranged. Although boar-hunting was common, this and kindred subjects as

at Clifton Hampden (illustrated) were probably inspired by the bestiary. In MS. Harl. 4751, the boar has ripped up the hound, and on the twelfth-century capital at Castor the latter is cut clean in half. The "wild boar out of the wood" was a type of the cruel princes of this world, and symbolised the persecution of the Jews by Vespasian and Titus.

There is a good account of the elephant, but scarcely anything in the way of illustration. The miniatures in the bestiaries and the carvings alike are mostly confined to the elephant and castle, and we are rather surprised that Mr. Collins has not illustrated this phase, as it is a frequent subject in architecture. He refers to the contest between the elephant and dragon, which is recounted under the heading of *Draco*, but has not apparently noticed the misericord with the subject at Carlisle. The description and symbolism of the hyena are given, and the sculpture at Alne with the title is illustrated. A later but much better instance, in which a hog-maned hyena is biting a corpse, corresponding closely with the bestiaries, also occurs at Carlisle. The two examples (illustrated) at Hereford and Alton are not quite satisfactory; the former is indistinct, the latter, though an excellent photograph, has not the requisite anatomical features to warrant a decided opinion. And the author is in error as to the illustration in MS. Vit. D i; the hyena there has a large bone in its mouth, not a plant. At Alne similarly it probably bites a limb or a bone.

The illustration of the hedgehog worried by terriers at Childrey is very good. We know of no dog introduced into the scene in the bestiaries, but the porcupine is worried by a dog in the Westminster bestiary and in MS. Douce 88 in the Bodleian. There is a fine carving of hedgehogs with grapes on their spines in New College chapel, Oxford. The twelfth-century example of the panther and dragon at Newton, Yorks. is not noted, nor the fifteenth-century carving of the tiger and mirror at Chester. The legend of the latter is given, but not quite correctly; it is one of the most interesting of the bestiary stories. The symbolism comes from MS. 3516 in the Arsenal Library at Paris, and is not found in the Latin manuscripts, so far as we know.

Mr. Collins has followed Allen in more than one mistake. *Aspido*, the sea-monster, with a ship on its back, is not the whale. The latter is described in the bestiaries under the heading of *Balena*, and in MS. Harl. 3244, there is a good miniature of two of them spouting. *Aspido* also swallows a shoal of little fish attracted by its sweet breath, and symbolises the devil destroying people of weak faith. This is the most frequent form in architecture, and carvings in wood may be seen at Kidlington, Isleham, and Great Gransden. The author has also followed Allen's false lead in likening the *caladrius* to a white thrush. Allen was led into this mistake by adopting Wright's mistranslation of the old French *mave* as a thrush in MS. Nero A. V. It should be a gull.

Another error of Allen's, in calling the *hydrus* or water-snake the hydra, is repeated. The bestiary expressly distinguishes between the two. A more curious mistake occurs in the description of the *mantichora*, which the author says has the voice of a sibyl! This is doing it too much honour. The details both in the bestiary and in the *Mappa Mundi* at Hereford (illustrated) came from Solinus. The *Mappa Mundi* stops at the words *voce*

sibilla, but if Mr. Collins had studied the manuscript texts he would have found that the full sentence was "voce tanquam sibila ut imitetur modulos fistularum." Pliny says that its voice resembles the union of the sounds of the flute and trumpet. The mantichora is an evasive beast in architecture, but the author claims to have found one at Kilpeck. The animal illustrated on the Southfleet font is not the unicorn, but a heraldic form of the antelope.

The symbolism of the peacock is but briefly alluded to. It differs greatly in the various versions, one of the most striking being in MS. Harl. 4751, where, because it was brought to Solomon from distant regions and has diverse colours in its feathers, it signifies the gentiles coming to Christ from distant parts of the earth and shining by his grace with the splendour of many virtues. Elsewhere it is the prudent and far-seeing man, except when it has lost its tail. There are good carvings at Hodnet, Cartmel, Lincoln, New College and other places.

Mr. Collins does not give the source of his information that the swan, singing when dying, symbolises a martyr. In the bestiaries it is a type of the proud man and hypocrite, because its white feathers hide its dark flesh, and its head raised aloft and its singing when dying are also brought into play in the same direction. The swan at Forrabury is illustrated, but there are better examples at Windsor, New College, and Higham Ferrers. The interesting phase of the swan singing in unison with the harper, which came from Aelian, is illustrated in MS. Harl. 273 and in the Arsenal bestiary, but we have as yet noticed no sculptured example.

It is a pity that the author makes no mention of the pretty legend of the hoopoes, of which there is an excellent carving at Carlisle, agreeing closely with the bestiary illustrations.

Despite its limitations the book should be useful and suggestive to workers. Mr. Collins is evidently an ardent photographer and most of his illustrations are good, but a few such as those at Kencott (37 b) and Hook Norton (38 b) should not have been included, as the detail is too poor. There should be bracket references to the plates in the text, and the absence of titles or footnotes to the illustrations and a subject index are drawbacks. The book is projected on too small a scale. There is much to be done in investigating the figure sculptures of animals in our churches, and practical men like Mr. Collins are the men to do it, but we should like to see him produce something more adequate, with reproductions from the bestiaries, and extracts from the texts where they throw light upon the various details appearing in the sculptures.

G. C. DRUCE.

THREE YEARS IN THE LIBYAN DESERT. By J. C. EWALD FALLS. Translated by ELIZABETH LEE. 9 x 6, xii + 356 pp. 61 illustrations. London and Leipzig: Fisher Unwin. 1913. 15s. n.

