

U), and will include De Lamar Jensen (Brigham Young U), Ralph Giesey (U of Iowa), Orest Ranum (Johns Hopkins U), Nancy Roelker (Boston U), Theodore K. Rabb (Princeton U).

THE RENAISSANCE SEMINAR OF THE UNIVERSITY OF PENNSYLVANIA heard the following papers during the Fall Term, 1971: November 9, 1971, '“To Know God Aright”—End and Means in Milton's Poetics,' by Thomas Blackburn (Swarthmore C), and 'The Mosaic Voice in *Paradise Lost*,' by Jason Rosenblatt (U of Pennsylvania); December 2, 1971, 'Glory, Gold, Sugar and Slavery—The English Experience in the West Indies—1560–1680,' by Richard Dunn (U of Pennsylvania).

## News and Notes

THE IV CENTENARY OF LUIS DE CAMÕES' *Os Lusíadas* will be celebrated by a Symposium at the University of Connecticut, Storrs, April 21, 1972. Papers scheduled for delivery are 'Camões—New Observations on His Epic and His Thinking,' by Jorge de Sena (U of Calif., Santa Barbara); 'Camões, beyond Vergil; and Investigation of the Epic,' by Heitor Martins (Indiana U); 'Christians and Spices in *Os Lusíadas*,' by Charles Boxer (Yale U); 'Camões and the Super-Camões,' by Wilson Martins (NYU); '*Os Lusíadas* in England: Camões and Milton,' by Louis L. Martz (Yale U). A Workshop on the development of Luso-Brazilian studies in the United States will be directed by Gilbert Cavaco (Providence C). A presentation of Henri de Montherlant's *The Death Queen* will be offered by the University Department of Dramatic Arts in the Studio Theater. The Library will also arrange a display on the Portuguese discoveries.

The Symposium is being sponsored jointly by the University of Connecticut, Department of Romance and Classical Languages, The Graduate Research Foundation, and the Calouste Gulbenkian Foundation.

Further information may be obtained from António Cirurgião, Department of Romance and Classical Languages, University of Connecticut, Storrs, Connecticut 06268.

THE CENTER FOR MEDIEVAL AND EARLY RENAISSANCE STUDIES at the State University of New York, Binghamton, will hold its Sixth Annual Medieval Conference on the topic 'The Role of the Woman in the Middle Ages,' May 6-7, 1972. The following papers are scheduled: 'Guenevere and Isolt: Two Twelfth-Century Views of Women,' by Gerard J. Brault (Pennsylvania SU); 'Transformations of the Heroine: The Epic Heard and the Epic Read,' by Franz H. Bäuml (UCLA); 'Petrarch's Laura: the Convolutions of a Humanistic Mind,' by Aldo S. Bernardo (SUNY, Binghamton); 'A Fifteenth-Century View of Women's Role in Medieval Society: Christine de Pisan's *Livre des Trois Vertus*,' by Charity Cannon Willard (Ladycliff C); 'Life Expectancies for Women in Medieval Society,' by David Herlihy (U of Wisconsin); 'The Non-Marginal Figure of the Woman in the Marginalia,' by Philippe Verdier (U of Montreal).

THE AMERICAN SHAKESPEARE FESTIVAL THEATRE announces the inclusion of *Julius Caesar* and *Antony and Cleopatra* in its Summer 1972 repertory. The season will begin with the Student Audience Season which will run April 3-June 17.

The Festival is also offering two spring tours of England's leading repertory theatres, May 8-22 and March 30-April 7, 1972.

Information concerning both the Student Audience Season and the British Repertory Theatre Tours may be obtained from The American Shakespeare Festival Theatre, Stratford, Connecticut 06497.

THE UNIVERSITÀ INTERNAZIONALE DELL'ARTE, with branches at Florence and Venice, announces its Summer Session, June 21-August 3, 1972. Courses offered are: (i) History of Art (44 hours); (ii) Language and Italian Culture (39 hours); (iii) Artistic Techniques: Theory and Studio (42 hours). The deadline for applications is April 15, 1972. Application forms and further information may be obtained from The General Secretary, Università internazionale dell'arte at the relevant address: Villa Tornabuoni, Via Incontri 3, 50139 Firenze, Italia, or Palazzo Fortuny, San Marco 3780, 30124 Venezia, Italia.

