

E. Dawson, 'The Composer of the Pied-Bull *Lear*' by Philip Williams, 'The First Five Bookes of Ovids Metamorphosis, 1621' (Sandys) by James G. McManaway, 'The Art of Selling Books: Notes on Three Aldus Catalogues, 1586-1592' by Rudolph Hirsch, 'The Headlines of William de Machlinia's *Year-Book Henry VI*' by Curt F. Bühler, and '*Nosce Teipsum* (1599) by Sir John Davies: A Bibliographical Puzzle' by Gerald J. Eberle. The first year establishes this journal in the front rank of its field, the inexorably high critical standard of contributions being relieved only by the amiable fallibility of its own colophon.

The Boston Public Library Quarterly, edited by Zoltán Haraszti, Vol. I, No. 1, was issued in July as successor to his well-known *More Books*. It contains 'Pantaloone as Shylock' by John Robert

Moore, and, among the notes on rare books, 'The First Edition of Huon de Bordeaux' by Jean D. Lamb and some observations on the second edition of Baltasar Gracián's *Agudeza y arte de ingenio* by Doris L. Cross.

The Papers of the Bibliographical Society of America, edited by Earle F. Walbridge, for the third quarter 1949, contains 'The Two Earliest Prompt Books of *Hamlet*' by James G. McManaway, and 'Humphrey Dyson's Library, or, Some Observations on the Survival of Books' by William A. Jackson.

RENAISSANCE AND REFORMATION

Catalogue No. 21, entitled 'Middle Ages, Renaissance, Reformation,' containing over 500 items, has been issued by Burt Franklin, 170 Broadway, New York 7, N. Y.

Projects & European News

HISTORY

Archivio di Filosofia: organo dell'istituto di studi filosofici (Università di Roma), via S. Fermo 14, Padova, is published three times a year. The latest issue, May, 1949, contains the following articles: Enrico Castelli, 'Il significato dell'Umanesimo' and 'Machiavellismo e Cristianesimo'; Gabriel Marcel, 'Existentialisme et Humanisme'; Eugenio Garin, 'La "Teologia" ficiniana'; Ernesto Grassi, 'Il fondamento esistenziale dell'Umanesimo'; Bruno Nardi, 'La mistica averroistica e Pico della Mirandola'; Eugenio Massa, 'Egidio da Viterbo, Machiavelli, Lutero e il pessimismo cristiano.' It also contains the programs and precis of the speeches made at scholarly conferences, of particular interest are the summaries of the papers dealing with the Renaissance, given at the Sorbonne under the sponsorship of the Fondazione Italo-Francese di Studi Umanistici.

W. E. Campbell's *Erasmus, Tyndale and More* (cf. RN I, 62) has been published in England by Eyre and Spottiswoode and is to be published in this country by the Bruce Publishing Company, Milwaukee, Wisconsin (288 pages, 7 plates). The English publishers write that two further volumes of *The English Works of Sir Thomas More*, edited by Mr. Campbell, should appear in 1950.

Professor Ferrara of the University of Florence and Count Ridolfi of Florence are working on a definitive edition of the works of Savonarola. (Reported by Warman Welliver)

Robert S. Hoyt (State University of Iowa), Guggenheim Fellow, writes that he will 'do research in documents concerned with the constitutional history of the royal demesne in England during the twelfth, thirteenth and fourteenth centuries. The larger problem which this project subserves is the nature and growth of the realm, or what might be loosely phrased as the transition from feudal to national monarchy.'

Clyde L. Manschreck (Southern Methodist University). A biographical study of Philip Melanchthon. Special attention to be given to Melanchthon's influence on our cultural tradition. (Auspices of the Carnegie Research Foundation)

Walter J. Ong, S.J. (Saint Andrew Bobola House, Boston), Guggenheim Fellow, reports: 'Recent studies of Renaissance literature have come more and more to recognize Peter Ramus as an important factor in the intellectual milieu. Although the point has been made that Ramus was far from a first-rate thinker, his popularity suggests that his mentality and procedures were somehow highly symptomatic in his age. For example, his attempted simplification of all the sciences, although apparently quite different from what Descartes' was to be, suggests comparison with Descartes' interest in a universal methodology. At Cambridge and many Continental centers of learning, the Ramist proposals formed a curious amalgam of literary, philosophical, theological, and other interests which is still puzzling enough. The world of Edmund Spenser and John Milton is highly charged with Ramism.'

