

justly calls, 'the first serious attempt to pluck the heart out of Poliphilo's mystery, and to unravel his crabbed symbolism with the methods of modern psychology'.

V.W.

THE OTHER WORLD, ACCORDING TO DESCRIPTIONS IN MEDIAEVAL LITERATURE. By Howard Rolvin Patch. (Harvard University Press; London, Geoffrey Cumberlege; 40s.)

All the other-world schemes, sacred and profane, which Professor Patch's happy erudition has assembled here, are for us, as they are to him, mainly 'the stuff that men's dreams are made of.' At the best they are shades and images of what the Lord hath prepared for them that love him. But generations of Christians, like their oriental and classical predecessors have evoked material settings, casts and properties to stage their paradisaical speculations and symbolise their visions. So in this adventurous piece of scholarship we set out with oriental and classical other-worlds, so on to pre-Christian, Celtic and German folklore, proceed to medieval conjectures and revelations and end with the paradisaical content—there is not much purgatory or hell—of medieval romances. The Romance of the Grail is rightly exhibited as occupying in symbolism the rank that Dante's *Divine Comedy* holds in allegory.

The author has deliberately shelved the impossible task of deciding how much truth there is in any of his material, though he has occasionally suggested the contemporary estimate in which that material was held. The most august vision, that of St Paul, is the least detailed, the most qualified, the most cautious. But what a wealth of colour, shapelessness, sound and perfume goes to make up the lost Edens and anticipated elysiums of lesser men.

H.P.E.

THE ARCHITECTURE OF ANCIENT GREECE. By William Bell Dinsmoor. (Batsford; 30s.)

The remarkable civilisation which grew up and flourished on the shores of the eastern Mediterranean during the two thousand years before Christ produced some of the most glorious architecture the world has ever seen, architecture which is unique in the stylistic influence which it has had in other periods throughout Europe and the New World. No serious student of architecture, whether historian or creative designer, can pretend to a true comprehension of his subject without knowledge and understanding of the processes by which the simple and utilitarian buildings of the earliest settlers in Crete developed into the glories of the Athenian Acropolis.

Professor Dinsmoor's book first appeared in its present form in 1927