

extremely versatile activity by way of an assessment of contemporary economic history unusual in a work of literary history. Indeed, it would be strange that such a book, with its fresh and simple point of view, had not been written at least fifteen years ago were it not for the fact that literary historians have only recently begun to understand and to handle with fruitful results the economic history of the ages they study. Thomas More, in his compassion for the oppressed people of England, his keen perception of the economic disequilibrium of his time and the selfish chicanery of king and nobles, was a humanist whose sensitivity embraced also a deep humanitarianism. That he should have died a martyr for his religious beliefs is a vast irony equalled only by the pervading irony of his great book: the first study in modern times of what society can make of itself if its exploiters are curbed and reason substituted for greed in its economic direction. Mr. Ames is to be complimented on a book which high lights an aspect of More's work which has been too long neglected: his searching revelation, in *Utopia*, of 'the causes of human misery in material conditions' and his fearless defense of human rights against property rights in a document that might well be regarded as the first great blueprint for democracy in modern times.

Citizen Thomas More and His Utopia. By Russell Ames. Princeton, N. J.: Princeton University Press, 1949. 230 p. \$3.50.

UNIVERSITY OF KANSAS

Projects & European News

HISTORY

Benjamin N. Nelson (University of Minnesota). *The Idea of Usury: From Tribal Brotherhood to Universal Otherhood*. Princeton University Press (cf. RN I, 42). 'Traces exegesis of deuteronomic law of usury in Christian West from patristic literature to mid-19th century. An appendix discusses the parallel fate of the ideals of friendship and brotherhood in the early modern epoch. Includes new material on the legal sources and religious intentions of Shakespeare's *Merchant of Venice*.'

Paul N. Siegel (Ripon College). A book-length study of the social changes in Elizabethan England, the intellectual and emotional currents which these changes generated, and their relation to Shakespeare's dramas.

Craig R. Thompson (Lawrence College) has completed an edition of Erasmus's colloquy *Inquisitio de Fide*, with an historical introduction

and commentary. The book is to be published in the spring by the Yale University Press, as a volume in the *Yale Studies in Religion*.

LITERATURE

Bibliothèque d'Humanisme et Renaissance, Vol. XI (1949) contains, in addition to the articles noted in RN II, 56, the following: A. Chastel, 'Problèmes de l'art à la Renaissance'; E. R. Curtius, 'Sicco Polenton'; F. Desonay, 'Baroques et baroquisme'; L. N. Malclès, 'Notes de bibliographie italienne'; R. Marichal, 'René Dupuy, seigneur de Basché, et les Chicanous'; Ch. Perrat, 'Le *Polydore Virgile* de Rabelais'; V. L. Saulnier, 'La famille Scève et le psautier'; L. Scheler, 'Jean de Brinon, bibliophile'; G. Toffanin, 'Umanesimo e teologia'; a review of G. Thibault and L. Perceau's *Bibliographie des poésies de Ronsard mises en musique au XVI^e siècle* by M. Francon; a review of G. Cohen's *Recueil de farces françaises inédites du XV^e siècle* by E. D. Vol. XII (1950) of the Journal is now in preparation.

Rudolf Kirk (Rutgers University) has edited, with an introduction, Joseph Hall's *Heaven upon Earth* (1606) and *Characters of Vertues and Vices* (1608), Rutgers Studies in English No. 6, 1948. This volume is reviewed by J. Max Patrick (University of Florida) in the *Seventeenth Century Newsletter* VII, 3 (October 1949) p. 4.

Ralph Nash (University of Louisville) has just completed a note entitled 'Errata in Solerti's Critical Edition of the *Gerusalemme Liberata*.'

Isidore Silver (University of Connecticut), Guggenheim Fellow 1948-1949, reports on the following projects:

A volume on 'Ronsard and the Hellenic Renaissance in France,' for work on which the Fellowship was granted.—During his recent visit to France Mr. Silver studied the poetry, prose, and humanistic literature of the French Renaissance with a view to deepening the present state of our knowledge concerning Ronsard's education as a Hellenist. Numerous passages bearing directly on this problem were discovered in the works of Dorat, Henri Estienne, Lambin, Muret, J. C. Scaliger, Turnèbe, Utenhove, and other humanists, while a considerable body of similar material was found not only in the works of the poets of Ronsard's immediate circle, but also in the polemical writings of the Protestant poets, notably Florent Chrestien, whose efforts to minimize the extent of Ronsard's Hellenic accomplishments seem to have had the contrary effect. Though this mass of materials, destined to form the first chapter of the volume mentioned above, remains to be digested (it will first be presented in the form of a paper at the Renaissance Section of the 1950

MLA meeting), the evidence as it accumulated seemed to converge increasingly toward the position that Ronsard's achievements as a Hellenist have not received their merited recognition.