Mr. Falls was a companion of his cousin, Monsignor Kaufmann, on the expedition which the latter, after failing to get into Cyrenaica, made in 1905 to the north-west of the Libyan desert in search of the lost shrine of St. Menas, known from early Christian literature to have been

situated somewhere west of Mariut. The party passed through to the Wadi Natrun without finding what was sought, but on the return journey, when it was nearing the sea on an oblique course set for Mex, information received from Bedawins caused Kaufmann and Falls to visit Karm Abu Mina and there to discover the desired site, not far distant from the station of Bahig on the Khedive's private line to Marmarika. After a visit to Germany to collect funds, which Dr. Bode's advocacy enabled them to obtain, the two enthusiasts returned to Egypt in the autumn and began an excavation of the site which lasted some two years, and resulted in a more or less complete exploration of the church and tomb of Menas, the monastic buildings connected with them, and the cemeteries surrounding. It was an interesting operation which has thrown light not only on early Christian architecture in Africa, but also on the curious cult of Menas, a blend of paganism and Christianity, such as was to be expected in a desert region between the Delta and the refuge of the peculiar monastic ascetics of Wadi Natrun. St. Menas has long been familiar to archaeologists by reason of the *ampullae*, or clay flasks in which his holy water was distributed over the east Mediterranean world. There are few museums in Europe which do not possess several of these ugly but interesting little vessels, stamped with a rude imprint of the saint, usually supported in heraldic fashion by a pair of camels. The design is a late survival of what is called the *πρόνια θηρῶν* motive of much earlier pagan art, the scheme of a nature deity, usually female, flanked by two representatives of animal life, sometimes lions, sometimes stags, sometimes birds, sometimes other beasts.

Mr. Falls, who is a German schoolmaster of apparently simple mind and sentimental temperament, sees the discovery in which he shared under a light which often provokes a smile. It "has rightly been described," he says, "as a marvellous and fairylike event," and he becomes lyrical in speaking of the "proud palaces" swallowed by the Libyan sands, and the architectural magnificence of his "city of marble." But, in sober truth, there was little magnificence about this conventual pilgrims' resort of a late and debased age, and the architectural and other objects, with which the support of the city of Frankfort was rewarded, might perhaps as well have been left in the desert after having been duly photographed and recorded. Nor does St. Menas matter much now to anyone not imbued with a pious enthusiasm for relics of original Catholicism. But the excavation of Karm Abu Mina gave Mr. Falls opportunities for intercourse with the Aulad Ali Bedawins, and for some expeditions in their company into rarely visited localities of eastern Marmarika, the accounts of which add anthropological and geographical interest to his archaeological narratives. He had also the good fortune to be taken by the khedive to Siwa in 1906, when that potentate emulated Alexander the Great by driving in a dog-cart with a huge escort from Paraetonium to the oasis of Ammon. To this adventure, however, Mr. Falls has devoted an earlier book, and he gives only a summary account of it here. He could not convince himself, any better than Hamilton, Minutoli, Blundell, Silva White, and other previous visitors have convinced us, that any remains of the great temple of the oracle still exist; and, like everyone else, he found the Ammonites very unpleasant people. He seems to have tried on another occasion to reach Jarabub, the former focus of Senussism, but to have failed.

On the Aulad Ali and their life he is interesting, and his account possesses the greater freshness and value from his obvious lack of acquaintance with Bedawin society anywhere else. How competent he may have been in Bedawin speech is difficult to judge. Ordinary Arabic words, e.g. *Khalas*, are often rendered by very inexact English equivalents; but that may be rather the translator's fault than his. It must, we fear, be said of the English rendering of this book that it is singularly clumsy throughout, and very often quite obscure. It is not easy to render a German text, especially if written without much literary art, into popular English; but, in this instance, readers will be hampered and deterred to an unnecessary degree. The author, in our opinion, takes too serious a view of Senussism, and accepts Bedawin talk at its face value. For a patriotic German (which we are glad to find him) he is very favourable to British administration in Egypt; but he shows himself hardly able to estimate its problems and difficulties. If he were, he might compare it with the government of, say, the Kameruns or German East Africa.

D. G. HOGARTH.

THE CHURCH CHESTS OF ESSEX. By H. WILLIAM LEWER and J. CHARLES WALL.
11½ x 9, xvi + 248 pp. Frontispiece and numerous illustrations. London: Talbot & Co.
1913. 15s. n.

Considering the interest and importance of the subject, it is strange that no monograph on the church chests of any county has hitherto appeared. The authors of the present work are to be congratulated on having produced a record which archaeologists will prize and desire to see carried out in respect of every county in England; for if a work of such value as this can be written of a county which contains but one chest of first rank (Newport), and only four of the second rank (two at Thaxted and one each at Haverhill and Little Canfield), how much more interesting would be the record of counties which contain greater treasures; such, for instance, as Kent (with its fine examples at Graveney, Hartly, Faversham, and Rainham); Oxfordshire (Cropredy and St. Mary Magdalene's, Oxford); Warwickshire (St. Michael's, Coventry); Somersetshire (Minehead); Sussex (Clymping); or Surrey (Stoke d'Abernon). By far the best chest in Essex is that at Newport, to which is devoted a coloured frontispiece as well as four drawings, including details, and a diagram showing the secret receptacle at the bottom. The greater part of the illustrations are from the hand of Mr. Wall. The preface is signed with his initials and those of his collaborator, but as to the bulk of the text there is nothing to show for how much either of them is individually responsible.

