

plete but will include Frances Yates, Peter Ure and D. J. Gordon. 'Any American scholars interested in Chapman who happen to be in England at this time will be made very welcome if they care to attend the meetings, which will probably last for two or three days. Reading is very easily reached from both London and Oxford. Inquiries should be sent to Professor D. J. Gordon, Department of English, the University, Reading, Berks.'

NEW ENGLAND RENAISSANCE CONFERENCE

Harvard University, Spring 1952, cf. RN IV, 21. The title of the Conference will be 'Science in the Civilization of the Renaissance.' Part I: Science; among the speakers will be Professors Zirkle and Temkin. Part II: Humanities as influenced by Science; with papers by Professors Singleton and Panofsky. Exhibits planned so far include one of cartography at the Fogg Museum, one of books on alchemy at the Houghton Library, and one of early scientific instruments at the new Allston Burr Lecture Hall. Inquiries should be addressed to John Coolidge, Fogg Art Museum, at the University.

Projects & News

LITERATURE

Robert P. Adams (University of Washington). The history of early humanist social criticism, particularly relating to ideas on war and peace. Recently at the annual MLA meeting, Section on Spenser, Mr. Adams read a paper on George Gascoigne, which was 'a step-by-step analysis of the evidence and reasons for doubting a thesis supported by C. T. Prouty (Yale), who holds that for Gascoigne's "Adventures of Master F.J.," published in the . . . *Flowres* (1573), "a true understanding of the merits rests upon a realization that it is an account of actual events, told by one of the chief participants." The conclusion reached was that there is more than a reasonable doubt that such a thesis is certainly valid. The story in consequence may be seen substantially as an imaginative creation, in which any raw materials from actual life have gone through the transforming process by which art is created. If so, Gascoigne should be seen as a more notable artist than has hitherto been generally thought—as the English prose writer who first found the way to create a tale of contemporary life which should induce the reader to suspend disbelief and to feel that an imaginative arrangement was indeed life itself.' This paper is intended for publication.

Amy M. Charles (Westminster College). A study of the poetry of

Ralph Knevet. Most of the material pertains to the 17th century, but of particular interest to Spenserians will be the discussion of *A Supplement of the Faery Queene in three Bookes Wherein are allegorically described Affairs both military and ciuill of these times. This was finished Anno Dm. 1635*. This poem, in three books of twelve cantos each, had usually been attributed to Robert Jigon until C. Bowie Millican published his findings in *RES*, XIV (1938), establishing Knevet as the author.

Margaret R. Richter (Los Angeles). A study of 'Hermaphroditic deities in Spenser and their allegorical relationships.' 'These include (1) Dame Nature (the goddess Natura), symbol of the fundamental reproductive power of nature, and the "great-grandmother" of all things, a conception more comprehensive than that of Venus; (2) Venus, symbol of fertility, the "great mother," patroness of marriage and foster-mother of Amoret; (3) Hermaphrodite, a wedding-god, a mystical symbol of marriage, appropriately used by Spenser in regard to Amoret and Scudamore in the cancelled stanzas; (4) Cupid (Eros and Anteros), Spenser's Cupid in the masque approaching Anteros or the avenger of slighted love, and constituting a symbol of cruel and sadistic love; (5) Isis, another mother goddess, also patroness of marriage, partner of Osiris (Justice and Equity); (6) Genius (Agdistes) or Genius A, symbol of generation (offspring), to whom falls "the care of life" and Genius B, the second aspect of Genius, "the foe of life," "pleasure's partner," a wine symbol (the vine being a symbol of fruitfulness). Such figures represent hermaphroditic ideas. Amoret (natural affection) stands in allegorical relationships with Venus, Cupid, Hermaphrodite and Genius A. Britomart [perfect chastity, forming a triple idea with Amoret (assailable chastity) and Belpheobe (ascetic and unassailable chastity) and the mean between the two] stands in relationship with Isis. To the hermaphroditic deities (Nature, Venus and Hermaphroditus are so designated by Spenser) should be added the related hermaphroditic idea of the twins (1) Amoret and Belpheobe and (2) Ollyphant and Argante (representing two aspects of the same vice). Spenser's acquaintance with hermaphroditism includes hermaphroditic worms in the Nile mud. He was using primitive deities and materials. Among primitive peoples hermaphrodites, twins and triplets are found as priests, shamans and "medicine-men".'

