

Reviews

Ashmolean Museum, Department of Antiquities: A Summary Guide to the Collections.

Oxford: printed for the Visitors and sold at the Museum, 1951. Pp. 86; frontispiece, 83 plates, 2 plans. Price, with the plates, 5s.; without them, 2s. (postage extra).

This Guide, really and rightly, is a new one. The twenty years since the issue of the last one have seen the Department's collections constantly increasing, extending their show-space into two new Galleries, and now undergoing a post-war reorganization so thorough as to be not even yet complete. Moreover, the old theory that a Guide should mention virtually everything, even at the sacrifice of illustrating nothing, is obsolete: an illustrated edition was indispensable, and the 84 picture-pages here are balanced by a text short enough to allow both illustrated and unillustrated editions to be cheaply priced, and yet fully adequate to its purpose. That purpose is to point intelligently to whatever, among exhibits so diverse, may interest and instruct the non-specialist visitor—and no man to-day can specialize in more than fractions of their field. Note also that the 54 excellent postcards now on sale, which the Guide lists in an Appendix, for the most part do not duplicate its own illustrations, but supplement them, so that a visitor, whether actual or prospective, has in the two series some eleven dozen pictures at his choice. In addition, he has the Department's 15 separate publications; and these, with two more soon forthcoming, are set out in another Appendix, at all prices from pounds to pence.

However, those are for his return to the front-door sale-show when the tour round the Galleries is done. To begin it, the Guide gives him first a neat history of the collections and of the building, where they were first installed in 1894, and then a direction to mount the stairs to the Founder's Room. Here are portraits and relics of Elias Ashmole and of the Tradescant family, for whose united collections (accepted by the University in 1677) the original Ashmolean in Broad Street was opened in 1683. These, with the historical relics and plate, the rings and the prehistoric gold, and the jewellery—including, of course, the Alfred Jewel—on the left in the next room down the passage, are proffered as rare *hors d'oeuvres*. Then, first in this same John Evans Room with its Stone and Bronze Age things and archaeological air-photographs, and next in Arthur Evans's Minoan Room beyond it, the main business starts. To go through it all here would be impossible. Both those who believe they know it, and those who do not but want to, should buy the Guide and adventure for themselves. The number of the people in Oxford (to look no farther afield) who might enjoy it but have never tried—or never since the modern changes—must be enormous. Yet when I say 'enjoy', I do not forget that enjoyment in a museum, even more than in a picture-gallery, can be of several kinds, some hardly won, and all dependent upon mood. How hard, or how easy, are they to win in this museum?

Here is the itinerary sequence for the first four rooms: European Stone and Bronze Ages (John Evans Room); Cretan Neolithic and Minoan, with Cycladic and Helladic (Minoan Room); South-West Asiatic cultures, mainly pre-Hellenic or pre-Roman, arranged geographically and including Cypriote and West Phoenician (Near Eastern Room); Ancient Egypt and the Sudan, from Stone Age to Coptic

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(Egyptian Room). Of course no single thread, either of chronology or logic, really runs true through this. Within each culture, most of the material is set out chronologically; between them, one has to jump about. Inevitably, the scarabs and seals are segregated, and all the more precious gold and jewellery (noticed above) likewise. The Minoan collection, arranged as it was under Sir Arthur Evans's own direction, is one of the chief treasures of the Department; one understands entirely why its predominance deforms the representation alike of contemporary Mainland Greece, and of the expanded Mycenaean *koiné* of the 14th-13th centuries: it must do so. Synchronisms and marks of connexion between different cultures are indeed indicated, from time to time, both in the Galleries themselves and in the Guide; but they remain incidental, and no structural use of them is made in the arrangement. One can say that these four rooms hang together, in that for the most part they illustrate the cultures of the Ancient World, between the Indus, the Sahara and the Atlantic, as they were before about 1000 B.C., which means something in a vague way unitary. But there is nothing to tell one in what the unity consists; and elements really later, or culturally alien, may be caught up in it for only geographical reasons. Also, of course, the heavy sculpture (with some other things) is down on the ground floor.

