

NEW ENGLAND RENAISSANCE CONFERENCE

Harvard University, May 9-10, 1952. The meetings will discuss 'Science in the Civilization of the Renaissance.' Registration at Fogg Art Museum. Friday, First Session, Allston Burr Lecture Hall, 2.30-5 pm: Owsei Temkin (Johns Hopkins), 'The Elusiveness of Paracelsus;' Lloyd Brown (Peabody Institute Library), 'The Revival of Claudius Ptolemy.' Houghton Library, 5-6.30 pm: special exhibition and cocktails. Faculty Club, 6.30-8 pm: dinner. Second Session, Fogg Art Museum, 8-10.30 pm: Conway Zirkle (Pennsylvania), 'Theories of Generation in the Renaissance;' reception and refreshments. Saturday, Third Session, Allston Burr Lecture Hall, 9.30-11.30 am: Charles S. Singleton (Harvard), 'The Perspective of Art;' Erwin Panofsky (Institute for Advanced Study), 'Artist, Scientist, Genius; Notes on the Renaissance-Dämmerung.' Inquiries should be addressed to John Coolidge, Fogg Art Museum, Cambridge 38, Mass.

FRENCH LEONARDO CONGRESS

Paris, July 4-7; Château country, July 8-13; cf. RN IV, 67.

Projects & News

HISTORY AND LITERATURE

The Classical Bulletin, Vol. xxviii, No. 2, has just been received. It is published (\$2 a year) by the Department of Classical Languages at Saint Louis University. The December issue contains articles by John J. Savage (Fordham) and William H. Fitzgerald (Weston College), as well as reviews and informative brief notices. Inquiries should be addressed to W. C. Korfmacher, 3650 Lindell Boulevard, Saint Louis 8, Mo.

Alfred B. Harbage (Columbia) has won the 1951 MLA-Macmillan prize with a ms entitled 'Shakespearean Setting: The Popular and Select Elizabethan Theatres and Their Rival Philosophies.'

John H. Long (Morehead State College, Dept. of English) writes that he is 'presently engaged in an attempt to determine the part played by music in the plays of Shakespeare. The project attempts to discover the dramatic functions of each piece of music performed in the plays, to reconstruct the performance and staging of each episode, to supply the musical score, or an appropriate substitute, used in each case, and to draw some general conclusions regarding Shakespeare's dramatic technique. So far I have completed studies of only the first ten comedies—seven of which are treated in a book, *Shakespeare's Use of Music*, now

in the process of publication by the University of Florida Press. It is my hope that many of your readers will be interested in this project and that some of them may help me with bibliographical or other suggestions. Since the final comedies, the chronicle plays and the tragedies have yet to be studied, you can see that I have a large field to cover and will need all the assistance I can muster.'

Eugene Rice (Ecole Normale Supérieure, Paris). 'Under the possible title "Varieties of Renaissance Wisdom" I am investigating the various meanings of the term "sapientia" from Aquinas to Descartes. "Sapientia" was a word of intellectual plenitude for Medieval and Renaissance thinkers; and its definition frequently involved discussions of the Trinity, the relation of faith and reason, and significant problems of metaphysics and ethics. My chief purpose is to analyze its gradual secularization, its shift in meaning from a knowledge essentially theological (whose source is "Sapientia," the second Person of the Trinity) to a knowledge essentially human, fully open to the natural reason, whose source is not Revelation but the classical moralists, ordinary experience of life ("usus"), or the human mind meditating on itself. I emphasize the 15th and 16th Century humanists, the principal agents of this change.'

The work and influence of Gustave Rudler, Marshal Foch Professor of French Literature in Oxford for thirty years, is to be celebrated in a volume *The French Mind: Studies in Honour of Gustave Rudler*, to be issued by the Clarendon Press, Oxford, in 1952. The following chapters deal with the 16th Century: M. Gerard Davis, 'A Humanist Family in the Sixteenth Century;' A. E. Tyler, 'Jacques Lefèvre d'Étaples and Henry Estienne the Elder, 1502-1520;' W. G. Moore, 'Montaigne's Notion of Experience.'

Shakespeare Quarterly, cf. RN III, 77. This journal continues to publish important contributions and to present them attractively. Scheduled for April 1952: R. A. Law (Texas), 'Shakespeare Scholarship in 1951;' J. K. Neill (Catholic University), 'More Ado about Claudio;' Irwin Smith, 'Theatre into Globe;' also the annual Shakespeare bibliography. The issue for January 1952 contains a remarkably complete index (33 pages) for the volume of 1951; also a provocative and extensive review by Margaret Webster.

R. C. Simonini, Jr. (Longwood College). *Italian Scholarship in Renaissance England*, scheduled for publication in May, University of North Carolina Studies in Comparative Literature, Number Three. This is a work dealing with the development, scope, and significance of Italian pedagogy and linguistic scholarship during the Tudor and Stuart period.