Giuseppe Saitta (University of Bologna) is preparing three volumes, entitled *Il pensiero italiano nell' Umanesimo e nel Rinascimento*, to be published by Cesare Zuffi, Piazza del Francia 1, Bologna. Vols. 2 and 3, dedicated to *Il Rinascimento*, are to appear shortly, and Vol. 1, *L'Umanesimo* is off the press.

Kenneth M. Setton (University of Manitoba), Guggenheim Fellow. A history of 'Athens in the Middle Ages.' His study will cover the period from late antiquity to the Turkish occupation of the city. The author has already covered the history of Athens in the fourteenth (and fifteenth) century in his *Catalan Domination of Athens, 1311-1388*, Mediaeval Academy of America, 1948, and the later portions of the work now in progress will seek to supplement rather than duplicate *Catalan Athens*. Much attention will be given to relations between Greece and Italy and Catalonia during the early Renaissance. Catalan domination was, of course, an obstacle to Italian knowledge of Athens and Athenian antiquities (1311-1388), just as the later Venetian and Florentine periods

(up to 1456) made easier an acquaintance with Athens and her monuments on the part of travelers like Ciriaco of Ancona and others.

LITERATURE

Bibliothèque D'Humanisme et Renaissance, 1949, Vol. XI, No. 1 will contain: V. L. Saulnier, 'Une oeuvre inédite de J. Peletier du Mans'; L. Romier, 'Lyon et le cosmopolitisme'; E. V. Telle, 'Fr. Lambert d'Avignon'; J. Massiet du Biest, 'Antoine Rabelais, avocat à Chinon'; Y. Eyot, 'Panurge et Jean des Entommeures'; R. Wiriath, 'Les rapports de Josse Bade Ascensius avec Erasme et Lefebvre d'Étaples'; B. Weinberg, 'Guillaume Michel dit de Tours'; L. A. Matthey, 'Écoliers français à l'Académie de Genève, I'; E. Droz, 'Inventaire des biens d'A. d'Aubigné'; V. L. Saulnier, 'Dix années d'études sur Rabelais.'

George N. Conklin and Thomas Henney of Wesleyan University (Conn.) are preparing a series of source books for Renaissance literature, primarily intended for students of English literature. The first volume will cover poetry and subsequent volumes will contain drama and prose.

Edward Hubler (Princeton University). 'Thought in Shakespeare's Poetry.' This book examines the basic ideas in Shakespeare's poems, *Venus and Adonis*, *The Rape of Lucrece* and, chiefly, the sonnets. It attempts to evaluate them by placing them in the context of the thought revealed by Shakespeare's works as a whole. The emphasis is upon the poetic and dramatic uses to which the thought is put. The concluding chapters trace the development of these ideas in Shakespeare's tragedies and comedies.

E. F. Jacob, (All Souls College) reports on Oxford University theses in progress: H. O. E. Andersson, 'The Study of Shakespeare's Sources from Langbaine to Malone'; D. H. Burden, 'Puritan Culture in the Age of Elizabeth'; S. V. Plimsoll, 'An investigation of some differences between the Winchester text and Caxton's print of Malory's *Mort d'Arthur*'; Miss K. C. Lindsay, 'A Study of the *University Letter Book (FF)*, 1509-1535'; E. A. Gee, 'The Collegiate Architecture of Oxford from the late fourteenth to the early sixteenth century'; P. Cole, 'Bacon's Knowledge and Use of the Bible'; C. Grayson, 'The Language and style of Leone Battista Alberti.'

Raymond Lebègue (Université de Paris) reports the following activities: Ronsard, *Discours des misères de ce temps*, critical edition by J. Baillou, to be published by Belles Lettres.

R. Garnier, *Les Juives, Bradamante, Poésies*, critical edition by R. Lebègue, to be published by Belles Lettres.

Completed theses: V. L. Saulnier, 'Maurice Scève'; André Berry, 'Edition critique des *Elégies* de P. de Garros, poète gascon du XVIe

siècle'; Abbé A. Müller, 'La poésie catholique en France de Marot à Malherbe'; Mlle. Françoise Lehoux, 'Testament et inventaire après décès de Gaston Olivier, 1552.'

Theses in progress: Dagens, 'Les origines de la réforme catholique en France: P. de Bérulle et la fondation de l'Oratoire,' to be published by Desclée; Mlle. C. Lacour, 'La correspondance de Sc. de Sainte-Marthe'; Garapon, 'Le comique verbal dans le théâtre français, du Moyen Age au théâtre de la foire'; Mlle. Mauflard, 'Robert Garnier'; Marmier, 'Horace en France au XVII^e siècle'; Sablayrolles, 'L'influence des ouvrages italiens de civilité sur la littérature française du XVI^e siècle.'

