group, but they are surprisingly in the minority with regard to the total number of works included on the "Basic List." These books can be closely allied to the Practical Guidebooks as women were expected to supervise the religious education of their children in the absence of their father.

Chapter Five deals with books on the "Controversy," "the innate goodness or badness of women" (106). There were books, the author notes, on both sides of the issue, all of which cited sources from the classics and the Bible in support of their arguments. There were also satirical as well as serious works. The author believes that women were expected to read from all types, and she quotes at length from books on both sides of the argument. The method employed by those authors who favored women was to cite numerous examples of virtuous women from the past. Hull then introduces demographic evidence that helps to place this philosophical controversy in its social and historical context. As women formed the majority of the population, they had to conform to the male dictated ideal of docility in order to find themselves husbands, as marriage was the only acceptable way of life for women, especially after the dissolution of the monasteries. They had to adapt, and the message from the books on the controversy, whether the books themselves were pro or con, was clear: either women were innately bad, or, if good, were so because they followed a virtuous path.

The final chapter contains additional conclusions derived from Hull's compilation of the lists. More books for women were published during the end of the period than at the beginning. Hull believes that women had an influence on the literary output of their day, especially towards the end of the period. In addition to the all-pervasive message – "Be chaste, silent, and obedient" – there were some additional messages. The hierarchical arrangement of the sexes was upheld even by apologists praising women. Men were expected to assume a teacher-student relationship to women. The women, however, did not always obey the commands, and thus the archetype of the shrew emerged. Women were not professional writers at this time. In addition to the traditional hierarchy of the sexes, existing class structures were also supported. The books on the whole are simple, unsophisticated, and very revealing about everyday life. The power of the press was recognized as a weapon in controlling the female segment of the patriarchal society.

This book is a very valuable contribution to understanding the role of women in early modern England. Hull has provided a comprehensive list of books and has drawn some provocative conclusions about them. The compilation of these lists is in itself a remarkable achievement that will form, no doubt, the basis for much future interpretive research. The Huntington Library is also to be commended for supporting this kind of publication.

SHEILA FFOLLIOTT, *George Mason University and Center for Research on Women, Stanford University*

Early Music History I, Studies in Medieval and Early Modern Music, edited by Iain Fenlon. Cambridge: Cambridge University Press, 1981. 381 pp. \$49.50.

The authors of a recent examination of musicology in Great Britain since 1945 in "Acta Musicologica" (1980) begin their survey with the observation that the British musical scene can be characterized by "the almost complete absence of what one may

term scientific musicology." For decades English presses have excelled at exporting dozens of well-written musical biographies, yet the scholarship fostered by these publications has seldom proceeded from the level of compilation to that of innovative analytical research. That a new generation of British scholars has been indeed chafing under the dictate of both these presses and the typical British musicological forum offered them by "Music and Letters" and "Proceedings of the Royal Musical Association" is evidenced by the first volume of a new journal on the scholarly market devoted to mediaeval and early modern music. Despite its rather old-fashioned title, "Early Music History," under its editor Iain Fenlon of King's College, Cambridge, promises to promote in the area of European music prior to c. 1650 the type of comprehensive study allowing for detailed analyses and textual comparisons that one already finds exemplified in England by Alan Tyson's recently founded "Beethoven Studies."

Like "Beethoven Studies" and the latest edition of "Grove's," this new publication owes its impact to the underlying Anglo-American basis, or if you will, bias. A good half of the editorial board and contributors hail from American universities. The editors of "Early Music History" conceive their journal as making "a new departure in the development of the discipline while continuing to support its traditional tasks." Thus while maintaining a conventional historical framework, the journal will endeavor to encourage new methods of research, interdisciplinary approaches and consideration of wider contextual ramifications. Volume One includes ten articles by eleven contributors dealing with music from the tenth to the sixteenth centuries. The division of interest seems to have been equally apportioned between five manuscript studies, with or without critical editions of music, and five examinations of specific genres or periods.

Margaret Bent and Roger Bowers publish the notation and music of the so-called Saxilby fragment and link the two folios with other fifteenth-century manuscripts employing stroke notation. Of perhaps more interest than the mundane Mass compositions is their excursus on the musical establishment at Lincoln cathedral during the period c. 1450–1500. One of the principal sources for sacred Flemish polyphony of the fifteenth century, the codex San Pietro B 80 has long presented scholars with many enigmas, since only four of its 87 compositions carry attributions. Also problematic is the preservation of a comprehensive Flemish repertory in a choirbook stemming from San Pietro in Vaticano. Christopher Reynolds applies all the techniques of a thorough codicological examination of the fascicle structure, bindings and manuscript decorations to his analysis, and he ingeniously links the scribes with manuscript production at San Pietro at the latter half of the fifteenth century. He concludes with an inventory of the choirbook incorporating the latest research into the list of concordances. The format, organization and origin of another fifteenth-century choral manuscript is dealt with by Tom Ward. Ward examines the central European repertory in codex Munich, Bayerische Staatsbibliothek, C1m 14274, which he was able to isolate on the basis of the notation.

Two authors encase editions of specific compositions in historical, textual and notational interpretations. Bonnie Blackburn presents a transcription of the motet 'Difficiles alios' by Tinctoris, which came to light in a hitherto neglected book on music theory, and places this exercise in modal mensuration within the context of late fifteenth- and sixteenth-century musical treatises. The author seems however to overstate the case in claiming Tinctoris as "the first theorist of music who illustrates his treatises with full-size musical compositions from his own pen." Theoretical text

and music are certainly intimately linked in the didactic poem on the various cheironomic signs by John Cucuzeles. Peter Lefferts edits two fragmentary thirteenth-century motets dedicated to the memory of Simon de Montford and examines the historical background that produced the compositions.

