

ENGLISH INSTITUTE

Columbia University, September 5-8. Among the papers to be presented are: Josephine W. Bennett (Hunter), 'Genre and Milieu in the Epic Romance' [Spenser]; Harold S. Wilson (Toronto), '*Cymbeline* and *Philaster*: The Analogy of Structure'; Frederick W. Sternfeld (Dartmouth), 'The Musical and Rhythmical Sources of Poetry' [Shakespeare-Goethe]; Francis Fergusson (Princeton), '*Macbeth* and the Imitation of an Action' [in the perspective of Aristotle's *Poetics*]; Austin Warren (Michigan), 'Donne's "The Ecstasy."' There will again be a session on 'Problems in Editing' (cf. RN III, 59), directed by L. B. Wright and G. E. Dawson (Folger). All inquiries should be addressed to the Institute's secretary, Alan S. Downer (Princeton).

NEW ENGLAND RENAISSANCE CONFERENCE

Harvard University, Spring 1952. A more detailed announcement will be made later. Tentative plans center around Leonardo da Vinci as a scientist. John Coolidge of the Art Department and Myron Gilmore of the History Department are among those concerned with the preparations of the conference.

Projects & News

HISTORY

Hans Baron (Newberry Library). A study of the political and social aspects of the Italian Renaissance.

Columbiana. 'The 500th anniversary of the birth of Columbus is commemorated by Genoa, the city of his birth, by a lavish exposition of Columbiana (October 12, 1950, to October 12, 1951) and by a congress (March, 1951) of Columbian scholars. The exposition, maintained in the picturesquely reconstituted Palazzo San Giorgio, the former Bank of St. George, displays a wealth of material gathered from Italian and from some foreign libraries and archives. The most interesting is the archival documents from Genoa, Savona, and Seville, on the life and actions of the Discoverer (as the catalogue calls him); the most spectacular is the two minuscule fragments of the ashes of Columbus brought back from Hispaniola, guarded by two Genoese policemen. The bulk of the documents is naturally divided between the records of the discoveries, in words and in maps, and the records of the geographical knowledge available to Columbus, notably the rich series of Italian marine charts from the 13th-century Carta Pisana on. For good measure, the lives of the other Italian explorers are also illustrated—Vespucci, the Cabots, Verrazzano, and even Varthema and the companions of Magellan. Unfortunately the observer must expect to be dazzled rather than en-

lightened. The catalogue is arranged according to the libraries contributing, and has no index; even after study, I cannot be sure what documents are here and what have been ignored. I do not for example find the La Cosa map of 1500, nor the complete series of editions of Peter Martyr of the historian.' (Contributed by George B. Parks, Queens College, Flushing)

Savonarola. A first complete edition of Savonarola's works is being undertaken in Italy to start in 1952, in honor of the Savonarola quincentennial. (Contributed by Edward E. Lowinsky, Queens College, Flushing)

Samuel E. Thorne (Yale), Guggenheim Fellow. A study of the history of English law in the reign of Queen Elizabeth.

Publications received include: Laure de Mandach, *Louise de Coligny*, Valence (France), Labor et Fides, ?1950, 132 p.; George L. Mosse, *The Struggle for Sovereignty in England: From the Reign of Queen Elizabeth to the Petition of Right*, East Lansing (Mich.), Michigan State Coll., 1950, 191 p.; Henry M. Pachter, *Paracelsus: Magic into Science*, New York, Henry Schuman, 1951, 360 p.; Edward Rosen, 'The Title of Galileo's "Sidereus nuncius,"' reprinted from *Isis*, XLI (1950), p. 287-289; Edward Rosen, 'Galileo and the Telescope,' reprinted from *Scientific Monthly*, LXII (1951), p. 180-182; Dorothea W. Singer, *Giordano Bruno . . .* (cf. RN III, 75), New York, Schuman, 1950, 389 p.