There are several preliminary chapters before the authors reach the subject which gives the work its title. Beginning with a concise history of the subject, the authors discuss the chests of antiquity and classic times, and then pass on to domestic coffer in England, including the common and university money-chests and those designed for the safe custody of books and deeds. Next are described relic-chests and coffins, and the mode of constructing chests, attention being devoted to the purse or till, and

the means adopted for carrying them from place to place. Then follows a more detailed survey of church chests, with special reference to the examples in the county of Essex, with an account of the "dug-out" and other kinds of chests and their various uses. Particular care has been taken to make the volume as complete as might be, and with this object many sources of information have been consulted and freely quoted from, e.g. churchwardens' accounts, Edwardian inventories, and archidiaconal visitations. Every incumbent in the county was applied to for information as to whether he had a chest or chests in the church committed to his care. This method elicited the desired information from two-thirds of the clergy, and in the case of the silent third their churches were all visited by one or both of the authors in person. The systematic descriptions and details, accompanied by a careful note of dimensions under every example illustrated, are admirable. The notices are arranged under the names of the parishes where the chests are severally to be found; and these are placed in the only convenient order for reference, that is, alphabetically throughout the entire county, as in Kelly's *Directory*, and not in the artificial subdivisions of deaneries or hundreds. By a curious caprice on page 61, line 7 from the bottom, the authors remark that the dissolution of the monasteries "produced dire want among the aged poor, who had always been provided for in the numberless *Spittles* throughout the land." Surely "Spitals" is the more usual way to spell the word in this connexion! This excellent volume concludes with a copious index.

A. V.

NOTICES OF ARCHAEOLOGICAL PUBLICATIONS.

REGESTA REGUM ANGLO-NORMANNORUM, 1066-1154. VOL. I, REGESTA WILLELMI CONQUESTORIS ET WILLELMI RUFI, 1066-1100. Edited with introductions, notes and indexes by H. W. C. DAVIS, with the assistance of R. J. WHITWELL. 11 x 7½, xliii + 159 pp. Oxford: Clarendon Press, 1913. 15s. n.

This is the first volume of a work, to be completed in two remaining volumes, dealing with the acts of the four Anglo-Norman kings, which will redound to the honour of English historical scholarship. It compares favourably with the similar work already done by the French scholar, M. Delisle, to the charters of our Henry II. Of the immensity of the labour involved no student of the period will have any doubt, and to others the four closely-printed pages of bibliography, which it has been necessary to consult in the compilation of this first volume, will alone give some indication. The work, so Mr. Davis informs us, was planned in 1904 by a group of Oxford mediaevalists, but the pressure of other duties prevented all but one of his original collaborators, Mr. Whitwell, from giving regular assistance after the completion of the preliminary stages, though others have since come to his aid and permitted the development of the scheme.

The total result in comparison with the labour it has entailed may seem from the volume now before us comparatively small to all who are unaware of the extreme rarity of English records of the eleventh and twelfth centuries, and this although the compilers have been well advised in casting their net wide in the collection of their materials. The calendar includes some 500 documents, of which about three-fifths belong to the reign of the first William. To the charters and letters which issued from the royal or ducal chancery have been added others of obvious historical importance, such as the charters of queen Matilda and duke Robert, and many records of judicial decisions written for the most part probably by private hands. So far as English archives are concerned the work evidently aims at being exhaustive. Norman charters already available in such printed sources as Mr. Round's calendar in the Rolls series and in English manuscripts have been included. No original research, however, has been made in the archives of Normandy, as this task is engaging the present labours of Professor Haskins.

One fact which a close study of Mr. Davis's calendar reveals is the extremely small number of charters known to us from the original documents. In all we can find but 37 of the reign of William I, of which 19 are in English archives and 18 in French, and 18 of William II, 14 in England and 4 in France, which have any claim to be considered as such. Of this number, however, several are undoubtedly spurious, and of others the originality is more than suspect. One charter, a grant by William II to St. Martin's, Battle, preserved in the museum of the Public Record Office, and in spite of certain apparent abnormalities probably original, has escaped the notice of the compilers altogether. Spurious charters, especially those claiming

to have been granted by the Conqueror, are very numerous. For the most part these have come to us from entries in mediaeval cartularies, or from early confirmations and enrolments by an uncritical chancery. They are concerned chiefly with grants of lands or franchises to religious houses, for the mediaeval monks rarely scrupled to aid a weak title with a forgery, those of Westminster and Durham being particularly notorious in this respect. Generally the forgery is betrayed by discrepancies in the list of witnesses, the form being as yet too indeterminate to make it usually a sure criterion. But the forgeries have their use, and Mr. Davis could not do otherwise than include them when they are derived from sufficiently early sources, though with a warning asterisk in the case of the more obvious. In some cases (e.g. no. 27 in the calendar before us) they record a tradition; in others they are probably mere inflations of genuine grants (no. 233), or are partly supported by Domesday evidence (no. 178).

In his learned introduction Mr. Davis tells us all that is known with any certainty of the chancery of the Saxon and first two Norman kings. The documents before us tell little of its organisation. A staff of clerks, maintained by the west-Saxon kings of the tenth century to draft their charters and promulgate their ordinances, developed into a body of highly favoured court chaplains from whose ranks, by the time of Cnut, it had become usual to nominate bishops and abbots. Regenbald, the first Englishman, if indeed he was an Englishman, to be definitely called "chancellor," held his appointment in the reign of the Confessor, was apparently not obnoxious to the house of Godwin, and was continued in his office for the first year or two of his reign by William I. His function under this latter sovereign, says Mr. Davis, was to acquaint the new ruling class with the old English forms of administration. The old English diploma is still not infrequently the form of the Conqueror's grants, but the tendency to its disuse, already commencing under the later English kings, in favour of the writ or *breve* directed to one or more officials or generally, grows gradually during his reign and becomes yet more marked in that of his successor.

The greater number of the charters now calendared are of grants of lands or franchises to religious bodies, to a far less extent to laymen, and their interest is mainly personal or local. Mr. Davis, however, has done well to insist most on the historical interest of his materials, and in this respect those documents which throw light on questions of administration or jurisdiction are especially important. One section of his introduction brings out with sufficient clearness the insight afforded by the charters into the powers of the Justiciars, the constitution of the *Curia Regis*, of the shire and hundred courts, and the administration of the shires under the first two Norman kings. The separation by the Conqueror of the episcopal courts from the hundred courts (calendar 93, 94) was one of the most important judicial reforms of his reign, and was a step to which, as Mr. William Hudson has recently shown in the pages of the *Sussex Archaeological Collections*, we may directly owe the institution of the ancient deaneries, whose boundaries seem to indicate in many cases an earlier delimitation of the hundreds than was existent even at the period of the Domesday survey.

