

the number of the book in the *STC*, the name of the author, the short title as found in the *STC* (with now and then slight revision for clarity or fuller information), and several of the main locations in Great Britain and the United States. Further inquiries should be addressed directly to Mr. White.

VINCIANA

The Elmer Belt Library of Vinciana at Los Angeles (RN I, 36) has accessioned about 600 titles in 1948, of which the following are of particular interest:

Franchino Gaforio. *Angelicum ac divinum opus musicae Franchino Gafurii* . . . Milan, Gotardo da

Ponte, September 16, 1508.

———. *De harmonia musicorum instrumentorum opus*. Milan, Gotardo da Ponte, November 27, 1518.

Pollio Vitruvius. *Di Architettura libri decem traducti de latino in vulgare affigurati*. Como, Gotardo da Ponte Citadino Milanese, July 15, 1521.

The volume entitled *Manuscripts of Leonardo da Vinci* (cf RN I, 36) may now be ordered directly through the Ward Ritchie Press, 1936 Hyperion Avenue, Los Angeles, California.

Projects & European News

HISTORY

EUROPEAN AND OTHER NEWS

Storia del Concilio di Trento e della Controriforma (Quaderni di Belfagor, I), Florence, Vallecchi, 1948, contains the following essays: E. Garin, 'Desideri di riforma nell'oratoria del Quattrocento;'; D. Cantimori, '"Nicodemismo" e speranze conciliari nel Cinquecento italiano;'; G. Miegge, 'Le aspirazioni delle chiese nazionali al concilio di Trento;'; A. C. Jemolo, 'Riforma tridentina nell'ambito matrimoniale;'; G. Getto, 'La letteratura ascetica e mistica in Italia nell'eta del concilio tridentino;'; L. Firpo, 'L'utopia politica nella Controriforma;'; G. Spini, 'I trattatisti dell'arte storica nella Controriforma italiana;'; L. Salvatorelli, 'Paolo Sarpi.'

The Warburg Institute has now in press a book by H. Liebeschuetz, *Mediaeval Humanism in Life and Writings of John of Salisbury*.

Francis J. M. O'Laughlin (Committee on Social Thought, University of Chicago), a study of the 'historicity' of Machiavelli's *Discorsi*.

VISUAL ARTS

EUROPEAN AND OTHER NEWS

Alberti's *Tempio Malatestiano*. cf. Mr. Gordon's report in the section on Literature of this issue under European News.

Belgian American Educational Foundation, 420 Lexington Avenue, New York 17, N. Y., announces courses in the history of art, to be given in Belgium from July 11 to August 20. Advanced courses will be given

on paintings, tapestries and miniatures. The Foundation also announces that a limited number of stipends of \$600 each will be awarded for such study. The general theme for the 1949 courses will be the Italian influence on Belgian art.

Bondy Collection. This group of paintings was auctioned on March 3, 1949, at the Kende Galleries, New York, N. Y., and described in the New York newspapers on February 27. It contained: Giovanni di Paolo, *Adoration of the Magi*, a small tempera, c. 1460; Dosso Dossi, *The Combat between Roland and Rodomonte*, a scene from Ariosto's *Orlando Furioso*; Lorenzo Lotto, *The Philosopher*, a portrait; close to the workshop of Bernardo Daddi, *Madonna and Child with Saints and Angels*, a triptych, c. 1350; Bernardo Daddi, *Madonna and Child with Saints*, also a triptych; Jan de Vos, *The Mystic Marriage of St. Catherine*; Hans Duerer, a group of four paintings, depicting episodes from the life of the Virgin.

The sixteenth *Congrès International d'Histoire de l'Art* will be held at Lisbon April 18-24, 1949, at the Musée National d'Art Ancien. This will be the first congress since 1939. There will be three sessions, on the Middle Ages, the Renaissance, and the Baroque respectively. Among the topics will be 'Les Primitifs Portugais, concernant l'étude des problèmes posés par la peinture au Portugal du XVème à la fin de la première moitié du XVIème siècle;' and 'Style Manuelin, ou l'art portugais au temps des Découvertes (de la fin XVème jusqu'à la moitié du XVIème siècle).

