

New York, northern Ohio, Michigan, northwestern New England, etc. This will be a two-day conference, following the pattern of most others in the constituent conferences of the Society. Professor M. H. M. MacKinnon of the Department of English, University of Western Ontario, London, Canada, is in charge of registration. His colleague, a member of the committee which founded the Renaissance Society, Wallace K. Ferguson of the Department of History, is chairman.

News and Notes

THE COSENZA MICROFILM. *Biographical and Bibliographical Dictionary of the Italian Humanists, 1300-1800*, is now priced at \$135, to cover the increase in our processor's charges.

PROFESSOR FELIX GILBERT will be abroad this year (1959-60) and Professor Myron Gilmore of Harvard University has agreed to take his place on the Executive Board as representative of the Medici Project. Professor Gilbert will teach Modern History at the University of Cologne during the fall semester.

NEW YORK UNIVERSITY'S INSTITUTE OF FINE ARTS is setting up a Conservation Center in a long-range program for research and career training in the specialties of art historian, curator, conservator, and scientist. It will be the only such center in America, where more than \$20,000,000 is spent annually for the purchase of works of art, but where resources and qualified personnel to care for the collections have often been insufficient. The Rockefeller Foundation will provide \$500,000 for the establishment and support of the Center in its formative years.

The original proposal analyzing the need for the Center was drawn up by Craig H. Smyth, director, New York University Institute of Fine Arts; Frederick B. Adams, Jr., director, Pierpont Morgan Library; Sheldon Keck, conservator, Brooklyn Museum; Murray Pease, conservator, Metropolitan Museum of Art; and George Stout, director, Gardner Museum. The program of instruction and research will begin in the fall of 1960. A four-year course of study for conser-

vation specialists will include research in art history and archaeology, research and practical experience in conservation, and courses in museum training and connoisseurship. Courses in conservation also will be given to students in the training programs in art history and museumship 'so that all graduates of the Institute will have had the opportunity to achieve some competence in conservation'. The Center will also offer present conservators the chance to come to the Institute for short periods to keep abreast of new developments. The five main subjects of research will be the materials of art and archaeology, the construction and character of art objects, the deterioration of materials and structures, the control of damaging agents, and the materials and methods of repair.

THE OREGON SHAKESPEARE FESTIVAL held its 1959 season in its new Elizabethan playhouse at Ashland, Oregon, July 28–September 5, with *Twelfth Night*, *King John*, *Measure for Measure*, and *Antony and Cleopatra*. In honor of the new stage and of the Oregon Centennial celebration, an original production 'The Maske of the New World' was presented as a prologue to each performance of *Twelfth Night*. In addition to the plays, scheduled so that visitors staying four days might see all four plays, the festival featured San Francisco's Ballet Celeste, Richard Dyer-Bennett, a summer-long British and American Film Festival, banquets, picnics, lectures and study programs. The Institute of Renaissance Studies, under direction of Dr. Margery Bailey, offered summer-long courses on Shakespeare in production. Dr. Dolora G. Cunningham, profector of the year, delivered three lectures on 'The Dynamics of Shakespeare's Comedy'. The Ashland Public Library houses the Festival Shakespeare Collection, which contains sixteenth- and seventeenth-century editions of relevant works.

Festival Founder and Producing Director Angus L. Bowmer and all his staff are to be warmly congratulated on their new playhouse, built in a year by public subscription, and on their contributions to the knowledge and appreciation of the Renaissance.

UNDER THE AUSPICES OF THE INSTITUT für griechisch-römische Altertumskunde of the Deutsche Akademie der Wissenschaften (Berlin W 8, Otto Nuschkestr. 22–23, East Berlin), and under the direction

of Professor Irmscher, there was an International Congress on 'Renaissance and Humanism in Central and Eastern Europe' from July 3 to 8 in Wittenberg, East Germany. The program included a tour of Wittenberg on Friday afternoon, July 3, and an excursion to Wörlitz on Sunday afternoon, July 5. The discussions began on Saturday, July 4, and ended Wednesday morning, July 8. The program included papers dealing with the reception of classical antiquity in areas of Central and Eastern Europe as well as reports on recent studies in the field and on the further tasks of scholarship. Papers may be published in the proceedings of the congress.

