# REVIEWS

THE ANTIQUITIES OF JORDAN. By G. Lankester Harding. 223 pages, Pls. xxxi, 10 maps and plans. London: Lutterworth Press, 1959. Price 25*s*.

No one is better qualified than Mr. Harding to write an account of the antiquities of Jordan. Actively concerned in the archaeology of the region for thirty years, he knows every corner of it and is personally acquainted with all of its many historical monuments. The book he has written gives an excellent account of these, but it is much more than a guide book, for part of it is devoted to an interesting resumé of the history of the country, and each monument when described is carefully fitted into its historical environment. Moreover Mr. Harding's love of history extends to natural history, and the geographical setting of the monuments is vividly painted against the background of the Jordan landscape—mountain, forest, valley or desert. The book is as a whole extremely well written, but nowhere are the author's descriptive powers so well seen as in some vivid passages in the first chapter, dealing with topography, flora, and fauna.

Mr. Harding writes his historical chapter from a Trans-Jordanian point of view which is most refreshing. It is pleasantly strange to see the rulers of Ammon, Moab, and Edom on the front of the stage, with the better known biblical characters in the background, though not forgotten. This slant reflects in many respects the true relative importance of the East and West Banks of Jordan, for it is only in recent centuries that the East has lost ground vis-a-vis the West. In ancient times East Jordan, even as far as the desert, supported a series of flourishing civilisations which at times, for example during the Early Bronze and Roman periods, may well have out-shone their contemporaries nearer the sea.

Not every statement in the historical resumé will meet with the approval of the expert; but this is only to be expected in a condensation such as this. Even the lay reader should be cautioned about one or two remarks, however. For example, the date of the Exodus is surely not generally agreed (p. 34) to fall either in the 15th or 14th century B.C.; most recent scholars would place it in the 13th, perhaps even in its second half. Again, it is misleading to say (p. 48) that the Nabataeans maintained their hold over the Damascus region from the time of Aretas III (*c.* 87-62 B.C., not 95-50 B.C., as on this same page) until the Roman Conquest of A.D. 106. The Nabataean dominion over Syria was, in fact, exercised only intermittently during these two centuries.

The greater part of the book is devoted to descriptions and brief histories of the major archaeological sites in Jordan, from the magnificent ruins of Petra and Jerash to the outwardly insignificant but historically important *tells* of the Irbid district and the prehistoric flint sites of the desert. Particularly valuable is the chapter on the Umayyad ' Desert Castles,' splendid buildings which are all too rarely visited. Other sites described are Amman (ancient Philadelphia); Madaba, with its famous mosaic map; Jericho; Qumran; and a host of others. Useful plans are provided of several of these, and there are many first-rate photographs, including a most striking picture of Qasr al-Tuba.

A bibliography would have increased the value of the book, since even the non-specialist reader will often want to follow up some piece of information, or study more fully the monuments described.

By writing this book Mr. Harding has left everyone in his debt, not only the tourist and the arm-chair traveller, but also the archaeologist in Jordan, who will in future look with new eyes at many a well-known monument.

Peter J. Parr

KHIRBAT AL MAFJAR. An Arabian Mansion in the Jordan Valley. By R. W. Hamilton, with a contribution by Dr. Oleg Grabar. ($12\frac{1}{4} \times 9\frac{1}{2}$), 352 pages, 258 figures, 99 plates (5 in colour) and 10 large plans. Clarendon Press, 1959. Price 8 gns.

The excavations at Khirbat al Mafjar between 1934 and 1948 revealed the extent and

nature of the buildings which had only been investigated in the broadest way during the previous sixty years. Reports of the discovery of the Umayyad palace with its elaborate baths, mosque, and domed pavilion over a pool, have appeared from time to time, but we have in this publication not only a complete survey of the buildings together with a reassessment of earlier conclusions, but also an exhaustive enquiry into the form that the destroyed buildings originally took. In the absence of a formal dedicatory inscription, and strangely, any inscription of a decorative character, the dating of the palace has been attributed to the years between A.D. 724 and 743, with its final destruction by earthquake in 746 while still incomplete. This attribution to the closing years of Caliph Hisham's reign rests on the discovery of a small non-architectural inscription on a marble fragment bearing the name 'Hisham'. Mr. Hamilton, while accepting this piece as dating evidence, dismisses the suggestion that the palace was built at the instigation of this caliph on the grounds that his ascetic temperament, as described by the chroniclers, was in conflict with the type of building at al Mafjar which seems to have been designed primarily for enjoyment. His candidate is the pleasure-loving Walid ibn al Yasid, Hisham's nephew and heir. In support of this theory, the elaboration of the buildings at Khirbat al Mafjar is contrasted with the puritanical appearance of the remains of Hisham's palace at Qasr al Hair ash-Sharqī. However, it is perhaps open to question whether a small marble slip with a hastily written phrase, found apparently in no special context, should be accepted as evidence of the date of the whole palace; it is certainly no proof of dedication.

In this publication Mr. Hamilton and his colleagues have been primarily occupied with the problems of architectural restoration; it is in no way an excavation report. The buildings, it could be argued, are all of one date and therefore an account of the process of excavation was unnecessary. However, it is disconcerting to find no reference to any pottery, coins or other small objects which might be used as dating evidence; if such things were found they are not mentioned in the body of the text or the index. Again, one feels that an account should have been given of the circumstances of some discoveries, such as the small pieces of marble with a calligraphic inscription of the 12th century which are said to have been found 'in the central court of the palace'. This and similar inscriptions should have been transcribed in full; as it is, only a few extracts are given in translation. It is regrettable that in a book admirably produced in other respects, some pages of plates are so arranged that the photographs overlap each other clumsily and for no apparent reason. The excellent isometric drawing (fig. 12) looks strange with its verticals turned diagonally across the page. The annotation on the large plan of the baths (Plate CIV) does not agree with that on the small plan (fig. 27) or with the description in the text. It is however in the magnificent and ingenious reconstructions, often based on a few fragments of masonry, that this book excels. Of Mr. Hamilton's team Mr. Spencer Corbett must be singled out as providing not only a large number of the drawings but making particularly intelligent records of the architectural fragments. The text describes in detail the surviving pieces of masonry, brick or stucco, and convincingly justifies the restorations. There can be nothing but praise for the thoroughness with which this aspect of the survey has been presented. Mr. Hamilton is doubtless correct in suggesting an eastern, probably Persian, origin for the individual style of the stucco decoration with its strange human figures. The magnificent mosaics, particularly that from the mihrab, have a purity of design and subtlety of colour which must be unrivalled in Islamic art of any date; these are finely reproduced in colour.

This account of the ruins at Khirbat al Mafjar leaves us then with a picture of a fantastic desert palace lavishly enriched with decoration in fresco, stucco, and mosaic, and planned for the comforts that compensated for the rigours outside its walls. Would that Beckford had known of such a setting.

S. D. T. SPITTLE

A GUIDE TO PREHISTORIC ENGLAND. By NICHOLAS THOMAS. Pp. 268, 69 text illustrations; dust-jacket by John Piper. Batsford Ltd., London, 1960. Price 30*s*.

This Guide is a Gazetteer giving, county by county, classified and concise information

concerning almost every prehistoric site of note in the country. It is preceded by an Introduction which sets out the writer's views upon the character of English prehistory. A Glossary defines names and terms while a Bibliography and an Index to Sites details excavation reports and field surveys by counties. The functional index allows ready reference to the sites gazetteered. No maps are provided but each site is given its National Grid Reference amplified by directions as to nearest village and route of access.

