

by Marjorie L. Hoover (Oberlin C); 'Shakespeare and the "Great Books of the West"' in Goncharov's novel, *The Precipice* by T. Forsythe (Roosevelt U).

The CRC voted to accept an invitation to meet at the University of Nebraska in the spring of 1965. Officers of the 1965 conference will be Robert E. Knoll, president, and Edith Hoffman, secretary, both of the University of Nebraska. Delegates to the RSA Council are Robert E. Knoll and Christopher Spencer (Illinois SU).

News and Notes

GUGGENHEIM FELLOWSHIPS for 1964-65 have been awarded to the following members of the RSA: David M. Bevington (U of Virginia), 'A Study of the Divine Right of Kings and Related Topics in the Early Renaissance Theatre'; Morton W. Bloomfield (Harvard U), 'Studies in the Problems of Medieval Narrative'; Curt F. Bühler (Morgan Library), 'An Edition of Stephen Scrope's *Epistle of Othea*'; Otis H. Green (U of Pennsylvania), 'A Study of the Castilian Mind in Literature from *El Cid* to Calderón'; F. David Hoeniger (U of Toronto), 'A Study of Shakespeare and the Natural History of His Time'; Maynard Mack (Yale U), 'Studies in Alexander Pope'; Lauro Martines (Reed C), 'A Study of the Political Role of the Lawyer in Renaissance Florence'; Samuel I. Mintz (CCNY), 'A Study of the Life and Times of Thomas Hobbes'; Andrew J. Sabol (Brown U), 'A Study of the Music of the English Court Masque in the Early Seventeenth Century'; Daniel Seltzer (Harvard U), 'Studies in the Development of Shakespeare's Ethical View and Artistic Method'; Gerald Strauss (Indiana U), 'Studies in the Intellectual and Social History of Sixteenth-century Germany'; Maurice Valency (Columbia U), 'A Study of the Dramatic Works of Chekhov, Pirandello, and Shaw.'

THE OREGON SHAKESPEAREAN FESTIVAL at Ashland, celebrating the quattrocentenary of Shakespeare's birth, presented five dramatic productions in its twenty-fourth season, July 11-September 6: *The Merchant of Venice*, *King Lear*, *Twelfth Night*, *Henry VI, Part I*, and Beaumont and Fletcher's *Knight of the Burning Pestle*. Earlier (June 23-July 4), the Festival Company visited Palo Alto to launch the first Stanford

Annual Summer Festival of the Arts with repertory performances of the first three Shakespeare plays listed above at the new Frost Amphitheatre, an Elizabethan-type stage designed by the Festival Technical Director, Richard L. Hay. In addition to the dramatic performances, the Festival scheduled a varied series of dance and music concerts, including a number of special guest performances. The highlight of this series was Ben Jonson's masque, *Lovers Made Men*, with the music of Alphonso Ferrabosco and contemporaries arranged by Andrew J. Sabol (Brown U).

THE UNIVERSITY OF NEBRASKA presented 'Shakespeare on the Plains' during March and April. In addition to musical and dramatic programs, including a production of *Hamlet*, there were two lectures: 'The Language of Hamlet' by Madeleine Doran (U of Wisconsin) and 'The Modernity of the Shakespearian Theatre' by John Gassner (Yale U), and a poetry reading by Karl Shapiro entitled 'The Homage of a Poet.'

THE CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES at UCLA is continuing its program for research assistants for the academic year 1965-66 open to candidates for the doctorate from the United States or abroad [see RN xvii, 66-67].

