

actively in the full religious and social life of the parish; the *modal* parishioner who is the average Catholic who lives up to his religion in a 'middling sort of way'; the *marginal* parishioner who is already largely under the influence of 'the world' and its values; the *dormant* Catholic who in England has been called picturesquely the 'four-wheeler Catholic' because he comes to church three times in his life—in a pram to be christened, in a wedding coach to be married, in a hearse to be buried. According to Fr Fichter's researches nuclear parishioners constitute no more than six per cent of those of ten years and over. He estimates that marginal Catholics make up twenty per cent of urban parishioners, and dormant are about forty per cent of all baptized persons.

The second part of the book is devoted to social correlates of religious participation and considers in turn the effects of age and sex, urban mobility and social status on the religious life of the group of Catholics studied. Fr Fichter's conclusions are no more than tentative and in at least one instance, generalizations about modal parishioners, he is forced to the conclusion that 'their religious life-profile probably requires more refined instruments of analysis than those now provided by social science'. The general picture is of incomplete adaptation of the parish structure to our urban mode of life: social structure and cultural values which are prevalent in secular society prevent the parish from functioning as a community of persons, and this in its turn has its effect on the religious life of the members of the parish. A further change is that 'the multiple functions of the old-fashioned solidaristic, community parish have been largely absorbed by other institutions'. The social roles of the priest, the social relations of the laity, the structure of parochial societies and the place of the denominational school are all discussed with insight and care. The lessons to be drawn from them are of far more than local interest—they are of importance both to clergy and laity wherever the Church has to carry out its mission in urban conditions.

JOHN FITZSIMONS

ROMANESQUE SCULPTURE IN ITALY. By G. H. Crichton. (Routledge and Kegan Paul; 50s.)

Here is a wide documentary survey expertly set out together with nearly a hundred photographs. They are clear text-book photographs, mercifully not the 'artistic' kind which can conceal so much in seeking to dramatize with light and shadow, but, alas, they do not go along with the text. This volume is obviously to be a standard work on a particular subject, full of information, description and industrious comparison, invaluable for specialist and student.

The Romanesque Period is the age of symbol and attitude. Here we have no vulgar descriptive realism. Here are facts nobly and powerfully stated in stone and metal. Here are artists wrapped around and enclosed in their civilization fashioning with great beauty the requirements and history of their times. How well the carvings at Parma and the bronze doors at Pisa show this. We are given chapter and verse of Scripture and legend represented, revealing the problems which originally confronted the artist, together with the author's assessment and ascription. This is the main value of the book and it is done with a patient labour which can be born only of a profound love of the subject. At times one could wish for an occasional flash of that intuitive understanding which can so vividly interpret a work for another age and generation. However, here is a very great deal of information most aptly illustrated, a valuable addition to most libraries for the use of the historian, the artist, who too often today sadly neglects scholarship, and the determined and courageous amateur.

MAURICE PERCIVAL

MANTEGNA. By E. Tietze-Conrat. (Phaidon Press; 2 gns.).

A new volume devoted to Mantegna is most welcome. The excellent selection of plates in the present work is enriched by the inclusion of fine previously unpublished details of the Palazzo Ducale ceiling, and the text is admirably equipped with a closely reasoned scholarly catalogue of the artist's work.

Mantegna is an artist who can be interpreted afresh for each generation, and it is to be regretted that E. Tietze-Conrat's critique fails to realize this opportunity, and does not fully communicate the impact of the artist upon the author. All too briefly, references to the archaeological picnic, the visit to Poretta, or the quotations from Mantegna's letters to his patrons bring him closer to the reader. His archaeological researches penetrate every aspect of his art, yet the relationship between observed fact and the free play of the imagination in his treatment of antique remains is hardly discussed. Mantegna's luminous classical ruins, magnificently encrusted with reliefs, form the calm centre in the vortex of his artistic passion; provide the key to his harsh unyielding surfaces, the wiry resilient foliage, the brittle convolutions of rock and drapery, the leathery flesh, which are such constant features of his vision. Only in the ideal human forms, such as the Louvre 'St Sebastian', is a complete identity attained between the person and ideal fragments, while the rugged visages of the archers, the fantastic landscape, the thrusting weeds, suggest the eternal tension of life. The same principle underlies the Brera 'Deposition' where the tonal transitions of the