

Geographical Society of London and . . . has selected about 3500 watermarks . . . mainly . . . of the 17th and 18th centuries, though some uncommon marks of earlier dates, not known to Briquet, are included.' The sample leaflet contains the following illustrations from the 16th century: Strassburg Ptolemy, 1513; Frankfort, S. Franck von W., 1567; England (?), Bowes Papers, 1580.

WILLIAMS COLLEGE

The Chapin Library of the College has

recently issued a printed, illustrated catalogue of 32 pages in conjunction with its exhibit, 'Four Centuries of Music.' Whenever possible, the cataloguing of items includes references to de Ricci's *Census* and Stillwell's *Second Census*. Two of the full-page illustrations are in two colors, namely pages from the Venice *Missale* 1482 (Stillwell-M 544) and the Nuremberg *Missale*, 1499 (Stillwell-M 572). Another choice item is the Seville *Processionarium*, 1494 (Stillwell-P 912).

Projects & News

HISTORY

Ferdinand Aubert (Musée de la Réformation, Geneva, Switzerland) is preparing an edition of the letters of Théodore de Bèze. He would like to know whether there are any ms letters to or from Bèze in American libraries. Information may be sent directly or through Roland Bainton, 409 Prospect Street, New Haven, Conn.

W. K. Ferguson's *Renaissance* continues to elicit comment and interest. In addition to the reviews listed in RN III, 4, Hans Baron (Newberry Library) has appraised the volume in recent issues of the *Journal of the History of Ideas* and the *American Historical Review*. And now that Mr. Ferguson has analyzed the position of earlier scholars, he will offer his own definition of the Renaissance before the Modern Language Association this December (cf. the section on Conferences elsewhere in this issue).

Carolyn Marion George (Philadelphia), American Association of University Women Fellow. A study of the political factions in the last decade of Queen Elizabeth's reign.

Rinascimento. Rivista dell'Istituto di Studi sul Rinascimento. Volume I, No. 1 of this new journal, dated May 1950, has just been received and looks handsome indeed. *Rinascimento* will function as a new series of *Rinascita* (cf. RN III, 11). Annual subscription will be \$4. Contents of the first number include: M. Salmi, 'La "Renovatio Romae" e Firenze;' P. O. Kristeller, 'Un nuovo trattatello inedito di Marsilio Ficino;' M. Ficino, 'Lettera ad Antonio da S. Miniato (a cura di P. O. Kristeller e A. Perosa);' E. Garin, 'La giovinezza di Donato Acciaiuoli (1429-1456);' G. Spini, 'Vaniniana.'

Raymond de Roover, who spent last year in Florence on a Guggen-

heim Fellowship (RN III, 11), reports the discovery of three complete secret account books for the Medici Bank, covering an uninterrupted period from 1397, when Giovanni di Bicci de' Medici, father of Cosimo, founded the bank, to 1450. Hitherto the date of the creation of the bank was unknown, the period when Giovanni was the head a complete blank, and very little was known about the early years of Cosimo's business activity. Now all questions can be answered concerning the partners and their share of the capital, the deposits at interest, which usually exceeded the capital, the employees and their salaries, the dates and the contracts for the founding of the different branches. The annual profits (and occasional losses) for a period of over 50 years are now available. From other sources we know the Medici income from farms and buildings for a few years within this period. Therefore, it will be possible to obtain an idea of the relative importance of business and land in building up the Medici fortune. The value of the *libri segreti* is shown by the fact that they were written on parchment in very careful script, whereas all other account books were of paper.

Zeitschrift für Kirchengeschichte. We are happy to announce the revival of this journal by the Kohlhammer-Verlag of Stuttgart, Germany. The editors are H. F. v. Campenhausen (Heidelberg) and E. Wolf (Göttingen). Articles relevant to the 15th and 16th centuries appear in the journal from time to time.

Publications recently received include: Robert-Henri Blaser, *Paracelse et sa Conception de la Nature*, Geneva (Switzerland), Droz, 1950, 36 p.; Sidney Greenberg, *The Infinite in Giordano Bruno; with a translation of his dialogue 'Concerning the Cause, Principle and One,'* New York, King's Crown, 1950, 203 p.; John E. Longhurst, *Erasmus and the Spanish Inquisition: The Case of Juan de Valdés*, Albuquerque (N. M.), 1950, 114 p. (cf RN III, 32); William Matthews, *British Diaries: An Annotated Bibliography . . . 1442-1942*, Berkeley, Un. of California, 1950, 339 p.; Ernest H. Wilkins, 'On the Nature and Extent of the Italian Renaissance,' reprinted from *Italica*, XXVII (1950), 67-76.