THE UNIVERSITY OF CHICAGO'S Division of Humanities is sponsoring a Festival of Shakespeare and the Renaissance during 1964. Following are some of the events scheduled for the Autumn Quarter: The Newberry Library will present two exhibits, 'The Expanding World of the Renaissance: Cartography and Exploration' September 4 to November 30 and 'Renaissance Handwriting' December 7 to January 31, 1965. The Renaissance Society Galleries, Goodspeed Hall, will present 'Art of the Northern Renaissance' October 11 to November 15. The English Consort of Viols will present 'Music of Shakespeare's Time' on October 16. The Collegium Musicum, conducted by Howard Brown, will offer concerts of Renaissance music on October 31 and November 28. The Harper Library will present an exhibit of 'Medieval and Renaissance Manuscripts from the Library's Collections' November 1 to January 1.

Following is the tentative schedule of lecturers for the Autumn Quarter: October 16, Edward A. Maser, 'Imperial Mannerism: Ru-

dolph II and the Arts'; October 22, Robert M. Palter, 'Science in the Renaissance'; October 30, Earl E. Rosenthal, 'The Palace of Emperor Charles V in Granada'; November 5, Kenneth Northcott, 'The Comic Theater of Hans Sachs', followed by performances in German of two of his Shrovetide plays; November 6, John Maxon, Director of Fine Arts, the Art Institute of Chicago, 'Problems in Venetian Arts'; November 12, George Haley, 'The Narrator in *Don Quijote*'; December 8, Allen G. Debus, 'Alchemy in the Renaissance.'

Among the lecturers heard earlier during the festival were the following: Winter Quarter (January–March) 1964: Paul Oskar Kristeller (Columbia U), 'Renaissance Concepts of Man' and 'The Medieval Tradition in Renaissance Philosophy'; Peter Alexander (Glasgow U), 'The Return of A. C. Bradley'; Dennis Stevens (Pennsylvania SU), 'Instrumental Consorts of the Renaissance'; Deno J. Geanakoplos (U of Illinois), 'The Greek Colony in Venice and Its Significance in the Renaissance'; Norman B. Spector (U of Chicago), 'Medieval and Renaissance French Farce'; Frederick W. Sternfeld (Oxford U), 'Shakespeare's Songs and their Sources' and 'The Editorial Problem of Shakespeare's Lyrics: Texts and Tunes.'

Spring Quarter: Vasco Ronchi (President, Union internationale d'histoire et de philosophie des sciences), 'The Neglected Achievements of Galileo'; Angel Valbuena-Briones (U of Delaware), 'Astrology in the Theater of Calderón'; Horst W. Janson (New York U), 'The Equestrian Monument: From Can Grande della Scala to Peter the Great'; Edward E. Lowinsky (U of Chicago), a series of five lectures on 'Ideas That Shaped the Music of the Renaissance'; Robert M. Palter (U of Chicago), 'Galileo and the Mechanical Conception of Nature'; Horst Gerson (Director, The Netherlands Bureau for Art-Historical Documentation), 'Rubens in Italy in 1600'; Allen G. Debus (U of Chicago), 'The Chemical Approach to Nature in the Renaissance'; Eric W. Cochrane (U of Chicago), 'The Italian Galileans after Galileo'; Arturo Carlo Quintavalle (Visiting Professor, U of Chicago), 'Andrea Mantegna and the Tradition of Dramatic Narrative'; Clifford Leech (U of Toronto), 'Shakespeare'; Dudley Shapere (U of Chicago), 'Philosophy of the New Science'; Sydney Beck (New York Public Library), 'Music of the Elizabethan Theater'; Raymond Klibansky (McGill U), 'Nicolas of Cusa and the Philosophy of the Renaissance' and 'Nicolas of Cusa and the Platonic Tradition.'

Lecturers during the Summer Quarter included the following, all

from the University of Chicago: Robert Cecil Bald, 'The Taming of the Shrew'; Eric Cochrane, 'Galileo and his Florentine Background'; Donald F. Lach, 'The Renaissance View of Asia'; William A. Ringler, 'The Tempest'; Edward A. Maser, 'The Art of Shakespeare's World'; Bernard Weinberg, 'Shakespeare's Renaissance World'; Elder Olson, 'Hamlet.' For information and tickets write 'Festival,' Center for Continuing Education, 1307 E. 60th Street, Chicago 37, Illinois.