Dartmouth College. The print collection of the College was substantially strengthened by a gift from Dr. F. H. Hirschland of 130 items representing all periods and technical means in western graphic art from the fifteenth century to the present and including the work of such masters as Duerer, Burgkmair, Lucas van Leyden, Callot, Tiepolo and Canaletto. During the past ten years the print collection of the College has been growing steadily, largely through the interest of the visiting lecturer on graphic arts, Philip Hofer of Harvard.

Detroit Institute of Arts has recently acquired Tintoretto's *Mary Magdalen in the Wilderness*. The painting comes from the collection of the Earl of Lonsdale in England.

Donatello's *Statue of San Lodovico*. This work was exhibited in January, 1949, at the Wildenstein Gallery, New York, N. Y., for the benefit of the Restoration of Florentine Buildings, notably the Santa Trinità bridge. The statue has been restored to a resemblance of its original gold-bronze patina. Bruno Bearzi, expert in the restoration of the Donatello statue, was among the members of the Italian committee that accompanied the work to this country. A comprehensive illustrated bulletin,

devoted to the statue, is available at the Wildenstein Gallery.

Horst W. Janson (cf. RN I, 34) has been appointed chairman of the Department of Fine Arts at the Washington Square College of Arts and Sciences at New York University. Mr. Janson will assume his new duties next September.

Vitruvius. cf. acquisitions of the Vinciana Library, listed in the section Library News of this issue.

Illuminated Books of the Middle Ages and Renaissance: An Exhibition held at the Baltimore Museum of Art January 27-March 13, organized by the Walters Art Gallery in cooperation with the Baltimore Museum of Art. Foreword and Note to the General Visitor by Dorothy Miner. Baltimore: The Walters Art Gallery, 1949. Pp. 100, 80 full-page half-tone plates, frontis. in color. Wrappers, 28.7 x 22cm. \$2.75.

The catalogue of the premier showing of illuminated manuscripts in America is a valuable work of reference containing Miss Miner's notes on the 236 items and illustrations in monotone of 133 of them. In addition the Morgan Library's ninth century Gospels from northern France is honored with a full-page reproduction in color of its burnished gold uncial on purple-dyed vellum.

From the earliest, the mid-eighth century Blickling Psalter, the specimens are drawn from nine centuries of book making achievement and represent the twenty-nine richest collections in this country—excepting only those like the Huntington Library whose holdings are forbidden to travel by charter. They make up an exhibition of unsuspected resources and are full of suggestions for the student of graphic arts as well as of the development of painting, in which department the catalogue's emphasis is strongest.

LITERATURE

EUROPEAN NEWS

W. E. Campbell (RN I, 62) reports that volumes I through IV of the seven-volume edition of the *English Works* of Thomas More are now ready for the printer and will appear some time after the autumn of 1949. The author's earlier volume *Sir Thomas More & His Social Teaching* (1930) is out of print since the stock was destroyed by enemy action in 1940.

Librairie E. Droz (Geneva) announces the following recent publications:

Jean Lemaire de Belges, 1) *La concorde des deux langages*, éd. par J. Frappier (Sorbonne); 2) *Épîtres de l'amant vert*, éd. par J. Frappier; Rabelais, 1) *Pantagruel*, éd. V. L. Saulnier (Université de Lyon);

2) *Le Quart Livre*, éd. R. Marichal (Archives Nationales, Paris); M. de Navarre, *Théâtre profane*, éd. V. L. Saulnier; Du Bellay, 1) *Antiquitez et règretz*, éd. Droz; 2) *Divers jeux rustiques*, éd. V. L. Saulnier; Ronsard, *Sonnets pour Hélène*, éd. J. Lavaud (Université de Poitiers); Agrippa d'Aubigne, *Le printemps*, I: *Hecatombe a Diane*, éd. B. Gagnebin (Bibliothèque Universitaire, Genève).

