

not always explicit, and the catalogue entries partly repeat and partly enlarge what is said elsewhere in the text. The reader who wants to know all of Dr. Morand's ideas about Jean le Noir, if he begins with references to him in the catalogue, must put together material on pp. 20, 22-23, 25-28, 41, and 49; and there are no cross references to help him. Again, Dr. Morand argues that the Breviary of Blanche of France and the Hours of Jeanne of Savoy should be dated earlier than is usual. Her stylistic and liturgical evidence for this is set forth in three catalogue entries to which no reference is made from the text, and she does not indicate who suggests a later date.

There are frequent references to the plates, but some illustrations are so small that it is not possible to see what the author is talking about (Plate III, figs. b. and c.), while others, though filling the whole page, seem to be printed slightly out of focus (Plate XIV). Measurements are given in the catalogue, but the figure legends do not indicate the relation of the illustrations to the size of the original.

It would have been valuable to have reprinted the text explaining the iconography of the Belleville Breviary, perhaps with a translation, particularly since Dr. Morand suggests that Pucelle himself may have composed it. Does this conjecture explain her dictum, refuting Panofsky, that the program is "more characteristic of Franciscan than Dominican ideology"?

These objections are, of course, minor. More serious is the tendency, perhaps natural for all medievalists, to strain the evidence a little. The only consequent serious lapse is the suggestion that André Beauneveu must have been affected by Pucelle's influence. The figure of the Fool in the Psalter of the Duke of Berry for which he made illustrations of Apostles and Prophets does indeed resemble that by Pucelle in the Breviary of Jeanne d'Evreux, but Beauneveu did not paint the Fool.

Such small flaws as these do not seriously detract from the value of this useful and thoughtful monograph on an artist rediscovered only a little less than a hundred years ago whom Panofsky calls "no less important in the development of painting in the North than were Giotto and Duccio in the development of painting in Italy."² Dr. Morand's book validates this thesis.

JOHN M. SCHNORRENBERG
The University of North Carolina

Giuliano Briganti

Italian Mannerism, tr. Margaret Kunzle, 166 pp., 100 plates in color.
Princeton, New Jersey: D. Van Nostrand, 1962. \$7.50.

² Early Netherlandish Painting, 2 vols., Cambridge, Mass., 1953, vol. I, p. 27.

Jacques Bousquet

Mannerism: The Painting and Style of the Late Renaissance, tr. Simon Watson Taylor, 347 pp., 268 ill. (31 in color)

New York: George Braziller, 1964. \$20.00.

Giuliano Briganti's *Italian Mannerism* is a compressed and fluidly written account of this intriguing style that is well worth a reading. It views Mannerism as a cultural expression of *cinquecento* Italy and in doing so, partially offers explanations that a purely stylistic analysis might fail to do. It is clearly stated that the origins of the style lie in Italy and an outline of the influence of the Renaissance triumvirate of Leonardo, Michelangelo and Raphael is offered in the opening pages. This outline, combined with a review of the years following the Sack of 1527, serves as an introduction to the main body of the text. The introduction ends with a definition of Mannerism that is not wholly satisfactory, for it produces only notions, but no clear idea of what art style to expect in the survey that follows. There is no mention of what Lionello Venturi called "a zone of critical judgment which was wanting in the Mannerists." And though it is acknowledged that certain of the Mannerist productions are peculiar, the peculiarity is attributed, at one point in a sensational manner, to the effect dark historical events had on the artists. We are cautioned that certain artists must be excluded from the discussion for they were "too remote from the historical climate in which the *maniera* arose and developed." This *caveat* precludes a second dissatisfaction, for the vagueness of the definition leads the reader to expect a comparison of Mannerism with at least one other contemporary Italian current, perhaps the Venetian. But there is none, no doubt because of the brevity of the text.

The single thread that Briganti does pursue is very clear until mid-century, but the two generations from that point to Caravaggio receive a very cursory treatment compared to the serious and detailed attention given the earlier years. The last few pages of the text are a compression of names and thumbnail stylistic descriptions of these later generations.

The only other complaint one can level against the text is the unfair view of early twentieth century German scholarship. Briganti's inaccurate observations on the work of these pioneering scholars is uncalled for. It is a shame these were not deleted from the final version of the text for they mar what is otherwise a provocative presentation, in spite of omissions and unevenness.