DARTMOUTH COLLEGE's Hopkins Center offered a program entitled 'The World of William Shakespeare' during April and May. Among its varied offerings of music, dance, art, drama, and cinema were several unusual items. These included a production of *The Bride from Mantua*, a verse adaptation by Richard Eberhart of *El Castigo sin Venganza* by Lope de Vega; a production in Spanish of *El Retablo de las Martavillas*, by Cervantes; scenes from Schlegel's *Macbeth*; and a showing of the Danish Film, *Hamlet*, based on Saxo Grammaticus.

Lecturers included Henry Guerlac (Cornell U), 'The New Learning in Shakespeare's Time'; Richard B. K. McLanathan, 'The Baroque Arts'; Noah Greenberg (Director of Pro Musica), 'The Performance of Renaissance Music'; G. B. Harrison (U of Michigan), 'Shakespeare's England'; John V. Falconieri (Western Reserve U), 'The Development of the Spanish Playhouse and the Theatrical Forms It Witnessed'; Robert Albion (Harvard U), 'The Impact of Elizabethan Maritime Expansion'; Gareth Davies, 'The Monster of Nature: Lope de Vega and His Times'; Sir Tyrone Guthrie, 'Shakespeare and the Stage'; Victor Lange (Princeton U), 'Shakespeare in Germany.'

ACLS FELLOWSHIPS for 1964-65 have been awarded to the following members of the RSA: James S. Ackerman (Harvard U), 'The Architecture of Palladio'; Robert L. Benson (Wesleyan U), 'An Edition of an Anonymous Treatise Composed in the Late 12th Century by a Canon Lawyer of the Anglo-Norman School' and 'A Juridical and Constitutional Study of the German Kingship and the Imperial Office from the 12th Century to the 14th'; Morton W. Bloomfield (Harvard U), 'A Revised and Expanded List of Incipits to Latin Works on the Virtues and Vices' and 'A Study of Medieval Narrative Techniques and Problems'; Gene A. Brucker (U of California, Berkeley), 'Florentine Politics, 1382-1434'; Margaret Hastings (Rutgers SU), 'Sir Thomas More's Career as a Lawyer and Civil Servant'; Walter J. Kaiser (Harvard U),

'A Study of the Development of Certain Themes in Renaissance Thought and Literature'; Robert A. Koch (Princeton U), 'A Monograph on the Fifteenth-century Flemish Painter Hugo van der Goes'; Heiko A. Oberman (Harvard U), 'The Medieval Sources of Reformation Thought'; Edward Surtz (Loyola U), 'The Position of St. John Fisher, 1469-1535, in the English Renaissance and the Reformation'; Richard S. Sylvester (Yale U), 'A Literary Study of the Works of St. Thomas More.'

THE WALTERS ART GALLERY during April offered musical programs by the Baltimore Baroque Ensemble and the Bach Society honoring Shakespeare's birthday. Dorothy E. Miner, Librarian and Keeper of Manuscripts, delivered a lecture entitled 'Gentle Shakespeare.' As backdrop for the concerts, the Gallery hung an especially well-preserved sixteenth-century grotesque tapestry woven at Fontainebleau, which was given to the Gallery by the Hearst Foundation in 1957.

THE NEW YORK PRO MUSICA, directed by Noah Greenberg, gave a series of three concerts in April and May as part of the Lincoln Center World's Fair Festival. The programs, presented in Philharmonic Hall, offered Elizabethan music in honor of Shakespeare's birthday, instrumental music written for court and town bands of the sixteenth century, and early Renaissance sacred and secular music.