The continuance of old English systems of land tenure under the Norman rule is best exemplified in the names of judicial immunities conferred with

the grants of estates. A list of the charters in which those other than the usual ones of sac and soc, with or without the supplementary privileges of toll, team and infangthief, occur, as well as of the fiscal immunities, is given in the introduction. Grants of fairs and markets are infrequent, and in England only the abbot of Bury and the bishop of Bath appear as the grantees of private mints. The abbey of Fecamp alone seems to have been especially favoured by the grant of a manor (Steining) free from all royal justice (253). But in this case the grant was found at a later date to be contrary to public policy, since Steining was a member of the cinque-port towns of Winchelsea and Rye.

In a notice such as this it is impossible to do justice to more than a very few of the questions of historical or archaeological interest which arise from a study of the documents. Reference, however, may be made to the Conqueror's mandate in fulfilment of a promise to Gregory VII for the payment of the Romfeoh by his own men and every thane (187), to the creation by Lanfranc of knights' fees on his lands (264), and to the curious record of a suit respecting the right of St. Wandrille to the possession of an ordeal-iron (146a).

Short of printing the full text of the charters, the plan adopted by Mr. Davis in the calendar seems scarcely capable of improvement, as it indicates with sufficient clearness the form of the record and its purport, and gives the names of all persons, including the witnesses, and every place of importance mentioned. The list of sources which follows the description of each charter is a ready indication of the immense labour which has gone to the making of the work, and the critical annotations are succinct and always to the point. An appendix gives the complete text of ninety-two charters, of which all but a very few now find their way into print for the first time. One of the exceptions is the Conqueror's grant to St. Edmund of the service of Livermere, which has already been printed by Mr. Round in his *Feudal England*. Here the present editor has read the last clause, "Et filia Guernonis in vita sua de abbate B. eam teneat," where Mr. Round, probably with better reason on the ground that the clause is clearly a gloss of the cartulary scribe, has extended the last word as "tenuit."

The introduction, besides the features to which attention has already been called, includes lists of the chaplains and officers of the household of William I and William II, an itinerary of the former king and an index of grantees and beneficiaries, whilst indexes of persons and places complete a work which will always take its place amongst the standard books of reference for our early history.

M. S. G.

LES VIEILLES EGLISES DE LA GIRONDE. Par JEAN AUGUSTE BRUTAILS. 12½ × 9 xii + 302 pp. 15 plates and 350 illustrations in the text. Published under the auspices of the Societe Archeologique de Bordeaux. Bordeaux: Feret et Fils, 1912. 25 fr.

In 1907 M. Brutails published a portfolio consisting of 75 plates of works of art of the churches of the Gironde, statuary, tombs, fittings and

utensils, a work which should have been supplementary to the present volume on the fabrics of the buildings themselves : the two together form a very complete record of the churches of the district. The latter, it may be well to explain, comprises an area of upwards of 4,000 square miles, bordering on the lower Garonne, with the city of Bordeaux for capital. Large tracts of the Gironde, especially on its south-west side, would appear to have been mere watery swamps in earlier times, and consequently, though now reclaimed and under cultivation, they do not afford any very extensive remains of mediaeval architecture. The other parts, however, are of very great interest, as the pages of M. Brutails' work abundantly prove.

The first part of the book consists of separate notices of the several churches, beginning with those of Bordeaux, the cathedral, Sainte-Croix, Saint-Michel, Sainte-Eulalie, and Saint-Seurin ; the remainder following in alphabetical order. The second part comprises nine chapters of critical and analytical studies on the churches of the district. A chapter on primary causes and conditions is succeeded by one on planning. Next follow five chapters on construction, dealing respectively with timber roofs, stone vaults, doors and windows, bell-towers and crypts, and lastly, the fortification of churches, a phase of church-building virtually unknown in our own country. Next come three chapters on decoration, under the several heads of motifs, processes and their practical application. The work concludes with a classification of the churches of the Gironde and a general summary of the subject. The author's concluding passage is as follows :

"From whatever source their origin be traced, to whatever school they be assigned, the old churches of the Gironde are of very considerable interest. One is too often apt to imagine that the only churches worthy of care are those which happen to be ranked among historic monuments, and that the rest are of no importance. Nothing could be further from the truth ; for the official schedule ought not to be taken as any criterion of the value of any building. It frequently includes mediocre works and omits very choice examples, such for example as the apse and bell-tower of Bayon, the churches of Magrigne, Doulezon and other places. The portal of Haux is not scheduled, nor that of Puisseguin, nor even, incredible as it may seem, the classic portal of Lalande-de-Cubzac. Moreover, numbers of monuments, which have not sufficient aesthetic charm to attract the notice of the department of Beaux-Arts, are highly valuable as specimens of local architecture. Sainte-Colombe is a case in point. If only I had been fortunate enough to obtain in the past the plans and measurements of the bell-tower of Saint-Androny there would have been placed on record the details of a peculiar type, the like of which is no longer represented at all in the district. In short, even the humblest buildings may possess their own interest, and the lesson they afford is scarcely less useful by reason of the injuries and the indignities they have suffered. The traces of a vault overthrown in the sixteenth century, the marks of cannon-balls around a belfry-window, a statue wantonly mutilated, all these serve to emphasise the detestable folly of those impious animosities which stir up the fellow-citizens of one and the same people against each other. Every single worked stone drawn from the soil on which it stands, though sadly ruined now, is a reminder of those folk who dwelt of old time on the spot, and of the benefits for which we are indebted to the organisation of our modern society.

