

Projects & News

Association Internationale des Historiens de la Renaissance. Of the volumes announced by RN v, 38–39, several have appeared, namely the study by Batard on *Dante*; the editions of Bruno's *Fureurs*, Ficino's *Commentaire*, Landino's *Disputes*. The following titles have been added: an edition of J. Case's *Praise of Music*, ed. Jean Jacquot; P. Renucci, *L'Aventure de l'Humanisme Européen*; P. Renucci, *Dante, disciple et juge du monde gréco-latin*; R. Marcel, *Marsile Ficin: Introduction à la Théologie Platonienne*.

Stuart P. Atkins (Harvard), Guggenheim Fellow. A study of 'The popular moral and religious prose literature in 16th century Germany'.

Fredson T. Bowers (Virginia), cf. RN II, 48, was appointed Rosenbach Fellow in Bibliography at the University of Pennsylvania for 1953–54. Mr. Bowers gave three lectures on the subject of editing Shakespeare and other Elizabethan dramatists, namely, 'The Nature of the Texts and Their Problems'; 'The Functions of Textual Criticism and Bibliography'; 'The Method, Form, and Content of the Critical Edition'. The Rosenbach Fellowship for 1954–55 has been awarded to Dorothy Miner (Walters Art Gallery), cf. RN II, 15, whose topic will be the 'Mediaeval Illustrated Book'.

Chicago Art Institute. Memling's 'Madonna', which has been on exhibition at the Institute for 20 years now, appears to be half of an altar-piece. The other half, the portrait of the unknown patron who commissioned the work, turned up in Spain and has been presented to the Institute so that now the two halves, which hinge together, have been re-united.

John H. Duckles (California, Berkeley) has long been at work on John Gamble's *Commonplace Book*, cf. RN II, 34. On the basis of his researches, he contributes new material to the discussion of 'O Mistress Mine', cf. RN VI, 19 and VII, 15. Mr. Duckles' contribution, with musical and poetic illustrations, arrived too late for inclusion in

this issue. The editors hope to present it complete at a later time. Here is a brief summary. The Gamble Book contains another version of the tune, the only contemporary *vocal* version of it (both Morley's and Byrd's are instrumental, i.e. without accompanying text). However, the text in the Gamble Book is not by Shakespeare, but by Thomas Campion. It is his 'Long have mine eyes gazed with delight', also printed in the *First Book of Airs*, 1601, with another tune by Rosseter. In the *First Book of Airs* there are only three stanzas, but in the Gamble Book a fourth and fifth stanza are added, of which the fifth refers to 'O Mistresse Mine' in the opening line (Then, mistress mine, take this farewell'). Mr. Duckles states: 'One thing cannot be disputed . . . Campion's lyric is a perfect match for the melody. There is complete conformity between stanza form and melodic form; there is no need to juggle phrases or guess at the appropriate repetitions . . . It is possible that 'O Mistresse mine' was a popular melody which antedated both Campion and Morley . . . We know that during the 17th century it was sung to a lyric by Thomas Campion, but there is still no evidence that the melody was used in Shakespeare's *Twelfth Night*'.

Sydney J. Freedberg (Wellesley College), Guggenheim Fellow. A study of 'The High Renaissance style in Roman and Florentine painting'; cf. RN II, 36.

Frederick Hartt (Washington, St. Louis), Guggenheim Fellow. A study of 'The art of Andrea del Castagno'; cf. RN II, 75.

Hungarian Scholarship. The surveys of Renaissance Scholarship of which a volume was sponsored and published by the American Council of Learned Societies in 1945 and as part of which several articles have appeared since (cf. RN I, 2 and II, 9) has been furthered by the appearance of Andrew Angyal's (University of Debrecen, Hungary) 'Recent Hungarian Renaissance Scholarship,' *Medievalia et Humanistica*, fascicule 8 (1954), p. 71-94. Inquiries about reprints should be addressed to S. H. Thomson, the editor.

Sears R. Jayne (California, Berkeley), Guggenheim Fellow. A study of 'Renaissance Platonism and its influence upon English literature'.

Guido Kisch (Hebrew Union College) recently served as Visiting Professor of History of Law at the University of Basle, Switzerland. Mr. Kisch's recent book on Johannes Sichardus as a historian of law at Basle (cf. RN VII, 34) has just been received. In the history of humanism a special place belongs to Sichardus, friend of Erasmus, Melancthon, Oekolampadius, and Zasius, philologist and jurist of distinction, renowned as editor of important sources of classical literature, legal history, and theology, among them genuine Philonian works and the pseudo-philonian *Biblical Antiquities*. The present monograph is based on newly discovered manuscript material.

Samuel F. Johnson (New York University), Guggenheim Fellow. A study of 'The responses of Shakespeare's audiences to his tragedies'.

