

improvements and reform. Its statistical tables and list of English publications could be particularly helpful to students of economics and development studies.

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Alice Teichova

**The Bank of England 1891-1944**, R.S. Sayers (Cambridge: Cambridge University Press, 1986), pp.xxiv+680, £15 paper.

Since its foundation in 1694 until the Act of 1946 the Bank of England had remained a joint-stock company in exclusively private ownership. Professor Sayers' history of the Bank's crucial national and international role since the turn of the century appeared in two volumes with an additional volume of appendixes in a beautiful but expensive hard cover edition in 1976. It took up the story essentially where Sir John Clapham's two volumes, *The Bank of England*, published in 1944, had ended. Reviewers widely welcomed Sayers' work as a scholarly achievement and a source of information about the mechanism of the British financial system in a period of imperialism, during two punishing world wars and its role in restructuring British industry in the early 1930s. Although a private company the Bank conducted itself as a public institution particularly from 1914 onwards. The reader is introduced in a readable narrative to the intricacies of the gold standard and the problems connected with restoring it, to market control manoeuvres as well as to international rescue operations, to crisis management and exchange controls in the war economy. The last chapter (22) gives a chronological account of the 'Anatomy of the Bank' on the basis of the legislative process.

Cambridge University Press is to be congratulated to have made the two volumes of this standard work available in a corrected and revised paperback edition at a reasonable price.

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**Christian England, Volume 2, From the Reformation to the Eighteenth Century**, David L. Edwards (London: William Collins, 1983), 526 pp., £4.95.

This volume is the second of a three-volume series in which Edwards plans to present a complete survey of the history of the Christian religion in England from its origins until the early twentieth century. The author, who is the Provost of Southwark Cathedral in London, has attempted here to write 'the first ecumenical history of English Christianity' (p. 11).

The first volume of *Christian England* (1981), deals with the Christian faith in England from the initial appearance of the Gospel in this land during the fourth century until the eve of the Protestant Reformation of the sixteenth century. The second volume, *Christian England: From the Reformation to the Eighteenth Century*, begins with the Protestant movement in England during the 1540s, continues through the history of English Christianity in Tudor and Stuart England through the storms of the Protestant revolution under Henry VIII and Edward VI, the Catholic reaction during the reign of Queen Mary I

(Bloody Mary), the Protestant and Catholic objections to the Elizabethan Settlement of 1559, the Puritan explosion on both sides of the Atlantic during the seventeenth century, and concludes after the dramas of the religious struggle over the faith of the English nation had died down in the eighteenth century, to be replaced by a more 'reasonable' faith and the toleration of quieter dissenting congregations—Protestant or Catholic—alongside the established Church of England. The trilogy will be complete with the third volume dealing with Christianity in England from the mid-eighteenth century, the Evangelical and Catholic revivals, the Victorian religion, the worldwide expansion of missionary activities, and the impact of World War I.

The story of the Christian faith in England and particularly of the period of the Protestant Reformation and the Puritan Revolution under consideration here has, of course, been dealt with before in various studies and examined in detail. In this volume, however, written especially for students and lay readers rather than experts, Edwards has attempted to present the study of religion as a social and political phenomenon, with an emphasis on biography and some accounts of the greater writers of the period, theological or lay, whose thought expressed or moulded the age. And while claiming no originality, the outcome is indeed impressive: beautifully written, most interesting and highly readable, Edwards' book presents the history of Christianity in England from the Reformation to the eighteenth century as a constant struggle—sometimes, indeed, a violent struggle—for the soul of the English people.

The author, however, makes two central interpretive decisions that undermine the utility of *Christian England* as an acceptable account of the religious developments and transformations in the period concerned. In the first place, he consciously tends to minimise the vast differences between the Catholics on the one hand, and the Protestants and subsequently the Puritans, on the other. The author's declared aim in this volume is 'to look beneath the divisions' and the religious and ecclesiastical disputes so characteristic of sixteenth and seventeenth-century England, and rather 'to glimpse the unity of religion as it wells up into the lives of English Christians' (p. 29). But this quest after 'the unity of religion', which is, indeed, the whole thrust of the book, is unwarranted, to say the least, considering the context of the times. For, from the Elizabethan Settlement of 1559 until the glorious revolution of 1688, the Church of England was engaged in a fierce controversy directed against both Papists and Puritans, and settled down to an epoch of quiescence only in 1689.