The next two rooms are the Greek Room, with its renowned collection of vases, and of terracottas, glass, small sculpture, bronzes, etc., which illustrates Classical Greece, and the so-called Iron Age Room, which represents (a) Etruscan and native Italy before the rise of Rome, (b) the Western and Central European Iron Age from c. 700 B.C. to the Roman Empire, (c) the minor arts of the Empire itself (mainly in bronze, pottery, and glass), and (d) the whole archaeology of the ensuing 'Dark Ages' in Europe, down to Viking times. Here again (emphasized by both rooms being much too small) there is a sort of unity: Classical Antiquity and its European periphery and sequel, covering some 2,000 years from the Greek 10th century B.C. But whereas in the Greek Room, naturally and proudly, balance is rejected for the extolling and display of art, the scales in the next room are tilted back to archaeology; Rome is insulted from both sides, Asia and Egypt have been conveniently left behind, and Byzantium will be (almost) ignored. The Guide blushes only where the art it must describe is 'bad': the historical disarray it just accepts. Next beyond the Iron Age Room is the Heberden Coin Room. This has its own Guide (1948) for describing Greek and Roman coins, but supplies a note here mainly on English ones, which prepares one for descending the near-by stairs, passing the Tradescant Lobby's delicious choice of *friandises*, to the Medieval Room and Lobby—a sort of pendant to the upstairs rooms, with a good show of Oxford and other pottery, glass, ironwork, tiles, alabasters, and other things not meet for the Department of Fine Art—and lastly to the large sculpture and inscriptions, first the Egyptian and Oriental, and then the Classical and later, past which one will return to the front door.

What has one enjoyed? The answer can only be, I suppose, anything one fancies, or all sorts of things. They will not necessarily be what the Guide thinks most interesting or instructive: that need not be to the point. Nor (I fear) will they be enjoyed most often for their archaeological or historical context: the Guide may sketch this in with skill, and the case-labelling be fuller to-day than yesterday (though not so full as it ought to be to-morrow), but really all these things are rather bewildering, except in quite small doses. One can enjoy a successful hunt for some one piece of knowledge, or (always) making some new discovery. One can enjoy

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one thing, or just a few things at a time, for being so beautiful. Or, in another mood, for being so funny, or for having been found at a place one knows. Or one can enjoy the triumph of really having got right round, in a day, or a term or a year of intermittent visits, and feeling one is the better for it. In that case, the Guide's help may be very much to the point. Yet in the last resort one can enjoy these options at all only because the Department shows so much. To be able to wander amid so much, to pick and choose amongst so much, may sate one quickly, but one can always come again. A clever and illuminating show of a few hundreds of exhibits, if made by suppressing thousands, is not worth making, and seldom worth visiting more than once. True, the more thousands shown, the more fault with their showing one may find: in some moods, I can find fault all through every room. Yet there again, what enjoyment! That the cases seem crowded, the arrangement chaotic or trite or both, the scope of the material unbalanced—all these happy grumbles I can enjoy any time I choose. Let the show go on. The true remedy for grumbles is not to mutilate it, but is to keep it whole, and supplement it by temporary Special Exhibitions. These must be clever and illuminating: they should be daring, brilliant; full of new ideas, not only in showmanship, but in archaeology. The new room provided for them, beyond the Egyptian Sculpture Gallery, is good. (It is too remote; but without interfering with the Cast Galleries, which are outside the scope of this review, it could not be otherwise.) There is ample material in the permanent collections to draw on for these special shows, and for many more of them than we yet have had. Bodley does it; Ashmole has begun, but an elder sister is meant to be competed with. And meanwhile, the wealth offered in this Guide lies and must lie open to all, quiet and permanent, behind.

It comes to this: in the Ashmolean, as ideally in all museums, there should be the temporary show for raptures, the permanent for rambles. May the Keeper and staff of this great Department be strong to give us both.

C. F. C. HAWKES.

Excavations at Dorchester, Oxon. By R. J. C. Atkinson, C. M. Piggott, and N. K. Sandars. Oxford: printed for the Visitors and sold at the Ashmolean Museum, 1951. Pp. xii + 151, with a frontispiece, 32 illustrations in the text and 10 plates. 13s. 6d.

The excavation of sites in the large Neolithic and Early Bronze Age complex at Dorchester, Oxon., has been proceeding systematically season after season since 1946 under the general direction of Mr. R. J. C. Atkinson. All those, and they are many, who have been interested in the progress of the work will welcome this first definitive report. The report deals with five sites which were excavated totally during 1946 and 1947 (I, II, IV, V and VI), and a second volume is promised that will cover the six further sites which have been examined in subsequent years (VII-XI and the Cursus).

The sites covered by the report were all first discovered and photographed from the air by the late Major G. W. G. Allen, although not one of them has at any time been visible on the ground. To-day, all have disappeared for ever in the course of gravel-digging on a large commercial scale, and the gravel terrace which they occupied has been replaced by a vast lake. The programme of excavation has of

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necessity been geared at all times to that of the mechanical-digger and the present volume bears eloquent testimony to the successful co-operation of everyone concerned.

