

for their illumination or calligraphy has been going on in this country since the 19th century. . . . The present state of achievement was magnificently illustrated in the exhibition, *Illuminated Books of the Middle Ages and Renaissance*, held by the Walters Art Gallery, Baltimore, 1949 [cf. RN 11, 15] . . . Often overlooked is the fact that some of the finest illuminations were designed to appear with music . . . Some of the famous examples in the present exhibit are familiar to scholars but some of them appear in public exhibition for the first time. For example the Vogüé copy of the works of Machaut, the only item sent from abroad . . . Most MSS have been acquired for their illumination, and little has been done in documenting or even mentioning the music in them . . . Although listings in the invaluable *Census* . . . by Seymour de Ricci and

W. J. Wilson, usually, but not always, include mention of the presence of music in a MS, the unavoidable limitations of a work of this scope preclude any description of music . . . Among the items described and illustrated in the catalogue are the Vogüé copy of Machaut containing the famous Mass of which only this copy bears the full title *La Messe de Notre Dame* (cf. *Musical Quarterly* XXXVI, 1950, 204-224); the collection of motets and chansons, Italy, late 15th-16th century, Library of Congress, containing works by Isaac, Josquin, Busnois, and others (cf. J. Wolf, *Handbuch der Notationskunde*, vol. 1, Leipzig, 1913, p. 394-397); the Chansonnier de Laborde, Library of Congress (cf. *Papers* of the American Musicological Society, 1940, p. 56-79); the Capirola Lute Book, Newberry Library (cf. RN 1, 11-12).

BIBLIOTHEQUE D'HUMANISME ET RENAISSANCE

Revue fondée en 1933

CHAQUE ANNÉE UN VOL. IN-80, 400 PAGES, BROCHÉ

\$5.50

Librairie E. Droz
8, rue Verdaine, Geneva (Switzerland)

[15]

SHAKESPEARE AND THE RIVAL TRADITIONS

By Alfred Harbage

This valuable study shows that two separate traditions existed in the Elizabethan theater—the popular play written for the public theaters and the “coterie” play written for the private theaters. Professor Harbage discusses the views and aims of both groups and reveals how the standards of the public theater and the demands of its audience affected both Shakespeare’s life and his work. An original and important contribution to Shakespearean scholarship, *Shakespeare and the Rival Traditions* provides new insight into both the Elizabethan Age and its foremost genius.

“His book will leave its mark not only upon literary history but literary interpretation as well. No discussion of the sort of man Shakespeare was can afford to disregard it.”

JOSEPH WOOD KRUTCH, *New York Herald Tribune*
\$6.00

HAMLET THROUGH THE AGES

A PICTORIAL RECORD FROM 1709

Compiled by Raymond Mander and Joe Mitchenson
Edited with an introduction by Herbert Marshall

This unique book contains 257 fully captioned illustrations which show how *Hamlet* has been produced for almost 250 years. Every important production is recorded—*Hamlet* in Elizabethan style, *Hamlet* in modern dress, even *Hamlet* in ballet, opera, films and toy theaters. The pictures are arranged by scenes, with a complete synopsis and informative notes preceding them. Anyone interested in Shakespeare will find this a must for his library. \$7.00

at your bookstore or write

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N.Y.