The second, equally serious, problem lies in the way Edwards conceives of the Protestant and in particular the Puritan movement. Since his book is written 'in the conviction that the talk about the gap between' Roman catholicism and Protestantism 'as an unbridgeable 'abyss' has been wrong, he therefore concludes that 'essentially there was one religion' (p. 28). Thus, the reader can search in vain for any explanation or discussion of one of the most fascinating events in English history—namely, the rise of Puritanism and the transformation of Protestantism from a pietistic into a radical and militant movement.

A few examples clearly illustrate the unfruitfulness of Edwards' premises. In attempting to minimise to the utmost the differences between Catholics and Protestants, the author can only regard the fact that so many Englishmen favoured the ecclesiastical changes brought about by Henry VIII as a 'mysterious' phenomenon (p. 24). Yet he can argue this only if he overlooks the fact that when the Tudor sovereigns measured their strength against the Papacy, they found many elements in the nation prepared to lend their support. John Foxe's *Acts and Monuments* (1563) was not written merely 'to tell the world the story of the Englishmen who had accepted death when he had himself sought safety on the continent' (p. 72), but was one of the most successful in a long series of books by Protestant writers representing the Reformation in England in the context of providential history. The Puritans, of course, did not seek 'the renewal of the medieval church' (p. 177),

and any attempt to see them as an 'alienated' group under the early Stuarts is just as unacceptable in recent historiography (p. 258).

In short, a new history of Christianity in England from the Reformation to the eighteenth century, incorporating the findings of recent scholarship, is still urgently needed. Regrettably, this has not been provided by the volume under review here.

Avihu Zakai

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**Panofsky and the Foundations of Art History**, Michael Ann Holly (Ithaca and London: Cornell University Press, 1984), 267 pp., £7.15, \$7.95 P.B.

A great merit of Michael Holly's study of Panofsky is that her approach now seems obvious, despite the fact that very few scholars have walked this road before. It is actually not so much a study of Panofsky (informative as it is about the intellectual development of this remarkable man) as an essay on the history of art history, inspired by the principle formulated by E.H. Carr (and quoted as an epigraph to the introduction), 'Before you study the history, study the historians'. The essay is present-minded in the sense that it is because the author is concerned with the problems of writing art history today, a moment of crisis for the discipline, that she has investigated its foundations, starting from another moment of crisis, the 1880s. However, Professor Holly is careful to place the theorists of the turn of the century in their intellectual context. She focuses on the young Panofsky, in the years in which he was refining his concepts and working out his methods by responding to the challenges posed by three older men, Heinrich Wölfflin, Alois Riegl and Ernst Cassirer. What the author does is to give us a careful, lucid and critical account of the ideas of this trio, together with Panofsky's reactions, as expressed in three of his essays, published respectively in 1915 (when this prodigy was twenty-three), 1920 and 1927. The first essay, on 'the problem of style', praises Wölfflin for his concern with what might be called (following Michael Baxandall) the 'period eye', but criticises him for neglecting the period mind, without saying how he thinks mind and art are connected. The second essay rejects Riegl's concept of the *Kunstwollen*, or 'will-to-form', without making it clear what in Panofsky's view should take its place. Only in the third essay, the famous piece on 'perspective as a symbolic form' (which for some reasons circulates in the English-speaking world only in *samizdat* form) does Panofsky put forward a positive idea, that art plays an important role in our construction of reality. Cassirer had helped Panofsky to find himself. Thus a close analysis of three articles, deliberately modest in its exegetical aims, is combined with briefer discussions of larger topics in order to illuminate major problems in art history, past and present. It might have been even more illuminating if the author had moved further away from the three articles, a more appropriate focus for a Ph.D. thesis than for a book intended for a wider public. One has the impression that she has not quite let herself go because she did not have quite enough confidence in her own abilities. She has every right to this confidence, for she has produced a remarkable first book, mature in its judgements, careful in its scholarship and elegant in its construction, moving with apparent ease between the disciplines of art history, 'plain' history and philosophy.

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## SPECIAL ISSUE

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