

48 plates has been published, entitled *The First Quarter Century of the Pierpont Morgan Library. A Retrospective Exhibition in honor of Belle da Costa Greene. With a tribute to the Library and its first Director by Lawrence C. Wroth*. New York. April 5 through July 23, 1949. Of the 1960 works of fifteenth-century printing and of block books now in the Library, 596 have been acquired since 1924. They include the earliest Bible in Italian, printed on vellum by Vindelinius de Spira at Venice in 1471; Mainz indulgence, presumably printed by Gutenberg, dated 1455; the first edition of Strabo's *Geographia* of Rome 1469; The Ptolemy *Geographia* of 1477, misdated 1462; the first edition in German, Nuremberg, 1477, of the narrative of Marco Polo, complementing the illuminated French manuscript of the text [Livre des Merveilles d, Aise, 15th century]; the two Stephan

Planck editions of Rome, 1493, of the account by Christopher Columbus; Codex Huygens, in Italian (Milan), 16th Century, textual and illustrative material for a treatise on art theory closely based on the writings and drawings of Leonardo da Vinci to whose papers the artist apparently had access before they were dispersed; Jacques Androuet du Cerceau (1510/12-1585), volume of 96 architectural drawings, executed in pen and india ink, and wash on vellum; Missal, Italian, 14th century, illuminated by the *Master of the St. George Codex* in St. Peter's at Rome (panel paintings by this Sieneese artist also survive).

#### WILLIAMS COLLEGE

Chapin Library. An exhibition, "The Renaissance Gentleman in England" opened in March, 1949, and a 31-page catalog with illustrations was prepared for the occasion.

## Projects & European News

### HISTORY AND LITERATURE

#### STUDIES IN PROGRESS

John F. Fulton (Yale University). *The Life and Death of Michael Servetus of Villanova*. To be published by Herbert Reichner, New York, under the auspices of Yale Medical Library (Historical Library) in a limited edition of 750 copies. To include the printed editions of Servetus' own writings and the more outstanding literature about the great Spaniard.

Felix Gilbert (Bryn Mawr). An article 'Origins of Modern Political Thought in Florence; Bernardo Rucellai and the Orti Oricellari,' to appear in the next issue, Fall 1949, of the *Journal of the Warburg and Courtauld Institutes*.

Virgil B. Heltzel (Northwestern University), Guggenheim Fellow, writes: 'I hope to complete the writing and revising of my study of *English Literary Patronage, 1550-1630*, and begin a study of the backgrounds of Bacon's thought, particularly the courtesy elements in it, preparatory to making a definitive critical edition of his *Essays*. I hope to carry on my researches primarily at the Folger and Huntington Libraries.'

Robert S. Kinsman (University of California, L.A.). A new scholarly

edition of the poetical works of John Skelton. The author writes 'The last scholarly edition was the work of Alexander Dyce, issued in 1843. Editions of Skelton that have appeared since that time have been little other than modernizations of Dyce's text. New discoveries, new critical exegeses, the rejection of certain works in the Skelton canon as published by Dyce, the comparative rareness and high cost of the Dyce edition—all made necessary a new edition. My task will be made easier by the fact that about half of the available Skelton material is located at the Henry E. Huntington Library.'

Jerome P. Webster and Martha Teach Gnudi (Columbia). *The Life and Times of Gaspare Tagliacozzi 1545-1599*. Herbert Reichner, New York. The publisher's announcement states 'This book represents the results of over fifteen years of research by Dr. Webster and his assistant, Mrs. Gnudi. Documents from Italian libraries and archives form the basis of this study of the life of the author of the first book on Plastic Surgery. It gives a colorfully documented picture of the medical school at Bologna during the sixteenth century and of the early history of Plastic Surgery. A large quarto of about 600 pages. Illustrated with more than 40 plates (portraits, woodcuts, documents, etc.).'

Bernard Weinberg (Washington University, St. Louis). A critical edition of *Critical Prefaces of the French Renaissance*, announced for fall publication in 'Northwestern University Studies.'

#### EUROPEAN AND OTHER NEWS

Istituto di Studi Filosofici, Università di Roma. The Institute announces two projects (1) an edition of the 'Classics of Italian Thought' under the auspices of the Institute, and (2) the 'Pico della Mirandola Foundation,' sponsored jointly by the Institute and the Société d'Etudes italiennes (Institut des Langues Modernes, Paris).