The report is admirably set out under separate headings. The evidence gained from the excavation of each site is clearly stated and short summaries of evidence, facilitating quick reference, are also provided. The interpretation of evidence is kept apart from the evidence itself. The text is supported by plans and sections that are easy to 'read' and the ten plates are well produced. As might be expected from the author of *Field Archaeology* much practical information is given throughout on the methods and new techniques employed in excavation. The method used to deal with the ubiquitous cremation burials should be noted by future excavators of henge monuments since the work at Dorchester has shown that these may be expected to occur in embarrassingly large numbers. If one can criticize the manner of presentation, which is in general so conspicuously excellent, it can only be in very small points of detail. One might, for instance, ask why the cross-hatching otherwise used consistently to denote a deposit of cremated bones in plans and sections has been discarded in the plan of Site II (p. 31) in favour of a symbol which elsewhere in the report is used to denote a find of pottery.

The five sites discussed all appear to be closely related to the non-Western elements in British Neolithic culture which Professor Piggott is now terming 'Secondary Neolithic'. This is a general label to cover a population using a diversity of pottery types such as Peterborough pottery, Grooved ware, Skara Brae ware and Rusticated ware. Other associated objects in this culture complex are *petit-tranchet*-derivative arrowheads, *tranchet* axes, skewer and allied types of bone pin, flint knives polished all over or on the edges, jet 'sliders' and antler-hammers. To these must now be added the practice of multiple cremation without urns, for the five Dorchester sites have produced a total of 120 deposits representing the cremated remains of at least 128 individuals.

Sites IV, V and VI were found to be cremation cemeteries of very similar structure. They consisted of a ring of pits forming a discontinuous, approximately circular ditch. In each case the ring of pits had an outer bank. The enclosed areas contained respectively 25, 21 and 49 cremated burials. Each cemetery had a single entrance causeway. Site I was somewhat more complicated in structure, and is interpreted as a sacred site of Neolithic date allied to, but distinct from, certain of the henge monuments. Two stages in construction were defined, the first being assigned to a Western Neolithic people using pottery of the Abingdon type. At Site II excavation revealed three phases of construction, the third being a regularly constructed causewayed ditch surrounding two earlier ditches of the first and second phases. In phase three the monument had an internal bank and the enclosed area contained 21 cremated burials. Ditch three was clearly allied in structure and purpose to Sites IV-VI while the earlier phase represented by ditches one and two should on structural grounds be related to Site I.

The large scale of the work at Dorchester and the policy of total excavation has piled up a considerable body of evidence for an archaeological period where it is most needed. The authors point out that had any of the sites been merely cross-trenched interpretation must have been very wide of the mark.

In a useful chapter on the henge monuments of Great Britain Mr. Atkinson discusses a large number of analagous sites including, of course, that 'most notable antiquity' Stonehenge. Altogether the work at Dorchester has thrown, and is likely

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to continue to throw, much new light on British Neolithic communities of the first half of the second millennium B.C. and already reflections from Dorchester have begun to illumine the earliest phase of construction of our greatest prehistoric monument.

P. P. RHODES.

The Jews of Medieval Oxford. By Cecil Roth. (Oxford Historical Society, new series, vol. ix.) Oxford, at the Clarendon Press, 1951. Pp. 194.

Since his early investigations in Florentine history, Dr. Cecil Roth has devoted his vigorous mind and unusually active pen to the history of medieval and modern Jewry and, in particular, of the Jews of medieval England. He has taken a wide view and has boldly related together two expressions of Jewish life which, though inseparable in Jewish eyes, have tended to be treated separately by experts. English historical scholars, ignorant of Hebrew and absorbed in administrative developments, have generally thought of the Jews in England only as financial creatures of the Crown, and as money lenders whose genealogical and intellectual connexions, however interesting to the Jews themselves, present little interest to students of the Exchequer. In his *History of the Jews in England* (1941) Dr. Roth did much to bridge the gap between the two branches of study. In his paper on the intellectual activities of medieval English Jewry, published by the British Academy in 1949, he brought together and contributed to the results of Jewish scholarship, corrected the extravagances of Joseph Jacobs and the scepticism of Adolf Neubauer, and sought to give 'a definitive account of the intellectual life and productivity of medieval English Jewry.' In this latest work on the Oxford Jews he has gone further and tried to take a coherent and living survey of the life of a small but important settlement in a medieval university town. Fortified by the splendid work done by the late H. E. Salter on the topography of medieval Oxford, he describes exactly in what tenements the Jews lived, who they were, how they were affiliated to their learned world, and, more tentatively, in what respects they influenced and were influenced by activities in the market and the schools. His work is a valuable addition to the history of medieval Oxford, and I imagine that all who read it with care and study the plan which he has added to it will henceforward associate the shops between Carfax and the church of St. Aldate, and the Post Office and the City Hall, with memories of the Jews who lived on their sites in the 12th and 13th centuries. Probably no Merton man would now locate the house of Jacob of Oxford on the site of the stone-roofed treasury, still less identify it with the treasury itself, but it is good to be assured that it was 'on the site of the present staircases II and III in the front quadrangle' of the College.