THE METROPOLITAN MUSEUM OF ART in April presented two major exhibits in the field of the Renaissance: the Blumenthal patio, named after the late George Blumenthal, President of the Museum from 1934 to 1961, a sixteenth-century Spanish patio from the castle of Vélez Blanco; and a drawing by Raphael, *Madonna and Child with the Infant Saint John the Baptist*, which also has, on the reverse, a nude male figure by Raphael. The *Madonna*, the final study for the painting *Madonna of the Meadow* of 1506 (Vienna, Kunsthistorisches Museum), was rediscovered in 1963 and allowed to be exported to the Metropolitan on the basis that few Raphael drawings were in the United States.

In June, the Cloisters put on permanent display a recently acquired cross of walrus ivory identified by Thomas P. F. Hoving, Associate Curator of Medieval Art, as probably having been carved in the twelfth century for Samson de Tottington of the Benedictine Monastery of Bury St. Edmunds. Two feet tall and fourteen inches across, it is cov-

ered with 'sumptuous and skillful' carvings that show 108 figures as well as more than sixty inscriptions. One of two plaques missing from the base was traced with the co-operation of Kurt Weitzmann of The Institute for Advanced Study at Princeton, and the Museum was able to acquire it; the other is still missing. The cross is said to exemplify the monumental style of English Romanesque carving at its best.

THE SHAKESPEARE NEWSLETTER appeared in a special Commemorative Issue for April–May, 1964, with articles by distinguished scholars in the fields of biography, bibliography, editing, stage history, and criticism. Among its many useful features are lists of books and paperbacks on Shakespeare in print and titles of American and German dissertations of the past forty years. Copies are available for \$1.25 or through subscription to the Newsletter (Kent State U, Kent, Ohio, Louis Marder, editor), \$1.50 per year for six issues with two-year subscriptions appreciated.

ITALIAN PAINTINGS of the Walters Gallery of Baltimore are to be cataloged by Signor Federico Zeri of Rome, who has just completed a similar catalog for the Metropolitan Museum of Art. The work will be facilitated by a Ford Foundation grant of \$12,500 to the Gallery, to help cover the cost of preparation, publication, and distribution of an illustrated catalog. Publication in two volumes, one of text and the other of plates, is not expected before 1967. The most important group in the collection, according to Edward S. King, Director of the Gallery, consists of thirty-six paintings from the thirteenth and fourteenth centuries. The largest group contains 180 works of the fifteenth century; there are ninety from the sixteenth century and eighty-six from the seventeenth century.

A catalog of painted enamels of the Renaissance, for which the Gallery received a similar grant in 1962, is now nearing completion and is expected to be published by early 1965.

THE RENAISSANCE SEMINAR OF THE UNIVERSITY OF CHICAGO, founded in 1963, heard the following papers during its first year:

October: Bernard Weinberg (U of Chicago), 'Imitation and Literary Criticism in the Italian Renaissance.'

November: William R. Trimble (Loyola U), 'The Catholic Laity in Elizabethan England, 1558–1603.'

January: Paul Oskar Kristeller (Columbia U), 'Renaissance Philosophy and Medieval Tradition.'

February: Deno J. Geanakoplos (U of Illinois), 'The Greek Colony in Venice and its Significance in the Renaissance.'

March: Frederick W. Sternfeld (Oxford U), 'The Editorial Problem of a Ballad of Shakespeare: "True Love" or "Walsingham."'

April: joint session with The Newberry Library [See RN xvii, 87].

May: Raymond Klibansky (McGill U), 'Nicholas of Cusa and the Platonic Tradition.'

The Seminar, modeled along the lines of the Renaissance Seminar of Columbia University, meets on the third Tuesday of each month of the University's academic year for dinner, a paper, and a discussion. The University of Chicago offers its facilities, its hospitality, and a budget to the Seminar, which serves scholars in Chicago and surrounding areas. Members come from Chicago, Northwestern, Loyola, De Paul, Notre Dame, Roosevelt, Illinois, and Wisconsin Universities, Barat College, and the Newberry Library. The chairman is Edward E. Lowinsky (U of Chicago), the secretary is Eric Cochrane (U of Chicago), and the recording secretary is William R. Trimble (Loyola U). Anyone wishing further information concerning the Seminar should address either the chairman or the secretary.

