

Books

Viking Age Sculpture, by Richard N. Bailey, *Collins Archaeology* 1, 1980. 288pp, 61 plates, 78 figs. and 5 maps. £10.95.

THE BRITISH MUSEUM must by now have convinced us all that 1980 is 'The Year of the Viking'. It is, therefore, most appropriate that the new series *Collins Archaeology* has been launched with a volume devoted to the Vikings, albeit to what might at first glance be thought a rather esoteric aspect of their activities, sculpture carved in northern England during the period A.D. 876-1100.

A work with such a title and theme might promise us yet another art-historical work based on the styles and typology of pre-Conquest art, but Richard Bailey's approach is much more wide-ranging than his title suggests. Certainly, the surviving sculpture from the Viking age in northern England is described in detail and typologized to some extent, but the sculpture is also used for much exciting speculation and comment which gives the reader insights into many other aspects of the Viking north.

In his Introduction (p.21) the author maintains that a study of Viking age sculpture 'can tell us something about the life and thought of pre-Norman England', and his subsequent chapters show very clearly that this is so. Chapter 2 deals with the historical background to Viking settlement in northern England in the ninth to eleventh centuries; the following five chapters are devoted to the dating, the types and the iconography of the sculptures themselves. At no point does the author forget the promise of his introduction, and neither does he disregard the aim of this new archaeological series: to be up-to-date and down-to-earth. Even potentially obscure iconographical details are described clearly and succinctly, often with a good deal of wit.

Chapter 8 deals with the regional groupings apparent within the sculptures and discusses the possible economic and political origins of the groups. Chapter 10 follows up the theme by attempting to relate the sculpture to current historical thinking about the Pre-Conquest period in the north. Place-name evidence is brought in here (pp.209-14) and there is a neat demolition of Professor Sawyer's theory on Viking settlement (as put forward in *The Age of the Vikings*, 2nd edition, 1971, pp.148-76) and Dr. Wilson's dating of the Middleton Cross (*Viking Art*, 1966, p.104). The final chapter discusses the methods of carving and design used by the Viking sculptor and ends with the encouraging statement that, thanks to new archaeological finds (particularly

from York) and to new techniques of study, 'the subject seems poised for a leap ahead'. If this is so, then Mr. Bailey has to a large part been responsible for putting the study of Viking sculpture on the right foot, ready for the leap forward.

The book is well illustrated with figures and plates of a generally high standard, and some excellent distribution maps which amplify the gazetteer of sites in which the sculpture may be seen (mainly churches). Altogether, it is an excellent beginning to the new series, and set a high standard for subsequent authors to live up to.

HELEN CLARKE

The Alice Holt/Farnham Pottery Industry

by M. A. B. Lyne and R. S. Jeffries

CBA Research Report No. 30, 1979. £6.50.

MALCOLM LYNE is well-known to London archaeologists through his many visits to Units and local societies, and it is good to see that, after years of hard work done in his, Rosemary Jeffries' and the rest of the Alice Holt Survey Group's spare time, such a comprehensive and probing study of the Alice Holt/Farnham potteries has emerged. For a long time this pottery, a sandy grey ware used all over Central and Southern England in the Roman period, has proved to be something of a headache to findworkers because of difficulties in its identification, yet it was an industry which operated on the same large scale as New Forest and Oxford industries, and which required the same detailed analysis recently afforded these industries by Fulford and Young.

The Alice Holt/Farnham report is a much slimmer volume than the Oxford and New Forest reports, largely because its authors have been fortunate in not having had hundreds of decorated finewares to illustrate; also because a lot of information has been presented in tabular form. The first chapter in fact, which describes the contents and whereabouts of every one of the one hundred and three kilns and dumps so far discovered, has been masterfully tabulated and the result is a brief and factual summary which will be of value to any person or group thinking of conducting a similar survey.

