

FOLGER LIBRARY NEWSLETTER

Vol. II, no. 2 (January 4, 1950) reports the recent acquisition of the MS of an unfinished book by the late Miss Caroline Spurgeon 'on the influence of iconography on Shakespeare. From evidence, deduced by Miss Spurgeon, the pictures which Shakespeare looked at in books and elsewhere influenced his own imagery. This MS will be available to scholars . . .' The newsletter also announces the acquisition of three Latin commentaries on Peter Ramus by Friedrich Beurhusius, published in London between 1581 and 1583.

MORGAN LIBRARY EXHIBIT

'An exhibition illustrating the practice of letter-writing through 3500 years' will be open through April 22. It includes Petrarch's autobiographical *Familiar Letters*, Aretino's epistles with their journalistic tinge, Macchiavelli's instructions to the Florentine army attacking Pisa, Tasso's complaint of the ingratitude of others, and the letter Amerigo Vespucci, at fifteen, wrote to his father assuring his parent of his devotion to his studies and attention to parental injunctions.

SURVEY OF RENAISSANCE REPRINTS

Recently the Committee on Renaissance

Studies of the American Council of Learned Societies has been considering the question of publication and re-publication of Medieval and Renaissance documents and books and has been concerned to discover 'duplication, dispersion of effort, and lamentable incompleteness.' A full report, to be published soon in *Speculum*, describes in detail the following eight series which are undertaken independently and which overlap in part: *Thesaurus Mundi*, ed. L. Rusca and G. Billanovich and Wili; cf. RN I, 3, 32. *Nuova Collezione di testi umanistici inediti o rari*, ed. G. Gentile and A. Mancini; Olschki, Florence; 7 volumes published. *Edizione Nazionale dei Classici del Pensiero Italiano*, ed. E. Castelli and G. Calo; Valecchi, Florence; 9 volumes published, cf. RN II, 32-33. *Mediaeval Classics*, ed. R.A.B. Mynors and V. H. Galbraith; Oxford University Press; one volume published. *Collection Budé*; Editions Les Belles Lettres, Paris; a new series of Latin texts of Middle Ages and Renaissance to be added to this famous collection. *Editiones Heidelbergenses*, ed. W. Bulst; C. Winter, Heidelberg. *Bibliotheca Scriptorum Medii Recentisque Aevorum*, ed. L. Juhasz; Teubner, Leipzig. *Orbis Christianus*, ed. E. Franceschini; Istituto Atlas, Bergamo; one volume published.

Projects & News

HISTORY

American Society for Reformation Research. Harold J. Grimm (Ohio State University) writes: 'At its last annual meeting, held in Boston December 30, 1949, the Society voted to cooperate with the German Verein für Reformationsgeschichte in reviving the *Archiv* as an international journal under the Latin title, *Archivum Reformationis Historicum*. It also appointed Roland M. Bainton (Yale Divinity School) and me to represent it on the International Publication Board. Gerhard Ritter (University of Freiburg i. Br.) and Heinrich Bornkamm (University of Heidelberg) will represent the German Verein. It is our hope that Reformation scholars of other countries will even-

tually join us in this attempt to coordinate research in the field of the Reformation. The *Archiv* will be published twice a year by Bertelsmann in Gütersloh and will contain articles in English and German as well as English abstracts of the German articles. The cost will probably be \$5.00 annually.'

Raymond de Roover, Guggenheim Fellow, is in Florence preparing an Italian version of his book on 'The Medici Bank.' His wife, Florence Edler de Roover, is working on her book on the history of Lucca. (Cf. an earlier announcement concerning both scholars RN I, 7)

R. Doucet. *Les Institutions de la France au XVIe Siècle*. Paris, Picard, 1948. 2 vols. 971 p. Reviewed by Beatrice Reynolds (New London, Conn.) in *American Historical Review* Vol. LV, No. 1 (October 1949) 114-116. (Also reviewed in the same issue is Gaston Zeller's *Les Institutions de la France au XVIe Siècle*, Paris, 1948; by Owen Ulph, University of Nevada). Miss Reynolds sums up: 'M. Doucet has achieved that unusual combination, a very readable book of reference . . . excellent bibliographies . . . contain references to primary and secondary sources in print and even the location of ms material.' Cf. also *Times Literary Supplement*, March 19, 1949.

