

as a revised and enlarged edition based on the first part of 'The Architecture of Greece and Rome', by W. J. Anderson and R. Phene Spiers, and it is one of the best known works in English on this important period. Its scope is wide, beginning with an account of the fragmentary remains of the Aegean Age and ending with the Hellenistic and Graeco-Roman phases; and because the shape of a building is dictated primarily by its purpose, the author does not neglect to sketch in, as background, what he describes as 'the broad views of history, religion and society'. The present edition has been revised to include those results of research available up to 1949.

It is unfortunate that it was not found possible to replace more of the original photographs, many of which have suffered in the re-printing. These contrast sharply with the high quality of the few new ones, particularly those by Mr Hoyningen-Huene.

It is, perhaps, doubtful whether this is the ideal book for that rather vague character 'the general reader'; but for the architectural student, for whom it was primarily written, it is an invaluable and authoritative source of essential information.

DONOVAN PURCELL.

FRANÇOIS COUPERIN AND THE FRENCH CLASSICAL TRADITION. By Wilfrid Mellers. (Dobson; 30s.)

François Couperin has almost always received scant attention or gross misunderstanding at the hands of musical historians. Mr Mellers goes a long way towards rectifying this injustice, and although other writers may add (particularly on the biographical side) or modify, it is certain that this is the first authoritative study, and is likely to remain the most important for a long time. While Bouvet's book was mainly biographical, and those of Tessier and Tiersot were only introductory, this new work considers in detail the whole range of Couperin's music, his position in musical history, and the way in which he manifests particular facets of the social and artistic conventions of his time.

In this last respect this book is of particular value, as an example both to musical and also to social historians, whose recognition of the interdependence of their studies is so often confined to a few glib and misty generalisations. One would not do justice to Mr Mellers by attempting to summarise his views; but consider, for example, this pregnant commentary on the well-known B minor *Pasacaille*:—

'Certainly there is no music which has a more profoundly Racinian quality than this *Pasacaille*, in which the rigidity of a social and technical convention (having reference to accepted standards in social intercourse), only just succeeds in holding in check a passion so violent that it threatens to engulf both the personality and the civilisation of which that personality is a part. Just as we are conscious of Racine's alexandrine holding in control the wayward passion of

*Phèdre's* rhythms and metaphors, so we are aware of the severe *chaconne-rondeau* form damming the flood of Couperin's chromaticism and dissonance.'

Occasionally the author's enthusiasms run away with him, and one may disagree with his judgments on particular works. It is a pity, too, that in a book for English readers the long quotations in French were not translated: they lose nothing in translation. Those who have nightmare memories of the author's earlier literary style will be relieved to hear that this has now been considerably lightened, although such phrases as 'fugued dance' still jar. The appendices are thorough and valuable, revealing something of the industry, devotion and learning which have made this one of the most important of recent contributions to musical studies. The publishers deserve credit for the format of the book itself, for the excellence of the numerous illustrations, and for the abundance of musical quotations which add point to the author's remarks.

E.R.T.

JOURNEY THROUGH UTOPIA. By Marie Louise Berneri. (Routledge and Kegan Paul; 16s.)

This is a survey of ideal commonwealths from Plato to H. G. Wells; it is descriptive in treatment, containing ample illustrations from the works chosen, but there is some attempt at criticism of the general tendency of utopian thought in particular epochs. The author has drawn her net wide, and includes Plutarch's account of Lycurgus' reforms in Sparta, and Gerrard Winstanley's *The Law of Freedom*. She also glances at some recent satirical utopias like Aldous Huxley's *Brave New World*; apparently George Orwell's '1984', the most devastating essay in this genre, appeared too late to be included.

'Progress is the realisation of utopias'. Wilde's epigram has not worn well. The standardisation of social life in the modern omnipotent state has turned the orderly dreams of the utopian planners into cold and ugly facts. Reading these programmes of benevolent interference, these schemes for symmetrical dwelling houses and carefully organised working days, we realise why we are living in the age of anti-utopias. Modern utopian thought is associated with the rise of the national state; the author takes pains to underline the authoritarian character of most of these blue-prints. Personal freedom is sacrificed to efficiency or eugenics. But utopianism has been most harmful in its effect on political practice: it has turned men aside from the attempt to sanctify and make workable the given forms of society to an abstract formula not grounded in human needs.

The author, who did not live to see her book in print, handles an intrinsically interesting subject with persuasive charm. She seems unaware of R. W. Chambers' work on St Thomas More, and her