

1597, last third: Pedro Martinez appointed May 1.

Manuel Mexia appointed May 1.

second third: Juan de Espino appointed June 1.

Pedro de Mendigaña appointed July 1.

According to an account of salaries paid in 1597, chaplains and cantors received the total of 1, 298, 982 maravedis. This amount surely represents that paid the members of both chapels.

In 1598, the year of Philip II's death, the list of the Spanish Chapel reads as follows: Domingo Ximenez, 'capellan y cantor'; Gaspar de Arratia, 'capellan y cantor'; Luis de Onguero, 'capellan y cantor.' *Cantores*: Matheo Fernandez, Gaspar de Arratia, Antonio Martinez, Agustin Martinez, Francisco Fermin, Melchior de Camargo, Blas Aguado, Bartolome de Espinosa, Manuel Bazquez, Pedro de Pierres, Juan Mendez (dos plazas); Pedro de Mendigaña, Manuel Mexia, Juan de Espino, Juan Domine.

This number, 18, compares with the number in the chapel of 1558; there were then 21 including the four choir boys. The Spanish Chapel of Philip II had its vicissitudes, but it maintained an unquestioned position in the musical life of the court which was continued in the reign of Philip III until it united with the Flemish Chapel to form the Royal Chapel in 1636.

⁵ Papeles de Barbieri, Sig 14018, núm. 20.

⁶ Papeles de Barbieri, Sig 14018, núm. 19.

⁷ According to the Dictionary of the Spanish Academy "colazion" may be a light supper served on fast days.

⁸ *Placa*, according to the Dictionary of the Spanish Academy was a Flemish coin which circulated in Spain and was worth approximately one fourth of a silver *real*. A *real* at this time was equivalent to 1.04 gold pesetas in modern Spanish currency. Yet at this rate each cantor should have received 360 reales and Cristoval de Leon 180 reales! Can the *placa* have been valued at this time at one half a real in this case the reading would be 720 reales and 360 reales. The use of this coin emphasizes the fact that these were accounts of the 'House of Burgundy.'

⁹ 117 reales 120 maravedis

¹⁰ Biblioteca Nacional. Papeles de Barbieri Sig 14018, núm. 7.

¹¹ He enjoyed the benefits of two 'places' or positions.

Projects & News

HISTORY AND LITERATURE

Association Internationale des Historiens de la Renaissance. The Association is planning to publish monographs on the Renaissance, as well as editions of original sources. In the series of monographs, Augustin Renaudet's *Dante humaniste* has just appeared and Yvonne Batard's *Dante, Minerve et Apollon (Les images dans la 'Divine Comédie')* is in

press. In the series of original sources, the following are in an advanced stage of preparation:

Marsile Ficin, *Le Commentaire sur le Banquet de Platon*, ed. and tr. by R. Marcel.

Giordano Bruno, *Les Fureurs héroïques*, ed. and tr. by M. P.-H. Michel.

Christophoro Landino, *Les Disputes aux Chamaldules*, ed. by M. A. Perosa, tr. by M. Durand.

Inquiries should be addressed to Raymond Marcel, the general secretary of the Association, cf. RN IV, 67.

Raymond A. de Roover (Wells College) Guggenheim Fellow. A study of medieval financial history. Cf. RN III, 51.

Donald M. Frame (Columbia), Guggenheim Fellow. A study of the development of Montaigne's thought.

Felix Gilbert (Bryn Mawr), Guggenheim Fellow. A study of political and historical ideas in Italy from 1494 to 1530.

Hispanic Sources is the title of a new book series, initiated by the University of Mexico Press this summer. The series is designed to make available some of the classics in medieval and Renaissance Hispanic history and literature which presently cannot be procured in any English edition, and thus to create the same understanding of and interest in some of the great historical and literary documents produced during that period of intellectual agitation in Spain, which in many respects paralleled the genius of the Italian Renaissance. Volume one is *Alfonso de Valdés and the Sack of Rome* by John E. Longhurst, cf. RN III, 32. Other volumes contemplated are the dialogue *Mercury and Charon*, also by Alfonso de Valdés; some of the writings of Juan Luis Vivés and Juan Ginés de Sepúlveda; and a modern English edition of the great Spanish drama, the *Celestina*. The University invites correspondence from those who are interested in the series, whether as possible authors of future volumes or as contributors of titles that might be considered for publication.