LITERATURE

Bibliothèque d'Humanisme et Renaissance. Vol. XII, part 2 (1950) contains: A. Chastel, 'Trois grande expositions à Paris;' Congrès int. d'études colombaniennes; M. Connat, 'Derniers actes de Pierre Ronsart;' E. Droz, 'Une impression d'Etienne Dolet;' F. Lesure, 'Les joueurs d'instruments et la musique instrumentale à Paris au XVI^e siècle;' P. Mesnard, 'Introduction à la *Méthode de l'histoire* de Bodin;' I. Silver, 'Ronsard Studies (1936-1950);' M. Van Durme, 'Granvelle et Fulvio Orsini.' Vol. XIII, part 1 (1951) contains: A. Burger, 'De Virgile à Guillaume IX—Histoire d'un mètre;' P. Mesnard, 'La *Paraclesis* d'Erasmus;' V.-L. Saulnier, 'Le sens du *Cymbalum Mundi* de Bonaventure Des Périers: L'interprétation du *Cymbalum* depuis trente ans;' Th. Greenwood, 'Guy de Bruès. I. Bruès d'après ses contemporains. II. Ses relations avec la Pléiade;' C. A. Mayer, 'Pierre Tolet and the *Paradoxe de la faculté du vinaigre*.'

Daniel C. Boughner (Evansville College) writes that he is now 'engaged in a study of the braggart soldier type from the Kleonymos of Aristophanes to the Falstaff of Shakespeare. It will concentrate attention

on two points of interest insufficiently explored hitherto: (1) Italian humanistic comedy of the 16th century, the *commedia erudita* of the Cinquecento, and (2) the shift in native English drama by which the *miles gloriosus* of the continental stage was transformed into the *caballarius gloriosus* of the medieval and early Renaissance English stage, with a reinterpretation of Herod as ancestor, not of the Elizabethan *miles gloriosus*, but of the Senecan villain.²

Lily B. Campbell (University of California), Guggenheim Fellow. A study of Christian reaction to classical paganism in the Renaissance in England.

J. E. Gillet (University of Pennsylvania) reports that Volume III of his edition of Bartolomé de Torres Naharro's *Propalladia and other works* will be published this summer by the University of Pennsylvania press.

Maurice Hatch (University of Kentucky). A study of 'Roger Ascham, Italianate Englishman.' At the recent meeting of the South Atlantic Modern Language Association on November 25th, Mr. Hatch presented a paper on this subject.

William Nelson (Columbia). A study of 'The Teaching of English in Tudor Grammar Schools.' Recently Mr. Nelson presented a paper on this subject before the Columbia University seminar on the Renaissance. The editors hope to present a summary of this paper in the Autumn issue of RN, to contribute to the discussion between Messrs. T. M. Pearce and J. G. McManaway, in the Spring issue.

Walter J. Ong, S.J. (Cambridge, Mass.), Guggenheim Fellow. A study of English Renaissance literary history.

A. H. Schutz (Ohio State) has been named editor of the Volume II, dedicated to the 16th century, of the critical bibliography of French literature, under the general editorship of D. C. Cabeen. Mr. Schutz is taking over the duties of the late Professor R. V. Merrill.

Seventeenth Century News Letter. Since our notice RN III, 77, Vol. VIII, no. 4 (December 1950) and Vol. IX no. 1 (March 1951) have appeared. The latest issue contains 16 pages and has been expanded to include other disciplines in addition to literature.

Shakespeare Newsletter Vol. I, no. 1 (March 1951), containing four pages (9x12) has been received. Annual subscription is one dollar. The editor and publisher is Louis Marder of the English Department of Brooklyn College.

R. C. Simonini (East Carolina Teachers College). A study of 'Italian scholarship in Renaissance England. Collateral articles will soon appear in *Modern Language Journal* ("The Genesis of Modern Foreign Language Teaching"), *The Romanic Review* ("Italian-English Language

Books of the Renaissance"), and *Studies in Philology* ("The Italian Pedagogy of Caludius Hollyband").'