The remaining five studies assume a more general approach. Lance Brunner might concentrate upon a single manuscript, the codex Monte Cassino, Archivio della Badia, MS 318 of the eleventh century, but his study acquires a wider dimension in that he attempts to systematically evaluate the Monte Cassino sequence repertory as the best representative of a south Italian tradition. The fact that the sequence melodies contained in the second tonary of codex Monte Cassino 318 are distinguished by modal assignments facilitates comparisons with the Frankish and Aquitanian sequence repertories. David Bryant takes up the subject of the *cori spezzati* at St. Mark's in Venice and demonstrates that the double choir performance of the vesper psalms took on a much more modest form than that commonly presented in descriptions of music at St. Mark's. Rather than vocal antiphony alternating between two groups of singers placed in the choirlofts to the left and right of the altar, the choral forces were most commonly all assembled in the large pulpit to the right of the iconostasis. The alternation, moreover, was not between two choirs but between four soloists and a small four-part *ripieno*. Bryant also deals with the different arrangement called for in the *concerti* and *sacrae symphoniae*, which usually involved organists and instrumentalists. His study invites comparison with James Moore's recent book on vespers at St. Mark's (1981), but rather than duplicating, the two studies complement one another, for Bryant examines principally the sixteenth-century practice of Willaert and Croce, while Moore concentrates upon the later period (Grandi, Rovetta and Cavalli). Bryant may have a better grasp of the documents indicating the placement of the choirs on various occasions, but Moore presents interesting material in the way of drawings of St. Mark's interior by Canaletto and others. It remains to be investigated if the Venetian double choir arrangement was influenced by the Byzantine choral practice which also involved alternation between soloists and choristers. As is well known, St. Mark's cathedral was built upon the model of the Holy Apostles church in Constantinople.

Joyce Irwin's exegesis of three allegorical treatises *De canticis*, written between 1423–26 by Jean Gerson, chancellor of the University of Paris, would have benefited from a more exact description of the three texts. Although Gerson's debt to the scholastic tradition is obvious, one is curious about the immediate reasons for the composition of such mystical works during the chancellor's exile in Lyon. Taking her lead from Walther Lipphardt, Susan Rankin attempts to trace systematically the permutations of re-used melodic material in the layer of the *Visitatio sepulchri* drama transmitting the Mary Magdalene scene. Her differentiation of a broad French and German musical tradition among 30 sources with Origny lying in between and with Prague possessing its own unique ceremony does not differ markedly from De Boor's purely textual analysis of the same scene. After so much 'scientific musicology' it is a pleasure to turn to Reinhard Strohm's essay relating the music of the early fifteenth century to the social and political realities of the period. In a broad survey of the multifarious patrons of music and their political, dynastic and religious alliances, he considers old problems and delineates possible new avenues of research. He concludes by advancing the thesis that aesthetic qualities need not be necessarily evalu-

ated as the reason for a piece's wide distribution. The composition could be just as well a testimony to the education and career of the owner or social status of the patron.

Four book reviews form an appendix to this attractive hard bound volume. Care has been taken both with the typography and the presentation of the musical examples, and the numerous facsimiles and photographs are clear and distinctly labelled. One can also imagine that the arrangement of the various tables accompanying the systematic studies presented the publishers with no little difficulty. Almost fifty U.S. dollars might seem to be an exorbitant price for a new annual, but not if the level of the scholarship displayed in this first volume is maintained.

NEIL K. MORAN, *University of Toronto*

Winthrop S. Hudson. *The Cambridge Connection and the Elizabethan Settlement of 1559*. Durham, N. Carolina: Duke University Press, 1980. Pp. x, 158. \$14.75.

Winthrop Hudson's *The Cambridge Connection* deals with the creation of the Elizabethan Settlement of Religion in 1559, a Settlement that Hudson, in contrast to others, finds to have been formed in a spirit much closer to consensus than to conflict. He attributes this harmony – and the harmonious organization of the Elizabethan government itself – to the operation of the 'Cambridge connection': an informal group which could eventually be described as 'a network of informal relationships of trust among persons at or near the centres of power' (p. 34).

Hudson traces this political and intellectual coterie to the progressive side in Cambridge debates of the 1530s regarding the correct pronunciation of classical Greek. Led at first by the scholars John Cheke and Thomas Smith, the group soon included a score or so of Cambridge men united in interest (classical scholarship, reformed Protestantism, English common law) and training (Cambridge and Gray's Inn) as well as by personal friendships, intermarriage and patronage.

The group evolved in several stages. Its members were among those who came to dominate Cambridge in the '30s, matriculate at Grey's Inn in the early '40s, serve in the 'nursery school' established by Queen Catherine Parr for Prince Edward from 1544, and exercise intellectual and political power under Somerset and Northumberland. Though Cheke and Smith remained among the most respected intellectuals, William Cecil emerged as the most skilled in politics. After lying low or emigrating in the hostile climate of the Marian years, the network – now more extensive than ever through intermarriage and patronage – proved ready, capable and resourceful in helping Elizabeth establish her regime. Of paramount importance, it proved congenial political company for the young Queen, whose own intellectual and even emotional affinity with members of the group, especially William Cecil, ran deep.

Turning from this study in the dynamics of Tudor political affinity to events themselves, Hudson accepts two corollaries regarding the Elizabethan settlement. First, it was founded on the twin supports of royal supremacy and the 1552 Prayer Book; second, the government and the church were dominated by protestants who, for the most part, had long shared ties and views. Yet here Hudson departs from the familiar. *Pace* Neale, the Settlement did not result from the initiative of a radical faction of an unruly House of Commons against the better judgment of the Queen. It