

the relationships between Humanists and the clergy in the history of the Conciliar movement and of its ineffectiveness should be followed up, and would undoubtedly yield a scholarly harvest of value (II, 764).

Clinching a point which may seem obvious but still needs reiteration, is Trinkaus' statement that "none of these men [the Humanists] were reformers in the sense of Protestant reformers. The Humanists represent a certain ideal of human life within a Christian framework in the age of the Renaissance ... they were not Reformers, nor even pre-Reformers; nor did they succeed in changing the course of events in the history of religion.... If it was not to be their destiny to shape the major events of European history, they nevertheless did contribute markedly," Trinkaus feels, "to a new view of human nature and to a new attitude towards man's place in the world" (II, 766).

The scrupulous attention with which Professor Trinkaus has scrutinized his materials results in the disclosure of the importance of some hitherto little-known figures: Fra Antonio da Barga, Benedetto Morandi, Giovanni Garzoni, Aurelio Brandolini (see I, 200-321). The reader may wonder why Pomponazzi is included among the Humanists, except as a "foil," and why there is not mention, instead, of a personality very close, in his irenic, universalistic outlook to Pico: I am referring to Steuco Eugubino. But let not this minor stricture spoil or diminish the admiration which the work of Charles Trinkaus, by its stupendous scholarship, by its formulation of original viewpoints, by its always cogently persuasive lines of argument, so abundantly and richly deserves.

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Alfonz Lengyel, *The Quattrocento: a Study of the Principles of Art and a Chronological Biography of the Italian 1400s*. Dubuque (Iowa): Kendall-Hunt Publishing Company, 1971. Pp. xii, 208.

Any teacher of Renaissance art must welcome the publication of a brief and inexpensive handbook that presents students with the necessary facts for a serious study of Renaissance art. The book under review would seem, at first sight, to satisfy just that description. Its purpose, to quote the introduction, is "to give the reader something which could help him in understanding the principles of 15th century art in Italy, rather than a pictorial account of the Quattrocento." The volume is divided into two main sections. The first contains a series of eight brief essays on aspects of art and culture, 'The Rediscovery of Man,' 'Light and Shade'; the second, biographies of artists with a list of the most important works that they produced. The Appendix contains lists of Popes, the ruling families of Italy and a selection of fifteenth century treatises and literary compositions.

From this description the book would seem to answer itself to the problem. But unfortunately, the material included in each of these sections is poorly written, poorly presented and, on occasion, poorly thought out. The essays are so brief as to be unhelpful and so badly written as to confuse; an example, for the chapter entitled 'The Rediscovery of Man,' "Aided by Greek philosophy, the recognition of man was already practiced in Grecian art." The biographies of the artists suffer from the same faults; for example, the entry on Ercole de' Roberti, "Roberti was an eclectic painter who was mainly active in Ferrara

where he was a pupil of Cosimo Tura. From Donatello's sculpture and through the Padua School and to Flemish art, one can find the various influences in his work." The list of completed works could, conceivably, be of value, as could the bibliographies that follow each entry; but the bibliographies contain entries to works in all languages – and it is surely unreasonable to expect undergraduates to take on the thoughts and language of, for example, W. von Seidlitz – and the chronological lists give the appearance of being so arbitrary and unreliable that any student of intelligence would feel as uncertain about them as he would about the essays and biographical entries. To conclude this unfortunate state of affairs, Dr. Lengyel has been badly served by his proof-readers, for the work is spattered with misprints, minor ones it is true, but ones that confirm the general impression one receives that this book was hastily conceived and hastily put together.

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Andrew C. Minor and Bonner Mitchell. *A Renaissance Entertainment: Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539*. Columbia: University of Missouri Press, 1968. Pp. x, 373. \$9.00.

The grand princely festivals of the Renaissance, long neglected, have recently attracted the attention of scholars in various fields; with this edition of a descriptive account of the wedding festivities of 1539, and the literary and musical pieces composed for it, Professors Minor and Mitchell have made available in English translation a document of great importance in the history of the Renaissance festivals.

The description of the festival written by Pier Francesco Giambullari is one of the most detailed and interesting of the century. The authors have translated Giambullari's entire text, with its wealth of detail, including the poetry of Giovambattista Gelli, a comedy written for the occasion by Antonio Landi, and the *intermedii* of Giovan Battista Strozzi. It is the presentation of this material which is most interesting; each poetical and musical text is given in the order of its original presentation and preceded by Giambullari's discussion of costumes and staging. Giambullari's text also includes lengthy descriptions of the arrival of Eleonora, the decorations constructed for the entry into Florence and the banquet presented in honour of the couple.

Giambullari's account provides an extraordinarily clear idea of the festival, in its whole context. But whereas the book may prove to be of least interest to the art historian, as no works of art from the festival have survived, it should prove to be of special interest to the musicologist, because it is the first wedding festival for which the music *has* survived. All of the pieces (many of them composed by Francesco Corteccia) have been transcribed into modern notation; indeed, one of the initial purposes of the book was to make the music available for present-day performance. This purpose alone would justify publication, for these motets and madrigals are pieces of great charm and beauty.

The text and music are preceded by a commentary containing background information in political, literary, musical and art history, which will help to situate the general reader. Professors Minor and Mitchell have rendered a useful service to students of the Renaissance in presenting these documents in an interdisciplinary context, which will be of interest to the generalist and the specialist alike.

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