D. J. Gordon (University of Reading) reports the following activities.

John Purves (University of Edinburgh) is editing Milton's Italian poems for the Oxford University Press;

Ellen Duffy (University of Liverpool), an edition of Henry Reynolds' *Mythomystes* and *Tale of Narcissus*, with introduction and notes which bring out Reynolds' indebtedness to the Italian tradition of neo-Platonist and allegorical interpretation of poetry;

Frank Kermode (University of Durham), a study of Cowley's *Davidéis*, purporting to place Cowley, through a study of his sources, in the intellectual history of his age;

John Waive (University of Reading) is writing on English versions of Ovid's *Metamorphoses* in the sixteenth and seventeenth centuries;

An important exhibition of Italian illuminated manuscripts from 1400 to 1500 was held last winter in the Bodleian Library, Oxford. Dr. Otto Paecht, whose own work is doing much to clarify the history of MS illumination, has prepared a catalogue which is itself a valuable document. The exhibition illustrated the work of various schools of illumination in the age of humanism, through mss, sacred and secular, classical and modern, scientific and literary in subject matter. To mention only one item of special interest, ms. Can. Class. Lat. 81 is one of the two surviving illustrated mss of Basanio de Basini's *Hesperis*, a Latin epic in honour of Sigismondo Malatesta composed in the middle of the fifteenth century. This copy was known to be in the library of the Franciscans at Bologna in the late eighteenth century and since then has been 'lost.' One of the illustrations (reproduced in the catalogue) shows the building of Alberti's *Tempio Malatestiano*. One section of the exhibition was devoted to 'Humanism in England,' that is to Italian mss brought over to England in the fifteenth century and to English mss executed under Italian influence. Included were specimens from the libraries of Humphrey, Duke of Gloucester, William Gray, Bishop of Ely, and John Tiptoft.

E. F. Jacob reports the following activities:

A. L. Rowse (All Souls College, Oxford) has in preparation a large work on the Elizabethan Age;

Shirley Bridges (Somerville College) is completing an Oxford thesis

on 'Thomas Chandler, Warden of New College and Chancellor of the University of Oxford;'

E. F. Jacob (All Souls College) is publishing in *Prague Essays*, ed. R. W. Seton-Watson (1949), an essay on 'The Bohemians at the Council of Basel, 1433.'

The Masque, a new periodical, is being published by the Curtain Press Limited, No. 1 Goodwins Court, London WC2. Subscription is 13 shillings per six issues (USA \$2.60). The periodical is devoted to the theatre. Issue No. 1: *King Lear*. Contains a critical essay by Ivor Brown. No. 5: *The Masque of Christmas*. Contains several designs by Inigo Jones for Ben Jonson. The generous number and fine quality of the illustrations, many of which are in color, is gratifying.

Casimir D. Zdanowicz draws attention to a recent small volume of Maurice Weiler *Pour Connaître la Pensée de Montaigne*, Paris, Bordas, 1948; 'The book seems one of the clearest and most successful attempts to analyze and interpret the various aspects of the thought of Montaigne.'

OTHER NEWS

Folger Shakespeare Library. On March 28 the Amherst College Masquers, under Curtis Canfield, will present Shakespeare's *Julius Caesar* at the Library, marking the first use of the Folger stage. The same production will be telecast over the *NBC* network on April 3, from 3:30 to 5 pm. The announcement states that "following the custom of the time, the actors will wear costumes representing the height of fashion in England in the period around 1600. In the use of the stage and in the playing, every attempt has been made to reproduce what is known of the traditions of Shakespeare's own playhouse."

Harry Clifton Heaton (New York University), a new edition of the comedy *La Cruz en la sepultura* (New York University Press, 1949). Mr. Heaton challenges the customary attribution of the play to Calderon de la Barca and provides 'what appears to be the earliest edition of the play, designed primarily to facilitate further investigation of this problem of authorship.'