THE FAÇADE OF THE PALAZZO DE' PRIORI in Perugia boasts two large bronzes—a griffin and a lion—that were thought to date from the fourteenth century. A recently discovered document indicates that they are much older: it is a bill of sale, dated 1265, for two silk mantles to be placed on the bronzes on feast days. If the bronzes were cast at about the same date, they would be the earliest known to be cast by the *cire-perdue* method. However, there is a possibility of Etruscan origin, and one theory holds that the griffin is Etruscan while the lion is a thirteenth-century Guelph companion.

THE TOLLEMACHE MANUSCRIPT of Chaucer's *Canterbury Tales* has been acquired by Princeton University Library. The manuscript, consisting of both parchment and paper, dates from the early and mid-fifteenth century. It was obtained by Robert H. Taylor of Princeton and Christian A. Zabriskie of New York, with assistance from Arthur A. Houghton, Jr., Kenneth H. Rockey, and Ernest C. Savage of the Friends of Princeton University Library.

'SHAKESPEARE STUDIES,' an annual in hard covers from the University of Cincinnati, will begin publication in October, 1965. It will be concerned with problems of interpretation, text, dating, staging, and theatrical history centering on the work of Shakespeare and will include relevant articles on playwrights contemporary with Shakespeare. The editor, J. Leeds Barroll, welcomes correspondence from scholars planning to complete work by May, 1965, or wishing to indicate availability for reviewing. The latter are requested to mention their subjects of specific interest.

Work must be received before May 30 of each year, and if accepted will appear in the October volume immediately following. If material cannot be used for an immediately forthcoming volume, it will be returned in less than two months. Thus, unless an author indicates a wish for his article to be held over for possible inclusion in a later volume, he will be able to submit his work elsewhere for speedier publication.

THE AMERICAN COUNCIL OF LEARNED SOCIETIES has announced the establishment of a program of grants and fellowships for the support of research in the humanities involving the use of electronic computers. The program has been made possible by a grant from the International Business Machines Corporation and is designed to encourage scholars to experiment with the use of computers as an aid to research in the humanities and to assist those already engaged in such work. All applications will be judged both in terms of their potential contribution to scholarship and in terms of the interest and potential importance of the computer applications which they involve. Applications for funds merely to buy computer time will not be considered.

Fellowships will be for a maximum of one year and a minimum of six months, beginning any time after July 1, 1965. The fellow must be able to devote at least six uninterrupted months to full-time concentration on his project. Awards will not exceed \$10,000 each; they are intended primarily for the provision of free time, although amounts for travel, for clerical or research assistance, or for reproduction or purchase of materials are allowable. Support of dependents may be included.

Grants-in-Aid, not exceeding \$2,000 each, are for the purpose of providing funds in support of significant humanistic research involving the use of computers. The grant, available to the recipient immediately following acceptance of the award, should be expended within one

year after acceptance. Grants are to be used exclusively to advance specific programs of research in progress by contributing to the scholar's essential *personal* expenses for that purpose, including personal travel and maintenance away from home necessary to gain access to materials; research or clerical assistance; reproduction or purchase of materials. In exceptional cases an award may be made for living expenses at home to relieve the applicant of the necessity of teaching beyond the conventional academic year.

The deadline for receipt of applications is November 2, 1964. Awards will be announced within three months after the deadline.

LUMIÈRE DE LA PLÉIADE was the subject of the Huitième Stage International d'Études Humanistes, held July 3–25, 1964 by the Centre d'Études Supérieures de la Renaissance de Tours.

AUSTRALIAN JOURNAL OF FRENCH STUDIES is the title of a new periodical that appeared this year. Volume I, number 1, January–April 1964, contained, among others, articles entitled 'Un Psautier de Lambert le Bègue à Melbourne' by Keith Sinclair and 'L'Intérêt méthodologique de la notion de baroque littéraire' by Jacques Morel.