Paul O. Kristeller (cf. RN IV, 56) notes some recent books of interest in a report from Pisa:

Carlo Angelieri, *Il problema religioso del rinascimento: Storia della critica e bibliografia* (with a preface by E. Garin). Florence: Le Monnier. 1952. 221 p.

Gianfranco Folena, *La crisi linguistica del Quattrocento e l'Arcadia di I. Sannazaro* (with preface by B. Migliorini). Florence: Olschki. 1952. (*Biblioteca dell'Archivum Romanicum*, ser. II, vol. 26). 188 p.

Michaelis Marulli Carmina, ed. A. Perosa. Zurich: Thesaurus Mundi. 1951. xiv and 261 p. (*Thesaurus Mundi*, vol. 4) cf. RN IV, 17.

G. Pico della Mirandola, *Disputationes adversus astrologiam divina-*

tricem, Libri VI-XII. ed. E. Garin. Florence: Vallecchi. 1952, 579 p.
Prosatori latini del Quattrocento, ed. E. Garin. Milan: Ricciardi. 1952,
xix and 1140 p. (*La letteratura italiana, Storia e Testi*, vol. 13.)

Charles D. O'Malley (Stanford) Guggenheim Fellow. A biographical study of Andreas Vesalius.

Alice Sperduti (Smith College) Guggenheim Fellow. A study of Renaissance literary criticism.

Publications recently received include: R. C. Anderson, *Naval Wars in the Levant, 1559-1853*, Princeton, N. J.: Princeton University Press, 1952, ix and 619 p., \$7.50; *Bibliothèque d'Humanisme e Renaissance*, Vol. XIV (Geneva, 1952), xxxvii and 282 p., \$5.50, cf. RN IV, 59; Charles L. Butterworth, 'Savonarola's Expositions on the Fifty-First and Thirty-First Psalms,' reprinted from *The Library* (London, 1951), p. 162-170, and 'The Term "Lord's Prayer" instead of "Pater Noster,"' reprinted from *The Library Chronicle* (Philadelphia: University of Pennsylvania, 1952), p. 24-27, cf. RN III, 52; Fernand Desonay and Bernard Gagnebin, *Agrippa d'Aubigné, Le Printemps*, Vol. I, *L'Hécatombe à Diane*, Geneva: Droz, 1948, xxvii and 157 p., vol. II, *Stances et Odes*, Geneva: Droz, 1952, xlv and 217 p.; Edward Hubler, *The Sense of Shakespeare's Sonnets*, Princeton, N. J.: Princeton University Press, 1952, ix and 169 p., \$3, cf. RN II, 56; Catherine Ing, *Elizabethan Lyrics, A Study of the Development of English Metres and their Relation to Poetic Effect*, London: Chatto & Windus, 1951, 252 p., £ 1.1/; D. G. James, *The Dream of Learning, An Essay on 'the Advancement of Learning,' 'Hamlet' and 'King Lear,'* Oxford: Clarendon Press, 1951, 126 p., \$2.50; Rudolf Kirk, *The Moral Philosophie of the Stoicks, Written in French by Guillaume Du Vair, Englished by Thomas James*, ed. with an intr. & notes by Rudolf Kirk, New Brunswick, N. J.: Rutgers University Press, 1951, \$3.50; William R. Mueller, *The Anatomy of Robert Burton's England*, Berkeley, Cal.: University of California Press, 1952, viii and 121 p., \$2; Glenn Negley and J. Max Patrick, *The Quest for Utopia, An Anthology of Imaginary Societies*, New York: Henry Schuman, 1952, viii and 599 p., \$6.75 (containing accounts of Thomas More's *Utopia*, 1516; of Italian utopias before Campanella; of Joseph Hall's *Mundus Alter et Idem*, 1605; of the first French utopia, *Antangil*, 1616; of Campanella's *City of the Sun*, 1623); R. C. Simonini, Jr., 'The Genesis of Modern Foreign Language Teaching,' reprinted from *Modern Language Journal*, Vol. xxxv (1951), p. 179-186, and 'Language Lesson Dialogues in Shakespeare,' reprinted from *Shakespeare Quarterly*, Vol. II (1951), p. 319-329, and 'Italian-English Language Books of the Renaissance,' reprinted from *Romanic Review*, Vol. XLII (1951), p. 241-244, cf. RN V, 19.

