

In general the papers have been embellished with notes recording subsequent developments, but to this there could have been usefully added a reference to Sobocinski's *An Investigation of Protothetic* (Brussels, 1949) which, with acknowledgments, carried Tarski's idea further, and also Meredith's *On an Extended System of Propositional Calculus* (Proc. Royal Irish Academy, 1951) which is extremely relevant to ¶ 6, p. 17. In fact we see that Meredith's sole axiom is equiform with the matrix of Tarski's expression (j), and his paper solves the problem about the deducibility of the Law of Substitution which Tarski here leaves open.

In a few years the Oxford University Press has laid a truly magnificent foundation for a logical collection, with the publication of Lukasiewicz's *Aristotle's Syllogistic*, A. N. Prior's *Formal Logic*, and the present volume. It is much to be hoped that the policy will continue. There is, for instance, plenty more comparably worth-while pre-war Polish work that deserves re-issue.

IVO THOMAS, O.P.

ROMAN MORNINGS. By James Lees-Milne. (Wingate; 17s.)

This is decidedly a book not to borrow but to buy and treasure against the day when it may be taken to Rome and put, so to speak, into practice. Not that it cannot be read with the greatest enjoyment for its own sake in any ultramontane armchair, but its purpose would be more perfectly fulfilled if it were taken as a handbook, an inspired guide, to each of the eight buildings it describes.

Starting with the Pantheon, Mr Lees-Milne spans sixteen centuries of Roman architecture with his carefully chosen examples of buildings, all of them still intact. Ruins he eschews, 'for ruins are apt to display prettiness, picturesqueness and romance, qualities which evoke sentiments not concerned with a true judgment of architecture'. Apart from being in a fair state of preservation and built by the best architects of their day, the quality which all eight buildings share is that of being, each in its age, an archetype destined, far beyond its own age and time, to influence the whole trend of western civilization. And this not because of the originality or inventiveness of their creators but because 'there is one trait all these men from the ancient myth Valerius of Ostia down to the rococo Salvi had in common, and that was a determination to remain traditional. They were steeped in the classical laws of architecture, to which they ostensibly adhered.'

The examples chosen are: the Pantheon, Santa Constanza, Santa Maria in Cosmedin, the Tempietto of Bramante, the Palazzo Massimo alle Colonne, Sant' Andrea al Quirinale, San Carlo alle Quattro Fontane and the Trevi fountain. We are therefore presented with the

Classical; the palaeo-Christian; the Medieval; the Renaissance of Bramante and Peruzzi; the Baroque of Bernini and its wilder master Borromini; finally the bravura, the flourish of the Rococo.

It will be seen at once from this list that Mr Lees-Milne's enthusiasm comprehends the whole sweep and continuity of the Stones of Rome. Concerned only with the aesthetic appeal of his buildings, he has no 'moral' or 'functional' axe to grind, so can thread his way through the centuries guided solely by his instinct for beauty and scholarly appreciation of form. His method is to take the reader to each building, first selecting for him with care the best external viewpoint, then to lead him in, carefully expounding on the way the historical and stylistic background. Then follows a masterly description of the interior of the building and its decoration. Here, sad to say, the illustrations are hopelessly inadequate. For San Carlino we are given nothing but a view into the vault and a graceless little plan; for Santa Maria in Cosmedin a far-off view of the façade and a close-up of the episcopal chair! It is really too bad, but then it is obviously the intention of the author that we should illustrate the book by going to the buildings themselves.

Mr Lees-Milne is not without foibles. He sees Catholicism as a fanatical creed from which Rome has 'recovered'; he speaks of a 'high altar to enshrine the Blessed Sacrament' in the seventh century; he gently mocks the medieval mistake of placing the site of St Peter's martyrdom *inter duas metas* at San Pietro in Montorio, only to misplace it himself in the centre of the Piazza of St Peter's; one suspects a confusion of a *breccia* marble with a marble from Brescia! However, these and other slips are but specks on a most valuable, friendly and stimulating book. Although it lacks an index, for the serious student there is an excellent bibliography at the end of each chapter.

FRANCIS BARTLETT

RONCHAMPS-VENCE. (Éditions du Cerf.)

Here is a book which it is impossible to review dispassionately: it may be a little tenuous, it may be put together a little peremptorily—but it is a most valuable record of two masterpieces, two buildings which would not have existed were it not for the moral courage and the vision of a small group of people.

The book is moreover something of a memorial to the late Fr A.-M. Coutourier, O.P., for many years the co-editor of the review *Art Sacré* and the most active member of this group. He more than anyone else—including the artists, perhaps—is responsible for the existence of the two buildings. Over a period of years he managed, by dint of constant attrition, to create a climate of opinion in which such pioneering artists as Matisse and le Corbusier (and many others, not concerned here directly) were prepared to take the problems of