Such a *vade mecum* to the English turf listing camp, cairn, circle and barrow has been a long felt need and it will, I am sure, find a place upon the shelves of many more than those 'unaware' persons for whom the writer has so modestly intended it. For the latter, one part of the book is not entirely without its dangers—Nicholas Thomas's Introduction is surely the tersest statement of English prehistory that has yet been put before a reader. Knowledge is a fluid thing and every account is but a selection of facts and hypotheses considered significant by the writer, and all should be aware of the frailties of the constructions set upon the evidence available. Especial perils lurk in glossaries—here congratulations must be conveyed to Mr. Thomas for a compilation broadly acceptable to all.

The text illustrations, which are reproductions of photographs and line drawings gleaned from archaeological literature or prepared for the work, strike a slightly sombre note and in instances over-reduction is to be suspected. The type-face of the gazetteer with its black headings has a like air. Both may contribute to the modest cost of the book but it must be asked whether or not proper plate paper plus many more plans of camp and circle would have made it more functional? Nonetheless a serviceable quart has been set into a pint pot which can be quaffed with profit by all whose chosen path lies amongst the devious ways that are their country's prehistory.

PAUL ASHBEE

EXCAVATIONS ON DEFENCE SITES, 1939-1945. I: Mainly Neolithic-Bronze Age. By W. F. Grimes (Ministry of Works Archaeological Reports, No. 3). Pp. 259, Pls. XLVIII, figs. 102. London, H.M. Stationery Office, 1960. Price 84*s*.

This volume is the first of a series of three to describe excavations undertaken on behalf of the Ministry of Works on archaeological sites threatened by destruction for military purposes during the Second World War. Later volumes will survey Iron Age and Medieval sites and the present volume is largely restricted to the investigation of Neolithic and Bronze Age monuments, though Professor Grimes has rightly included later developments on the sites he describes where a continuity of function can be demonstrated, as at Hampnett, Gloucestershire, where a long barrow, six round barrows and an Anglo-Saxon cemetery lay in close proximity. The other principal sites described are a long barrow at Bibury, two round barrows on Chedworth Down also in Gloucestershire, a 'henge' monument and burial rings at Stanton Harcourt, Oxfordshire, and roads, round barrows and field systems on Charmy Down near Bath.

Apart from a few specialist reports, this large volume and its illustration is entirely the work of Professor Grimes, and it is due to his many other activities that this work has not appeared earlier. The delay in publication, though regretable, should not diminish our gratitude at the appearance of this important contribution to the archaeology of the period. The impending total destruction of most of the sites described enabled Professor Grimes to realise every excavator's ambition of total or near-total excavation. He utilised his opportunity fully and in this series of reports analyses the internal structure and sequence of construction of long barrows of the Cotswold-Severn group. He has set a standard for work of this type to which all future excavators must aspire, for he devised specialised techniques of excavation and recording which will be adapted by his successors. Some of his innovations, such as the indication of the pitch of stones by directional arrows, are ingenious but often more difficult to interpret than a series of sections. This, however, is a question of taste. More serious defects in this volume stem from an editorial failure to insist on the redrawing of parts of the plans and many of the text figures. The author admits that most of these were completed before

the type and form of publication was known, but the terminology in the text and on the illustrations should coincide. It should not be necessary to search for a master plan in order to comprehend the detailed description of the internal walls of a Cotswold long barrow or to gaze at a detailed plan on which the round barrows are apparently unnumbered. But this is not all. Even as long ago as 1940 it was surely standard practice to place a ranging pole or other indication of scale in position before taking a photograph of an excavation. Yet in this volume only twenty-seven of the half-tone blocks subscribe to this convention, a further fourteen include a note in the caption, or a trowel or shovel of unspecified dimensions, while no less than sixty-five other blocks bear no visible indications of scale. It is not sufficient to reply that these were emergency excavations carried out in war-time, for the equipment of the Ancient Monuments Inspectorate must surely have comprised one ranging pole, and it should have been used. A further blemish in this volume is its failure to indicate the museum or other institution in which the material from these excavations is now housed. Every excavation report should automatically give this vital information.

Enough has been said to indicate that this important and valuable book does not quite attain the standards which ought to be set by the official reports of the Ministry of Works. This reinforces the plea made by reviewers of earlier volumes in the same series, that the time has come for the Ministry to have a full-time editor of its publications with no other commitments.

R. RAINBIRD CLARKE

DORSET BARROWS. By L. V. GRINSELL. Dorset Natural History and Archaeological Society, 1959. 192 pages. Pls. 3, and diagrams. Price 21*s*.

Twenty-eight years have elapsed since the publication of Lesley Grinsell's *Surrey Barrows*. Now with surveys of most of the counties of southern England to his credit appears what must surely be his major contribution to county barrow study—*Dorset Barrows*. Few can doubt that Mr. Grinsell is Britain's leading field archaeologist in the best Crawford tradition. Funerary customs, whether they be in Egypt or England, are a subject that he has made peculiarly his own.

In Dorset, with the exception of work by Warne and Shipp, the barrows have been less extensively recorded in the recent past than in such counties as Wiltshire and Hampshire. This has meant a more personal approach by Mr. Grinsell who has visited almost all of the 1,850 burial mounds that he lists - a truly marathon achievement - and has indexed all available reports of openings, contents and peculiarities together with the vital statistics of every recognised barrow in the county. The resulting hundred pages of detailed lists must prove of inestimable value to every future worker on the subject.

It was to be hoped that in an area so rich in bell and disc-barrows as Dorset, Mr. Grinsell might have developed Professor Atkinson's hypothesis that such 'fancy' or 'circle-barrows' evolved from a fusion of elements of Secondary Neolithic henge monuments with round barrows of the Beaker cultures. Such a fusion can be demonstrated in the Chilterns at such sites as Barton Hill I and II (Streatley, Beds.), where circular ditches, broken by an entrance causeway, surround rectangular and oval mortuary enclosures and crouched burials of round barrow type. The fact that the Barton Hill causeways were only eighteen inches above the bottom of a ditch three feet deep, thus allowing access to the ditch as well as the interior, may explain why more causeways have not been recognised on the surface. The causeways through the ditches of the bell-barrows at Saunderton, Bucks. are suggestive of similar sites and may be compared with Mr. Grinsell's disc-barrow with henge affinities in Powerstock parish (No. 4a).

Evidence from the Chilterns, Wiltshire and elsewhere suggests that Mr. Grinsell should perhaps be more cautious of his criterion for recognising barrows with certain or probable primary Late Bronze Age interments. In the primary silting of a Bronze Age boundary ditch (underlying Dray's Ditch, three miles north of Luton, Beds.) sherds of bucket urn and very early overhanging-rim urn (both apparently used for domestic not funerary purposes) were

found together in a context which suggests that the bucket urn was in use, in the Chilterns at least, in the Early Bronze Age.

The Dorset Natural History and Archaeological Society and the Council for British Archaeology are to be congratulated on their enlightened action in supporting such a fine publication, in spite of the knowledge that such scholarly work could have but a limited sale. *Dorset Barrows* has been splendidly produced in cloth-bound and paper-back editions, and is completed with line illustrations, four well-chosen air-photographs and a set of excellent two-colour distribution maps.