"Amongst our ancient Gironde churches there is not one but offers, if not a work of art for our admiration, at least material for reflection. And that is why, in default of graver reasons, it is imperative to protect one and all of them from vandalism, whether at the hands of architects more careful of their own interests than of the buildings committed to their care, at the hands of apathetic mayors, or over-zealous clergy. All the churches ought to be preserved, from the strong and virile edifices of Medoc and other parts, where skilled master-masons were able to avail themselves of excellent building materials, down to the poor little churches of the region of Bazas, churches so modest and insignificant that they barely rise above the level of the surrounding cornfields."

Not least among the many points of interest attaching to the study of the churches of the Gironde is the tenacity of classical tradition. A considerable group of churches, among which it is enough to cite those of Avensan, Bayon, Begadan and Langoiran, presents a strange survival of pre-Christian features. In all of them there is attached to the surface of the apse a series of pilaster-columns, which, extending from ground to eaves, support nothing but a narrow corbel-table, an anomaly borrowed direct from Graeco-Roman work; while the analogy is made complete by the treatment of the intermediate arches which are turned quite independently of the above-named columns. In the case, however, of all but the first of these churches, this unconstructional feature is mitigated by the system of string-courses, which, running through in a continuous line, both with the window-sills and also with the imposts, band the tall shafts together, and thus impart a general impression of logical cohesion which must otherwise be wanting to the composition. Much the same feature occurs on the façade of the church at Petit-Palais, though, in this instance, arches with cusps in the head and recessed orders on either side, details alike unknown in pagan times, help to distinguish the whole from classic design. On the other hand, when once Gothic art had become established, it lingered long and died hard, as witnesses, for example, a trefoil-cusped window-opening at Canejan, which one would not have hesitated to assign to the sixteenth century, were it not actually engraved with the date 1659.

It only remains to add that the book is abundantly illustrated with plans and sections as well as half-tone views from photographs; and that the collotype plates are excellent.

AYMER VALLANCE.

LUTTERWORTH: THE STORY OF JOHN WYCLIFFE'S TOWN. By A. H. DYSON, edited by HUGH GOODACRE. 9 x 5½, viii + 189 pp. 19 plates. London: Methuen, 1913. 7s. 6d. n.

Mr. A. H. Dyson is a native of Lutterworth, and for many years past has made a study of the subject. He has been fortunate in obtaining the co-operation of Mr. Hugh Goodacre as his editor, and in securing the

assistance of Lady Agnes Feilding, who contributes the chapter on her family's history. Architectural notes on the church and the so-called "Wycliffe relics" are jointly supplied by Mr. S. Perkins Pick and Mr. C. A. Bassett-Smith.

We notice that Mr. Dyson identifies a site near the town known as the "old township" with the Roman station of Venonae, a view which does not coincide with the conclusions of Professor Haverfield and most modern antiquaries who have studied the subject. They believe that this station is at High Cross, where the Watling street crosses the Fosse way.

We are glad to see that the author does not claim any authenticity for the genuineness of the so-called "Wycliffe relics," now preserved in the church of which Wycliffe was rector in the days of the Lollards, not even for the remnant of the so-called gown or cope, probably a remnant of an altar-hanging, much less for the chair or candlesticks, all obviously of later date. What is of far greater importance is that attention is drawn, and a description given, of the two wall-paintings, which the author improperly terms frescoes. One, said to represent John of Gaunt and Richard II with his wife Anne of Bohemia, is over the north door, and the other and larger one of the Last Judgment is over the chancel arch. Both of these were discovered in the restoration of 1865-1870.

Two other objects of interest are also mentioned, one a glass vial, discovered in one of the walls at the same restoration. Extracts from a paper, read before the Society of Antiquaries, are given at some length, and the conjectures made therein are most interesting, though somewhat inconclusive. In giving a list of the rectors (p. 131) we notice a hiatus of 158 years from 1431 to 1589, which might have been supplied by a search at Lincoln, and at the Public Record Office.

Another object of importance is the magnificent set of iron gates, now at the entrance of Newnham Paddox, placed there by one of the earls of Denbigh on their removal from Berwick house, near Shrewsbury, in 1877. These are considered as second only to those of the duke of Westminster at Eaton hall, Cheshire. Both alike were made by the celebrated brothers Roberts late in the seventeenth or early in the eighteenth century.

The personal portion of the work is chiefly taken up by a history of the Feilding family, who became the lords of the manor in 1625. After tracing their early history, and the part they took in the civil wars, the author tells how they developed under James I and Charles I into earls of Denbigh, their rapid rise being chiefly due to the influence of George Villiers, duke of Buckingham, with whose family they had intermarried.

An appendix gives the population of the town at seventeen different dates, varying from a minimum of 135 at the Norman Conquest, to 2,531 in 1841 when it reached its maximum.

The book possesses an index of subjects which is of great assistance to the reader.

E. J.

THE DATE OF THE RUTHWELL AND BEWCASTLE CROSSES. By ALBERT S. COOK. Transactions of the Connecticut Academy of Arts and Sciences. $9\frac{1}{2} \times 6\frac{1}{4}$, 153 pp. 35 plates. New Haven, Connecticut: Yale University Press, 1912.

This well illustrated work is a very useful handbook for the study of the two most remarkable northern crosses. It contains ample references to nearly everything of value which has been written on the subject, and it is itself of the highest value as a whole-hearted attack on the general English view that the monuments in question were erected about the year 670. I think that Prof. Cook is wholly wrong in the attempt, but it is done so magnificently, taking all risks for a theory, that it has my warm admiration. He essays to prove that our "Anglian" crosses were the work of king David of Scotland in the twelfth century, and no stone of artistic or literary criticism is left unturned in the effort. I often think that English archaeology suffers from too much caution; we hardly ever see forlorn hopes argued, as a German will argue them, and, in Greek archaeology especially, the discoveries go to the brave. In fearing greatly to be wrong we miss the chances of being splendidly right. As, on another page, I have brought some detailed criticisms against Prof. Cook's thesis, I will not here do more than praise his manner, and thank him for a very careful and stimulating piece of work.

