

## ANTIQUITY

ENGLAND IN TUDOR TIMES. By L. E. SALZMAN, M.A., F.S.A. London: B. T. Batsford, Ltd. 1926. 8vo, pp. 143 and 67 plates. 7s. 6d.

This interesting account of the social life and industries of Tudor England will be found very useful by students of that period—the numerous extracts from contemporary writers adding to its value. The five chapters deal with the spirit of the Tudor age, life in the country, life in the town, life in the home, the Church, and adventures on land and sea. The author's style is good and makes easy reading, while the printer has reason to be pleased with his work.

R. C. C. CLAY.

A GUIDE TO THE ROMAN WALL. By R. G. COLLINGWOOD, M.A., F.S.A. Andrew Reid and Co., Ltd., Akenside Hill, Newcastle-upon-Tyne. 1926. 6d.

For the modest sum of sixpence may be obtained a handbook of about twelve thousand words, three plans of forts and a small sketch-map of the north of England in Roman times—all from the hand of a first-rate authority. The information supplied is practical and lucidly expressed. It will certainly be found to “give the visitor all he need know in a shape that will not burden anyone's pocket or knapsack”; and we commend it to all such as being indispensable.

THE TWILIGHT OF HISTORY. By D. G. HOGARTH [The 8th Earl Grey Memorial Lecture, delivered 17 February 1926]. Oxford University Press. 1926. 1s.

Dr Hogarth enunciates an important principle. “The history of humanity from first to last shows the index of civilization not to be art. The acme of art production has always been attained during political stages of autocracy or of limited aristocracy, which precede the acme of general well-being . . . Art declines in quality when it ceases to be the main concern of a dominant class, but civilization will still broaden and grow, because society enfranchised on a wider basis substitutes for art-interest a concern for the conquest of mechanical force.” We must not, for example, make the mistake that Ruskin made, when he confused art and ethics. Neither bad painting nor ugly pottery imply social decadence; indeed inference from one to the other is most hazardous. Dr Hogarth attributes the decay of Cretan art to the overthrow, soon after 1400 B.C., of the old Cnossian Dynasty by Minos, the probable founder of the late Minoan Dynasty, which was Achaean.

But surely he overstates his case against ‘pre-history’ when he says that “it is no more than subjective guessing at the causes of surviving products of human activities . . .”? That there is a surfeit of guessing we know, and deplore; but so sweeping a condemnation is stultified by Dr Hogarth's own work, including this brilliant little essay.

THE GREEKS IN SPAIN. By RHYS CARPENTER, Professor of Classical Archaeology in Bryn Mawr College, Pennsylvania. [Bryn Mawr Notes and Monographs, no. 6. Bryn Mawr College, and Longmans, Green and Co., 1925].

This little book is a model which might be copied with advantage in Europe. The author combines scholarship with archaeology and he has the sure touch of the art critic. His style is irreproachable, and it is a pleasure to read his lucid account of an abstruse subject. The book consists of 116 pages of narrative and 64 of appendices, including