

Several Renaissance pieces of Judaica were added including three incunabula. Among later books there are Geoffrey Tory's *L'Art et Science de la Vraye Proportion des Lettres Attiques*, Paris, 1549; Aristotle's *Meteorologia*, Nurnberg 1512; Petrarch's *Canzoniere*, Florence 1515.

A group of seventeen works of nautical Americana printed between 1471 and 1551.

Several sporting books fall in this period: the *Venusini Canes* of Joannes Darcus, Paris, 1543; the *Reliqua librorum De arte venandi* of Emperor Friedrich II of Germany, Augsburg, 1596; Conrad Heresbach's *Four Books of Husbandry*, London, 1577; Fadrique Zuñiga y Sotomayor's *Libro de cetreria de caca de acor*, Salamanca, 1565.

What may be the first book in Spanish on the horse, *Recopilación de los mas famosos autores Griegos y Latinos que*

tratado de la excelecia y generacio de los cauillos by Alonso Suarez, Toledo, 1564.

An Exhibition celebrating the 500th anniversary of Aldus Manutius brought the library Aldine edition of Strabo (1516); Seneca (1517); *Anthologia Graeca* (1521) and Galen (1565) with twelve later works.

Elizabethan drama has been strengthened by copies of Marston's *Malcontent* (1604); Shakespeare's (?) *Pericles* (1630); *Arden of Feversham* (1633); the *Tragedy of Nero* (1624); *Mucedorus* (1634), and a masque by George Chapman for the Inns of Court (1614).

The finest illuminated MS acquired is a French translation of Peter Comestor's *Biblia scholastica*, together with a copy of the Latin *editio princeps*, Augsburg, 1473.

Projects & News

HISTORY

William F. Church (Brown) read a paper 'The Problem of Constitutional Thought in France from the End of the Middle Ages to the Revolution' at a session of the International Congress of Historical Sciences (Paris, August 28-September 3).

Leona C. Gabel (Smith College) is continuing (cf. RN I, 27) her translation of the *Commentaries of Pius II*, jointly with Florence A. Gragg. Books IV-V of the *Commentaries* appeared 1947, books VI-IX have gone to press, and the final instalment (books X-XIII) is in progress.

William J. Hirten (Rutgers) is preparing a facsimile edition of Erasmus' *De Contemptu Mundi*, first English translation.

Eva-Maria Jung (Georgetown) is preparing a book on 'Vittoria Colonna and the Evangelism in Italy.'

John E. Longhurst (New Mexico) is preparing a critical English edition of Alfonso Valdes' *Dialogo de Lactancis*, written in defense of the sack of Rome (1527) by the imperial forces of Charles V. To be published by the New Mexico Press in 1951.

Mediaeval and Renaissance Latin Translations and Commentaries. This project (cf. RN II, 37-40) has been officially adopted by the Union Académique Internationale upon the proposal of the American Council of Learned Societies. Grants for running expenses have been received from Columbia University and from Sweet Briar College. (Contributed by P. O. Kristeller, Secretary).

Panos P. Morphos (Tulane) is preparing 'a critical edition of *Les trois Dialogues contre les Nouveaux Académiciens* of Guy de Bruès (1557), including a study of skepticism and relativism contained in that work. The fact that the characters in the *Dialogues* are Ronsard, Baïf, Nicot, and Aubert presents problems which are also studied in this project.'

Benjamin N. Nelson (Minnesota) reports that thanks to a grant from the University he is now continuing (cf. RN I, 42 and II, 70) his researches into the influences of later medieval and Renaissance Romanocanonical jurisprudence and moral theology on the development of English doctrines of equity and law merchant.

Henry M. Paechter. *Paracelsus: Magic into Science*. To be published by Henry Schuman, New York, Spring 1951.

Elizabeth F. Rogers (Wilson College). 'An edition of the (diplomatic) correspondence of Sir John Hackett, Henry VIII's Ambassador at Malines 1526-1534. There are about 98 letters of his extant, about 9 letters to him, several comments on him in others' correspondence. So far he has been only a foot-note in A. F. Pollard's *Wolsey* or biographies of Tyndale, or the brief account of him in my *Correspondence of Sir Thomas More*, p. 406. Part was used for a paper in *Medievalia et Humanistica* last spring.'

Eva M. Sanford (Sweet Briar College) is 'working on a book on Juvenal in 15th century Italy, based primarily on unpublished commentaries in Italian libraries, to show their relations to the printed commentaries of the period, and their significance for the study of Renaissance scholars. Working in Italian libraries (on a Fulbright grant) this year, I found a considerable amount of important material that has not been included in previous studies of Juvenal commentaries, as well as much that has received only very inadequate mention.'