THE ENGLISH INSTITUTE held its eighteenth session in New York City at Columbia University, September 8-11, under the chairmanship of S. F. Johnson (Columbia). In the Renaissance field, there was a conference, directed by Hugh N. Maclean (Cincinnati), on 'Spenser's *Faerie Queene*: Revaluations' and papers: A. C. Hamilton (Washington), 'Spenser in the Tradition of Allegory'; William Blissett (Saskatchewan), 'The Myth of Florimell and Marinell'; Harry Berger, Jr. (Yale), 'The Poetic Prospect: From Vision to Process in the *Faerie Queene*'; Howard H. Schless (Columbia), 'Chaucer's Use of Dante'; Herbert Weisinger (Michigan State), 'Myth, Method, and Shakespeare'. Members of the Institute and their guests heard A. Elizabeth Chase (Yale) give an illustrated lecture on 'Some Aspects of Medieval and Renaissance Symbolism in Art' at the Pierpont Morgan Library September 10. An exhibition of materials relevant to Professor Chase's address was arranged by the Library.

CONCORDIA SEMINARY, St. Louis, commemorated the Elizabethan Settlement of 1559 by a one-day symposium on May 9. The following program was presented: an essay and discussion, 'The Elizabethan Settlement in Roman Catholic Perspective', by Rev. Thomas Coonan (St. Louis); an address, 'The Elizabethan Settlement and the Church of England', by Charles F. Mullett (Missouri); an essay and discussion, 'The Settlement and the Reformed Tradition', by Lowell Zuck (Eden Seminary). The symposium grew out of the Folger Library Conference of November 17, 1958, and was arranged by Dr. Carl S. Meyer, acting academic dean of Concordia Seminary. [Phil J. Schroeder.]

AT THE COLLEGE OF ST. THOMAS, April 8-15, in the Vincent J. Flynn Chair of Letters (set up in memory of one of our deceased members) a series of lectures and seminars on Tudor Humanism and More's *Utopia* was given by R. J. Schoeck (Notre Dame). During 1959-60 Professor Schoeck will have a fellowship to work on *The Debellation* in the program for the scholarly edition of the works of More (RN XI, 4).

THE UNIVERSITY OF MISSOURI now has a Press. Its first publication is a handsome volume of *Seventeenth Century Songs and Lyrics* edited by John P. Cutts. These have been culled from contemporary manuscripts and are presumed to be printed for the first time. We wish the Press much success in its endeavor 'to encourage research and creative writing' at Missouri and 'to publish worthy manuscripts which, because of their specialized nature, are not likely to obtain commercial publication'. Dr. William Peden is Director of the Press.

THE ACLS FELLOWSHIP granted to the new Humanities Institute at the University of Wisconsin has been awarded for 1959-60 to Professor Donald Weinstein (Roosevelt University) for the completion of his manuscript on Savonarola.

THEATRE ANNUAL would welcome articles on the theater submitted by colleagues in the Renaissance Society, reports John Falconieri for the Editorial Board. Articles may be sent either to Professor Falconieri (Newberry Library) or to the central office, *Theatre Annual*, P.O. Box 935, Grand Central Station, New York 17. The *Annual* publishes information and research in the history of the theater.

