

had established the Constantinopolitan origin of the great mosaic series in the Cathedral of Monreale. It was realised that this would have major implications for the study of pictorial art in late twelfth-century Byzantium and Southern Italy. The results of his research have just been published in 1950.

The effects of the delay have been in many ways most fortunate. For here again a discovery has been placed in its full context. The volume consists of 457 pages of text and 120 plates of illustrations. The first 195 pages deal definitively with the monuments of Norman Sicily and their mosaic decorations, the next thirty-five pages with their iconography, the next sixteen with the use of motifs from landscape and architecture and the rest with the development of mosaic style in Norman Sicily and its dissemination.

Once again it would be easy to construct a list of little criticisms: thus the present reviewer would query nearly every judgment Dr Demus passes on Cypriot wall paintings. It would be so easy and so cheap. Like Dr Weitzmann, Dr Demus is a master of the first rank. Fifteen years of careful research have been distilled into a study which will retain its value for generations and which has illuminated quite different fields of art history from those he has made particularly his own. Thus any future analysis of twelfth-century English painting must take this book into a full account. For the schools of Anglo-Norman painting only become fully intelligible when they are related to the stylistic changes in Norman Sicily. Behind the bending figure of St Paul in St Anselm's Chapel in Canterbury there lies the bending figure of St Paul in the Capella Palatina at Palermo, mosaics in Monreale are a source behind the work of two of the greatest masters in the Winchester Bible; the master of the Genesis initial and the master of the Morgan leaf. While the two most beautiful illuminations of the Winchester Psalter are most probably derived from the the half-destroyed mosaics in the Martorana.

The long research of Dr Weitzmann and Dr Demus have once more illustrated the fact that any marked advance in the study of medieval art history bears with it, directly or indirectly, the possibility of an advance in all the rest.

GERVASE MATHEW, O.P.

DEGAS THE DRAUGHTSMAN. By Randolph Schwabe. (Rockliffe Publishing Co.; 21s.).

The admiration aroused by the works of Degas at various times, has been considerable in this country. The justice of this has been questioned whether indeed he is worthy of such an elevated position, but whatever may be said against him in regard to the relative absence of genuine creativity his undeniable value lies in his drawings; for these

he is justly renowned. The late Degas is the most familiar, the man who executed pastels with amazing verve, breadth, and freedom, representing prima ballerinas enveloped in the ethereal, transient beauty of the opera or the ballet. There is indeed a danger that the structural unity underlying these vivid records of fleeting gesture or movement may be overlooked; the author of this book recognises this tendency and dispels any such illusions.

The text is brief—a short introduction reconstructing the artist's historical background and the relevant influences; stress is laid at this point on the adherence to the main European traditions, and more particularly that traceable to the influence of the French classical artist Ingres, and also (perhaps not so immediately apparent) the consummate master of line, Holbein. Affinity is discerned too in the distribution of the significant areas of form to that practised by Tintoretto—an obvious example of course being the 'Susanna and the Elders' where the principal shapes are marshalled into the most intricate and fascinating pattern relationships—thus the daring innovations commonly associated with Degas are seen to have their roots firmly entrenched in the fundamental traditions.

Supplementing the text are forty-four illustrations, three of them drawings by Ingres and the others are confined to Degas's own work; they have been selected with admirable discrimination and sensibility. Each is commented upon, the character and the attributes that went into the making of that character are graphically described with economy and adequacy.

Those who were fortunate enough to know or perhaps study under the late Professor Randolph Schwabe will find no cause for surprise in these pages, rather they will see once more the impartial penetrating vision coupled with the tolerance and kindness that were ever dominating features in his nature. He was a man entirely devoid of malice and although not lacking in candour, he never made a criticism that was purely destructive, this generosity was always evident and is maintained throughout this book. The publishers note on the dustcover refers to it as an assuring guide to students; how discouraging such a statement can be, indicating only too frequently the condescending manner. It will not be found here. Despite his immense scholarship Professor Schwabe was constantly aware of the limitations of his learning and his pronouncements were correspondingly qualified by humility. This volume is a rationally balanced and unpretentious account recommending itself to all who are interested in draughtsmanship and more especially to all who penetrated beyond the reticent and austere personality of the author and so hold memories of a man of rare calibre.

M. SHIRLEY