is comprehensive discussion of the many dimensions of musical structure such as melody, rhythm, pitch, tempo, intervals, etc., each with an attempted definition of its function, often accompanied by diagrams or examples. The appendices are in themselves a rich source of data and include a fascinating list of listening examples, complete with publisher and catalogue number, a glossary of musical terms used in the book and the bibliography already mentioned.

Whether or not the reader is sympathetic to the precepts of cognitive psychology (and I, for one, am not) Music and Memory will be a necessary point of call for anyone seriously interested in understanding how music affects the human listener (as I am). But while one cannot fault on its own terms the scholarship presented here, I am unable to accept, as this book seems to suggest, that listening to music is a purely mental (or brain centered) experience. There is no discussion, for example, of the visceral or emotional response to remembered music or the corporeal pleasure (or displeasure) of repetition. It is as though music were not something we danced to, sang with, made love to or cried at. While one cannot expect an author, of course, to cover every aspect of a topic so immense as the one indicated by the title, it still seems strange to me that a sub-

BLAST: VORTICISM 1914–1918

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Vorticism was a British-born art-and-literary movement founded in 1913 by P. Wyndham Lewis, a painter, novelist and critic, whose parents were British and American, and the American expatriate poet Ezra Pound. The name was coined by the latter, from the word “vortex,” meaning an influence so compelling that everything within range is sucked into it. In part, it was inspired by Italian Futurism (which was preoccupied with the machine-age movement), so that most people commonly think of it now, too simplistically, as a composite of that and Cubism. As every cause has

DESIGN CONNOISSEUR: AN ECLECTIC COLLECTION OF IMAGERY AND TYPE

TEXTS ON TYPE: CRITICAL WRITINGS ON TYPOGRAPHY

When students first begin to work with typography, they feel as if they have to use dozens of blatantly differing fonts. It is only later, often much later, that they see the more subtle distinctions