

a book of reference, and, on the bibliographical side an indispensable one. . . . No one can reasonably expect that the judgments of an author who must needs dwell on the vexed questions of Reformation history and its liturgical experiments will satisfy everyone. . . .' (*Times Literary Supplement* November 25, 1949).

FLORENCE, LAURENZIANA

Warman Welliver writes: 'The Mostra Medicea of manuscripts in the Laurenziana will be open again this coming summer, having been left undisturbed from its arrangement of last year. The Archivio di Stato of Florence is hard at work indexing its masses of correspondence and hopes to send to the printer next month the part covering the first twenty filze of the Medici avanti il Principato. There are some 150 filze altogether, so this is just a start, but I am sure the prospect of a printed index will bring joy to the hearts of any who have worked at the Archivio.'

FOLGER LIBRARY NEWSLETTER

Vol. II, no. 3 (March 22, 1950) reports that Giles E. Dawson, curator of rare books and manuscripts at the Library, is spending three months in England on a research grant from the

American Philosophical Society to prepare a bibliographical study of Shakespeare's works.

MADRID, BIBLIOTECA NACIONAL

Concerning a new series of facsimiles and reprints cf. I. Pope's report in the section on Music of this issue.

RHETORIC COLLECTION

The Francis P. Donnelly, S.J., Collection in Classical, Medieval & Renaissance Rhetoric at Fordham University has been authorized. Further details to be announced later. (Contributed by Albert H. Buford).

SHORT TITLE CATALOGUE

H. Adelbert White (University of Nebraska) is continuing his work (cf. RN II, 12) on a subject-index for the *Short Title Catalogue*. He has issued another three-page mimeographed report as of January 10, 1949. It contains, among other features, a partial list of subjects from the first half of *STC*, arranged alphabetically from 'Accidents' (27 titles) to 'Hygiene' (41 titles). Some subjects have more than 200 titles: Church, 311; Dialogues, 300; Elegies, 317; Elizabeth, Queen, 243; England, 564; France, 208; Government, 267; History, 532.

Projects & News

HISTORY

Nicola Abbagnano (Università di Torino). *Storia della Filosofia*, 3 volumes. Copies of this recent publication have recently arrived in this country. One reader of this newsletter describes the work as 'truly on a par with Menendez y Pelayo's *Historia de las Ideas Estéticas en España* for its scope and rich documentation' and supplies the following synopsis of the first seven chapters of Volume II: Chapter I, *Rinascimento e Umanesimo* (Saluti, Bruni, Raimondi, Lorenzo Valla; along with Dante and Petrarch); Chapter II, *Rinascimento e Politica* (Machiavelli and Guicciardini); Chapter III, *Rinascimento e Platonismo* (Cu-

sano, Ficino, Leone Ebreo, Pico della Mirandola, Francesco Patrizzi); Chapter IV, *Rinascimento e Aristotelismo* (Averroisti and 'alessandristi,' as well as Pomponazzi); Chapter V, *Rinascimento e Riforma* (Luther, Calvin, Erasmus); Chapter VI, *Rinascimento e Naturalismo* (Telesio, Bruno and, particularly, Campanella, with his 'autocoscienza' and 'metafisica'); Chapter VII, *Le Origini della scienza* (Leonardo, Galileo, Bacon, Copernico, Kepler).

Roland H. Bainton (Yale). (1) *Here I stand*, A Life of Luther. To be published by the Abingdon-Cokesbury Press, Autumn 1950. (2) *The Reformation on the Continent of Europe*, to appear in the Oxford Home University Library series in England. (3) A study, 'Calvinism and Liberty.' 'The core of the work will be a popularization of several biographies on which I have long been at work, namely those of Michael Servetus, Sebastian Castellio, David Joris, and Bernardino Ochino. But in order to give a background for Calvinist persecution I shall begin with a sketch of Torquemada, and in order to show the ultimate contributions of Calvinism to liberty I shall append sketches of John Milton and Roger Williams.'

Hannibal P. Cikluna (Librarian emeritus of the Royal Library at Valetta, Malta). *The Book of Deliberations of the Venerable Tongue of England, 1523-1567*. This book (with introduction, glossary and notes), published by the author at Malta, is reviewed in *Times Literary Supplement*, December 23, 1949, as a valuable contribution to our knowledge of the English Tongue of the Knights of St. John. 'The original, mostly in the difficult English of the early sixteenth century, is written in a series of shapely and hurried hands; but the transcription seems to be impeccable. The index is thorough and gives the English names in their old and modern forms. There are long notes which give a clear sketch of the organization of the Convent at Malta and of the Tongues of the Order.'