(1) The series 'Classici del Pensiero Italiano' has published six volumes so far: Pico della Mirandola, *De Hominis Dignitate, Heptaplus, De Ente et uno* (Ed. Eugenio Garin). Pico della Mirandola, *Disputationes adversus astrologiam divinatricem, Libri I-V* (Ed. Eugenio Garin). Giacomo Aconcio, *De Methodo* (and religious and philosophic tracts) (Ed. Giorgio Radetti). Giacomo Aconcio, *Stratagematum Satanae Libri VIII* (Ed. Giorgio Radetti). Pier Damiani, *De Divina Omnipotentia* (and other tracts) (Ed. B. Nardi & P. Brezzi). *La disputa delle Arti nel Quattrocento* (Essays by G. Baldi; P. Bracciolini; G. D'Arezzo; Bernardino da Siena; Antonio il Galateo; etc.) (Ed. Eugenio Garin). Two further volumes are in active preparation: Tomasso Campanella, *Theologia* (never before published) (Ed. Romano Amerio). Egidio da Viterbo, *Scritti Teologici e Filosofici* (never before published) (Ed.

Eugenio Massa). The price of the six published volumes is \$4. each and \$20. for the set.

(2) The 'Fondation "Pic de la Mirandole"' may be addressed at 5, rue de l'École de Médecine, VI<sup>e</sup> arrondissement, Paris. A prospectus in French, dated March 4, 1949, names the following administrative council: Prof. Henri Bedarida, Directeur de l'Institut d'Études Italiennes de l'Université de Paris; Prof. Enrico Castelli, Directeur de l' 'Istituto di Studi Filosofici' de l'Université de Rome; Prof. Auguste Renaudet, du Collège de France; Prof. Gabriel Le Bras, Directeur d'études de l'École pratique des Hautes Études. The main aim of the foundation lies in the study of the thought of Humanism and Renaissance, particularly in France and Italy. For this purpose the Foundation plans to hold regional and international conferences and to publish primary sources as well as modern scholarly essays.

Dorothy Stimson (Goucher College). *Scientists and Amateurs; a History of the Royal Society*. Henry Schuman, New York, \$4. A reader of this newsletter writes, 'Students of literature, as well as of history, might find this book useful. By tracing the Society's development from its early 17th century origins through its various vicissitudes down to 1947, this introductory study should aid in orienting students whose work touches any aspect of the Royal Society during these three hundred years.'

James Wardrop, deputy librarian of the Victoria and Albert Museum, was in this country during March and April to lecture and also to continue his investigations of humanistic calligraphy, especially of the papal chancery scribes, under a Leverhulme Research Fellowship. His principal lectures were sponsored by the Pierpont Morgan Library, the Department of Printing and Graphic Arts of Harvard College Library, and the Newberry Library. He also visited Dartmouth and other college collections.

W. Gordon Zeeveld (University of Maryland). *Foundations of Tudor Policy*. Harvard University Press, \$5. This book will be the subject of a review by Franklin L. Baumer (Yale University) in a forthcoming issue of this newsletter.

## MUSIC

### STUDIES IN PROGRESS AND OTHER NEWS

American Musicological Society. The *Journal* II, 1 (Spring 1949) will contain: Gustave Reese, 'The Origin of the English *In Nomine*'; Manfred Bukofzer's review of Dufay's *Opera Omnia*, ed. G. de Van. Vol. II, no. 2 (Summer 1949) will contain: Hugh Miller, '*Fulgens Praeclara*: a Unique Keyboard Setting of a Plainsong Sequence'; communications from Ruth Hanna and Edward Lowinsky concerning the

latter's 'On the Use of Scores by 16th Century Musicians'; an abstract by Edgar H. Sparks, 'The Motets of Antoine Busnois'; Oliver Strunk's review of *Documenta Polyphoniae Liturgicae*, Series I; Alfred Einstein's review of Recent Italian Editions of Secular Vocal Music, including Gesualdo's *Madrigali*; Edward Lowinsky's review of Claudio Sartori's *Bibliografia . . . Petrucci*; F. W. Sternfeld's review of Bruce Pattison's *Music and Poetry of the English Renaissance*. Received since our last report (RN I, 49) Vol. I, no. 3 (Fall 1948) containing: Otto Gombosi, 'Some Musical Aspects of the English Court Masque'; Manfred F. Bukofzer's review of the *Smith College Music Archives*; Walter H. Rubsamen's 'Musicological Notes' with references to new Renaissance studies in Belgium, Germany and Switzerland.

