

discovered and unfamiliar works of Greek and Roman art greatly enhance the interest of the book for the archæologist. Here it must be noted that the captions and the notes are by no means always accurate and that the notes, in particular, need some expanding if the reader is to use them for further study. As for the maps, not only do they inculcate visually knowledge of geography, topography, and history; but they constitute a mine of information on such subjects as the locations of Greek and Roman monuments, religious cults, and places of public entertainment, the careers of Roman statesmen, e.g. Julius Caesar and Augustus, the distribution of the Roman fleets and legions, Roman imperial trade, including the transport of wild beasts, the places of origin and spheres of work of the most important Greek and Roman authors. It is, however, unfortunate that in a book published in England some of the maps that deal with Roman Britain are not more exact. Finally, there are the line-drawings in the text, which offer a conspectus of the names and shapes of Greek pots, of the evolution of the Greek standing statue, of the elements of Greek and Roman architecture and building construction, and of the main types of Roman glass and pottery vessels.

An index, which forms a small, but (to the beginner) useful classical dictionary, rounds off a volume that should greatly promote the cause of the Greek and Latin classics.

J. M. C. TOYNBEE

THE LORE AND LANGUAGE OF SCHOOLCHILDREN. By Iona and Peter Opie. (Oxford University Press; 35s.)

The Opies have added to the treasure amassed in their *Oxford Dictionary of Nursery Rhymes* and their *Oxford Nursery Rhyme Book* by producing this comprehensive and fascinating survey of the riddles, rhymes and ritual practices of children in Great Britain. They have gathered their material from some five thousand children in seventy schools ranging from Golspie in the north of Scotland to Pendeen in the toe of Cornwall. At a time when publications about abnormal and subnormal children abound, they declare that they are concerned with the 'fun-loving but father-fearing specimen who is typical of the vast majority'. Claiming that a book about the ordinary child is nowadays rather extraordinary, they have not included the lore current among delinquents—nor among pupils in fee-paying schools. Many of these rhymes and tricks are surely common to all children, whether in maintained or in independent schools; indeed, if any children of fee-paying parents should browse in these pages, they might well comment that either their fellow father-fearers or the Opies had done a little bowdlerizing here and there.

The loss of oral tradition has been so much lamented by Max Müller, Coomaraswamy, Nielsen and many others that it is refreshing to find the authors emphasizing Britain's vigorous oral tradition, and this in a realm where it is entirely free from self-conscious folkloric revivalism. The study is concerned with tradition passed not from adult to child, as in nursery rhymes, but from child to child: hence the wealth of terms connected with

the ritual of relationships between children, with outlawing, truce-making, pecking-order, bagging. On the one hand, the tradition is often centuries old; the truce-term *barley*, found in *Sir Gawayne and the Grene Knight*, is still used in Scotland, Wales and the Midlands. On the other, there is bush-telegraph speed in transmission; the rhyme

Hark the herald angels sing

Mrs Simpson's pinched our King

swept across England and Wales in a matter of days.

The seasonal games and rhymes, linked as they often are with religious festivals, must surely be more dependent on relationships with adults than are the other examples collected in this book. A striking fact does indeed emerge from this study: the rhymes which are most happy, carefree, exuberant and often most poetical, are connected with the calendar, or with an adult-child relationship. The father-fearer is in fact happy and confident in his filial fear. It is when the relationship is *purely* that of child to child that the shadow falls. Adults are often dismayed at the discovery that children can practise on other children cruelties *which have not been learned from any adult*. The list of ingenious physical tortures comes from the 'ordinary child' studied in this book. There are corollaries here, much nearer home than Nazism. Initiation ordeals are of course common to many forms of society, and the ceremony of admission to a gang or a school community follows the familiar pattern of a preliminary act of casting out. The booby-traps reveal the way in which tradition of this kind is so speedily passed on; the victim immediately perceives that his first compensation is to victimize someone else.

Apart from this, the work as a whole bears out the claim of the writers that the world depicted is a happy world. The discerning hostess will find this a bedside book for every kind of guest, who will recapture the time when nonsense-rhymes were recited over and over again for the pure happiness of words themselves, the roll and resonance of them.

Studies of childish games and lore have appeared in various parts of Europe and America, but here the authors have made themselves at once the Frazer, the Cruden and the Margaret Meade of a rich territory which has never been explored in this particular way before. The book will surely inspire other researches to collect and compare similar lore in other countries. It could form the basis of an unusually entertaining international seminar.

MARGARET WILEMAN

THE LIFE OF JOHN MIDDLETON MURRY. By F. A. Lea. (Methuen; 30s.)

The *Scrutiny* group used to mention Murry with a sigh of regret: what a promising critic he was, alas! Their leader has never forgiven Murry for the book on D. H. Lawrence, *Son of Woman* (1931)—rather as Mr T. S. Eliot, that other great *manqué*, has never been forgiven for his attack on Lawrence. The attitude to Lawrence is the touchstone. But then of course Murry did not attack Lawrence; he only, with infinite respect, blamed this 'symbolic and prophetic man' for self-contradiction, for denying his own vision of the unity of Body, Heart and Mind, turning the first factor against the other