

BLACKFRIARS

The attitude to religion expressed throughout the volume is definitely post-Lateran. The idea of God is spoken of with respect and organised Catholicism with benevolence.

D.M.

A HISTORY OF EUROPE. By Bede Jarrett, O.P. (Sheed & Ward; pp. 549; 5/-)

HOW THE REFORMATION HAPPENED. By Hilaire Belloc. (Cape; pp. 293; 4/6.)

Fr. Jarrett's history of Europe was characterised by concise prose, an objective standpoint and a talent for selection. It remains among the best anthologies of historic fact. The assurance with which Mr. Belloc judges human motive has made his analysis of the Reformation the most provocative of his lesser studies; but the European perspective of his surveys gives his work a permanent value. Fortunately it was inevitable that both books should be reprinted.—(G.M.)

RECENT ART EXHIBITIONS

AS during April I have been unable to visit any modern exhibitions, I propose to discuss generally two important loan exhibitions, both of which closed last month—the Elizabethan Exhibition, held in Grosvenor Place, and the Three French Reigns Exhibition organised by Sir Philip Sassoon. Now that the former is over, there can be no harm in saying that it was not really very good of its kind. The majority of the exhibits had little interest over and above their historical associations, and impressed on one for the most part the peculiar contrast between the refinement of the English literary renaissance and the vulgarity of its decorative counterpart, while the paintings, imitative all of them and good only when approximating most closely to their Holbein-Clouet-Moro prototypes, showed that in its failure to inspire a distinctively national school Holbein's influence was as sterile as Van Dyck's. Frescoes apart, there is no English painting before Hogarth and artistically therefore little is to be gained by localising an English historical period in this way. The exhibition had no such *raison d'être* as Sir Philip Sassoon's, which formed an essential complement to the French Exhibition held in 1931 at Burlington House.

'Sans naïveté,' writes Diderot in the *Penseés Detachées sur les Arts*, 'pas de vraie beauté,' and explaining what he means, he goes on to say: 'Pour dire ce que je sais, il faut que je fasse un mot ou du moins que j'étende l'acception d'un mot déjà fait, c'est naïf. Outre la simplicité qu'il exprimait, il faut y joindre l'innocence, la vérité et l'originalité d'une enfance