

And he paints for no other reason than to discover this image imprinted on his soul'. To the suggestion that an artist who puts religion first will produce impure art, Father D'Arcy replies: 'Art may just be waiting for the positive inspiration of religion to give it depth as well as force'. M. Maritain, in writing of the ordeals and dark nights which must beset the painter, notes that 'he has to look for a new contact with that inexhaustible sense—reality, swarming with hidden meanings, which God has made, and for a deeper vision which is rendered possible to the "inner eye" by the transparency of tears'.

As for Father Merton, he sees 'abstract expressionism as the most natural locus for twentieth century religious concern', and that it is the inner truth of this abstract expressionism which has led William Congdon to his religious liberation. 'Here we see a rare instance in which the latest spiritual *logos* of abstract art has been completely set free. . . . Other great artists have achieved this quality of innocence without any Christian influence. Congdon achieved it through the Crucifixion'.

H. S. EDE.

Notices

BAROQUE CHURCHES OF CENTRAL EUROPE (Faber, 45s.) is a revised and enlarged edition of John Bourke's admirable guide to the exuberant churches of Southern Germany, Austria and Switzerland. Magnificent photographs by Thomas Finkenstaedt add to the usefulness of a scholarly and readable book.

THE CATHOLIC REFORMATION (Dent, 45s.) is the fifth volume in Daniel-Rops' 'History of the Church of Christ'. It provides once more the evidence of his skill in marshalling the work of other scholars to provide a clear and objective narrative, this time covering the Church's response to the Protestant Reformation and the emergence of her new spirit after the Council of Trent.

MYSTICS OF OUR TIMES (Burns and Oztes, 25s.) is a collection of ten studies, by Hilda Graef, of men and women who have lived within the last century and have already acquired fame for their holiness. They include such diverse people as Isaac Hecker, Charles de Foucauld, Edel Quinn and Teilhard de Chardin; and 'mystic' is perhaps too specific a label for so varied a band, who, in one way or another, brought their faith to bear on the problems of their times.

THE LIFE OF ST TERESA OF AVILA (Burns and Oates, 30s.) is a new edition, in the 'Orchard Books' series of the celebrated autobiography in David Lewis's

translation. A sympathetic preface by Professor David Knowles gives additional distinction to a welcome reprint.

THE NEW ARCHITECTURE OF EUROPE (Penguin Books, 10s. 6d.) is a most valuable study, by G. E. Kidder-Smith, of the outstanding post-war buildings in sixteen Western European countries. It must obviously—and rightly—reflect one man's judgment, but the 225 buildings considered (and admirably illustrated) are fair evidence of the revolution that has occurred. The examples are generously representative, and churches are to the fore. Another Pelican Book, PREHISTORIC CRETE (10s. 6d.), by R. W. Hutchinson, provides a clear and authoritative introduction to the wonders of Minoan civilization.

CATHOLICISM by Henri de Lubac (5s.) and Cardinal Newman's novel, CALLISTA (3s. 6d) are two welcome additions to Burns and Oates' 'Universe Books' series.

CHRIST IN RUSSIA (World's Work, 25s.) is an account of the history and tradition of the Russian Orthodox Church by Helene Iswolsky, who writes from knowledge and love. Sixteen pages of illustrations add to the value of a book that should greatly stimulate the interest of Catholics in the life of the Russian Church.

THE ABC OF THE VATICAN COUNCIL (Darton, Longman and Todd, 2s. 6d.) is a useful guide to the history and procedure of Ecumenical Councils, by Herbert Keldany. Details are given of the preparations for, and organization of, the forthcoming Council, with lists of British members of the Preparatory Commissions.

ISRAEL TODAY, by Alexander Ramati (Eyre and Spottiswoode, 30s.) provides a readable guide to a new nation; written with the stream-lined enthusiasm of an Israeli who lives in Hollywood, it deals with the problems and achievements of Israel in a film-script technique—snapshots, scraps of conversation, airport arrivals and café encounters.