R. M. Crawford (University of Melbourne). *The Renaissance and Other Essays*. 2nd rev. ed., Melbourne University Press, 1947, 137 p. (Distributed in the U. S. by Cambridge University Press, New York). This is the book of a teacher rather than a specialized scholar, but engaging in style, lucid in presentation, and discriminating in its bibliography.

O. Halecki (Fordham University). *The Limits and Divisions of European History*. New York, Sheed & Ward, 1950, 242 p. Chapter VIII is entitled 'The Chronological Divisions: The Middle Ages and the Renaissance.'

Hiram Haydn (cf. RN I, 28). *The Counter-Renaissance*. New York, Scribner's, 1950. 'Mr. Haydn distinguishes three trends in the Renaissance. The classical or humanistic revival which had its climax in the

fifteenth century was preoccupied with reason and learning . . . The second trend . . . the Counter-Renaissance . . . was an affirmation of enthusiastic faith against reason and of pragmatic experience against the moral law. The third trend, the scientific reformation, returned to the belief in reason and nature, but within a new universe finding its expression in quantitative mathematical laws and thus preparing the triumph of nature and reason in the eighteenth century.' (From a review by Hans Kohn, City College, New York, *New York Times*, April 23, 1950)

Italian publications, recently received in this country include: Bruno Nardi, *Sigleri di Brabante nel pensiero del Rinascimento italiano*. Rome, Edizioni Italiane, 1945, 183 p.; Arsenio Frugoni, *Momenti della Rinascita e della Riforma Cattolica*. Pisa, Nistri-Lischi, 1943, 187 p.; Enrico Fiumi, *L'Impresa di Lorenzo de' Medici contro Volterra (1472)*. Florence, Olschki, 1948 (Biblioteca Storica Toscana, X), 218 p.; Coluccio Salutati, *De nobilitate legum et medicinae de verecundia*, ed. Eugenio Garin. 1947, 383 p. (Contributed by P. O. Kristeller)

Gerhart B. Ladner (Notre Dame), Guggenheim Fellow. A study, 'Influence of the early Christian idea of reform on Medieval and Renaissance civilization.'

John E. Longhurst (University of New Mexico). *Erasmus and the Spanish Inquisition: The Case of Juan de Valdés*, to be published by the University of New Mexico Press. This study will be based on material garnered by the author in Madrid in 1948. Mr. Longhurst will spend next year in Belgium as a Fulbright Fellow to do research on humanism associated with the University of Louvain.

Edward Lynam. *The Carta Marina of Olaus Magnus, Venice, 1539, and Rome, 1572*. Jenkintown, Pa. Tall Tree Library, 1949. This handsome monograph, printed by the Anthoensen Press, will be welcomed by historians and bibliophiles alike, as the first book in English on Olaus' life and work. It also traces the influence of Olaus' map on such cartographers as Agnese and Mercator.

Donald J. McGinn (Rutgers University). *The Admonition Controversy*. Rutgers University Press, 1949, 589 p. \$6.50. A review by William Haller (Barnard) is scheduled for the *Review of Religion*.

Ernest A. Moody (Columbia). (1) 'Galileo and Avempace: The Dynamics of the Leaning Tower Experiment,' an essay to be published in several installments in the *Journal of the History of Ideas*. (Cf. RN I, 61) (2) An edition, with translations, of the two treatises by Jordanus Nemorarius dealing with problems of statics and mechanics (*De ponderibus*). These texts are supplemented by Latin texts (also translated) of several mediaeval antecedents. The collection will then present the main corpus of works in mediaeval statics, prior to those

of the 14th century, enabling historians of science to judge for themselves of the significance of Jordanus Nemorarius, and of the controversies over Duhem's claims that Jordanus anticipated all the main contributions to statics of Galileo, Descartes, and Stevinus. To be completed shortly. (3) 'Truth and Consequence in Mediaeval Logic,' a 35,000 word monograph on 14th century formal logic, in those aspects in which it has interesting analogies to contemporary symbolic logic. To be published by 1952 in a series, 'Studies in Logic,' edited by Everard Beth and a group of European specialists in contemporary logic and mathematical theory. (North Holland Publishing Company, Amsterdam) (4) A critical edition of Ockham's *Expositio super librum Porphyrii de Predicabilibus*, to appear in the projected new edition of Ockham's works being sponsored by the Franciscan Institute at St. Bonaventure.