La Rinascita will resume publication this spring after ten years of suspension due to the war. Published by the Istituto Nazionale di Studi sul Rinascimento, the quarterly will be edited by a committee headed by Mario Salmi (University of Rome) and by Eugenio Garin (University of Florence), editor. The house of Sansoni, Florence, publisher, will issue the magazine. (Cf. also p. 6 of this issue.)

Emily L. Shields. *Averrois Cordubensis. Compendia. Librorum Aristotelis qui Parva Naturalia vocantur*. To be published by the Mediaeval Academy of America early in 1950. This will be volume VII of the projected *Corpus Commentariorum Averrois in Aristotelem*, to be issued in three series (Hebrew, Arabic, and Latin). The Hebrew version, corresponding to Miss Shields' critical edition of the Latin text, is in press and an English translation is in preparation.

LITERATURE

Bibliothèque d'Humanisme et Renaissance, Vol. XII, part 1 (1950) contains: E. V. Telle, 'Erasmus et les mariages dynastiques;' V.-L. Saulnier, 'La cléricature de Maurice Scève;' J. Bohatec, 'Die Religion von Antonius Goveanus;' M. Connat and G. Couton, 'Rabelais, curé de Meudon;' Pierre Mesnard, 'Jean Bodin à Toulouse;' Henri Longnon, 'Les déboires de Ronsard à la Cour;' M. Connat, 'Ronsard, prieur de St.-Jean-de-Côle.'

Douglas Bush (Harvard). *Science and English Poetry. An Historical*

Sketch, 1590-1950. To be published by the Oxford University Press, April 1950. 'The first two of the six lectures deal with "The Elizabethans—The Medieval Heritage" and "The New Science and the Seventeenth Century Poets." After a general introduction, the first chapter surveys briefly the "scientific" notions of the world and man inherited by Shakespeare and others; the religious and philosophic orthodoxy with which those notions were bound up; the Renaissance development of skepticism and naturalism which was beginning to challenge that orthodoxy; and the reactions of two or three Elizabethan poets to these early questionings, just on the eve of the new science (especially Davies, Shakespeare, Spenser). The second chapter sketches the rise of the new science and the reactions of such men as Chapman, Greville, Donne, on up through Milton, Dryden, and Rochester, and the disintegration of the traditional orthodoxies (in some minds) under the pressure of Cartesian and Hobbesian materialism. The second lecture was given at the New England Renaissance Conference at Connecticut College.' (Cf. RN I, 39.)

Allan G. Chester (University of Pennsylvania). A critical biography of Hugh Latimer, the great preacher and martyr of the 16th century.

William G. Crane (City College, N. Y., now on leave in England) is working 'on the influence of the logic and rhetoric taught in the schools of the 16th century on the literature of the period. On March 21 I am going to give a talk on this subject before the Elizabethan Society of London.'

Werner P. Friederich (University of No. Carolina). *Dante's Fame Abroad, 1350-1850.* To be published in 1950 in the University of North Carolina Studies in Romance Languages and Literatures.

Richard Foster Jones. A volume of studies, honoring Mr. Jones, is to be published by the Stanford University Press. Subscriptions sent to the press before December 15, 1950, may be had for \$5.00; after that date checks should be sent for \$7.00. Although the contents will be largely devoted to the 17th and 18th centuries, the volume will also contain an essay by Virgil K. Whitaker (Stanford) on 'Francis Bacon's Intellectual Milieu,' and one by Helen C. White (University of Wisconsin) on 'Donne and the Psychology of Spiritual Effort.' (Contributed by Francis R. Johnson)

John C. Lapp (Oberlin). *The Universe of Pontus de Tyard.* A critical edition, with introductions and notes, of Tyard's *L'Univers*, to be published this spring by the Cornell University Press.

