

ANTIQUITY

knowledge that the weapons of the chase were the weapons of war. Mr Massingham's long barrow at Rainscombe near Martinsell is actually the earthwork of a promontory camp. The statement that three segmented beads came "from Stonehenge itself" is incorrect. It is untrue that "there are just or almost as many sarsens in the Stonehenge district as on the Marlborough Downs," and that "man was not the pawn of geographical conditions" is contrary to general opinion. To argue that because there is a long barrow on King's Play Hill and the slopes of the hill are terraced, therefore the terraces are Neolithic, is to argue that because Salisbury Cathedral is near the gravels on Milford Hill therefore Salisbury Cathedral is early Palaeolithic.

In conclusion we may repeat, in another association, the words of Prof. Elliot Smith in his introduction to the book: "What is most needed at the present time is the elimination of learned nonsense."
R. C. C. CLAY.

PREHISTOIRE DE LA NORVÈGE. By HAAKON SHETELIG, Oslo, 1926. Williams and Norgate, London. 280 pages, illustrations. 7s. 6d.

This excellent book offers an opportunity of studying a country, which generally speaking, archaeologists have neglected. It has been written with the object of linking Norway with the evolution of the other parts of Europe as a whole, and it enables us to gain a clear conception of the development of the prehistory of that country.

We must cease to visualize a cold and barren land, unsuited by Nature to the wants of Man, and one which only found itself inhabited from time to time under compulsion. It has been proved that the west coast of Norway during the last Ice Age remained ice-free, and therefore, was able to offer Palaeolithic man a desirable retreat. Up to the present the earliest definite evidence of man's occupation comes from a series of open-air sites along the coast between Bergen and Trondhjem. These littoral sites have been geologically equated with the Magdalenian period of Central Europe. The industry is considerably older than that of Mullerup in Denmark and consists of forms resembling Upper Palaeolithic types, including the graver; microliths, picks, axes, adzes and tranchets.

Owing to the scarcity of flint, the primitive Norwegian had to recourse to volcanic rock and schist. This expedient is well illustrated by the celts of the Nøstvet period, an industry peculiar to Norway, and marking the commencement of the Neolithic in that country. It flourished contemporaneously with the Shell Mounds of Denmark. The author continues to trace out, step by step, each succeeding cultural phase, analysing the influences which fostered it, whether spontaneous or suggested from outside. He treats at length of the rock engravings of the "Arctic period," and discusses the difficulties met with in interpreting their origin.

M. Shetelig is of the opinion that the "schist period" which thrived at the end of the Neolithic, was evolved from the epipalaeolithic cultures. It appears that examples of megalithic tombs are sparsely represented in Norway, and only appear at the very end of the Neolithic, whereas Bronze Age tumuli occur in large numbers.

Most types of Bronze Age implements in Norway are based upon foreign models, but that Norway also made use of an independent culture is proved by forms which are wholly confined to that country.

The further one travels northwards the less is stone found to have been replaced by bronze, and it is interesting to note that the Bronze Age influence ends at latitude 68 and that Early Iron Age relics do not occur north of 60 degrees, facts which seem to

REVIEWS

indicate that decline in climatic conditions which geologists and meteorologists consider to have set in at the commencement of Early Iron Age times. Iron was not smelted in Norway until quite recently. Hitherto the practice had been to extract it from limonite, of which process the author supplies an interesting account. It appears that the Hallstatt period was soon replaced by that of La Tène.

Evidence is not forthcoming to show that the Romans actually established themselves in Norway, although much Roman pottery glass, jewellery, and the like has been found distributed over a large area of the country. It is known, however, that under Augustus the Roman fleet sailed round Jutland, thus gaining access to the Baltic, where would be found the incentive for a maritime trade via Germany and the mouth of the Rhine. In the fourth century A.D. the links with Rome became severed upon the commencement of the "period of Invasions," and the establishment of Merovingian influence. By the eighth century, this Merovingian power was displaced by that of the Vikings, when contemporary archaeological evidence is corroborated by historical records. Under the Vikings Norwegian art attained its highest quality.

Readers will find that the author is a keen disciple of the school whose slogan is "ex oriente lux;" but although we may be willing to accept it as a fact that from the East emanated many of the developments which benefited the European continent, nevertheless it remains entirely without proof that the Scandinavians contributed nothing to the advancement of Central Europe; yet this is what M. Shetelig would have us believe.

An authoritative book has been produced, and it has been ably demonstrated that the records of the prehistoric peoples of Norway can be made as engrossing as those of other European countries.

J. P. T. BURCHELL.

ETRUSCAN TOMB-PAINTINGS. By FREDERIK POULSEN, translated by Ingeborg Andersen. Oxford University Press, 1922. Small 4to. 63 pages, with 45 half-tone illustrations. 15s.

An extremely useful introduction to a subject which is very little known and deserves far more study than it has generally received. The frescoes in Etruscan tombs constitute an important part of our small heritage of ancient painting, and have a certain value also for the information that they give us as to the life of the people. This information however is somewhat curtailed in its range by the circumstance that the subjects and their composition are entirely dominated by Greek influence. Practically no Etruscan painting is earlier than the sixth century. It is the direct outcome of the study of Corinthian and attic vases, carried out sometimes by native artists but sometimes actually by immigrant Greeks.

Professor Poulsen is an admirable guide through the intricacies of this hybrid art and brings out its double interest, on the one side for the student of Etruscan archaeology, and on the other for the Hellenist who may see in it an enlargement of his own field. It is the first systematic treatment of the subject that has ever been undertaken and will remain a valuable handbook even when such comprehensive works as Weege's *Etruskische Malerei* have supplied a more complete series of copies on a more luxurious scale. In Professor Poulsen's book the illustrations are principally taken from facsimiles and drawings collected towards the end of the nineteenth century in the Ny Carlsberg Glyptothek at Copenhagen. These were executed for Carl Jacobsen by Italian painters, who produced for him a series of copies far superior in quality and accuracy to certain