Hayward Keniston (Duke), Guggenheim Fellow. A study of 'The life and times of Francisco de los Cobos, Chief Secretary of Charles v'.

Raymond Lebègue (Université de Paris) kindly offers us again one of his periodical reports, cf. RN V, 87.

A l'occasion de l'anniversaire de la mort de Rabelais, des numéros lui ont été consacrés dans les *Nouvelles littéraires* du 9 avril et l'*Education rationnelle* du 16 avril. On a réimprimé chez Albin Michel, sous le titre de *Rabelais*, les introductions de d'A. Lefranc pour sa grande édition de Rabelais et son article sur Rabelais et le pouvoir royal.

A. Desguine a réédité chez Droz le *folatrissime voyage d'Arcueil* de Ronsard, avec un commentaire exhaustif, tandis que Ch. Guérin reproduisait, aux Editions des Cèdre, les *Odes* du même poète, d'après le texte de 1587, avec des notes, un choix de variantes, et des index très utiles. L'édition Laumonier du 6e livre des *Poèmes* est sous presse. Silver a publié dans la *Bibliothèque d'humanisme et renaissance* XV, un article sur les 3e et 4e éditions complètes de Ronsard.

Dans ce périodique, on note des articles sur le texte de Marot, Montaigne, Du Bartas, Chassignet, les poésies latines de Bèze, Castellion et l'Angleterre, l'humanisme polonais, etc.

En juin, 1953, le *Bulletin de l'Association G. Budé* publiait un article de Saulnier sur les poésies attribuées à Saint-Gelais et le texte de conférences sur l'Université de Paris au temps de Calvin et S. François-Xavier (Guignard, *Imprimeurs et libraires parisiens*; Bernard-Maitre, *Cal-*

vin et Loyola; Raulos, *L'Université et les collèges.*)

Dans la *Revue d'histoire littéraire* de 1953, R. Trinquet apporte *Du nouveau dans la biographie de Montaigne.*

L'humanisme portugais a fourni le sujet de deux ouvrages publiés en français à Coimbre: M. Bataillon, *Etudes sur le Portugal au temps de l'humanisme*, et L. de Matos, *Les Portugais en France au XVII^e siècle.*

Du 30 juin au 4 juillet, un colloque international, organisé par le Centre français de la Recherche scientifique, s'est tenu à Paris. Il avait pour thème *Musique et Poesie au XVII^e siècle.* Vingt-et-une communications sur Marsile Ficin, Scève, Ronsard, la chanson et l'air de Cour en France, la frottola, la madrigal in Italie et en Angleterre, les romances espagnols, l'*Edipo Tiranno* d'A. Gabriele, etc., ont été faites par des savants américains, anglais, belges, espagnols, français et italiens. Elles furent suivies d'un concert de musique de la Renaissance. Les textes et les discussions seront publiés en volume.

Le Congrès de l'Association Budé se tiendra à Tours, puis à Poitiers, du 3 au 8 septembre. Les rapports et communications des matinées seront consacrées au Platonisme, depuis les origines jusqu'au XVIII^e siècle. Ceux des après-midi concerneront Rabelais.

Kenneth J. Levy (Princeton), Guggenheim Fellow. A study of 'French secular music of the 16th century'; cf. RN VII, 25, s.v. *Annales Musicologiques.*

Musica Britannica. This monumental series continues to provide important material for our knowledge of the Renaissance. Our readers will recall the *Mulliner Book* (cf. RN II, 43) and the *Mediaeval Carols* (cf. RN VI, 6). More recently has appeared a volume of Dunstable's *Works*, edited by Manfred Bukofzer, and published in co-operation with the American Musicological Society. This volume was published in commemoration of the quincentenary of Dunstable's death, and concurrently with it the *Musical Quarterly* for January, 1954, published an article on Dunstable by Mr. Bukofzer. Two volumes in an advanced stage of preparation are the *Keyboard Works of Tomkins*, ed. Stephen Tuttle (cf. RN IV, 27, and Necrology at end of this section), and the *Eton Manuscript*, ed. F. L. Harrison, cf. RN IV, 14. Mr. Bukofzer, who recently left for a half-year's trip to Europe, reports that the BBC on its Third Programme scheduled seven Dunstable broadcasts,

an introductory lecture by him, and six concerts of all of Dunstable's music, prepared from the edition.

Ray Nash (Dartmouth College). 'Change in the Renaissance Book: from manuscript to print'. Amherst College Lecture Series, May 13.