Dr. Roth shows that the Jews, at any rate in Oxford, where there could not be anything like a *ghetto* in the heart of the town, had more dealings in land and houses than is usually supposed; and, if we may argue from their possession of books which they would not require or countenance in their own studies, were probably concerned with loans to scholars who left books as pledges. When they were ejected from England the pleasant practice of endowing 'chests' for the convenience of needy scholars had not gone far. The dependence of rich Jews on the Crown and the ease with which, in their precarious life, their houses, goods and chattels could escheat to the king or be passed on by the king to his wife, relatives and friends, accounts for the frequent transfer of property held in pledge to Christian clerks and

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laymen who used it to endow new foundations. I feel more doubtful about Dr. Roth's suggestion that Jews possessed or converted buildings (often called *aulae*) into halls in the academic sense. Even in Oxford the word can hardly have acquired a special connotation in those early years, though a master who housed students might and did call it his 'hall'. To turn to another matter, Dr. Roth here, as in his earlier and larger book, does not seem to notice that the drive against clippers of coin was repeated more than once by Edward I after the expulsion of the Jews and, as in 1278-9 (when it was closely connected with the preparations for a new coinage), was part of the effort to prevent speculation in silver, and the export of silver in any form, as well as with the debasement of the currency and the traffic in bad money. The commission of 1278 dealt with the merchants generally, especially the Italians, as well as with the Jews; and although the latter were undoubtedly regarded as the worst offenders and were treated with cruel and ruthless severity and probably many of those hanged suffered unjustly, the evil was so rife in the merchant community that even rich, cultivated and prominent Jews might well have given way to temptation. The inclusion of such among the victims is not so surprising as Dr. Roth is inclined to think. The old money was going to be withdrawn, and the mints needed all the silver they could get; why not take a hand in the racket? All the same, as the royal administration recognized in May, 1279 (*Calendar of Close Rolls*, 1272-9, p. 529), the unscrupulous informers against innocent Jews had a busy time.

F. M. POWICKE.

The Stained Glass of New College, Oxford. By Christopher Woodforde. Oxford University Press, Geoffrey Cumberlege, 1951. Pp. 109. 20 plates and one coloured frontispiece. 25s.

It is fortunate that Dr. Woodforde, on his arrival at New College as fellow and chaplain, has lost no time in providing his readers with yet another of his competent studies of stained glass. The author deals with the matter in four chapters: the history of the glass, three earlier descriptions of it, a description of the glass as it now exists and a final note on the 'Tree of Jesse' in York Minster. In the first chapter the author is concerned with the glaziers working in the College in the 14th to 16th centuries and from the 18th to 20th centuries.

The glazing in the chapel and hall was completed by about 1386, but unfortunately the building accounts for this time do not survive so that the exact date, order and cost cannot be given. The choir at this time contained eighty main lights of the figures of saints. In the west window of the ante-chapel was a tree of Jesse with a Doom above it; the two east windows contained the Twelve Apostles, the Crucified Christ and the Virgin Mary and St. John; the other windows had Old Testament prophets and personages. There is no documentary proof, but it seems practically certain that Wykeham employed Thomas Glazier of Oxford for the glazing, and records in the College books show that Thomas was at work from 1386 until his last recorded work in 1417; he also completed the chapel windows at Winchester College by about 1400; he was dead by 1428. Dr. Woodforde does not accept the suggestion, previously put forward, that Thomas of Oxford can in any way be identified with Thomas Dadyngton who worked at Westminster. It is supposed that Thomas had a son John who was responsible for the glass at All Souls

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College in 1442 and both father and son seem to have been in charge of the work at New College from 1386 until 1456 although other glaziers sometimes gave assistance. Later on William Smyth and Henry Yong were doing work in the College in 1485 and 1488; the latter appears in the records until 1517. Repairs went on throughout the 16th century and heraldic glass was inserted in the hall and library. In 1547, 1559 and 1567 much of the contents of the chapel suffered but not the glass to any great extent; the four crucifixes in the windows of the ante-chapel, however, seem to have been destroyed at this time.

