

farmer's standpoint, important as an indispensable step toward the ennoblement of farming (Piero dei Crescenzi's *Liber cultus ruris* and *Piers Ploughman*). We learn that, as everywhere in technical advance, the written tradition of farming, however abstruse, held greater authority, deep into the seventeenth century, than the competent advice of the man with practical experience. *Vide* the long time it took the hackney-pirates of foreign writings to remember that dates and Arab steeds, olives and camels were not exactly autochthonous to the British Isles.

INSTITUTE FOR ADVANCED STUDY

William S. Heckscher

Projects & News

HISTORY

Italian publications, recently received in this country, are numerous and important. Again P. O. Kristeller (Columbia) provides the readers of this Newsletter with a most welcome summary, cf. RN III, 32. Mr. Kristeller will, by the way, lecture at the Scuola Normale Superiore in Pisa this spring and summer, with the aid of a Fulbright grant.

Eugenio Garin, 'Le traduzioni umanistiche di Aristotele nel secolo XV,' reprinted from *Atti dell' Accademia Fiorentina di Scienze Morali 'La Colombaria'*, VIII (1950). Florence: E. Ariani, 1951. 50 p. A careful study of the fifteenth century Latin translations of Aristotle, with chronology, Incipits, text samples, and a comparison with the medieval versions of the same works. An indispensable supplement to G. Lacombe's *Aristoteles Latinus*.

Colucii Salutati, *De Laboribus Herculis*, edidit B. L. Ullman. Zurich: Thesaurus Mundi, 1951. 2 vols. XIV and 660 p. \$6. Masterful critical edition of an important previously unpublished work of Salutati, which deals with the allegorical interpretation of the myths of Hercules, and with the meaning and status of poetry in general. Cf. RN IV, 24, s. v. Thesaurus Mundi.

Roberto Weiss, *Il primo secolo dell' umanesimo*. Rome: Edizioni di Storia e Letteratura, 1949. 165 p. Substantial studies on fourteenth century Italian humanism, and especially of Petrarch, Jeremias da Montagnone, Geri of Arezzo and Francesco da Fiano, with many unpublished texts and documents.

Franco Simone, *La coscienza della rinascita negli umanisti francesii*. Rome: Edizioni di Storia e Letteratura, 1949. 181 p. Valuable articles, collected and revised, on French humanism and the self-interpretation of the Renaissance. Cf. RN III, 14.

Carteggio umanistico di Alessandro Farnese, a cura di Arsenio Fru-

goni. (*Nuova Collezione di testi umanistici inediti o rari*, VIII). Florence: Olschki, 1950. 82 p. Interesting collection of Latin (and a few Greek) letters written by and to the later pope Paul III when he was a student in Florence (around 1490), published for the first time from a manuscript in Copenhagen. They throw new light on his literary relations and family affairs.

Archivio di Filosofia. Testi Umanistici inediti sul 'De anima'. Padua: Editoria Liviana, 1951. 228 p. Three substantial studies by E. Garin, E. Massa and B. Nardi, dealing respectively with fifteenth century Tuscan Humanism, Aegidius of Viterbo, and sixteenth century Aristotelianism, and amply documented from unpublished or rare sources.

Umanesimo e Scienza Politica: Atti del Congresso Internazionale di Studi Umanistici (Roma-Firenze, 1949), a cura di E. Castelli. Milan: Marzorati, 1951. 570 p. Large collection of papers in various languages presented at the International Congress of 1949.

Revue Internationale de Philosophie Vol. V (1951), Fasc. 2 (No. 16). Special issue devoted to the Italian Renaissance, with a rich bibliography for 1930-50 by J. Rummens (p. 200-28).

Comune di Trieste, Celebrazioni degli Istriani illustri, 3. Baccio Zilotto, *Raffaele Zovenzoni: La vita, i carmi*. Trieste: 1950. 179 p. A monograph on the humanist Zovenzoni, and a critical edition of his previously unpublished Latin poems.

