

This excellent book has broad implications for future research. The paucity of documents for public commissions from women artists has limited the clarification of female careers, compared to male artists, whose careers are more often traceable in documented commissions. Murphy successfully employs other types of contemporary records, including poems, letters, and family archives, to elucidate the artist's patrons and social network.

BABETTE BOHN

Texas Christian University

Colin Rowe and Leon Satkowski. *Italian Architecture of the Sixteenth Century*. New York: Princeton Architectural Press, 2002. xx + 332 pp. index. illus. map. chron. bibl. \$35. ISBN: 1-56898-331-X.

Colin Rowe occupied a unique place in American architectural culture. British by birth, he spent most of his teaching career at Cornell, training generations of architects and convincing them of the relevance of history. Although educated as an architect, his primary contribution was as a teacher, writer, and critic. The breadth of his interests and historical command were rare, and were ingeniously employed in the title essay of his first book, *The Mathematics of the Ideal Villa and Other Essays* (1976). It demonstrated the deep reliance of an emblematic modernist such as Le Corbusier on a defining figure of classicism such as Palladio. His essay had the salutary effect of opening the eyes of many architects, otherwise blind to architecture before 1900, to Palladio and his contemporaries. When Rowe died in 1999, he was at work on the book under review.

Developed from lectures Rowe delivered at Cornell and written with Leon Satkowski (a student of Rowe's and the author of *Giorgio Vasari: Architect and Courtier*), the book aims to act as a corrective to what the authors see as the unfortunate state of scholarship on sixteenth-century architecture. They write that unlike most work on the subject, "our approach evolves . . . out of the first-hand examination of concrete examples" (xvii). They cite Sydney J. Freedberg as a model worthy of emulation, with his ability to achieve a "balance between historical narrative, formal analysis, and connoisseurship," in contrast to the work of architectural historians that is "limited in the appreciation of works of architecture" (xix).

The text that follows meets its stated aims: it is a vivid account of some of the most significant figures and buildings of sixteenth-century Italy, described with precision and clarity. It maintains something of the texture of a lecture, or perhaps of the experience of accompanying a learned and articulate friend on a visit around his favorite places. Although taking on themes such as the relation of painting to architecture, court patronage, and urbanism, the authors are at their best in the description of buildings. For example, of Giulio Romano's Villa Lante they write, "The abrupt contrast between the swaggering assertiveness of the Doric pilasters on the ground floor and the spectral apparition of Ionic pilasters on the piano nobile reveals the nervous tension that is one of Giulio's architectural hallmarks" (81). This is followed by an account of the impact of Villa Lante on the young Le Corbusier,

and an illustration of the drawing he made of it. The passage is an excellent demonstration of the virtues both of Rowe's range and of his unabashed use of formal analysis.

The authors are not always on such certain ground. Some of the comparisons are unconvincing, for example between the Sala di Costantino and the New Sacristy (78 and illus. 43 and 44). And the descriptions are occasionally muddled or outlandish, as in the account of Primaticcio's bedroom for the Duchesse d'Étampes at Fontainebleau as having "a general feeling of sex on ice" (205).

Although making ample use of stylistic analysis, the authors are suspicious of conventional definitions of Renaissance and Mannerism. Instead, they propose the terms of authority and subversion (xix). While their skepticism toward these categories is merited, the authors neither elaborate on the terms they suggest as replacements, nor demonstrate their utility in the analysis of buildings. Even the chapter "Authority & Subversion: Giulio in Rome and Mantua" fails to illuminate what is meant.

Despite these shortcomings, the book is a lively and handsomely produced contribution to a field whose surveys in English are, as the authors note, few and outdated. Its range and its inclusion of neglected figures such as Peruzzi and Sanmichele are admirable (one can only wish the planned chapters on Michelangelo, Palladio, and garden design could have been completed); its expansion of the field to encompass painted depictions of architecture worthy; and its description of buildings lucid. Aside from a few notable lapses (especially in the case of interior shots), the photographs are of a high quality, and those by Ralph Lieberman are exceptional. Most importantly, a book by Colin Rowe has the potential to succeed like no other at persuading architects and architecture students of the vitality and complexity of the Cinquecento.

CAMMY BROTHERS

University of Virginia

Simone Twiehaus. *Dionisio Calvaert (um 1540–1619): Die Altarwerke.*

Berlin: Dietrich Reimer Verlag GmbH, 2002. 280 pp. + 90 b/w pls. append. illus. bibl. € 52. ISBN: 3-496-01255-2.

Denys (known in Italian as Dionisio) Calvaert has long enjoyed a reputation as an important figure on the artistic scene in late-sixteenth-century and early-seventeenth-century Bologna. According to Carlo Cesare Malvasia, Francesco Albani, Domenichino, and Guido Reni were among his many pupils. Considering the continuing growth of interest in Seicento painting, it is thus noteworthy that Simone Twiehaus's reworked Münster dissertation represents the first comprehensive monographic treatment of the artist in two generations.

After a brief introduction, Twiehaus's book summarizes Calvaert's biography and his critical reception. The second chapter begins with an excursus on the function and form of altarpieces in the second half of the sixteenth century. Twiehaus then presents Calvaert's altarpieces in chronological order, offering documentation