

NOTICES

with Sir Nathaniel Bacon, and that religious painting in England ends with Baker, that these three categories are quite distinct and overlap only in certain instances, we shall have done much to clarify our impression of English painting as a whole. This point is made by Mr. R. H. Wilenski in his otherwise disappointing Outline of English Painting (Faber & Faber, 2/-).

The courses of English portrait and English landscape painting are roughly parallel. In portraiture it is Mytens who first adumbrates a style that is definitely *malerisch*; in landscape the influence of Rubens can equally be traced. What Mierveldt was to the Stuart portrait painter, Gaspard and Siberechts and Momper were in the sphere of landscape painting. The two traditions mature simultaneously (coalescing in Gainsborough and Wilson) and simultaneously they decay. These processes extend over what is relatively a very short period indeed. Thanks to the Reformation they both of them begin, so to speak, from scratch, and its formation consequently gives the English tradition an interest which French painting has not got. The English tradition is not a myth, but a fact, and it is only through appreciation of its formation, its features and its ramifications that one can form a coherent impression first of the contribution of the individual artist and secondly of the relative value of English painting as a whole.

JOHN POPE-HENNESSY.

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REVUE UNIVERSITAIRE D'ART CINÉMATOGRAPHIQUE. Vol. I. Five numbers; March-December, 1933.

This review is published by the Catholic students of the University of Louvain. It is a remarkable achievement. Magazines published by undergraduates are, as a rule, however brilliant, of transitory value and without any definite standards. This review, on the contrary, unpretentious and not in the least 'arty' or self-conscious, is written from a definitely filmic critical position, and is, moreover, a practical guide to good films. One can trust its judgments. The articles deal with general problems connected with the cinema, the cinema as an art, the social rôle of the cinema, the psychology of the audience, music and the film, and so forth; with the principal films in every country in Europe, in America, China and Japan — and in these numbers it would be hard to find any film of real importance omitted; finally with films actually being shown at the moment of publication. In a true Catholic spirit it admits excellence wherever it is to be found — supremacy, of course, to the Soviet films, to

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the pre-Nazi German films of which the greatest director is Pabst, to the French films of René Clair and Jean Epstein, and a generous measure of praise to our own *Private Life of Henry VIII*. Its intelligent spirit may be judged from the sound and courageous defence of *L'Extase* and the sober collective protest against *King Kong*. Stills are plentiful and well done. The review may be obtained from the Director, M. Paul Kinnet, 344, rue Royale, Brussels, and the annual subscription is only 20 (Belgian) francs. In view of the ever-increasing importance of the cinema in modern life, it is to be hoped that this admirable Catholic attempt to form a sympathetic and critical outlook upon it will be supported by English readers.

A.M.

SAINT BRIGID OF IRELAND. By Alice Curtayne. (Brown & Nolan, Ltd. ; 3/6 net).

All thanks are due to Miss Curtayne for a book that fills a gap and should be a classic in hagiography. With all her inimitable power of evoking atmosphere, her style is yet simple enough for the unlearned; while, despite the insurmountable difficulties—described in the author's Foreword—to which she humbly claims to bring 'little scholarship and only a modicum of art,' the concluding pages of bibliography should reassure the historian and archaeologist.

M.B.

Amongst the various annuals that have been sent us, naturally we single out for notice **THE CATHOLIC DIRECTORY**, which should stand on every Catholic's shelf of essential reference books. It is priced at the modest figure of 3/6 and published by Burns, Oates and Washbourne. We notice as a curiosity amongst the statistics given on p. 581 a decrease of 33 in the number of public churches and of 45 in the number of chapels. Every week in the Catholic press we see accounts of the opening of new churches and schools. Hence these figures might puzzle us till we looked at the Leeds statistics and realized where lay the mistake. Only second in usefulness is the **CATHOLIC WHO'S WHO** at 5/-, published also by Burns, Oates and Washbourne. We presume it is at the request of the people concerned, taught by their experience of the purpose to which this book is put, that several of the addresses are wrongly given, that is out-of-date.

From Ireland we have received **THE CAPUCHIN ANNUAL** and **THE FATHER MATHEW RECORD**. We have also received **FRANCISCAN MISSIONARIES OF MARY**.