New York. Metropolitan Museum. On February 18th, as part of its vast reconstruction program, the Metropolitan Museum opened twelve galleries devoted to the arts of the Renaissance. In these new installations painting, sculptures and examples of the various decorative arts which flourished during that age (metalwork, woodwork, textiles, etc.) have been grouped together with the aim of displaying the Renaissance in some of its most significant phases. While most of the objects are examples of sculpture and decorative arts from the Department of Renaissance and Modern Art, a considerable number are 'loans' from the Museum's departments of Paintings, Prints, Medieval Art, Arms and Armor, and Music. By thus disregarding arbitrary departmental barriers, the Museum has made every effort to represent the Renaissance as fully and as richly as possible.

One of the striking displays is the Gubbio *studiolo* or private study, a tiny room complete within itself, for all its furnishings are represented on its walls of intarsia in *trompe l'oeil*; it remains as it was when first occupied by the humanist and condottiere Federigo da Montefeltro in his Ducal Palace at Gubbio. Then there is the small gallery lined with the walnut choir stalls decorated with carvings in the grotesque style, which form an admirable setting for a large marble figure of Adam by Tullio Lombardo, a quattrocento master of Venice.

Of the galleries which follow, two are especially devoted to the arts of the Italian Renaissance, one to the Renaissance in Spain, and one to the French Renaissance. The latter gallery, to cite but one in this series, contains a number of extraordinary examples of the art of 16th century France. In this room one is made to feel the eternal French concern with matters of decoration and elegance, evident in painting (as in the canvas by a member of the Fontainebleau School of the Birth of Cupid), in sculpture (as in Goujon's marble relief of the Descent from the Cross), in woodwork (as in the panels from the Chapel of the Château de la Bastie d'Urfé). Such a list could be prolonged to include almost every object in the room; for each piece has

its particular story to tell.

The sequence of rooms continues with the bedroom from the Sagredo Palace of 18th century Venice; and a room of 18th century Italian decorative arts, upon the walls of which are a series of frescoes by Giovanni Battista Tiepolo from a villa on the Brenta. A lounge with vitrines of Renaissance bronzes leads into the Renaissance Sculpture Hall which contains, among other works, the Entombment group from the Château de Biron, a monumental French piece in which Gothic and Renaissance motives are combined in harmonious fusion. Another large monument shown here is the altarpiece of the Assumption of the Virgin, in glazed terra cotta, by the Florentine master Andrea della Robbia. The gallery of English Renaissance art contains among other things the historic Elizabethan oak bed from Cumner Place; it is the recent gift of Judge Irwin Untermyer of New York. Sculpture, painting, armor and miscellaneous furnishings make this one of the most imposing in the entire sequence of galleries. Finally there is the impressive West Lounge with its tapestries, stained glass in the windows, and a fountain—the Pazzi fountain, attributed to Donatello. (Contributed by John Goldsmith Phillips, Curator of Renaissance Art, Metropolitan Museum of Art.)

Oberlin College, Allen Memorial Art Museum. Wolfgang Stechow (cf. RN IV, 64) reports that among the Museum's recent acquisitions is a fine portrait of 'Christine of Denmark' by Michael Coxie. She is the queen whose portrait Holbein did seven years earlier and who did not become the wife of Henry VIII of England, for a variety of reasons. The portrait was exhibited in Bruges during the summer of 1953 at a show of Netherlandish portraits of the 15th and 16th centuries; it is dated 1545. Other acquisitions include a 'Saint Sebastian' by Terbrugghen, 1625, discussed by Mr. Stechow in the March issue of the *Burlington Magazine* as one of the important Caravaggiesque northern paintings. Another acquisition is a landscape by Paul Brill, 1623.

Renaissance Society of America. The proposal to publish in 1954 a volume of Renaissance Studies to be sponsored by the Society has met with excellent response, and its appearance is now virtually assured. The volume has been made possible through the generosity of

the University of Texas Research Institute, and will be edited by William Peery of that University and published by the University of Texas Press. The Executive Board of the Renaissance Society of America serves as the Editorial Board for this volume as for all publications sponsored by the Society.

Articles have been selected for their intrinsic merit and interest to more than one group of specialists. Some attention is given to surveys of recent scholarship in one or more fields, and to desiderata. An annotated bibliography of Renaissance books published in 1953 and 1954 has been undertaken. Several distinguished foreign scholars have consented to contribute, including Thurston Dart, Allardyce Nicoll and the Fellows of the Shakespeare Institute for Great Britain, Hans Kauffmann for Germany, Siegfried Korninger for Austria and Raymond Lebègue for France. Members of the Renaissance Society who have reviewed Renaissance books for other journals are invited to send to Mr. Peery, as soon as possible, statements of from fifteen to twenty-five words each describing and evaluating such books. Credit will be given for all contributions used.

Copies of the volume of Studies will be sent without charge to all who are members of the Society. For non-members the list price will be \$2.