LITERATURE

Charles C. Butterworth (Philadelphia, Pa.). A history of the publications and contents of the earliest printed English Primers (from about 1520-1545).

Harry R. Hoppe (Michigan State College) has been appointed Fulbright Fellow for research at the University of Ghent for the coming year. He will work on records of English acting companies in Belgium in the 16th and 17th centuries, and on English printers in

the Spanish Netherlands. He has published on both of these subjects in recent months (*RES*, Oct. 1949; and *The Library*).

Raymond Lebègue (Université de Paris) kindly reports to us again:

Ronsard. Sous presse: R. Lebègue, *Ronsard, l'homme et l'oeuvre* (Boivin).

La revue *Quo vadis*, en mars 1950, annonce la publication prochaine d'un discours inédit, écrit en latin par Ronsard (??).

Les idées de Marcel Raymond sur Ronsard baroque sont commentées par Desonay dans la *Bibliothèque d'Humanisme et Renaissance*, XI, 248 sq. et XII, 296.

L'article de Longnon sur les rapports de Ronsard avec Saint-Gelais et avec Hélène de Surgères est original, mais très discutable (*ibidem*, XII).

Du Bellay. V. L. Saulnier a commenté les *Antiquités de Rome* dans un cours ronéotypé de Sorbonne et dans la *Bibliothèque d'Humanisme et Renaissance*, XII, et il a publié dans l'*Information littéraire* de janvier 1950 une *Introduction à l'étude de Du Bellay*.

Divers. P. Jourda a publié dans la collection Boivin un *Marot, l'homme et l'oeuvre*.

Des *Mélanges* se rapportant à la Renaissance vont être offerts, les uns à Henri Chamard, les autres à Augustin Renaudet.

Le tome IX des *Lettres d'humanité* (Association Budé) contient des travaux de B. Knös sur G. Plethon, de Prechac sur Sénèque et la cour d'Henri III, et de Letessier sur J. Pelletier du Mans.

Art. M. André Chastel a soutenu en Sorbonne ses thèses, encore inédites, sur l'art florentin et l'humanisme platonicien, et sur Marsile Ficin et l'art.

De magnifiques *Trésors des bibliothèques d'Italie* sont exposés à la Bibliothèque Nationale de Paris, et sont répertoriés dans un catalogue.

Abel Lefranc (Paris). *A la Découverte de Shakespeare*, Volume 2, is now being printed. (Reported by I. Silver)

Philip M. Palmer (University of California, Berkeley). (1) *The Influence of English on the German Vocabulary to 1700*. To appear in 1950 in the University of California Studies in Linguistics. A lexicographical study of some 57 words, of which the following entered the German vocabulary in the 16th century: Dogge, Gentleman, Lord (Mylord), Peterspfennig, Utopie, Canoe (1604), Human (1610). (2) A bibliography of German works on America, 1492-1800. A list of some 1500 titles from the libraries of Berlin, Boston, London, Munich, New York, Vienna, Washington.

George R. Price (Michigan State College) has been awarded a

Huntington Library Fellowship for next year to work on an edition of Middleton's plays.

Isidore Silver (University of Connecticut) is editing the works of Ronsard, cf. the section on Libraries of this issue, also RN II, 71. His paper before the New England Renaissance Conference (RN III, 20) will be published in the *Mélanges Chamard*.

Willard R. Trask (New York) is at work on a translation of Ernst Robert Curtius' *Europäische Literatur und lateinisches Mittelalter* (Bern, A. Francke, 1948), which the Bollingen Series (New York) will publish. This is one of the most important works of scholarship to have come out of Germany since the war. Its eighteen chapters set forth, with a wealth of erudition, the reception and transformation of Antique culture by the Middle Ages through the instrumentality of medieval Latin prose and verse; then proceed to establish canons of criticism applicable to the literature of all periods. 25 appendices discuss special points. Mr. Trask is also responsible for the recent complete revision of the 'standard' translation of the *Theologia Germanica* (Pantheon Books, 1949).

Herbert Weisinger (cf. RN II, 72) writes: 'I am undertaking a project which will take many years to complete; a study of six key Renaissance ideas or ideological assumptions: (1) the idea of decay; (2) the doctrine of the uniformity of nature; (3) the cyclical theory of history; (4) the theory of the plentitude of nature; (5) the climate theory of history, and the secularization of history; (6) the idea of progress.