Irving Ribner (Ohio State) has collected materials from the British Public Record Office relating to the life and work of Ulpian Fulwell which he plans to use in a long article.

T. S. K. Scott-Craig (Dartmouth College) writes: 'It has recently been suggested (*PMLA* LXIII (1948) 1127) that Scaliger might well have aroused the ire of the Church by his sceptical treatment of *superstitio* in his *Defence of Poetry*. But I think we must remember that the Church was Vergilian rather than Ciceronian. Vergil, not Cicero, had, to all intents and purposes, been numbered among the prophets of the Messiah; and even Scaliger had his Vergilian moments. Thus in his larger *Poetics* (III, 19) he provided for the Vergilian meaning of *superstitio* as the awesome and ceremonious as well as for the Ciceronian sense of credulity—*superstitio* being the only available abstract word to correspond with the concrete term *religiosus*. To the Inquisition, Scaliger might appear merely to have said, with admirable orthodoxy, that the Christian religion excelled in the beauty of holyness.'

Shakespeare Memorial Theatre, Stratford-on-Avon. John Gielgud is scheduled to appear in the 1950 season. He is to perform as Cassius in *Julius Caesar*, Angelo in *Measure for Measure*, Benedict in *Much Ado About Nothing*, and in the title role of *King Lear*.

MUSIC

Basel Congress. The Fourth Congress of the International Society for Musicology, the first such meeting since World War II, was held in Basel, Switzerland, from June 29 to July 3 by the International Society for Musicology. Of the fifty papers read more dealt with the music of the 15th and 16th centuries than with any other topic. Apparently, Renaissance music is at present the fashionable period for musicological work. Next to Renaissance music the most favorite topics were plainchant and baroque music.

Two papers of a more general nature were read by R. von Ficker

(Innsbruck) on 'Das Problem der Editionstechnik, besonders bei mittelalterlicher Musik,' and E. T. Ferand (New York) on "'Zufallsmusik" und "Komposition" in der Musiklehre der Renaissance,' which drew attention to the extemporized *sortisatio*. H. Besseler (Heidelberg-Jena) discussed 'Katalanische Cobla und Alta-Tanzkapelle des 15. Jahrhunderts' and the survival of Renaissance dance music in the *sardana* which can be seen not only in the performance but even in the rhythmic character of the music itself. J. Handschin (Basel) took up 'Eine umstrittene Stelle bei Guilielmus Monachus.' In his communication 'The Caput Masses and their Plainsong.' M. Bukofzer (Berkeley) identified the source of the mysterious cantus firmus which had puzzled musicology for a long time. F. Blume (Kiel) made a contribution 'Zur Chronologie der Werke Josquins' and emphasized that only very few works can be dated definitely after 1500. W. Gerstenberg (Berlin) outlined the characteristics of the 'Motetten- und Liedstil bei Ludwig Senfl.' A. Gaillard (Lausanne) gave a 'Petite étude comparée du "note contre note" de Loys Bourgeois et du Psautier de Jaqui (Goudimel 1565).' K. Ameln (Lüdenscheid) analyzed the manuscript sources relating to 'Die Anfänge der deutschen Passionshistorie.' R. B. M. Lenarts (Anvers) made a valuable contribution to 'La missa parodia néerlandaise du 16e siècle' the development of which has not yet been sufficiently investigated. In his 'Bemerkungen zu Adrian Willaert's "Psalmi spezzati"' H. Zenck (Freiburg) suggested that the well-known set of compositions for double chorus might have been incorrectly ascribed to Willaert. Other papers were: A. E. Cherbuliez (Zürich) 'Les ricercari d'Andrea Gabrieli (1587/89)'; H. Engel (Marburg) 'Ein Beitrag zur musikalischen Prosodie im 16. Jahrhundert'; and I. Holst (Marburg) 'Ein Doppelchorwerk mit Generalbass von Claudio Merulo.'

In addition, the following papers touched upon questions of Renaissance music or dealt with subjects on the borderlines of the Renaissance: Jaques Handschin (Basel), 'Musicologie et Musique'; Knud Jeppesen (Aarhus), 'Zur Kritik der klassischen Harmonielehre'; Higinio Anglès (Rome), 'L'oeuvre de l'Institut Espagnol de Musicologie'; Federico Ghisi (Florence), 'La musique religieuse de Marco da Gagliano a Santa Maria del Fiore, Florence'; Janos Hammerschlag (Budapest), 'Sigel-Ornamente in ihren harmonischen Relationen.'