The next chapter describes how the kilns were operated, and, as one would expect knowing of the Alice Holt Survey Group's experimental kiln firings, a full account is given of the kiln's structure and evolution, types of wood used for firing, and sources

of clay, wood and turf. There is an interesting account by G. Rider and M. Roberts of experiments using the thermal expansion method to determine the original firing temperatures of the pottery, and, on a necessarily more speculative level, ideas about the internal organisation of the industry, and production levels calculated from volumes of waste. (This is a section which the authors may now wish to revise, having recently succeeded in conducting their own firings with hardly any waste at all). The last part of the chapter deals with fabrics, and it soon becomes obvious that one cannot rely on inclusions in the fabric to distinguish Alice Holt from other pottery, as can be done with other wares such as BB1 and Hadham, but must turn rather to colour, surface appearance, form and decoration. It is therefore unfortunate that we are not told anything about the first two criteria: Munsell colours and descriptions of feel, hardness and fracture would have been very useful, as would photographs of some of the pots, for illustrations alone, however good (and those in the pottery corpus are excellent) cannot entirely convey a pot's genre. It must also be added that information on the colour, size, angularity and abundance of the quartz inclusions would have been a welcome addition for those who use microscopes in their pottery work. Despite these omissions it is a good chapter, and remarkable for the way in which it explores every aspect of Roman pottery manufacture in a depth that could hardly be bettered had the authors been (literate) Roman potters themselves.

The next two chapters contain the corpus of pottery types. In them the pottery is divided into chronological categories of forms, within which every variant is illustrated, and the derivation of each form discussed. It makes fascinating reading whether one is interested in pottery or not, for a picture is projected of an industry which was constantly reacting to marketing pressures, introducing BB1 and BB2-like forms in the mid second century for example, to counter the threat of the BB1 industry which was making heavy inroads into Alice Holt's traditional markets, and experimenting with Romanised flagons, bowls and platters in the Flavian period when such forms become fashionable. Despite diversification the most successful forms were always kitchen jars, bowls and container vessels. The production of fine-wares, mortaria, and, to a lesser extent flagons, was on the whole left to those industries which could produce them better, and it was the recognition of this fact which led to the success and longevity of the Alice Holt/Farnham industry. This is enlarged upon in the final chapter on distribution which describes the marketing area, trade routes and trade fluctuations. Again there are a lot of interesting ideas, including the well-argued theory that in the

later Roman period large Alice Holt storage jars and flagons were being exported as container vessels for locally produced honey, mead or wine. This, with Dr Fulford's note on Alice Holt pottery from continental sites, and the appendices on percentages of Alice Holt from occupation sites, makes for a stimulating end to a report which is in many ways a model of what a description of a pottery industry should be. It is informative, controversial, not overbearingly esoteric, and with an illustrated corpus which will be invaluable to future, and present, generations of pottery workers.

BETH RICHARDSON

Stonehenge: The Indo-European Heritage by Leon E. Stover and Bruce Kraig. *Nelson-Hall (Chicago, U.S.A., 1978)*. xiii and 212 pp., profusely illustrated. \$19.95 (hardback), \$9.95 (paperback).

THIS BEWILDERING attempt by two American professors, of Anthropology and History, to explain what Stonehenge meant in its own time (ix) and to take the monument as 'a focus of interest for the whole movement of European prehistory' (42), amounts to an elaboration of the venerable theory that the Beaker people brought Indo-European (IE) speech to Britain (148). It is written from a highly speculative, anthropological and literary viewpoint: the authors are admittedly less interested in artefacts than in the 'ambient mentality of the Wessex people' (14). They claim nevertheless that *Stonehenge* will serve as an introduction to European prehistory (42).

The main theme of their kaleidoscopic account of cultural evolution in Europe is the spread of Indo-European (IE) culture by stimulus diffusion. The development of Stonehenge as Wessex society evolved is made the key example, by assuming that the builders of Stonehenge II and III were IE immigrants into Britain, proto-Celtic speaking Beaker and 'Battle-Axe' (Unetice) people, who imposed their culture on the pre-IE 'Secondary Neolithic Windmill Hill folk' (46) who had built Stonehenge I.

No doubt an interesting case for the construction of Stonehenge II and III by IE newcomers could be argued, incorporating the archaeological evidence for Beaker activity at Stonehenge II. Unfortunately, this muddled and dogmatic version verges on the lunatic fringe. Stonehenge III, for instance, is interpreted as a Parliament of Heroes, 'the father of the mother of parliaments, that great legislature of Great Britain' (xiii), where warrior-orators inaugurated their chiefs amidst sarsen pillars painted with motifs borrowed from Cerne Abbas and Sweden,

and surmounted with stuffed cattle (175, 178, Drawing 5).

