

ence of others, and the novelist's philosophy will always be a little lop-sided'. That is true, but when a novelist himself inherits a faith (if only to repudiate it), his lop-sidedness gives to the human situation (which it is his business to explore) a seriousness which goes beyond the contrived neatness of character and plot. Love and hate are, at least for the novelist, more likely themes than the neutral territory in between.

I.E.

NINETEENTH-CENTURY ARCHITECTURE IN BRITAIN. By Reginald Turnor. (Batsford; 21s.)

In this latest addition to Messrs Batsford's well-known series of books on architecture the author has taken the beginning and ending of the last century as convenient limits within which to discuss what he describes as the second of 'the three great revolutions which have dominated the history of English architecture during the last three and a half centuries'.

So gradual, however, is the process of change in architectural taste that the story would have lost much by being rigidly confined within limits of time. Mr Turnor therefore begins, in the Introduction, with Batty Langley and Horace Walpole, and shows how the Classical tradition had already declined by the time that Fonthill Abbey was completed just before the end of the eighteenth century.

He goes on to describe and discuss the development of the eclecticism which produced, in the same period of twenty-five years, the Regent's Park Terraces, the Brighton Pavilion and Eaton Hall, and which Pugin described in *An Apology for the Revival of Christian Architecture* (1843) as 'a confused jumble of styles and symbols borrowed from all nations and periods'.

The later chapters show how the Classical tradition finally gave way before the assaults of the Mediaevalists, and architectural style became a matter of morals until Shaw, Webb and Lethaby introduced a fresh sanity into architectural thinking and prepared the way for the pioneers of the present freedom among whom Mackintosh and Voysey are perhaps the best known.

*Nineteenth-Century Architecture in Britain* gives us a generously illustrated survey of the architecture and the architects of a period which until now was too near to be seen in proper perspective, and had previously been described only in a number of works dealing with different phases. While we may not agree with all Mr Turnor's conclusions, both student and amateur will find this a stimulating and informative book.

DONOVAN PURCELL