

conclusions summarized at the end of the book are these: (1) 'apart from the Cantic, Response, and Refrain forms which Christian worship inherited from the Temple, most of Christian musical substance, if at all Jewish in origin, came from the ancient Synagogue'; (2) 'as in the literary, so in the musical liturgy, the form conceptions of dichotomous psalmody, of scriptural cantillation, and of extended cantic chant, are basic and lasting elements of the Jewish heritage. They remained a substratum common to all derivatives of Judaism and Christianity' (p. 577).

It is perhaps to be regretted that the author accepts so much of Dom Mocquereau's views on Gregorian chant without question: many scholars today would disagree with, or demand qualification of, the assertion that 'Gregorian chant is almost without exception based upon oratorical accent and evolved an oratorical type of *melos*' (p. 561). It is also regrettable that he sometimes uses his theological terms wrongly: thus the Trinity is described as God's 'attributes' (p. 560).

Musicologists will inevitably have many points to raise, for a pioneer venture of this sort is liable to pitfalls in matters of detail as Dr Werner candidly acknowledges; however, the pages of BLACKFRIARS are not the place for musicological argument. But whatever differences of opinion and interpretation may later appear as future scholars continue along the lines the author has suggested, nothing can diminish the magnitude of his achievement or our indebtedness to him.

ANTHONY MILNER

MOVING INTO AQUARIUS. By Michael Tippett. (Routledge and Kegan Paul; 18s.)

This collection of articles and broadcast talks covers many subjects: the relation of the artist to society; the problems of the modern composer; opera; Shaw's music criticism; Schoenberg; and modern art. Yet, as Tippett says in his introduction, 'the bewildering variety arranges itself round a central pre-occupation. All the material is concerned in one way or another with the question of what sort of world we live in, and how we may behave in it.' This pre-occupation is also found in his compositions, particularly in the oratorio *A Child of our Time* and the opera *The Midsummer Marriage*. The book has the same drawbacks as these works. So long as Tippett merely composes music or discusses it *qua* music, he produces original and compelling art (by which he has become one of England's leading composers) and acute criticism; whenever he attempts to mirror 'world-issues' in his music or discuss them in prose the result is an unsatisfactory mixture of vague statements and doubtful conclusions. He regards himself as 'a disciple of Jung', but, while he is obviously remarkably well-

acquainted with the literature of three modern languages, his psychological and philosophical studies have been largely superficial. All this would not matter much if Tippett did not so often pose as a seer in the manner of the German Romantics, adopting an attitude which was clearly stated over a century ago in Liszt's 'On the Position of Artists': 'We believe as steadfastly in art as we do in God and man, both of whom find therein a means and type of elevated expression. We believe in one unending progress, in one untrammelled social future for the social artist; we believe in these with all the strength of hope and of love.'

Tippett is perturbed by 'the challenge of a world divided unnaturally between technics and imagination . . . the scientific world has become quite incomprehensible to the layman in its specialization.' This challenge has been discussed in C. P. Snow's recent lecture 'The Two Cultures and the Scientific Revolution', but where Snow emphasizes the importance of the literary and artistic world coming to grips with the fundamentals of scientific method and thought, Tippett merely says: 'The dazzling achievements of technics are socially so equivocal that we artists are thrown back into the imaginative world as into a fortress.' This observation may be true for some but it is certainly not true for most artists. The influence of mathematics and scientific design on the visual and (recently) aural arts is an important characteristic of contemporary development. Tippett accounts for the division between the artistic and scientific viewpoints in generalizations that savour more of a Thinker's Library manual than of serious thinking: 'Soon after Shakespeare's day the temper of the West gradually changed. People became increasingly drawn to the world of discovery, of inventions, of technics. Emotional energy, which before had been somehow divided between the real world and the inner world, tended to become centred in the one world of technics. Consequently poetic imagination suffered an increasingly severe deprivation. In order to live it became romantic and eccentric.' There are so many questions to put, so many definitions to be made and distinctions drawn before this passage (which is typical) can be said to have any precise meaning that one can only call it muddled and valueless. In the talks on Schoenberg, which are noteworthy for their frequent irrelevance, the same slipshod thought occurs, e.g.: 'Where the Romantics wanted to romanticize love, the Victorians erected a conventional view of love which attempted or hoped to restrict its expression within the marriage bond.' To read this one would think that the sacrament of matrimony was a Victorian innovation.

In the essays on opera, especially that on *The Midsummer Marriage*, Tippett reveals his concern for myth making: his opera attempts to

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