As a model of investigation of the craftsmanship of a painter, I would point out Hartt's account of that of Tintoretto (p. 553-54); but throughout Hartt's book, in effect, such investigations are standard features and are made with unsurpassed competence and scrupulously technical exactitude. Certain *rapprochements* indicated by Hartt are as astonishing as they are corresponding to the facts. See, for instance, the arresting parallel between Angelico and Zurbarán (p. 185), Antonello da Messina and Caravaggio (p. 223).

Equally enlightening are Hartt's explanations of works of sculpture and architecture. What Hartt has to say concerning Donatello's relief sculpture is most instructive. "A cross-section of Donatello's *St. George and the Dragon* would be illegible, a mere series of shapeless bumps and hollows. All of Donatello's experiments in the optically conceived details of his statues come to a climax in this relief. Its projections and depressions are subtly manipulated so as to attract light and cast shadows. Donatello's relief sculpture no longer corresponds to the idea of the object, nor to the object as we know it, but exclusively to the image of the object that light casts upon the retina. There could be no more crucial distinction; for in it, is manifest the division between medieval and modern art" (p. 138).

The chapters of Professor Hartt's volume grouped under *Cinquecento* constitute the climax of this book, and deal with the High Renaissance in Florence, Rome, Venice, and the Mainland; the crowning point of this section is the part entitled *Michelangelo and the Maniera* (. 574 ff.). A welcome feature is that the exegesis of each work of art is accompanied by a photographic reproduction of it (over 800 of them, many in superb color).

Hartt's interpretations of Leonardo, Raffaello, Michelangelo, and Titian are gauges of the full measure of his stature as an art historian. The book is equipped with all the *realia* necessary to the reader utilizing it: glossary, chronological chart, substantial bibliography, and Index. The publishers deserve congratulations for the pains they have taken in producing a volume which is, in itself, a thing of beauty, and the finest of the histories of Italian Renaissance art produced in America.

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Aldo Scaglione. *The Classical Theory of Composition: From Its Origins to the Present*. Chapel Hill: University of North Carolina Press, 1972. University of North Carolina Studies in Comparative Literature 53. Pp. 447. \$15.

This book, as impressive as it is wide-ranging, furnishes a broad survey of "composition" in its rhetorical sense, "the stylistic criteria of sentence structure as first theorized in antiquity under that term and, as such, regularly transmitted through the centuries down to our own day." The investigation of this topic leads Scaglione into larger considerations of rhetoric and grammar, and the book emerges finally as a historical survey of theories of style, an examination of "the whole approach to the problem of expression."

Throughout this work is marked by a thorough comprehension of scholarship of the most pleasing kind, so that when Scaglione is not developing new theses of his own he is engaged in providing rewarding syntheses of both primary and secondary material. Moreover the author's depth of acquaintance with recent continental scholarship will make the book especially valuable for readers whose primary language is English and who may,

therefore, be unfamiliar with, say, Morpurgo Tagliabue's study of the origins of baroque or Dámaso Alonso's provocative suggestions about the relationships between Petrarchan rhetoric and that of poets, such as the metaphysicals, generally thought of as anti-Petrarchist. Scholars interested in the development of English prose style in the Renaissance will find thorough and judicious consideration given to the studies of M. W. Croll and his followers, for Scaglione's broad overview allows him to substantiate anew much of Croll's thesis about the development of English plain style and to point out places where Croll's arguments are weak or need discrimination.

While Scaglione emphasizes two periods as crucial stages in his survey – antiquity and the French eighteenth century – there is also not only an informative discussion of the Renaissance, but the book as a whole serves the important function of placing Renaissance stylistic concerns into a larger historical framework. And within its treatment of the Renaissance, there are any number of observations which offer valuable insights into the period's ways of thinking about style. For example, Scaglione documents how “the placing of elocution at the centre of the rhetorician's attention produced in the second half of the sixteenth century a new art of elocution, a sort of stylistics different from rhetoric as such, whose peculiar task had been to teach the modes of eloquent reasoning” – but rather than viewing this change “from substance to ornate form” as somehow decadent, he perceptively observes that its real significance is the resulting shift of attention “from logic to psychology, from reasoning per se to emotional understructures” (p.144).

The Classical Theory of Composition is far-reaching enough that not only scholars interested in its primary topic of word-order, but anyone interested in the history of or the importance of rhetoric, or in the development of style, will find the book worth reading. At the same time, while the work provides a wealth of background information, it will not always be easy going for a reader without some previous familiarity with the rhetorical tradition, presuming as it does a working knowledge of concepts such as Ramism. Still Scaglione has the ability to approach his materials in a way that makes even the most recondite aspects of this study seem fascinating to writer and reader alike.

Ultimately the most exciting aspect of a work like this is the opportunity it provides to see the historical interplay of ideas. Chomsky, for example, acknowledges his debt to the Port-Royal grammarians, but in Scaglione's book one can trace his ideas further back – to the Renaissance attempts of men such as Scaliger to formulate a general theory of grammar, even to the Alexandrian grammarians, who thought the structure of language was analogous to the laws of human thought. Or, reading about Bernardo Tomitano, one wonders if William Carlos Williams ever knew that in proclaiming “no ideas but in things” he was unconsciously echoing this sixteenth century rhetorician: “Things make men wise; words only make them seem so.”

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Jerome Roche. *Palestrina*. London: Oxford University Press, 1971. Pp. 60. \$3.75.

The nine volumes published to date in the series *Oxford Studies of Composers* include four of particular interest to students of the Renaissance: Gilbert Reaney on Machaut, Paul Doe