Angelo di Costanzo, *Odi ed epigrammi latini*, ed. A. Altamura. (Studi e testi umanistici, Ser. II, Vol. 3). Naples: S. Viti, 1950. 39 p.

Frank Rosenthal (Drake University). A study of Adam Neuser and Jean Bodin. 'Adam Neuser, minister of the Reformed Church at Heidelberg, became involved in doctrinal arguments shortly after 1565. In the course of these disputes Neuser denied the Doctrine of the Trinity, and this radical Socinian (Unitarian) position caused his expulsion from the Church and arrest on the charge of heresy. He succeeded in fleeing to Transylvania where he and many other Socinians found temporary refuge. Ultimately, however, Neuser went to Constantinople where he became a convert to Islam. This incident of a sixteenth century Christian minister, who deserts his faith and accepts Mohammedanism, will be compared to the discussion on this subject found in Jean Bodin's 'Hep-taplomeres . . .' In this MS colloquy of seven men, each one representing a different faith, a number of circumstances are indicated that would make plausible such a conversion.'

Publications recently received include: *Atlas of Islamic History*, compiled by Harry W. Hazard, maps by H. L. Cooke, Jr., and J. McA. Smiley, (*Princeton Oriental Studies*, Vol. XII), Princeton, N. J., Princeton University Press, 1951, 49 p., \$4.00, (Containing special

maps and text for the 15th and 16th centuries); Hans Baron, 'Aulus Gellius in the Renaissance and a MS from the School of Guarino,' reprinted from *Studies in Philology*, XLVII (1951), p. 107-125, cf. RN III, 50; Wallace K. Ferguson, 'The Interpretation of the Renaissance: Suggestions for a Synthesis,' reprinted from *Journal of the History of Ideas*, XII (1951), p. 483-495, (Paper read at Modern Language Association, Annual Meeting, December 28, 1950, cf. RN III, 51); Galeotto Marzio da Narni, *Chiromanzia (Chiromantia perfecta)*, ed. Mario Frezza, (*Collezione Umanistica*, ed. G. Toffanin, Vol. VII), Naples: Pironti, 1951, XLVII and 140 p., Lire 1200; Kate T. Steinitz, 'A Pageant of Proportion in Illustrated Books of the 15th and 16th Century . . .,' reprinted from *Centaurus, International Magazine of the History of Science and Medicine*, I (Copenhagen: 1951), p. 309-333.

LITERATURE

H. H. Adams (U. S. Naval Academy). A study, 'Some Conjectures on the Composition of Doctor Faustus.' On December 27, 1951, before the Modern Language Association, Mr. Adams presented a paper on this topic which he summarizes thus: 'Sir Walter Greg's new edition of *Doctor Faustus* has established the best text we are likely to get of Marlowe's play, and his tentative identification of Samuel Rowley as collaborator is likely to gain acceptance. However, Greg is more questionable when he suggests that Marlowe and Rowley worked in direct collaboration, for Rowley's parts of the play clearly indicate that he misunderstood Marlowe's intentions and his concept of the central character. That a man could so far violate the character of Faustus as Marlowe created it, a man of infinite intellectual ambition and of egregious pride, would indicate strongly that Rowley had taken his ideas, not from Marlowe, but from the *English Faust Book*, Marlowe's factual, but not his intellectual source. The answer which best explains the facts is that Rowley worked on the manuscript which was incomplete at the time of Marlowe's death.

Greg's suggestion that Marlowe must have been alive after the completion of the play because of possible author revisions in the so-called A text of 1604 can best be explained by a closer study of the state of the two texts. The B text at this point bears the qualities of a memorial reconstruction for the entire section covered by leaf E₄ of the A text. To argue that Marlowe would have let Rowley's sections stand is to deny Marlowe's artistic integrity.'

Allen R. Benham (University of Washington) has contributed to *The World through Literature*, New York: Appleton-Century-Crofts,

1951, a chapter 'Latin and Greek: The Philosophic Tradition in Literature.' The chapter is concerned with the criticism of literature and with the Greek and Latin formulations of bases whereon critical judgments rest. The importance of these findings for the theory and practice of Renaissance literature is clear.

