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Pharos *Pharos Antike, Islam, vnd Occident.* Von Hermann Thiersch. Teubner.

J. P. Mahaffy

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numbering of the plates, which are in fact differently arranged and chosen in every copy known. There are, too, very few copies to which later issues of the same plates, or plates issued for the first time by Lafréry's successors, have not been added.¹ For the plates were handed down through a series of vendors and publishers of engravings, of whom Father Ehrle gives most interesting particulars, most of whom added plates of their own, right down to the end of the eighteenth century; while, despite the fact that in 1799 the French Republican Government sent 1158 copperplates to the mint to

¹ To the earlier copies mentioned by Father Ehrle I may add one in my own collection, from the Destailleurs Library, which contains very few plates dating after the death of Lafréry, while, as it has been rebound, they may well have been added separately.

be coined into money, some of the plates exist to the present day.

There is not space to follow Father Ehrle's careful and conscientious introduction further; but it is a most important contribution to the study of a little known and fascinating subject, while the appendix contains unpublished documents and inventories bearing on it. To the present writer, who has for some time contemplated the publication of a *catalogue raisonné* of the *Speculum Romanae Magnificentiae*, this book affords an indispensable foundation for the work, and at the same time an encouragement to proceed. Father Ehrle, by continuing the publication of other important plans of Rome, will render a very great service to students.

THOMAS ASHBY.

PHAROS.

Pharos Antike, Islam, und Occident. Von HERMANN THIERSCH. Teubner.

SELDOM has even the great house of Teubner issued a more splendid and exhaustive monograph than this. The author indeed modestly tells us that on some points he is writing at second hand, and that further researches are required by specialists. That may be so, but it will be hard to find readers who will desire to go more deeply into the question of the tower industry of the whole human race. For such this volume proves to be. It is divided into three parts and an appendix of independent value. The first gives all that can be known about the great Alexandrine lighthouse, with all the Arabic information about its history till its complete ruin by earthquake in the thirteenth century. The evidence not only of writers (which is very scanty) but of coins, Pompeian wall pictures, illuminated MSS., is brought in to help the author to his reconstruction of this wonder of the world. He corrects earlier essays, especially that of Adler, and produces a consistent and splendid result in his picture of the Pharos, which was a great quadrilateral base (each side a plethron) and the height

two plethra, then an octagonal building of half that height, then a round building in the same decreasing proportion, with a fire signal of wood and pitch at the top, and probably a mirror facing seawards to intensify the light. The whole thing was about 105 metres high. The reader must consult the volume for ample details and justifications of the author's views.

Then follows a long chapter on the use made of this lighthouse by the Arabs, whose *minaret* is derived from *manara*, a fire-tower, for they established a little chapel for prayer in the topmost storey, and from this came the fashion, at least in Egypt, North Africa, and the West, of setting up minarets of a form always recalling the great original at Alexandria.

But the minaret of this kind does not include the whole genus. It appears that the earliest towers used for the call to prayer were those of Christian churches at Damascus and elsewhere in Syria, square towers from which the call to prayer was given by beating the *semantron*, or board of dry wood, which is used to-day in some of the ruder and wilder monasteries on Mount Athos.

The Mohammedans substituted the musical

call of the human voice; the Christians in due time the sound of bells.

The third part shows how the Egyptian minaret, carried all along the coast of Africa and into Spain by the Saracens, was from the great mosque of Cordova, and other such minarets, the suggestive model of Christian church towers, of which there is a whole army (as there is of minarets) reproduced in the illustrations which crowd the pages of this noble volume. In fact, only the square Norman church towers of England and the Round towers of Ireland seem to have escaped from the influence, direct or indirect, of the three superposed structures of the Pharos.

The appendix contains the author's researches in the ruins of Taposiris Magna, near Alexandria, to the west, where there are the remains of a smaller lighthouse of the same character. The present notice confines itself to a mere summary of a book full of interesting details and various learning, and refrains from any criticism which would only affect small details, and occupy more place than it is worth. The main duty of the reviewer is to recommend to all lovers of antiquity, or of the Middle Ages, either in Asia or Europe, to acquire and read this fascinating work.

J. P. MAHAFFY.

BRITISH MUSEUM MARBLES.

Greek Buildings represented by Fragments in the British Museum. By W. R. LETHABY. I. Diana's Temple at Ephesus. II. The Tomb of Mausolus. London: B. T. Batsford, 94 High Holborn, 1908. Two vols. 9½" x 6". Pp. 1-36; 37-70. 2s. net each.

PROF. LETHABY has entered the Greek field by the publication of two pamphlets each devoted to the study of a great building of which nearly all the actual stones are in the British Museum.

In each case the fragments are taken as the principal facts beyond question; what past author or explorer has woven around these facts is briefly but clearly stated and criticised with a view to a definite result; and the pamphlet closes with a description of statuary and detail.

That we should expect delightful style as well as penetration and insight in the discussion of the fragments goes without saying, but we get more; the theoretic conclusions are reached with a clearness, conciseness, almost a dryness of statement which leaves one with the impression that little more remains to be said.

A theory of reconstruction forms an important part of each study. In the case of Ephesus Prof. Lethaby begins by stating

the main facts of Wood's discovery, the work of the Austrian Institute and Mr. Hogarth's excavations, and he passes on to a criticism of Dr. Murray's reconstruction of the fragments of the later temple in the Museum, and his theory of the form of the temple from these fragments.

Without stating Dr. Murray's case, which may be seen in the Museum, we pass to Prof. Lethaby's, briefly, as follows:

(1) The temple was raised on a high platform of steps which was carried all round it, probably equidistant on all sides from the order and conditioned by the foundations which Wood discovered.

(2) The sculptured pedestals and sculptured drums were used separately as bases to columns, the former at the outer end-rows,¹ the latter at the inner end-rows and the pairs between the antae, thus giving the '36 sculptured columns' of Pliny without any duplication, and avoiding the over-drawn-out columns of the fronts with the awkward arrangement of steps behind them of the Museum restoration, not paralleled by any other example in Greek art.

(3) The temple had an 'architrave order' (so characterised by Choisy) or entablature consisting of architrave and dentil-cornice, but no frieze.

¹ Also at one return column on each flank.