Raymond Lebègue (Université de Paris) brings up to date and supplements his last report (RN II, 56-57). The two editions of Ronsard and Garnier (p. 57) have since appeared in print, and V. L. Saulnier's

work on Scève (p. 57) has been published in two volumes by Klincksieck. An edition of the *Franciade* by A. Laumonier will be ready for print soon. Rabelais' house, near Chinon, is being restored and a museum is to be installed there; M. et Mme. Hale plan to found 'Les Amis de Rabelais.' Recent Rabelais literature includes articles by V. L. Saulnier (*Lettres d'humanité*, VIII) and R. Lebègue (*L'Information littéraire*, I; and *Journal of the Warburg Institute*, XII). Other recent studies are: Francois Ruchon et Alan Boase, *La vie et l'oeuvre de Jean de Sponde*, P. Cailler, Geneva; L. Wencelius, 'B. des Perriers, moraliste ou libertin?' (*Bulletin de l'association Guillaume Budé*, no. 8); R. Lebègue, 'Le vocabulaire de R. Garnier' (*Le français moderne*, XVII).

The Luttrell Society will bring out this March Abraham Fraunce's *The Arcadian Rhetorike* (1588) (cf. RN I, 44). William G. Crane writes: 'It is excellently edited by Mary Ethel Seaton, Senior Research Fellow of St. Hugh's College, Oxford. Only two copies of the *Rhetorike* are known. One is at Cambridge. The Bodleian copy lacks signature "B." The only way for individuals and libraries to obtain the publications of the Luttrell Society is through subscription. Subscribers should send their remittances to Basil Blackwell. They should indicate that they wish their subscriptions to begin with *The Arcadian Rhetorike*. I fear that many people who are interested in this volume will miss the opportunity of obtaining it.'

William Peery (University of Texas). *The Plays of Nathan Field*. University of Texas Press, 1950. Contains *A Woman is a Weather-cocke* (1609) and *Amends for Ladies* (1611). 'Indebted to the editorial theory and practice of R. B. McKerrow and W. W. Greg, this edition presents the first scholarly text of Field's plays.'

The Shakespeare Association of America, at a special meeting in New York last October 17th, adopted a program for simplifying its organization and chose new officers. The by-laws are set forth in *The Shakespeare Association Bulletin*, Vol. XXIV, No. 4, which under the terms of the reorganization is to be continued as *The Shakespeare Quarterly* (\$3 per year), beginning with the January 1950 issue as Volume I, No. 1. The following remarks will amplify and revise the announcement made RN II, 79. The new editorial board are: Robert M. Smith, Mrs. Donald F. Hyde, James G. McManaway, Giles E. Dawson, and Virgil Heltzel. Robert F. Herrick was appointed managing editor and Sidney Thomas bibliographical editor. Mr. McManaway will be chairman of the advisory board. As for the association itself, Arthur A. Houghton, Jr. is the new president, succeeding A. S. W. Rosenbach who retires after fifteen years; the vice-president, is Donald F. Hyde and the secretary-treasurer John F. Fleming. Besides the foregoing

officers, the new board of directors consists of Frederick B. Adams, Jr. and Robert M. Smith. The secretary-treasurer, Mr. Fleming, may be addressed at 322 E. 57th Street, New York.