Bibliothèque d'Humanisme et Renaissance. The contents of Vol. XIII, part 1 (1951) have been summarized RN IV, 22. Since then part 2, (June 1951, p. 121-216) and part 3 (September 1951, p. 217-400) have been received. Vol XIV (1952) is planned as an offering in honor of Augustin Renaudet (Collège de France). The volume will comprise 330 pages and offer the following articles: L. Febvre (Collège de France), '*Un historien de l'humanisme: Augustin Renaudet*;' R. Weiss (Université de Londres), '*England and the decree of the Council of Vienne on the teaching of greek, arabic, hebrew and syriac*;' A. Pézard (Collège de France), '*Recontres de Dante et de Stace*;' B. Nardi (Université de Rome), '*Sviluppo dell'arte e del pensiero di Dante*;' G. Toffanin (Université de Naples), '*Dante e Petrarca di fronte al sacro romano impero*;' P. O. Kristeller (Columbia University), '*Petrarch's "Averroists"*;' Ch. Mitchell (Warburg Institute), '*Sacchetti and Bartolus*;' E. Garin (Université de Florence), '*Problemi di religione e filosofia nella cultura fiorentina del quattrocento*;' V. Branca (Université de Florence), '*Un trattato inedito di Ermolao Barbaro: Il De coelibatu libri*;' G. Weise (Université de Tubingue), '*Die spätgotische Stilströmung in der Kunst der italienischen Renaissance*;' A. Chastel (Ecole des Hautes Etudes), '*L'Apocalypse en 1500: la fresque de l'antéchrist à la chapelle St. Brice d'Orvieto*;' R. Marcel, '*Les "découvertes" d'Erasme en Angleterre*;' M. Bataillon (Collège de France), '*J. L. Vivès, réformateur de la bienfaisance*;' E. V. Telle (Nebraska University), '*L'île des alliances ou l'anti-Thélème*;' R. Marichal (Ecole des Hautes Etudes), '*Rabelais et la réforme de la justice*;' R. Lebègue (Sorbonne), '*Rabelais et la parodie*;' V. L. Saulnier (Sorbonne), '*L'évangélisme de Pierre Du Val et le problème des libertins spirituels*;' G. Barni (Université de Milan), '*Bellum justum e Bellum injustum nel pensiero del giureconsulto Andrea Alciato*;' Ch. de Tolnay, '*Les fresques de Pontormo dans le chœur de San Lorenzo à Florence. Essai de reconstitution*;' F. Desonay (Université de Liège), '*Les manifestes littéraires du XVI^e siècle, en France*;' H. Meylan (Université de Lausanne), '*Bèze et les Italiens de Lyon (1566)*.'

Leicester Bradner and C. Arthur Lynch (both at Brown University) have completed an edition of Thomas More's Latin Epigrams which is to be issued by the University of Chicago Press in the fall of 1952. Cf. also RN III, 20.

Bulletin of the Comediantes, cf. RN III, 76. Vol. III, No. 2 (No-

vember, 1951) has been received. It consists of 8 printed pages. The *Bulletin* is published in April and November at \$1. per annum, and subscriptions should be addressed to Everett W. Hesse, University of Wisconsin.

English Studies Today, Papers read at the International Conference of University Professors of English held in Magdalen College, Oxford, August 1950, Edited by C. L. Wrenn and G. Bullough, Oxford: Clarendon Press, 1951, 206 p., 22 shillings, contains, among others: Walter F. Schirmer (University of Bonn), 'The Importance of the Fifteenth Century for the Study of the English Renaissance, with Special Reference to Lydgate;' Francis R. Johnson (Stanford University), 'Elizabethan Drama and Elizabethan Science of Psychology.'

J. E. Gillet (University of Pennsylvania). In our last report (RN IV, 23) it was erroneously stated that Volume III of the *Propalladia* . . . was to be published by the University of Pennsylvania Press. The volume, like its predecessors, will be published privately. Orders may be sent to the Department of Romance Languages, College Hall, University of Pennsylvania, Philadelphia 4, Penna.

