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News and Notes

AN ERASMUS SYMPOSIUM under the auspices of the American Council of Learned Societies was held at The Johns Hopkins University on January 20. The chairman was Craig R. Thompson (Haverford C), and the following papers were read: 'The Continuity of Erasmus,' by Roland H. Bainton (Yale U); 'De Modis Disputandi: The Apologetic Works of Erasmus,' by Myron Piper Gilmore (Harvard U and Villa I Tatti); 'Erasmus and the Classics,' by Sir Roger Mynors (Oxford U); and 'Erasmus of Rotterdam and the Visual Arts,' by Erwin Panofsky (Emeritus, Institute for Advanced Study).

THE STRATFORD FESTIVAL, CANADA, will present *Antony and Cleopatra*, *The Merry Wives of Windsor*, and *Richard III* in its 1967 season, June 12–October 14. Further information may be obtained from the Publicity Department, Festival Theatre, Stratford, Ontario, Canada.

THE CONFERENCE ON BRITISH STUDIES have awarded their prize to Melvin Richter (Hunter C, City U of NY) for his book *The Politics of*

Conscience. This prize, the third so far awarded, is given triennially for the best first book by an American or Canadian scholar in the field of English or Commonwealth History.

A COLLECTION OF SPANISH MANUSCRIPTS with materials ranging from 1300–1900 has recently been acquired by the University of Chicago Library. The collection, which includes literary material, historical, political and military papers, private and governmental correspondence, ecclesiastical and Inquisitional papers, devotional works, and legal papers, runs to over 17,000 pages of manuscript. It was formerly part of the library of the French scholar Raymond Foulché-Delbosc (1864–1929), the founder and editor of the *Revue Hispanique*. Some of the most interesting material is to be found in a portfolio containing dozens of documents relating to the Inquisition of Sicily during 1571–1652. Most of the papers present the Inquisitors' side of the arguments with secular officials. In addition, there are numerous other codices and papers, including an anonymous Castilian dictionary, a controversial tract on a medical topic, four catalogs of private libraries, two treatises on Spanish public finance, three issues of a newspaper designed to circulate among the patrons of a Madrid cafe, and some scatological verses in eighteenth-century style. There are also some fine holographs and monographs, including papers relating to the Emperors Charles V and Maximilian II; Kings Philip II, Philip III, and Philip IV of Spain; Queens Maria Anna and Maria Cristina of Spain, and numerous noblemen, statesmen, courtiers and generals.

THE WALTERS ART GALLERY, Baltimore, announces these forthcoming exhibitions of interest to RSA members: the Joseph Hubbard Darling Collection of Early Cartography, April 16–May 28; Italian paintings from the Gallery's collection which have recently been cleaned, October–November. An exhibition of Illustrated Books of the Fifteenth and Sixteenth Centuries will be held at the Baltimore Federal Savings and Loan Association, March–April.

THE OREGON SHAKESPEARE FESTIVAL, Ashland, Oregon, has announced the following productions for its 1967 season: *Pericles*, *Prince of Tyre*, *Antony and Cleopatra*, *The Taming of the Shrew*, and *Richard III*. In addition, an as yet unnamed ballad opera will be performed. Membership in the Festival is \$5 and members have priority in obtaining

tickets, February 15–April 15. Orders will be filled after that date according to postmark. Interested persons should write to The Oregon Shakespeare Festival, Ashland, Oregon 97520.

THE V CENTENARY of the birth of Desiderius Erasmus was honored with a special program at Grand Valley State College, Michigan, on February 23–24. The session opened with a lecture entitled 'Erasmus and Greek Scholars in Venice,' by Deno J. Geanakoplos (U of Illinois), and the next day another lecture was given by Paul Oskar Kristeller (Columbia U). Other papers read were: 'Erasmus and Tudor Culture,' by Joan E. Mueller (Hope C); 'Erasmus and Printing,' by G. Thomas Bulthuis (Grand Valley SC); 'Renaissance Graphics,' by Margaret Crawford (Grand Valley SC); 'Poetry of Erasmus,' by Charles A. Huttar (Hope C); 'Erasmus and the Brethren of the Common Life,' by David Clark (Hope C); 'Erasmus and Patristics,' by Robert Peters (Hope C); 'Erasmus and the Humanism of John Calvin,' by Lester DeKoster (Calvin C). A panel on the subject 'Erasmus: Satire and Drama in Tudor England' was also held with the following members: Roberta S. Chamberlain, David Leonard, Barbara Van Wienen, and Janice Moore (all of Grand Valley SC). Chairmen and Commentators for the various sessions were: Louis C. Rus (Grand Valley SC), John R. Freund (Grand Valley SC), Dirk Jellema (Calvin C), Chester J. Alkema (Grand Valley SC), Howard Rienstra (Calvin C), Lewis Klingman (Aquinas C). At the dinner meeting, Paul Oskar Kristeller spoke on 'Erasmus from an Italian Perspective.' Music was provided by the Renaissance Brasses, directed by Daniel Kovats (Grand Valley SC) and the Seven Century Singers, directed by William B. Beidler (Grand Valley SC). Readings from *The Colloquies* and *In Praise of Folly* were arranged by Roberta S. Chamberlain (Grand Valley SC). Greetings were extended by James H. Zumberge, President of Grand Valley State College, and the toastmaster was George T. Potter, Vice-President, Grand Valley State College.