Franco Simone (University of Genoa) has continued, in 1949, his research on the French Renaissance. (1) As preliminary results of his comprehensive study of the Mediaeval Tradition and French Humanism, announced earlier (RN I, 32) he has published the following chapters: 'Nuovi rapporti tra il Riformismo e l'Umanesimo in Francia all'inizio del Cinquecento,' *Belfagor*, 1949, p. 149-167 and 'La "Reductio Artium ad Sacram Scripturam" quale espressione dell'Umanesimo medievale fino al secolo XII,' *Convivium*, 1949, p. 887-927. (2) Two further studies on French humanism are to appear in 1950: 'Per una nuova valutazione storica dei rapporti tra l'Umanesimo italiano e quello francese,' *Etudes Italiennes*, new series, coming issue, and 'Note sulla fortuna del Petrarca in Francia nella prima metà del Cinquecento,' *Giornale Storico della letteratura italiana*, fasc. 2. (3) Off the press is *La coscienza della rinascita negli Umanisti francesi*, Rome, Casa Editrice Storia e Letteratura, 1949, in which the researches on this subject, published earlier, have been reconsidered and brought up to date. (4) Another avenue of research has been concerned with the poetry of the French Renaissance. The critical conclusions arrived at earlier (a study, *L'avviamento poetico di Pierre de Ronsard*, Florence, 1942; and an edition of Ronsard's *Les Amours*, Milan, 1947) have been broadened to prepare a collection of critical essays on the main figures of the period. Two essays have appeared: 'La scuola dei Rhétoriciens,' *Belfagor*, V, p. 529-552; and 'I poeti della Pléiade ed i loro predecessori,' *Giornale Italiano di Filologia*, II, p. 228-237. During 1950 other essays are scheduled to be written, one of them (La Personalità di P. de Ronsard) ready for publication now. The author comments, 'Thus, pursuing two different approaches, one historical and one critical, a contribution is attempted towards a more secure grasp of the thought and art of the French Renaissance.'

Rosemond Tuve (Connecticut College) has been awarded the Rose Mary Crawshay prize of the British Academy (as of June, 1949) for her book on *Elizabethan and Metaphysical Imagery* (University of Chicago Press, 1947). The prize of £100 is awarded annually for a work by a woman on a literary subject, with a preference for work on the poetry of Keats, Shelley, or Byron, but not limited to them.

MUSIC

Willi Apel (Boston, Mass.). On May 4, 1950, at the New England Renaissance Conference, Mr. Apel will present a paper (to be illustrated

with slides), 'The Musical Notation of the Sixteenth Century,' which he summarizes as follows:

'From the point of view of notation, the musical sources of the sixteenth century fall into two main categories, ensemble music and solo music. The former comprises the large repertory of choral music—masses, motets, chansons—as well as instrumental ensemble music, such as the three-voice *ricercars* of Adrian Willaert. The solo music includes the so-called *tablatures* for keyboard and for the lute.

In the sources of ensemble music the notational principles established in the mid-fifteenth century. (White Mensural Notation) are continued without essential changes, though with an increasing tendency to discard the more complex features of this system. An innovation of the greatest practical importance is the appearance, shortly after 1500, of printed music books, issued by Ottaviano dei Petrucci in Venice, Peter Schoeffer in Mainz, and Pierre Attaignant in Paris. The earliest of these publications are true master-works of the printer's art, while later specimens are considerably more "commercialized."

The sixteenth-century repertory of solo music represents various notational systems, such as keyboard scores, German and Spanish keyboard *tablatures*, or lute *tablatures* of various kinds (Italian, French, Spanish, and German). With the exception of the German keyboard *tablatures*, these are all newcomers of the sixteenth century. They constitute the major contribution of this period in the field of musical notation.'

Catherine V. Brooks (Graduate Music Collection, New York University). A study and critical edition of the works of Antoine Busnois.

Alfred Einstein (Smith College). A festival in honor of Mr. Einstein will be held at Smith College on April 14, 15 and 16. The program for the 15th will include a symposium honoring Mr. Einstein's definitive work on the Italian Madrigal; speakers will be Roy D. Welch (Princeton), Paul H. Láng (Columbia), and Mr. Einstein. The audience will hear the singing of Italian madrigals from the Einstein Collection of the Smith College Music Library. Also part of the general program will be the performance of a scene from *La Liberazione di Ruggiero* (1625) by Francesca Caccini.

W. Thomas Marrocco (UCLA), Fulbright Fellow. A study, 'The life and works of Jacopo da Bologna.' Mr. Marrocco left for Italy in December to occupy a research lectureship at the University of Florence. He also expects to gather biographical data on his subject in Bologna, Verona, Milan and Rome.