Raymond Lebègue (Université de Paris) kindly offers us again one of his periodical reports, cf. RN III, 53.

Publications récentes sur la Renaissance française:

Mélanges d'histoire littéraire de la Renaissance offerts à H. Chamard, Paris, Nizet, 1951, 360 p. 35 articles [sur] Marguerite de Navarre, Du Bellay, Ronsard, D'Aubigné, Postel, Montaigne, etc.

Ferd. Neri, *Letteratura e leggende*, Torino, Chiantore. Recueil d'articles, dont la majorité se rapporte à la Renaissance, française et italienne.

R. Lebègue, *La poésie française de 1560 à 1630*. Paris, Sedes, 2 vol. V. L. Saulnier, *Du Bellay, l'homme et l'oeuvre*, Paris, Boivin.

Ronsard, *Le second livre des Amours (texte de 1578)*, éd. Micha, Genève, Droz. Copieuse introduction.

Sous presse, *Ronsard, la Franciade*, éd. Laumonier (tome XVI). Contiendra de nombreuses variantes et des fragments inédits.

Ch. A. Grouas annonce un ouvrage intitulé *Ronsard helléniste et latiniste*; mais sa publication dans *Quo Vadis* d' 'un manuscrit inédit de P. de Ronsard' révèle son incompetence en expertise d'écriture et en paléographie. Aucun savant, après avoir lu sa prétendue démonstration, ne croira qu'il a découvert des autographes de Ronsard.

Latomus, *Deux discours inauguraux*, éd. Bakelants, Bruxelles, Latomus, 1951. Apologie des études humanistes, et compte-rendu d'un voyage en Italie.

Montaigne, *Trois essais* (I, 39; II, 1; III, 2) expliqués par Gougen-

heim et Schuhl. Paris, Vrin.

Pour la Renaissance italienne il convient de signaler le *Sannazaro* d'Altamura (Napoli, Viti), et *l'Interpretazione del Tasso* de Getto (Napoli, Edizioni scientifiche); Getto montre fort bien, dans les oeuvres du Tasse, le passage de la Renaissance au Baroque.

A. H. Schutz (Ohio State University), Fulbright Fellow, cf. RN IV, 23, is working, in Paris, on 16th Century inventories to determine mediaeval book and MS holdings in private libraries.

Seventeenth Century News, cf. RN IV, 23. The title has been shortened, and the editor, J. Max Patrick, has moved to Queens College, Flushing 67, N. Y. Check for \$1.00, payable to Mr. Patrick, will cover a year's subscription. The latest issue received, Vol. IX, No. 2 (September 1951) contains 16 off-set pages.

Isidore Silver (University of Connecticut) is continuing his work on Ronsard. With a grant from the American Philosophical Society, he is now preparing Vol. XVII of the critical edition of Ronsard, begun by Laumonier in 1914, cf. RN III, 48. His article, 'A Flame among the Fagots: Ronsard on his Education as a Hellenist,' based on an earlier lecture (cf. RN III, 20), has appeared in *Mélanges . . . offerts à Henri Chamard*, p. 81-90. (The volume in honor of Chamard is described by R. Lebègue elsewhere in this issue.) Mr. Silver is preparing articles on 'du Bellay,' on 'The Idea of Renaissance and Pre-Renaissance,' and on 'Ancient and Classical Influences: (a) Hellenism, (b) Latin,' for the volume on the 16th century (ed. A. H. Schutz, cf. RN IV, 23) of the *Critical Bibliography of French Literature*. Before the Modern Language Association, Mr. Silver read a paper on 'Two Neglected Areas of Ronsard Research', December 1951. At present, he is preparing a volume on 'The Present State of Ronsard Studies.'

Rosemond Tuve (Connecticut College) is on leave of absence to teach at the University of Minnesota this spring and summer.