JAMES F. DYER

LATE ROMAN BRONZE COINAGE., A.D. 324-498. By R. A. G. CARSON, P. V. HILL, & J. P. C. KENT. Reprinted with additions and corrections from *The Numismatic Circular*. Pp. 114; Pls. 4 and Map. Spink & Son Ltd., London, 1960. Price 40*s*.

For the student of Roman Britain this is perhaps the most useful book on coins to appear for many years, listing all known varieties of the prolific official issue of bronze from A.D. 324 up to and indeed beyond the end of the occupation. Part I, by Hill and Kent, deals with the House of Constantine, 324-46: Part II, by Carson and Kent, with the Later Empire, 346-498.

The arrangement is by mints instead of reigns, a system the advantages of which soon appear. Frequent and often regular changes in mint-marks enable the individual piece to be dated closely, and it proves not nearly so difficult as one might imagine to trace the mint of a worn specimen, since the notes and indices to each part reveal many criteria other than the mint letters by which the choice may be narrowed. The interest of the coinage to the numismatist and the historian is immeasurably increased thereby.

Facility comes with handling the book. It is a marvel of condensation, and the array of letters and figures on each page requiring interpretation by aid of the key is alarming at first sight. In fact, this form of shorthand proves a positive advantage, because when searching the lists it can be carried in the head much more easily than a long formula of obverse title plus characteristics of dress and headgear.

On the debit side, the price is stiffish for an economy production, and although we can put up with a few minor omissions and inconsistencies due to the circumstances of compilation, there are signs that it would have benefited from more careful editing. Pages 71-4 are out of order and wrongly numbered; in plate II coins 2625 and 2295 are muddled, and in plate IV the coin figured as LRBC. II. 8 is in fact No. 7, a different variety of the type.

R. A. H. FARRAR

DEVA, ROMAN CHESTER. By F. H. THOMPSON. 48 pages, Pls. XVI, 9 figures (including 1 folding). The Grosvenor Museum, Chester, 1959. Price 3*s*.

This admirable little guide to Roman Chester replaces that now out of print by the late Professor Newstead. The contrast is most striking and almost epitomises the change of outlook which, with increasing knowledge, has come about in the last few decades. This is a concise, up-to-date and well illustrated account of the evidence and visual remains of the great legionary fortress and there is also a brief historical introduction. At the end is a useful bibliography and a list of visible remains.

One could hardly cavil at the factual material presented. The date of A.D. 61 for the Boudiccan revolt will no doubt be amended in future editions following the note of this mistake of Tacitus by Professor R. Syme (*Tacitus* ii, 765). In crediting Frontinus with the establishing of a legionary fortress at Chester, Mr. Thompson is probably correct but there is in fact no direct evidence. If Mr. A. R. Burn's suggested reconstruction of the small fragment of Purbeck marble inscription is valid, at least the foundation might fall between A.D. 69 and 79 (*E. E.* iii, 70; *Agricola and Roman Britain*, 94) and a date later in this period would fit the water pipe inscription.

Some doubt might also be expressed about the date of the fourth-century remodelling of the defences, here suggested after A.D. 296. The discovery of a coin of A.D. 335-7 in the fourth century rampart at York (*J.R.S.*, xlvi (1956), 90) and the growing evidence of the date of *c.* A.D. 350 for the reconstruction of the town defences (*Arch. J.*, cxii (1955), 20) would seem to leave the matter in doubt.

It could be argued that full justice is not done to the very interesting problems of the massive structures, probably of fourth-century date, in the southern part of the fortress, but fuller treatment may be possible only with further investigations. Mr. Thompson has some new and sensible things to say about the civil settlement and he also gives some interesting hints that the quay wall may be a misnomer; the presence of a navigable channel at this part in Roman times has yet to be demonstrated. Finally there is a brief survey of several nearby sites which must have had some connection with the fortress. Perhaps here a little more could have been made of the Works Depot at Holt, even to the extent of a few illustrations, and visitors might be helped more if there were a few modern street names on the folding plan.

This little guide should be an indispensable acquisition for any serious student wishing to visit Chester, preferably to be purchased in advance. But all those interested in the Roman province must be grateful to Mr. Thompson for providing such a compact and up-to-date account at such a modest price.

GRAHAM WEBSTER

EXCAVATIONS AT CAMERTON, SOMERSET. By W. J. WEDLAKE. Pp. xvii+284, Pls. XXIII, figs. 63. Camerton Excavation Club, 1958. Price 63*s.*

Those who know the author of this book and have worked with him in the field will have no doubt about his skill as an excavator and will admire the enthusiasm and pertinacity that has stuck at Camerton for thirty years, and, in the last decade, has provided the leadership of a keen group of weekend diggers in the Camerton Excavation Club. He has now produced this 'bulky instalment' as Sir Mortimer Wheeler, a trifle unkindly, has dubbed this book in his chatty preface.

It deals with the archaeology of Camerton from the Neolithic to the Saxon period, the greater part being concerned with a small Roman town on the Fosse Way, and the many finds in its piecemeal excavation from year to year. Its first timber buildings date from soon after the construction of the Fosse Way, and, as elsewhere, these were rebuilt in stone in the late 2nd century. Occupation continued until the late 4th century at least. That this was in fact a small walled town seems never to have occurred to the excavators, and no search seems to have been made for its defences, though a dotted line on the plan (Plate III) indicates the 'approximate limit' of the settlement where these should have been sought. There is evidence from similar sites to suggest the probability that such a town grew out of the *vicus* of a camp or fort of the invasion period, and the probable site of such a camp is marked on the plan. This, if proved, would have been an important discovery, but no evidence of value for it is contained in the report.

The bulk and high cost of this report raise a further question. The standard of publication of sites like Maiden Castle, Verulamium and the Jewry Wall, Leicester, was a splendid one of which British Archaeology can be duly proud. But in these post-war years, when costs have quadrupled, such sumptuous presentation is only appropriate to sites of the first national importance. The Camerton site, interesting though it is, is not one of these, and the sedulous imitation of these great volumes has resulted in a mass of undigested detail that, at great expense, obscures what should have been the aim of the book. The attempt to record every find made over thirty years has masked the true significance of the site. Our knowledge of Roman Camerton would have been better served by a series of short interim reports in local transactions and a final definitive account, of say 30 pages, in a national journal.

The time has gone by when Roman coarse pottery should be published as 'Finds' rather than submitted as evidence. Here over 100 pages are devoted to 710 vessels or scraps of vessels, all illustrated in 20 figures. Parallels are uncritically and lavishly quoted in very extravagant layout. For example, No. 508, one very common cooking-pot rim from Building VI, dated A.D. 250-400, has quoted as a parallel '*Jewry Wall* Fig. 26 (second century A.D.)'. But on turning up this figure the reader finds 32 vessels with a wide range of date. This kind of nonsense does not warrant publication at all, let alone a grant from the Council for British Archaeology. The volume as a whole lacks editorship. Few plates are printed on both sides, as is now universal modern practice, and nearly all are extravagantly arranged. Plate XX, for instance, contains three objects occupying 10 square inches in 176 square inches of expensive art paper. No wonder the volume costs 63s.