The foregoing report has been composed of summaries that were kindly supplied by M. F. Bukofzer (University of California, Berkeley) and Ernest T. Ferand (New School for Social Research, New York), both of whom attended the Congress. Mr. Bukofzer has also published a general report on the meeting (*Notes*, Vol. VI, no. 4, September, 1949, pp. 539-542) which offers a professional as well as a personal back-

ground. Fuller accounts are also to appear in the *Journal of the American Musicological Society* (by P. H. Láng) and in *Acta Musicologica* (by M. F. Bukofzer). Apparently Europe is resuming the task of reprinting the great composers of the Renaissance. The Schweizerische Musikforschende Gesellschaft will continue the edition of Senfl beyond the present five volumes. Mr. Carapetyan's American Institute of Musicology in Rome plans to complete Ludwig's edition of Machaut, and even to reprint the earlier volumes. The Institute also hopes to continue its Dufay edition under another editor, in view of Mr. de Van's sudden demise. The consensus of opinion indicates that the exchange of plans for research and publication at the Congress was an understandably important part of the proceedings. The full and official report will be printed by Bärenreiter Publishers, Basel, which will also take over the future publication of *Acta Musicologica*.

Gerald Stares Bedbrook. *Keyboard Music from the Middle Ages to the Beginnings of the Baroque*. London, Macmillan, 1949. xvi plus 170 p., 15 collotype pl., 140 music exx.

Manfred F. Bukofzer (University of California, Berkeley). *Studies in Mediaeval and Renaissance Music*. To be published by W. W. Norton.

Guitar Review. This new periodical, published bi-monthly by the Society of the Classic Guitar, 409 East 50th Street, New York 22, N. Y., at an annual subscription of \$4.50, had as its guest editors for Vol II, no. 9 (1949) Carleton Sprague Smith and Suzanne Bloch. The issue is 40 pages long, profusely illustrated, and most of the material deals directly or indirectly with the Renaissance: Emmanuel Winternitz (Metropolitan Museum of Art), 'Notes on Archlutes'; Sidney Beck (New York Public Library), 'The Decline of the Lute'; Alfred J. Swan (Swarthmore College), 'John Dowland'; Suzanne Bloch (New York), 'Lute Music, its notation and technical problems in relation to the guitar'; Leo Schrade (Yale University), 'Luys Milan'; Joel Newman (New York), 'Francesco da Milano'; Charles W. Fox (University of Rochester), 'An Early Duet for Recorder and Lute'; John Ward (Michigan State College) 'The Lute in 16th Century Spain'; Charles Hughes (Hunter College), 'An Elizabethan Self-Instructor for the Lute'; Carleton Sprague Smith (New York Public Library), 'Religious Music and the Lute': The illustrations include reproductions from Michael Praetorius' *Syntagma Musicum*, Francesco da Milano's *Libro Terzo*, Luys Milan's *El Maestro*, Richard Allison's *Psalmes of David in Meter*, Robert Taylor's *Sacred Hymns*. Some of these are transcribed in modern notation and there are also other Renaissance music examples.

Monteverdi. A complete English translation of Monteverdi's *Orfeo* has been prepared by Ellen Lebow to accompany the *Voce del Padrone*

recording of the complete opera. The translation is a literary one and not for singing. The libretto, with the original verse of Striggio, the English translation, as well as an introduction discussing the poetry, the music and the problems of translation, is also available separately for \$1.50, from the Elaine Music Shop, 9 East 44th Street, New York 17, N. Y.

Musurgia Publishers, 4 East 41st Street, New York 17, N. Y. announces several photographic reproductions of German publications out of print. Among them are Heinrich Bessler's *Musik des Mittelalters und der Renaissance* (a volume from Bücken's *Handbuch . . .*) and Robert Eitner's *Bibliographie der Musik-Sammelwerke des XVI und XVII Jahrhunderts*. The firm also plans to reprint German musicological periodicals, 1860-1943, 'in reduced but well readable size.'

Pro Musica Antiqua (cf. RN II, 20) will present a concert of 13th to 17th century music at Harvard University on November 27.