'The purposes in dealing with these ideas are: to demonstrate their pervasiveness in Renaissance thought; to show that they are not original with the Renaissance but have their classical and medieval analogues; that what is original with the Renaissance is not so much the presence of these ideas but rather the new uses made of them, the new ways in which they are combined and re-combined, the shifting emphasis on some at the expense of others, and the shifts in meaning which the Renaissance gave these traditional ideas; to discover why these ideas were combined in the particular ways in which we find them in the Renaissance, and to indicate that possibly here are some criteria for demarcating the limits of the Renaissance; to suggest some of the aesthetic consequences of these shifts and recombinations.'

Louis R. Zocca (Rutgers University) is at work on a translation in ottave rime of Pulci's *Morgante Maggiore* and would appreciate expressions of interest and advice on this project. His recent book on Elizabethan poetry is listed below.

Publications recently received include: Charles Norman, *The Muses'*

Darling: Christopher Marlowe, Drexel Hill (Pa.), Bell, 1950, 272 p., new ed.; Edwin B. Place, *Juan de Segura, 'Proceso de Cartas de Amores,' A Critical and Annotated Edition of this First Epistolary Novel (1548) . . . with an English Translation*, Evanston (Ill.), Northwestern Un., 1950, 160 p.; Franco Simone, 'Note sulla fortuna del Petrarca in Francia . . .' reprinted from *Giornale Storico . . .*, vol. CXXVII (1950), 59 p. (cf. RN III, 14); Virgil K. Whitaker, *The Religious Basis of Spenser's Thought*, Stanford (Cal.), Stanford Un., 1950, 70 p.; Ruth Wallerstein, *Studies in Seventeenth-Century Poetic*, Madison (Wis.), Un. of Wisconsin, 1950, 421 p.; Louis R. Zocca, *Elizabethan Narrative Poetry*, New Brunswick (N. J.), Rutgers Un., 1950, 306 p.

MUSIC

Louis Barron (New York) is working on an edition of the motets of the 16th-century composer, Jachet de Mantua (also known as Jaquet, Jacquet, Giachet, Giachetto, and Jacques Collebaudi). He would be grateful to hear from anyone who knows of manuscripts or printed music by that composer not listed in the usual bibliographies.

Heinrich Bessler (cf. RN II, 19 and 35) will continue to edit Dufay's *Opera Omnia*, begun by the late G. de Van and published by the American Institute of Musicology in Rome. Mr. Bessler is also editing a collection entitled *Capella: Meisterwerke mittelalterlicher Musik*, published by Bärenreiter, Kassel and Basel. This collection, in modern clefs, is primarily intended for actual performances, but is also of scholarly value in that it makes available material, hitherto not published. The first fascicle, 1950, contains 26 pages, of which 19 are music. It offers vocal pieces, for three and four voices, by Dunstable, Dufay, Touront, Obrecht, Finck, Josquin. The explanatory notes are short, but good. It is intended that the second fascicle will contain Dufay's Mass 'Ave Regina', not published before; and the third fascicle Lieder and chansons of the 15th century. Mr. Bessler is also contributing several Renaissance articles to the monumental German encyclopedia, *Die Musik in Geschichte und Gegenwart*, edited by Friedrich Blume. An off-print of his article on 'alta', with musical and pictorial illustrations, has been received, and an extended article on 'Ars nova: Musikgeschichte des 14. Jahrhunderts' is forthcoming. (For a review of the first instalments of Blume's encyclopedia, cf. *Journal of the American Musicological Society*, III, Summer 1950, 142-145.)

Manfred F. Bukofzer (University of California, Berkeley), *Studies in Medieval and Renaissance Music*, New York, Norton, 1950, 324 p. Mr. Bukofzer's volume, announced earlier (cf. RN II, 59), has arrived

and strikes your editor as an important and valuable contribution. Pending a fuller review, a few words may be said now about the seventh study, *Caput* (pp. 217-310). Here the author's discoveries are of interest to the historian of English culture, of liturgy, and of the visual arts. The elusive *Caput* melody, which runs through compositions of the Mass by Dufay, Okeghem and Obrecht, is now identified as (1) derived from the famous English *Graduale Sarisburiense*; (2) associated with the ceremony of foot-washing (*mandatum*) on Maundy Thursday and with the symbolic representation of the Baptism of the Apostles, in accordance with St. John, 13, 6-9 (Peter saith unto Him, 'Lord, dost thou wash my feet . . . not my feet only, but also . . . my head [caput]); (3) complementing pictorial representations, such as Dürer's 'Washing of the Feet' where Peter points with his right hand to his head.