Weekend digging, with its inevitable disadvantages of discontinuity, has been imposed on archaeologists by modern conditions, and has come to stay. Seldom are the results of such work properly published, or indeed published at all. The Camerton Excavation Club is fortunate in its Director and has shown a fine example of careful recording and hard work on the finds over a protracted period. If the report has been severely criticized, it has been in the hope of encouraging a different and less extravagant form of publication. As it is, there are very many good things awaiting those who are prepared to 'excavate' in it. Particularly valuable are the admirable chapter on the pewter industry in Britain (pp. 87-93), and the fully illustrated account of the 93 Camerton brooches (pp. 216-234). It is to be hoped that in the future the Club will prove the existence of the early fort, and locate and date the defences of Roman Camerton.

PHILIP CORDER

THE ANGLO-SAXONS. By D. M. WILSON. (Ancient Peoples and Places Series). Pp. 232, figs. 37, and 79 photographs. London: Thames and Hudson, 1960. Price 30*s*.

It is no easy task at the present time to provide a short summary of the voluminous material illustrating the life and culture of the Anglo-Saxon people from the first invasions of Britain in the 5th century down to the Norman Conquest of 1066. Many sources—literary as well as archaeological—have to be analyzed and used at a time when important sites and objects are either unpublished or published in a manner falling short of the requirements of modern scholarship; at a time, moreover, when new discoveries are constantly being brought to light. Mr. Wilson has produced a coherent and orderly picture which well serves to introduce the interested layman to the material remains of this people, who contributed so much to the formation of the English nation. The specialist will perceive the allusions, both explicit and implicit, to controversies still unresolved, and will sympathise with the lack of space which compelled the author to omit those careful qualifications that a more extended treatment would have demanded.

The fifth and last chapter, on Anglo-Saxon Art, is an outstanding achievement of compression. The sculpture, the manuscripts and the metal-work pass in turn under review and we see the development of the native art under the stimulus of external influences. The contributions of classical and Mediterranean art introduced by the Church, and of the later Carolingian schools, are duly assessed; with the Celtic element the author's touch is less sure. 'From Ireland and the Celtic world probably came such features as the elaborate initial . . .' (p. 147). This theory ceases to carry conviction when the Book of Durrow, rightly in our view, is attributed to Northumbria. But such points are matters on which scholars are bound to differ when so much detailed work remains to be done. At a later date we welcome the forthright account of the development of the northern English school of sculpture influenced by the Viking taste and its 'export' to Denmark, where it blossomed more finely as the Jellinge style (p. 160).

The chapters on the life of the people and on weapons and warfare provide excellent surveys, in which literary and archaeological data interlock to give a fuller picture than was available to the historian working in isolation. In the field of trade relations, for instance, it

is not too much to say that the archaeological contribution has revolutionised the older historical view, a point well brought out by the author.

The survey of material from the pagan period is illumined by wide knowledge and common sense. In particular, the presentation of the Jutish complex as an insular phenomenon conditioned by the wealth of Kent cuts through the confusion which has overlaid much of the investigation of this important series of cemetries and their grave goods. The treatment of the architecture is the least successful section of the book and this criticism is borne out by the omission from the bibliography of the late Sir Alfred Clapham's work. In conclusion we would congratulate the author and the general editor of the series on the addition of another successful volume to the growing number of this useful series.

C. A. RALEGH RADFORD

AN INTRODUCTION TO ANGLO-SAXON ARCHITECTURE AND SCULPTURE. By E. A. FISHER. 104 pages and 48 pages half-tone illustrations. London, Faber and Faber, 1959. Price 42*s*.

This attractively produced and well illustrated book should serve to widen interest in the achievements of the Anglo-Saxons, and the author's obvious enthusiasm should appeal to the general reader. But, as the introduction makes the claim that the book has been written also for the serious student, this review must necessarily apply the more critical standards that are appropriate to serious works of scholarship.

It is perhaps natural to begin with the illustrations, where an obvious criticism is the use of different scales for the 15 different plans of Saxon churches, and the complete omission of scales from 7 of them. At first sight the photographs of churches and sculpture seem to be above reproach, but it is disappointing that so many of them are reproductions of illustrations which are available elsewhere. It is, moreover, difficult to understand the error by which Plate 10B has been printed back-to-front and has been described as the north face of the tower at Barton-on-Humber, whereas it shows the south face with its round-headed entrance doorway.

The headings of chapters and sections as set out on pp. 11-13 offer a prospect of a most interesting summary of the present state of knowledge on such important subjects as the historical background, the development in time, the characteristics of the various periods, and the development of church plans.

But careful study of the book fails to produce as clear a picture as is available elsewhere on these topics. For example, Baldwin Brown's classification of the Saxon era into periods A, B, C, with its further subdivision into A1, A2, A3, etc., is surely much to be preferred to the author's classification on pp. 52-4, which begins with a division only into Early Saxon and Late Saxon, but then introduces refinements in which there finally appear symbols so forbidding as I, A, a, i. Moreover, in the whole of this chapter on dating, no evidence is given for the assignment of churches to periods, and some of the assignments seem to be capricious; it is difficult to see why Corbridge is assigned to the second early period rather than the first, when all its affinities are with the other early Northumbrian churches of the first group; and the placing of Bradford-on-Avon in the Late Saxon period surely ignores Jackson and Fletcher's important re-appraisal of the dating of that church (*J. Brit. Arch. Assoc.*, 3rd ser., 16 (1953), pp. 41-58). It seems to me curious to place St. Benet's church, Cambridge, in the reign of Edward the Confessor (p. 54) while placing Earl's Barton in an earlier period (p. 53). It also seems to me impossible to accept a date in Edward's reign for the important church at Stow, Lincolnshire, (p. 54). Sir Alfred Clapham showed (*Arch. J.*, CIII (1946), p. 168) that it was Bishop Eadnoth I (1004-1016) who founded a college of secular canons at Stow, and not Eadnoth II (1034-1050) as had been assumed by Baldwin Brown on the evidence of Dugdales' *Monasticon*. But both Baldwin Brown and Clapham ignored the evidence which may still be clearly seen on the site and which was set out by the Rev. G. Atkinson a century ago (*Assoc. Architec. Soc. Reps.* 1 (1850-51), pp. 315-325) that the transepts are of two

different building periods, separated by a disastrous fire, so that when Eadnoth established his college here before 1016 he in fact rebuilt an earlier foundation.

In so short a work, it seems a pity to have devoted so much space in the chapter on *Types of Saxon Churches* to a theory (p. 58) which the author himself says ' must be regarded as speculation '. Moreover, it is wrong to assert (p. 50) that ' Architectural carving began to appear in the Overlap ', and thus to suggest that, until Norman influence began, the Saxons did not employ sculpture in architectural detail. The simplest evidence to the contrary is provided by the wealth of sculptured architectural fragments found at Hexham, where they cannot reasonably be assigned to work other than Wilfrid's original 7th century church or Acca's 8th century enlargement of it. These, moreover, are not isolated examples, for structural sculpture is still *in situ* at a number of early churches, of which the best known are perhaps Monkwearmouth and Deerhurst. It is, therefore, an over-simplification to say (p. 93) that architectural sculpture was rare in the Saxon period.

Finally, whether for the general reader or for the serious student, the book seems expensive at 42*s*. for so small a size. Although there are 104 numbered pages, the real text does not begin until p. 21 and ends at p. 96, so that the text is little more than an essay, particularly as several pages carry rather less than the usual amount of print.

H. M. TAYLOR

STAINED GLASS—History, Technology and Practice. By E. LIDDALL ARMITAGE. Pp. 220, figs. 38, Pls. 15 in colour and 102 in half-tone. London: Leonard Hill, 1959. Price 75*s*.