Storia e Letteratura. The following books on Renaissance subjects by American authors appear on the list of forthcoming publications of Edizioni di Storia e Letteratura in Rome: Ernest H. Wilkins, *The Making of the Canzoniere and other Petrarchan Studies* (in press); Edward Williamson, *Bernardo Tasso* (in press); Paul Oskar Kristeller, *Essays on Renaissance Thought and Letters*; George B. Parks, *The English Traveler to Italy*, 2 vols. (the Middle Ages and Renaissance, to 1650). The same publisher has already issued Werner P. Friederich, *Dante's*

Fame Abroad (1350-1850), published in America by the University of North Carolina Press; and Earl Morse Wilbur, *A Bibliography of the Pioneers of the Socinian-Unitarian Movement*.

MUSIC

American Institute of Musicology (cf. RN IV, 25). Armen Carapetyan writes: 'This autumn we shall issue a volume of Dufay containing the masses *Se la face ay pale*, *L'homme armé*, *Ecce ancilla domini*, *Ave regina caelorum* and, as Appendix, *St. Gothard*; Vol. I of the Gombert *Opera omnia*, the masses *Da pacem*, *Sancta Maria*, *Beati omnes*, *Je suis desheritée*; Fascicle 1, Vol. I of Clemens non Papa, *Opera omnia* (the mass *Misericorde*); Fascicle I of Vol. I of Antoine Brumel, *Opera omnia* (the mass *L'Homme armé*). Probable issues for this autumn are Volume IV of Willaert, *Opera omnia* (5 voice motets) and Vol. I of the edition in four volumes of Claude Lejeune *Airs* (1608). In "Corpus Scriptorum de Musica" we shall issue the second of the series, Aribio, *de Musica* and we shall inaugurate the series "Studies and Documents" by a work on the Mediaeval *Cymbala*.'

Edmund A. Bowles (77 Glen Road, Wellesley Hills 82, Mass.). A study of the iconography of musical instruments in the Middle Ages and early Renaissance, particularly in the northern geographical regions of Europe. 'I am investigating both visual and literary sources pertaining to symbolism of instruments. Evidence shows that the classification of instruments into "haut" and "bas" (shrill vs. soft) was taken to mean sacred and secular as well. This is such a new field that I should welcome correspondence with other scholars.'

Giovanni Coperario was the Italianized form of the name under which the English musician John Cooper (1570-1627) is best known. The ms of his treatise *Rules How to Compose*, now in the Huntington Library, is to be published this December in a facsimile edition by Ernest E. Gottlieb, Beverly Hills, California. The introduction and commentary will be by M. F. Bukofzer (whose review of *Musica Britannica* appears elsewhere in this issue). 'Of particular value are the numerous musical illustrations which constitute the main body of the treatise and which clarify some of the peculiar idioms found in the music of the English madrigalists.'

Revue Belge de Musicologie, cf. RN III, 56. Vol. IV (1950, fasc. 3-4) contains an article by H. Federhofer, 'Etats de la chapelle musicale de Charles V (1528) et de Maximilien (1554).' Also reviews by Charles van den Borren, of W. Apel's *French Secular Music of the Late Fourteenth Century*; of J. Chailley's *Histoire musicale du moyen âge*; of Machaut's *Opera*, Vol. II, ed. G. de Van; of Ockeghem's *Works*,

Vol. II, ed. D. Plamenac; of *Capella*, fasc. I, ed. H. Bessler, cf. RN III, 55; of E. Pancaldi's and G. Roncaglia's *La Cappella Musicale del Duomo di Modena, dal 1583 al 1604*; and of D. de' Paoli's *Monteverdi*.