Steven Barwick (Blue Mountain College, Blue Mountain, Miss.). An investigation of polyphonic church music in Mexico in the sixteenth and early seventeenth centuries. 'This study is the outcome of two years of research in various archives of Mexico, and material has been drawn from such sources as the *tesoro artistico* of the Metropolitan Cathedral of Mexico City, and the archives of the Cathedrals of Puebla, Oaxaca, and Guadalajara, as well as from both government-controlled and individual personal collections of documents. Forming a major part of the work is the transcription and scoring of the Mexico City Cathedral's *Franco Codex*, a sixteenth century choir book containing twelve-verse settings of three, four, and six parts to the text of the Magnificat. There are seven of these settings based on the Gregorian tones in the volume, and the composer, Fernando Franco (chapel master of the Mexico City Cathedral from 1575 to 1585), writes in a style which is interesting in its dissimilarity to European polyphony of the period. While Franco's technical inadequacies and uneasiness of expression are apparent in his music, portions of his work do, nevertheless, succeed in capturing the color and spirit of the polyphony of some of the Spanish masters who might have served him as models of composition. In addition to the Magnificats, some motets of Franco which were discovered in five different sources throughout the country, and some compositions of a few of Franco's contemporaries in Mexico complete the list of transcriptions presented in this study. Chapters devoted to an examination of the historical background of music in the early churches of Mexico and to a consideration of the sources, notation, composers, and sixteenth century European music which remains in Mexico lead to a discussion of the stylistic features of the music and serve as an introduction to the transcriptions.'

Vincent Duckles (Music Librarian, University of California, Berkeley). A complete edition of John Gamble's *Commonplace Book*, an important ms of 17th-century English song at the New York Public Li-

brary. For this project Mr. Duckles is the recipient of a Renaissance grant-in-aid from the American Council of Learned Societies (Pacific Coast Committee for the Humanities). Cf. 'John Gamble's *Commonplace Book*' by Charles W. Hughes (Hunter College) in *Music & Letters* XXVI (1945) 215-229; and 'The Gamble Manuscript as a Source of *Continuo* Song in England' by Vincent Duckles in *Journal of the American Musicological Society* I (1948) 23-40.

*Musica Disciplina*, Vol. II, fasc. 3-4 (1948) has appeared and contains the following articles and reviews: Leonard Ellinwood 'Tallis' Tunes and Tudor Psalmody'; Nino Pirrotta 'On the Problem of "Sumer is Icumen In"'; Ottavio Tiby 'Sebastian Raval—A 16th Century Spanish Musician in Italy'; François Lesure 'Claude Goudimel, étudiant, correcteur et éditeur parisien'; Guillaume de Van 'An Inventory of the Manuscript, Bologna Q. 15 (*Olim* 37)'; D. P. Walker's review of F. Yates *The French Academies of the Sixteenth Century* (cf. RN I, 54).

*Musikforschung*. Among the Renaissance items in Vol. I (1948-49) of this new German periodical are a review by Hermann Zenck (pp. 72-75) of Giuseppe Turrini's *L'Accademia Filarmonica di Verona*, 1940; a review by A. A. Abert (pp. 77-79) of Domenico de Paoli's *Claudio Monteverdi*, 1945; an article by Heinrich Bessler (pp. 106-112) 'Der Ursprung des Fauxbourdon' (summarized RN II, 19); and another article by the same author (pp. 220-225) 'Das Lochamer Liederbuch aus Nürnberg.' This last article shows that the ms of this famous German *Liederbuch* of the 15th century was actually at Nürnberg in 1456 and serves as a representative document of the musical life of that city. Thus it appears closely related to Schedel's *Liederbuch* of ca. 1460-67. The author announces a forthcoming edition of his own of *Das Liederbuch des Dr. Hartmann Schedel* and a doctoral dissertation of his student, Walter Salmen, entitled 'Das deutsche Tenorlied bis zum Lochamer Liederbuch.'

*Revue Belge de Musicologie*, Vol. II, fasc. 3-4, July-October 1948 has appeared and contains an article by Nino Pirrotta "'Dulcedo" e "subtilitas" nella pratica polifonica franco-italiana al principio del '400'; and a review by Charles van den Borren of Dufay's *Opera Omnia*, ed. G. de Van.

Vielle Trio, 115 Manhattan Avenue, New York 25, N. Y. This organization (cf. RN I, 12) continues to give recitals of Mediaeval and Renaissance Music. During the 1948-49 season concerts were given at the universities of Maine, Michigan, Minnesota, North Carolina and Wayne and at Haverford, Olivet, Simpson and Swarthmore. The programs included compositions by Obrecht, Isaak, Josquin des Pres, Dufay, Masters of the early Italian Renaissance (Brolo, J. d. Bologna, Giov. da

Firenze), Spanish and Portuguese Masters around 1500. During the coming season the Vielle Trio will add English music from 1300-1550 to its programs.

For recent acquisitions of Celtes and Ochsenkuhn, cf. the section on Library News of this issue, under Dartmouth College and New York Public (Music Division) respectively.

## VISUAL ARTS

### EUROPEAN NEWS

*Florentine Art Under Fire* (Princeton University Press). The author, Frederick Hartt (New York University), gives an account of his experiences during World War II, while serving as regional Monuments and Fine Arts officer in Tuscany.