Publications recently received include Harold Jantz, *Goethe's Faust as a Renaissance Man: Parallels and Prototypes*, Princeton, N. J.: Princeton University Press, 1951, XVII and 198 p., \$3.50; Poliziano, *Epigrammi Greci: introduzione, testo e traduzione di Anthos Ardizzoni*, (*Biblioteca di Studi Superiori*, Vol. XII, Section *Testi umanistici*, ed. Eugenio Garin), XVI and 72 p., Lire 800; Franco Simone, 'Le Origini del Rinascimento in Francia e la funzione storica della cultura avignonese,' reprinted from *Convivium*, 1951, p. 161-204, cf. also RN III, 14; Helen C. White, *The Tudor Books of Private Devotion*, Madison: University of Wisconsin Press, 1951, 284 p., \$4.75, cf. RN IV, 24.

MUSIC AND VISUAL ARTS

Boston. Museum of Fine Arts. Recent acquisitions are discussed in three articles from the Museum's *Bulletin* for February 1952 and December 1951. Georg Swarzenski, 'A Bronze Statuette of St. Christopher;' inscribed with the date 1407, a work close to Ghiberti, possibly by Nanni di Banco. Henry P. Rossiter, 'Maximilian's Triumphal Arch;' Dürer's contribution to this work. Anna C. Hoyt, 'A Dürer Proof Discovered;' a proof impression, in itself an extraordinary rarity as 'Dürer was such a consummate craftsman that he could finish a plate without pulling proofs to guide him.'

Cambridge University. Jill Vlasto, of the Faculty of Music, is making a study of the 16th and early 17th Century catch and round. She is also preparing a modern performing score of Landi's opera 'San Alessio' (1632), which will be the basis of her production of the opera in Cambridge next summer. Three post-graduate researchers are working on Renaissance items. David Lumsden has begun a three-year investigation of English lute-music (1500-1625), which will comprise a complete listing of all sources, a thematic catalogue, a detailed study of the lute-style, its development and its relation to continental lute-music, and a generous collection of transcriptions. Audrey Jones will be spending the next two years on the life and works of Martin Peerson, a late madrigalist who has received little attention so far. Nigel Fortune is well into his study of Italian song (1600-1650). He is surveying the complete output of monodists and their followers, and has already reached some striking conclusions. At present he is in Italy on an Italian government scholarship.

Library of Congress. Rare Books Division. Recent accessions are reported in the Library's *Quarterly Journal of Current Acquisitions* of May 1951. They include a *Graduale Romanum*, Venice, Johannes Emericus de Spira, 1500, the black notes printed from types on red staves, large woodcut capital letters, 'an important addition to the Library's impressive group of early music books' (cf. RN III, 26-28 and 35). Another accession, of bibliographical as well as of musical interest, is Jacques du Fouilloux, *La Venerie*, Poitiers [1561], a rare book on hunting, with musical notations inserted at appropriate places throughout the text; one such page is reproduced in the *Journal*.

Harvard University. Fogg Art Museum. During December, 1951, the Museum offered an exhibit of 16th Century courtly portraiture north of the Alps, composed primarily of (a) drawings by Lucas Cranach the Elder from the Museum of Rheims, (b) drawings by François Clouet, assembled from Boston and Cambridge Collections, (c) wood-cuts by Cranach from the Rosenwald Collection of the National Gallery, Washington. For the benefit of the Museum of Rheims, the exhibit was opened

by a concert of courtly music of the 16th Century, performed by the Chorus of the Harvard and Radcliffe Music Clubs and the Pierian Brass Choir. Among the composers represented were G. Gabrieli, Josquin, Isaac, Gombert, Jannequin, Wert, Certon, Jacotin, de Sermisy, Regnard, and Lassus. A printed program of 8 pages was prepared for the occasion.