As chief designer of the long-established Whitefriars Studios and honorary secretary of the British Society of Master Glass Painters, Mr. E. Liddall Armitage was eminently qualified to give a full account of his art. His book is 'intended as a help to those young students who are trying their hand at the designing of a stained glass window' and also to those perpetual students, the experienced artists 'who have worked at the problem long enough to realize how little they know'. But art historians, connoisseurs and dilettanti will find it useful, for the techniques of stained glass have undergone but little change in the course of centuries and the best way to learn the ways of the ancients is to go and see our contemporaries at work.

Part 2, Technology, forms the core of the book with 16 chapters and nearly 100 pages. The exposition is entirely founded on personal experience and its perfect clarity is enhanced by a number of text figures, not to mention a fine series of cartoons from the collection of Whitefriars Studios. The last chapter but one, on Slab Glass and Concrete Windows, brings the book quite up to date, and the last one, on Art Schools (or rather against them), argues that 'a craftsman can only be taught in the workshop of a master'. Important chapters on Designing, Heraldry, Colour, Imagination, etc. show that the stress is laid on the points that really matter. Their wisdom is pleasantly seasoned with pungent remarks and anecdotes.

Genial and inspiriting books written by professional artists are more or less an English monopoly. Mr. Armitage's *Stained glass* will be given a place on the same shelf as the writings of Henry Holiday, Lewis F. Day and C. W. Whall.

Mr. Armitage's open-mindedness is shown by a novel idea: 'most of the leading stained-glass artists of England, Holland, Belgium, West-Germany, France, Sweden and U.S.A. have been asked to write a short account of the considerations that guide them in the creation of their work and to supply an illustration of one of their windows'. The answers form Part 3 of the book, entitled Modern Practice, with 28 'statements of general principles'. France is represented by Louis Barillet, Max Ingrand and Gabriel Loire; it would be interesting to hear if Mr. Armitage had approached other artists. As could be expected, the professions of faith are of uneven interest, and it is rather trying to read twenty-eight times (twenty-nine including the book under review) that the design of a window must be first of all dependent on the architecture. Perhaps it would have been better to invite autobiographical notices with summary lists of works. Howbeit, the third part is enriched with 38 plates which, together with the illustrations of the last two chapters of the introduction, form one of the most complete galleries of modern windows yet published.

The historical introduction brings no new information. It is largely made of quotations where many a time-honoured error will be found lurking. But the last chapters are enlivened by the personal recollections of the author and the whole section is illustrated with excellent photographs, the careful selection of which shows that the making of this very handsome book has been a labour of love.

JEAN LAFOND

CORPUS VITREARUM MEDII AEVI (Deutschland, Band 1) *Die Glasmalereien in Schwaben von* 1200-1350. By HANS WENTZEL. 280 pages, figs. 57, Pls. 240 (4 in colour). Berlin, Deutscher Verein fur Kunstwissenschaft, 1958. Price 80 DM.

and a note on

CORPUS VITREARUM MEDII AEVI. (France, vol. 1) *Les Vitraux de Notre-Dame et de la Sainte-Chapelle de Paris.* By MARCEL AUBERT, LOUIS GRODECKI, JEAN LAFOND and JEAN VERRIER. 360 pages, figs. 16, Pls. 109 (8 in colour). Paris, Caisse nationale des Monuments Historiques, 1959. Price 10.000 Fr. Fr.

Two years ago, we hailed the publication of the first volume of the *Corpus Vitrearum Medii Aevi*. Since then two more instalments of this great international collection have been issued: after Switzerland, Germany and France have entered the lists.

To Professor Hans Wentzel the honour of inaugurating the German series fell by right. During the war, when the windows were taken down and removed to safe places, he was entrusted by the Deutscher Verein fur Kunstwissenschaft with the general direction of the photographic operations and of the scientific research. His book *Meisterwerke der Glasmalerei*, which was reviewed here in 1957[1], shows what a masterly use he made of that experience to build up the history of glass painting in Germany on quite new lines.

The windows of the churches of Esslingen and of the former convent at Stetten, of which Professor Wentzel had made a special study, were to be published under the title *Schwabische Glasmalerei der Hochgotik*, but the setting of the text and the blocks of the plates were burnt at Berlin in 1945. It is that text which now appears, under the new forms prescribed by the general rules of the *Corpus*, with the inclusion of all the windows of the period 1200-1350 still extant in Wurttemberg.

Considering the size of the area, these windows are rather few. Two thirds of their number belong to one town (Esslingen), the bulk of the other third coming from four places only. One sees what havoc time and vandalism have wrought in this field, to say nothing of the English-born fashion of collecting old glass, which accounts for the fact that the windows of Stetten and Bebenhausen are to be looked for in several castles and galleries.

But Esslingen still musters three churches with windows painted in a span of thirty years only (1300-1330) and representing much the same subjects. Such an opportunity for enlightening comparisons and deep-going analyses only occurs in very few privileged cities, such as York, Rouen, Troyes and Florence.

'Typological' windows, drawing a parallel between Old Testament episodes and the Life and Passion of Our Lord, frequently occur in the central bay of the apse. Professor Wentzel notes that the choice of those episodes often differs from the 'canon' of the *Biblia Pauperum* and the *Speculum Humanae Salvationis*. Some of them remain unexplained, owing to their bad state of preservation. Among other rare subjects we may quote 'portraits' of Plato and Aristotle, who seem to have marshalled moral personifications, just as Prophets and Apostles headed columns of scriptural subjects; a very quaint Bestiary, unfortunately incomplete and mutilated; the Blessed Virgin's life in the Temple; the Infant Jesus led by His mother, a lovely theme for which Professor Wentzel offers two explanations,—the Child going to school, or Walking to Jerusalem, where He will confront the Doctors of the Law; and last but not least a set of French saints, the presence of whom can be explained by

1 *Arch. J.*, CXIV, 200-201.

the fact that the parish church of Esslingen actually belonged to the abbey of Saint-Denis from 784 to 1213 and was put under the protection of its patron saint in 805. St. Denis is accordingly represented at the foot of the typological window, holding a crosier and a book. His companion martyrs Rusticus and Eleutherius are in two other windows. Professor Wentzel makes no comment on the latter's costume, which consists of a plain robe and a mantle, but he objects to St. Rusticus's dalmatic and states that he was a bishop. As a matter of fact the *Hieronymian Martyrology*, in which the two saints' names are mentioned for the first time, makes Eleutherius a priest and Rusticus a deacon. In the three Passions (VIII and IX cent.) the order is reversed. The beautiful Parisian manuscript of 1317 accordingly bestows a chasuble to the latter and a dalmatic to the former[1] but an earlier miniature shows both saints wearing dalmatics[2]. It is clear that the old painters often made mistakes, much to the grievance of their future critics. Another instance at Esslingen is *St. Marcel*, who ought to have been clothed as a bishop if he was intended to represent the Parisian saint, as Professor Wentzel thinks.[3]

Modern restorations seem to have spared the greater part of the windows analysed in this book. They were merely patched up, when necessary, with bits taken from other damaged panels, so that they remained ' entirely mediaeval '. There is a real beauty in the typological windows of St. Dionys and of the Franciscan church at Esslingen and elegant prettiness in the Marian windows painted for the Frauenkirche of the same city and for the Dominican Friars of Stetten.