Congresso Internazionale di Musica Sacra, Rome, May, 1950, is reported in the section on Conferences of this issue.

Paul Giuliana (Boston) has completed a study of musical settings of the Magnificat in the 15th and 16th centuries, to be published by the Columbia University Press under the sponsorship of Union Theological Seminary. According to a report in the *Christian Science Monitor*, May 27, 1950, Mr. Giuliano 'found that whoever the composer . . . from whatever school . . . the setting, given any one of the 11 lines, . . . contains musical characteristics common to . . . other settings of that line.' Palestrina, Lassus, Vittoria, and others are instanced, to cite one case, as dropping 'for the word "Abraham" . . . the pitch to a solemn level in the phrase, "As he spake to our fathers, to Abraham, and to his seed forever."'

Margaret Lyon (Mills College) is working on a study of Robert Fayrfax and his school.

Musikforschung (cf. RN II, 73) contains in its latest issue (Vol. III, 1950, no. 2) necrologies of André Pirro (1869-1943) and Yvonne Rokseth (1890-1948), with unusually complete bibliographies. In 1895 Pirro published his 'Notation proportionnelle de XVe et XVIe siècles' and throughout a long career his interest in the late Middle Ages and the Renaissance never flagged, culminating in his important *Histoire de la musique de la fin du XIVe à la fin du XVIe siècles*. Rokseth, Pirro's pupil, began her work in the same period as joint editor of *Trois chansons françaises du XVe siècle* (1927) and with her *Musique d'orgue au XVe et au début du XVIe siècles* (1930). And although the bulk of her research was devoted to the 13th century, Mme. Rokseth completed, shortly before her untimely death, articles on the Passion in the 16th century, and on the Reformation.

Revue Belge de Musicologie contains in its latest issue (vol. IV, 1950,

fasc. 1-2) Bianca Becherini, 'Autori minori nel Codice Fiorentino Magl. XIX, 176;' Anne-Marie Bautier-Regnier, 'Jaques de Wert (1535-1596).' In our last report on this journal (RN III, 16) we erroneously ascribed the review of Stellfeld's *Bibliographie* to Ch. van den Borren, it was actually by Ernest Closson.

James C. Thomson (New York). A study and critical edition of the works of Philippe Caron.

Tudor Madrigal Singers (1419 Chicago Avenue, Evanston, Ill.). This group of young musicians, under the direction of William Ballard, was founded in 1946 and has presented concerts at the universities of Kansas and Texas, at the Albright Gallery and at the Einstein Festival at Smith College (cf. RN III, 15). On this latter occasion they were heard and enjoyed by your editor. The main item on the program was Vecchi's *Amfiparnasso*, of which Mr. Ballard has made an English translation, both sensible and singable. He has also prepared a mimeographed (or dittographed) edition of the score incorporating this English translation, which should be useful to other groups.

VISUAL ARTS

James S. Ackerman (American Academy in Rome). A study of 'Italian architecture of the High Renaissance, with special attention to the work of Antonio Sangallo the Younger; at present preparing a paper on the history of the Vatican Palace in the first half of the 16th century.'

Cincinnati Museum of Art. A recent exhibition of prints of the late 15th century contained several unique specimens such as the German metal cut 'Gossip During the Celebration of the Mass' (reproduced in the May 1950 issue of the *Magazine of Art*). Some of the prints represent the only impression in this country, notably 'The Doe at Rest' by the Master of the Beheading of St. John the Baptist.

Commentari. A new periodical began publication in January 1950, viz., *Commentari, Rivista di critica e storia dell'arte*. Mario Salmi and Leonello Venturi are the editors. (Contributed by Craig Smyth)

Marvin J. Eisenberg (Princeton). 'Lorenzo Monaco and His Circle: The International Gothic in Florence 1400-1425.' A catalogue raisonné and a stylistic study of Monaco's work.

