

Thus the *Centuries of Meditations* can embrace discontinuity as well as continuity and 'one senses throughout the *Centuries* a pervasive undermining of logic as well as of time' (p. 137).

One of the notable achievements of the author is the extensive application of his critical insights without ever making the reader cry, 'Hold, enough!' Authors with less perceptive judgments to make often illustrate them so repetitiously and with such little increment of meaning that the judgments themselves lose their force in the process. This critic links his perceptions with those of men as diverse as Keats, Freud, Jung, and Marcuse in order to lend the weight of creative thought to his own aperçus. Referring to the climax of 'On First Looking into Chapman's Homer,' Stewart concludes,

Traherne aims at the same sense of wonder, of splendor captured through an intense capacity to appreciate the objects of nature. Intellect and feeling are temporarily identical in the experience—the overwhelming experience—of love and wonder. (p. 213)

This is the 'Felicity' toward which all the intensely felt experience of Traherne's life was pointing, and this far transcended the disparate threads of thought so cleverly and often so futilely separated out by the bulk of intellectual historians.

KELMSCOTT MANOR  
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## *News and Notes*

THE METROPOLITAN MUSEUM OF ART, New York, held an exhibition entitled '*Paradise Lost: Illustrations from 1688 to 1920, with other prints by John Martin*,' February 23 – April 18, 1971.

'Ecclesiastical Vestments of the Middle Ages' was the title of an exhibition held at the Cloisters, March 18 – July 31, 1971. The exhibition chronicled the evolution of ecclesiastical costume from the early thirteenth to the early sixteenth century, primarily in Italy, Germany, England, and Spain. The twenty-five vestments on display were supplemented by sculpture, stained glass, and other artifacts.

Lectures of interest to members of RSA during February 1971 were: 'Five Great Painters of the Renaissance: Piero della Francesca (February 16); Masaccio, Masolino (February 17); Botticelli (February 23); Castagno, Uccello (February 24).' All these lectures were given by Claude

Marks. On February 28 Emanuel Winternitz spoke on 'Leonardo da Vinci as a Musician.'

THE WALTERS ART GALLERY, Baltimore, presented an illustrated lecture by Theodore L. Low (Walters G) entitled 'The Italian World of Bartolomeo Colleoni,' on February 8, 1971.

THE OREGON SHAKESPEARE FESTIVAL, Ashland, Oregon, presented *A Midsummer-Night's Dream* March 19 – May 1, 1971, as part of its Stage II spring season of plays.

THE COLLECTED WORKS OF ERASMUS, a publication project under the auspices of the University of Toronto, has just appointed a new coordinating editor. Beatrice Corrigan (U of Toronto) will succeed Richard J. Schoeck, coordinating editor of the project since its inception. Professor Schoeck, who has been appointed Director of Research at the Folger Library, Washington, D.C., will remain associated with the series as a member of the Executive Committee.

THE INTERNATIONAL JOSQUIN FESTIVAL-CONFERENCE, sponsored by the American Musicological Society and cosponsored by the International Musicological Society and the Renaissance Society of America, will be held at Lincoln Center, New York City, June 21–25, 1971. Four musical groups will take part: the New York Pro Musica (Paul Maynard, Conductor); the Prague Madrigal Singers (Miroslav Venhoda, Conductor); the Schola Cantorum of the Süddeutscher Rundfunk (Clytus Gottwald, Conductor); and the Capella Antiqua (Konrad Ruhland, Conductor). The four ensembles will share in the performance of the music for the opening session, which includes 'Fanfare for Four Wind Instruments,' by Josquin. Two Lamentations on the Death of Josquin will follow: 'Musae Jovis ter Maximi,' by Nicolas Gombert, and 'O Mors Inevitabilis,' by Hieronymus Vinders. After the opening address by Friedrich Blume, two laments by Josquin will be presented: 'Planxit autem David,' and 'Déploration d'Ockeghem.'

During four concerts at Alice Tully Hall a rich selection of motets and secular music is to be offered by the participating groups. Five Masses will be performed in their entirety: 'Missa L'Ami Baudichon,' 'Missa D'Ung Aultre Amer,' 'Missa Fortuna Desperata,' 'Missa La Sol Fa Re Me,' 'Missa de Beata Virgine.' Workshops on the performance and interpretation of Josquin's Masses, Motets, and Secular Music will be held on June 22, 24, 25. On June 23 there is planned a symposium en-

titled 'Problems in Editing the Music of Josquin des Prez' to hear a critique of the first edition and discuss proposals for the second edition. The participants are: Myroslaw Antonowycz, Ludwig Finscher, René B. Lenaerts, Lewis Lockwood, Edward Lowinsky, and Arthur Mendel.

Throughout the session the following papers are scheduled to be presented: Myroslaw Antonowycz, '“Illibata Dei Virgo”: A Melodic Self-Portrait of Josquin des Prez'; Jaap van Benthem, 'A Critique of the Readings of Josquin's Three-Part Chansons in Manuscripts and Prints'; Nanie Bridgman, 'On the Discography of Josquin and the Interpretation of His Music in Recordings'; Howard Mayer Brown, 'Instrumental Transcriptions of Josquin's Motets'; Frank D'Accone, 'The Performance of Sacred Music in Italy during Josquin's Time, ca. 1475–1525'; Carl Dahlhaus, 'Dissonance Treatment in the Motets of Josquin des Prez'; Willem Elders, 'The Plainchant in the Motets of Josquin des Prez'; Ludwig Finscher, 'Historical Reconstruction Versus Structural Interpretation in the Performance of Josquin's Motets'; Claudio Gallico, 'Josquin's Compositions on Italian Texts and the Frottola: Affinities and Differences'; Maria Luisa Gatti Perer, 'Art and Architecture in Lombardy at the Time of Josquin des Prez'; James Haar, 'Some Remarks on the “Missa La Sol Fa Re Me”'; Don Harran, 'Ambros and Burney as Students and Editors of Josquin's Music'; Lothar Hoffmann-Erbrecht, 'Problems in the Interdependence of Josquin Sources'; Brian Jeffery, 'The Literary Texts of Josquin's Chansons'; Herbert Kellman, 'Josquin and the Courts of the Netherlands and France: The Evidence of the Sources'; Winfried Kirsch, 'The German Josquin Tradition: Sources, Repertory, and Musical Peculiarities of the German Reception in the 16th Century'; René B. Lenaerts, 'Musical Structure and Performance Practice in Masses and Motets of Josquin and Obrecht'; Lewis Lockwood, 'Josquin at Ferrara: New Documents and Letters'; Edward Lowinsky, 'Ascanio Sforza's Life: A Key to Josquin's Biography and an Aid to the Chronology of His Works'; Arthur Mendel, 'Chronology and Authenticity: Some Attempts to Apply Objective Style Criteria'; Saul Novack, 'Tonal Tendencies in Josquin's Use of Harmony'; Lee-man Perkins, 'Aspects of Modal Treatment in Josquin's Masses'; Martin Picker, 'Josquiniana in Some Manuscripts at Piacenza'; Nino Pirrotta, 'Josquin in the Literary and Musical Writings of the 16th Century'; Gustave Reese, topic to be announced; Walter Rubsamen, 'Unifying Techniques in Selected Masses of Josquin and La Rue: A Stylistic Comparison'; Edgar Sparks, 'Problems of Authenticity in Josquin's Motets';

Robert Stevenson, 'Josquin in the Music of Spain'; Geneviève Thibault, 'Instrumental Transcriptions of Josquin's Secular Music'; John White, 'Performance Variables in the Secular Works of Josquin.'

## *Corrections and Additions*

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