THE UNIVERSITY OF WISCONSIN, Milwaukee campus, will present a Renaissance Symposium November 13-14. After welcoming speeches by Fred H. Harrington, Vice-President in charge of Academic Affairs, and J. Martin Klotsche, Provost, papers and discussion will be as follows: Political History of the Renaissance, George L. Mosse (Wisconsin, Madison) presiding, paper by Garrett Mattingly (Columbia); Intellectual History of the Renaissance, William H. Hay (Wisconsin, Madison) presiding, paper by Paul Oskar Kristeller (Columbia); Renaissance Art History, Edward Dwight (Milwaukee Art Center) presiding, paper by Earl Rosenthal (Chicago); History

of Science, Marshall Clagett (Humanities Research Institute, Wisconsin) presiding, paper by Edward Rosen (City College, New York); Continental Literature, Robert F. Roeming (Wisconsin, Milwaukee) presiding, paper by Bernard Weinberg (Chicago); English Literature, Helen White (Wisconsin, Madison) presiding, paper by Harry Levin (Harvard). In addition, there will be an address by Merritt Y. Hughes (Wisconsin, Madison), and a concert of Renaissance music by the Pro Musica Antiqua.

THE NEW YORK PRO MUSICA ANTIQUA, Noah Greenberg, musical director, will present three programs this season: Music from the Glogauer Liederbuch: Heinrich Isaac and Ludwig Senfl, October 18; Monteverdi and Early Italian Baroque music, November 29; Renaissance and Early Baroque music, March 13; all at the Kaufmann Auditorium, YMAA, New York City. In addition, the last two programs, plus a program of music from Flanders and Spain, 1500-50, will be given on tours in the following areas: East and Midwest, from October 25 to November 21; West Coast, January 6 to February 4; East, April 20 to May 3. A program of major works by Josquin and fifteenth-century masters will be given at the Metropolitan Museum of Art, December 12, by the New York Pro Musica Motet Choir and Wind Ensemble. The Motet Choir is composed exclusively of men's voices, and instrumentalists in the Wind Ensemble will perform on cornetti, shawms, and trombones. The Pro Musica has recently acquired a complete family of shawms (the loud double reed instrument in use during the Middle Ages and Renaissance). The organization's most recent recordings are Sacred Music of Thomas Tallis (Decca 9404), Elizabethan and Jacobean Ayres, Madrigals and Dances (Decca 9406), and a record of music by Josquin des Prez, still to be released. Members interested in the details of the tours may write the New York Pro Musica Antiqua, 865 West End Avenue, New York 25.

COMPARATIVE LITERATURE, published by the University of Oregon with the Cooperation of the Comparative Literature Section of the Modern Language Association of America, has now published a cumulative index of its first ten volumes. Complete sets of the journal are available at \$35 for the ten volumes.

AMERICAN BIBLIOGRAPHIC SERVICE (Box 39, East Northport, N. Y.) publishes a *Quarterly Check-list of Medievalia*, an index of current books and monographs in Western languages published outside the United States (mimeographed, side stapled, annual subscription \$2.75) which often encroaches on the Renaissance.

REV. WALTER J. ONG, S.J., is presenting a collection of 400 books dating back to 1510, to the new Pius XII Library being built at St. Louis University to house their collection of microfilms of the Vatican Library's manuscripts and rare books. Many of the books are textbooks, schoolboys' and students' books. All are in Latin.

Visitors

John R. Hale of Jesus College, Oxford, author of chapters on 'The Art of War' in the first three volumes of the *New Cambridge Modern History*, is to be at Cornell as visiting associate professor in 1959-60. He would be glad to be in touch with scholars working in the field of Renaissance military history.

Recordings

The record company currently releasing items of special interest in the Renaissance field is Westminster, which is distinguished by having both the Golden Age Singers and the Randolph Singers on its list. Recommended are: Westminster XWN 18761/62/63, three records which complete the series of Dowland's *Ayres for four voices*, Golden Age Singers. Vol. 1 of these *Ayres* (XWN 18711) was released earlier; Westminster XWN 18764, madrigals of Morley and Tomkins, Golden Age Singers (released in 1958, but many record shops did not have it then); Westminster XWN 18765, madrigals of Monteverdi, including the famous 'Lamento d'Arianna', Golden Age Singers, directed by Margaret Field-Hyde; Westminster XWN 18812, a stereo-monophonic recording of Frescobaldi madrigals, the first time these