The gaps in the series of windows are too many for a Swabian style to be defined, but it is obvious that the artistic impulse came from Strasbourg. The beautiful glass at Heiligkreuztal was the masterpiece of the workshop of Constance, but Constance itself derives from Strasbourg. Among the windows actually made at Esslingen—which obviously was a great centre—and at Wimpfen, some are the work of Alsatian craftsmen. Professor Wentzel ascribes the Stetten Passion to the same workshop as some windows at Niederhaslach, and Dr. Zschokke has shown that the beautiful Romanesque fragments from Alpirsbach in the National Museum of Stuttgart were painted by the Strasbourg cathedral workshop.

Alsatian glass-painting was the main channel through which French influences made themselves felt in Swabia (possibly, in certain cases, with a relay station on the Middle Rhine, where practically no windows have survived) in the field of technique as well as in other respects. The first instance of the use of silverstain in Germany occurs at Esslingen. In my opinion the many ' giottesque ' fabrics and pieces of furniture which one notices here and there did not come from Italy directly, but took a roundabout way through Paris and Strasbourg. They are very frequent in the contemporary windows of the north of France.

Professor Wentzel's travels in France in search of glass from which the style of his Swabian windows might have derived proved fruitless except at St. Urbain of Troyes. Yet, in his opinion, the chief workshop of Esslingen, which he calls the ' Lampertus atelier ' (without being sure that the name appended to a little figure kneeling at the feet of St. Denis really belongs to a glass painter) derives from France. Professor Wentzel very rightly observes that the single figures in the typological window bear a resemblance to the kings and prophets in the north rose of Notre-Dame de Paris. He also traces a direct influence of the Parisian miniature on the best glazier of the Frauenkirche at Esslingen.

Professor Wentzel's work will be appreciated at its real and very high value when we consider that except the Wimpfen series, which was published by Galliner in 1932, all the windows under examination were practically unknown before him. Even the important centre of Esslingen was ignored by art historians. Up to now their knowledge of the 14th century in the Empire entirely rested on what had been published about Alsatia and the Rhineland.

[1] Bibliotheque Nationale, ms. fr. 2090-2091-2092. Reproduced with an introduction by Henry Martin under the title: *Légende de Saint Denis*, Paris 1908.

[2] Bibl. nat. Nouv. acq. fr. 1098 *Vie et histoire de saint Denys*, by H. Omont, Paris c. 1905.

[3] Conversely the Bishop in the east window of the Cistercian church of Heiligkreuztal (p. 194 and fig. 449) cannot be St. Bernard.

I am fully aware of the shortcomings of the history of glass painting in France and in England, but it is a plain fact that after the general surveys of Ferdinand de Lasteyrie and Emile Mâle, of Charles Winston and Westlake no very important discoveries remained to be made in those two countries. Only the Spanish volumes of the *Corpus* will give us surprise packets of this size and quality.

The general introduction is a pattern of scholarship which it will be difficult to match. The many works of art of the period still extant in southern Germany lend themselves to multifarious comparisons with contemporary stained glass and it would indeed be difficult to catch Professor Wentzel's historical method and critical mind at fault.[1] His beautifully printed book is profusely illustrated with excellent photographs, some of which make certain points of the technique of glass painting quite clear.

The first French volume of the *Corpus*, written by M. Louis Grodecki and myself under the friendly supervision of Professor Marcel Aubert and M. Jean Verrier, is devoted to Notre-Dame de Paris and to the Sainte-Chapelle.

In spite of the world-wide fame of the two monuments, it may be said that more admiration than real attention had hitherto been paid to their stained glass decoration. For the Sainte-Chapelle however, a useful catalogue, based on the manuscript notes of Baron de Guilhermy and on the beautiful tracings made for the general restoration of 1845, had been given to the *Bulletin Monumental* by Miss Jeanette Dyer-Spencer in 1932. The task has been taken up on the proper scale by our scholar Louis Grodecki and the historical introduction to both parts of the book throws new light on the importance of Paris in the history of French glass painting, entirely confirming what had been tentatively written in this *Journal* fourteen years ago.[2]

The huge size of the windows has forbidden lengthy disquisitions, but while scrupulously obeying the general rules of the *Corpus*, the authors have done their best to avoid irksome repetitions. It was impossible to illustrate both details and comparisons. But the more characteristic panels are reproduced on the scale of 1/6; all the windows of the Sainte-Chapelle are reproduced on the scale of 1/30 and the three roses of Notre-Dame on the scale of 1/40. The colour plates are a great achievement of our printers, Messrs. Draeger Bros, who have given a stamp of great distinction to this magnificent volume.

JEAN LAFOND

ENGLISH STAINED GLASS. Introduction by HERBERT READ, text and comments by JOHN BAKER, photographs by ALFRED LAMMER. Pp. 244, Pls. 34 in colour and 103 in half-tone. London: Thames and Hudson, 1960. Price £5 5*s*.

The picture-book bears three signatures. The contribution of the first writer is limited to four pages only, in which he is supposed to draw up the philosophy of stained glass. Of course, all he can do is to allude rapidly to the generalisations which he made in the past. We remember Sir Herbert Read's *English Stained Glass*, a book written in order to vindicate a measure of originality for England against the imperialistic claims of certain French writers. The arguments brought forward in favour of a good cause were not always very solid, and generally speaking, the historical exposition was drowned in a vast amount of scholastic prattle. But it was an elegantly produced volume, the first in its class to be illustrated by a number of good collotype plates. The appearance of such books is always hailed with grateful applause and the same welcome deservedly awaits the newly-born *English Stained-Glass*.

Mr. Baker, who is responsible for the text and comments and Mr. Lammer, the photographer, seem to have worked in close association and the result of their efforts, as far as the illustrations are concerned, is very remarkable indeed. 34 reproductions in colour and 103 in

[1] Among the unavoidable misprints, those of p. 66, line 25 might prove misleading. The correct references are 7b, 8b, 10b and 13b. There is no table of the colour-plates nor of the architectural illustrations.

[2] *Arch. J.*, CIII, 153.

black and white form a generous contribution to the better knowledge of English stained glass from the 13th to the 16th centuries.

Several photographs have been taken at the Victoria and Albert Museum, others in the restorers' studios, but many in the churches, under considerable difficulties. It may seem queer to see a distorted picture of a head at Tewkesbury facing a plate of the entire figure in correct perspective. Mr. Baker explains that it was necessary to photograph that head against the clear sky, in order to do full justice to the painter's work; the result will meet with general approval. Other photographs have been much enlarged to enable the reader to detect the secrets of the technique. All the monochrome plates do credit to the skill of the photographer,

Some of the colour plates are less successful. Not that they lack vividness and brilliancy. More often than not they suggest the transparency of the glass; but many of them do not sing quite in tune. When Mr. Baker speaks of a yellow tree (p. 48) Mr. Lammer shows us a red one (Pl. V). Comparison with the coloured plates of Sir Herbert's book will show the grave defects of Pls. V, XIII and XXVI. In such cases, the blame does not lie with the photographer, who met with unsuperable difficulties, but rather with the engraver who could have corrected those shortcomings to a greater extent.

One wonders why the figure of Sir James de Berners at West Horsley (Pl. XIX) has been given an ugly black background instead of showing against quarries, as in the plate of Dr. Peatling's *Stained Glass in Surrey Churches*. Another complaint will be that too many plates duplicate those of Sir Herbert's book. Was it really necessary once more to illustrate the small 14th century Virgin and Child from Fladbury, Worcs. (also reproduced in Woodforde's *English Stained and Painted glass*), along with the very similar panel in the nearby church of Warndon? Read had chosen this because he though that Emile Male would have found it 'difficult to ascribe it to a central school in France'. There can be no doubt on that point: my late master would have not been tempted by such a clumsy production.

