

the vernacular existed anywhere before 1550 or thereabouts. It is quite absurd of some of our historians of Literature and of Art to wonder whether their poets or painters knew Latin, where an actor from Stratford-on-Avon can have learnt to read Latin. If Shakespeare crept unwillingly to school, he did so because there he would be confronted by a master who spoke nothing but Latin and who would birch him if he spoke an English word to another boy (pp. 8-9).

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Projects & News

American Historical Review. The April issue will contain reviews of G. C. Sellery's *The Renaissance* (by F. Gilbert) and of R. de Roover's *Money . . . in Mediaeval Bruges* and *The Medici Bank*.

Suzanne Bloch (New York, N. Y.) is at work on a transcription of a collection of lute music, *Hortus Musarum*, published by Pierre Phalèse in 1552. The collection consists of 142 pages and falls into two parts: (1) lute transcriptions of vocal compositions hitherto not re-published; and (2) compositions for voice with lute accompaniment, re-published in a French collection. Miss Bloch has recently recorded fifteen of Dowland's lute songs for Allegro Records. We hope to review this recording in a later issue of RN.

Boston. Museum of Fine Arts. Recently acquired: 'Adoration of the Magi,' Swabian School, late 15th century; 'Two Young Men', a portrait by a Venetian painter of the 16th century; Jan Fyt and Erasmus Quellinus, 'Still Life and Architecture.' A number of pieces of English antique silver, dating from the late 16th and early 17th centuries are also among the recent accessions. These latter are discussed by Edwin J. Hipkiss in the Museum's *Bulletin* of February 1951. The same issue also contains Hanns Swarzenski's 'The Battle between Carnival and Lent,' dealing with the painting by Pieter Brueghel, the Elder.

Brussels Art Seminar (cf. RN II, 13). The session in the History of Art will be held July 2-August 26 with particular emphasis on Flemish painting of the 15th century. Max Friedlander, Leo van Puyvelde, Paul Coremans will be among the teachers.

Wallace K. Ferguson's *Renaissance* (cf. RN III, 51) has come out in French translation: *La Renaissance dans la pensée historique*, with a preface by V.-L. Saulnier, Paris: Payot, 1950. 840 francs.

Frank L. Harrison (Merton College, Oxford). A study of the Eton College Choirbook, ca. 1500, of the Eton College Library. This ms was not mentioned by Burney or Hawkins, and the first modern notice

of it was by W. Barclay Squire. Several leaves have been lost, containing, among others, a composition by Dunstable for five parts. 'Forty-three works remain complete; they are settings of the Magnificat, of the Stabat Mater, and of other texts in honor of the Blessed Virgin. The full title of Eton College, by the way, is "The King's College of Our Lady of Eton beside Windsor." In the Chapel is a series of wall-paintings, partly destroyed, of the year 1479, which depict various miracles attributed to the Virgin.'

Paul Giuliana's study of musical settings of the Magnificat was announced in this Newsletter (RN III, 56) in accordance with a report in the *Christian Science Monitor*, May 27, 1950. However, the Columbia University Press writes us that they know of no agreement on their part to publish this study.

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