J. E. Neale (University of London). *The Elizabethan House of Commons*. Yale University Press, 1949.

J. H. Parry. *The Audiencia of New Galicia in the Sixteenth Century. A Study in Spanish Colonial Government*. New York, Macmillan, 1949.

Ferdinand Schevill. *The Medici*. New York, Harcourt Brace, 1949.

LITERATURE

John Crawford Adams (Hofstra College) has been at work on a detailed scale model of Shakespeare's Globe Playhouse, described in the New York newspapers of March 9, 1950. The model is to be deposited in the Folger Library.

W. E. Campbell (cf. RN I, 62 and II, 15) reports that the first two volumes of *The English Works of Sir Thomas More* will be re-issued in 1950. Volume I will contain a new 'Short Life of More' by Mr. Campbell, Chambers' authentication of Richard the Third, and Reed's 'Notes' on the various books of More. However, Reed's 'Philological Notes,' 'Collations' and Doyle-Davidson's 'Notes on the Collations' from the original edition will be omitted. Volume II, which is to be issued with Volume I, it is hoped this spring, will omit Reed's Introduction, but Mr. Campbell's Introduction will cover the same ground. The remaining volumes will also contain Introductions by him but no contributions by anyone else.

Concerning Ames' study of More (reviewed RN II, 69-70) Mr. Campbell writes: 'All students of Social Reform and of More's *Utopia* in particular will acknowledge the importance and high critical value of Mr. Russell Ames's *Citizen Thomas More and His Utopia*. But there is just one point which may be made as a supplement to Mr. Ames's own.

In More's life we find a hierarchy of values and for him the greatest of these was the religious value. In these days when religion is so often hardly a matter of deep conviction perhaps we ought to stress the fact that for More it was such. More's interest was in the first place spiritual and all that he asked for in this present life was that man's social environment should be a help and not a hindrance thereto. He was "the King's servant, but God's first." If I may suggest by way of analogy, More's spiritual conviction gave a third dimension to his social thought, and without it life would have been to him a very superficial thing.'

Northrop Frye (University of Toronto), Guggenheim Fellow. A study, 'Structure of allegory in Spenser's *The Faerie Queene*, and the symbolism of Shakespearean comedy.'

Vernon Hall (Dartmouth). *The Life of J. C. Scaliger*, scheduled to appear as Monograph No. 3 (1950) in the *Transactions* of the American Philosophical Society.

William Haller (Barnard), Guggenheim Fellow. A study 'The History of Puritanism.'

Virgil B. Heltzel (Northwestern), Guggenheim Fellow. A study, 'Elizabethan literary patronage.' (Cf. RN II, 31)

Italian Series. The publishing house of Felice Le Monnier, Florence, announces *Biblioteca Rara. Collezione di Testi Inediti o Poco Noti dei Secoli XII-XIX*, diretta da Natalino Sapegno e Vittore Branca. Two volumes of correspondence of Pietro Bembo (with Maria Savorgnan and with Lucrezia Borgia) are to be edited by Carlo Dionisotti. Other volumes planned are Petrarca's *Vita di Scipione*, ed. Guido Martelotti; Pulci's *Lettere e strambotti*, ed. Franca Ageno; Poliziano's *Lettere volgari edite ed inedite*, ed. Augusto Campana; Tasso's *Versi inediti e giovanili*, ed. Lanfranco Caretti.

H. K. A. Kökeritz (Yale), Guggenheim Fellow. A study, 'Shakespeare's pronunciation.'

Scaliger Tomb. The town of Agen, where Scaliger died in 1558, is soliciting contributions for a tomb for Scaliger. Inquiries should be addressed to the Société des Sciences, Lettres et Arts, 9 Boulevard de la République, Agen, Lot-et-Garonne.

Charles S. Singleton (Harvard), Guggenheim Fellow. 'A critical edition of Boccaccio's *Decameron*.'

Swallow Press, 425 Fourth Avenue, New York 16, N. Y., announces three new books on the Renaissance: Wyatt's *Poems*, ed. Alan Swallow; Scève's *Poems*, ed. Wallace Fowlie; Roper's *Life of More*, ed. James M. Cline.

