

PHILADELPHIA AREA RENAISSANCE CONFERENCE

Temple University, December 6, 1952. Leonardo Quincentenary. Milton C. Nahm (Bryn Mawr), 'Leonardo Da Vinci's Philosophy and the Problem of Originality;' Temple University A Cappella Choir, Elaine Brown, Conductor: Recital of Renaissance Music; John F. Fulton (Yale), 'Leonardo Da Vinci and the Biological Sciences;' Herman S. Gundersheimer (Temple University), 'Leonardo Da Vinci's *Last Supper*: A Study in Twentieth Century Art Appreciation.'

NEW YORK RENAISSANCE CLUB

Morgan Library, December 6, 1952. Leonardo Quincentenary. Millard Meiss (Columbia), Chairman. Rensselaer W. Lee (Columbia) 'Leonardo's Taste;' Erwin Panofsky (Institute for Advanced Study), 'Leonardo's Place in the History of Anatomy and the Theory of Proportions;' John H. Randall, Jr. (Columbia), 'Leonardo's Place in the Emergence of Modern Science.'

NEW ENGLAND CONFERENCE ON RENAISSANCE STUDIES

Yale University, April 24-25, 1953. Two symposia are planned, one on the Renaissance Theatre and one on Renaissance mss. Inquiries should be addressed to Charles T. Prouty at the University's English Department.

SOUTH CENTRAL RENAISSANCE CONFERENCE

University of Texas, April 24-25, 1953. At the second conference of this group (*cf.* RN v, 27) Hyder Rollins (Harvard) will be the principal speaker. Another feature of the conference will be the annual Shakespeare production of the University of Texas Department of Drama, directed by B. Iden Payne, eminent Shakespearean director. For further information address T. M. Cranfill, chairman, committee on accommodations, and William Peery, chairman, program committee.

Projects & News

HISTORY

Baltimore Map Exhibition. The illustrated catalogue (announced RN v, 74) has just been received. It is a handsome quarto volume, *The World Encompassed, An Exhibition of the History of Maps . . .* Baltimore: Walters Art Gallery, 1952, xiv and 125 p., 60 pl., \$4.75. Among the Ptolemies, fully described with bibliographies and sometimes illustrated, are a Greek thirteenth century ms, lent by the Royal Library,

Copenhagen; an Italian ms, c. 1460, New York Public Library; Vicenza, 1475, Princeton Library; Bologna, 1467 (i.e. 1477), Morgan Library; another copy, G. H. Beans; Rome, 1478, New York Public Library; Ulm, 1482, Library of Congress; another copy, H. D. Hornblit; Rome, 1490, Walters Art Gallery; etc.

Hans Baron (Newberry Library), *cf.* RN IV, 21. 'I have finished for press a two-volume work, *The Crisis of the Early Italian Renaissance. Civic Humanism and Republican Liberty in a Age of Classicism and Tyranny*, an analysis, based largely on new and neglected sources, of the forces which transformed Italian culture around 1400. Some chief conclusions are: The coming of classicism coincided with a political crisis deciding that Renaissance Italy was not to become one absolute monarchy under the visconti of Milan, but a system of states which included the republics of Florence and Venice. Under the quickening influence of this struggle, the period around 1400 already saw the beginnings of the political thought and historical outlook of the ripe Renaissance; and in the atmosphere of Florence's fight for independence and civic liberty, militant classicism was opposed by native-vernacular traditions in a first phase of the *querelle des anciens et des modernes*, with consequences determining an attitude of Florentine Humanism to the *Volgare* comparable to that of classicism to the French language in 16th & 17th century France. In other parts of the book, the emphasis on causality and regularity, found in early quattrocento historiography, political analysis, and literary portraiture of scenery, is appraised as an equivalent in the development of thought to well-known traits of quattrocento art. The second volume, using the reaction of the contemporary writers to the political events as a guide for chronology, revises many accepted dates of humanistic and publicistic works. I have explored the nature of the political transformation more extensively in a series of papers: "Die politische Entwicklung der italienischen Renaissance," *Historische Zeitschrift*, CLXXIV (1952), 31-56; "The Anti-Florentine Discourses of the Doge Tommaso Mocenigo (1414-23): Their Date and Partial Forgery," *Speculum*, xxvii, (1952), 323-42; and "A Struggle for Liberty in the Renaissance: Florence, Venice, and Milan in the Early Quattrocento," *American Historical Review*, January and April, 1953. The problem of the attitude of Quattrocento classicists to ancient religion, examined in my forthcoming book for the time of transition, has been traced further to Ficino, and on to Erasmus, in a brief article "Der Humanismus und die thomistische Lehre von den *gentiles salvati*," *Archiv für Reformationsgeschichte*, XLIII (1952), no. 2.'