Spenser Quadricentennial, cf. RN IV, 24. The June and September issues of the *Journal of English Literary History* will be devoted exclusively to articles on Spenser by English and American scholars. The two

issues will be subsequently included in a book of commemorative essays on Spenser edited by William R. Mueller (North Carolina Woman's College) and Don C. Allen (Johns Hopkins).

MUSIC AND VISUAL ARTS

Additions to two major Renaissance altarpieces. During the past year Quattrocento painting was enriched by two extraordinary discoveries. Both were published in the *Burlington Magazine*, which thus tends to maintain its eminence as a journal for finds, particularly in post-medieval painting. In both instances too the new paintings are additional parts of known altarpieces. In the May number Enzo Carli published three panels that he had come across in a private collection in France—a Madonna enthroned, an Anthony of Padua, and a John Evangelist—which he recognized as works of Sassetta. Utilizing a description in the nineteenth-century manuscript of Romagnoli, Carli showed that these beautiful and well-preserved paintings, together with two saints in the collection of Bernard Berenson, composed the obverse of Sassetta's altarpiece for S. Francesco, Borgo San Sepolcro, his greatest work in tempera, painted from 1437 to 1444. Mr. Berenson's 'Francis in ecstasy' and the famous eight panels of the saint's legend in the National Gallery, London, now take their place on the reverse of the altarpiece, which the document of commission states was painted on both sides.

In the November number of the *Burlington* Sir Kenneth Clark startled historians with an even more exciting discovery—the most important for several years in early Renaissance painting. He published two panels, each representing two saints, that have recently been acquired and, after cleaning, exhibited in the National Gallery, London. These paintings, originally the two faces of a single panel that has been sawn apart, belong to an altarpiece formerly in S. M. Maggiore, Rome. The previously known parts of this large work, the 'Assumption of the Virgin' and the 'Miracle of the Snow' in Naples and four saints in Philadelphia, were by common consent attributed to Masolino. Masolino is responsible also for one surface of the newly discovered panel, but the other, Clark claims, was painted by Masaccio. The fact that this attribution has been contested astonishes the writer, for the painting is magnificent and exhibits, though in less developed form, the qualities of the Pisa altarpiece and the Brancacci frescoes. Clark dates the panel 1425-6, but the writer inclines toward an earlier moment in this painter's exceedingly short career, probably 1423. (Contributed by Millard Meiss, Columbia University)

NECROLOGY

Dr. Alfred Einstein died on February 13th at El Cerrito, California.

Born in Munich on December 30, 1880, he studied musicology under Sandberger and composition with Anton Beer-Wallbrunn in Munich where he took his Ph.D. degree. In 1917 he became music critic of the *Münchener Post*; in 1918, editor of the *Zeitschrift für Musikwissenschaft*; in 1927, critic for the *Berliner Tageblatt*. He left Germany in 1933, continuing his researches in London and Italy until 1939 when he came to the United States. From 1939 to 1940, he held the William Allan Neilson Professorship at Smith College, remaining there as Professor in the Department of Music until his retirement in 1950, when he moved to California. During his last year at Smith, he was again the Neilson Scholar.

It is needless to list the many achievements of Dr. Einstein. For every musician, one or another of them has kindled a flame, whether to light the path to the Italian madrigal and the scene in which it had its being, to enliven the personalities of composers in portraits that bespeak the very essence of their art, or to clarify the trends of contemporary musical expression.

For ten years at Smith College it was our enviable privilege to have him in our midst. We never ceased to wonder at the scope of his knowledge and his unerring instinct for the truly significant in the music of the past and of the present. We prize the 'Einstein Collection' of manuscripts with which he enriched our library, but we cherish above all the memory of his wisdom and kindly wit, his generosity and patience, his modesty and simplicity. However occupied in his many tasks, he was always ready to help the enquiring student or the fellow scholar.

His achievements remain as eloquent monuments to the great scholar. His great spirit lives on in our hearts.

SMITH COLLEGE

Doris Silbert

Discussion

Gilbert's 'On Machiavelli's Idea of Virtù':

Felix Gilbert's interesting observations (RN, Winter 1951, IV, 53-5) tend to exaggerate one point, the medical connotations of the term 'virtù.' Even with Mr. Gilbert's reservation, 'It would be quite one-sided to maintain . . . that the medical connotation is the real or "true" meaning of the term,' we are not convinced that 'the medical connotation came easily into the minds of Machiavelli's contemporaries, when they heard the word "virtù."' This cannot be proved, nor disproved, but imagining ourselves in Machiavelli's Florence, listening to his contemporaries, we feel sure that their reactions to the word 'Virtù' would be almost anything *but* medical.¹