MUSIC

Frederick R. Goff (Library of Congress). "Early Music Books in the Rare Books Division of the Library of Congress." This 16-page study, originally published in *Notes* of the Music Library Association, December 1948, has been provided with an attractive cover. The booklet, containing 11 illustrations, some in full page and two colors, may be had by applying to the Music Division of the Library of Congress.

Peter Hansen (Stephens College). At the annual meeting of the American Musicological Society in New York on December 27, 1949, Mr. Hansen read a paper, illustrated with slides and private recordings, 'The Double-Chorus Motets of Dominico Phinot,' which he summarizes as follows:

'Dominico Phinot, a composer of the early sixteenth century about whom little is known, wrote five motets for double-chorus which must be considered significant landmarks of the *genre*. Their early date of publication (1548)—two years before the publications of Willaert's similar works) and their solid musical qualities make them worthy of attention.

The most extended motet is a setting of several verses of the Lamentations of Jeremiah. In this work the composer shows his complete mastery of the medium in his freedom in handling the musical materials. Contrasts between homophonic and polyphonic passages, between the two choruses in antiphonal style, between high and low voices and between various combinations of voices are freely used to reflect the words being sung. The expressiveness and technical control displayed make this clearly the work of a master.

Phinot's contemporaries thought of him as such. Hermann Finck, in his *Practica Musica* (1556), ranks him with Crequillon, Gombert, and Clemens non papa. A writer in Milan sums up all of contemporary music in his name. An unknown writer in Graz lists him with Cipriano de Rore and Willaert. Cerone, in *El Melopeo y Maestro* (1613), goes furthest. He writes—

"I say, that if there had not been Domingo Phinoth, an excellent composer in his time, there would not have followed in ours a Palestrina, who used Phinoth's method of composition."

In spite of all this appreciation, Phinot's life is still largely unknown to us. The pattern of his publications which includes chansons, masses, and many five-voice motets, would lead one to believe that he was active in Lyons and in Pesaro. He was born probably before 1510 and he died after 1555. His lineage is most likely northern Italian or southern French. More than this cannot be said at the present time, but the

works alone justify our adding Phinot's name to the roster of important Renaissance composers.'

Isabel Pope (Cambridge, Mass.), Guggenheim Fellow. A study, 'Spanish secular vocal music of the early Renaissance in relation to the form and style of contemporary musical developments in Western Europe.' Miss Pope, who is at present in Spain to survey music libraries there for the Colegio de México, on a grant from the Rockefeller Foundation, contributes the following report: 'There is at the present time in Madrid a group of intelligent, well-trained and enthusiastic young musicians who are interested in bringing Spanish music of the past before the general public. In concerts over the radio and in the concert hall they present a considerable repertoire of Spanish polyphonic vocal music of the fifteenth, sixteenth and seventeenth centuries. Not only do they perform the relatively well-known works of Morales and Victoria but also the almost unknown secular polyphonic music of the Spanish Renaissance. The group is composed of two entities: a chorus of sixteen voices known as the Cantores Clásicas and a quartet, the Madrigalistas Españoles. Both are under the able and scholarly direction of Roberto Plá, professor of musical theory at the Conservatory of Madrid and director of musical programs for Radio Nacional de España. One or the other of these groups may be heard in concerts, often of music of the Spanish Renaissance, Friday evenings (8:50 p.m. New York time, short wave, 9369 Kc, 3202 m).

In a recent very fine concert the Madrigalistas performed works of Victoria, Juan del Encina and Juan Vazquez, and a group of anonymous pieces from the Cancionero de Palacio and the Cancionero of Uppsala. A mixed chorus composed of twenty-six students of the University of Madrid has recently toured Belgium to give concerts of Spanish music of the fourteenth, fifteenth and sixteenth centuries at Antwerp, Bruges and Louvain. They also performed in Paris.

The Biblioteca Nacional in Madrid is bringing out a series of reproductions of the most important books printed in Spain from the fifteenth to the seventeenth centuries. The library hopes to publish three or four such books annually. The edition will be limited to 500 copies only; one half will be reserved for Spanish bibliophiles, the other half for bibliophiles in America. Each copy will be numbered and inscribed with the name of the subscriber. The edition will not be for sale commercially. The reproductions will be in facsimile when the archaeological value of the work so requires; in other cases the reproduction will make use of modern typography and spelling while respecting the phonetics of the original. In other cases a combination of facsimile and transcription will be used.