W. R. LETHABY.

L'EVOLUTION ORNEMENTALE DEPUIS L'ORIGINE JUSQU'AU XII^E SIÈCLE.
Par GEORGES DE RÉCY. $10 \times 6\frac{1}{2}$, xii + 276 pp. 218 illustrations. Paris: A. Picard. 1913. 15 fr.

This work comprises three lectures, the first treating of ornament from the earliest times to the Dorian invasion of Greece, the second from the last named to the period of the Roman conquest, and the third dealing with Byzantine and Carolingian art, that of barbaric and lacustrine peoples, and concluding with the Romanesque period. Covering so immense a field the work is, inevitably, somewhat cursory, and in spite of its 218 illustrations, most of which are too small to be of much value, to many phases of art it only devotes two or three illustrations, which can scarcely be said to afford adequate treatment to the subject. It would appear to have been M. de Récy's diversion to collect photographs, wood engravings and other scrap illustrations bearing on ancient arts and crafts. These he has now strung together in more or less coherent sequence, accompanied by a running commentary of text, which is rather discursive than profound; and can scarcely be expected to throw any fresh illumination on the subject. Not that the author makes any particular pretensions. On the contrary he is content to call himself *un simple débutant*; a circumstance, indeed, which one might have gathered even without this modest avowal.

The author's whole-hearted admiration is given to the art of classic Greece. He is of opinion, however, that it was among the Asiatic Greeks that the earliest manifestation of their decorative genius appeared. At the same time he considers that the graphic descriptions of arts and manners contained in the *Iliad* and *Odyssey* were the result of oral tradition rather than personal acquaintance on the part of Homer.

The subject of Hebrew art receives scant consideration from M. de Recy, who in fact dismisses it in less than twenty-five lines, as not having been original, but derivative from Phœnician sources, and altogether of little account, except in the way of goldsmith's work, as was but natural he says, in a people always distinguished by its fondness for jewellery. But, not to mention the rest of the spoils looted from Jerusalem and figured in the bas-reliefs of the arch of Titus, surely the seven-branched candlestick must have been a very remarkable object in itself, beside the fact that it had a widespread influence as the prototype of innumerable candlesticks in the Christian church during the middle ages.

As to Byzantine art the author seems to think it more barbaric than refined, notwithstanding its advanced science of construction and its logical co-ordination of parts. "We are particularly shocked," he says, "to find in it the beautiful traditions of Greece distorted by an exaggerated oriental element which one cannot but regard as having been ill-digested." Again, paraphrasing M. Diehl, he speaks of Byzantine art as resulting from a blend of Hellenist culture with the ancient Babylonian traditions gathered up and transmitted through Persia. "And yet," he allows, "we shall have to submit by degrees to its charm, and this miracle is wrought by the admirable balance of colour." For Byzantine art is *par excellence* a vehicle of colour, in which regard, save in the effects of mediæval glass painting, it has never been rivalled.

An illustration in the section on Romanesque art shows a sculptured capital (the author omits to mention where) depicting the aerial flight of king Alexander. Regarding this subject M. de Recy observes that it is taken from the mediæval legend by Lambert of Châteaudun, a work of such interminable length as to have originated the name of Alexandrine verse. In the example illustrated the griffins are being incited to upward flight by tempting morsels (more like rabbits on spits than horseflesh or smaragd-stones); and the author remarks that the same appears in capitals at Bale, Fribourg, Le Mans, Urcel, and in Italy. He might have added that in England it is depicted on misericords at Chester, Whalley, Gloucester, Darlington, Lincoln, and St. Mary's, Beverley.

The work concludes with a short synopsis of the argument of the lectures; but there is no index.

A. V.

HERALDRY FOR CRAFTSMEN AND DESIGNERS (The Artistic Crafts series of technical handbooks). By W. H. ST. JOHN HOPE. $7\frac{1}{4} \times 4\frac{3}{4}$, 426 pp. Frontispiece, 31 plates, and 199 illustrations in the text. London: John Hogg, 1913. 5s. n.

This book supplies a long-felt want, for it gives the commonsense of heraldry, and frees it from the pedantry with which the subject was overlaid by writers of the seventeenth and eighteenth centuries. Like other arts, heraldry needed no textbooks while it was alive. It was only when its vitality left it that it required books to explain it. Indeed, most treatises on art are in the nature of voluminous obituary notices. To the ordinary person heraldry appears a complicated subject, the pursuit of which leads into innumerable pitfalls; but a perusal of Mr. Hope's little book shows how simple the art (or science) really is, and, contrary to the received idea,

how much freedom there is in its treatment. The only way to gain a knowledge of heraldry is to study ancient examples, such as Mr. Hope illustrates, taken from a period when heraldry was alive, and when, to be of any use, it was perforce simple. Heraldry was the outcome of the circumstances of the time. It was primarily a means of recognising the identity of men who were sheathed in armour, and who adopted some simple device by which they might be known. To be effective these devices were necessarily simple. Gradually the device which started with being personal became identified with the family. When a man married, and had occasion to record his device on a building or elsewhere, he sometimes added the device of his wife's family to his own in order to show whom he had married. If the wife were an heiress, the children inherited her device equally with her lands. It is obvious that if successive generations of a family married heiresses, a great many devices would be inherited; but so long as heraldry was of daily use as a means of identification, simplicity was necessary and therefore customary: when, however, heraldry ceased to have its primary significance, it was still preserved as an indication of ancient lineage, and then came the opportunity of the pundits to formulate rules for the proper display of the various devices to which a family was entitled. These rules are the despair of such as have to deal with heraldry, but who have no time to master its intricacies.