State University of Iowa. An exhibit, 'Six Centuries of Master Drawings,' was offered last summer. The opening sentences of William S. Heckscher's Introduction to the Catalogue give a clue to the underlying philosophy of the exhibit. 'The twentieth may well be the last century of the "Renaissance." Mediaeval, as opposed to modern, that is, Renaissance art, lacked the ability and the desire to suggest to the beholder, as he studied a design on a white sheet of paper or vellum, that he was looking at shapes in space. As people began to examine their surroundings from an egocentric point of view, powerful symbols were needed to give visual expression to a new craving to organize the world around the individual rather than to incorporate the individual into the hierarchy of a World order that the Middle Ages had known.' Of the 231 items on exhibit, 50 were from the 15th and 16th centuries. Of these, 40 are reproduced in a printed catalogue, supplemented by mimeographed notes.

Italian publications on music are kindly reported by Elio Gianturco (Washington, D. C.). *Studi Mediaevali* (Torino: Chiantore, 1950) has resumed publication with Vol. XVI, embodying issues of the years 1943-50. This volume contains a most valuable study by Ugo Sesini, entitled 'Il canzoniere musicale trecentesco del Codice Vaticano Rossiano 215' (p. 212-36). There is also an interesting essay by B. Becherini, 'Poesia e musica nel Codice Laurenziano Ashburnhamiano 1085,' in *Bibliophilia*, LI (1949), p. 160-84. The Biblioteca Governativa of Cremona has published Stelio Bassi, *Mostra bibliografica dei musicisti cremonesi. Dal Rinascimento all'Ottocento*. Cremona: 1949.

Kunstchronik (cf. RN IV, 50). The issue of October 1951 contains abstracts of the papers, presented at the Annual Meeting of German Art Historians, September 3-6, 1951. The following papers are included: Otto Schmitt, 'Ueber einige altwürttembergische Steinbildwerke aus dem Zeitalter des Konrad Witz;' Ernst Buchner, 'Zur deutschen Bildnismalerei des 15. Jahrhunderts;' Friedrich Winkler, 'Dürers Tätigkeit nach seiner Niederlassung in Nürnberg;' Christian Altgraf zu Salm, 'Ankauf zweier verschollener Tafeln Grünewalds durch die Gemäldegalerie in Donaueschingen;' Kurt Bauch, 'Giotto's Frühstil;' Peter Metz, 'Der Schnitzaltar der deutschen Spätgotik;' Edwin Redslöb, 'Riemenschneiders Jugendstil und die Erfurter Kunst;' Ludwig

Heinrich Heydenreich, 'Quellenkritische Untersuchungen zu Leonardos Malereitraktat;' Hermann Voss, 'Caravaggios europäische Bedeutung;' Wolfgang J. Müller, 'Georg Flegel und die Anfänge des Stillebens;' Hermann Beenken, 'Figura cuncta videntis;' Heinz Ladendorf, 'Zur nachmittelalterlichen Kunstgeschichte Osteuropas.'

L. H. Heidenreich's paper (cf. RN I, 56), states that so far we have no edition of Leonardo's Treatise on Painting, based on the original texts; demonstrates the need—and feasibility—of such a critical edition; and expresses the hope that the Leonardo quincentennial will further the realization of this project. (Concerning a catalogue raisonné of Leonardo's *Trattato della Pittura*, cf. also RN III, 73.) H. Beenken's paper deals with the concept of 'figura cuncta videntis,' first articulated in Nicolaus Cusanus' *De visione Dei*.

In the issue of December, 1951, two articles are of particular interest: Christian Walters describes the restoration of van Eyck's 'Ghent Altar' initiated with the collaboration of a commission of I.C.O.M. (International Council of Museums). Dorothee Westphal discusses the interdependence of Italy and the Netherlands, as presented in the recent Italian exhibit 'I Fiamminghi e l'Italia,' first shown in Belgium (cf. *Burlington Magazine*, XCIII, 1951, p. 324).

Oberlin College, Allen Memorial Art Museum. 'It is hardly an exaggeration to say that the "St. Mary Magdalene" by the Master of the Sterzing Altarpiece, acquired by the . . . Museum in 1941, is one of the most important fifteenth century German paintings in this country,' begins Wolfgang Stechow's 'Notes on the Master of The Sterzing Altarpiece,' in the Museum's *Bulletin*, VIII (1950-1951), p. 87-94, 5 ill.