Rinascimento. A second bibliography has now appeared of current studies in the Italian renaissance, including humanism, Italian history and literature, and bibliography. Edited by Pier Giorgio Ricci, the first

annual number has appeared in *Rinascimento* (anno 2, pp. 385-448) for December 1951, to cover works published in 1950. The bibliography covers much the same ground as the one long edited by Joseph G. Fucilla for *Studies in Philology* (annual April issue); but the Italian bibliography, by waiting until December, makes a single complete list for 1950, whereas the American bibliography cannot get all its foreign items in by April and must leave many of them until the following year.

Professor Ricci's new enterprise includes more items of local history and biography; Professor Fucilla's work appears sooner, lists the names of publishers, and includes listing of book reviews. Both bibliographies are sound, and neither can be ignored.

We still lack current bibliographies of some areas of renaissance studies. Literature is covered by *Studies in Philology*; historical studies can be located in the *Journal of Modern History*, as well as in much of the 'background' material of the preceding; science is covered by *Isis*; articles, though not books, on art are in *Art Digest*, but renaissance items are hard to find as such.

Palmer A. Throop (University of Michigan), Fulbright Fellow. Mr. Throop spent the past academic year in Italy gathering material for a study of Patronage in the Renaissance Courts. 'My research came to center principally on Provençal influence in Italy, and I found a great deal of new and interesting material. I am bringing out a series of articles on this influence which, I believe, throws considerable light on the origins of the Renaissance.'

Helene Wieruszowski (City College, New York). 'The 1953 issue of *Traditio* will publish my article "Arezzo as a center of Learning and Letters in the thirteenth century." The first of its two parts deals with the history of the University of Arezzo, the second deals with a "school" of *stilus altus* or *rhetoricus* the material for which is here discussed and published for the first time. Not the least of the results of the research that underlies the article was the cue it gave to the explanation of early humanistic studies that appeared in Arezzo toward the end of the thirteenth century. These results seem to confirm my view that research into the intellectual background of Italian places which later turned into centers of so called prehumanistic learning would be rewarding with regard to the general question of the origins of humanism. The project of investigating the local variations of the main intellectual currents that mark the thirteenth century is a comprehensive one, and one that needs the collaboration of many medievalists in that field. I hope, [soon], to contribute to that project the results of my research on Bologna. Here, in the earlier part of the century, classical studies were continued on an unofficial or "extraordinary" basis while in the ordinary lecture courses of

the Arts the "business course," grammar and *ars dictaminis* as required by the Faculty of Law, ruled supreme. Another place of studies that would be worth while investigating with respect to the general question involved is Padua. "Prehumanism" which is found to flourish here in the last decades of the century and to be bent toward imitating the classical historians in contemporary histories (Alberto Mussato) had its antecedents in the earlier part of the century in the essentially humanistic interests and activities of Rolandino of Padua, Professor of Civil Law and Rhetoric in Padua since 1229 (d. 1276).⁷

LITERATURE

American Association of University Women. Fellowships for Renaissance studies have been received by Helen M. Carlson (Barnard), 'Fifteenth Century Roots of Totalitarian Theory;' Pearl Hogrefe (Iowa State College), 'Sir Thomas More;' Aniti L. Martin (New York University), 'A new edition of Francisco Pacheco's *History of Spanish Painting*.'