The Ronsard Microfilm Project of the Library of Congress.—Before his departure for France Mr. Silver had secured the sponsorship of the Library of Congress for a project closely related to the first, and whose successful completion during his stay abroad has placed at the disposal of Renaissance scholars of the United States, in microfilm form, almost the entire range of Ronsard texts and contemporary commentaries in the libraries of Europe, as well as those belonging to the collection of Maggs Bros. of London and Paris, catalogued in 1925 and 1926 by Seymour de Ricci. Fortunately, the directives of the Library of Congress were not limited to the works of Ronsard, but included works annotated by his hand. Thus the famous Giolito collections of Italian poetry, which had come to Maggs from the library of Prosper Blanchemain, and which bear the signature of Ronsard, as well as references in his hand to Du Bellay and Mellin de Saint-Gelais, together with the Morgan Library's precious volume of Nicander's *Theriaca*, also signed by Ronsard and containing his authentic Latin interlinear translation of the Greek, were obtained on film for the Library of Congress. Restrictions of space make it impossible to mention the wealth of first editions of Ronsard, and even of unique copies, photographed in connection with this project.

"Ronsard Chronique" for one of the 1950 issues of the *Bibliothèque d'Humanisme et Renaissance*.—The Chronique was undertaken at the request of Mlle. Droz, and much of the material for it was gathered during the last month of Mr. Silver's stay in France. It will involve a critical discussion of the editions of, and studies upon, Ronsard that have appeared since 1936, thus, in a sense, continuing the article on Ronsard in the bibliographical manual of Jeanne Giraud, which covers the period 1921-1935, and which in turn was the continuation of the work of Gustave Lanson.

Herbert Weisinger (Michigan State) writes that he has been appointed Senior Research Fellow of the Warburg Institute, London, for the next three years. 'I have just completed a year as member of the Institute for Advanced Study, Princeton, where I did a study, "The Small Moment: The Origins of the Paradox of the Fortunate Fall in the Myth and the Ritual Pattern of the Ancient Near East." This is an attempt to throw some light on the nature of tragedy by a consideration of its origins and development. I have in preparation another study which treats tragedy in relation to the paradox of the fortunate fall.'

MUSIC

Die Musikforschung (cf. RN II, 19) contains in its latest issue (Vol. II, 1949, no. 1) three necrologies of scholars who have contributed to our knowledge of Renaissance music: Max Seiffert (1868-1948) who, at the age of 24, edited Scheidt's *Tabulatura nova* as the first volume of *Denkmäler Deutscher Tonkunst*, and whose edition of Sweelinck appeared in 12 volumes between 1895-1903. The first volume of Sweelinck's works was brought out in a revised, second edition in 1943, containing 24 newly discovered variations on Protestant chorales. Seiffert was always interested in the correlation of painting and music, his 'Bildzeugnisse des 16. Jahrhunderts für die instrumentale Begleitung des Gesanges und den Ursprung des Musikkupferstiches' appeared in 1918, and in 1938 his pupils and friends dedicated to him a *Festschrift* under the title *Musik und Bild*; (b) Francesco Vatielli (1876-1946) who, from 1906 until 1945, was so prominently associated with the Liceo Musicale of Bologna. His study of Zaccani's *Prattica Musica* and his edition of Gesualdo's five-part madrigals in modern clefs are particularly important. Only two madrigal books of Gesualdo appeared during Vatielli's life-time, but two more are reported ready for the printer; (c) Tobias Norlind (born 1879) who died at Stockholm in 1947. His 'Schwedische Schullieder des Mittelalters und des Reformationszeit' appeared in 1901. Also an article, 'Niederländische Orgelbaumeister am Trierer Dom' by Hans Klotz. A detailed and enthusiastic account. And three reviews, (a) of Georg Forster's *Liedlein* (1539), published as Volume 20 of *Reichsdenkmale Deutscher Musik*. (b) of Johannes de Grocheo's treatise in Ernst Rohloff's edition of 1943. (c) of C. H. Bell's study of *Georg Hager, A Meistersinger of Nürnberg, 1552-1634* (1947).

A Newly Discovered 16th Century Motet ms. On the morning of December 28, 1949, at the Annual Meeting of the American Musicological Society to be held at the New York Public Library, Edward Lowinsky (Queens College) will present a paper which he summarizes as follows: 'The Biblioteca Vallicelliana in Rome preserves a ms which seems to have escaped the attention of musicologists so far. It contains a rich collection of motets for five and six voices, 90 works in all. I date the manuscript between 1530 and 1535. This new source of 16th century motet literature is significant for several reasons: it contains a number of works not otherwise known; it indicates the names of authors of a few works preserved anonymously in other sources; it provides new clues to the biographies of some important masters of the period; and, not the least important, it can be traced back to a certain circle of composers and a certain Italian town; moreover, the repertory is "modern"

and "unified." A full account will be given in the *Journal of the American Musicological Society* in 1950.'