It is only fair to acknowledge that many panels of great interest are here reproduced for the first time, even from famous cathedrals, but more frequently from little-known country churches such as East Hagbourne, Berks. (Pl. XVI, a quaint Nativity of the 14th century). Eight plates (XXX-XXXI and XCV-C) are awarded to the Legend of St. Nicholas at Hillesden, Bucks., not without good reason for it is a typical example of English work of the 16th century. On the contrary, the Donor from Skelton, Norfolk, can safely be ascribed to a Flemish hand, as the rectangular partition of the panel shows (Pl. XXIX).

The opening pages of Mr. Baker's text raise great hopes. Ingenious and very sensible remarks on the photography of windows are followed by rather sharp judgments on the current literature of stained glass. The technical resume is correct and leads to some interesting paragraphs on faking and restoration. The author very aptly confronts the sound methods applied at York Minster under the direction of Dean Milner White with the very different system which still prevails at Canterbury. It is interesting to hear that Mr. Baker has 'been engaged for three years on the restoration and replacement of the windows of the cathedral'. At times, he gives the impression of knowing more than he says on the topic. What he says certainly deserves attention though some of his appreciations seem too pessimistic.

Unfortunately, as a historian of stained glass, Mr. Baker does not rise to the occasion. The narrow limits of his information are clearly shown by the scanty bibliography and by some rather naif quotations. He accepts the obsolete explanation of the origins of stained glass by 'the settlement of a colony of Venetian enamellers at Limoges before the end of the tenth century'. Less antiquated but hardly more justifiable is the opinion that in the 16th century stained glass had already lost its essential characteristics, 'the glass being merely used as a transparent canvas on which the scene or figures were painted'. This accusation can only be levelled against the English artists of the 18th century who painted alike on china and on glass (Cf. Mr. Armitage's plates 34 and 38), Quite aware that glass was a privileged medium, the great masters of the Renaissance carefully abstained from pictorial effects which could have diminished the glamour of their work.

One of the three reasons given by Mr. Baker for the end of English glass painting can thus be dismissed. The second one, namely 'the employment of foreign artists to carry out large-scale commissions such as King's College, Cambridge and Henry VII's chapel at

Westminster', is not more convincing. There were many foreigners at work in France and Spain in the same period and their activity rather fostered emulation in the trade. Doubtless the Reformation was the only and sufficient cause. The blow which it dealt to sacred art was so severe that the Laudian reaction produced no windows worthy to be compared with the masterpieces of the Crabeths at Gouda and of Linard Gontier at Troyes.

But the sway of classic taste was not powerful enough to put the lamp out, as it did in France. It burned dimly till the rise of Romanticism brought about the revival which made Britain the school of Europe at the beginning of the 19th century.

The short notices leave much to be desired. No measurements are given and no precise dates. Pope St. Leo at Wells (Pl. 49) is called St. Julian. The 'kneeling woman' (Pl. XC and p. 113) is a man, bare-headed, with '*tuus*' as the only word left of the inscription. The 'formalised lily' in the hand of the Blessed Virgin at Eaton Bishop (Pl. 28 and p. 111) is a branch of roses. Such slips and blunders, and many others, perhaps explain why the author, commenting upon the Last Supper at Great Malvern, quotes L. A. Hamand's description, 'as the detail is difficult to see from the ground'. But it does not explain why we are invited (p. 167) to consider windows representing St. Anne's children and grandchildren as 'a veiled criticism of the monastic orders', with five lines of ludicrous comments.

Those blemishes should have been corrected, like the misprints, few in number save when Latin inscriptions are concerned. But they will hardly detract anything from the pleasure to be derived from this splendidly illustrated book, which approaches or equals the latest and best productions of its class; *Le Vitrail francais*, Marchini's *Vetrate italiane*, Professor Wentzel's *Meisterwerke* and the Swiss, German and French volumes of the *Corpus Vitrearum Medii Aevi*.

JEAN LAFOND

AN INVENTORY OF THE HISTORICAL MONUMENTS IN THE CITY OF CAMBRIDGE. By the ROYAL COMMISSION ON HISTORICAL MONUMENTS (ENGLAND). 2 vols. Pages CXXIX+480, Pls. 310. Her Majesty's Stationery Office, 1959. Price 5 *gns.*

This (as the dust-jacket rightly claims) is the most ambitious survey so far undertaken by the Historical Monuments Commission. Within its two volumes every known antiquity within the bounds of the City of Cambridge is listed, dated, described and illustrated, from a prehistoric bronze-worker's hoard to Sancton Wood's Railway Station of 1845. Even a 14th-century wax candle from Jesus College and Inigo Jones's Winchester Cathedral screen in the Archaeological Museum have been included for good measure, though the principle upon which some movable or museum objects have been included while others are excluded is not altogether clear. What matters, however, is that here we have an inventory in which the architecture of the past is treated on its merits, whatever its period or purpose, and it is gratifying to find the early nineteenth-century churches and minor domestic architecture of Cambridge treated with the same care and precision as King's College Chapel or Great St. Mary's. Indeed, particular pains have been taken with the speculative building of the 1820's and 1830's, not only in the matter of description and illustration, but also in that of documentation (an aspect of its work in which the Commission has hitherto been noticeably weak).

It is, however, for its account of the colleges and other academic buildings that the inventory will be most generally used. Here the Commission's staff have, of course, had the *Architectural History* to guide them, but they have made good use of more recent work on the buildings of the university, notably that of Mr. Arthur Oswald, and the Inventory therefore supplements, as well as illustrates, the classic work of Willis and Clark. Indeed, with Willis and Clark, the *Victoria County History*, and now the Historical Monuments Commission—not to mention a Pevsner guidebook—the monuments of Cambridge are better recorded than those of any other town or university in England, and it is difficult to believe that very much more remains to be said about its architectural history. One fact, however, has escaped the Commission's notice, though published as long ago as 1898 : Emmanuel owed more to

Lord Westmorland than the ' large contribution ' which he made towards the cost of the building (completed in 1722) that bears his name, for the college records show that Mr. John Lumley, his lordship's surveyor at Apethorpe, ' was employed by the college to draw the plan of the building and to supervise the work from time to time ' (*Emmanuel College Magazine* IX, no. 2, p. 86). The name of John Lumley (a surveyor employed at several large country houses in the midlands) may therefore be added to the useful list (pp. 426-8) of architects known to have been employed in Cambridge.

From a technical point of view these two volumes could hardly be bettered: the half-tone blocks are all of high standard; the inclusion of a number of drawn elevations is something which architectural historians will observe with pleasure; and the representation of monumental brasses in a positive rather than a negative form is an innovation which deserves to be noted and perhaps to be imitated. It would, however, be a convenience if in future volumes the numbers of the monuments described could appear at the top of each page as part of the running title.

HOWARD COLVIN

INVENTORY OF THE ANCIENT MONUMENTS OF CAERNARVONSHIRE. Vol. II (Central). By the R.C.A.M. (Wales). Pp. lxvi-287, Pls. 82, maps and figs. 194. H.M. Stationery Office, 1960. Price £4 10s. 0d.

