have favored the opposite attitude, fondness for plainsong melodies.\textsuperscript{20} Even though much surviving Spanish polyphony predates Morales, a reliable characterization of Spanish style is still unavailable. What is known, however, seems not to match the music of de Silva.

It appears that neither the family name nor the music’s distribution, subject matter, or style can determine de Silva’s nationality. Spanish folk music, cited for its subjectivity, mysticism, and dramatic intensity, makes an unexpected entrance in the final paragraphs. Although nothing has been said about the characteristics of Spanish folk music during the Renaissance, we now find that it “offers the key to the interpretation of many a characteristic in the motets of our composer, from which the Spanish spirit, with its extreme emotions, speaks directly, as for instance in many compositions of the one-generation-younger Cristóbal de Morales” (p. 410). Kirsch sums up by concluding that de Silva represents a synthesis of Spanish, Italian, French, and Netherlandish practices. This seems risky, since the Spanish element remains a hypothesis which may some day be disproved.

We should not, however, lose sight of the book’s accomplishments: most of its conclusions are well founded, numerous bibliographical tasks are executed reliably, the verbal texts are quite well analyzed, the comparative approach to texts and music is especially commendable, and many perceptive understandings of the music are well communicated. The emerging picture of this composer is that he was probably schooled in France (p. 238), he shared the North Italian interest in exploiting sonority for expressive purposes (p. 406), and the quality of his music ranges from routine (e.g. pp. 268 and 379) to extraordinarily masterful (e.g. pp. 295, 332, 342). Since we now have a collected edition as well as a major study of the motets, it is reasonable to hope that musicians may now begin to perform and record the music.

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This book exemplifies a general truth that musical scholars tend to avoid. The importance of any work depends less on the topic than on the qualities which the author brings to bear upon it. Donald Krummel is out of step with fashion which, having for so long favored the remote and obscure, now decrees we must study masters and masterpieces—the greater the better. So I doubt whether anyone will lightly or out of mere curiosity pick up this book on English music printing—it fails after all even to adopt the “great printer” format of several remarkable recent studies. If they do peruse it, however, they will be in for a pleasant surprise. For they will encounter what is so rare in scholarly writing today: a sense of style, an infectious enthusiasm for the subject, and a touch of humor. It was the virtue of great sixteenth-century teachers such as Roger Ascham to insist that one should strive for unity between subject and style: “Ye know not what hurt ye do to learning,” he wrote, “that care not for wordes but for matter, and so make a devorse betwixt the tong and the hart.”\textsuperscript{1} In these days when the best one can hope for is a marriage of convenience and what one usually encounters is a failed relationship, it is important to commend a book like this on the grounds alone that

\textsuperscript{20} Stevenson, \textit{Spanish Music}, p. 115. A similar view is expressed in a letter by Morales: see Juan Bermudo, \textit{Comienza el libro llamado declaracion de instrumentos musicales} (Osuna, 1555), fol. cxx.

\textsuperscript{1} The \textit{Schoolmaster} [1570]; see \textit{Elizabethan Critical Essays}, ed. George Gregory Smith (Oxford, 1904), I. p. 6.
it exemplifies a good match. It thus enriches those who read it beyond that generally barren exercise of the mind, the mere acquiring of knowledge.

There is no need to play down what Professor Krummel actually has to say, because it is a good deal more important than most people might have expected. His procedure is not to catalogue, of course, but to explain, so that there will be disappointment among those who had hoped for a literal successor to Robert Steele’s *The Earliest English Music Printing* extending beyond the arbitrary date of 1600 at which that pioneer of musical bibliography chose to stop. Instead, by studying the various kinds of editions (or “forms” as Krummel calls them), the author has tried to show what the extant documents and examples can reveal not only about the printing trade but also about the social and economic conditions that formed the context for the production of the music itself. The “art music” of the age has of course been intensively studied already, and with some degree of bibliographical sophistication. But Krummel’s work on the metrical psalm books and on the broadside ballads is pioneering, and full of implications for the social as well as musical historian. Perhaps his greatest contribution, however, is in identifying the music type faces—Steele botched this badly it now appears—and in tracing their descent from printer to printer. There might be room, it could be argued, for further work in tracing actual fonts, but the number of really important questions to be solved by such laborious means has considerably diminished since the dating of the Byrd masses. Indeed, Krummel is rare among bibliographers in avoiding a gratuitous display of superfluous detail, and he is to be congratulated on maintaining such an admirable sense of perspective throughout.

The picture that emerges is like the clear and pleasing vista one encounters from many English country houses, unspectacular, sometimes quirky, but the essence of solidity and purpose. It shows how English music printing, so far behind that of the major European centers in the sixteenth century, but so vigorous in some areas that have still to be explored further (such as the metrical psalm books and the broadside ballads), took on the enterprising face of mercantilism in the seventeenth century under the capable charge of John Playford, “a merchant who entertained the curious notion that musical editions could be supported by capitalist institutions and practices solely, without the benefits and encumbrances of patronage” (p. 172). Thus while the copyist was reinstated as the main agent of the circulation of music abroad, in England music publishing not only survived but flourished, and finally, with the modifications to engraving introduced by John Walsh, became an industry of international standing.

