
NEWS OF THE PROFESSION

JESSE D. CLARKSON, 1897–1973

Jesse Dunsmore Clarkson was born on August 6, 1897, and devoted most of his life to the education of thousands of students and colleagues. It is for this contribution that he will be most remembered. Dr. Clarkson graduated magna cum laude from Williams College in 1918 and received his M.A. degree in 1920 and Ph.D. in 1925 from Columbia University. He was a professor of history at Brooklyn College from its beginnings in 1930, served as the chairman of the Department of History from 1937 to 1950, and was instrumental in building a teaching staff and instructional program which became known throughout the United States for its excellence. Dr. Clarkson retired from Brooklyn College in 1967 but continued his scholarly activities until his death on September 5, 1973.

Dr. Clarkson also had an international reputation which he earned primarily through his publications on European history. His major works are *Labour and Nationalism in Ireland* (New York and London, 1925); *History of Russia from the Earliest Times to the Rise of Commercial Capitalism* by M. N. Pokrovsky, which he translated and edited with his wife, Mary Griffiths Clarkson (New York, 1930); *War as a Social Institution* (New York, 1941), which he edited; and *A History of Russia* (New York, 1961, and subsequently reprinted). He also contributed to books and wrote several articles for various journals.

During his tenure at Brooklyn College, Dr. Clarkson was frequently a visiting professor at other institutions: Russian Institute of Columbia University (1952, 1954, 1956, 1958); University of California, Berkeley (spring 1962); lecturer, Office of War Information (1944–45); and lecturer, Staff Officers European Studies Course (1945–46). He was often a participant at historical conferences both at home and abroad. He traveled extensively throughout Europe and made several visits to the Soviet Union.

Jesse Clarkson was the epitome of an *intelligent*. He had a special magnetism in his classroom lectures and a certain charisma in his private discussions, all of which captured the imagination and interest of his students and colleagues alike. He brought life to otherwise dull subject matter and provoked a healthy suspicion about the causes of historical phenomena. In his professional and personal relations he mixed sharpness and kindness in such a manner as to remain an enigma to many who were searching for the "essence" of the man himself. Students and colleagues sought to emulate him, and as a result were likely to attain a more professional attitude and greater intellectual vitality.

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VOJESLAV MOLÈ, 1886–1973

Professor Molè was born December 14, 1886, in Kanal on the Soča River, some fifteen miles north of Gorica (Gorizia), Slovenia, Yugoslavia. The territory at that time was part of the Austro-Hungarian Empire. He received his early education

in Trieste and Novo Mesto (forty miles southeast of Ljubljana). In 1906 he went to the University of Vienna, where he studied art history with Professor Meyer-Luebke and Slavistics with Vatroslav Jagić. The next year he spent in the military service, and after that went to Cracow, still undecided about what he wanted to study. He soon left for Italy, attracted to Romance studies. But nothing came of this, except that he became very fluent in Italian. It was not until he met in Rome a student from the famous Archäologisches Seminar of the University of Vienna, Mihovil Abramič, that he decided to return to Vienna to enroll in Max Dvořák's seminar in art history. Under a grant as a research assistant he spent the summer of 1911 in Dalmatia working on the archival materials of the Cathedral of Šibenik, for a monograph by Dagobert Frey. Molè's research was published in the *Jahrbuch der K.u.K. Zentral Kommission* (Vienna, 1912). The subject of his thesis, suggested by Professor Josef Strzygowski, was the miniatures of a Serbian manuscript of 1649, a Serbian edition of a Russian copy of the well-known manuscript *Cosmas Indicopleustes* (sixth century). This thesis was published in 1922 in *Spomenik Srpske kraljevske akademije nauka* (vol. 14, 2nd ser., part 38, Belgrade). He received his Ph.D. degree in 1912, with Dvořák and Strzygowski as his examiners. The following year he spent studying in Italy under a grant.

On October 1, 1913, Molè was appointed assistant to Don Franjo Bulič, director of the Office for the Preservation of Monuments of Dalmatia, in Split. This promising career was destroyed by the war. Called into the service, Molè was captured by the Russians and from early fall of 1914 until February 1920 was a prisoner in Siberia. In April 1920 he returned to Trieste aboard the American ship *Sheridan*. From 1920 to 1925 he was docent in classical archeology at the University of Ljubljana. In 1925–26 he went to Cracow as a guest lecturer, and in the following year was appointed professor at the Jagellonian University there. In this capacity he served until the fall of 1939, when he fled the German occupation of Poland and returned to Ljubljana. At the end of the war, in 1945, he went back to Cracow and rejoined the faculty of the Jagellonian University, resuming his lectures on Slavic art. After his retirement in 1965 he moved to the United States and joined his daughter Wisia and son-in-law in Eugene, Oregon, where he died December 5, 1973. Surviving him are his wife Ela, whom he met at the University of Cracow, and his daughter. His son Marjan died in Paris in 1963.

Molè's principal work as a scholar began in 1926 in Cracow at the newly organized Institute for the History of Slavic Art. As an introduction to the entire field of Slavic art, particularly that of the Eastern Slavs, he published (in Polish) the brief *Historic Survey of the Early Christian and Byzantine Art* in 1931, which was received by the Polish public with great enthusiasm. It was followed by *Russian Icons* in 1955, published in Warsaw. In the same year his *Sztuka rosyjska do roku 1914 (History of Russian Art to 1914)* was published in Wrocław, with simultaneous publication in Slovenian in Ljubljana (*Slovenska Matica*). It is safe to assume that this work is basically the lectures he was giving at the Jagellonian University and the Institute. At about this time he was also working on a book to be entitled *Sztuka jejo obliczije i wyraz*.

By far Molè's most important work is his *Sztuka Słowian Południowych (Art of the South Slavs)* published in Wrocław in 1962 (Slovenian translation in Ljubljana, 1965). This is the first comprehensive survey of the subject, and so far the only one. Here his ideas about the urgent need for a general institute for the study of all Slavic arts were formulated. He dealt with the same problem in "Po-

trzeby nauki polskiej w zakresie sztuki narodów słowiańskich," *Nauka Polska*, vol. 10, and in the quarterly journal *Przegląd Historii Sztuki* (only two volumes of this journal were published). It would be impossible to list all the papers and articles he wrote about art in Polish or Slovenian. He mastered all the Slavic languages, as well as German, French, Italian, and English. He translated works by Krasiński and Stowacki, and also Baudelaire and Ibsen. In 1910 he published his first book of poetry, *Ko so cvele rože* (Ljubljana), and in 1920 his second, *Tristia ex Siberia*, a poetic chronicle of his spiritual experience while in captivity. His last book was published in 1970, also in Ljubljana: *Iz knjige spominov*. This volume is not only a most valuable contribution to Slovenian memoir literature but is a must for every student of inter-Slavic relations between the two world wars. Molè was a very active and restless man, a poet at heart, who according to his own words "was unable to rid himself of being an eternal pilgrim, thirsting for beauty, sun, and poetry" (*Iz knjige spominov*, p. 395).

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