THE OREGON SHAKESPEAREAN FESTIVAL has announced the following plays for its 1972 summer repertory: *The Taming of the Shrew*, *Love's Labour's Lost*, *Henry IV, Part II*, and *Troilus and Cressida*. The season will run June 17-September 10, 1972. Further information may be ob-

tained from The Oregon Shakespearean Festival Association, P.O. Box 605, Ashland, Oregon 97520.

THE DAYTON ART INSTITUTE offered an exhibition entitled 'Master Drawings by French Artists in Italy, 1600–1900,' through November 1971. Thirty-nine of the fifty-five drawings had never before been publicly exhibited.

The November 1971 issue of the *Dayton Art Institute Bulletin* contains an article entitled 'A Lombard Sculpture of about 1500,' concerning a recently acquired Pietà Christi. The author, Jane van Nuis Cahill, notes the obscurity of its history and discusses the traditional attribution to Cristoforo Solari.

THE NEW YORK THEATRE COMPANY, Carlo Pilo, Producer, presented *The Merchant of Venice* at the Casa Italiana, Columbia University, October 25–November 7, 1971.

THE METROPOLITAN MUSEUM OF ART, New York, recently announced the appointment of RSA Member Olga Raggio to the Chairmanship of Western European Arts. She succeeds John Goldsmith Phillips, who retired after forty-two years of service. Miss Raggio was born in Italy and received her B.A. and PH.D. from the University of Rome. She joined the staff of the Museum in 1951 and was elected Curator in 1968. She is an authority on Italian and French Renaissance and baroque sculpture and on Renaissance decorative arts.

The European Paintings Galleries of the Museum reopened October 20, 1971, after extensive renovation and rearrangement. The new arrangement follows national schools, with pictures hung chronologically within each division, regardless of differences in style. The frames of over 100 paintings have also been replaced by frames of the period. The Raphael altarpiece has been placed in a Renaissance tabernacle made about 1505 in the workshop of Antonio Barile. The Velazquez *Juan de Pareja* has been installed in a special gallery. Other new acquisitions include the Annibale Caracci *Coronation of the Virgin* (1596) from the Aldobrandini Collection and Philip Wouwermans *A Man and a Woman on Horseback*.

The André Mertens Galleries for Musical Instruments opened November 18, 1971, as a permanent installation for the Crosby Brown Collection of Musical Instruments. RSA Member Emanuel Winter-

nitz, Curator of Musical Instruments, has made a representative selection of 800 instruments from among the 4,000 in the collection. The installation was designed by Vincent Ciulla and Stuart Silver. The galleries were donated by Mrs. André Mertens as a memorial to her late husband, the impresario and concert manager. The collection of instruments was begun in the 1870's by Mrs. John Crosby Brown, the wife of a New York banker. In 1899 she gave it to the Museum and continued to add new acquisitions. By 1900 she had given the Museum over 3,000 items, forming the largest part of the collection today. The principle of the Crosby Brown Collection was to show the development of the many types of musical instruments from their beginnings to the present and to represent them by the best available examples of various civilizations.

A series of concerts, lectures, and a symposium was organized as an adjunct to the opening of the André Mertens Galleries. Events of interest to RSA Members included the following concerts: November 27, 1971, Mieczslaw Horszowski played works by Ludovico Giustini di Pistoia (on the Museum's Cristofori pianoforte), C. P. E. Bach, and Beethoven; January 17, 1972, the New York Pro Musica performed German, Flemish, and Elizabethan music; March 5, 1972, Julian Bream performed a program of music for lute. Lectures on The Tools of Music included the following: January 26, 1972, 'Baroque Orchestration and J. S. Bach,' by Alfred Mann (Rutgers U); February 9, 1972, 'Collections of Musical Instruments from the Ancient World to the Baroque,' by Emanuel Winternitz (CUNY and Metropolitan Museum); March 1, 1972, 'Musical Instruments in the Music of Lully, Rameau, and Charpentier,' by H. Wiley Hitchcock (CUNY). The symposium, held November 26-27, 1971, discussed the following topics: 'Musical Instruments Collections as a Guide for the Historian and Performer of Music,' 'Forgeries, Fakes, and Replicas of Musical Instruments,' 'Pleasing to the Eye and Ear—Musical Instruments in an Art Museum.'

