

University of London and director of the Courtauld Institute), has undertaken the authorship of this volume, which deals with that very active period of English history between the accession of Henry I and the death of John and accession of Henry III, when England was united with Normandy. Norman influence had been felt before the Conquest (Edward the Confessor, for instance, was educated in France), and it has remained ever since one of the more important elements in the very mixed English heritage. It was during the period discussed by Mr. Boase that the link between the two countries was closest and most fruitful.

Most people who have any interest in such things are aware of some of the great art-works of the period—Durham Cathedral, the crypt of Canterbury Cathedral, the Bayeux Tapestry, and so on—but what is not so generally realised is the strength of the tide of history that was then flowing. The Post-mediaeval revival was beginning to rise towards its full flood. The attitude of passive resignation that possessed Europe as the year 1000 approached had been abandoned after that date was reached without the Millennium having occurred. With the renewal of confidence, Europe's winter was passing into spring, and the seeds sown earlier by the monks of Cluny and others were sprouting vigorously. This enthusiasm was especially evident in certain fields of activity. For instance, during the century following the Norman Conquest it is said that over 7000 churches were built in England. The Romanesque style with its solemn grandeur reached as high a point of development in England as anywhere else in Europe. The sculpture of the period, derived mainly from manuscript illuminations, was not remarkable, but in painting and lettering a high level of expressiveness was achieved. The more important paintings of this age (in which a flowing rhythmic line was used to great purpose, and in which, at the same time, we often see first signs of the later Gothic realism) are among the noblest produced in England in any period.

Mr. Boase's documentation is thorough, and the 96 plates provide a visual record that is impressive even when taken by itself.

—A.R.D.F.

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(continued on next page)

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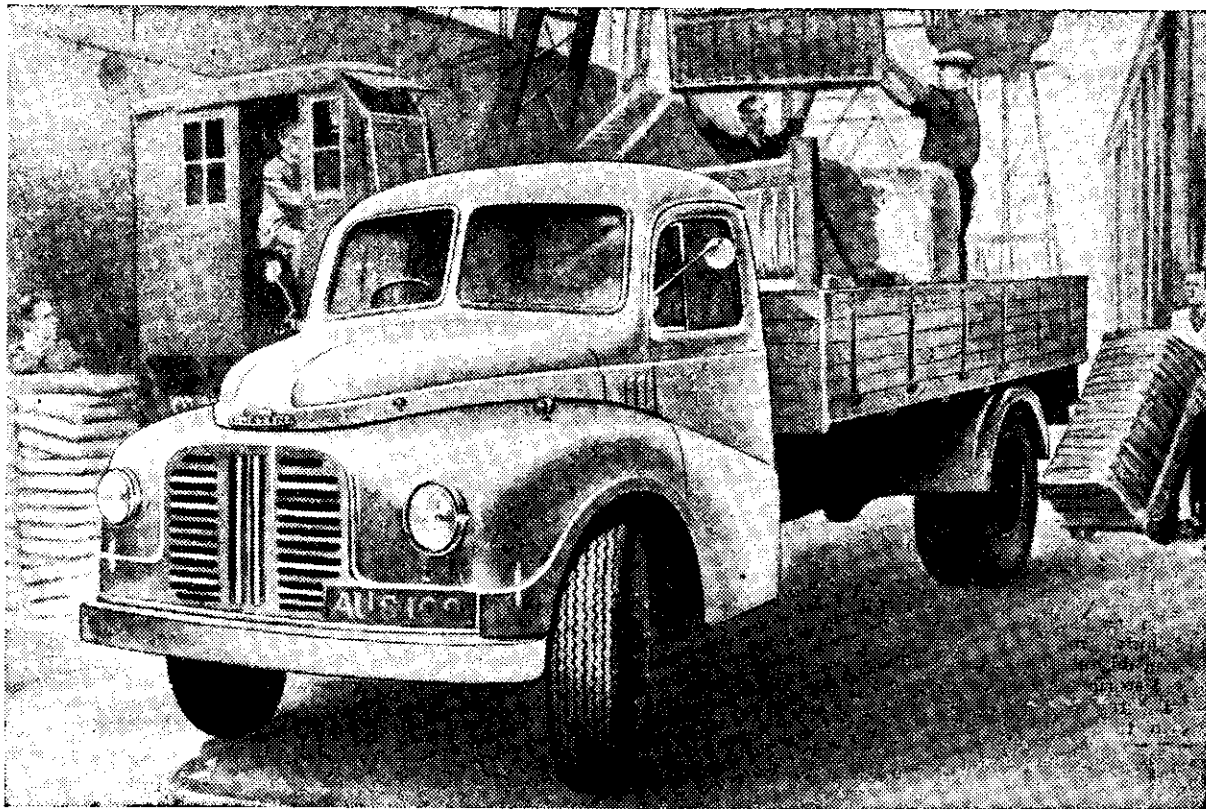
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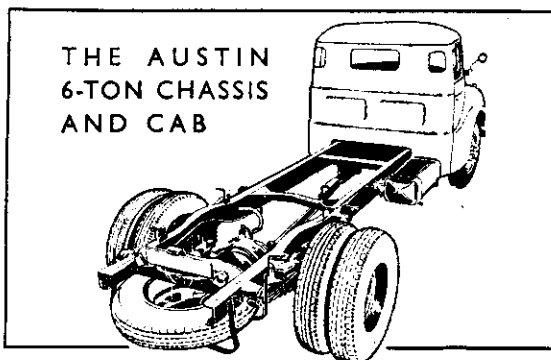
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