Leo Schrade and Beekman C. Cannon (both of Yale University) are the recipients of a joint Guggenheim fellowship to prepare a 'History of Church Music,' to be published by Harper's. Mr. Schrade writes that the work 'will examine the liturgical, religious and artistic elements in all Church Music; it will show how the enormous variety and wealth of sacred music has been the result of changing liturgical conditions and the product of religious and intellectual movements which have specifically and directly influenced creative musical thought.' To be presented in two volumes: I. 'From the Early Christian Era to 1600' (Leo Schrade). II. 'From 1600 to the present day' (Beekman C. Cannon).

Ruth Watanabe (Sibley Music Library, University of Rochester) reports on her study of the Italian Madrigal, that it 'is based primarily upon four relatively unknown books of Italian Madrigals: Antonio Il Verso, *Primo libro de' madrigali a cinque voci*, 1590; Bartolomeo Roy, *Canto, [sic!] madrigali a cinque voci*, 1591; Bernardino Scaramella, *Il primo libro de madrigali a cinque voci*, 1591; and Pietro Quartieri, *Madrigali . . . a cinque voci*, 1592. The plan of the work falls into three divisions: the transcription of the songs in score, the analysis of style, and a brief commentary on the biographical and historical data. Sicilian, Neapolitan, and Roman styles are represented, and each of the four composers shows a distinct style of his own while working within a fairly well-defined form of composition; this difference in style should be of interest from a purely analytical and theoretical point of view.' The four volumes in question are in the possession of the Sibley Music Library and, as far as the author knows, have not been published in modern transcription.

VISUAL ARTS

Dario A. Covi (State University of Iowa) is at present working at the

Warburg Institute (London University) preparatory to visiting Florence in order to begin there the compilation of data for a listing of inscriptions found in quattrocento painting. Whereas the inscriptions encountered in the work of some artists have been more or less carefully analyzed, such undertakings have remained incidental and isolated. A comprehensive survey should reveal significant patterns, which we can now only suspect, provided the study takes in the palaeographical as well as the philological evidence. We should learn, for example, to what extent a gradual decrease of the trecento (that is, scholastic) tradition can be noted in the early XVth century. A relative dearth of inscriptions is likely in the second quarter of the century, followed by a renewed increase in which Latin (and Greek) epigraphy will probably play an important part. The project envisages, as a first stage, the complete and critical listing of inscriptions found in the work of a restricted number of artists (Fra Angelico, Botticelli, Ghirlandajo, Filippino Lippi). (Submitted by W. S. Heckscher, University of Iowa)

Florentine Paintings. A plan to show a loan exhibit of Florentine paintings in Philadelphia's Gimbel Brothers Department Store during the summer of 1950 and to charge an admission fee to raise funds for restoring Florence's bridges over the Arno was reported in the New York Herald Tribune on June 1, 1949.

William S. Heckscher (State University of Iowa). A study of the Capitoline Spinario (the thornpuller). A project which primarily aims at a complete and analytical survey of the manifold 'echoes,' aesthetic and otherwise, evoked by the motif of the ancient bronze in mediaeval and post-mediaeval times. Apart from a summing up of the archaeological data, the project will involve a listing, in the form of a *catalogue raisonné*, of all available mediaeval 'copies' of the thornpuller in terms of iconographic categories: The priapean image (Magister Gregorius, Italian 'Labors of the Months'); the sufferer (Cathedrals of Wells, Vézelay, as well as a female Byzantine variant); the monster (ubiquitous); the fool (Marcolf at Chartres?); the representative of the Old Law (Mary's Presentation, Christ's Entry). The Renaissance derivatives, which have always been discussed without sufficient regard for the firmly established mediaeval (iconographic as well as formal) traditions, will be listed by medium and grouped according to degrees of 'approximation' to the Capitoline piece; casts from the original; copies (of varying degrees of liberty, often accompanied by female counterparts); paraphrases (mostly found in painting; e.g. Venus colouring the White Rose, Ovid's Hermaphrodite). The history of many statues and motifs of antiquity, although known to the collectors and artists of the Renaissance, is now obscure; a fair amount of the material pertaining to the thornpuller, too, is scat-

tered, if not buried, in out-of-the-way publications. Detailed studies such as the one under way for the Spinario must be preliminary to a check-list of all ancient statuary art available to the Renaissance. The present project is, in fact, designed as part of a larger plan under the auspices of several institutions here and abroad.

Italian Exhibits. Of great interest and importance to Renaissance scholars are several shows of which good catalogues are available:

1. Giovanni Bellini. Palazzo Ducale, Venice. Very complete and throws a great deal of new light on the painter's early work.

