

this century—for instance in Saraceni's 'Judith and Holofernes', which makes us regret the exclusion of early Honthorst from the exhibition. And then Bor's 'Enchantress' owes a debt to Caravaggio's treatment of the 'Penitent Magdalene'. But among his immediate Roman followers the latter remains a lonely disciple of true originality with that innate capacity for renewal and experiment. His 'Boy with a Ram', so blatantly alive and yet saved from vulgarity by the beautiful arrangement and the insistent rhythmic exchange between larger and smaller forms, bears the stamp of visual authenticity. So, indeed, does Elsheimer's 'Tobias and the Angel'—one of the smallest exhibits and easily overlooked—where the delicate handling and the use of a single diagonal to give momentum to the design induces a mood of tender mystery.

Inevitably Poussin's large machines, Van Dyck's Shirley portraits, the refined intimacy of Bernini's self portrait, or Annibale Carracci's 'Coronation of the Virgin' dominate the show. But some of the lesser names reward scrutiny, and throughout the exhibition it is often a detail which proves most exciting, when the artist's enhanced curiosity is translated into paint. Then there are northern romantic transcriptions of nature like Pynacker's shining bedewed mountainside, or a ragged latin version of Dutch genre painting. Nonetheless if these northern artists could not command that unique harmony of vision and form which was Poussin's secret, all reflect in some measure the *genius loci*.

M. SHIRLEY

## NOTICE

The next issue of BLACKFRIARS will appear in September, and will include 'The Authority of Doctrinal Development', by Henry St John, O.P., 'The Arrival of the Resident Diplomat', by John Hale and 'The Green Baize Door' (A Study of Graham Greene), by Ian Gregor.