Paper, binding and typographical processes will be of the finest quality and workmanship. This year four books will appear: 1) *Suma de Geografia*. Bachiller Martín Fernández de Enciso (Sevilla, Jacobo Cromberger, 1519); 2) *Auto de la huida a Egipto*. Manuscrito inédito recientemente descubierto en la Biblioteca Nacional. Fifteenth century. Woodcuts. Reproduced in facsimile. 3) *Instrucción de mercaderes*. Sarabia de la Calle (Medina del Campo, Pedro de Castro, 1544); 4) *Historia de los Siete Infantes de Lara*. Otón Venio (Antwerp, 1614). A list with a brief description of the first twenty titles to be published, illustrating the typographical methods to be used, has been issued and may be obtained by writing to the address given below. Subscribers to the series are obligated to take all the items. Payment will be made for each item as it is received. Address: Joyas Bibliográficas, calle de Fomento 6, Madrid.

The Instituto Español de Musicología has recently published the *Cancionero musical de la Casa de Medinaceli*, I, *Polifonía Profana*, Volumen I. Transcripción y estudio por Miguel Querol Gavaldá. Barcelona 1949. This volume includes 51 of the 101 secular pieces in the manuscript. The other secular pieces and the sacred music will shortly appear in two volumes. An edition of the *Libro de Vihuela* of Alonso Mudarra, edited and transcribed by Emilio Pujol has also appeared. Pujol is at present preparing an edition of the *Libro de las Sirenas* of Enrique Valderrabano. Both are published by the Instituto.

Vielle Trio. (Cf. RN II, 35) Allegro Records, 5 Columbus Circle, New York 19, N. Y., recently released a 33 rpm album of old music, performed by the Vielle Trio and D. Robertson, Tenor, which includes the following pieces: Dufay, 'Vergine bella' and Two liturgical pieces (for 3 vielles); Willaert, 'Canzone' and 'Ricercare' (both instrumental); Isaak, 'Fortuna desperata' and 'Der Hund' (both instrumental); Egenolf Songbook (1535) 'Entlaubet ist der Walde' and 'Ich stund an einem Morgen' (Mathias Greiter); Hofhaymer, Jesting Song, 'Greiner zanner'; Arcadelt, Madrigal, 'Voi mi ponest' in foco; Josquin, 'Fantazies' (for 3 instruments); Glogau Songbook, 'Christ ist erstanden; Stephan Mahu, 'Landsknechtslied; Dufay, Rondeau, 'Bon jour, bon mois, bon an; Alonso de Mondejar, 'Mios fueron; Spanish (1500), 'Din di rin din; Anonymous, Italian Court Dance (1500).

For recent acquisitions of the Music Division of the Library of Congress and of the Yale School of Music Library, cf. the section on Library News, Acquisitions, of this issue.

For catalogues of music by Haas, Salloch and Tulkens, cf. the section on Library News, Other News, of this issue, under Catalogues.

VISUAL ARTS

Cincinnati Art Museum. Recent acquisitions include a painting by Francesco di Giovanni Botticini, 'Madonna and Child;' a terracotta sculpture by Mino da Fiesole, 'Madonna and Child;' a glazed terracotta sculpture by Andrea della Robbia, 'Virgin Kneeling Before the Child.'

D. J. Gordon (University of Reading). Letter from Italy (RN III, 6-8). Conclusion.

In Milan there was a little-publicized but very interesting exhibition of Renaissance engravings, held in the Castello Sforzesco (from which catalogues could perhaps be obtained). The emphasis was put very properly on the engravings of the fifteenth century. The interest lay not so much in the appearance of unknown and unique specimens (though there were some) as in the opportunity of seeing united works which normally have to be sought in widely separated collections, and which are known in the originals only to the specialists. The layman was profoundly grateful, for example, for the opportunity of seeing so conveniently the works of Mantegna in this field.

The great exhibition of Giovanni Bellini was held in Venice. This, the most important collection of the works of this great painter ever assembled, will have been described for American students by those more competent than me. One would, however, wish to record one's appreciation of the good taste and elegance with which the exhibition was laid out, as well as of the scholarly care which went to its making. Here was—with a few notable exceptions—the oeuvre of Bellini. The basis of its assembly was the work done on Bellini by recent scholarship; the bibliographical foundations of the exhibition being exactly recorded in the catalogue. Some of the attributions are not beyond question (and even to an inexperienced eye seemed strange), but here was the material, available both to the judicious and the profane. This was one of those exhibitions which one would wish to see kept permanently in place. The catalogue, edited by Rodolfo Pallucchini, who was responsible for the exhibition, is published by Alfieri, Venice. A comprehensive exhibition of the work of Aldus Manutius had also been arranged in Venice. Unfortunately it was advertised so badly and the hours of opening were so eccentric that few people saw it.