G. R. Elliott (Folger Professor of English, Emeritus, Amherst) was erroneously referred to as a faculty member of Duke University in RN v, 74. Mr. Elliott wishes it to be understood that he is merely using the library facilities of Duke University and of the University of North Carolina.

Robert C. Goodell (Williams) is at work on 'Ulrich van Hutten as Orator-Poet: A Study in Rhetoric.' Mr. Goodell presented preliminary findings on his topic at the convention of the Modern Language Association held in December, 1952.

Raymond Lebègue (Université de Paris) kindly offers us again one of his periodical reports, cf. RN iv, 60.

Ont paru: V. L. Saulnier, *Les Elégies de Cl. Marot* (Paris, S.E.D. E.S.); Ronsard, *La Franciade*, éd. Laumonier, avec de nombreuses variantes inédites (textes français modernes); R. Garnier, *La Troade, Antigone*, éd. Lebègue (Belles-lettres).

En plus de diverses expositions, l'anniversaire de la naissance de Léonard de Vinci a été l'occasion de deux Congrès internationaux tenus en France. Le premier a eu lieu à Paris du 4 au 7 juillet, et avait pour thème 'Léonard et l'expérience scientifique au XVI^e siècle.' Les communications furent faites par L. Febvre, Koyré, G. Sarton, Klibansky, Santillana, Sergescu, E. W. Belt, etc. . . . , et concernaient les rapports de Léonard avec les mathématiques, la mécanique, l'optique, la chimie, la biologie et l'anatomie.

Le deuxième, qui était organisé par l'Association internationale des historiens de la Renaissance (cf. RN v, 38-39), dura du 8 au 11 juillet, et eut pour sièges les châteaux de la Loire. Des exposés sur l'art, la cul-

ture, les écrits, tableaux et dessins de Léonard et sur les artistes italiens en France à l'époque furent fournis par MM. Gombrich, Heydenreich, Marinoni, Terlinden, de Tolnay,—Alazard, G. Bazin, A. Chastel, R. Lebègue. Une dizaine de nations étaient représentées. Ces communications seront publiées en un volume.

L'Association Guillaume Budé tiendra son cinquième congrès à Tours, puis à Poitiers, du 31 août au Septembre 1953. Deux thèmes: Rabelais (mort en 1553); le platonisme depuis les origines jusqu'aux temps modernes.

In another letter, dated July 27, to one of our correspondents, M. Lebègue states: 'Le Congrès Léonard de Vinci qui vient de se tenir en Touraine, s'est terminé par l' "inauguration" du prieuré de S. Cosme . . . cette réfection fait grand honneur à nos architectes des monuments historiques. Sont dégagés ou consolidés: 1) la chapelle mi-romane mi-ogivale, où sont conservés ses restes; 2) la maison prieurale, où il est mort; 3) la salle capitulaire en roman poitevin. Le discours que j'ai prononcé à cette occasion, paraîtra dans quelques mois dans les *Annales de l'Université de Paris*. Au retour, j'ai montré aux congressistes le château de la Possonnière et le prieuré roman de S. Gilles de Montoire.'

H. M. McKinnon (University of Western Ontario). An edition of the poems of Sir John Harington, based on the autograph ms in the Folger Shakespeare Library.

T. M. Pearce (New Mexico). A study of 'The Braggart-Soldier in Jacobean Drama.' The development of the military-braggart or braggart-soldier as a stereotype from Plautus to Dekker; contrasting such presentations as those by Lyly, Peele and Shakespeare with caricatures and interpretations of the stereotype by Jonson, Middleton, Beaumont and Fletcher, Dekker, and others. The result is to see how the blustering and boasting man-at-arms becomes a roaring man-of-fashion as audiences and public taste vary over 15 centuries.

