

The firm has done much for architecture and the arts and its services will be required still more in its second century if England is to return to the stability represented by the history and work of these publishers.

C.P.

REUNION BY DESTRUCTION. Reflections on a scheme for Church Union in South India. Addressed to the Laity by T. S. Eliot. (Dacre Press; 1s.)

The controversy at present being waged about the so-called South India scheme has an interest for others besides those bodies immediately concerned in it. Were this not so, any comment would be impertinent; but in fact the success or failure of this scheme to secure fulfilment will affect profoundly the religious situation after the war. It is therefore greatly to be hoped that many Catholics will read Mr. Eliot's masterly exposition of his point of view, and that they will be disturbed by what they read. At least they will see why Mr. Eliot is disturbed.

L.T.

THE LETTERS OF LLEWELLYN POWYS. Selected and edited by Louis Wilkinson, with an introduction by Alyse Gregory. (John Lane; 21s.)

These letters are sad reading. They could scarcely be other, with their sense, increasing with the years, that 'the human race are too degenerate ever to be saved' and that 'philosophically nothing matters.' They reveal, how plainly, that pain and death, if purposeless—as they were to Powys—are all loss. It is in no sense of patronage that one is bound to say that here is the classic pattern of the bitterness of unbelief.

X.

C.E.M.A. EXHIBITIONS

BOOK ILLUSTRATION

The C.E.M.A. exhibition of English book illustration since 1800 is a vigorous one, showing our natural talent for this work. The catalogue is useful and gives historical and technical summaries. Illustrations of processes and techniques are on exhibition.

The nineteenth century saw the rise of the mechanical processes in printing, and this exhibition shows illustrations reproduced both by autographic and photographic processes. There are a few books illustrated entirely by photographs, but the contemporary artist clearly prefers his work to be printed direct from his block or drawing—wood-engraving, lithography, and lino block printing predominate. The illustrated book is here interpreted to include the decorated book, of which there are fine examples. Of necessity there are few

examples of each artist, but one regrets absences and scanty representation of such men as Berwick and Rowlandson; but while the exhibition was in London it was augmented by some welcome loans.

BALLET DESIGN

THE art of Ballet depends on the balanced co-ordination of the arts of music, drama, dancing and painting as equal partners. In this exhibition we have to judge the designs not on their own merits as drawings, but as theatre. Only with the closest collaboration between composer, choreographer and designer will a balanced harmony be achieved. In the absence of such co-operation one art will predominate and destroy the wholeness of the thing. In many of the designs on exhibition the settings are very striking, and as the main function of the design is to set off, not to distract from, the dancers, one feels that painting has taken too important a position in the whole. The Diaghileff regime was the most successful period in achieving this co-creation, and the conventions and necessities of the ballet most fully realised and respected. There are a few other examples of fitness for purpose—Rex Whistler has caught the atmosphere and feeling for his period in the drop curtain for 'The Rake's Progress,' John Piper's designs for 'The Quest,' Guy Shepperd's costume for the wolf in 'Peter the Wolf,' and Gwendolen Raverat's designs for 'Job,' based on Blake's paintings, are examples.

The etchings of Rembrandt (another C.E.M.A. Exhibition) are outstanding examples of masterpieces of composition, but one does not feel that this master of chiaroscuro was at home in, or thinking in terms of, etching. He worries his plate into producing the effects of paint, and only in the unfinished works does one catch sight of his greatness as a draughtsman and his vitality as an artist.

M. CALDIN.

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