The great merit of Mr. Hope's book is that he goes back to first principles, and illustrates everything he says by actual examples. Heraldry always had certain rules: everything that has a meaning must conform to some kind of rule. But when one gets behind the rules and realises why they were made, one acquires a much greater freedom in their application. "False heraldry" becomes much less alarming after reading Mr. Hope's book, for it becomes evident that the essential rules are fewer and simpler than is generally supposed. Moreover, any doubts which may arise in the mind of anyone who has a working knowledge of the subject can be resolved by referring to the numerous illustrations, consisting largely of photographs of actual examples from ancient tombs, seals and other genuine sources. Among those which are not from photographs may be mentioned the diagrams explanatory of the composition and *rationale* of the Union Jack. Although this emblem is of universal use, probably not one person in a hundred could draw it correctly, or if he could, would be able to explain why it ought to be drawn in that particular way. Would he even know which way up to fly it?

If an improvement might be suggested in this excellent book, it would be that the distinction between "plates" and "figures" should be abolished, and that the illustrations should be numbered consecutively all through in order to save trouble in the frequent references which are necessary to understand the text clearly. This is a small point, however, and all who are interested in heraldry will be grateful for a book which is at once concise, lucid and authentic. The still larger number of persons who are interested in things artistic will be delighted with the vigorous form and harmonious colours which good heraldry displays.

J. A. GOTCH.

ULSTER FOLK LORE. By ELIZABETH ANDREWS. 9 x 5½. xiii + 121 pp. 14 illustrations. London: Elliot Stock, 1913. 5s. n.

The authoress of this interesting little book has devoted much time and care to the collection of information as to the beliefs of the people of Ulster relating to fairies and also to the raths and souterrains which are popularly associated with them. These, it need hardly be said, are not confined to that province. It may well be that the popular superstitions connecting the monuments with those dreaded but fascinating little people have tended to the preservation of the relics. Mrs. Andrews is well acquainted with the literature bearing upon the subject of popular superstitions, and has been impressed by the views of Mr. David MacRitchie, that the traditions of fairies are a survival of the existence of a pygmy race of men in the country, for whose use the souterrains, which are frequently too small to be occupied by persons of average height, were constructed. Most of the chapters of her work have either been published in the *Antiquary*, or have been contributed to the Belfast Naturalists' Field Club and recorded in abstract in that society's proceedings. We think she has done well to reprint them *in extenso* and in a collected form, though her doing so has resulted in some amount of repetition and a little discursiveness. It might have been better if she had rewritten them as a consecutive narrative, and recast them in logical order. However that may be, the book as it stands is a record of much careful observation, and a valuable addition to the accumulation of facts relating to popular tradition which has been industriously collected from many quarters during recent years. That accumulation has tended more and more to establish the conclusion that the fancy of mankind has worked in the same way and built up similar superstitions on the like basis of fact in all parts of the world. Mrs. Andrews' observations teach the same lesson. Some of the stories told to her have features that are the common property of myth-makers everywhere. This need not surprise us, when we consider that the stories of fairies and giants and the like have been used for many generations for the purpose of aweing childhood into good behaviour, and with that object have been made as gruesome as the fertile imagination of the nurse or other romancist could make them.

Mrs. Andrews observes that traditions relating to the Danes are widespread throughout Ireland; that they are sometimes spoken of as tall people, sometimes as short people. The tall people might very well be the Danes of history, who may have been magnified by tradition into giants; but how about the short people? We can hardly imagine the Danes of history shrinking into fairies. Mrs. Andrews' solution of this difficulty is that the name of the somewhat mythical people called Tuatha de Danann has been modified into the more familiar name of Danes for this purpose, though she does not ignore the possibility that some of the prehistoric remains may be attributable to other primitive races of small stature: she draws a word-picture of "the red-haired Danes carrying earth in their aprons to build the forts, the Pechts handing from one to another the large slabs to roof the souterrains, and the Grogachs herding cattle," and sees in it glimpses of the life of those who in long past ages inhabited Ireland.

In a supplementary chapter the authoress reprints from the *Sun* a biographical notice of the Rev. Wm. Hamilton, D.D. (1757-1797), "an

early exponent of the volcanic origin of the Giant's Causeway," who was cruelly murdered by a band of insurgent peasantry.

E. B.

ESSAYS CONNECTED WITH THE OLD ENGLISH POEM OF BEOWULF. By KNUT STJERNA. Translated and edited by JOHN R. CLARKE HALL. 10½ × 7½, xxxvi + 284 pp. 128 illustrations and 2 maps. Coventry: published for the Viking Club 1912. 12s. 6d. n.

This book consists of a series of papers composed at various times and published in various Swedish journals by the late reader in archaeology to the university of Upsala, whose lamented death, at an early age, in 1909, deprived the science of archaeology of one of its most devoted and most brilliant students. The essays, eight in number, treat of the following subjects: "Helmets and swords in Beowulf," "Archaeological notes on Beowulf," "Vendel and the Vendel Crow," "Swedes and Geats during the migration period," "Scyld's funeral obsequies," "The Dragon's hoard in Beowulf," "The double burial in Beowulf," and "Beowulf's funeral obsequies"; and each is made to contribute its quota of evidence to support the original conclusions arrived at by the author in regard to the topography of the poem. On the strength of the parallel which he institutes between the Swedish discoveries and the weapons, etc. described in Beowulf, Stjerna moved the epic, as it were, eastwards, and found new identifications for its localities. As the seat of Geatish government he substituted the island of Oland for Bohuslän or the Swedish shore of the Cattegatt south of that district, and assigned to the occupation of the Geats the islands of Oland, Gotland and Bornholm, with the eastern mainland coast-region which faces them. Furthermore Stjerna attempted, for the first time, to make archaeology play its proper part, and a very important one, towards the elucidation of the vexed questions of chronology which the poem presents.