This handsome volume is most welcome. The map of parishes and sites is useful orographically and as showing the actual location of the monuments (which are indicated by numbers referring to the text), but the absence of names of towns and villages greatly limits its usefulness—and in fact the relative positions of the parishes are much more clearly shown in the end-paper maps. The plates are almost uniformly excellent; possibly the mansion of Glynllifon (Pl. 66) might have been photographed from a position which would have displayed the sweep of the frontage—the detail, which in fact does not show up very well in the photograph, had already been fully described in the text. The orthography of the place-names in the text is that agreed between the O.S. and the University of Wales Board of Celtic Studies; though there are occasional lapses—in particular, the mansion of Coed Alun (Caernarvon) appears in the sham-antique form 'Coed Helen', though 'Coed Alun' is found in the earliest texts of the Mabinogion (*c.* 1280), and is to this day universally current in the town and district. The text is quite properly austere in its terminology, but the common reader is provided with a handy glossary.

Much of the text (with about one-half of the maps and figures) is concerned with prehistoric survivals—rightly so, as these are peculiarly exposed to destruction, especially in these days. Roman-British sites noted include, besides those described in Sir Mortimer Wheeler's *Segontium* (1913), a newly-discovered and only partially excavated fort near Bryncir, and a marching-camp at Penygwryd. The 3rd-century walled enclosure west of Segontium is still left, as Sir Mortimer had to leave it, rather a mystery, but is now tentatively described as a storehouse; but the bath-house near Tremadoc, marked in the O.S. Roman Britain map as recently as 1956 as connected with a *villa*, is here described as 'almost certainly' military.

The ecclesiastical architecture of the region is relatively late and for the most part rather unimpressive. Of Norman work, the only noteworthy vestige is the fragmentary apse at Bangor Cathedral. The Early English style is represented by the beautiful lancets and the north nave-arcade of Beddgelert. Elsewhere, there are a very few churches of 13th and 14th-century date; most of the rest are of the 15th, 16th, and later centuries. The Commissioners rightly dwell at length upon the superb late Perpendicular church at Clynnog, 'as a whole, one of the most notable in North Wales'—it is in fact the finest church in the whole extensive diocese of Bangor, not excepting the Cathedral; for Clynnog had the good fortune to be built within a relatively short period (*c.* 1480-1530), with its 'design and construction uniform almost throughout', while the unfortunate Cathedral has been patched and patched again. Clynnog has also a fine screen and stalls, and various interesting oddments. The Commissioners have recorded several non-Anglican places of worship falling within the prescribed chronological limits—future Inventories might note that since 1920 Wales has had no 'Nonconformist'

chapels. Pl. 50 shows a contrast between a very primitive chapel at Cricieth and a more sophisticated chapel at Caernarvon, with its 'elegant classical interior'. The Commissioners' time-limits have relieved them from dealing with Victorian and later horrors in church and chapel building.

The castles included are the Welsh early 13th-century Dolbadarn, the castle at Cricieth, Welsh (*c.* 1230) in its earliest part but enlarged by Edward I, and the magnificent Edwardian castle at Caernarvon, 'an edifice of stupendous magnitude' as it seemed to Dr. Johnson. This castle is described in very full detail (the Commissioners have devoted 23 closely-packed pages to it), with admirable plans, eleven pages of photographs, and an abundance of documentation, drawn largely from unpublished building-accounts in the Public Record Office.

The towns of Bangor and Caernarvon are interestingly contrasted. The episcopal city, strung along the southern bank of a rivulet in a narrow valley, and hemmed in, until the turn of the present century, by a very extensive ecclesiastical precinct to the north of the stream, has perforce grown 'without deliberate planning', as the Inventory very leniently puts it. At Caernarvon, on the other hand, there was a nucleus: the completely-walled and grid-patterned Edwardian borough, which still keeps its walls and street-pattern, and still has remains (however greatly altered) of the town-houses of the later gentry and of other old buildings; the newer town-spread radiates, mostly to the east, from the old walls. The ancient unwalled borough of Cricieth, mostly post-1600 in its buildings, has not taxed the Commissioners' space, and 19th-century Portmadoc receives mere mention. More space and illustration are given to the interesting townlet of Tremadoc, created by W. A. Madocks in 1806-10, and optimistically furnished by him with all the apparatus of a town—town plan, town hall, Anglican church and Methodist meeting-house—but almost immediately superseded by its neighbour 'the Port'. The Inventory has dealt very generously with the older houses of the region, ranging as these do from extreme simplicity to great splendour—to-day often a fallen splendour. The photographs, whether of interiors or of exteriors, are nearly all very good, and we are also given a large number of house-plans showing how the houses were enlarged or otherwise altered during centuries of occupation.

Your reviewer may perhaps be pardoned for alluding to one little matter. On pp. 20-1 he is cited as naming Hafod Lwyfog in Beddgelert as the birthplace of James I's goldsmith John Williams. Records seen by him since that statement was printed (1953) point to the probability that Williams was born in the contiguous parish of Dolwyddelan, though that cannot be stated with certainty. He must, however, disclaim any responsibility for the knighthood which the Inventory has conferred upon Williams, who in the last definitely dated record mentioning him (1623, after he had ceased to be in royal employ) is still styled 'esquire'; he died in 1627 or 1628.

The Commissioners and their expert assistants deserve our warmest thanks for this admirable volume.

R. T. JENKINS

SURVEY OF LONDON. Vol. XXVIII. Parish of Hackney, Part I: Brooke House. Pages xiii+91, Pls. 42, and plans. Publ. for the L.C.C. by Athlone Press (1960). Price 30*s.*

Vol. XXVII of the Survey of London gave us an excellent discursive account, with a wealth of material, of the development of the architecture of a large and heavily built-up area against an historical background. The present volume, of a very different kind but just as impressive, is devoted to an analysis of the development of a single complex building. The contrast between the character of these two volumes in conjunction with their equal value is striking and calls for remark. It might be thought that the London Survey are fortunate in their material, but in fact there is no reason to think that their problems are more tractable than anyone else's and the consistent value of their productions must be ascribed to a rational policy, framed in relation to the material as a whole and flexibly applied to its particular aspects.

The development, and the individual features, of Brooke House that this volume reveals are of great interest. Firstly, and of major importance, we can see how a not very big court-yard house, built in the late 15th century by a cleric of some standing in the hierarchy, was

converted in the 1530's into a residence convenient to London for an important servant of the State by adding another courtyard and incorporating a feature that was becoming a hall-mark of social success—a Long Gallery. If there is a criticism to be made of the authors it is that this point is not sufficiently brought out.

The enlargement of our knowledge of the development of building technique and of decorative forms is a principal task of a volume of this sort, and here the use of brick and timber, the mingling in the early 16th century of Gothic and Renaissance forms according to the craftsman employed, and the construction, with a double-collar for the purpose of taking a wagon vault, of the roof of the S. range are fully and illuminatingly discussed. The ceiling of the Long Gallery is given a firm date of 1578-83, but it is a pity that the problem of the dating of the panelling is rather passed off with the suggestion that it is perhaps contemporary with the ceiling: if it is then it is an extraordinarily early example of the developed type of the early 17th century.

The history of the building from the early 18th century onwards is of less interest and of the usual melancholy pattern of a division into tenements and a conversion to other uses. By 1940 when it was heavily damaged in the Blitz its ' character had been obliterated by its history '. The careful investigation and expert knowledge of the London Survey have however done a great deal to rescue much of that character from oblivion.

ERIC MERCER