So much for sociology and economics. As Krummel warns in his final paragraph, which bears repeating here, this tells only half the story:

A music printer needs to make his living, by providing timely service to as large a general audience as possible, but he also longs to devote his best efforts to those publications which will be respected over the years, quite apart from any immediate ‘societal need.’ By stressing successful examples of the former—the psalm books of Day and his successors, the popular editions of the Playfords, or the broadside ballads, for instance—we can easily overlook the venerable examples of the latter. Thus the study of early English music printing should also be recognized as the rather heroic story of the Tallis—

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Byrd Cantiones Sacrae, of Morley's Introduction and his plan for working the music patent, of Parthenia, the Barnard Church Musick, and the Reggio Songs, and of the innovative typography of the round-note type faces. Comparing the music publishing activity on all of the Continent between 1560 and 1700, one can find only a few splendid and ambitious productions to compare with these. Thus the story of early English music printing is not only one of successful commercial practices, but also one of an adventurous search for excellence. Such was the fortunate heritage of John Walsh and his associates at the beginning of the eighteenth century (p. 173).

What gave its special tone to English music printing in large part owing to the first person who gained control over it. The music patents have generally been represented as harmful (Krummel argues refreshingly in their favor at the conclusion of his excellent summary of their workings), but William Byrd survived the commercial failure of his first publication to make his patent work in the service of this "search for excellence" (in his case more high-minded than adventurous perhaps), and to set a high standard which his more commercially minded pupil, Thomas Morley, tried to emulate.

There are even now any number of things about English music printing that Krummel cannot tell us; his purpose is as much to stimulate study as to provide answers. But I wonder if it was wise to reduce to a plain reference Margaret Dowling's work on the court case that ensued from East's printing of Dowland's Second Booke of Songs in 1600. Here is the only concrete evidence we have, to my knowledge, on such matters as size of press run, cost of materials and labor, patent-holder's fee and perquisites, and retail price. Why quote Plantin's paper costs in 1563 when discussing Parthenia (p. 145, note 4), if you know what East spent a mere thirteen years before that publication? In any case, these important findings needed a second exposure and further speculation of the expert kind that Krummel can provide.

But in the end reservations of this kind about a book of such high quality will depend very much on the point of view of the individual reviewer. In conclusion I will therefore confine myself to correcting two rather glaring errors. On page 106 Krummel states flatly that "table-book layout is seen for the first time in the Alison psalm book" (i.e. Richard Alison's The Psalms of David in Meter, Thomas Morley, London, 1599), and goes on to suggest that "someone in London—possibly Alison, possibly the printer, but most likely Thomas Morley himself—came up with the plan." It seems that Krummel's almost obsessive enthusiasm for Morley got the better of him here—Morley was after all the great imitator, not innovator. And the first publication in table-book layout is more important in every way, a book that had far-reaching consequences for English music, John Dowland's First Booke of Songs or Ayres, printed by Peter Short in 1597. Moreover, in addition to mentioning possible Continental forerunners, it would have been useful to refer to that well-known early Elizabethan manuscript of instrumental music, British Library, Additional MS 31390. Clearly the format was already established in England before Dowland and Short adapted it for publication.

The second point concerns Figure 49 on page 135, purporting to illustrate the derivation of Walpergen's first music type face from the music hand of Henry
Aldrich, Dean of Christ Church, Oxford (the unidentified example of his handwriting comes from Christ Church, Music MS 12, p. 124). The most unpracticed eye will see that there is no similarity between the two. Krummel has simply repeated a received opinion, and has attempted to explain the discrepancy by remarking that “Aldrich’s peculiarities are emphasized and exaggerated by Walpergen” (p. 134). I am grateful to Robert Ford for directing my attention to Pamela Willetts’s article, “John Lilly, Musician and Music Copyist,” 5 and also to Christ Church Music MSS 2 and 436, which contain the actual hand of which Walpergen’s type face is indeed a slavish copy. It belongs to a scribe associated with Lilly, the two having both copied music into Christ Church Music MS 432, as Miss Willetts has shown.

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5 Bodleian Library Record. VII, no. 6 (1967), pp. 307–11.


The appearance of this book conceivably heralds the beginning of a Wagner “compositional industry” that will rival the Beethoven one of recent years. The survival of most prose scenarios, prose and verse drafts, music sketches, drafts, copies, and some full autograph scores for Wagner’s major operas (text and music by one man) long ago whetted the appetite of musicologists for further study and analysis.

But two major roadblocks have stood in the way. The first and most serious one has been the unavailability of these documents. They have remained in the private hands of the Wagner family at Bayreuth since the composer’s death and have not been available for research. Only recently has the collection come under the auspices of governmental subsidy (Bavarian Institute of Fine Arts) with the establishment of a Richard Wagner Foundation and Archive in Bayreuth. Nevertheless, it is still uncertain at this time how available these sources will be to visiting scholars and other interested people.

The other difficulty has been the reluctance of German scholars, who have most reason to examine their compatriot’s music, to get involved in a serious study of Wagner’s compositional methods, largely because he was tainted by Bayreuth’s intimate connection with Hitler in the 1930s and 1940s, and there was a strong smell of Nazism surrounding Wagner and after World War II around his works. Of course, the literature on Wagner’s life and background since the 1880s has been enormous (some say it rivals that for Napoleon and Abraham Lincoln), but surprisingly little has been done on the inner core of his music—his stages of composition and his general musical thinking, judged by the documents themselves and not what he said about them in his prose writings.

With the passage of time, there has naturally been a change. Younger German scholars are now deeply embarked on a new complete edition, in which Rienzi is the first opera, and there is a new surge of interest in the composer and his works. Yet it is symptomatic of history that this first book to delve thoroughly into Wagner’s sketches and drafts (text and music) should be by a young Englishman who did his doctorate at Oxford on this subject and is now an editor of the new Wagner edition in Munich. In fairness, mention should be made of an earlier book by Curt von Westernhagen, Die Entstehung des Ring (Zurich, 1973), now published in English as The Forging of the Ring (Cambridge,