Readers accustomed to archaeologically-based studies might nonetheless find *Stonehenge* worth borrowing and dipping into, as a source of fresh ideas on topics like Old Europeans, pastoralism, heroic and urban values, and navigation in Polynesia. But they would have to pick their way through innumerable obstacles, such as opaque language, jumbled subject matter, speculations arrogantly presented as facts, and many inaccuracies, including a caricature-like drawing of two of the bronze masks from the Welwyn Belgic burial captioned 'Stone heads from a belgic burial . . .' (151), and crude maps without keys and apparently incomplete (Maps 3 and 7) and even upside down (Map 4). The index is defective and there is no list of illustrations.

The book defies serious use. To propose it as an introduction to prehistory or indeed to offer it for sale at all in its present slipshod state, is effrontery on the part of authors and publishers.

JEAN MACDONALD

The A to Z of Elizabethan London, compiled by Adrian Prockter and Robert Taylor, with introductory notes by John Fisher. *Published by the London Topographical Society (Publication No. 122) and by Harry Margary in association with the Guildhall Library.* 1979. £8.

THIS BOOK comprises three of the earliest maps of London, the 'Copperplate' map of 1553-9, the 'Agas' map of 1561-70, and the Braun and Hogenberg of 1572: that is to say, all the important panoramic or prospect views of the City, with the exception of Wyngaerde's, which precede the orthodox 'flat' surveys of John League (1666) and John Ogilby (1676). This alone is much to be welcomed, all the more so in view of the convenient and attractive format. The format is in fact determined by the centrepiece of the whole publication, a reproduction on 28 pages of the 'Agas' map, which covers an area extending from Westminster to Whitechapel and from Lambeth to—though foreshortened—Highgate and Hampstead. The 'Copperplate' fragments occupy two further facing pages, and the Braun and Hogenberg a single page. The last two appear largely for comparative purposes—the 'Copperplate' is their parent—and, though adequate for this purpose, the space allotted to the small-scaled Braun and Hogenberg means that only a general impression of its scope and treatment is possible.

Overprinted in red on a grey reproduction of the 'Agas' map is a large amount of supplementary information designed to identify the very many features

which the compiler did not himself identify. This might sound a rather questionable procedure, but the results vindicate themselves in every respect. Visually, there is no clutter, and because the type face has been carefully chosen, it stands out clearly without for a moment detracting from the map itself, in detail as in general. This information is handled in two ways. First, the names of streets, churches, and public buildings are superimposed upon the map, and are then brought together in an index of place names. The index provides additional notes and grid square references (each of the 28 plates is unobtrusively subdivided into six for this purpose) and also refers, where appropriate, to the two companion maps. Second, such largely unnamed items as bastions, wells and conduits, and also 'miscellaneous features'—a category comprehensive enough to include 'smoke', 'laundry basket', 'milkmaid' and 'City Dog House'—are assigned separate number references on the map which are explained and annotated in a special 'symbol index'. Hence the 'A to Z' of the title: map and indexes are fully complementary, and all the information is equally readily accessible, whichever is approached first.

Adrian Prockter, who compiled the index, and Robert Taylor, who plotted the overlay, have done a real service in reconstituting this information in a way which will encourage these maps to be used widely and readily as a matter of routine. That, in its turn, can only lead to a truer assessment of their obvious limitations, and so to a recognition of their true value. All this is brought together by John Fisher's introduction which sets out what is known of these three maps, their relationship and comparative merits, with clarity and conciseness, and then reviews under such separate headings as 'Churches', 'Water Supply', 'Industry' and 'Recreation' the mass of information which emerges from the compilation of the subject index. Perhaps a little more could have been said about the provenance of the maps, and about the specific relationship of the 28 plates on which the 'Agas' map is printed with the original eight sheets. But these are minor points, hardly detracting from the achievement, which is warmly recommended.

TONY DYSON

Roman Southwark: My part in its downfall, Essays presented to Harvey Sheldon, F.S.A., on the occasion of his 40th birthday. Pages and illustrations un-numbered, no price, no publishers (!), no date. Second Edition. Edited by Barford, Hammerson, Mackenna and Schaaf.

