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CASELLA, ALFREDO. *Music in My Time*. Translated by Spencer Norton. Norman, Oklahoma, University of Oklahoma Press. 1955. pp. xii + 254. \$4. Reviewed by John M. Raines.

Many minor and some major musicians have been impelled to leave to the world more or less formal accounts of their lives and works. In minor figures the impulse to do so has no doubt arisen from a felt need for self-justification before a cold or only tepidly interested world; in major figures, generally from a desire to justify a doctrinaire program that had been hostilely received.

Whether the autobiographer be minor or major, self-justifier or doctrinaire, such autobiographies are always of value. No creative artist, even the most seemingly independent, can remain in complete isolation from the artistic movements of his time; and the activities of a creator are of eternal interest to those who, without being creators themselves, wish to appreciate the results of creative activity.

An admirable example of what I have just been discussing is the book under review. Alfredo Casella was a distinguished musician as performer, conductor, and editor. Posterity has not yet had time to pass finally on the value of his compositions, although it seems unlikely that he will be numbered with the greatest; but as a pioneering composer who sincerely pursued an ideal he seems assured at least of a place in the history of music. The book is in one aspect an account of this pursuit from early tentative gropings to what the author believes to be its final achievement. He admits that he realized his ideal very late; writing of an early work, the rhapsody *Italia*, he observes, "The severe character of the composition . . . demonstrates that I was already becoming conscious of the road I had to travel, the long and tiring road which was to lead me many years later to the style of my latest works"; and in retracing his steps along this road he shows very clearly at least part of the reason for its lateness: the dilemma faced by the modern composer, confronted on every hand by warring schools and theories which have to be mastered and then assimilated or discarded before he can proceed independently. So considered, then, the book serves to integrate an individual artistic history in the artistic history of an age.

To many readers the account of Casella's long stay in Paris will probably be the most interesting thing in the book. Artistic Paris

at the end of the nineteenth century and the beginning of the twentieth was perhaps the most fascinating milieu in the world: a place of constant intellectual and artistic ferment, which was in the process of precipitating most of the new materials which were to become the basic ingredients of the arts during the first quarter of this century. Much of its excitement and charm emerges from these pages: the picture of Debussy for instance, after the uproarious reception of *Pelléas et Mélisande*, "imperturbably calm . . . only his extreme pallor [betraying] the interior drama which was otherwise concealed by his apparent insensibility"; or of Ravel, tiny and wearing a two-pointed beard "which made him look extremely comic" sitting on a bench reading a manuscript, of which when questioned he observed, "It is a quartet which

I have just finished. I am rather satisfied with it," the quartet being the now famous F major. Such pictures bring to life people and events of bygone times, and we cannot be too grateful for them. Of less general interest is the account of Casella's association with the twentieth-century musical renaissance in Italy; but historically it is perhaps even more significant, for though many accounts of the great days in Paris are at hand, there are not many of this movement in Italy.

Spencer Norton's translation is throughout readable and competent. Only rarely does one feel that he is reading a translation; mostly it flows along as readily as if the original language were English. Altogether this is a book which is bound to attract anyone who is interested either in autobiography or in the arts.

Development of The English Landscape Garden

By A. M. SAUNDERS

FRENCH AND DUTCH styles of formal gardening, which, as was shown in the first of these articles,¹ had become popular in the late seventeenth century, dominated the opening years of the eighteenth century. Characterized by arithmetical and geometrical precision and symmetry, the formal garden stressed the magnitude of computation and wearisomely repeated the same monotonous patterns and figures. Gradually a reaction set in, at first tentative and then more bold and daring, until the landscape garden was evolved, a garden that was to lead to revolutionary developments both in England and on the Continent.

The earliest detractors of the formal garden were the literary men of the Augustan Age, openly or covertly in sympathy with the Whig principles of government; and the development of the natural garden coincided with the long ascendancy of the Whig party during the reigns of the first two Georges (1714-60), who were constitutional monarchs supported by the Whigs.

Early in the reign of Charles II, Cromwell's old secretary, John Milton, described in *Paradise Lost* (IV, 132-53) a garden—the Garden of Eden—which was the obverse of the popular garden of the period.

It was shaped like a vast amphitheater, shaded by tall trees (cedars, pines, firs, palms), decorated with flowers not confined to formal "beds and curious knots," and watered by clear streams, the whole enclosed by an impenetrable and untrimmed thicket.

In 1712, Addison in the *Spectator* No. 414 expressed the growing discontent with the old-fashioned garden, especially with the topiary art of the Dutch garden. "Why," he asked, "may not a whole estate be thrown into a kind of garden by frequent plantations [the setting out of trees]?"

Our British gardeners, instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, globes and pyramids. We see the mark of scissors upon every plant and bush. . . . I would rather look upon a tree in all its luxuriance and diffusion of boughs and branches, than when it is thus cut and trimmed into a mathematical figure. . . .

In the following year, Pope in the *Guardian* No. 173 contrasted Homer's description of the Garden of Alcinoüs with "the modern practise of gardening," in which an attempt is made "to recede from nature" by planting grass in formal shapes, by trimming shrubs and trees, and by adorning with ornamental sculpture. His "catalogue of greens" is often quoted.

Adam and Eve in yew; Adam a little shattered by the fall of the tree of knowledge in the great storm [the hurricane of 1703]: Eve and the serpent very flourish-

¹ "The Development of the English Formal Garden," *The Oklahoma Quarterly*, IV (2), January, 1955.