VISUAL ARTS

Kunstchronik (cf. RN IV, 27). The issues of May-September 1951 contain: (1) a necrology of Hans D. Gronau. Following his book on Orcagna and Nardo di Cione, 1937, Gronau's publications appeared in the *Burlington Magazine*, viz.: Vol. 86, 'Jacopo di Cione's San Pier Maggiore Altarpiece: A Reconstruction'; Vol. 90, a review of F. Antal's *Florentine Painting and its Social Background*; Vol. 91, 'Ercole Roberti's "Saint Jerome"'; Vol. 92, 'The Earliest Works of Lorenzo Monaco.' (2) An announcement of the revival of the year-book *Münchener Jahrbuch der bildenden Kunst*, whose appearance had been interrupted since 1939. The first volume of the new series, 1950, contains, among others, articles on Dürer, Riemenschneider and Altdorfer. Scheduled for publication in 1951 are: L. H. Heydenreich on the sources of Leonardo's Treatise on Painting; O. B. v. Wülfigen on an unknown work of the young Rafael; W. Lotz on oval architecture of the 16th century in Italy; W. Ueberwasser on portraits of the sons of Hans Holbein; P. Halm on architectural drawings from the circle around Altdorfer. (3) A report on the exhibit, 'Mostra della Scultura Ligneà nella Campania', held in Naples in 1950-1951, with a catalog of 217 pages and 100 plates. The exhibit raises interesting questions as to the importance of Giovanni da Nola and as to the influence of Spanish sculptors on the Neapolitan tradition. (4) A notice of a Westphalian collection with important representations of the brothers Hermann and Ludger tom Ring. (5) Reviews of Rodolfo Pallucchini's *La Giovinezza del Tintoretto* by D. Westphal and of Theodor Müller's *Alte bairische Bildhauer . . . bis Hans Leinberger* by L. Fischel. (6) A notice of the reopened municipal collections of Karlsruhe. To the works of Grünewald, Baldung-Grien, Holbein and Cranach in this collection have been added several important accessions, notably a heretofore unknown altar by Friedrich Herlin in seven panels, 'early works of the highest quality of execution and almost perfect preservation, which will be dealt with fully in the next volume of the *Münchener Jahrbuch der bildenden Kunst*.' (7) A review of Alfred Stange's *Deutsche Malerei der Gotik, Südwestdeutschland in der Zeit von 1400 bis 1450*, Berlin, 1950, by Peter Strieder. The volume deals extensively with Lukas Moser, Konrad Witz and the master of the Wurzach altar. It also points to Constance as an important center of art, heretofore not sufficiently appreciated.

Leonardo's approaching quincennial makes itself felt in various ways. At Harvard his work as a scientist will be the subject of a conference, cf. RN IV, 21. An exhibit of models of his inventions, shown in New York in September, is now making a tour of other cities, cf. *N. Y. Herald Tribune*, September 30. And one of Leonardo's drawings was recently acquired by the N. Y. Metropolitan Museum at Sotheby's in London. It is a study, in black and red chalk, of the head of the Virgin in the Louvre's 'Virgin and Child with St. Anne.' According to the newspapers of June 8 this will bring the number of Leonardo's drawings in this country to five, namely four at the Metropolitan and one in the John Nicholas Brown Collection of Providence.

Ruth W. Kennedy (Smith College) continues her work on Titian in Rome (cf. RN II, 62). This summer she pursued her studies in Europe on a grant from the American Philosophical Society.

Library News

NEWBERRY LIBRARY

Among the Library's recent acquisitions (cf. RN III, 72) are over four hundred incunabula and XVIth century books. The collection of French political pamphlets, from the XVIth and XVIIth centuries, for which a checklist was published last year (cf. RN III, 49) has grown by another seven hundred titles, in part through the purchase of the unusual material brought together by Professor G. Hanotaux. In the field of political and historical literature of the Renaissance, which has been cultivated by the Library for some years, rare works and editions relevant for England as well as for the entire Western continent have been added. Among unusual early books acquired in 1950 are:

Italy

Donato Acciaiuoli. *Expositio Ethicorum Aristotelis*. Florence, 1478. (Stillwell A 15).

Giovanni Pico della Mirandola. *Auree epistole*. Antwerp, 1509. (Wouter Nijhoff, I 1723).

Giovanni Francesco Pico. *Liber de providentia Dei*. Novi, 1508.

—*Liber de veris calamitatum causis nostrorum temporum*. Mirandola, 1519.

France

La Bible . . . Neuchâtel, 1535. ("Bible de Serrières", first French Protestant version).

Geoffroy Tory (trans.). *Cebes . . . Avec trente Dialogues . . . de Lucian*. Paris, 1529. (Bernard, *Tory* (1909), 85-7).

Spain

Boccaccio. *Libro que tracta de las illustres Mugerres*. Sevilla, 1528. (First Spanish XVIth cent. ed.).

Agustín de Zárate. *Historia del descubrimiento y conquista del Peru*. Antwerp, 1555.

England

Erasmus. *Praise of Folie*, trans. Th. Chaloner. London, 1549. (First Engl. ed.).

Thomas More. *Utopia*, trans. R. Robynson. London, 1551. (First Engl. ed.).

James Mason. *The Anatomie of Sorcerie*. London, 1612.

Milton. *Areopagitica*. London, 1644. (First ed.).