HARVEY SHELDON has been said by some of his critics to be responsible for more misleading infor-

mation than any other archaeologist (anonymous, 1963 onwards); this delicately cyclostyled volume with pale lemon to off-white covers (limp) now proves the point.

It would be tempting to continue in the same vein, or else to write a whole review consisting of pungent first sentences, but I shall renounce all such temptations in order to explain to the readers of this periodical the merits of this book. The Southwark and Lambeth unit, and several friends North of the river, have conspired to present Harvey Sheldon with a set of essays to start him off on his fifth decade. The sheer inventiveness and hard work which has gone into the papers is remarkable, and it makes for a sequence of squibs and crackers which are never damp and seldom misfire. The atmosphere changes from essay to essay, and this certainly helps the volume along, but the overall impression is of a job well worth doing, very well done.

Hugh Chapman's three illustrations of the Southwark and London defences, a view from the North end of London Bridge in Roman times, and the recently re-discovered sheet of the Peutinger table relating to the extreme West of the Empire are masterpieces, even when mass reproduced. It should not be too difficult to slip Joanna Bird's piece of Samian into some future publication as a genuine comparandum, and the 19th century drawings and letter shown by Laura Schaaf and Nigel Swift are completely believable.

Pride of place must go to Peter Hinton's perfect study of 'The Missing small finds of Southwark 1972-9' for it summarizes a whole approach to archaeology and deserves constant revival and reprinting. His first figure will probably never be bettered in the whole of archaeological illustration. I hate not to mention many other contributions which are of an almost equally high standard; all are amusing and enjoyable.

But to go on at length about the merits of a publication which should by this time be obvious is pointless; you must get your own copy, and I hope the editor will have added a note to say *How* you can get it. The main point is the way in which this volume shows that archaeology in Southwark and Lambeth is alive and well and bursting with invention. This is not surprising, for Harvey Sheldon has, over the last ten or fifteen years persuaded some of the best students in archaeology to work with him in cramped condition on low pay (but now happily ameliorated to some extent) in one of the most economical archaeological enterprises of the Rescue Archaeology Boom. A reason, only one and perhaps a small one, for the affection in which he is held may be found on the title pages of 'Southwark Excavations 1972-74' where his name can only with

difficulty be disentangled from all those others who took part in the production of the volumes. Those who have worked with and for Harvey have been given the credit for it.

Now in return, they have given credit to Harvey; and if as much expertise, thought, ability, and humanity go into future excavation reports as has gone into these essays, Harvey himself should be well pleased, and the public well served.

RICHARD REECE

(See p.407.—Editor)

Clay Tobacco Pipes by Eric G Ayto.
Shire Album 37. 32pp, 60p.

THIS little book on clay tobacco pipes is divided into six sections, and packed with interesting information and photographs. Although each section is necessarily brief, Mr Ayto has nevertheless provided sufficient information to allow continuity of interest for the general reader, and a bibliography for those who may wish to go further into the subject.

In the first section the origins and development of clay pipes are discussed, tracing the earliest pipes, which must have occurred shortly after the introduction of tobacco in about 1558, to their decline around 1914 and eventual use as novelty items from that time until the present. The second section tells something of the pipemakers and the problems encountered by them, in dealing with unskilled people who were producing pipes below certain set standards, and also comments on the work that pipe makers had to undertake in order to supplement their meagre livelihoods. Pipemaking is dealt with in the third section, and traces the development of manufacture from the early hand made types (pre-1600), through to the two-piece mould (brass, possibly wood and by the mid 18th century, iron), and its eventual use with a gin press. Description is given of the techniques used in preparing the pipes for firing and the type of kiln in which the firing took place, plus some indication of how the pipes were placed within the kiln. Finally the post-firing presentation of the pipes is discussed. Some caution must be observed where dating of clay pipes is concerned, and with this in mind the fourth section is quite comprehensive and useful as a guide to this all important factor. The last two sections relate to aspects of collecting clay pipes, and deals with where to look and how to follow up material concerning origins and manufacture.

For its size this book is an excellent summary on the general history of clay tobacco pipes, and a worthy addition to the Shire series.

ALAN THOMPSON