

tions, of Fourier transforms and Fourier series, with a particularly interesting chapter on the asymptotic estimation of Fourier transforms. The analysis is surprisingly simple, and should be easily intelligible to a reader with a good knowledge of the integral calculus and some small acquaintance with complex variable theory; the Lebesgue integral is not required. But the basic concept of a generalized function, which will be a novelty to many readers, must be thoroughly understood; the novice will do well to read and re-read the second chapter with great care, and he should not take even the simplest of the few exercises for granted. The good honours degree student with an interest in applied mathematics could readily master the book and derive great profit from his mastery. The exposition is concise, lucid and convincing. The dedication reads: "To Paul Dirac, who saw that it must be true, Laurent Schwartz, who proved it, and George Temple, who showed how simple it could be made". To this admirable summary we may add that Lighthill has made a good book of it. T. A. A. BROADBENT

MORLEY COLLEGE

Offspring of the Vic

A History of Morley College. By Denis Richards. Pp. xix+316+7 plates. (London: Routledge and Kegan Paul, Ltd., 1958.) 18s. net.

COFFEE and literature seem indissolubly linked—"It helpeth digestion and procureth alacrity", wrote Burton in his "Anatomy of Melancholy"—and from that time to the present-day *Partisan* in Soho, coffee houses have been the penny universities (as Aytoun Ellis described them in his book two years ago) and the clubs that served as therapeutic centres for the intelligentsia. Yet one more illustration of this indissoluble connexion has been provided for us all by Denis Richards.

The Coffee Music Halls Company was itself a blend of Arnoldian idealism (represented by Thomas Hughes and Dean Stanley, both old Rugbeians) and Ruskinism (represented by Emma Cons). Its one and only venture opened its doors on Boxing Day, 1880, in the former Royal Victoria Theatre, re-christened the Royal Victoria Coffee Hall for the purpose. Ballad concerts and lantern lectures lubricated with copious cups of coffee would, it was hoped, redeem the near-bordello character of the area. Purified variety and teetotal surroundings, however, could not keep the venture going, and so Emma Cons obtained the help of *Nature*. Through its columns she appealed to scientists to help her. This was in 1882, and by October 26 in that year she was able to tell readers that every Friday night more than 600 listeners attended lectures by W. L. Carpenter, Norman Lockyer and other scientific men of the day. "Stamps and whistles of impatience" greeted those lecturers whose apparatus broke down.

Rescued a second time by Samuel Morley, a hosiery millionaire, and by the enthusiasm for polytechnics, it became Morley College on September 29, 1889. From then until the present day it has been one of the leading adult education colleges of Great Britain. It moved from the Victoria Theatre to 61 Westminster Bridge Road in December 1924, and during the 1930's, under Eva Hubback, most of the distinguished men and women of the decade came to talk. Music

was its especial forte. On October 15, 1940, its second lease of life was ended when a 1,000 kgm. high-explosive bomb shattered 61 Westminster Bridge Road like a pack of cards, and since the Second World War one of its major battles has been to obtain a new building which, thanks to powerful friends, has been successful. The present warden, Mr. Denis Richards, tells the story with grace and insight and his re-creation of the gallant figures who have helped to build Morley College must be welcomed. It is an admirable prelude to the opening of the new buildings by the Queen Mother on October 29 last, and it will be welcomed by a wide cross-section of the reading public.

W. H. G. ARMYTAGE

SECONDARY MODERN SCHOOLS IN BRITAIN

Secondary Modern Schools

An Interim Report. By Prof. H. C. Dent. Pp. xvi+207. (London: Routledge and Kegan Paul, Ltd., 1958.) 15s. net.

THIS is an exhilarating book by an assiduous, experienced, shrewd and sympathetic observer of the educational scene. Prof. H. C. Dent surveys the progress in Britain of what is generically called the secondary modern school since its birth, or rather baptism, in 1945, notes with examples the diversity of its evolving variations, reduces the bewildering diversity to the semblance of a pattern, and speculates upon the shape of things to come.

In the course of his description and appraisal of what is, he suggests, implicitly and explicitly, what might be if modern schools were disposed and able to give a general education "not focused primarily on the traditional subjects of the curriculum, but developing out of the interests of children" ("The New Secondary Schools"). This is the theory, indeed it might be called the philosophy, of the modern school conceived as a type. But as Prof. Dent makes abundantly clear, there are all sorts of reasons—pedagogical, psychological and social—why such a school has not emerged as the general type. It offers only one of the many acceptable curricular patterns for schools which are destined to educate so great a diversity of pupils and so large a proportion of the secondary school population.

This interim report on secondary modern schools is an admirable, lucid and just presentation of the schools that are forcing upon us a fundamental reconsideration of the secondary system. We shall not all agree with Prof. Dent's avowedly tentative speculation that the present secondary modern schools will eventually fall into two types: the 'special courses' and 'general certificate of education' schools on one hand, and the 'arts and crafts', 'projects' and 'interest-orientated' schools on the other. But we shall study with attention and respect his reasons for this prognostication.

In my view he attaches more importance than it warrants to the comparatively recent notion of a tripartite division of secondary education, against which the actual developments he so ably describes are in effect a protest. The developments that are going forward in the schools under review should lead us to discard the term 'modern' along with the rest of an outmoded and self-contradictory theory of