Following the text are one hundred color plates (almost all of them 10 x 8 inches). They are sharp, clear and have an honest quality that not all books of this nature can boast. But as with parts of the text, poor

planning or careless editing causes dissatisfaction, and even frustration. The plates may well be representative of the period and style, but the choice seems to have been made independently of the text. Many handsomely illustrated paintings are not mentioned in the text; paintings cited and sometimes analysed are not illustrated. Normally, omission of plates can be attributed to excessive cost, but in view of the large number of color illustrations, one wonders why desirable substitutions could not have been made.

Those who may wish to buy this book will gain a collection of magnificent plates and a flawed but interesting and thought-provoking essay. They must bear in mind that, except in name, essay and picture collection are not always related.

Jacques Bousquet's *Mannerism* is more akin to cultural history than art history but like *Italian Mannerism* is both a review of the subject and an introduction to some new ideas about it. It is handsomely bound and has almost three times as many illustrations as actual pages of text. The illustrations are in color, monochrome tints, and black and white, and cover a wide range of artists and media. The choice of plates is fascinating, for it includes not only artists of the first rank, but many lesser known men as well. There are three lists of addenda in addition to a bibliography and an index of illustrations, but there is no index to the text itself. The text is divided into five sections, of which the fourth is very short. It probably should have only been four sections, combining the third and the fourth, as they are both very close in subject matter. The entire book is interspersed with selected bits of Mannerist poetry. These selections as well as their stylistic designation are interesting, but they are also available in complete form at almost any of the larger reference libraries.

In the first section of his book, Bousquet presents the historical progress of the term Mannerism and the reception of the art that we associate with this term. He notes a sudden and recent interest in Mannerist art and that "it now appears as the artistic epoch of the past most akin to our own."

In his definition that follows the author sees an awareness and respect for style that, until quite recently, was perhaps uniquely a characteristic of Mannerism. But like Briganti, he fails to account for the "zone of critical judgment" which Mannerist painters seem to lack. This plays an important part in the production of art of other styles and eras. Why is it so noticeably absent in Mannerist art?

In the pages that follow, we see that Bousquet does not view Mannerism as a style of the late Renaissance as the title of his book indicates, but as a century-long movement that encompasses all of Europe. This enthusiastic view is debatable, but the amount

of visual material and the rational flow of the text lend it support. Quite a bit of the historical information presented in the entire book is of a chatty nature, and like a part of Briganti's book, some of it is sensational. Beyond the mere presentation of his view of history, Bousquet heralds Mannerism as the pioneer of the forces of change, which Baroque tradition willfully tries to bury, but which re-emerges in the twentieth century as the forerunner of modern art. In short, Mannerism is not only a historical marker, but a quest for style, fed by originality, free from rules, unfettered from tradition. Bousquet caps his views with the thought that it is Mannerism's similarity to modern art that has caused a renewed interest in it amounting to a "revolution in the history of art."

The second section is a fascinating and more acceptable review of the culture of sixteenth century Europe. While this is available from other sources, few of them are as lavishly illustrated.

The third section, on the "Aspects of Mannerist Style," draws attention to elements well known to art historians, among them the distortions of space, proportion and volume. The author presents each aspect in individual and short sections. All dozen are illustrated with extreme examples. While he does not offer a detailed analysis of each, with all of them in mind, one might be able to construct a kind of mosaic. An understanding of Mannerist style could take shape in the mind's eye. Following this is a very short section on Mannerist color which seems to have been made a separate section only because of eight beautiful color plates.

Mannerist choice of subject matter, the topic of the last section, is handled in the same fashion. There are a score of themes, each treated separately, and each illustrated with some fine examples.

The book is, as the writer calls it, a panoramic survey of the subject. It has the virtues and faults of many light surveys; a general lack of depth but a presentation of a wide variety of material. Many of the views offered by the text are open to debate. The assumption that Mannerism was the dominant style on an entire continent for an entire century can hardly be the base for an introduction to the subject. But for a personally drawn review on which one may sharpen his wits, or add another point of view to his collection on the subject, or for just plain fun, this book is worth consideration.

DESMOND MACRAE

The Pennsylvania State University

Sherban Cantacuzino

Modern Houses of the World, 160 pp, 184 ill.
New York: E. P. Dutton, 1964. \$1.75 paper.