A Program of Franco-Flemish Music c. 1470-1520. On the evening of December 28, 1949, at the Annual Meeting of the American Musicological Society to be held at the Dalcroze School in New York, N. Y., a program of late 15th and early 16th-century music (five secular compositions and two motets) will be offered under the direction of and with commentary by Dragan Plamenac, the editor of the *Collected Works of Johannes Ockeghem*. The compositions to be presented have been transcribed from the original sources and, with a single exception, are not accessible in modern editions. Following are a few advance program notes, kindly supplied by Mr. Plamenac:

Jean Mouton (d. 1522). A hitherto unrecorded *déploration* on the death of Antoine de Févin (1512), taken from Ant. de Giunta's *Motetti novi et chanzoni franciose* of 1520, preserved in a unique copy at the Bibl. Marucelliana, Florence.

Jean Prioris (pupil of Ockeghem) is represented by a charming rondeau "Vostre oeil s'est bientost repenty," taken from Paris ms. fr. 2245 and Florence, Bibl. Riccardiana 2794.

Loyset Compère (d. 1518). "Lourdault, Lourdault"—the polyphonic setting of a popular tune of the time. This is the only composition on the program accessible in a modern reprint.

Pietrequin. "Adieu, Florence la jolie." This composition by one of the "little Peters" among composers of the period is interesting both as a piece of music and for its potential biographical implications. It was taken from two Florence mss.

Antoine Busnois (contemporary of Ockeghem). "Amours nous traicte honestement—Je m'en vois," found in a Florence and a Paris chansonier. In presenting this double chanson, Mr. Plamenac will trace the origin of the "Je m'en vois" tune to the 13th century and will show the degenerated form in which it survives today.

The anonymous motet 'Miles mirae probitatis' celebrates St. Martin of Tours and was therefore ascribed to Ockeghem by A. W. Ambros.

The program will be concluded with Ockeghem's admirable five-part motet "Gaude Maria Virgo," awaiting publication in the forthcoming third volume of Ockeghem's *Collected Works*.

Pro Musica Antiqua (cf. RN II, 60) has completed its tour of the United States which started with a recital at Vassar College on October 13 last and concluded at Yale on November 29. The institutions visited included Cornell, Amherst, Rochester, Washington, Portland, Mills,

California, Stanford, Scripps, Texas, North Texas, Chicago, and Harvard; also the Metropolitan Museum in New York and the Société Pro Musica in Montreal. Several of the compositions performed have been recorded by H.M.V. in London and are scheduled for release in 1950. 25 pieces are to appear as a collection, 'The History of Music in Sound,' and Josquin's 'Déploration' on the death of Ockeghem is to be released separately and earlier.

The editor of this newsletter attended the Harvard recital, where a capacity audience insisted on three encores after a long and distinguished program. Monteverdi's madrigal 'Zefiro torna' was particularly impressive. In addition to five singers there were three viols, lute, recorder and minstrel's harp.

Tudor Song Books. John E. Stevens (Cambridge, England) writes in *Music & Letters* XXX (1949), 394, that he has completed a transcription and is preparing an edition of some song books of the period c. 1500 (Brit. Mus. Add. mss 5465, 5665, 31922). He is also searching for early Tudor song-books used as sources by Rimbault.

VISUAL ARTS

Allen Memorial Art Museum, Oberlin College. Acquired in 1948: a bust of St. Urban by Tilmann Riemenschneider and a magnificent late 15th century Florentine pluviale which once belonged to Matthias Corvinus (from the Wilczek Collection of Kreuzenstein Castle). Acquired in November, 1949: 2 exceptionally good panels by Maerten van Heemskerck, from a larger series combining ancient and Old Testament heroes. (Contributed by Wolfgang Stechow.)

A flock-print (*Sammtteigdruck*), probably Nuremberg, 1440-60, has come to America. Only about six or seven specimens of these rare prints, meant to imitate velvet, have been found; and all the rest, save one at Oxford, are in Germany. The subject of the newly discovered specimen here is 'The Man of Sorrows, Rising from the Tomb.' Thomas Mabbott (Hunter College) has acquired the specimen, and plans to publish further details.

Creighton Gilbert (University of Louisville). 'Apocryfe Ritrattistica Savoldesca,' an article to appear in the January issue of *Arte Veneta*.

Frederick Hartt (Washington University, St. Louis). A study of the iconography of Raphael's Stanza d'Eliodoro and Michelangelo's Sistine ceiling, as expressions of the ideological program of Julius II. The germ of the ideas developed therein was first presented in a paper before the College Art Association at Baltimore in January, 1949. Probable title, 'Lignum Vitae in Medio Paradisus,—the Stanza d'Eliodoro and the

Sistine Ceiling.' Mr. Hartt's 'Gonzaga Symbols in the Palazzo del Te' will appear in the *Journal of the Warburg and Courtauld Institutes* for 1950. Both articles are very closely related as studies of the importance of heraldic and other personal symbols of the patron for the understanding of Renaissance iconography.