Sears R. Jayne (University of California, Berkeley), a translation and interpretation of the *Eclogues* of Mantuanus (cf. also RN I, 66).

Northwestern University Studies, edited by Virgil B. Heltzel, has deposited with various research centers here and abroad positive microfilm copies of a ms left by the late Professor Joseph S. Galland, *Digesta Shakespeareana*, a critical bibliography of some 1700 typed pages. The work is an exhaustive list of writings which have questioned the authorship of Shakespeare's plays.

S. H. Thomson, *Progress of Medieval and Renaissance Studies*. George B. Parks (Queens College) writes, 'I am sorry if I have seemed to depreciate in my review of *Progress* . . . (RN I, 10 f.) the notable and continuing achievement of S. H. Thomson as editor. On word from him I wish to make the following corrections: (1) Many scholars were omitted, not in error, but deliberately, when they had ceased, after some unspecified time, to publish; (2) Shakespeare scholars were omitted (though Spenser and Jonson scholars were included) as being beyond the Renaissance; (3) the one A.C.L.S. bibliographical survey was, in fact, listed; (4) evaluation of the studies listed is exceedingly difficult to obtain.

I apologize for errors of fact, and I am glad to know the unstated ground rules which govern inclusion in *Progress* . . . I submit that we still need a more inclusive record of Renaissance studies than we now have. The annual *Studies in Philology* record of scholarship in the literatures is excellent: and incidentally it includes not only Shakespeare but even Milton, whom students of English literature are so whimsical as to place in the Renaissance. Beyond that record we ought to have: (1) a current bibliography of scholarship in other disciplines; (2) an evaluation of the more important works, such as is included in some other period-bibliographies. In other words, we should like a periodical Year's Work in Renaissance Studies.'

NECROLOGY

Dr. Theodore Spencer, of Harvard University, died suddenly on January 18, 1949, at the age of 46. Dr. Spencer had been on the Harvard faculty since 1927, where he was Lowell lecturer in 1942, and was appointed Boylston professor in 1946. In 1931 he edited *A Garland for John Donne*, and among his later publications were *Studies in Metaphysical Poetry* (with Mark van Doren, 1939) and *Shakespeare and the Nature of Man* (1942). Dr. Spencer's untimely death is a great loss to Renaissance scholarship. He will be remembered not only as a scholar, but also as a teacher and poet of distinction.

MUSIC

EUROPEAN AND OTHER NEWS

American Institute for Musicology in Rome (cf. RN I, 48) reports that its third summer session is planned for 1950, with no summer school operating in the current year. This action was deemed advisable since 'it is hoped that by then facilities for transatlantic travel (affecting the American members) will have been improved, and the great problem of currency (for the European members) eliminated.' The Institute reports

on the following publications: 1) *Musica Disciplina*, a double fascicle, the second half of Vol. II, in print. Vol. III, fasc. 1 will appear in 1949. 2) Dufay, *Opera Omnia*. Vols. I, II and III in print. 3) Machaut, *Mass*, a critical edition by G. de Van, in print.