Revue Belge de Musicologie, cf. RN IV, 49. Vol. V (1951, fasc. 1-2) contains the first instalment of discussion by Suzanne Clercx devoted to a thorny problem of terminology: what is the proper use of 'Musique Belge' and 'Musique Neerlandaise' in the 15th and 16th centuries? (Not to mention 'franco-flamande,' 'bourguignonne,' and even 'italo-bourguignonne,' 'anglo-bourguignonne,' etc.) Charles von den Borren contributes two reviews, namely of Claudio Merulo's *Sei Canzoni da sonar a 4*, *Trascrizione in notazione moderna di Benvenuto Disertori*, Milan, 1950; and of *Miscellanea musicologica Floris van der Mueren*, 1950. Disertori's transcription is termed 'soignée et fort heurusement, conçue en vue de l'usage pratique.' The volume in honor of van der Mueren contains a biographical study of 'Florequin Nepotis, orgeliste van Margareta van Oostenrijk en Karel V.'

Stanford University Choir. The advent of LP records has rapidly increased the available repertoire of Renaissance music, cf. for instance

Philip Miller's summary in *Consumer Reports*, XVI (1951), p. 528. Another addition is the Stanford Choir's disc of 'Motets,' Music Library Recordings 5001. It contains: Palestrina, 'Sicut cervus desiderat;' Byrd, 'I Will Not Leave You Comfortless;' Ingegneri, 'Tenebrae factae sunt;' Victoria, 'Ave Maria;' Aichinger, 'Regina Coeli.'

Vinciana. Kate T. Steinitz (Belt Library, Los Angeles) is the author of a recent article on 'Two Books from the Environment of Leonardo da Vinci in the Elmer Belt Library of Vinciana: Gafurio and Plutarch,' which is available as an off-print from *Libri, International Library Review*, II (Copenhagen, 1952), 1-14. The copy of Plutarch's *Vitae* has been briefly described RN III, 73 and Gafurio's *Angelicum* (Milan, 1508) and *De Harmonia* (Milan, 1518) RN II, 13. The article contains five reproductions from Gafurio, a reproduction of Leonardo's 'Portrait of a musician,' and offers the following conclusion: 'It has been presumed that Leonardo drew the sketches for the woodcuts in Gafurio's theoretical works, however this attribution did not hold firm in the eyes of critics except, perhaps, for the group which pictures Gafurio teaching with his students about him. Count d'Adda believes that this composition is based upon a sketch Leonardo da Vinci made for Guillaume de Signerre. In fact, even in the crude woodcut Gafurio's figure resembles the portrait of a musician (Gafurio?) in the Ambrosiana which for a long time was attributed to Leonardo's pupil *de Predis* but which is now presumed to be by Leonardo's own hand. With the identity of both the painter and the model now established we have the most direct proof of Leonardo's relation to the musician Gafurio.'

Publications recently received include Heinrich Bessler, 'La còbla catalana y el conjunto instrumental de danza "alta,"' reprinted from *Anuario Musical*, IV (Barcelona: 1949), p. 93-103; Millard Meiss, *Painting in Florence and Siena after the Black Death*, Princeton, N. J.: Princeton University Press, 1951, xiv and 196 p., 196 pl., \$12.50; Walter H. Rubsamen, 'Music Research in Italian Libraries,' reprinted from *Notes*, VI (March and September, 1949) and VIII (December, 1950), 72 p.; Milton Steinhardt, *Jacobus Vaet and his Motets*, East Lansing: Michigan State College Press, 1951, 189 p., \$3.50, cf. RN IV, 16.

Conferences

Reported in chronological order as follows:

December 1, 1951. Philadelphia Area Renaissance Conference

December 10, 1951. New York Renaissance Club

February 8-10, 1952. Metropolitan Museum Renaissance Symposium

April 18-19, 1952. Southeastern Renaissance Meeting