

course, as distinct from the woman) but not to Edwige Feuillère? His French prose, too, may be found angular and hard to read.

How acute, though, his analysis of the limitations of William Wyler's work, of Marcel Carné's; or the arguments by which he proves that *Brief Encounters*, an admitted masterpiece, if it has a soul has one which veils for the spectator the fine shade between sympathy and complicity (in the heroine's sin). Just as the reader may have decided that really this enthusiastic M. Agel is reading too much into a film like *The Set-up*, by making the boxer's agony evoke the Passion of our Lord, the author himself answers:

'Est-ce forcer la pensée des auteurs? Ou oserons-nous dire qu'une œuvre en vient à exister au-delà des intentions précises de ses responsables?'

Much of the world's art criticism depends similarly on a personal interpretation. Agel's book should be, it seems to me, the starting-point of creative appreciation for all who hope to see the cinema diverted to higher ends, to see it substantiate its claim to be called the seventh art, ultimately to see it become a modern Christian art.

Those who remain unconvinced by the sympathy, zeal and sensitivity of Agel's guidance to great films should, I suggest, turn to the index which would surely inspire confidence in the cinema and faith in Agel's belief in it. Objections and disagreements there must be. Agel admits that *'Peu de films donnent comme 'Maria Candalaria' le sentiment d'être ouverts sur l'infini'*; the point is that he believes some do.

Jean Quéal's critical appreciation of Carné is more conventional. But as a very thorough study of one of France's leading directors by a leading figure in international film criticism it should be of solid value to any who hope to be instrumental as practitioner, critic or spectator, in implementing Agel's faith in the cinema's possibilities. FREDA BRUCE LOCKHART

BERKELEY SQUARE TO BOND STREET. By B. H. Johnson. (John Murray; 30s.)

The history of London is a fascinating record. As development, instigated by the noble and powerful families, spread westwards, fresh acres of pasture and farmland were engulfed by houses, gardens and parks. Mr Johnson's book represents an attempt to make good a noticeable gap in the recorded history of the West End. It deals with the lands which, in the second half of the seventeenth century, formed three separate holdings: one owned by the Earl of Clarendon, the Lord Chancellor, and the others by John, 1st Lord Berkeley of Stratton. The story of their ownership of two of these holdings begins in 1664 when the Earl of Clarendon obtained from the Crown a grant of land abutting on Piccadilly, part of which he immediately sold to Lord Berkeley. There they built two great houses which bore their names, with gardens and grounds

extending to the north. Albermale Street now marks the centre of the site of Clarendon House—which only lasted twenty years before it was bought by a group of speculators whose development scheme ended in disaster—and Berkeley House where now stand Devonshire House, Berkeley Street, Mayfair Place and Stratton Street. These facts are well known, but Mr Johnson has delved deeply into such unrecorded history as the development of Hay Hill Farm and the scheme for the demolition of Clarendon House. Nor has the story of the sale of Berkeley House and the litigation concerning it been told before. Throughout the book, biography is blended with topography, and a new light is thrown on the career and activities of Sir Thomas Bond who built Old Bond Street, as John Evelyn says, 'to his undoing'. Published in association with the London Topographical Society, the volume is profusely illustrated, including many portraits of the Berkeley family of the seventeenth and eighteenth centuries not hitherto reproduced.

JOHN MORGAN

NOTICES

THE COMPLETE WORKS OF SAINT JOHN OF THE CROSS (3 volumes: Burns Oates, 30s. each volume, £4 4s. the set), translated and edited by the late Professor Allison Peers from the critical edition of P. Silverio de Santa Teresa, now appear in a completely reset and revised edition. These elegantly printed volumes provide a fitting monument to Professor Allison Peers, for this was virtually the last work he was to complete, and his achievement in making the great Spanish mystical doctor known to English readers was certainly the one he would choose to be remembered by. In the new edition, scriptural quotations are now given from the Douay version (instead of the Authorised as before), and the researches of the last sixteen years have been incorporated in the General Introduction and the numerous notes.

THE LITTLE FLOWERS OF ST FRANCIS, in the first English translation revised by Dom Roger Hudleston, is the latest volume to appear in the reprinted Orchard series of spiritual classics (Burns Oates; 12s. 6d.). A new introduction by Fr Paulinus Lavery, O.F.M., adds to the value of this welcome edition of one of the best loved of Christian books.

Sheed and Ward have reprinted F. J. Sheed's useful COMMUNISM AND MAN (3s. 6d.), and Ronald Knox's BELIEF OF CATHOLICS is available again at 10s. 6d. Mgr Knox's series of Westminster Conferences, SAINT PAUL'S GOSPEL, originally published by the Catholic Truth Society, is also now available from Sheed and Ward (7s. 6d.).

THE HOLY TRINITY BOOK OF PRAYERS, edited by Mgr John Ryan (P. J. Kenedy and Sons, New York; \$3.00), is a new and stimulating anthology from the Scriptures, the Liturgy and the writings of the saints.