

by a thoughtless public even when of a quality much inferior to the hand-made article.

Factories having absorbed those who would otherwise be working as individual craftsmen, it is unusual to find examples of work showing evidence of the personality of the producer, apart from works classed as 'Fine Art.' Thus, artists have now come to be regarded as a distinctly separate class, and their productions as something quite outside ordinary life. The present-day artist, being almost the sole surviving representative of the craftsman, may show the desirability of personal work; but much more could be done in this way if the work was intelligible to those who are most in need of enlightenment. The idea of Christ the Worker should have an influence in humanising artistic works. The wall-paintings of the fourteenth century may not have been of a high order technically, but they were at least painted for a purpose which could be generally understood; they were something arising spontaneously from popular ideas.

Individual effort is required everywhere to put fresh ideas into the minds of those who work in factories and offices, to bring about a return to the intelligent practice of religion. When this has been achieved, it may be realised that many kinds of factory production are not in accordance with human nature which these conditions cannot satisfy. Only when there is a return to a Christian outlook can we expect to see a demand for the work of the craftsman, and a revival of a flourishing Christian art.

NIGEL EVANS.

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THE BORGIA POPE, ALEXANDER VI. By Orestes Ferrara. (Sheed and Ward; 16s.)

Dr. Ferrara has composed a careful, ingenious and slightly laboured rehabilitation of the moral character of Alexander VI. He has no difficulty in proving that many of the traditional scandals are palpably fabricated and that others have been at least coloured by contemporary gossip. During the last two generations few serious students of the Renaissance would have disputed this. With much careful analysis he shows that even in the residue of cases the contemporary evidence is confused and at times conflicting; this will not surprise anyone who has attempted to unravel the tangled personalities of the Italian *Quattrocento*. He emphasises all that can be said so truly of the high capacity and high sense of responsibility of the Pope. But he does not analyse the standard of relative moral values in late fifteenth-century Italy. If the Alexander VI of John Addington Symonds is primarily a mythological figure, the Alexander VI of Dr. Ferrara could never have grown into a myth.

G.M.