*Stained Glass Windows of the Middle Ages and the Renaissance* is the title of an exhibition at The Cloisters, the Metropolitan Museum's branch for medieval art, which opened December 17, 1971, and will continue through July 1, 1972. The exhibition contains some seventy-five pieces ranging in size from small panels to complete windows over sixteen feet high. Among the outstanding pieces are a high gothic window from Saint-Germain-des-Près in Paris and the fourteenth-century Austrian windows from the church of St. Leonhard in Lavantthal. The exhibi-

tion stresses the developments of style in stained glass from its first major use in the mid-twelfth century to the end of its use in the seventeenth century.

An exhibition entitled *Northern European Clocks in New York Collections* was held January through March 1972 in the galleries of the Department of Western European Arts. The clocks date from the early sixteenth century to the early nineteenth century and trace the development of clockmaking in Northern European countries.

THE FOLGER LIBRARY recently acquired five books important to the history of English sea power in the Renaissance, which were formerly in the collection of Boies Penrose. Mr. and Mrs. Penrose are members of the Friends of the Folger Library. The books are *Breve Compendio de la Sphera y de la Arte de Navigar* (1551), by Martin Cortes; *Arithmetical Navigation* (1625), by Thomas Addison; *The Discoveries of the World from Their First Originall . . . , 'now first published in English by Richard Hakluyt'* (1601), by the Portuguese Governor of the Moluccas, which gives a chronological account of Spanish and Portuguese discoveries before 1555; *The Lives, Apprehensions, Arraignments, and Executions of the Late 19 Pirates: Namely: Capt. Harris Jennings [etc.] as they were . . . indicted . . . on the 22 of December Last and Executed the Fryday Following*, by John Busby; *A True Discourse of the Armie Which the King of Spaine Caused to be Assembled in the Haven of Lisbon . . . in the Yeare 1588 Against England*, by John Wolfe (1588).

Public Lectures at the Folger Library for 1971-72 included the following of interest to RSA Members: October 5, 1971, 'Janus Lascaris: Renaissance Apostle of Hellenism,' by Francis Walton (Gennadius Library, Athens); November 9, 1971, 'Tropes and Allegory: Some Themes Common to Dante and Shakespeare,' by Francis Fergusson (Rutgers U); December 7, 1971, 'The Poet and the Orator: The Dilemma of the Renaissance Humanist,' by O. B. Hardison (Folger L); January 11, 1972, 'Shakespeare and the Problem of Biography,' by S. Schoenbaum (Northwestern U); February 3, 1972, 'Women in Renaissance Florence,' by David Herlihy (U of Wisconsin).

The Folger Theatre Group presented Cyril Tourneur's *The Revenger's Tragedy*, December 14, 1971-January 9, 1972. *Romeo and Juliet* will be played April 14-30, 1972.

Exhibitions of 1971-72 included *Her Infinite Variety: The English Woman 1485-1700* (closed mid-November 1971); *Law in the Renaissance*

(November 1971–April 1972); *The Folger and Its Founders* (April–November 1972); *Elizabethan Motifs in Needlework* (January 19–February 29, 1972).

Recent publications of the Folger include: Daniel Tuvill, *Essays Politic and Moral* (1608), and *Essays Moral and Theological* (1609), edited by John L. Lievsay (Duke U). The most recent booklet in the Folger Booklets on Tudor and Stuart Civilization is *The Elizabethan Image of Africa*, by Eldred D. Jones (Fourah C of the University of Sierra Leone). Both publications are available from The University Press of Virginia, Box 3608, University Station, Charlottesville, Virginia 22903.