L. H. Heydenreich, director of the Central Institute in Munich, has just returned to Germany after seven months in this country.

*Kunstchronik* (Central Institute, Munich) reports the re-opening of various German museums. The Kunsthalle of Karlsruhe opened in December, 1948, making available its collection of German painting of the XIVth-XVIth centuries and Flemish and Dutch paintings of the XVIth and XVIIth centuries (*Kunstchronik*, February 1949). In the preceding November ten galleries of the Kunsthalle in Bremen were opened (*Kunstchronik*, December 1948). The same publication reports a special exhibition of North German goldsmiths' work, tapestries, etc., including objects down to the beginning of the XVIth century at the Museum fuer Kunst und Gewerbe, Hamburg (Catalogue, 31 pp., 19 ill.) (*Kunstchronik*, January 1949).

### STUDIES IN PROGRESS AND OTHER NEWS

Sydney J. Freedberg (Wellesley College), Guggenheim Fellow. A detailed study of the dissolution of High Renaissance style and the genesis of Mannerism in the painting of Florence and Rome, 1515-1530.

Immaculate Heart College (Los Angeles). Two exhibits (April-May 1949) of prints by Dürer from a private collection. Originals include three complete cycles of woodcuts, 'The Great Passion,' 'The Small Passion,' and 'The Life of the Virgin'; also two cycles of engravings, 'The Engraved Passion' and the 'Madonna Engravings.' Rare facsimiles of 'The Green Passion' and studies for the Crucifixion are also shown. The announcement from the College states: 'The exhibit is from a noted private collection made in Austria and France during the first quarter of the century, brought to Southern California two years ago by its owner. The physical condition of the woodcuts and engravings is so fine that it

is hard to believe they were not fresh from the press yesterday.'

Günther Neufeld (Cambridge, Mass.) 'Leonardo da Vinci's *Battle of Anghiari*—A Genetic Reconstruction.' To be published in the September, 1949, issue of the *Art Bulletin*.

New York Metropolitan Museum of Art. Recent acquisitions include a painting by Castagno representing *St. Sebastian*.

## Medieval & Renaissance Latin Translations & Commentaries

Paul O. Kristeller (Columbia) submits a report as secretary of this project. A group of scholars has begun work on 1) Medieval and Renaissance Latin Translations from Ancient Greek; and 2) Medieval and Renaissance Latin Commentaries on Ancient Greek and Latin Authors. The list of Translations will survey Latin translations, produced from antiquity down to *A. D.* 1600, of Greek authors who wrote before *A. D.* 600. It will contain such information as the names of translators with short biographical data; date, place and circumstances under which individual translations were made; *incipits* and *explicitis*: references to manuscripts and printed editions containing the Translations, and to recent scholarly literature on individual translators. The List of Commentaries will include information similar to that for the Translations.

Learned societies here and abroad that have approved this project have been listed in RN I, 45, where the complete editorial board is also given. The basic information for contributors has been mimeographed and distributed among all American and Canadian scholars engaged in this enterprise. This material contains, in addition to a four-page outline: instructions, a standard bibliography, a sample entry for Latin translations (Aesop, tr. by Rinucius Aretinus, prepared by Dean P. Lockwood), and a sample entry for Latin commentaries (Domitius Calderinus on

Juvenal, prepared by Eva M. Sanford).

A number of European scholars have now been invited to participate in the project, and the first favorable replies have been received.

(Mr. Kristeller has been on leave of absence from Columbia University during the spring term of 1949 to lecture at the Scuola Normale Superiore in Pisa and to do research on Renaissance manuscripts in Italian libraries. During his absence contributors to the project are invited to write to other members of the editorial board or to "Medieval and Renaissance Latin Translations and Commentaries, care of P. O. Kristeller, 1161 Amsterdam Avenue, New York 27, N. Y." There the executive committee will continue its meetings during Mr. Kristeller's absence.)

Achilles Tatius. James V. Rice, Ohio U.  
Aeschylus. A. Reichenberger, U. Penn.  
Aesop. Dean P. Lockwood, Haverford  
Agathias. Lawrence S. Thompson, U.  
Kentucky

Alexander of Aphrodisias. Edward F.  
Cranz, Conn. Coll.

Annius of Viterbo, forgeries of. Francis  
L. Utley, Ohio State

Ambrose. Sister Consuelo Maria Aherne,  
Coll. Chestnut Hill

Aphthonius. Donald Clark, Columbia

Apicius. Susan Martin, Mt. St. Vincent  
Apollodorus & other Greek mytho-  
graphers. W. F. Wyatt, Tufts

Appian. Revilo P. Oliver, U. Ill.