George R. Price (Michigan State College) is continuing his textual studies of the plays of Thomas Middleton upon which he has been engaged for several years.

Eva M. Sanford (Sweet Briar) continues her study on the commentaries on Juvenal. Recently an article on 'Giovanni Tortelli's Commentary on Juvenal' was published in the *Transactions of the American Philological Association*.

Savonarola Quincentennial, cf. RN IV, 22. An exhibition of manuscripts, souvenirs and pictures of Savonarola which opened in Florence in the spring, in observance of the fifth centenary of his birth. It includes an annotated bible and other annotated books, sixteenth century editions of his works, the portrait by Fra Bartolomeo, and two paintings of his ex-

ecution in the Piazza della Signoria. (Contributed by Buchanan Charles.)

Isidore Silver (University of Connecticut) has completed work on texts and variants for Vol. xvii of the critical edition of Ronsard's works, scheduled for eighteen volumes, cf. RN iv, 61. Articles by Mr. Silver on 'Ronsard Comparatist Studies' are to appear in *Comparative Literature*, and on 'The Differences between the Third and Fourth Collective Editions of Ronsard' in *Bibliothèque d'Humanisme et Renaissance*.

R. C. Simonini, Jr. (Longwood College) is the author of *Italian Scholarship in Renaissance England*, 1952, cf. RN v, 19. A check list of language books published in England between 1550 and 1657 is appended.

Joseph H. Summers (University of Connecticut) has been awarded a fellowship by the Fund for the Advancement of Education for a study of Renaissance civilization. Mr. Summers will do his researches in Florence.

Thesaurus Mundi, cf. RN v, 75. Other Renaissance authors to be represented in the series are Ficino (the *Theologia Platonica* and the Letters), Manetti, Valla, Traversari, Pontano, Pomponazzi, and Fracastoro.

Eugene M. Waith (Yale) is the author of *The Pattern of Tragedy in Beaumont and Fletcher* (Yale Studies in English, Vol. 120), New Haven: 1952, xi and 214 p., \$4. Pending a fuller review, it may be said that the book attempts to define the new genre of play written by the Jacobean 'Castor and Pollux,' and to illuminate it by reference to several literary forms with which it is affiliated. Attention is called to Beaumont and Fletcher's indebtedness to the traditions of Juvenalian satire and pastoral romance, and emphasis is put on the importance of the rhetorical tradition exemplified by the controversia. Three chapters are devoted to analyses of the plays, and the final chapter is a discussion of style with special reference to the principles of classical rhetoric as understood in the Renaissance.

NECROLOGY

Professor Albert G. Feuillerat died at the age of seventy-six on November third, 1952, at New Haven, where he had been living as Sterling professor emeritus of Yale University. He was engaged in a work of three volumes entitled 'The Composition of Shakespeare's Plays,' the first of which is to be published this spring by the Yale University Press. In this volume six of the plays, including *Romeo and Juliet*, are analyzed. Professor Feuillerat was educated at the Lycée and the Université of Toulouse and taught at the Universities of Clermond-Ferrand, Rennes, Harvard, and Columbia before joining the faculty at Yale in 1929. He is survived by his wife, Mrs. Fanny Bourget Feuillerat, sister of Paul Bourget.

MUSIC

American Institute of Musicology in Rome, *cf.* RN IV, 25. Most of the volumes in the series CMM (*Corpus mensurabilis musicae*), announced RN IV, 49, appeared during 1952: Claude Lejeune's *Airs*, Vol. I; Dufay, Vol. III; Gombert, Vol. I; Willaert, Vol. IV. Mr. Carapetyan writes: 'The second volume of Clemens non Papa consisting of the four books of Dutch Psalms is in preparation, as also the first book of the *Speculum*. The next new issue in the CMM will probably be the first of the two volumes constituting the *Opera Omnia* of Barbireau. This will appear in the Spring of 1953. By then also the second volume of Gombert should appear. Perhaps the most interesting novelty in CMM will be the first volume of the Italian trecento music of which the manuscript is now going to the engraver. This will consist of the music of Bartolo di Firenze and Giovanni da Firenze.'