RELIGIOUS TOLERATION IN SIXTEENTH-CENTURY EUROPE is the theme of a day-long conference scheduled for April 22, 1972, at the Folger Shakespeare Library, Washington, D.C. Sponsored jointly by the Library and the Folger Institute of Renaissance and Eighteenth-Century Studies, and with the support of a grant from the National Endowment for the Humanities, the meeting marks the 400th anniversary of the massacre of St. Bartholomew. Papers will be presented by A. G. Dickens (Inst. of Historical Research, London), Robert M. Kingdon (U of Wisconsin), and Lewis Spitz (Stanford U), and a panel discussion will be led by Harry McSorley (St. Michael's C, U of Toronto). Information is available from the Director of Research Activities, Folger Shakespeare Library, Washington, D.C. 20003.

THE MUSEUM OF FINE ARTS, BOSTON, joined the international celebration of the 2,500th anniversary of the founding of the Persian Empire with an exhibition of 'The Art of Safavid Persia,' on view through October–November 1971. The works were drawn from the Museum's permanent collection, the Fogg Museum, and private collections in the Boston area. It included forty-five miniatures, several from the fourteenth and fifteenth centuries, as well as calligraphy, decorative arts, and furnishings made for the imperial courts.

ERRATUM: RQ XXIV (Autumn 1971), 445. The address of Bernard M. Rosenthal, Inc., publishers of *Two Essays on the Decretum Gratiani*, is 251 Post Street, San Francisco.

THE FOURTH ANNUAL MEDIEVAL AND RENAISSANCE SYMPOSIUM sponsored by the Graduate School of the University of Missouri–Co-

lumbia was held at the University on March 7–9, 1972, and participants included Morton Bloomfield (Harvard U), Richard Kinkade (Emory U), Gene Brucker (U of Calif., Berkeley), and Edzard Baumann (U of Missouri–Columbia). The general theme was ‘The Fourteenth Century Crisis.’

VOLUME V of the *Bibliographie internationale de l'Humanisme et de la Renaissance*, Travaux parus en 1969, has been published by Librairie Droz (11, rue Massot, Geneva). The volume contains 615 pages and costs Fr.S. 65 or US \$15.05 (US \$12 to RSA members). The RSA office in New York will receive members' orders, which will be sent to Librairie Droz for invoicing and mailing of the volumes. No payments should be sent to the Society.

#### REVIEW OF THE INTERNATIONAL JOSQUIN FESTIVAL-CONFERENCE

Beginning on Monday, June 21, 1971, and continuing through Friday of the same week, scholars, performers, and devotees of Renaissance music took part in an International Josquin Festival–Conference held at Lincoln Center in New York. The Festival–Conference followed four alternate paths to a fuller appreciation and understanding of Josquin's art: (1) four concerts programmed from all stages of Josquin's career; (2) three workshops on musical interpretation, i.e., Performance Practice; (3) a symposium, ‘Problems in editing the music of Josquin des Prez: a critique of the first edition and proposals for the second edition’; and (4) thirty-one reports on a wide range of subjects dealing directly or indirectly with the composer.

Professor Edward E. Lowinsky of the University of Chicago, long associated with Renaissance music in general and Josquin des Prez in particular, virtually single-handedly raised the necessary funds through contributions by private donors and foundations such as the American Council of Learned Societies and the Martha Baird Rockefeller Fund for Music, among others. Backed by the support of the National Foundation for the Arts and Humanities, Lowinsky brought together an impressive team of scholars and performers from here and abroad for a series of memorable meetings.