Spenser Quadricentennial. The *Journal of English Literary History* is planning to devote a 1952 number exclusively to Spenser articles—provided that enough publishable material is submitted. Articles, preferably critical rather than antiquarian, should be submitted to William R. Mueller, Roland Park Apartments, Baltimore 10, Maryland. All final decisions as to the acceptance of mss are to be made by the Editorial Board of *ELH*, to which articles initially recommended by Mr. Mueller will go. Mr. Mueller writes, 'I hope that this *ELH* number may serve as a companion piece to a Quadricentennial Volume of Spenser criticism to be published by the Syracuse University Press in 1952 under my editorship. Tentative plans—pending permissions—are to reprint essays by Hughes, Spence, Upton, Warton, Hurd, Hazlitt, Lowell, Dowden, Greenlaw, Renwick, Osgood, Davis, Lewis, and Watkins.'

Thesaurus Mundi. This Swiss series of Latin texts critical editions, described RN I, 32, is approaching the publication stage. P. C. Duschnes, 66 East 56th Street, New York 22, N. Y., has been appointed agent for this country and recently the Duschnes catalogue No. 100 contained a description of four volumes, due for publication in the near future, among them Bacon, *Philosophia Moralis* (M. Delorme); Marullo, *Carmina* (A. Perosa); Salutati, *De Laboribus Herculis* (B. L. Ullman).

Helen C. White (University of Wisconsin). The *Tudor Books of Private Devotion*, University of Wisconsin Press, in press.

Publications recently received include: Wallace A. Bacon, *William Warner's 'Syrinx, or A Sevenfold History,' edited with introduction and notes*, Evanston (Ill.), Northwestern Un., 1950, LXXXV and 223 p.; William G. Crane, *'The Castle of Love' (1549?), A Translation by . . . Lord Berners of 'Carcel de amor' (1492) by Diego de San Pedro, a facsimile reprint with an introductory essay*, Gainesville (Fla.), Scholars' Facsimiles & Reprints, 1950; Harry Kurz, 'Montaigne and La Boétie in the chapter on Friendship,' reprinted from *PMLA*, LXV (1950), p. 483-530; T. M. Pearce, 'Marlowe and Castiglione,' reprinted from *Modern Language Quarterly*, XII (1951), p. 3-12; Charles T. Prouty, *The Sources of 'Much Ado About Nothing,' A Critical Study, Together with the Text of Peter Beverley's 'Ariodanto and Ieneura'*, New Haven (Conn.), Yale Un., 1950, 142 p.; Ernest A. Strathmann, *Sir Walter Raleigh, A Study in Elizabethan Skepticism*, New York, Columbia Un., 1951, 292 p.

NECROLOGY

The death on January 1, 1951, of Robert Valentine Merrill brought a tragic loss to all who knew him. The French Department of the Uni-

versity of California at Los Angeles lost a brilliant teacher, a considerate colleague, and an inspiring leader. The University lost an able administrator, an untiring worker, a fighter for academic justice and freedom. The learned societies lost a renowned scholar. But the many who were intimately associated with him lost far more—a never-failing friend, a cheerful companion, a discreet adviser, generous with his time, strength, and resources.

Throughout his career Professor Merrill's field of specialization was the Renaissance. His excellent foundation in Greek and Latin, acquired at Chicago and Oxford, served him well in this area to produce a substantial list of articles dealing chiefly with Platonism in French and Italian writers. He was active in the Modern Language Association, the Mediaeval Academy, and other societies. In his four years at the University of California he had made a secure place for himself in the confidence of the Administration and the esteem and affection of colleagues and students.