Dorothea Waley Singer. *Giordano Bruno: His Life and Thought (With Annotated Translation of His Work, 'On the Infinite Universe and Worlds')*. To be published by Henry Schuman, New York, this winter.

Ernest F. Sixta (State University of Iowa), Fulbright Fellow. A year's study at the University of London on 'Economic Paternalism in England: The reigns of Elizabeth and James I.'

LITERATURE

Allen R. Benham (University of Washington) contributes two queries:

'In George C. Sellery, *The Renaissance*, University of Wisconsin Press, 1950, it is asserted on p. 86 that Boccaccio's *Vita di Dante* is the "first biography of an artist." I wonder if Professor Sellery has overlooked the lives of the Roman poets by Suetonius. There are six of these, and even if some are not by Suetonius the latest belongs to the 4th century of the Christian era. See the Loeb Library Suetonius, II, Harvard University Press, 1939.

In Oliver L. Dick, *Aubrey's Brief Lives*, London, Secker and Warburg, 1950, there is on p. 351 a note on Viscount Fairfax. The Fairfaxes were never viscounts but only barons, and there is no William Fairfax in the 17th century nobles of the Fairfax line. The dates given are also strange.'

Bradstreet Exhibit. The Tercentenary of Anne Bradstreet's *The Tenth Muse, Lately sprung up in America, or Several Poems . . .* London, 1650, is being celebrated by a valuable exhibit at the Stevens Memorial Library at North Andover, Mass. This, clearly, is an item beyond the confines of RN, but we salute the poetess and gentlewoman, an avowed disciple of du Bartas, daughter of a governor of the Massachusetts Bay Colony who settled in North Andover in 1645.

Bulletin of the Comediantes. Vol. II, no. 2 (November 1950) has been received and contains, among others, L. L. Stafford's (Mexico City College) 'Random Notes on the Technique of Editing a *Comedia*.' Among the supplements published is 'A Current Bibliography of Foreign Items Dealing with the *Comedia*' by J. A. Parker (Toronto) and A. G. Reichenberger (Pennsylvania). The publication is mimeographed twice a year, annual subscription 25 cents, and inquiries should be addressed to Everett W. Hesse, editor, University of Wisconsin, Madison 6, Wis.

Cornelia C. Coulter (Mount Holyoke) continues her work on Boccaccio (cf. RN III, 20) and will read a paper on 'Boccaccio's *Bucolicum Carmen*' before the American Philological Association, Toronto, December 27-29.

G. R. Elliott (Brunswick, Me.) 'Scourge and Minister'. A scene-by-scene interpretation of *Hamlet* in the light of sixteenth-century humanism, based on a re-study of the original texts of the play. Duke University Press, December, 1950.

W. N. Francis (Franklin and Marshall College) writes that he is working on an 'edition of Lodowick Bryskett's *Discourse of Civil Life* (1606) and would like to know of the existence of any copies of this

book beyond the following: British Museum (2), Bodleian, Harvard, New York Public, Folger (2) and Huntington.'

Maurice A. Hatch (Kentucky). An edition of the English and Latin (translated) letters of Roger Ascham. 'The work will, even with selection, probably run to two volumes. I shall exclude state letters, concentrating on the personal correspondence.'

Abraham C. Keller (University of Washington) continues his research in the field of the French Renaissance (cf. RN II, 21-23). He will be the chairman of a conference on 'Montaigne's Liberalism' on December 28, 2.00-3.30 p.m., Room 4, Hotel Statler, New York (Modern Language Association). 'We shall have a good number of French Renaissance scholars to thresh out the issue of Montaigne's liberal and conservative ideas.'

Carmen Rogers (Florida State University). A study of 'Medical Symbolism in The Faerie Queene.' A portion of the manuscript was presented before the South Atlantic Modern Language Association on November 24.

Seventeenth Century Newsletter. Vol. VIII No. 3 (October 1950) contains a report by Percy Simpson (Oxford) on the Oxford edition of Ben Jonson's *Works*. 'Two volumes will come out later in the year. Vol. IX will have a survey of the text, a stage history of the Plays, and the commentary on the Plays up to *Volpone*. Vol. X will complete the commentary on the Plays and the Masques. The edition will end next year with Vol. XI. This will include the commentary on the Poems and the Prose Works, supplementary notes on the Life to bring the first two volumes up to date, and an index. With this volume my lifelong labours on Jonson will come to an end.'