The Festival–Conference, attended by over eight hundred participants, was enormously successful for those who came to hear art as well as scholarship. Of the most widespread interest were four evening con-

certs by one domestic and three foreign ensembles. Masses, motets, chansons, and instrumental pieces illustrating the leading forms of the High Renaissance were heard on most of the programs. In some instances interpretations by the four groups differed sharply. Most conservative were the 'a capella' readings of the Schola Cantorum Stuttgart under the direction of Clytus Gottwald. By contrast the New York Pro Musica Antiqua under Paul Maynard realized the Masses *L'ami Baudichon* and *D'ung aultre amer* as vocal-instrumental compositions, surprisingly modern in feeling and tone, and probably closer to the master's intentions than the 'Cecilian' (i.e., nineteenth-century) readings of the Stuttgart singers. The remaining two ensembles, the Capella Antiqua München under Konrad Ruhland and the Prague Madrigal Singers directed by Miroslav Venhoda also favored vocal-instrumental renditions, with each composition 'orchestrated' by the conductor.

These orchestrations supplied the material for the most significant innovation of the Festival-Conference: three workshops to study and analyze Josquin's masterpieces from the vantage point of performance practice. At first two, and in later meetings, three ensembles were gathered on the broad stage of Alice Tully Hall at Lincoln Center. Several pieces chosen by the moderator were rehearsed beforehand and each ensemble offered its own interpretation. The conductor commented on and answered questions about the arrangement, tempo, dynamics, transpositions (if any), accidentals, and orchestration. Some of the replies were buttressed with historical evidence while others were more intuitive than scholarly, giving rise to discussion and controversy.

These workshops and four evening concerts did not, however, overshadow another major purpose of this musicological conference: enlarging our knowledge of Josquin through scholarly investigation of the man and his works, since he is known to us through a meager bibliography of a few articles and a single two-volume monograph.

The thirty-one papers announced in the program constituted half of the ten working sessions. Previously unknown details of the composer's life, his patrons, musical style, the manuscript and printed sources of his compositions, the chanson texts he favored, the chant melodies he did or did not borrow, the instrumental arrangements of his vocal pieces—all were treated in these lectures. In this short report of the Festival-Conference no justice can possibly be done to these new contributions, but since all the articles will soon be published in a volume of 'Proceedings,' I shall restrict my remarks to only a few.



Two important studies offer new information about Josquin's life. In a paper 'Ascanio Sforza's Life: a Key to Josquin's Biography and an Aid to the Chronology of His Works,' Edward Lowinsky spoke of Josquin's relationship to Ascanio, Cardinal Sforza, brother of the ruler of Milan. Because this Renaissance Maccenas and cardinal of the church lived many years in Rome, and the composer is known to have moved there after leaving Milan, Lowinsky believes the composer followed the cardinal to the Eternal City. Several important works are associated with Ascanio, and Lowinsky's study finally settles a long-standing lacuna in the composer's biography.

In a second report, 'Josquin at Ferrara: New Documents and Letters,' Lewis Lockwood has uncovered hitherto unpublished financial entries that identify the composer as *maestro di capella* to Duke Ercole I of Ferrara from April 1503 to April 1504. From these entries it is clear that a famous letter addressed to the duke on September 2nd (the year is unmentioned) must have been written in 1502. The writer, 'Gian,' discusses two candidates—none other than Heinrich Isaac and Josquin des Prez—for a post in the chapel at Ferrara. Josquin's appointment sometime before April 1503 strongly suggests that this letter was written in the previous year.

Two essays by Herbert Kellman ('Josquin and the Courts of the Netherlands and France: the Evidence of the Sources') and Lothar Hoffmann-Erbrecht ('Problems in the Interdependence of Josquin Sources') deal less with the composer's life than with the transmission of his works. Kellman delineates the master's fame through the numerous manuscripts written in large part by the scribes Petrus Alamire and Louis Bourgeois in the Netherlands and transmitted to England, Germany, Italy, Spain, and Portugal. Hoffmann-Erbrecht is more concerned with readings of specific pieces in manuscripts and prints and how they diverge from what the author supposes the autograph version to have been. By reconstructing a family tree of the sources for several Josquin works, Hoffmann-Erbrecht determines what the composer was most likely to have set down before the 'corrections' of careless scribes or printers.