2. Sienese Polychrome Sculpture. Palazzo Pubblico, Siena. Illuminates the practice of painters and sculptors in the Middle Ages and early Renaissance, possibly bringing to light several almost unknown sculptors of distinction.

The Florentine exhibits of illuminated manuscripts from the Medici libraries at the Laurenziana and of Florentine paintings and *cassoni* at the Palazzo Strozzi are described in the section on Regional Conferences of this issue. (Contributed by W. G. Constable, Boston Museum of Fine Arts)

Ruth W. Kennedy (Smith College) has started on a book on Titian in Rome (1546) which is to clarify his relation to Michelangelo and his acquaintance with the antique and will deal with the interchange of artistic ideas between Rome and Venice in the mid-sixteenth century.

Michelangelo Film. This movie was made by a Swiss firm, Pandora Productions, in 1938-40, and is described by A. B. Louchheim in the New York Times as 'the best art film I have ever seen.' Rights for this country and Canada have been acquired by Robert Flaherty, New York, and any film that satisfies his photographic standards should be good indeed. Throughout the Pazzi-Medici struggle, Savonarola's uprising and the Sack of Rome, the protagonists are depicted through portraits of popes, artists and merchant princes rather than 'made-up' actors, and the actual countryside, piazzas, palaces and cathedrals of Italy provide the scenery. The lighting and photography of Michelangelo's art, particularly his sculpture, has elicited praise both here and abroad.

Michelangelo Pietà. According to a debate in the Italian Senate, reported in the newspapers May 21, 1949, Michelangelo's Pietà Rondanini will not be offered for sale to dealers or institutions in this country. The statue is the only privately owned piece of Michelangelo's sculpture. Apparently there has been some patriotic resentment over the recent sale of Andrea del Castagno's *Saint Sebastian* to the Metropolitan Museum of New York (RN II, 37).

Charles de Tolnay (Institute for Advanced Study, Princeton) has been awarded another Guggenheim Fellowship (cf. RN I, 34) to con-

tinue his work on Michelangelo, of which the second volume appeared in 1945, the third in 1948. A recent review of the second volume has appeared in the *Journal of Aesthetics*, VII, 3 (March 1949) 256-259. Creighton Gilbert (cf. RN I, 14) points out that 'no "scholarly review" of the second volume appeared at all in the United States' and that, regarding the third volume, a 'sizeable group of people . . . has settled down for its usual wait of a year or so for the scholarly reviews . . .' This neglect seems unwarranted, and in view of the intrinsic importance of Michelangelo studies the editors hope to present a review in the not too distant future. Mr. de Tolnay describes his project as follows:

Part I. Text. I. Life of Michelangelo from 1534 to 1564. Special emphasis on his association with Vittoria Colonna and the development of his religious ideas; II. The Tomb of Julius II. History and reconstruction (also interpretation) of the different versions (partly on the basis of unpublished material). III. The Last Judgment. History, analysis of the composition, and interpretation of the content, with special emphasis on the influences of the ideas of the Italian Reformation on certain motifs. IV. The frescoes of the Cappella Paolina. History, analysis of the compositions and interpretation, with special emphasis on the expression of Michelangelo's religious conversion in them. V. The late drawings and the formation of the artist's 'religious style.' VI. Analysis of the two late Pietàs. Part II. Critical Section: To contain notes on all the works treated in Part I with bibliographical references and documents; critical catalogue of the drawings made between 1534 and 1564 and an appendix giving unpublished letters to Michelangelo during this period. Also illustrations.

Viennese Paintings. The Exhibit of 'Art Treasures from Austria' displayed at Zurich and Amsterdam in 1947 (RN I, 15) and at London between May and September, 1949, will be shown at the National Gallery in Washington, D. C. from October 1949 to February 1950 and at the New York Metropolitan Museum from February 24, 1950 to May 20. Later showings will take place at the Art Institute of Chicago and the De Young Memorial Museum in San Francisco. The paintings, largely from the Kunsthistorisches Museum of Vienna, include twelve Titians, Correggio's *Ganymede* and *Io*, Giorgione's *Laura*, Tintoretto's *Susanna* and *Man in Armor*, Bassano's *Worship of the Kings*, six Veronese, Antonis Mor's *Philip III*, Caravaggio's *Madonna with Wreath*. Also five paintings by Breughel and one by Dürer. Also sculptures by Adriaen de Vries, Danese Cattaneo, Bertholdo di Giovanni, Giovanni da Bologna, Leone Leoni, Hubert Gerhard, Riccio, Johann Gregor von der Schardt, Nicolo Roccatagliata.