El Colegio de México has commissioned Isabel Pope to prepare a critical edition of the *Cancionero de Upsala*. The textual edition of the *Cancionero* published by El Colegio (1944) is now out of print. Dr. Pope has just returned from a ten months' journey of study in Spain, France and Italy on a Guggenheim Fellowship gathering material on Spanish music in the sixteenth century, *cf.* RN III, 36.

Louise Cuyler (University of Michigan) is continuing her work on editing the works of Isaac, *cf.* RN III, 78. Parenthetically, the editors of this newsletter wish to congratulate Miss Cuyler on the handsome acknowledgment of her work on the *Choralis Constantinus* by Igor Stravinsky in the *New York Herald Tribune* on December 21, 1952. Miss Cuyler is now preparing a volume of five masses by Isaac for publication by the University of Michigan Press in 1953, under a Rackham grant: (1) Solemne; (2) Pascale; (3) Magne Deus; (4) De Confessoribus; (5) De Martyribus.

Albert C. Hess (University of Minnesota) writes: 'I am doing some work concerning the musical iconography of Italian Renaissance painting and would appreciate information about pictures in America which are located outside of the large museums and which I am, therefore, apt to miss easily. Any Italian painting with musical subject matter created between *c.* 1300 and *c.* 1600 is of interest to me regardless of artistic quality, state, whether or not the painted scene reflects contemporary practical performance, and whether the musical matter is given prominence or treated only secondarily.'

Monumenta Musicae Sacrae is the title of a new French series of which the first volume appeared in 1952, *Le Prosaire de la Sainte-Chapelle*. It contains a facsimile of the ms in 303 pages, with preface and notes by Dom R. J. Hesbert, bénédictin de Solesmes. The ms was recently discovered by Dom Hesbert in the South of Italy, in the treasury of

St. Nicholas of Bari. The preface deals with the political and liturgical connections between Sainte-Chappelle and Bari. The publishers are Protat Frères, Macon (Saône-et-Loire); the price is 4,000 francs.

Margaret Prall (Mills College) is preparing an edition of the Cambridge University Ms Add. 710, a sequentiary containing over one hundred sequences which were in use in the Cathedral of Dublin c. 1360.

Revue Belge de Musicologie, cf. RN IV, 64. Vol. V (1951, fasc. 3-4) contains the second instalment of Suzanne Clercx's discussion of the propriety with which the terms 'Netherlandish,' 'Flemish,' and 'Belgian' are used. The body of this instalment deals with Josquin and Ockeghem. 'En quoi donc Josquin des Prés est-il flamand? Il ne l'est ni par son nom, ni par ses origines, ni par sa formation, ni par sa carrière . . . Les langues dont il usait étaient le latin, le français et l'italien; pas une de ses chansons n'est écrite sur un texte flamand . . . en quoi le contrepoint est-il néerlandais,—ou franco-flamand,—ou flamand—? Quand . . . Coclico . . . publie son *Compendium*, ce ne sont pas les règles du contrepoint "néerlandais,"—ou flamand,— . . . mais les règles . . . selon Josquin. . . Mais l'exemple le plus typique,—le plus frappant aussi,—est celui de Jean Ockeghem . . . Tout comme les contemporains du musicien, les savants bibliothécaires italiens du XVII^e siècle, considéraient encore Ockeghem comme un représentant de la musique française.' Vol. VI (1952, fasc. I) contains articles by J. Handschin and D. Plamenac. Jaques Handschin discusses the various definitions of 'organum,' 'cantilena,' and 'Diskantlied.' Dragen Plamenac discusses two unpublished Renaissance compositions, first performed at the 1949 meeting of the American Musicological Society. Of the seven works rendered on that occasion (listed RN II, 74) Busnois' 'Amours nous traicte—Je m'en vois' and Mouton's 'Complainte d'A. de Févin' are offered in transcription with commentary.

