

bridge the gap between 'the real world and the inner world' by utilizing the symbology of Jung. This explains the fundamental weakness of the work: the characters are so busy being symbols that they have neither a true dramatic 'life' of their own nor a plot to unfold. Tippetts sees psychological meanings in Mozart's and Wagner's operas, as witness one example from the *Magic Flute*: 'Tamino rushes on to the stage pursued by a snake. In mortal fear he faints. Three Ladies appear and kill the snake in the nick of time. To use psychological jargon: the patient is pursued by images of negative potency (the snake) to such a degree that he gives up the conscious struggle and lets the unconscious have its way (he faints). The unconscious produces an image of salvation in the shape of the "eternal feminine", his *anima*, his soul (the three Ladies).' Since this sort of psychological allegorizing is for him the main business of opera, it is hardly surprising to find him making rules for himself of this sort: 'The more collective an artistic imaginative experience is going to be, the more the discovery of suitable material is involuntary.' Hence his use of the marvellous which 'will allow the opera composer to present the collective spiritual experience more nakedly and immediately—the music helping to suspend the critical and analytical judgment, without which happening no experience of the numinous can be immediate at all'.

By the end of the book it is apparent that what Tippetts calls a 'division between technics and imagination' is in truth the contemporary life divorced from religion. 'The present separation of creative artist from the public is really this: that we have no clear idea of Man, with a capital M, to whom we shall confidently speak. . . . Positive art can only be addressed to a public whose ideal conception of Man is generally understood and assented to. There is no such agreed ideal conception now. All is relatively of conception. There was lately Nazi man, with no soul. There is Communist man, whom many suspect of no soul. There is Catholic man with perhaps a medieval soul. Each a value and an offence. Is there a whole man with a non-medieval soul?' A valid conception of man can only come through a search for truth, which ultimately means God. 'Truth', says Tippetts, 'is some sort of an absolute': his ideas might be clearer if he reflected more deeply on the consequences of this assertion.

ANTHONY MILNER

THE IDEAL CITY IN ITS ARCHITECTURAL EVOLUTION. By Helen Rosenau.
(Routledge and Kegan Paul; 30s.)

Planning in England today, whether regarded as an intellectual or as a practical activity, has been in suspension since the time of the Planning Act of 1947. This is not wholly bad, for our society has during this time

been finding her feet after the great social changes of the post-war years and has been unwilling to commit herself or even to speculate upon a new pattern of development. But it is also not wholly good, for there is need at all times for guidance from the professional guardians of environment and the present lack of it has caused frustration and despondency.

The ultimate purpose of this book of Helen Rosenau's, we suspect, is to affirm the value of thinking about planning and of thinking about it at the highest level. 'Ideal Planning' is for her an activity of the human spirit which is almost (but not quite) independent of practical considerations and which seeks a visual formula which will provide an ideal environment. She includes as examples of this activity such diverse mental productions as the images of Jerusalem depicted in medieval manuscripts, the woodcut which prefaces the first edition of St Thomas More's *Utopia*, the geometrical city plans of the Baroque period (such as Karlsruhe) and the community buildings planned by the Utopian Socialists of the nineteenth century. The authors of each of these have it in common that they all make a courageous estimate of the nature of man. What they got right in their estimate has passed almost unnoticed into our common stock of ideas; and they themselves are remembered mainly for what they got wrong. This book is primarily a work of scholarship and a valuable one; but it also offers a suggestion which our planners cannot afford to ignore. We in England depend almost exclusively on the development of techniques for the quantitative assessment of human needs. No one would deny that these are necessary. But when, in the end, the time comes to act, the aptness of our solutions will depend equally on the amount of thinking we have done on the basic human issues and on the architectural imagery which we can put forward to substantiate it. This book is a reminder that functional analysis, like fear of the Lord, is only the beginning of wisdom.

LANCE WRIGHT

CHRIST AND THE APOSTLES. *The Changing Forms of Religious Imagery.*
By F. M. Godfrey. (The Studio; 45s.)

The basilica of Sant' Apollinare Nuovo in Ravenna, which was consecrated in 504, contains a cycle of mosaics which represent, with unexampled authority and grace, the public life of Christ, surrounded always by the Apostles whom he had chosen and who were to perpetuate his redeeming work. These mosaics provide the classic statement of the theme which Mr Godfrey traces through twelve centuries of artistic history. His aim is to see how these central events of Christian