Several valuable papers discussed Josquin's use of literary texts and borrowed melodies. According to Brian Jeffery ('The Literary Texts of Josquin's Chansons'), the composer belonged to a group of musicians for whom the old textual *formes-fixes* (rondeau, ballade, virelais), still used by Guillaume Dufay and his mid-fifteenth-century contempora-

ries, were considered old-fashioned and were slowly replaced by strophic poems. Josquin still occasionally set the refrain of the rondeau but omitted in his music the traditional medial cadence, thereby making impossible a return to the beginning for a performance with the complete text.

The composer's indifference to ancient text forms had its counterpart in his attitude toward some traditional tunes. Jacquelyn Mattfeld ('An Unsolved Riddle: the Absence of Ambrosian Melodies in Josquin's Sacred Music') finds it puzzling that the master, composing for the most important Ambrosian church in Christendom, should have left no works modeled on Ambrosian tunes. (It is the experience of this writer that Josquin was not unique in this respect. Alexander Agricola, a northern colleague also employed at Milan, has similarly left no identifiable compositions on Ambrosian melodies.) The solution to this enigma must be left for future research.

Josquin's attitude toward Ambrosian chant was quite exceptional because hundreds of his pieces are modeled on Gregorian tunes. That he not only elaborated single melodies but also set complete Gregorian chant cycles is treated in a report, 'The Polyphonic *Missa de Beata Virgine* as a Genre: the Background of Josquin's *Lady Mass*.' Gustave Reese shows that the familiar Ordinary cycles (Kyrie, Gloria, Sanctus, Agnus), today numbering eighteen in the *Kyriale*, were then as now more unified through mental association than melodic identity. Their lack of melodic unity did not, however, bar their use during Josquin's lifetime, even by the master himself in the so-called 'cyclic' polyphonic Masses. Although variants of the Marian chant cycle followed regional practice, one cycle in which the present-day Kyrie-Gloria IX joins Sanctus-Agnus IV was adopted by Josquin and other masters of the time.

Technical reports of the composer's style were presented by Leeman Perkins ('Aspects of Modality in the Masses of Josquin'), Carl Dahlhaus ('Dissonance Treatment in the Motets of Josquin des Prez'), and Walter Wiora ('The Structure of Wide Spanned Melodic Lines in Early and Late Works of Josquin'). From these essays the composer emerges as an innovator more important than most of his illustrious contemporaries. Supporting this conclusion is a paper by Saul Novack, 'Tonal Tendencies in Josquin's Use of Harmony.' The author shows that Josquin went beyond the normal dominant-tonic relationship current in his epoch. He expanded the use of successive fifths by means of applied dominants to the limit of a complete diatonic circle. The decrease of independent

linearity and the emergence of new tonal harmonic order is reflected in the leading role accorded the outer voices.

This short description of only a handful of the papers can do little more than suggest the riches offered at the Festival-Conference. All scholars interested in Renaissance music will eagerly await the publication of the 'Proceedings.' They will recall to those present at the International Josquin Festival-Conference of 1971 and inform those who were not of what a feast of art and scholarship it was.

[Edward R. Lerner, Queens College, CUNY]

## *Renaissance Books*

This list was compiled from various national bibliographies as follows: France, August 1971–October 1971; Germany, August 5, 1971–September 2, 1971; the United States, September 1971–November 1971. It also contains books received and they are starred. Prices of books are expressed in the monetary unit of the country of publication and are abbreviated, like other terms in the entries, in accordance with the style followed in each country. Exceptionally, when the price of a French entry is indicated by 'Fr,' the monetary unit is the French franc, even though the place of publication may be Switzerland or Belgium or elsewhere. Belgian francs are indicated by 'Frb' and Swiss francs are indicated by 'Frs' in French entries and by 'sfr' in German entries. The Austrians, however, use a figure only with no abbreviation, hence the 'S' (for Austrian schilling) will appear only when the book appears simultaneously in another country or when the item is reported in a German bibliography, this 'S' appearing before the figure. A figure followed by 'S' in a German entry refers, of course, to the number of pages, and it must not (particularly in the case of an Austrian entry) be confused with the price. We should appreciate it if you mentioned *Renaissance Quarterly* when ordering books. Such a mention encourages advertisers.