Throughout the 17th century patching of the glass went on. The Van Linges put in some glass in the library but none of this remains, and in about 1700 the glass in the chapel must have been much the same as when first put in. But during the 18th century drastic alterations were made and, as Dr. Woodforde says, 'the windows had been smitten so hard by three waves of enthusiastic generosity that the College is fortunate to have retained any medieval glass.' The effect of these waves is discussed in detail and this chapter is an invaluable addition to our knowledge of glass painting of the time, for the chapel now contains some of the most outstanding examples of 18th century painting in the country. The changes consisted of the insertion of William Price's work in the south side of the choir in 1736-40, where he re-used some of the old canopy work, and William Peckitt's great west window where in 1765 he substituted his glass for the original tree of Jesse. It is indeed good to find that Dr. Woodforde quotes fully from the College Accounts for the documentary evidence of these works which proves to be of great interest and value. Peckitt's designs for the three westernmost windows of the choir were not acceptable and Rebecca's cartoons of patriarchs and prophets were chosen for him to copy; these cartoons are preserved in the College. The work was completed by 1775 although certain doubts on its suitability were expressed at the time.

A detailed account is given (mainly from the correspondence which is here printed in full) of the arrangements made between Sir Joshua Reynolds, Warden Oglander and Thomas Jervais, the glass painter, concerning the insertion of the well-known 'Reynolds' window in 1778-85. Much useful light is thus thrown on this event which has hitherto not generally received all the attention that it deserves. In passing it may be noted that, when spending an evening at New College in 1779, 'Parson' Woodforde, ancestor of the author, recorded his approval of the new window in his *Diary*. The glass, however, was 'a greivous disappointment' to Reynolds himself and Walpole thought that Jervais's colours 'could not have the effect of old painted glass.' John Byng also disapproved, but in broader terms.

Peckitt's glass, displaced from the west window, was fitted into the two easternmost windows on the north side of the choir in 1789 and Eginton is also here represented by two lights inserted in about 1821. The recent work of repairs carried out in the 19th century is duly recorded, but no details are given of what was done to the glass in the choir when it was repaired by Miss J. Howson and Miss Townsend in 1933. It is to be regretted that, in a treatise which should contain a complete record for the future, no precise details are given of the work carried out by Miss J. Howson in the way of repair and re-arrangement during the replacement of the medieval glass in the chapel after the 1939-45 war.

Chapter 2 contains three earlier descriptions of the glass by Lee, in his *Gatherings* of 1574, by Anthony Wood and by Gutch. Chapter 3 gives detailed descriptions of the glass as now seen in the chapel and other parts of the College and is a model of

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accuracy and scholarship ; taken alone, it is of the greatest interest to the student of medieval iconography and heraldry. The final chapter deals with the 'Tree of Jesse', which was given to Peckitt in part payment for his west window of 1765, and some panels of which are now in York Minster.

There are twenty plates illustrating some of the more important and interesting subjects shown in the glass. They are of uniform quality except that of the heraldic glass in the window of the hall stairway, which appears to have been indifferently printed from a Stationery Office block. The coloured frontispiece, taken from a painting by Charles Fredericks, is of the Virgin in the southeast window of the ante-chapel. The selected plates illustrate only a small proportion of the glass ; we wish that more had been provided in view of the fact that the book should be considered as a definitive account of the College glass as a whole. Dr. Woodforde is, however, to be congratulated on the production of a scholarly book. It provides an accurate and detailed account, albeit meagrely illustrated, of the remarkable collection of glass which will be extremely welcome to our readers and, needless to say, particularly to Wykehamists.

P. S. SPOKES.

Oxford Portfolio of Monumental Brasses. Series II. Published by the Oxford University Archaeological Society. Pt. I, 1950 ; Pt. II, 1951. 6 plates in each. Price 6s. 6d. each, from the Ashmolean Museum.

The brass-rubbing section of the Oxford University Archaeological Society is to be congratulated on the enterprise displayed by the revival, after nearly 50 years, of the *Oxford Portfolio*, the first of the new series appearing Trinity Term, 1950, and the second the same Term in 1951. Each portfolio contains six plates selected to provide a representative brass of each century together with an indent. There has been no clash with the contemporaneous Portfolio issued by the Monumental Brass Society and care has been exercised to choose examples in Oxford city and vicinity not previously illustrated or only to be found in obscure publications. The reproductions of high quality made from rubbings taken by members of the O.U.A.S. have been carefully prepared, often with much labour, by the Editorial Committee (whose names appear on the back of the wrapper) and excellently produced by the University Press. To those who study the style of armour, vestments, costume and monuments generally the portfolio provides a handy reference, the size of the plates permitting more detail to be shown than that possible in a textbook whilst not having the disadvantage of examining a full-scale rubbing.