The editorship of the *Seventeenth Century Newsletter* has been taken over by J. Max Patrick as of November 1950. Subscriptions, \$1.00 a year, may be sent to him at Anderson Hall, University of Florida, Gainesville, Fla. The newsletter features a bibliography of current periodical literature. Articles are listed and also briefly summarized (20 to 100 words). It is planned to augment this current survey 'with abstracts of all such articles published in the past in such periodicals as *PMLA*.'

Shakespeare Quarterly (cf. RN III, 13). The following articles are scheduled for the issues of January and April, 1951: John C. Adams, 'That Virtuous Fabric;'; F. S. Boas, 'Joan of Arc in Shakespeare, Schiller and Shaw;'; Arnold Edinborough, 'The Tudor Revels Office;'; Murray W. Bundy, 'A Record of Edwin Booth's *Hamlet*;'; John

Paterson, 'The Word in *Hamlet*;' Brents Stirling, 'Bolingbroke's "Decision";' G. W. Williams, 'The Poetry of the Storm in *Lear*.' Beginning with the January issue, James G. McManaway (Folger) will succeed R. M. Smith as editor. Mr. Smith, who will be the chairman of the Advisory Board, leaves behind him a record of distinguished service in difficult times.

MUSIC

Louise E. Cuyler (Michigan) is continuing her work on Isaac's *Choralis Constantinus*. This year she published a modern edition of part III of the *Choralis* (University of Michigan Press) and in 1951 she will prepare, under a Rackham research grant, an edition of the five Mass Ordinaries appended to the *Choralis* in the edition published by Hieronymus Form-Schneider at Nürnberg, 1550-1555. She will carry on her research at Constance (Switzerland) which provided the name for Isaac's famous collection, in Italy, and in the Low Countries.

Charles Haywood (Queens College). 'A Bibliography of Musical Settings to Shakespeare texts: Vocal and Instrumental, Solo and Ensemble, in all languages.' This is part of a projected series of musical-bibliographical monographs on great men of literature and music, cf. the author's 'Cervantes and Music' (announced RN II, 46) and his 'Bibliography of Musical Settings to Cervantes Texts' (in: *Cervantes Across the Centuries*, ed. Flores & Benardete, Dryden Press, 1947). For his Shakespeare survey Mr. Haywood would welcome advice and suggestions.

Edward Lowinsky's (Queens College) paper on the Vallicelliana ms (cf. RN II, 73-74) has appeared *JAMS III*, 173-232. The connections of the ms with the history of Florence and the Savonarola movement should be of interest to scholars in many fields. Mr. Lowinsky is now at work on an essay, 'New light on the history of the piano-forte.' 'A fascinating letter, obviously written by the instrument-maker himself, which I found in an Italian archive, puts the first experiments with a "piano-forte" (i.e., a keyboard instrument capable not only of piano and forte, but of all dynamic shadings) back into the middle of the 17th century. It demonstrates that the idea of the piano-forte is rooted in the musical aesthetics of the Baroque and that its ultimate origin lies in the Renaissance philosophy of music as the art of expression par excellence. I have reported on this find in a lecture before the New York branch of the American Musicological Society last May.'

Musical Quarterly. Articles about Renaissance music scheduled for 1951 include '“Sodaine and Unexpected” Music in the Renaissance' by Ernest T. Ferand (January); an article on Eustorg de Beaulieu by

Nanie Bridgman, and one or two articles by Dragan Plamenac on two chansonniers.

Tudor Madrigal Singers (cf. RN III, 57). William Ballard has edited and translated another madrigal-comedy, Alessandro Striggio's *Il cicalamento delle donne al bucato*, 1567. The first performance will be given by the group at Kimball Hall, Chicago, on March 9, 1951.

For recent acquisitions of the Music Department of the Newberry Library, cf. the section on Libraries of this issue. Regarding the illustrated catalogue, 'Four Centuries of Music,' cf. p. 51 of the Autumn issue.

VISUAL ARTS

Winslow Ames (Springfield, Mo.) A translation and revision of Joseph Meder's *Die Handzeichnung: Ihre Entwicklung und Technik*.