Profound sincerity and an unerring sense of justice—these were the qualities of Robert Merrill. He believed in what he did and wrote and taught. He detested injustice wherever he found it and fought fiercely for the rights of others. These were the qualities that will keep his memory alive among all who ever knew him. (Contributed by Gustave O. Arlt, University of California, Los Angeles)

MUSIC

American Institute for Musicology in Rome. The Institute is continuing its plan for the publication of old music under the heading 'Corpus mensurabilis musicae.' The edition of the works of Dufay, begun under the editorship of de Van and now continued by Besseler (cf. RN II, 49 and III, 55) will proceed with the use of modern clefs. A printed booklet, describing other projects under way, has been prepared. The Institute has also initiated a similarly monumental series of treatises on music under the heading 'Corpus scriptorum de musica.' The first volume of this latter series is *De musica cum tonario* by John of Affligem [Cotton], edited by Joseph Smits van Waesberghe. The latest issue of the periodical of the Institute, *Musica Disciplina* (cf. RN III, 15), has just been received (Vol. IV, fasc. 2-3-4, 1950) and contains Renaissance articles by Nino Pirrotta, Ettore Li Gotti, B. Kahmann, D. P. Walker, François Lesure.

Heinrich Besseler (Heidelberg) continues to make contributions of considerable importance to our knowledge of Renaissance music. The joint off-print of his articles on 'Ars antiqua' (p. 679-697) and on 'Ars nova' (p. 703-730) from Blume's encyclopedia (cf. RN III, 55) has been

received. These articles are more voluminous and explicit than anything offered in the dictionaries of Riemann-Einstein, Grove-Colles, or Apel; they are richly illustrated, some of the plates being in two colors; and the bibliographies are full and up-to-date. However, even more important is Besseler's book, *Bourdon und Fauxbourdon*, Leipzig, Breitkopf & Härtel, 1950 (cf. RN II, 19). This book tackles anew the questions raised earlier by Bukofzer's *Geschichte des englischen Diskants und des Fauxbourdons* (Strassburg, 1936) and by Thr. Georgiades' *Englische Diskanttraktate* (Munich, 1937). But beyond that Besseler examines the fundamental problem of the relative importance of the contributions made by England and by Burgundy to the establishment of the musical style of the Renaissance. Happily, the approach is not compartmentalized, but takes into account the role of Burgundy and of the Netherlands beyond the field of music. Van Eyck, van der Weyden, and the master of Flémalle are discussed; and the same is true of the political history of Burgundy. It certainly is indicative of the amount of spade-work still to be done in the field that two important and competent books, both published in 1950, differ on the fundamental issue: Besseler champions Dufay and Burgundy (or the Netherlands, as he would prefer to have us say in matters cultural), while Bukofzer (cf. RN III, 55) extols the contributions made by England. This is a matter of great concern to students of the Renaissance in all fields. The editors of this newsletter hope to offer a joint review of both books soon.

Donald Grout (Cornell), Guggenheim Fellow. A study of music of the early sixteenth century. Mr. Grout will spend the coming academic year in Italy. 'Aside from filming manuscript and printed music of the early sixteenth century, I am interested mainly in trying to determine whether an inspection of the sources may shed any light on the various problems of performance practice during this period. Of all the doubtful matters, I am hoping that the question of text underlaying and possibly also that of the "agencies of sound-emission" may perhaps be susceptible of at least a partial solution.'

Musica Britannica, A National Collection of Music, published by the Royal Musical Association, with the support of the Arts Council of Great Britain. The editorial committee, headed by Anthony Lewis (University of Birmingham), consists of Edward J. Dent (Emeritus of Cambridge), J. A. Westrup (Oxford), Frank Howes (Musical Association), Edmund H. Fellowes, C.H. (*English Madrigal School*), Thurston Dart (Cambridge). Mr. Dart serves as secretary and may be addressed at No. 7 Adams Road, Cambridge, England. This standard edition of the classics of English music is planned to supplement existing collections such as *Tudor Church Music*, *The English Madrigal School* and the