The illustrations comprise : Part I. A Casement, ascribed to Adam de Brome, from St. Mary the Virgin, Oxford, c. 1325 ; the head of a priest in a cross, c. 1320, Chinnor, Oxon. ; Richard Quatremayns (in armour) with Sibil his wife and ? heir Richard Fowler, c. 1460, Thame, Oxon. ; Richard Wenman, Merchant, and two wives, 1501, Witney, Oxon. ; Walter Bailey, Physician, 1592, set in altar mensa, New College ; and a Flemish fragment on the reverse of inscription to Henry Dow, 1480 and 1578, in the Cathedral. Part II. A Casement of the lost brass of William Leggare (?) c. 1465, in the Leggare Chapel in Burford Church ; Mounsr. Esmoun de Malyns and wife Isabel, c. 1385, demi-figures with Norman-French inscription ; Thomas Bekingham, Esq., in armour, 1431, Northleigh, Oxon. ; Master Thomas Key, Canon of Lincoln, 1475, in processional vestments, Charlton-on-Otmoor ; John

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Aschefeld, Esq., and wife Elenor with family, 1521, Heythrop, Oxon. ; and William Fermoure, Esq. (in armour), with wife Elizabeth, 1552, Somerton, Oxon.

H. F. OWEN EVANS.

Christ Church, Oxford. Official Guide Book to the College. By H. R. Trevor-Roper. Published by authority of the Governing Body of Christ Church, 1950. Pp. viii+32. 15 plates. Price 2s. 6d., available at the Great Gate, Christ Church or by post from the Steward's Office.

It is to be hoped that the admirable example of the Governing Body of Christ Church, in publishing this official account of the House, will be followed by other Colleges. It is not a history of the House : Thompson's *Christ Church* in the series published by Robinson (1900) still holds its place, and ought to be brought up-to-date. There are more detailed accounts of the Cathedral by Warner (1924) and by the present Dean ; and Mr. Hiscock's *A Christ Church Miscellany* (1946) has filled up a number of gaps. But the present booklet, written with lively historical insight, and excellently illustrated, calls attention to many facts which are not generally understood, and concentrates the events and personalities of four centuries into a clear and readable summary of thirty pages.

Christ Church is the only royal and (still, in spite of the statutes of 1867) ecclesiastical foundation amongst the old Colleges : it is the more strange that its first founder lay buried at Leicester without a monument till 1934, and that its second founder is not commemorated by any effigy within the College. It is not always remembered how much the present buildings owe to the great succession of Deans in the 17th and 18th centuries : the north side of Tom Quad, Tom Tower, the Deanery, Killcanon, and the Broad Walk to John Fell (the only Dean who was at the same time Bishop of Oxford) ; Peckwater to Henry Aldrich, and in effect the Library, too, which he did not live to build ; and Canterbury Quad, completed in the first year of Cyril Jackson. Nor did the 19th century fail to carry on the work ; for under Liddell the Cathedral was restored, Tom Quad refaced, Bodley's truncated tower set up over the hall staircase, and Meadow Buildings erected with the new walk to the river. With this last exception, few Colleges have been more fortunate in their builders.

Mr. Trevor-Roper does full justice to these great Deans, though, as a ' Student ' and not a ' Fellow ', he feels little sympathy for Gaisford's resistance to the reform of Henry VIII's foundation. He does not mention the fact that, though her bust stands behind the High Table, Princess Victoria only ' visited ' the House as a sight-seer in 1836, when she was at Wytham Abbey, and when she came back as Queen in '41 stayed with Archbishop Harcourt at Nuneham. Amongst the ' other restorations ' in the Cathedral by Gilbert Scott he might have included the new East End, which replaced the tracery and glass that appears in Ackerman's print ; and he might have mentioned Bodley's rejected design for a great tower over the Hall staircase. The list of Christ Church men who have been Prime Ministers (11, not 10, as stated on p. 8) reminds us that under changed political conditions there have been none for the last half century ; that there should have been Christ Church rulers of India for sixty out of 130 years is an even more remarkable record. Visitors to the House will be glad to have the explanation of the ' NO PEEL ' inscription at the foot of the Hall staircase, and of the name ' Vyner ' at the entrance of No. 3 Peckwater.

J. M. THOMPSON.

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St. Swithun's Church, Merton-on-Otmoor. By H. D. A. Major, D.D., F.S.A. Holywell Press, Oxford, 1951. 6 pp. 1s.

Many ancient churches provide for the benefit of their visitors a brief historical and architectural guide such as the one under review. The practice is to be encouraged, but unfortunately Canon Major's pamphlet on Merton Church cannot be commended as a model of its kind. There is no attempt to write a coherent architectural history of the church such as the more intelligent visitor is entitled to expect, and the inventory of features and fittings which takes its place, though fairly complete, is far from accurate. Thus the piscina in the south aisle has demonstrably not been 'cut back', for the mason's setting-out lines can still be seen on the surface of the stone; the carving on the pews in the nave is certainly not 'mediaeval', but is probably (like the stalls in the chancel) 17th-century; Orlando Gibbons the organist is confounded with Grinling Gibbons the sculptor; and the belief that the 'style and architectural features' of the church indicate that it was built by the Hospitallers is as unfounded as the statement that only three women are named in Domesday Book. The pamphlet concludes with some speculations about the village 'pub' which it would have been wiser to omit.