The *Journal's* policy, according to an editorial statement, is to publish essays in textual explication, critical analyses of individual works, articles on literary history and linguistics as well as studies on important aspects of the French social and cultural background. The number of books reviewed will be limited. On the other hand, reviewers will be encouraged to give significant works the detailed discussion they deserve and the *Journal* will frequently include assessments of the present state of research into major French authors and problems of literary scholarship.

Articles for publication and books submitted for review should be addressed to the editor, Professor Roger Laufer, Department of Modern Languages, Monash University, P. O. Box 92, Clayton, Victoria, Australia. Articles will be published in English and French.

The *Journal* will appear in January, May, and September of each year. Communications dealing with subscriptions (£2/10/- Australian, or \$5.60 American) should be addressed to Cheshire's Subscription Department, 338 Little Collins Street, Melbourne, Victoria, Australia.

MYRON P. GILMORE has been named Director of Villa I Tatti, Harvard University Center for Italian Renaissance Culture in Florence,

succeeding its first director Professor Kenneth Murdock, who is retiring. A third RSA member, Professor Millard Meiss (Institute for Advanced Studies) will be the current guest in residence.

MLLE EUGÉNIE DROZ, founder of the review, 'Bibliothèque d'Humanisme et Renaissance,' has given up her secretarial activity for the review. The Advisory Committee continues to be composed of F. Desonay (Liège), H. Baron (Chicago), D. Cantimori (Florence), A. Chastel (Paris), Mrs. G. Dickinson (London), Mlle Droz (Geneva), M. François and J. Frappier (Paris), E. F. Jacob (Oxford), K. Lepszy (Cracow), R. Marichal and P. Mesnard (Paris), H. Meylan (Lausanne), E. V. Telle (Washington), A. Vernet (Paris), and G. Weise (Tübingen). Manuscripts and books for review should be sent care of Librairie Droz SA, 8, rue Verdaine, Geneva, Switzerland.

NEW YORK PRO MUSICA will offer a series of three Saturday concerts in 1965 at the YM-YWHA, Lexington at 92nd St., New York 28, New York: January 16, Early Baroque Music; February 20, The Renaissance Band; May 1, Josquin des Prez. Subscription is \$9.00.

THE SOUTHEASTERN INSTITUTE OF MEDIEVAL AND RENAISSANCE STUDIES [see *RN* XVII, 65] has announced that its first session will be held from July 19 to August 25, 1965, on the campus of the University of North Carolina at Chapel Hill. The subjects of the seminars and the Senior Fellows who will lead them are: i. Medieval and Early Renaissance Universities, A. L. Gabriel (Notre Dame U); ii. Anglo-Italian Cultural Influences of the Renaissance, John L. Lievsay (Duke U); iii. Science and Literature in the Early Seventeenth Century, Marjorie Hope Nicolson (Institute for Advanced Study, Princeton U); iv. Late Medieval Humanism and Christian Reform, Ray C. Petry (Duke U); v. Ronsard and Renaissance Poetic Theory, Isidore Silver (Washington U, St. Louis); vi. Sixteenth-century English Drama, Ernest William Talbert (U of North Carolina); vii. Editing of Medieval and Humanistic Texts, Berthold Louis Ullman (U of North Carolina).

Admission to the Institute is by application, to be submitted not later than November 1, 1964. Those accepted will receive a standard fellowship of \$500 to defray expenses for the six weeks of the program. The Institute Committee invites applications from all persons in the Southeastern region with scholarly interests in the medieval and renaissance fields. In most cases Fellows should be beyond the PH.D. level, but in

some cases applications will be considered from advanced graduate students.