Phonograph Recordings of Early English Keyboard Music. The review of this important set, RN V, 53-55, omitted a few practical details which are appended here. The twelve 78 r.p.m. discs are English Decca X 540-543, AX 544-547, X 548-551. At present they are not being imported by the distributor of English Decca for this country, London Records. However copies may be ordered from Canada: Ross Court & Co., 121 Simcoe Street, Toronto, at \$2. per disc.

John D. Wicks (Wellesley Hills, Mass.) A study of Pierre de Manchicourt: the vocal polyphonic techniques of the mid-sixteenth century Franco-Flemish School.

For recent musical acquisitions of the libraries of Harvard, Kansas and Yale cf. the section on Libraries of this issue.

VISUAL ARTS

James S. Ackerman (Univ. California, Berkeley), *cf.* RN III, 57, writes: 'I am just completing my book on the Cortile del Belvedere, which is due to be published in the Vatican Library's series, "Studi e Documenti sulla Storia del Palazzo Apostolico Vaticano," started under the direction of the late Cardinal Ehrle. Other volumes besides my own are in preparation on the architectural history of the Vatican Palace. My book will present over 200 new documents on the Renaissance history of the Vatican and will contain a catalog of over eighty drawings, prints, and paintings showing the buildings as they appeared in the sixteenth century.'

Ambras Castle. The collections of the Tyrolian castle Ambras, near Innsbruck, have recently been re-opened to the public. The painting gallery contains works by Amberger, Cranach, Saverny and Valckenborch. The collection of knightly armor contains twenty complete sets of armor for foot combatants in tournaments, dating from the reign of Archduke Ferdinand in the sixteenth century.

Boston. Museum of Fine Arts. Recent acquisitions are discussed in the Museum's *Bulletin* for October and December. Of 'A Famous Dotted Print Acquired,' H. P. Rossiter states 'The fervid, primitive *Mount of Calvary* is an exceptional example of the so-called dotted style in engraving and variation number three on this particular theme of which Schreiber knew eight impressions altogether. He attributes ours to the Master of the Aachen Madonna and considers it among that artist's first works, to be dated therefore about 1460-1470.' A panel painting of *c.* 1450 by the Bohemian (Prague?) Master is discussed by H. Swarzenski: 'It is one of the few truly great creations of panel painting produced in this period north of the Alps.' He goes on to discuss the importance of this school, its relation to that of Avignon, and the distinctive combination of elements from both Italy and the North which is characteristic of it.

Castagno. In an elaborate Gothic frame, a Renaissance triptych representing 'The Madonna and Child with Angels,' and 'St. Bridget' and 'St. Michael,' has been shown by Duveen Brothers. It is being exhibited and publicized as the main part of the Poggibonsi Altarpiece, painted about 1444 by Andrea del Castagno for the Brigidine Convent del Paradiso near Florence and, as such, associated with four of five existing predella panels in the collections of the National Gallery of Edinburgh, the National Gallery of London, Bernard Berenson and the Frick Collection. The attribution and the association of these panels with the predella has been made primarily by George Martin Richter, R. Langton Douglas, Maurice W. Brockwell, George Swarzenski and William Suida. Bernard Berenson says the artist 'must have been a follower of Domenico Veneziano.'

Catalogue of Astrological and Mythological Illustrated Illuminated Manuscripts of the Latin Middle Ages, Vol. III: English Libraries. Prepared by F. Saxl and H. Meier, edited by H. Bober. To be published by the Warburg Institute, University of London, in 1953.