H. M. COLVIN.

The Bodleian Library in the Seventeenth Century. Guide to an Exhibition held during the Festival of Britain, 1951. Bodleian Library, Oxford, 1951. Pp. 53 and 21 plates. Price 2s. 6d.

When the University chose the presentation of the art and drama of the 17th century for its contribution to the Festival of Britain, it was natural that the Bodleian Curators should select as the subject of an exhibition the history and achievement of the Bodleian in that century; for, as Mr. Myres rightly claims, herein lay 'the greatest single contribution made in Oxford to 17th-century culture.' In 1598 Sir Thomas Bodley made his famous offer to re-establish a public library in Oxford: in 1698 there appeared from the University Press the great catalogue of manuscripts which bears the name of Bernard: and the hundred years that separate these two events saw the renown of the Bodleian and its reputation as a centre of learning firmly established throughout Europe.

Although Archbishop Parker and Sir Robert Cotton had been salving valuable manuscripts, still, until the end of Elizabeth's reign, England had nothing that could make comparison with the great libraries of the Continent. The importance of Sir Thomas Bodley's offer lay in the fact that it came to redress the balance. It may be true that his chief aim was the limited one of supplying an armoury for Protestant warfare; but the Bodleian, once established, was bound to develop quickly into a scholar's library. Its reputation was spread abroad by a succession of catalogues. Sir Thomas Bodley made a wise choice when he put his library under the charge of one who was in some respects the founder of modern librarianship. His first librarian, Dr. Thomas James, was alive to the importance of bibliographical aids and active in the production of alphabetical author-catalogues, subject-catalogues and shelf-lists; and the tradition that James established was handed on to his successors in office. His catalogues led on to the one that Dr. Hyde brought out in 1674 and which was found of such general utility that even the Bibliothèque Mazarine in Paris used it for its own.

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The exhibition is now over, but the printed guide to it is of permanent value. As the Librarian's preface states, it is the composite work of various members of the Bodleian staff. It contains a historical introduction which can be commended for the excellence of its survey and the freshness of its treatment. Readers will find in it new evidence regarding the scheme for the frieze of painted heads in the Picture Gallery, and a good, though necessarily brief, account of the composition of Bernard's catalogue of manuscripts and of the debt which that work owes to Gerard Langbaine. The catalogue of exhibits falls into two sections, the first bearing upon the history of the Library, its buildings, catalogues and organization; while the second illustrates the Library's growth during the century and describes some of its notable accessions. Not all of the best, be it noted, for some of the most famous remained on permanent exhibition in Arts End. The selection has been made with care; it includes, for instance, examples of books written in various English monastic scriptoria during the 12th century; and the descriptions are enriched by bibliographical references. New evidence is given as to how Archbishop Laud formed his great collection of manuscripts, and there is an excellent account of the general nature of John Selden's library. The twenty one plates that illustrate the catalogue include portraits of all the librarians who held office during the century, and are of the good quality which one has a right to expect from the University Press.

We may take this opportunity to welcome the institution of a series of Bodleian Picture Books, of which six have so far been issued at the very moderate price of half a crown each. Their subjects are sufficiently varied to suit many tastes, and comprise English Romanesque illumination, gold-tooled bindings, Buckler's drawings of Oxford, zoological illustration, scenes in English manuscripts from the life of Christ, and 16th and early 17th century portraits.

EDMUND CRASTER.

Journal of Sir Samuel Luke, Volume 1. Transcribed and edited with an introduction by I. G. Philip. Oxfordshire Record Society, vol. xxix (1947), issued in 1950. Pp. xvi+84.

The publication by the Oxfordshire Record Society of the *Journal of Sir Samuel Luke*, scout-master general to the Earl of Essex, from the MS. presented to the Bodleian Library in 1905, is making available an important contribution to the history of the Civil War and in particular to our knowledge of hostilities in the Oxford area. This first volume of the *Journal*, which is composed of reports submitted by Luke's scouts from 9 February 1642-3 to 29 March 1644, covers less than four months. It is to be followed by two more volumes—an indication on each title-page of the months included would be convenient—the second of which will contain an index to the whole *Journal*. Mr. Philip's excellent Introduction provides *inter alia* a useful summary of the military situation during the period; a careful assessment of the value of the reports, which can often be checked by other contemporary sources; and an illuminating account of the way in which the spies obtained their information. The reports although, as Mr. Philip points out, frequently inadequate and inaccurate—the intelligence service of both armies was notoriously faulty—are refreshingly factual as contrasted with the Parliamentary pamphlets and newsletters, upon the 'windy paeans and exaggerations' of which and their marked inferiority to the Royalist newspaper *Mercurius Aulicus* (at last coming

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into its own) Mr. D. R. Guttery has commented in his recent *The Great Civil War in Midland Parishes*.