Heinrich Bessler (cf RN I, 48) writes that his lecture at Rothenburg on the origin of fauxbourdon has been published in the new periodical *Musikforschung*, Vol. I (1948-49, No. 2-3) pp. 106-112. A more extensive presentation containing examples and bibliographical references has appeared in *Acta Musicologica*, XX (1948), pp. 36-56. The paper in *Acta* is entitled 'Dufay, Schoepfer des Fauxbourdons,' and will constitute the first chapter of the author's forthcoming book *Bourdon und Fauxbourdon. Studien zur Klangtechnik des 15. Jahrhunderts*. The author summarizes his book as follows: 'I have discovered that the fauxbourdon, insofar as it actually carries that name, does, indeed, not come from England, but was invented by Dufay, shortly before 1430. It was Dufay's intention to recreate the fullness of sound of the English by way of a purely contrapuntal technique. On the Continent it was not considered permissible to lead two parts—for any length of time—in parallel thirds or sixths; but it was considered permissible to double a single voice by canon. Thus, Dufay arrived at a stage where, in compositions for three parts, he doubled the upper part at the lower fourth and supplemented these parts with a tenor in sixth-chords or fifth-octave-chords. This is the technique that was imitated everywhere as "fauxbourdon." I believe that I have explained the reasons for the origin of this technique and also the name. In these years Dufay was engaged in extending the fundament of harmony of three-part compositions under the name "bourdon." In his endeavors he succeeded in obtaining a surprisingly early form of tonal harmony, which I call "Bourdonharmonik." But the impact of English church music led to the desire to employ not only thin contrapuntal single voices but also a full sound in the English manner. Thus, it became necessary to give up the bourdon at the bottom and to introduce instead a middle part in parallel fourths (for the sixth-chords, et cetera). This was the "fauxbourdon." New is the proof that, in the age of Dufay the Continent not only absorbed the influence of England and Italy but also made findings of its own. Such independent discoveries were connected with the profound change in music altogether, around 1430, a change which affected melody, rhythm, tempo, harmony and counterpoint. It was a real revolution that took place then. The new style that emerged was the "Netherlandish music," whose principles were indeed created by Dufay around 1430. This proof is documented in all the various fields and the result is a picture that is changed in many respects. Several aspects of my earlier book on Medieval and Renaissance

music must now be formulated anew.'

Pro Musica Antiqua (cf. RN I, 48) has completed its plans for a tour of the United States during the season of 1948-49. Inquiries should be addressed to the management of Bernard R. La Berge, 119 West 57th Street, New York 19, N. Y. Mr. Stafford Cape (55 Rue Stanley, Brussels) also writes that he is 'contemplating making a pilgrimage to different American universities to give a short practical course on the performance of early music. My idea would be to arrive at a given university with the necessary parts ready for execution, both vocal and instrumental. The whole of the works to be studied making up a program which would be performed at the end of the course, which course might last a month. A few picked elements from the college orchestra and glee-club would suffice for the performance (modern instruments, flute, violas, guitar or lute, cello, could be used). The parts which I would bring with me could be copied (with all the necessary indications) and kept and would form the starting-point for later recitals of early music. Apart from rehearsing with the student musicians, talks would be given to all the students in musicology concerning the different periods of early music, from the standpoint of comprehension and performance. In sum, it would be my experience of nearly twenty years, based on the foundation laid by Professor van den Borren's life-work, which would be thus handed down.'

Revue Belge de Musicologie, Vol. II, fasc. 1-2, Jan.-Apr. 1948 has appeared and contains the following articles and reviews: Federico Ghisi, 'Canzoni profane Italiane del secondo quattrocento in un codice musicale di Montecassino;' Edward E. Lowinsky, 'Two motets wrongly ascribed to Clemens non papa;' Safford Cape: 1) Review of E. H. Meyer's *English Chamber Music*; 2) review of Wilfred Greenhouse Allt's 'The Treatment of Ground;' Charles van den Borren: 1) Review of Edward E. Lowinsky's *Secret Chromatic Art in the Netherlands Motet*; 2) review of Edward E. Lowinsky's 'The Concept of Physical and Musical Space in the Renaissance;' 3) review of Antoine Auda's *Les gammes musicales, Essai historique sur les Modes . . .* (cf. Journ. Am. Mus. Soc. I, No. 3, p. 56 f.); 4) review of *Témoignages . . .* (which mentions an anonymous *ballata* of the 15th century, discovered by F. Ghisi).

Otto Gombosi, at present in Switzerland as Guggenheim fellow, will be with the University of Chicago, starting with the fall semester.

Dragan Plamenac (New York, N. Y.) writes that his third volume of Ockeghem's *Collected Works* is progressing satisfactorily.

For recent acquisitions of Agricola and Gafuri, cf. the section Library News, of this issue, under Harvard University and Vinciana respectively.