

PRINCIPLES OF ART HISTORY. By Heinrich Wölfflin. (Dover Publications Inc. \$4.5. Bell; 30s.)

Heinrich Wölfflin was one of the greatest art historians of his generation, and much contemporary criticism depends from the views expressed in the present volume and his *Classic Art*. Allied to a lucid and scholarly intellect he was endowed with a rare understanding of works of art. However, the detailed examination of individual works does not detain him here; rather we are confronted by a number of conclusions resulting from a lifetime of devoted study. Nevertheless each facet of the argument is substantiated by perceptive references to a masterpiece of painting, sculpture or architecture.

This is a study of the 'problem of the development of style in later art', and deals with the transition from cinquecento classic art to the seventeenth-century baroque. He reduces this complex achievement to five pairs of concepts. They are, from linear to painterly: plane to recession: closed to open form: multiplicity to unity: the absolute to the relative clarity of the object. Thus, for instance, the quality of movement which we can see in a Rubens or Tintoretto is shown to us amongst the seemingly static delights of a Terborch interior, a Velazquez portrait, or the noble quietude of the late Rembrandt where rhetoric plays no part. Even the reactionary Poussin is brought into line with his period.

Professor Wölfflin is concerned entirely with aesthetic questions, and changes of patronage, philosophic thought, social and political structure, or the effects of the Reformation and counter-Reformation, are not touched upon. But within these self-imposed limits this is a classic of art history which remains stimulating and valid today. It is a pity that this welcome re-issue should be marred by the inadequate methods of reproduction—the small illustrations are little more than reminders to those already familiar with the examples.

MARIA SHIRLEY

MY SERVANT CATHERINE. By Arrigo Levasti. (Blackfriars Publications; 21s.)

This long, learned, ardent, admirably documented study, written without much detachment, is less a biography than a panegyric. As such it should not be recommended to the non-Catholic who, stifled by its swooning heat, will become nostalgic either for the hygienic (if not always accurate) coolness of the psychiatric interpretation, or for the golden autumnal colour of the Age of Reason and *surtout point de zèle*. Even the Catholic guinea-pig, such as the reviewer, may experience some ambivalence of feeling. Does nothing more than an unpleasant spiritual prudery prompt distress that St Catherine should