publications of the Purcell Society. The first volumes will be issued this year: *The Mulliner Book*, edited by Denis Stevens, an integral text of this important collection of mid-sixteenth century keyboard music, comprising some 120 pieces. *Cupid and Death*, by Matthew Locke and Christopher Gibbons, edited by Edward J. Dent. *Comus*, by Thomas Augustine Arne, edited by Julian Herbage. *English Carols*, edited by John Stevens, a complete collection of all the extant pieces in this form written between 1400 and 1500; though most of the literary texts have been studied already, the music with which they were associated is for the most part quite unknown. *The Keyboard Music of Thomas Tomkins*, edited by Stephen D. Tuttle, the first volume of a series devoted to the composers of the English Virginal School which, with Dr. Fellowes' edition of Byrd's virginal music, will form a complete collection of this important branch of English music. Mr. Tuttle (University of Virginia, cf. also RN I, 32) will be in England this summer to work on the Tomkins volume. The *Mulliner Book* has just been published, at 35 English shillings, and *Cupid and Death* and *Comus* are now in press. Subscribers to the first ten volumes will receive a discount of 15%. The editors of this newsletter wish this new venture godspeed and hope to present a review of the *Mulliner Book* later this year.

VISUAL ARTS

Cincinnati Art Museum. Recent acquisitions include two Italian musical MSS of the early fifteenth century; and a 'Flight into Egypt,' enamel, French, late fifteenth century. Reproductions of the enamel and illuminated initials from each of the MSS are included in the Museum's *Bulletin* for December, 1950.

Dario A. Covi (State University of Iowa) continues his work on a listing of inscriptions found in quattrocento painting (cf. RN I, 61). During the coming year he will be in New York City at the Metropolitan Museum, where he has received a fellowship.

Kunstchronik (cf. RN III, 79). Four more issues have been received, November 1950-February 1951. An illustrated article by Ludwig Baldass, 'Gotik in Tirol,' sheds new light on Michael Pacher and the tradition of the South Tyrol in the fifteenth century. Frieda Dettweiler discusses the controversial Grünewald drawings, discovered in December 1949; she gives a full bibliography, examines the arguments, and concludes that the drawings are not by Grünewald. Luitpold Dussler continues his review of de Tolnay's *Michelangelo* (cf. RN III, 58) and proceeds to examine the third volume, *The Medici Chapel*, on the whole, approvingly. Otto Schmitt reviews enthusiastically Wilhelm Vöge's *Jörg Syrlin der Altere und seine Bildwerke*, vol. II, Berlin, 1950.

New York. Frick Collection. Among recent acquisitions are (1) two panels by Piero della Francesca and (2) a 'Flagellation of Christ' by a Sienese master of the 13th century. Millard Meiss (Columbia) reports: (1) The two panels by Piero, figures of Augustinian saints, formed part of the upper story of Piero's altarpiece for the church of Sant'Agostino in Borgo San Sepolcro. (There were altogether four upper panels, the third is now in the National Gallery in Washington, the fourth is still missing.) These smaller panels probably surmounted four large-scale figures of saints that flanked the central panel of the Madonna and Child. These larger panels are: a St. Michael in the National Gallery at London; St. Nicholas of Tolentino in the Poldi-Pezzoli Museum at Milan; a St. John the Evangelist in the Frick Collection; and a St. Augustine, discovered a few years ago in Lisbon by Sir Kenneth Clark. [In his reconstruction of the altar panels Mr. Meiss had predicted that the fourth and missing larger panel would probably be a St. Augustine.] The two smaller panels, recently acquired, represent St. Monica, mother of St. Augustine, and Beato Angelo Scarpetti. (This latter identification is still tentative.) The paintings date from around 1460. (2) The Flagellation is of exceptional beauty and historical importance. Mr. Meiss believes that the panel is pervaded strongly by Sienese influence and probably was done either in Siena or by a painter who had been exposed both to late classical art and contemporary art in Siena.