At Vicenza there was an exhibition of Palladio's drawings, and documents associated with him. The nucleus and great feature was the show of Lord Burlington's famous collection, lent by the Duke of Devonshire and the Royal Institute of British Architects. This, I believe, is the first time that this collection has been exhibited in Italy and reunited with the Palladio drawings in Vicenza. (Those interested in having a catalogue

might write to the Museo Civico.) At the same time in Palladio's Basilica there was a photographic exhibition illustrating the restoration of war-damaged works—buildings and objects—in the Veneto (catalogues of this should also be available by now). The most remarkable object was undoubtedly the reconstructed Mantegna fresco, the *Decapitation of St. Thomas*, from the Eremitani in Padua. This is the first of the reconstructions of these frescoes to be shown. I call it reconstruction rather than restoration because the exact nature of this object must be a matter for discussion by the experts. At any rate the relationship of this panel to the frescoes is not a simple one. The loss was irreparable and must be so recognized.

While these exhibitions were being held, a national conference of students of architecture was convened in Vicenza. Its proceedings were enlivened by Professor Fiocco's report on a document recently discovered, which proves finally, it would seem, that Palladio was born in Padua and not in Vicenza; and by a vigorous continuation of the discussion about how many steps Palladio intended the Basilica to have!

There were three productions in the Teatro Olimpico: a mediocre *Medea*, a brilliant performance of a sixteenth century comedy, Caro's *Gli Straccioni*, and a rendering of Monteverdi's *L'Incoronazione di Poppea*, which was much praised.

Richard Krautheimer (Vassar College), Guggenheim Fellow. A study of Lorenzo Ghiberti (cf. RN I, 34).

Raphael's 'Madonna and Child' (the so-called Peruzzi Madonna) was auctioneered at the Parke-Bernet Galleries, New York, on March 2, 1950. The authenticity of the painting was discussed extensively in the gallery's catalogue and in the New York newspapers on February 23, and March 12.

Smith College Museum of Art. 'During the present year, the Museum has opened a print gallery and has also acquired two books, and a group of illustrated single leaves from books, of the fifteenth and early sixteenth centuries. A small ms Offices of the Virgin is executed in a beautiful humanist hand on 52 leaves (3" x 5") with some 18 illuminated initials. This provides an elegant example of the handwritten models of early Roman printed types. The other book is a Vitruvius, *De architectura* [Venice, Fratelli da Sabio, 1524], apparently not held elsewhere in this country. This includes extensive Latin annotations in a fine sixteenth century hand and other interesting evidences of previous ownership.

Among the single leaves that from the *Hypnerotomachia Poliphili*, Venice, Aldus, 1499, with the woodcut of the "Triumph of Leda," and that of the "Judgment of Paris" on the verso; and two woodcut pages

illustrating "Lasciate ogni speranza" and "Dante on the banks of the Phlegethron" are perhaps the most interesting Italian items. The German items include pages with colored woodcuts from the Koberger Bible, Nuremberg, 1483, and from the *Schatzbehalter*, Nuremberg, Koberger, 1491, the latter probably by Wolgemuth; a Burgkmaier woodcut from the Weiskunig, executed *c.* 1520, but printed in Vienna in 1775, and a Schäuuffelein "Last Judgment" from the *Laienspiegel*, Augsburg, 1512.

The earliest woodcut is probably that of the "Annunciation" of *c.* 1475, as re-used in the *Itinerarium beatae Mariae virginis*, Basel, Ysenhut, 1489. There is also a French metalcut on parchment of the "Adoration of the Magi" from a Book of Hours, Paris, *c.* 1510, assigned by Harry Bober to the Hardouyns.

In addition to these book leaves, a Florentine fine manner engraving (Hind, A.I. 59, Passavant 102) of Dante's "Inferno" (after the fresco in the Campo Santo, Pisa) ex coll. Paul Kristeller, has been acquired.' (Contributed by H. R. Hitchcock)

Edgar Wind (Smith College), Guggenheim Fellow. A study of Raphael's 'School of Athens.'

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