

Research Notes

Conferences and Seminars

Dr Michael Hunter, a lecturer in history at Birkbeck College, University of London, and a 1982 visiting fellow at the Humanities Research Centre, Canberra, visited New Zealand in late August with the assistance of a travel grant from the Research Endowment Fund. He presented a paper on the problem of atheism in early modern England at the Turnbull Early Modern History Seminar at Victoria University on Saturday 18 August, and delivered lectures at Massey University, the University of Canterbury, and Victoria University. Dr Hunter, who is a member of the editorial committee of the *Book Collector*, addressed the Friends of the Turnbull Library on the origins of modern book collecting on 22 August. Dr Hunter's publications include *John Aubrey and the Realm of Learning* (1975), *Science and Society in Restoration England* (1981) and *The Royal Society and its Fellows, 1660-1700* (in press).

A private visit to New Zealand by Professor J. G. A. Pocock of Johns Hopkins University provided the opportunity for a short conference of the New Zealand Early Modern Studies Association at the Turnbull over the weekend of 19-20 March 1983. Under the general title of 'Politics and Ideology 1750-1850' papers were presented by Professor Pocock on 'The transformations of Toryism 1688-1830', Dr Knud Haakonssen (History of Ideas Unit, Australian National University) on 'James MacKintosh and the question of a Whig philosophy', and Dr John Morrow (Victoria University) on 'The ideological content of Coleridge's thought'. Dr Haakonssen's visit was funded by the Turnbull Research Endowment Fund.

The second annual conference of the New Zealand Musicological Society, organised by Dr Warren Drake of the University of Auckland, was held at the Turnbull Library during the weekend of 14-15 August 1982. The introductory paper, 'The Uses of Musicology' by Heath Lees, traced the relatively short history of the discipline and stressed the need for more interaction with other scholarly fields. Renaissance topics then followed, with Warren Drake's 'Josquin's *Ave Maria* . . . *Ave Cujus Conceptio* and its Background: a Reappraisal of a Well-known Motet', and John Steel's 'Plagiarism and Parody—Felis, Dowland, Messaus'. The Baroque period was represented by Peter Walls's 'Masque and Semi-opera: Aberrations in the History of Opera?' and Frances Warrington on performance practices in a Frescobaldi toccata, demonstrated on a harpsichord carefully carried up the Library's steps for the occasion. Sunday's session commenced with analysis topics: Rosemary Quinn's Schenkerian analysis of Beethoven's *An die ferne Geliebte*, and Elizabeth Kerr's discussion on the unity in Webern's *Symphonie* Op. 21, movement 2. John M. Thomson, who is at present writing a history of music in New Zealand, presented the concluding paper of the conference,