THE ROBERT TROUP PAINE PRIZE of three thousand dollars has been awarded by the Syndics of Harvard University jointly to RSA member Raymond de Roover (Brooklyn C, City U of NY) for his book *The Rise and Decline of the Medici Bank, 1397–1494*, and to Alasdair MacBean (U of Glasgow) for his work entitled *Export Instability and Economic Development*. The Paine Prize is awarded every four years, each time

for a different subject. The topic for the period 1963–66 was ‘The Principles of Commerce and Its Role in Society.’

THE AMERICAN SHAKESPEARE THEATRE, STRATFORD, CONNECTICUT, will present the following plays for its 1967 season: *The Merchant of Venice*, *A Midsummer Night's Dream*, *Macbeth*, and *Antigone*, by Jean Anouilh.

A BIOGRAPHICAL AND BIBLIOGRAPHICAL DICTIONARY of the *Italian Printers and Foreign Printers in Italy from the Introduction of the Art of Printing into Italy to 1800*, compiled by Mario Emilio Cosenza, will be published in one volume by G. K. Hall & Co. of Boston. This publication, designed as a companion piece to Professor Cosenza's earlier *Dictionary of the Italian Humanists*, is available for the prepublication price of \$50 in the United States, \$55 elsewhere, until July 31, 1967. After that date the price will be \$65 in the United States and \$71.50 elsewhere. Inquiries and orders may be sent to the publisher, G. K. Hall & Co., 70 Lincoln Street, Boston, Massachusetts 02111.

FESTIVAL DESIGNS: The world of court masques during the periods of James I and Charles I has come to light again with an exhibition of Inigo Jones's drawings from the Devonshire Collections at Chatsworth which is to be shown at the National Gallery in Washington in March 1967, and in other cities of the United States and Canada throughout 1967 and 1968. Arranged by Thomas S. Wragg, Keeper of the Devonshire Collections, the exhibition includes scene and costume drawings from each of the important masques that Inigo Jones mounted and designed as ‘impresario’ for the Stuart court from 1605–40.

Part costume ball, part pageant, the masques were performed every year at the holiday seasons by the principal courtiers magnificently costumed in Jones's towering headdresses, delicately colored silks and veilings, and, often, in splendid ‘antique’ armor. (Where color is not shown, Jones's instructions written in the margins—‘deep morrey,’ ‘carnation,’ ‘sea-water green,’ ‘wylow,’ are pleasantly evocative.) To the accompaniment of poetry declaimed and sung, these heroic figures would dance out a theme from classical mythology or history in an appropriate setting of neoclassical palace and garden. Set by the greatest poets and musicians of the era, the legends vary but have in common a

cardinal principle that the forces of reason (the court) always triumph over unreason and chaos (grotesque comic figures of the anti-masque).

Notable in the present exhibition are the drawings for the first *Masque of Blackness* in which Queen Anne, James I's consort, danced with her ladies-in-waiting in black make-up and for the *Masque of Queens* in which the same ladies appeared as the great heroines of antiquity in some of the loveliest of the designs. Among them was Donne's patroness, Lucy Harington, Countess of Bedford, who enacted Penthesilea, Queen of the Amazons. (See the illustration opposite, reproduced by the kind permission of the Trustees of the Chatsworth Settlement.) The sets for *Oberon or the Faery Prince*, produced for Prince Henry, heir-apparent until his death in 1612, are among the most charmingly fantastic invented for the Whitehall stage. And there seems to have been no end to Jones's inventiveness for stage machinery—triumphal chariots, cloud machines, revolving temples, opening grottoes—it seems from the generous sampling included in the exhibition. Of greatest historical significance, perhaps, are the designs for the last masque of the period, *Salmacida Spolia* (1640) in which Charles I himself danced as Philogenes, lover and true friend of his people.

With the continuing interest in the masque evidenced by a number of recent studies and by the reprinting of earlier ones,¹ the exhibition comes at a welcome moment. The catalogue prepared for it, *Festival Designs by Inigo Jones*, is a handsome addition to Jonesiana, with Roy Strong, Assistant Keeper of the National Portrait Gallery in London, providing an introductory monograph and catalogue notes. A recent 'Pelican Original,' *Inigo Jones*, by John Summerson is an account of Jones's work as an architect:² 'Surveyor' to both James I and Charles I, he was largely responsible for the introduction of the Palladian style. Through these and through the drawings, one can come closer to a realization of the dream of a Golden Age re-enacted every year in the Queen's 'dancing barn' at Whitehall.