This is a paperback aimed at the layman and intended to enable him to compare ap-

proximately forty of the best examples of domestic architecture built during the last half century.

Examples from the United States comprise about one-third of the total and range from the Robie House of Chicago (long may it be preserved!) to Eero Saarinen's adventure in domestic architecture for Mr. Irwin Miller in Indiana.

Three houses represent England and eleven the Continent (six from Scandinavia and eleven from the rest of Europe). There are no examples from the U.S.S.R. and only one, Kiyonori Kikutake's Sky House in Tokyo, from Japan. Mexico and Brazil each have two.

Of course many of the homes selected are classics of their time, such as the Robie House, the residence which Mies designed for Dr. Farnsworth, Rietveld's Schröder House, and Aalto's Villa Mairea. For Le Corbusier and P. Jeanneret the author chose the House at Garches. Others are less well known.

The little book begins with a brief introduction setting forth the difficulties in appreciating contemporary architecture but the need to try to do so. The author calls attention to the exceptional importance of the house in the developing architecture of the first half of this century. He points out that many of the houses selected were done by architects whose talent extends to furniture, landscape architecture, and other elements, thus presenting a unity of design which is much to be desired. He pays tribute to the adventurous clients who were willing to experiment with such architects as Wright and Le Corbusier, and states that it is this continuing willingness of clients in the United States that accounts for the one-third proportion of examples selected from this country for presentation.

In the 140 pages which follow, each example is introduced by a plan, accompanied by three or four views (and an occasional section or two) plus brief explanation and comments. The term "comments" seems more appropriate than "explanation" because there is inadequate space for any penetrating development, and one wonders whether such a wide-ranging collection in such limited compass can be really meaningful. Some of the photos are good and the viewpoints well selected; others fail to do justice to their subjects.

This book will not satisfy those architects, historians and interested readers who are seeking penetrating analyses and evaluation. It will acquaint the reader-on-the-run with some of the changes which have occurred in house design since the time when Mr. Wright's Robie House was such a startling innovation in that city often thought of as epitomizing dynamic change.

ALAN K. LAING

University of Illinois

Leopold Zahn

Geschichte der Kunst, 608 pp., 345 ill. (32 in color)

Gutersloh: Verlag C. Bertelsmann, 1963.
DM 18.

Written by the well known art historian and pupil of Max Dvorak in Vienna, author of a history of modern art, the first monograph on Paul Klee and the volume *Abstract Art: A World Language*, Chief Editor of the review *Das Kunstwerk* in Baden-Baden, this is an easily readable and well planned history of World Art which with its low price may become a best seller and a favourite reference book for a wider public.

Using all three methods of art historic approach, the biographical, the ideological and that of the formal and stylistic analysis, Dr. Zahn produces a most convincing and concentrated picture of the development of all the arts, including architecture. Owing to the re-discovery of primitive art by the modern artist and the use of the results of archaeological research, the picture of world art in our days starts with Pre-history and not with the Greeks as in the 19th Century. Dr. Zahn, well informed about both traditional and modern art, has given us here a comprehensive study starting with the cave paintings. A large proportion of the book's content is dedicated to modern art (Realism, Impressionism and the art of our century).

J. P. HODIN
London

Johan H. Langaard and Reidar Revold

Edward Munch: Masterpieces from the Artist's Collection in The Munch Museum in Oslo, tr. Michael Bullock, unpagged, 62 ill. in color.
New York: McGraw-Hill, 1964. \$23.50.

The centenary of Edvard Munch's birthday on the 12th of December, 1963, after years of preparation in Norway, culminated in the official opening of the Munch Museum on 29th May, 1963. This date is also that of the publication of the original edition of the volume on masterpieces in this new Museum, edited by its director and his assistant. Many of these works are little known and it is most edifying to read the exacting analyses of them. The book now appears in a welcome English edition.

There are a number of other recent publications dealing with the artist. Ingrid Langaard's *Edvard Munch Modningsår: En Studie i Tidlig Ekspresjonisme og Symbolisme*, Oslo: Gyldendal, 1960, treats Munch's years of maturing, 1885-1900. With its thorough documentation, both pictorial and literary, it represents not only a study of the artist's early expressionism and symbolism but an admirable work of reference and interpretation for all serious students of Norwegian modern art, particularly of Munch and the European era which saw him advance to a leading position in world art.