Kunstchronik (cf. RN II, 36) describes in its latest issue (Vol. II, no. 10, October 1949) the annual meeting of German art historians at Munich, September 5-9, 1949. Abstracts of the papers read at the meeting are given, among them (a) Eberhard Schenk's 'Bildformat und Komposition bei den van Eycks,' (b) Paul Pieper's 'Zu unbekanntem Bildnissen der münsterischen Malerbrüder Hermann tom Ring (1521-1597) und Ludger tom Ring (1522-1584),' (c) Niels v. Holst's 'Kunstkammer oder Wunderstube,' an account of German art collections with emphasis on the 16th century from Cardinal Albrecht to Emperor Rudolf II.

Agnes Mongan (Fogg Museum of Art, Harvard University), Fulbright Fellow. A study of 'Saints and Their Symbols.' Miss Mongan will leave for Italy in February and will be art historian in residence at the American Academy in Rome. Also a study of 'Master Draughtsmen as Copyists: Dependence and Originality in the Western Graphic Tradition,' showing the unbroken line from generation to generation 'where the greatest draughtsmen of Western art who have also been the most original of artists have without exception studied and copied the works of their distinguished predecessors. Some famous compositions are now known only through a copy made by a gifted artist of a later generation but in many instances the line of artistic design can be demonstrated by placing side by side an original work and the draughtsman's copy. Sometimes the copyist took his subject from a painting, sometimes from a piece of sculpture and occasionally he even made a careful replica of an earlier master's drawing. Michelangelo as a youth copied figures from Giotto's frescoes; Tintoretto drew from casts or stuccos after Michelangelo; Rubens in Italy copied antique cameos, Titian's paintings, and the frescoes and sculptures of Michelangelo; Rembrandt copied Raphael. There is a drawing by Seurat which was a copy after an Ingres drawing that was itself a copy after an antique sculpture, and thus the theme is carried down to the close of the nineteenth century and back again to the ancient world.' Some aspects of this study were recently demonstrated by Miss Mongan in a lecture, illustrated with slides, at Bryn Mawr College on November 1, 1949.

Viennese Paintings (cf. RN II, 63). A well-illustrated catalogue, prepared by Ernst H. Buschbeck, is now available and may be obtained from the National Gallery in Washington.

The Walters Art Gallery, Baltimore, has recently acquired several Renaissance items. They include (a) an enamel representing 'Christ Before Pilate' by the Pseudo-Monvaerni, formerly in the Otto H. Kahn Collection, (b) a 15th century terracotta statue of St. Joseph by Matteo Civitali, part of a group, the other figures of which are in the National Gallery, (c) and a 16th century marble statue by Antonio Gagini, one of several now in the museums of Hartford, Rochester, Cleveland, and St. Louis. (Contributed by Marvin C. Ross)

Regional Conferences

Conferences reported in chronological order as follows:
October 21-23, 1949. American Society for Aesthetics
October 22, 1949. Bryn Mawr Conference
December 27-29, 1949. American Musicological Society
January 26-28, 1950. College Art Association
April 29, 1950. Bryn Mawr Conference
May 5-6, 1950. New England Renaissance Conference

AMERICAN SOCIETY FOR AESTHETICS

Oberlin College, October 21-23. The central topic of the entire meeting was the interrelationship of the arts; there were two contributions in the historical session which dealt with the Renaissance: E. H. Gombrich (The Warburg Institute, London), 'A Renaissance View of the Interrelationship of the Arts' and William Klenz (Duke University), 'Music and the Dance in the Renaissance.' Mr. Gombrich's paper dealt with a fascinating passage from a letter written by Aeneas Silvius Piccolomini where he points out that there is a close kinship between *eloquentia* and *pictura*, and that they are apt to *flourish and decay together*. (Contributed by the chairman, Mr. Wolfgang Stechow)

BRYN MAWR CONFERENCE

Bryn Mawr College, October 22. (cf. RN II, 49.) L. B. Wright (Folger) spoke on 'Current Opportunities in Renaissance Studies.' Of particular interest to the readers of this Newsletter were Mr. Wright's remarks concerning some current important studies in progress: 'We need to know more about the relations between literature and scientific thought in the 16th and 17th centuries. The excellent work of Francis Johnson (Stanford) is an example of the fruitfulness of literary investigation in that field . . . The new science is a point of departure for Ernest Strathmann (Pomona) who has just completed a fresh and original study of Sir Walter Raleigh and the growth of English rationalism . . .