Manuscripts should be prepared according to the *MLA Style Sheet* and, if possible, submitted in duplicate. The original should be sent to John H. Randall, Jr., Department of Philosophy, Columbia University, New York 27. The carbon should go to William Peery, 1804 Main Building, University of Texas, Austin 12.

Plans for a second volume, for next year, are already being made, and manuscripts submitted for it will be given careful consideration.

Charles Seymour, Jr. (Yale), Guggenheim Fellow. A study of '15th century Italian Renaissance sculpture.'

Servetus. The quadricentenary of Servetus' death has been the occasion of several publications. R. H. Bainton's monograph (Geneva: Droz, 150 p., 18 francs suisses) is reviewed elsewhere in this issue. Recently there also appeared an international memorial volume *Autour de Michel Servet et de Sebastien Castellion* (Haarlem, Holland: H. D. Tjcken Willink & Zoon, 320 p., \$4.50). The volume, edited by B.

Becker of the University of Amsterdam, contains essays written in English, French, German, and Italian by such scholars as R. H. Bainton and J. F. Fulton (Yale), Jean Jacquot and V. L. Saulnier (Paris), B. Becker (Amsterdam), J. Lindeboom (Groningen), J. Kühn (Heidelberg), H. Liebing (Tübingen), D. Cantimori (Florence), and others.

Ernest A. Strathmann (Pomona College), Guggenheim Fellow. A study of 'The prose works of Sir Walter Raleigh'; cf. RN II, 23 and IV, 24.

Edward Surtz, s. J. (Loyola), Guggenheim Fellow. A study of 'The intellectual milieu of Thomas More's *Utopia*'.

Craig R. Thompson (Lawrence College), Guggenheim Fellow. A study of 'The writings of Erasmus'; cf. RN III, 44.

Utrecht Congress. The printed report of this convention, held in 1952 by the International Musicological Society, is now available. The following reprints have been received by RN: Dragan Plamenac (New York, N. Y.), 'New Light on the Codex Faenza 117', 21 p. with facsimiles and transcriptions; Leo Schrade (Yale), 'Renaissance: The Historical Conception of an Epoch', 14 p. Plamenac writes that the Faenza codex 'constitutes the earliest unified collection of instrumental compositions . . . 104 pages . . . written in score on two staves . . . intended . . . for performance on a keyboard instrument . . . a rich repertory of instrumental pieces based on French and Italian secular works . . . Thus the Faenza codex indicates that these countries, the two principal musical nations of the Middle Ages, occupied at the beginning of the 15th century pre-eminent positions not only in the field of vocal music but in that of instrumental music as well.' Schrade concludes 'Despite all modern disputes, the Renaissance retains its validity as a conception of history. Renaissance means the act of rebirth effected spontaneously; in the minds of the musicians it also means an epoch well-defined within the history as a whole. It does not mean the imitation of antiquity; nor does it mean the renaissance of antiquity. It means the renaissance of the standards of culture in music. After having its cultural function restored, music moves into all branches of a society that holds the art in esteem again; hence a large variety of sty-

listic manifestations, an abundance of compositions without which culture would be unthinkable. Zarlino recorded these ramifications of music in society as an indication of the return of musical culture; Tinctoris took the new wealth of musical activities at all the courts of Christian princes to be the evidence of Renaissance. Renaissance does not mean a single stylistic or technical feature; it is not a one-sided aspect of music. It means an historical conception by which the humanists established their epoch as a cultural entity.'

NECROLOGY.

Stephen D. Tuttle (Harvard) suffered an untimely death on April 9th in the forty-seventh year of his age. Educated at Denison University (B.A. 1929) and Harvard University (A.M. 1931, PH.D. 1941), he taught at Harvard from 1936 to 1941, and again since 1952. In the intervening years Mr Tuttle taught at the University of Virginia, becoming chairman of the department of music in 1945.

Tuttle's renown as an authority on Elizabethan music for keyboard was international. In 1940 the Lyrebird Press published his *Forty-five Pieces for Keyboard Instruments* at Paris. In 1948, he received a Guggenheim fellowship for further study of his topic (cf. RN I, 32), and at the time of his death he left a completed manuscript of the *Keyboard Works of Thomas Tomkins*, to be published shortly in the monumental English series, *Musica Britannica*. He travelled again to England in 1951 (cf. RN IV, 27) to do further research on this volume.

To readers of *Renaissance News* Stephen Tuttle is well known as a reviewer who presented his scholarship with authority, yet with grace (cf. IV, 29 and V, 53). To those who knew him personally his sudden demise is a very real loss. He was a charming and generous friend, an all-around musician, equally at home in the compositions of the reigns of both Queens Elizabeth, and—most of all—one who, as scholar and person, represented the Renaissance ideal of the gentleman, with a perfection sorely to be missed. *Ave atque vale!*

DARTMOUTH COLLEGE

Frederick W. Sternfeld