Charles de Tolnay (Princeton, N. J.), appointed one of the delegates at the International Committee on Renaissance Studies (*cf.* RN v, 66), delivered a lecture at the Libera Cattedra della Civiltà Fiorentina in Florence on 'Michelangelo architetto,' to be published in *Rinascenza*; another lecture at the French Leonardo Quincentenary at Tours on 'Les conceptions artistiques de Leonardo et leur origine' (to be published). Mr. de Tolnay's research on the 'Gioconda' appears in *Revue des Arts* 1952, No. 1; an article entitled 'The autobiographic aspect of Fra Filippo Lippi's Virgins' was published in *Gazette des Beaux-Arts*; and his Volume IV of *Michelangelo* is in process of being published by the Princeton University Press, *cf.* RN v, 41.

The Samuel H. Kress Foundation has donated two sizeable gifts to northwestern institutions: The Portland Art museum received twenty-seven Renaissance paintings, including works by Botticelli, Bellini, Ghirlandajo; the Seattle Art Museum received a similar collection of twenty-three Renaissance paintings.

Kunstchronik, *cf.* RN v, 42. Issues of June-December, 1952, contain, among others, reports on the following: the state of preservation of Leonardo's paintings in the Louvre, with 6 plates; recent acquisitions of Rhenish Renaissance art by the Bonn Museum, 4 pl.; the Stockholm exhibition (May-September 1952) of mss in Danish and Swedish libraries, 1 pl.; the Munich exhibit (June-July) of architectural drawings from the thirteenth to the eighteenth centuries. The last exhibit contains twenty items from the Italian Renaissance, and a catalogue of forty-eight pages and sixteen plates has been published. The Stockholm exhibit offers an abundance of illustrated Renaissance mss of French, Flemish, Dutch and Italian origins; and rare items from the Scandinavian countries, particularly Iceland. E. Steingraber reports on a silver enamel reliquary of the fifteenth century from Regensburg, and its restoration (with four pl. and bibliography). The September issue contains abstracts of papers, offered at the Convention of German Art Historians, Nürnberg, August, 1952: Dürer, Bruegel, Holbein, The Style of Mannerism, were among the topics discussed. The October issue (p. 259-267) reports on the International Congress for Art History, Amsterdam, July, 1952. One section of the Congress was devoted to Late Gothic and Renaissance, with contributions by D. Redig de Campos (Vatican), Mario Salmi (Rome), Marcel Aubert (Paris), Erwin Panofsky (Institute for Advanced Study), and Ernst Gombrich (Oxford) towards a definition of the term 'Renaissance' (*cf.* RN v, 5-7); Leonardo was the sub-

ject of papers by Lionello Venturi (Rome), R. Huyghes (Paris) and O. J. Brendel (Indiana); Renaissance architecture was discussed by Vincent Scully (Yale); Renaissance painting, among others, by H. R. Hahnloser (Bern), M. S. Ipsiroglu (Istanbul), and Millard Meiss (Columbia). The Leonardo Quincentenary is discussed below.

Leonardo Quincentenary. In addition to the celebrations noted in the section on Conferences of this issue and of the Autumn issue, several events merit reporting: In the December, 1952, issue of *Kunstchronik* L. H. Heydenreich (*cf.* RN iv, 64) summarizes the Leonardo year and pays particular tribute to the exhibits at London, Florence and Paris. The Royal Academy of Arts showed 250 of Leonardo's drawings, supplemented by an excellent catalogue and a series of eleven lectures, *cf.* RN v, 28. Also aided by a valuable catalogue was the 'Mostra di disegni, manoscritti e documenti' at the Biblioteca Medicea Laurenziana which showed seventy drawings supplemented by contemporary documents (records, letters, expense accounts) and the MSS and books (mostly incunabula) which Leonardo knew and used. The third important exhibit was that of the Louvre, chosen entirely from the paintings and drawings of its own collections and explained in a catalogue which summarizes all that is known about the Louvre paintings (including X-ray, infrared, and ordinary photographs provided by the Services du Laboratoire des Louvre). This French exhibit was supplemented by an international congress of Leonardo scholars, *cf.* RN v, 66-68. In comparing the achievements of this quincentenary with those of the quadricentenary of Leonardo's death in 1919 we are forced to admit the greater achievements of the earlier celebration which led to the facsimile edition of the Reale Commissione Vinciana; the systematic bibliography of Verga; the series of publications which included monographs by Calvi, De Rinaldi, and others. Still, the year 1952 stated the main problems of contemporary Leonardo research with a new clarity and provided a most valuable personal rapport between historians of science and of the humanities.

