

Henry A. Millon, ed. *Studies in Italian Art and Architecture, 15th through 18th Centuries*. (Memoirs of the American Academy in Rome, 35; Studies in Italian Art History, 1.) Rome: Edizioni dell'Elefante; and Cambridge, Mass.: The MIT Press, 1980. 112 illus. + 337 pp. \$50.

This is the first of a promised series of collected essays and monographs by the Fellows and Residents in Art History at the American Academy in Rome. The series will maintain the format and numerical sequence of the Academy's Memoirs, but will be subtitled Studies in Italian Art History. The nine essays in the first volume represent work done at the Academy from 1973 to 1977 by five Fellows, four Residents, and the Director.

In the first essay, part of a forthcoming book on Renaissance art and science, James Ackerman analyzes the achievements and limitations of the color theories of Aristotle, Cennini, Alberti, and Leonardo in terms of Quattrocento practice and twentieth-century scientific knowledge about color and its interaction with light and shadow. His account is the clearest and most concise to date on the progressive improvements in the use of color and chiaroscuro in the early Renaissance—developments which allowed painting to be ever more three dimensional, dramatic, and emotional.

Art historian Kathleen Weil-Garris and historian John D'Amico collaborated on the second study which presents the first critical edition of Book II, Chapter 2, "On the Cardinal's Palace" from *De Cardinalatu*, the last work by Paolo Cortesi (1471–1510). The chapter, printed here in the original Latin and in English translation on facing pages, is a fundamental source for the theory and practice of Roman palace design and decoration in the early and High Renaissance from the point of view of the patron. In an excellent introduction the authors sketch Cortesi's career as a humanist, writer, and papal bureaucrat. They characterize his writings as typical products of the High Renaissance because of his strict use of a Ciceronian vocabulary and style, his attempt to balance and synthesize norms drawn from both antique precedents and modern experience, and his search for universally valid principles. They discuss the genesis and date of *De Cardinalatu* and pay particular attention to the identification of the sources used by Cortesi for the chapter on palaces (primarily Vitruvius and Alberti among many others). Of special interest are their

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