It is emphasized that the seminars are not 'courses' but informal meetings to encourage the exchange of ideas and to stimulate participants in their own research. The Committee assumes that the research of the Fellow will be related to, but not identical with, the topic of the seminar in which he enrolls. Each seminar will have an enrollment of not more than six participants.

Inquiries and requests for application forms should be addressed either to Professor O. B. Hardison, Chairman of the Institute, at Bingham Hall 316, University of North Carolina, Chapel Hill, North Carolina, or Professor John L. Lievsay, Cochairman, at Library 504, Duke University, Durham, North Carolina.

ERASMUS SCHOLARS have begun to prepare a new edition of the complete works of the great humanist, in connection with the celebration in 1969 of the quincentenary of his birth. The edition will be published by the Royal Netherlands Academy of Sciences and Letters under the patronage of the Union Académique Internationale. On the initiative of the Academy, a *Conseil international pour l'édition des oeuvres complètes d'Érasme* has been founded. Its members are: J. N. Bakhuizen van den Brink (Leyden), president; L.-E. Halkin (Liège); O. Herding (Münster); P. Mesnard (Tours); R. A. B. Mynors (Oxford); R. R. Post (Nimeguen); C. Reedijk (The Hague); secretary, F. Schalk (Cologne); A. Vilanova (Barcelona); and C. Vischer (Basle).

Much progress has been made in establishing editorial principles and in designating scholars for collaboration in this great project, the success of which will of course depend on the help of specialists in many fields. Comments and suggestions will be welcome and may be addressed to Dr. C. Reedijk, Secretary of the Conseil International, Nieuwe Parklaan 7, The Hague, The Netherlands.

THE FOLGER SHAKESPEARE LIBRARY, as might be expected, planned a full and varied program of exhibits, lectures, and other activities in honor of this anniversary year. Outstanding among these were the birthday-week festival and a series of seminars held during the summer.

The program for the birthday week included a concert and performances of *Macbeth* and *The Tempest*, all three presented at the Coolidge Auditorium of the Library of Congress under the auspices of the Ger-

trude Clarke Whittall Poetry and Literature Fund, and four lectures given at the Folger Theatre. The lectures were 'Young Shakespeare: Artist and Man' by James G. McManaway, 'The Professional Actor's View of Shakespeare' by John Blatchley, 'Does It Matter Who Wrote Shakespeare?' by Giles E. Dawson, and 'Shakespeare and Christian Doctrine' by Roland Frye. The concert of Elizabethan music was given by the New York Pro Musica, directed by Noah Greenberg; *Macbeth* was directed by Mr. Blatchley and produced by the Institute for Advanced Studies in the Theatre Arts; and *The Tempest* was directed and produced by Arnold Moss.

From June 20 to August 20, the Library held a series of postdoctoral seminars in Tudor and Stuart Civilization, led by Mark Curtis of UCLA.

Necrology

Following is a list of members of the Society, distinguished scholars and supporters of scholarship in all fields of the Renaissance, who have died since the publication of the Directory in *RN* xv, 1.

- Bayley, Margery [Eng., church hist.], Sustaining Member
- Binet, George [Prints]
- Bliss, Hon. Robert Woods, Founder and Patron Member
- Bowden, John Paul [Class., Ital.] Founder
- Cain, Henry Edward [Eng., hist.]
- Conklin, George N. [Eng., witchcraft]
- Costello, William, s.j. [Eng.]
- Cox, Col. Leonard [Arch.]
- Dorian, Donald C. [Eng.], Founder
- Elliott, George R. [Eng.], Founder and Sustaining Member
- Evans, Austin P. [Hist.]
- Ewing, S. Blaine [Eng.], Founder
- Glazier, William S., Patron Member
- Harbison, E. Harris [Hist.], Founder and Sustaining Member
- Hertzmann, Erich [Mus.], Founder
- Kantorowicz, Ernst H. [Legal hist.], Sustaining Member
- Kemp, Rev. John A., s.j. [Hist.], Founder
- Kirschbaum, Leo [Eng.]