¹ *Stuart Masques and the Renaissance Stage* by Allardyce Nicoll (London, 1938) and *Les Masques Anglais* by Paul Reyher (Paris, 1909) have recently been reprinted by Benjamin Blom, Inc., (New York, 1963 and 1964, resp.), and the definitive, comprehensively illustrated *Designs by Inigo Jones for Masques and Plays at Court*, published by the Walpole and Malone Societies (Oxford, 1924), by Russell and Russell (New York, 1966).

² This paperback (1966) is one in the series, *The Architect and Society*, published by Penguin Books, Ltd. (Harmondsworth, Middlesex, England).

• *2^d Countess of Bedford*
Princess Anna Queen of Fr^{ance} Ancestress

*See p^{er} the
D^{es}ign
of the
Sole.*



Following is the schedule of exhibitions during 1967-68:

1967

March 19-April 23	The National Gallery of Art, Washington, D.C.
May 6-June 4	The Museum of Fine Arts, Houston, Texas
July 17-Aug. 31	Los Angeles County Museum of Art, Los Angeles, California
Sept. 15-Oct. 15	The Detroit Institute of Art, Detroit, Michigan
Nov. 1-30	National Gallery of Canada, Ottawa, Ont., Canada
Dec. 15-Jan. 14	The Krannert Art Museum, Champaign, Illinois

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Feb. 1-29	Virginia Museum of Fine Arts, Richmond, Virginia
March 15-April 14	William Rockhill Nelson Gallery, Kansas City, Missouri
May 1-31	The Minneapolis Institute of Arts, Minneapolis, Minnesota
Sept. 14-Oct. 15	Dartmouth College, Hanover, New Hampshire
Nov. 1-Dec. 1	Yale University, New Haven, Connecticut

[Margaret Byard]

THE SHAKESPEARE INSTITUTE of the University of Bridgeport and the American Shakespeare Theatre announces the second annual summer session entitled 'Shakespeare, Poet and Playwright.' The basic course will be conducted by Allan Lewis (U of Bridgeport). Lecturers will include Jan Kott, the Polish critic and author; Bernard Grebanier (formerly of Brooklyn C, City U of NY); Bernard Beckerman (Columbia U); James G. McManaway (Folger Shakespeare L); Francis Fergusson (Rutgers U); Allardyce Nicoll (Emeritus, U of Birmingham). In addition, the following members of the Festival Company will take part: Joseph Verner Reed, Cyril Ritchard, Michael Kahn, John Houseman, Morris Carnovsky, and John Colicos.

THE METROPOLITAN MUSEUM OF ART, New York, exhibited from November 16 three life-size portraits from Elizabethan and Jacobean England. The paintings, lent by Mr. Loel Guinness, have been on dis-

play at the Tate Gallery, London, for many years. The subjects are Captain Thomas Lee, painted in 1594 by Marcus Gheeraerts the Younger; Anne Wortley, Lady Morton, and Elizabeth Symonds, Lady Tanfield, both by Paul van Somer. The artists were popular Flemish painters at the court of Elizabeth I and James I.

ARCHIVES OF BRITISH HISTORY AND CULTURE is the title of a new documentary series to be published by the Conference on British Studies at West Virginia University. The editors, Mortimer Levine (West Virginia U) and Richard S. Sylvester (Yale U), plan to publish a yearly volume of about two hundred pages, the first of which is tentatively scheduled to appear early in 1968. 'The main part of each volume will consist of either a single document or any number of related documents. Documents may come from any periods or fields of British history and culture and may be of any type (treatises, pamphlets, handbooks, diaries, journals, records, laws, letters, poems, etc.). Documents will be transcriptions of originals and will not be modernized.' English translations may accompany documents written in foreign languages. Scholars planning to work on suitable manuscripts are invited to submit prospectuses to Professor Mortimer Levine, Department of History, West Virginia University, Morgantown, West Virginia 26506.

THE UNIVERSITY OF YORK, ENGLAND, has arranged a series of lectures on the tercentenary of the publication of *Paradise Lost*. The following papers have been read: 'Before and After the Fall: Some Miltonic Patterns of Systasis,' by Frank L. Huntley (U of Michigan); 'The Comedy of *Paradise Lost*,' by C. A. Patrides (U of York); '*Paradise Lost* as Mimesis,' by Irene Samuel (Hunter C, City U of NY); '“Man as Probationer of Immortality”: *Paradise Lost*, Books xi-xii,' by Mary Ann Radzinowicz (Girton C, Cambridge); 'Milton and the Theatrical Sublime,' by F. T. Prince (U of Southampton); 'The Embarrassments of *Paradise Lost*,' by Joseph H. Summers (Michigan SU); 'Paradise Lost: The Anti-Epic,' by T. J. B. Spencer (U of Birmingham); 'Milton's "Mortal Voice" and his "Omnific Word",' by J. B. Broadbent (King's C, Cambridge); and '*Paradise Lost*: From the State of Innocence to the Creation,' by Bernard Harris and Brian Morris (U of York). The series will conclude with papers by John Arthos (U of Michigan), Philip Brockbank (U of York), D. J. Gordon (U of Reading), Merritt Y. Hughes (U of Wisconsin), and Peter Ure (U of Newcastle).