Kunstchronik (cf. RN III, 17). Vol. III, nos. 2-9 (February-September 1950), pp. 25-180, have been received. Dorothee Westphal reviews Luitpold Dussler's *Giovanni Bellini*, Vienna, Schroll, 1949; she draws attention (pp. 59-60) to the similarity in the selection of illustrations in Dussler's book and the Phaidon *Bellini* of 1945; and also notes the lack of agreement in attributions between the author and Palluc-

chini's *Catalogue* for the Venice exhibition (cf. D. J. Gordon's comments RN III, 38). Georg Poensgen reports (pp. 65-68, with 4 plates) on the restoration of a beautiful altar by Tilmann Riemenschneider; the authenticity of the much-disputed piece seems established and the circumstances of its commission clarified. Luitpold Dussler reviews extensively (pp. 129-132, 171-175) de Tolnay's *Michelangelo*; while acknowledging the fact that this work will be an inevitable tool in future research on the subject, Dussler distinctly disagrees with De Tolnay on the importance of Michelangelo's neo-platonism for the Sistine ceiling (cf. W. Stechow's review RN III, 4-6; also RN II, 63). H. M. v. Erffa reports (pp. 163-164) on the exhibition 'Fugger und Welser' in Augsburg; valuable is the large illustrated catalogue which reproduces many works of art for the first time and contributes towards a cultural history of Germany in the 16th century.

Nuremberg. Several of the Burgundian gobelins in the Germanisches Nationalmuseum have been restored by the Nürnberger Gobelin-Manufaktur. The firm is distributing a folder of photographic postcards, four of which depict Burgundian gobelins before and after the restoration.

Vasari Conference, Florence. September 16-19, 1950 (cf. RN III, 25). 'After short opening addresses by Mario Salmi, Leonello Venturi, and Charles Rufus Morey, the first session began with a paper sent by Bernard Berenson which initiated the discussion of "Vasari as a critic." On the second day the Congress moved by bus to Arezzo to view the splendid *Mostra d'Arte Sacra*. Among the noteworthy attractions were the Masaccio "Crucifixion" from Naples, the "St. Paul" from the same altarpiece from Pisa, the great polyptych of Piero della Francesca from Borgo Sansepolcro, and the Michelangelo relief of the "Madonna della Scala." The remainder of the day was spent in a tour of the city culminating in visits to the *Badia*, a medieval church remodeled by Vasari, and to the house of the artist, where a number of frescos and easel paintings are preserved. The following day was devoted to a discussion of Mannerism; a discussion of the editions of the *Lives*; a concert of sacred and secular choral music of the period. The final day devoted sessions to the *Lives* and to Vasari's own career. The Congress closed with short addresses by Mario Salmi (the principal organizer of the whole undertaking) and Jean Alazard. Reviewing the results of the Congress, I should like to make note of the particularly valuable contributions of Anna Maria Brizio (University of Turin) on "The first and second Editions of Vasari," Christian Isermeyer (University of Hamburg), "Vasari and the Restoration of Medieval Churches in Italy," and Otto Kurz (Warburg Institute) on "The *Libro de' Disegni*

of Giorgio Vasari." On the whole, I was left with the impression that between special problems suggested by sections of the *Lives* and generalized literary criticism, important problems concerning Vasari himself were left untouched. Particularly the question of Vasari as an artist. Of over 25 papers read only one considered his painting, while the great gaps in our knowledge of his architecture failed to attract notice. The greater value of the Congress was in drawing attention to the richness of the *Lives*, not only as an historical source, but as a major contribution to western culture. A volume of the *Atti del Convengo* containing the full text of the papers presented is projected for publication in the near future.' (Reported by James S. Ackerman)

Conferences

Reported in chronological order as follows:

April 29. Philadelphia Area Conference

May 25-30. Congresso Internazionale di Musica Sacra

September 8-12. English Institute.

September 16-19. Vasari Quadricentenary

December 28. Modern Language Association

PHILADELPHIA AREA CONFERENCE

Bryn Mawr College, April 29, 1950. The minutes of this meeting, announced earlier (RN III, 19-20), are now available in a mimeographed leaflet of four pages. They report tentative plans for a meeting devoted to Aeneas Sylvius, to be held at the University of Pennsylvania on April 21, 1951. Very useful for scholars in other parts of the country are the abstracts of the papers delivered last April.

CONGRESSO INTERNAZIONALE DI MUSICA SACRA

Palazzo della Cancelleria, Rome, May 25-30, 1950. The session on musicology included, among others, the following papers: Heinrich Bessler (Heidelberg), 'Johannes Ciconia, Begründer der Chorpolyphonie;' Frederico Ghisi (Florence), 'L'*Ordinarium Missae* del XV secolo e i primordi della parodia;' Anselm Hughes (Nashdom Abbey), 'The Sacred Music of Robert Fairfax (c. 1460-1512): the English Josquin;' Antonino Pirrotta (Rome), 'Considerazioni sui primi esempi di Missa parodia;' Dom David Pujol (Montserrat), 'La música neerlandesa de los siglos XV-XVI conservada en Montserrat.'

ENGLISH INSTITUTE

Columbia University, September 8-12. The session on 'Some Principles