Washington and Lee University has recently opened a loan exhibit of paintings from the New York Metropolitan Museum. Many of these will remain at Lexington (Va.) on a semi-permanent basis. Among the artists represented are Ambrosius Benson, Lucas Cranach the Elder, Carlo Crivelli, Pieter Buys, Fra Filippo Lippi, Pesellino, Borgognone, Bugiardini, Pieter Brueghel the Younger. (Contributed by L. R. Criminale)

Zeitschrift für Kunstgeschichte (cf. RN I, 68-69). Vol. XII (1949), edited by Hans Gall and Grete Kühn, has been received. The publisher is listed as Deutscher Kunstverlag, Munich and Berlin. This is the first issue to appear since Vol. XI, nos. 1-2 (1943-1944). The present volume, of 168 pages, contains the following articles: Fritz Zink, 'Dürers Weiherhäuschen in Nürnberg—St. Johannis,' (with 4 ill.); Theodor Müller, 'Zum Spätwerk Hans Leinbergers' (with 3 ill.). Also the following reviews: Wolfgang Lotz: Constantino Baroni's *L'Architettura Lombarda da Bramante al Richini. Questioni di Metodo*; Ernst Gall: Wilhelm Fraenger's *Hieronymus Bosch* (cf. also RN III, 17). A very full bibliography is offered on pp. 140-168.

Since the foregoing was noted Vol. XIII (1950), 192 pages, has also been received. The bibliography again comprises 29 pages. Among

the articles and reviews are: Georg Weise, 'Stilphasen der architektonischen Entwicklung im Bereich der deutschen Sondergotik;' Heinz Stafski, 'Komponenten spätgotischer Städtekunst, insbesondere Nürnbergs, zur Dürerzeit;' Erwin Poeschel, 'Zur Deutung von Grünewalds Weihnachtsbild,' (with 1 ill.); L. Fischel, 'Werk und Name des "Meisters von 1445",' (with 19 ill.); Theodor Müller, 'Ergebnisse neuer Forschungen zur Kunstgeschichte Tirols,' (with 1 ill.). Julius Baum: H. A. Schmid's *Hans Holbein der Jüngere*; Hans Möhle: Kurt Martin's *Skizzenbuch des Hans Baldung Grien*; Hans Kauffmann: Wolfgang Schöne's *Dieric Bouts*; Wilhelm Boeck: R. Langton Douglas' *Piero di Cosimo* and G. M. Richter's *Andrea dal Castagno*; Ludwig Schudt: Luitpold Dussler's *Sebastiano del Piombo*; Ernst Gall: Hans Wentzel's *Die Lüneburger Ratsstube von Albert von Soest*.

For recent research regarding the role of Burgundian art in the fifteenth century, cf. the section on Music of this issue, s.v. Bessler. For recent and forthcoming publications of George Kubler and Horst W. Janson, cf. the section on Conferences of this issue, s.v. New York Renaissance Club. For a projected symposium on Leonardo as a scientist, cf. also the section on Conferences, s.v. New England Renaissance Conference, Spring 1952.

Notes on Phonograph Recordings

John Dowland, *Fifteen Songs*, Du Bose Robertson, tenor, Suzanne Bloch, lute. Allegro Records New York, LP96.

Contemporary composers and listeners, accustomed to vast and many colored sonorities, do not consider the plucked string instruments to be effective media for the performance of serious music. In the Renaissance the situation was otherwise and John Dowland was voicing an opinion generally held by musicians when he wrote of ' . . . the most musicall instrument, the Lute. . . . ' The lute was considered to be an effective solo instrument and also the most appropriate one with which to accompany a solo voice.

John Dowland is both the greatest and the best known of the lutenist song writers. The form of the solo song was admirably suited to his talents as a composer, as a virtuoso on the lute and as a fine singer. Yet in spite of his fame Dowland's music is still relatively unfamiliar in contrast to the poems which he set, for the latter are found in a number of anthologies of 16th and 17th century English poetry. This unfamiliarity of the music is all the more striking since almost thirty years have elapsed since Dr. Fellowes transcribed and edited all of Dowland's songs. It is due in part to the fact that even an adequate performance on the lute