Unfortunately Stjerna made use of an antiquated and inaccurate text, and the readings on which some of his hypotheses are based have been rejected by a consensus of critical opinion. Indeed, the author of these essays was far less of a scholar than of an archaeologist. As a result we fear that he was often inclined to strain the probable or possible meaning of a passage to support a point of view which he appears to have been determined at all costs to maintain, with a result that hardly seems to justify the labour. This almost rigid predisposition Stjerna fortified with a highly imaginative treatment of data, which caused him to find analogies, parallels, and even generalisations on the slightest evidence.

Fortunately the book receives, at the hands of Mr. Clarke Hall, an admirable introduction, in which necessary warnings are conveyed to the student, and reinforced, subsequently, by several very valuable footnotes. And if occasionally a hypothesis, argument, or parallel is discovered to be reckless or ill-founded, the author has done excellent service in other directions. While emphasising the importance of bringing archaeological discoveries into line with literary speculation, he has himself collected within the compass of these essays a vast quantity of valuable material. A further

result of his researches is to afford conclusive proof of the authenticity of the culture pictured by the poet of "Beowulf."

The book is copiously illustrated with photographs of the chief discoveries, etc. dealt with in the text, a feature which greatly enhances its interest and adds to the welcome novelty of purpose displayed throughout.

M. D. F.

THE MYTH OF THE PENT CUCKOO. By the Rev. J. E. FIELD. 9 × 5½, vii + 215 pp. 4 plates. London : Elliot Stock. 1913. 7s. 6d. n.

Mr. Field has given us a very interesting book and one which cannot fail to be of great value to students of folklore. He has dealt with a very complex subject, and though we cannot agree with him in all his conclusions, we recognise that he has thrown new light on what was previously most obscure. Everybody at some time or other has heard of the tales of the fools of Gotham, or wise men as they are more often called, and not a few will have paused to wonder what these apparently idiotic tales really meant. If one tale is better known than the others it is that of the villagers who, wishing to have summer always with them, caught a cuckoo and built either a wall or hedge about it, so that it might not fly away. Of course the cuckoo flew over the top and the fools were left lamenting that their wall was not one course higher. This is the story to which Mr. Field has turned his attention and around which he has woven so ingenious a theory. On the Chiltern and Berkshire hills there are a large number of sites traditionally known as cuckoo-pens, and Mr. Field sees in each the evidence of the struggle between the invading Saxon and the retreating Briton. The word "pen" is the Celtic word for "head" and has nothing to do with an enclosure.

The word cuckoo is even more ingeniously explained. The verb "to cuck" meant originally to scold or to make unintelligible noises, and thus was applied by a conquering race to those who spoke a language they did not understand, that is to say, the jabbering Britons, οἱ βάβαροι. Thus, according to Mr. Field, we see in these sites the last strongholds of a defeated race, and in the pent cuckoo the symbol of a people defeated and pushed aside into a sort of native quarter. There is one point in the story which hardly seems to fit in with Mr. Field's theory: the cuckoo did not remain a prisoner but escaped, and it was the men outside who were the fools and not the prisoner. We may allow, perhaps, that the Anglo-Saxon invaders brought the cuckoo story with them into England, and attributed it to the stupidity of those whom they had conquered and even fixed the sites of the penning to many grass-grown banks surrounding open spaces; but it is difficult to believe all that Mr. Field tells us, and we do not feel convinced that the mystery of this Gotham tale has been solved. And what shall we say of the other Gotham tales, all of them as foolish as the cuckoo tale and many of them appearing in different parts of the country? How would Mr. Field interpret them? We are grateful

to him for theorising about an interesting problem in folklore, and we hope that others will turn their attention to it and clear up the mystery of the fools of Gotham.

E. L. G.

HOW TO TRACE A PEDIGREE. By H. A. CROFTON. 7 x 4½, 67 pp. London : Elliot Stock, 1911. 2s. n.

We are all of us interested in the tracing of pedigrees. Apart from questions of pride of race, every individual is the result of influences working upon him through the countless generations of people to whom he owes his existence. Physically and morally, he cannot evade his debt to them. He naturally seeks to find out who they were, and to ascertain all he can about them. If we do not know who our grandfather was, at any rate we know that we had one. This little book will help in the search for him and for remoter ancestors. That is by no means an easy matter, as many amateur genealogists have found out. The simple man who wants to trace his own family would find it hard to know how to set to work without the aid of such a guide, philosopher and friend as Mr. Crofton. He gives, briefly and clearly, excellent advice as to how to proceed. He insists rightly upon the golden rule to "verify your information," and he shows the way to do so. His summary of the various sources to which one may refer for indications of what is wanted is almost bewildering : there are so many. Chapters are added to guide the pedigree-hunter in Scotland and Ireland, and some useful hints are given for the saving of expense. But pedigree-hunting is a sport for persons of leisure, and if it is to be done well it cannot be done very cheaply. We can conscientiously recommend Mr. Crofton's book to all whom it concerns.

E. B.

PRIMEVAL MAN : THE STONE AGE IN WESTERN EUROPE. By A. HINGSTON QUIGGIN. With an introduction by A. C. HADDON. 7½ x 5. 140 pp. 34 illustrations. London : Macdonald and Evans. 1912. 1s. 6d. n.

This unpretending work is in reality a *multum in parvo* on the subject upon which it treats. It shows a full acquaintance with the literature relating thereto, and while being a work intended for the beginner, touching upon so many points, it will also interest the more advanced inquirer. The glossary of terms given as footnotes is calculated to be of service to the student, and the tables and notes, printed in the appendix, add to the usefulness of the work. We cordially recommend Mrs. Quiggin's treatise to intelligent students, who, after a perusal of the pages, will probably agree with the remark of Dr. Haddon in his introduction, that "it is surprising how fascinating the study of flint implements or skulls becomes when a beginning has once been made." The book is well indexed, which should much facilitate easy reference.

R. G. R.