But this may be another example of the typical scholarly division of labour between the Reformation on the continent and that in England. Clearly researchers of one area need to become more informed of developments on the other side of the Channel. Furthermore, Martin's attempt to explain the appeal of Familism to sixteenth-century Englishmen surely could have been assisted by Alastair Hamilton's 1981 study, *The Family of Love*, which quite successfully examined Niclaes' appeal for Dutchmen. Although Hamilton's study appeared too late to be included in the original article version of the chapter, some comparison could have been made for this present volume.

These reservations aside, Martin's work is a welcome addition to the debate on the nature of popular religion and artisanal reform. It is a clearly written account of radical reform in England which also provides a useful introduction to the subject for undergraduate students. It definitely ought to be on the shelves of all university libraries which collect in the field of Reformation studies.

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Marcia B. Hall. *Color and Meaning: Practice and Theory in Renaissance Painting*. Cambridge: Cambridge University Press, 1992. Pp. 131 pls. + xiv + 274.

The sixteenth-century Venetian author and commentator on Titian, Paolo Pino, wrote that colour composition is the "true alchemy of painting," an observation that aptly introduces the combined themes of science and magic, of natural materials and their erudite artistic manipulations which a history of colour in painting would seem to touch upon. In the Preface to her informative study, Marcia Hall explains the inversion of her title (from theory and practice) and her aim to treat picture-making primarily in the physical sense. This distinguishes the direction of her work from Martin Kemp's recent *The science of Art*, for example (and from which I take Pino's observation) in which, under the title "The Colour of Light," he demonstrated how theoretical colour science had, in some ways, only a limited reflection in the practices of Renaissance artists, especially before Leonardo, who were working out of the practical tradition recorded by Cennini in c. 1390. The inversion of the title also implies a conscious, but not exclusive, focus on painterly methods as bearers of meaning, rather than on intellectual meditations on colour. Hall naturally weaves into her account, however, the illuminating opinions of Vasari, and, in relation to the "modes" of colouring, emerging aesthetic notions, inspired by ancient writings on rhetoric and music – and hinted at by Baldassare Castiglione – suggesting that the requirements of an artistic genre occasioned an appropriate formal mode.

Hall's book is accessibly structured into five parts, ranging chronologically from Duccio to Tintoretto, and she begins with the vital question: "Can We Know What Renaissance Color Was?" These parts comprise "The Cennini system," "Alberti, Flemish Technique, and the Introduction of Oil," "The Modes of Coloring in the Cinquecento," "Mannerism and Counter-Reformation," and conclude with "Venice and the Development of Tonal Painting". Each of these sections treats approximately four representative works – such as Fra Angelico's *Descent from the Cross*, Raphael's *Transfiguration* and Giorgione's *Tempestà* – so that the evolution she describes becomes, essentially, one in which colour gradually liberates itself from pigment; she relates, as it were, the growing physical and metaphysical distance between the primaries on the palette and the painted surface. This is also the story of the transitions of techniques: of the transformation of spatial modelling, for instance, into "colour mode," and of the move away from isochromatic or balanced pictorial distributions of hues and into enveloping tonal harmonies, all of which culminate in the fusion and fission of colour, light and touch in the Venetians. The trajectory that Hall traces is prefigured in earlier works – one could cite her essay (originally a paper given in 1980) included in the volume she edited: *Color and Technique in Renaissance Painting: Italy and the North* (Locust Valley, NY: J. J. Augustin, 1987). It is an interpretation that pays special tribute to John Shearman's analyses: his precise and poetic exploration of Sarto's colour (Shearman, *Andrea del Sarto* [Oxford: Clarendon Press, 1965]) and, particularly, his early article on Leonardo's colour and *chiaroscuro* (*Zeitschrift für Kunstgeschichte*, 25 [1962]: 13–47).

This work will be extremely helpful to a wide audience, and not only to art historians and their students. Having carefully outlined the crucial perceptual distinctions between hue, value, and intensity, Hall patiently lays out Cennini's technical prescriptions for intense colour and "modelling up". While this system failed to accommodate to the challenges of "naturalism" and linear perspective, Cennini's concept of aesthetic unity never entirely disappeared, even with the newer, Albertian "modelling down." Colour value and intensity are the dramatic protagonists in the early narrative and it wasn't really until Leonardo's disciplined isolation of colour and light (conjoined with the advantages of oil) that the tension between value and intensity was resolved and new colouristic journeys could be made. Hall's great advantage, and one that she puts to good use, is her access to modern technical assessments of painting. She uses the records of restoration and conservation procedures, and is judicious about the extrapolations that these allow. The incorporation of new information as a result of scientific intervention is appropriate with regard to her discussion of the Sistine Chapel ceiling; such resources also represent a rich and still tantalizing trove when they can indicate, through minute cross-section, the nature of paint layers in zones of undermodelling. The reader thus comes to understand how it was that Raphael accomplished such transparency and brilliance in the *chiaroscuro* passages of his *Transfiguration* –

namely through underpainting local colour in contrasting tones – and it is possible to compare Leonardo's undermodelling in monochrome preliminary to his creation of sfumato. In the context of Hall's story, one especially appreciates the innovations these types of underpainting represent. (Still, it is unfortunate that the author did not include a colour reproduction of Leonardo's unfinished *Adoration*, which would have allowed the reader to gain some insight into his generative process.)

By the early Cinquecento, according to Hall, the possibilities for experiment and colouristic rhetoric were such that one may formulate four types of "modal thinking" and their paradigms according to a contemporary model of perfection: sfumato (Leonardo), chiaroscuro (later Raphael and Sebastiano del Piombo), *unione* (Raphael), and *cangiantismo* (Michelangelo) (93–95). Accepting this way of reading the versatility of styles and technical bravura in Julian and Leonine Rome, one scrutinizes familiar High Renaissance works in the light of the earlier chapters and as if wielding purposive visual and semantic instruments. A fascinating, if familiar, motif is that of *cangiantismo* (colour modelling by hue rather than value such that the high-key effect is one of shot silk). Recommended by Cennini for other-worldly subjects, Michelangelo used it symbolically and formally to project the Sistine drama; one can speak of a prophetic contrapposto of colour and *disegno*.

Color and Meaning is richly synthetic and will be used gratefully by teachers and students. One is left with a vitalized sense of curiosity about issues that are elliptically treated: why, exactly, did orange appear so late? Did patrons and artists fight over colour (as opposed to materials)? And, in the philosophic vein, what do we make of the implications for colour of different definitions of "surface"? This study represents a timely invitation to keep looking.

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Colette Quesnel. *Mourir de rire d'après et avec Rabelais*. Montréal / Paris, Bellarmin / Vrin, 1991, Pp. 134.

Curieusement, le mot *rire* figure très rarement dans le titre de livres sur François Rabelais, pourtant l'un des plus grands auteurs comiques européens. Le lecteur, spécialiste ou non, est donc tout disposé à accueillir favorablement le petit livre de Colette Quesnel. Son plan est fort simple. Le premier de ses quatre chapitres, "Mourir de rire," présente les deux thèmes de l'ouvrage: le lien entre le rire et la mort (par exemple, les gladiateurs percés au diaphragme, qui, disait-on, riaient en mourant), et le rire en tant que signe de la joie spirituelle (Philon d'Alexandrie). Ensuite, dans "Rire ou ne pas rire," l'auteur esquisse une histoire, tirée du livre de John Moreall, des théories du risible à partir d'Aristote, et discute brièvement quelques ouvrages modernes sur Rabelais.