

spirituality. The jubilee of Blessed Pius X's *motu proprio* on the liturgy coincides most happily with the publication of these books, and their very diversity reflects the infinite wealth of the central act and fact of Catholic life.

I.E.

ENGLISH ART (1100-1216). By T. S. R. Boase. (Oxford University Press; 37s. 6d.)

This is the third volume to be published of the *Oxford History of English Art* and it is the one of the whole series that has been most eagerly waited for. It is well known that our knowledge of twelfth-century art in England is being revolutionized by recent research, yet so little of that research has been published. Dr Zarnecki's book on twelfth-century English sculpture and Dr Pächt's study on twelfth-century illumination are both still to appear, and so far there have been only rumours of their contents and it is a primary merit of this volume that it summarizes the results of such research and makes them permanently accessible. 1100-1216 is a far less satisfactory division than 1150-1216 would have been.

It would be so easy and so cheap to criticize Mr Boase's achievement, handicapped by the limits he had set himself. His details are inevitably crowded and many of his conclusions have to be stated with provocatively little evidence, like his suggested dating of the sculptured slabs at Chichester and his passing reference to the Romsey rood; inevitably also there are many problems like that of the Hardham wall paintings where his treatment is too cursory to suggest a first-hand knowledge of so vast a field. Mr Boase has synthesized the work of specialists—especially of those continental art-historians who came to England in the later 1930's and who were to owe so much to him when he was Director of the Courtauld Institute. Behind his references to Sicily and to Byzantium surely lies Dr Demus, behind those to the Latin Kingdom of Jerusalem lies Dr Buchta, behind many of his comments on illuminated MSS Dr Pächt, behind many of the judgments on sculpture Dr Zarnecki. The section on architecture seems marked by the influence of M. Jean Bony. But the power to synthesize and to discriminate, the lucidity of style and the impeccable taste, are those of Mr Boase, and through them he has achieved a volume which has been an ample justification of the whole series.

GERVASE MATHEW, O.P.

ART AND THE REFORMATION. By C. G. Coulton. (Cambridge University Press; 50s.)

The fact that the Cambridge University Press should add a new