

early Renaissance art'. Unfortunately, the merits of the Baroque school have escaped her; and the sanctions which she brings to bear upon this type of painting are, I think, beside the point. In fact, there is a confusion in the book between moral and metaphysical values. The demand that a picture should clearly show itself to have 'issued from a mind formed by the dogmas of Holy Church' is both misplaced and misleading. Who can detect such a formation in a Rubens landscape, a Chardin still-life? It would be a pleasure to delete the recurring terms 'Christian art', 'Catholic art', 'art that is truly Catholic'. For, properly speaking, Catholic painting does not exist, any more than Catholic history, Catholic singing, or Catholic carpentry. If Catholic artists understood this only half as well as Fra Angelico did, they would do the Church great service.

J. DOWLING.

BOOKS RECEIVED

- Bell. H. Butterfield*: George III, Lord North and The People, 30s.
Black. K. L. Schmidt: The Church, 6s.; G. Quell and E. Stauffer: Love, 6s.
Blackfriars. Gerald Vann, O.P.: The Pain of Christ, 5s
John S. Burns and Sons. H. W. Henderson: The Truth about the Communist Confession Trials, 1s.
Jonathan Cape. Karl Brandt: The Emperor Charles V, 25s.
Cassell. Percy H. Muir: Book Collecting, 7s.6d.
Clonmore and Reynolds. Thomas Hurley, S.J.: Father Michael Browne, S.J., 12s.6d.
Notre Dame (Indiana) Medieval Studies. Guido Kitsch: Pseudo-Philo's Liber Antiquitatum Biblicarum, n.p.
Toronto University Press (London: Geoffrey Cumberlege). F. V. Winnett: The Mosaic Tradition, 28s.

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