Musica Disciplina (Cf. RN II, 35). Vol. III, fasc. 1 (1949) contains: Hans J. Moser, 'Lutheran composers in the Hapsburg empire 1525-1732;' François Lesure, 'Pierre Attaignant, notes et documents.'

Vol. III, fasc. 2-3-4 will contain: Jacques Handschin, 'The Sumer Canon and its Background, I; Willi Apel, 'The Early Development of the Organ Ricercar; D. P. Walker & François Lesure, 'Claude Le Jeune and Musique Mesurée; Otto Heinrich Mies, 'Elizabethan Music Prints in an East Prussian Castle.' Vol. IV, fasc. 1 is scheduled for early publication this year and will contain Otto Gombosi's 'Gothic Form—a Marginal Note,' dealing with Dufay, Josquin and other Renaissance composers.

Revue Belge de Musicologie (Cf. RN II, 35). Vol. III, fasc. 2 (April-June, 1949) contains A. Van der Linden, 'Les "Minervalia" de Jean Guyot (1554).' Vol. III, fasc. 3 (July-Sept., 1949) has just been received and contains R. Lenaerts, 'Nederlandse polyphonische liederen in de Bibliotheek van El Escorial' and two reviews by Charles van den Borren: W. H. Rubsamen, *Literary Sources of Secular Music in Italy (ca. 1500)*, Berkeley, 1943; J. A. Stellfeld, *Bibliographie des éditions musicales plantiniennes*, Brussels, 1949.

VISUAL ARTS

Jean Alazard (Dean of the Faculty of Letters of the University of Algiers and Director of the Algiers Musée des Beaux-Arts) is preparing a three-volume work on the history of Italian art, to be published by Laurens, Paris. The first volume, *L'art italien des origines à la fin du quatorzième siècle*, has just been received in this country. Volume II, *Quattrocento*, is announced as 'sous presse.' A review is scheduled to appear later in this newsletter.

Baltimore, Walters Art Gallery. Marvin C. Ross (Curator of Mediaeval and Subsequent Decorative Arts) writes: 'The Baroness von Erdberg and I are preparing a catalogue of the Walters' collection of Majolica. The collection is not large, but it contains a number of fine pieces, some known to writers on the subject when in former collections and others completely unpublished. This will be the first up-to-date catalogue of Italian Majolica issued by any American museum.' Mr. Ross' collaborator (formerly Joan Prentice) made a catalogue of the Cluny Majolica.

British Miniature Painters. This important school has recently been the subject of two publications: John Pope-Hennessy's *Lecture on Nicholas Hilliard*, Home and Van Thal; and C. Winter's *British School of Miniature Portrait Painters*, Oxford University Press. Hamlet's bitter words about his uncle's flatterers who 'give twenty, forty, fifty, a hundred ducats a-piece for his picture in little' remind us of the role that portrait miniatures played in Elizabethan England. And, recently, it has been discovered that when Hilliard renewed his lease he was required

to furnish his landlords with 'a faire picture in greate' of Queen Elizabeth, proving that he also painted life-size portraits. Cf. *Times Literary Supplement*, April 23 and November 18, 1949.

Wilhelm Fränger, *Hieronymus Bosch, Das Tausendjährige Reich, Grundzüge einer Auslegung*. Coburg, Winkler Verlag, 1947. Reviewed by Grete Ringer, *Burlington Magazine*, Vol. XCII, No. 562 (January 1950) 28-29. This review seems particularly valuable since it makes reference to three other books on Bosch, one by Ludwig Baldass (Vienna, 1943), one by Jan Mosmans (s'Hertogenbosch, 1947), and one by Dirk Bax (s'Gravenhage, 1949). Fränger's work would appear to be one of the more important German books on Renaissance art since World War II. The author accounts for the eccentricities of Bosch that have so baffled earlier art historians by the hypothesis that Bosch belonged to and worked for a heretical sect whose secret code supplied the key to the famous painting, 'The Garden of Earthly Delights.' For this novel and startling hypothesis Mr. Fränger adduces much and convincing evidence. This, then, would be another instance where heretical views were concealed from the orthodox church by means of art.