In our own country the quincentenary was observed by many institutions beyond those listed in the section on Conferences. At Chicago both the Public Library and the Cliff Dwellers exhibited the collection of Vinciana of Mr. James V. Sallemi, one of the largest private collections in the Middle West. At New Orleans the Art Association arranged for an exhibit of Vinciana, lent by the Bibliotheca Parsoniana and of working models of Leonardo's inventions, lent by International Business Machines. This exhibit of Leonardo's inventions with models constructed by Roberto Guatelli has been shown in many American cities and an illustrated catalogue, medium quarto, of 24 pages, copyright 1951 by I.B.M. was prepared for the occasion. It contains an article by L. H.

Heydenreich on 'Leonardo . . . the Scientist,' of thirteen pages and 40 illustrations, and other matter with 40 further illustrations.

Bates Lowry (University of Chicago) writes that he was recently able to identify a French architectural manuscript of the sixteenth century in the collection of Philip Hofer as the work of Jacques Androuet Ducerceau. This hitherto unknown work by Ducerceau is made up of some eighty pen and wash drawings on vellum representing the orders and various projects for palaces, churches, fountains, *etc.* The extremely fine drawings and the superb contemporary binding of French calf with painted strapwork clearly stamps this recueil as having been assembled for one of the members of the French court. The ms was included in the exhibition organized by the Walters Art Gallery 'Illuminated Books of the Middle Ages and Renaissance' (*cf.* RN II, 15), held at the Baltimore Museum of Art, January 27-March 13, 1949 (Cat. No. 227).

New York. Metropolitan Museum of Art, A lost work by Caravaggio, 'The Musicians,' was recently acquired by the Museum. It was painted by the artist when he was twenty years of age, probably while he was living at the home of Cardinal Francesco Maria del Monte at Rome. Existence of the work has been known for more than 350 years from the writings of contemporaries, but no work answering their description had been found until recently. Theodore Rousseau, Jr., curator of paintings, states that the canvas is 'perhaps the most important work of Caravaggio's early period that has come to light.' It is one of only two of the painter's works in this country, the other being 'The Ecstasy of St. Francis' at the Wadsworth Atheneum at Hartford, Conn.

Raphael. Reconstruction work in the Vatican palace has brought to light paintings by Raphael, according to a Vatican press announcement. Part of the famous Loggia paintings, they were covered by a wall built under Pope Paul III as a safety measure.

Signature. 'Civis Romanus Sum: Giovanbattista Palatino and his Circle,' by James Wardrop of the Victoria and Albert Museum, occupies most of *Signature*, n.s. 14, recently issued. It is the first monograph on this preeminent late Renaissance scriptor, admirably illustrated by sixteen full pages of reproductions from Palatino's manuscript specimens and published work, also including a photograph of the inscription cut by him about 1563 and set over the central arch of the Porta del Popola. *Signature*, 'a quadrimestrial of typography and graphic arts' edited by Oliver Simon at 9-17 North Street, Plaistow, London, E. 13 (21s. annually) has presented several of Mr. Wardrop's important studies in Renaissance calligraphy with similar generosity of illustration, often in colotype. No. 10 contained A. F. Johnson's 'Catalogue of Italian Writing-books of the Sixteenth Century.'