MUSIC AND VISUAL ARTS

Boston. Museum of Fine Arts. Recent acquisitions are discussed in an article by Henry P. Rossiter, Curator of Prints, 'Duvet's Engravings of the Apocalypse,' to appear in the Museum's *Bulletin* in June. The engravings were issued by Duvet in 1555. The author states that the Museum has had the good fortune to add the entire 24 plates of the Apocalypse sequence in one of the finest, richest, most evenly printed series extant.

At the recent session of the College Art Association a small group of scholars met to discuss various connected problems. Among the studies reported were: 'Ghiberti and the Antique' (R. Krautheimer); 'the antique sources of Mantegna's *Parnassus*' (P. W. Lehmann); 'Titian in Rome' (R. W. Kennedy); 'the collection of ancient works of art known in the Middle Ages' (W. S. Heckscher); 'the history of the Medici collections in Florence' (C. Kennedy); 'the history and influence of the equestrian Marcus Aurelius' (L. Moeller); and 'the sketchbooks of Amico Aspertini after antique monuments' (P. P. Bober).

A 'Census of Antique Works of Art known to Renaissance Artists' was started several years ago under the sponsorship of the Warburg Institute. The Institute, in a number of photographic campaigns, has gathered valuable material on Renaissance sketchbooks and on Renaissance collections of antique works of art. At the same time, work on individual topics has been carried on in this country. Clearly, mutual benefit could be derived from a wider pooling of information on work in progress bearing on Renaissance and Antiquity. 'I am writing, therefore, to invite those concerned to communicate with us. Please describe, so far as possible, the specific topic of research and indicate its stage of advancement. We hope to solicit similar intelligence from European scholars and, if the response justifies, to issue an annual news-letter. In any case, it will prove useful to have a central "clearing house" through which persons working on related problems may be put in touch with one another. Please address communications to Phyllis Pray Bober, Art Department, Wellesley College, Wellesley, 81, Mass.'

Charles de Tolnay (Institute for Advanced Study). 'I am about to finish the fourth volume of my *Michelangelo*, to be entitled *The Tomb of Julius II*.' (Cf. RN II, 63 and IV, 27)

Galpin Society. The Society's *Journal: An Occasional Publication* continues to publish articles on the history of musical instruments of interest to Renaissance scholars. Number V (March 1952) contains discussions of MSS by Henricus Arnault who died in Dijon about 1460-65, and by Vincenzo Giustiniani (d. 1637). Articles and books for review should

be addressed to the editor, Thurston Dart, 7 Adams Road, Cambridge, England.

German memorial volumes. Two *Festschriften*, dedicated to German historians of art, have recently been published by Gebr. Mann, Berlin. The volume dedicated to Hans Jantzen contains: Wilhelm Vöge, 'Donatello greift ein Reimsisches Motiv auf;' Carl Theodor Müller, 'Ein Beitrag zum Sterzinger Altar;' Hermann Beenken, 'Zur Entstehungsgeschichte der Felsgrottenmadonna in der Londoner National Gallery;' Hans Kauffmann, 'Bewegungsformen an Michelangelostatuen;' Herbert von Einam, 'Michelangelos Juliusgrab im Entwurf von 1505 und die Frage seiner ursprünglichen Bestimmung.' The volume dedicated to Georg Swarzenzki contains: Erwin Panofsky, 'A Parisian Goldsmith's Model of the Early Fifteenth Century?' Lilli Fischel, 'Über die künstlerische Herkunft des Frankfurter-Paradiesgärtleins;' Bernard Berensen, 'Miniatures probably by the Master of the San Miniato Altarpiece;' Henry P. Rossiter, 'Colard Mansion's Boccaccio of 1476;' Ernstotto Graf zu Solms-Laubach, 'Nachtrag zur Hausbuchmeisterfrage;' Wolfgang Stechow, 'Lucretiae Statua;' Edmund Schilling, 'An Indulgence Printed at Nuremberg in 1512;' Ernst Holzinger, 'Zur Datierung der Grünewald-Zeichnungen;' Frederick Hartt, 'The Meaning of Michelangelo's Medici Chapel;' Karl Reinhardt, 'Rätsel um ein Fragment;' Jakob Rosenberg, 'A Sheet of Studies by Andrea Schiavone;' Marie Schuette, 'An Unknown Statuette by Peter Vischer the Younger.'