Kunstchronik (Cf. RN II, 76). The issue of December, 1949 (Vol. II, page 272 f.) describes restorations of altar paintings by Hans Baldung-Grien and Hans Holbein, the younger. Both altars belong to the Cathedral of Freiburg i. Br. and the restoration was performed by a Freiburg workshop which has made similar restorations for other parts of Germany. Four plates, showing details from Baldung-Grien and Holbein, accompany the description. The issue of January, 1950, lists recent Renaissance acquisitions in Vienna and Munich. In Vienna the Kunsthistorisches Museum acquired the famous studio painting by Vermeer (ex coll. Czernin) and the Osterreichische Galerie a Pietà, about 1425, ascribed to the master of Grosslobmingen. In Munich the Bayrisches Nationalmuseum acquired a small bronze statue of Actaeon (Nürnberg, about 1560) a rather charming and typically South German variation of the ancient myth, to judge from the accompanying plate.

New York, Frick Art Gallery. The first three of the proposed ten folio volumes cataloguing the collection have appeared. They are devoted to the Frick paintings (later volumes will deal with drawings, etchings, sculptures, objets d'art, *et cetera*). Of these three volumes one serves as a critical and historical catalogue while the remaining two contain 155 full-page collotype reproductions. This is, indeed, a lavish catalogue, with typographical design by Bruce Rogers, collotype plates by Arthur Jaffé, and an Introduction by Osbert Sitwell. The following sixteen paintings, done between 1400 and 1600, are reproduced: Gentile Bellini, 'Doge Andrea Vendramin;' Giovanni Bellini, 'St. Francis of Assisi;'

Bronzino, 'Portrait of a Young Man;' Fra Filippo Lippi, 'Annunciation;' Titian, 'Pietro Aretino' and 'Man with a red cap;' Veronese, 'Wisdom and Strength' and 'Virtue and Vice;' Gerard David, 'Deposition;' El Greco, 'Christ driving the money changers from the temple,' 'Vincentio Anastagi,' and 'Portrait of a cardinal;' Holbein the Younger, 'Sir Thomas Cromwell' and 'Sir Thomas More;' Painter of Provence, 'Pietà with donor;' School of Southern France, 'Madonna and Child.'

Erwin Panofsky (Institute for Advanced Study) writes that he is at present 'working on a book entitled "Origins and Character of Early Flemish Painting" which is developing out of the Charles Eliot Norton Lectures delivered at Harvard University in 1947-48. Some overgrown footnotes concerning certain individual problems connected with Jan van Eyck and Roger van der Weyden will be published in the form of little essays. One of these, entitled "Who was Jan van Eyck's Timotheos," has just appeared in the 12th volume of the *Journal of the Warburg and Courtauld Institutes*, 1949, p. 80 ff.' It is expected that Mr. Panofsky's book will be ready for the printer this summer.

Elizabeth Wilder Weismann (Ohio State University) reports a book in publication at the Harvard University Press: *Mexico in Sculpture: 1521-1821*. 'The book, a result of several years of travel and research in Mexico, will deal with the character of sculpture in Viceregal Mexico. It is primarily a picture-book, in which the most characteristic types of Mexican sculpture are illustrated by one hundred full-page plates, and their significance discussed in accompanying texts. Starting off with the impact of the Plateresque and High Renaissance styles on the native Indian styles, the sequence of illustrations traces the growth of new modes in the environment of this cultural clash, and the gradual development of Mexican forms from the old. The story illustrates, through the mutations in imported Renaissance and Baroque forms, the character of acculturation and the cohesion of art with the social process. In this way it constitutes another segment of the American story, with its roots in European Renaissance culture, but turning this heritage to new expression whose meaning must be sought in the American scene.' A preliminary article, 'Some Stone Sculpture of Colonial Mexico,' is scheduled to appear in the *Magazine of Art* for March, 1950.

Hal Wilmeth (University of Nebraska), Fulbright Fellow. A study of Renaissance Paintings at the Uffizi in Florence. Mr. Wilmeth will also consult with Mario Salmi, art historian of the University of Rome.