

puritanism—which we know of also from his writings as an educationalist—is found here in the sense of a man always in command of himself, or striving to command himself, in the interests of a morality of love, of the integration of sexual love and family life. Some of the poems this produces are affectionate and amusing—of these I liked especially the family visit to the Uffizi—but the best poems in this

volume are those in which the difficulties of married love are admitted and worked out, quiet poems perhaps compared with the way in which such themes have recently been treated in the cinema, but poems in which the honesty of the details of the relationship is suffused with something deeper than romantic emotion.

A. J. WEATHERHEAD

CHRISTIANITY AND THE ARTS, by Donald Whittle. *Mowbrays*. 25s.

This little book is perhaps best described as a stimulant—in spite of the fact that its author is an educationalist of the Methodist persuasion. Written primarily for sixth-formers (and their teachers), it certainly fills a gap and will, I hope, excite many students to a further and deeper investigation not only of the art forms themselves, but also of their religious significance.

The book has however a value beyond its primary aim. In the first place, those of us whose schooldays lie in the past may still have the status of 'sixth-formers' in relation to some areas of knowledge and experience—if such areas include modern fiction, poetry, drama and cinema, Mr Whittle's stimulating 'introductions' could well prove valuable. So far as music is concerned, I am myself stuck in the third form and dare offer no comment on this chapter. However, perhaps having a little better standing in the fields of art and archi-

ture, I would venture to say that, while the treatment of the former is appropriate to the scale of the book, Mr Whittle's treatment of ecclesiastical architecture is far from adequate.

The second aspect of value of this work is much more general and is concerned with the fact that many of the rising generation are more likely to experience their first conscious impacts of Christianity 'outside' the Church rather than within its traditional forms. It is good, therefore, to have various 'secular' expressions of insight into man's condition appraised with the skill and readability of Mr Whittle.

His book is assured of a welcome by all who are concerned to further the appreciation of young people of the world of the arts and to enable them to make a Christian approach to all they may see and hear—both new and old.

GILBERT COPE

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