Dartmouth College has recently acquired the Alfred Byers Wade Collection of fifty fine prints representing various media and periods. From Martin Schongauer, with a Flagellation (B. 12) and Death of the Virgin (B. 33), to Robert Nanteuil, with two large mid-seventeenth century portraits, the work on wood and on copper of the earlier European masters is presented in examples of excellent quality. A magnificent print of the Four Riders woodcut is one of eight pieces by Dürer, which include the Prodigal Son (B. 28), Flight into Egypt (B. 89), and two other woodcuts from the *Marienleben*, and the famous portrait of Albrecht of Brandenburg (B. 102). Jacob Binck, Jean Morin—the portrait of Antoine Vitré—, Ferdinand Bol and Antoine Masson are represented, and one of the noted etchings from the hand of Sir Anthony Van Dyck, a portrait of Jean de Wael, is in the collection. (There are also eight Rembrandts, representing all three stages of his development.)

Kunstchronik (cf. RN III, 57). Vol. III No. 10 (October 1950) reproduces correspondence regarding the disputed attribution of a small marble statue in the Morgan Library to the young Michelangelo. Any controversy that boasts three letters by the late Heinrich Wölfflin is distinguished. There are also notes by W. R. Valentiner and Leopold Dussler; and references to de Tolnay, Middeldorf and Weinberger. (That the Zurich Theatre invited Wölfflin to lecture on the historical Grünewald prior to the premiere of Hindemith's *Mathis, der Maler* is one of the incidental bits of information contained in the Wölfflin letters.) The issue also contains a report of recent Renaissance acquisitions by the Augsburg Municipal Collections. The sculptural fragment, 'Head of an Emperor' (1470-1480), and the relief, 'The Baptism of Christ' (1510), are reproduced in full-page illustrations.

Gunther Neufeld (Cambridge, Mass.) has received a year's grant-

in-aid from the American Philosophical Society toward the completion of a book provisionally entitled 'The Genesis of Works of Art: Studies in the Creative Process.' It will include essays on Leonardo's 'Virgin and Christ Child with St. Anne,' Michelangelo's 'Rivergods' and 'Times of Day' for the Medici Tombs, and Parmigianino's 'Madonna dal collo lungo'. In these essays an attempt is made to trace the development of certain imaginative conceptions. The purpose is to discover the process by which the artist arrives at solutions that were unforeseen at the start and achieves what Whitehead called a 'creative advance into novelty.'

New York. The Metropolitan Museum of Art has recently acquired an allegorical painting, unique in 16th century France. Attributed to Felix Chrétien, it shows Jean de Dinteville, Bailly de Troyes, as Moses, and his elder brother, François, Bishop of Auxerre, as Aaron, accompanied by their younger brothers, Gaucher and Guillaume, before Francis I as Pharaoh. The different figures in the group are identified by inscriptions on the borders of their garments. This allegory, on panel, 69½ inches high by 75⅝ inches wide, was painted in 1537 as a pendant to Holbein's painting 'The Ambassadors.' The latter, showing Jean de Dinteville and George de Selve, painted in 1533, is now in the National Gallery, London. Both paintings belonged to the Dinteville family until 1787 when they were sold with the collection of Nicholas Beaujon and bought by the artist-dealer Lebrun. The group painting of the Dinteville brothers disappeared after the Beaujon sale and reappeared over a hundred years later at Christie's in 1910 as a Johannes Holbein (which inscription it bears). The attribution to Felix Chrétien, secretary to the Bishop of Auxerre and Canon of the Cathedral of Auxerre, remains to be studied. Only two works by Chrétien are known, 'The Stoning of St. Stephen' in the Cathedral of Auxerre, and a Triptych with Scenes from the life of St. Eugénie in the Church at Varzy. (Contributed by Elizabeth E. Gardner)

The Philadelphia Museum of Art has recently acquired a magnificent collection of Italian paintings from the Kress Foundation. The following are reproduced in the Museum's *Bulletin* for Autumn 1950 in full-page illustrations: Giovanni Bellini, 'The Infant Bacchus;' Raphael, 'St. Sebastian;' Piero di Cosimo, 'St. John the Evangelist;' Tintoretto, 'Portrait of Gabriele di Pietro Emo;' El Greco, 'The Holy Family with St. Anne and Little St. John.' Other paintings include Vittore Carpaccio, 'Portrait of a Lady;' Il Sansovino, 'Madonna and Child;' Monogrammist XL, 'Madonna and Child with Saints;' Andrea Previtali, 'The Annunciation;' Titian, 'Education of Cupid;' Il Moretto, 'Madonna and Child Enthroned;' Perino del Vaga, 'Nativity;' Moroni, 'Portrait of a Nobleman.'