Donald J. Grout (Cornell). Guggenheim Fellow. Studies of early 16th Century church music. A renewal of Mr. Grout's fellowship of last year reported RN iv, 26.

Harvard University. The concert of 'Courtly Music of the Renaissance' reported RN iv, 63, has been recorded on a ten-inch long playing disc, \$4.95. Orders may be addressed to the Director, Fogg Art Museum, Cambridge 38, Mass.

Julius S. Held (Barnard College). Guggenheim Fellow. A study of the drawings of the great Flemish painters.

A. M. Hind (Henley-on-Thames). A study of engraving in England. The first volume, *The Tudor Period*, to be published this summer by the Cambridge University Press.

George A. Kubler (Yale). Cf. RN iv, 20. Guggenheim Fellow. A study of architecture of the Spanish and Portuguese empires.

Kunstchronik, cf. RN iv, 63-64. The issues of January-April 1952 contain, among others, an account of the Tiepolo Exhibit in Venice by Luitpold Dussler; an account of the Burgundian Exhibit (Le Siècle de Bourgogne) held at Dijon, Amsterdam, and Brussels, by Theodor Müller; a review of the third edition of Kurt Gerstenberg's *Riemenschneider*, Munich: 1950, by Gert von der Osten.

Eleanor Lawry (New York). A study and critical edition of the psalm motets of Claude Goudimel.

Musical Quarterly. The July issue will contain 'Transposing Keyboards on Extant Flemish Harpsichords' by Sibyl Marcuse.

Palladio. This Italian journal, dedicated to the history of architecture, has resumed publication. Foreign annual subscriptions at 5,000 lire should be addressed to the Libreria dello Stato, Piazza Verdi 10, Rome.

Erwin Panofsky (Institute for Advanced Study) has published 'Who is Jan van Eyck's "Timotheos"?' in the *Journal of the Warburg and Courtauld Institutes*, v. XII (1949), p. 80-90. The article suggests that Jan van Eyck's 'Portrait of a Young Man' in the National Gallery at London, bearing the painted inscription 'Timotheos,' is a portrait of Gilles Binchois. To compare musical innovators of the Renaissance with Timotheos of Miletus in classical antiquity was not restricted to painting, as evidenced by quotations from Gaforius and Tinctoris. The treatises of the 15th Century 'describe the new style of music—whose birth-date significantly coincides with that of the new style of painting inaugurated by Robert Campin and the Brothers van Eyck in terms astonishingly similar to those applied to Timotheos of Miletus. . . . They find in the *ars nova* . . . an "expressive energy" and "exquisite sensibility" which brings to mind the emotional qualities of "wildness" and "softness" by which Timotheos had enchanted the moderns and enraged the conservatives of ca. 400 B.C.'

Mr. Panofsky, whose comments on the function of the artist in the Renaissance have been presented in the Spring issue of this newsletter, will deliver the Gottesmann Lectures at Upsala University this summer. The series will be entitled 'The Problem of the Renaissance in the History of Art.'

Concerning performances of music by Robert Johnson and Andrea Gabrieli, cf. the section on Conferences of this issue s.v. 'Chapman Symposium' and 'Gabrieli at Reading.'

Concerning observations of the Leonardo Quincentenary, cf. the various entries in the section on Conferences of this issue.

Publications recently received include

Beatrice Gilman Proske, *Castilian Sculpture, Gothic to Renaissance*. New York: Hispanic Society of America. 1951, ix and 525 p., 328 illus. \$15.

Leona Rostenberg. 'John Martyn, "Printer to the Royal Society",' reprinted from *Papers of the Bibliographical Society of America*, vol. XLVI (1952), p. 1-32.

Walter Salmen. *Das Lochamer Liederbuch, Eine musikgeschichtliche Studie*. Leipzig: Breitkopf und Hartel, 1951. 100 p.