Space forbids mention of more than a few of the topics handled in the volume under review. The references to the fortifications of Oxford and the camp on 'Culham Hill', as well as to the problem of Royalist supplies, are of especial interest. Of wider significance is the picture afforded by the reports of the effect of the war upon ordinary people, a picture corresponding with that which Mr. Guttery has given us for the north and west Midlands. We find the inhabitants of Oxford having to yield up their 'potts pannes kettles and skellets' to make ordnance, and the country folk waiting expectantly for three days to watch the King march into Wallingford. Naturally, the individual upon whom the spies turned their strongest search-light was Prince Rupert, whose lightning movements constituted a source of perpetual 'headaches' for them. Nor did his more trivial doings go unrecorded. He is seen parting two quarrelsome courtiers with a poleaxe and riding in a coach with a lady who 'had a round black velvet cap on, and a long white feather with a red tipp at the end of it.' Liveliness certainly accrues to the scouts' accounts from occasional details such as these, which include the trenchant remark reported of King Charles when told of the mayor of Newbury's protestations of loyalty: 'I am glad there is one righteous man left in Sodom.'

Readers of *Oxoniensia* may like to know that the fine portrait of Luke, attributed to Cornelius Johnson, which is reproduced as the frontispiece to this volume and which formerly belonged to Miss Ethel B. Risley, was acquired in 1950 by the Corporation of Bedford and hangs in the Town Hall. This is appropriate since Luke was a Bedfordshire man.

M. R. TOYNBEE.

The Life of Dr. John Radcliffe, 1652-1714. By Campbell R. Hone. Faber & Faber, Ltd., London, 1950. Pp. xv+149. 8 plates. Price 15s.

The first biographer of John Radcliffe was William Pittis of Winchester and New College. His book, which appeared anonymously in 1715, the year following Radcliffe's death, and in several later editions bearing the author's name, met with a good deal of criticism and has never been regarded as a sound or trustworthy work. Until now, the only other book devoted entirely to Radcliffe and his bequests has been that by Dr. J. B. Nias, published in 1918. Of that volume of some 147 pages only 21 are allotted to an account of the Doctor's life. The remainder are devoted to the Radcliffe Travelling Fellows, and the Radcliffe Library, Infirmary and Observatory.

The work now before us contains a much more detailed and more accurate picture of John Radcliffe and the circles in which he moved than has appeared heretofore. The materials for such a biography are not over-abundant and are rather scattered, and the task of separating fact from fiction and of deciding which of the many stories, malicious and otherwise, are worthy of inclusion for the light they throw on Radcliffe, particularly regarding his relations with royal and noble patients, calls for careful selection and judgment.

Bishop Campbell Hone, formerly Bishop of Wakefield, Radcliffe's birthplace, has undertaken this task of selection with a nice judgement which has resulted in an extremely interesting and readable volume. He has drawn not only upon Pittis and

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Nias, but, in addition, upon a quantity of Radcliffe's private papers and household books, and upon papers of the Radcliffe Trustees which had lain, until recently, practically unsorted, in the Radcliffe Science Library. These throw new light upon the Doctor's income and investments, his patients and friends, the extent of his property including his houses at Bloomsbury, Carshalton and Hammersmith and their contents, and the wine and food he and his guests were wont to consume.

Unlike Nias, Dr. Hone has devoted only one short chapter to Radcliffe's bequests, for accounts of the principal of these have appeared from time to time elsewhere. It is often thought that the Doctor provided in his will for the building of the Infirmary and the Observatory. This is not so. The will, apart from personal bequests, provided specifically only for the Radcliffe Library, the Travelling Fellowships and additions to University College. The residue of the estate was to be applied by the executors 'to such charitable purposes as they in their discretion shall think best', and it was by this provision that the Infirmary and Observatory could be built. Another misconception is that the Library was built to house Radcliffe's own collection. When we read that he possessed 'a small but comprehensive library containing 70 folio volumes, 28 quarto, and 111 octavo volumes' (page 80) the fallacy of such an assumption becomes obvious.

This new biography will be welcomed by all who are interested in the famous sons of Oxford and we are grateful to Bishop Hone for this unbiassed account, long overdue, of one of Oxford's great benefactors.

S. G. GILLAM.