therefore, be unfamiliar with, say, Morpurgo Tagliabue's study of the origins of baroque or Dámaso Alonso's provocative suggestions about the relationships between Petrarchan rhetoric and that of poets, such as the metaphysicals, generally thought of as anti-Petrarchist. Scholars interested in the development of English prose style in the Renaissance will find thorough and judicious consideration given to the studies of M. W. Croll and his followers, for Scaglione's broad overview allows him to substantiate anew much of Croll's thesis about the development of English plain style and to point out places where Croll's arguments are weak or need discrimination.

While Scaglione emphasizes two periods as crucial stages in his survey – antiquity and the French eighteenth century – there is also not only an informative discussion of the Renaissance, but the book as a whole serves the important function of placing Renaissance stylistic concerns into a larger historical framework. And within its treatment of the Renaissance, there are any number of observations which offer valuable insights into the period's ways of thinking about style. For example, Scaglione documents how “the placing of elocution at the centre of the rhetorician's attention produced in the second half of the sixteenth century a new art of elocution, a sort of stylistics different from rhetoric as such, whose peculiar task had been to teach the modes of eloquent reasoning” – but rather than viewing this change “from substance to ornate form” as somehow decadent, he perceptively observes that its real significance is the resulting shift of attention “from logic to psychology, from reasoning per se to emotional understructures” (p.144).

The Classical Theory of Composition is far-reaching enough that not only scholars interested in its primary topic of word-order, but anyone interested in the history of or the importance of rhetoric, or in the development of style, will find the book worth reading. At the same time, while the work provides a wealth of background information, it will not always be easy going for a reader without some previous familiarity with the rhetorical tradition, presuming as it does a working knowledge of concepts such as Ramism. Still Scaglione has the ability to approach his materials in a way that makes even the most recondite aspects of this study seem fascinating to writer and reader alike.

Ultimately the most exciting aspect of a work like this is the opportunity it provides to see the historical interplay of ideas. Chomsky, for example, acknowledges his debt to the Port-Royal grammarians, but in Scaglione's book one can trace his ideas further back – to the Renaissance attempts of men such as Scaliger to formulate a general theory of grammar, even to the Alexandrian grammarians, who thought the structure of language was analogous to the laws of human thought. Or, reading about Bernardo Tomitano, one wonders if William Carlos Williams ever knew that in proclaiming “no ideas but in things” he was unconsciously echoing this sixteenth century rhetorician: “Things make men wise; words only make them seem so.”

RUSSELL M. BROWN, *Lakehead University*

Jerome Roche. *Palestrina*. London: Oxford University Press, 1971. Pp. 60. \$3.75.

The nine volumes published to date in the series *Oxford Studies of Composers* include four of particular interest to students of the Renaissance: Gilbert Reaney on Machaut, Paul Doe

on Tallis, Dennis Arnold on Marenzio and Jerome Roche on Palestrina.

These are slim books. The Palestrina study is accomplished in forty-seven pages of concentrated material, a good deal of which is taken up with printing the fifty-one musical examples. Roche devotes one chapter to the Masses. In it are contained his principal analyses. The succeeding chapter is a cursory treatment of Palestrina as a composer of motets. This the author effects by comparative references to the Renaissance repertoire, but reaches an indefinite conclusion in such a shapeless fashion as to suggest less the scholar who has exhausted the logic of his thesis, more the lecturer who has exhausted his allotted time. A neater chapter on the Hymns, Magnificats and Lamentations is followed by an even briefer consideration of the madrigals (four pages, including seven staves of examples).

The freedom and ease of delivery desirable, and possible, within the limitations of space imposed in the series have been demonstrated by Reaney in his very fluid *Machaut*; the balance between the scrutiny of an individual composer's stylistic peculiarities and the fitting of these into the mainstream of his life and times was a notable contribution of Doe's *Tallis*. When Roche announces that his object is to project Palestrina "against the background of his contemporaries and predecessors, and to show him as one among several great masters of the art of polyphony" (p. 7), he is casting his net wide, too wide for success in this particular series. There is room neither for the broad sweep of the sixteenth century panorama required by the initiate student nor for the sustained microscopic analysis demanded by the researcher. There is not even space for an adequate appraisal of Palestrina as a Roman polyphonist (see review by Lewis Lockwood, *The Musical Times*, April 1972, pp. 364-365).

In the course of the chapters interesting analogies are drawn and illustrated, usually with conviction. Thus in Ex. 30 (p. 34) can be seen how the identical rhythm pattern forces the mannered upward thrust of both *Surge illuminare* by Palestrina and *Surgens Jesu* by Lassus, but proceeds to achieve effect in two different ways: the Lassus, by the immediacy of the angular line, the Palestrina by the euphonious accumulation of smooth contours.

Nevertheless the book remains unsatisfactory, not a self-sufficient text. Although it would not be necessary to erect an elaborate encyclopaedic codification of contrapuntal devices as, for example, in H. K. Andrew's analysis of the technique of William Byrd, something more must be offered than the assumptions of the reader's knowledge implied by such recurring tags as "Josquin-like" and "English habit." The author has affirmed that "it is to students and scholars that my book is to a considerable extent aimed" (*Times Literary Supplement*, March 24, 1972, p. 337). Both will expect more of the topic than was permitted by the restricted scope of the *Oxford Studies*, and neither student nor scholar needs to deal again with the easily accessible passages from Grout, Lang and Reese that use up half of the disappointing three-and-a-half-page Conclusion: especially disappointing when hardly a single Palestrina scholar of our time has been cited in the previous chapters either for reference or debate, and Roche's conclusions themselves are unoriginal - "He was a conservative in his deliberate preference for writing Masses, whose abstract text he could clothe in equally abstract polyphony...." (p. 52); "perhaps it was really a case of the character of the man himself - a lover of rigorous discipline and craftsmanlike order who recoiled from overstatement" (p. 49).

The List of Works (or better, of publications up to 1650) is relatively wasted copy: seven pages which could have been better employed to carry an expanded chapter or a checklist

of published performing editions. The researcher will go to *Die Musik in Geschichte und Gegenwart* for source bibliography, the student to *Groves Dictionary* for works and the *New Oxford History of Music* IV, Chapter VI, for concise survey and bibliography. There is no Index, a lack which is a nuisance when attempting to correlate Roche's hurried sequences of references to Arcadelt, Byrd, Clemens, Crecquillon, G. Gabrieli, Gombert, Goudimel, Josquin, Lassus, Morales, Richafort, Tallis, Willaert and Victoria.

The style fluctuates between uninformative subjectivity: "The 7-6-5 cadence that ends his [Victoria's] Kyrie is warmer in spacing than Palestrina's in Kyrie I of the *Missa Aeternae Christe Munera*" (p.15) and dreadful dust: "A sense of clarity in articulation is present everywhere, whether in the ternary shape of the Kyrie, with the sections ending in F, C, and F respectively; in the plain four-bar phrase that Palestrina makes of line 3 of the hymn in Kyrie II; or in the Josquin-like repetitions between bars 6 and 12 of the Gloria or between bars 22 and 28 of the Credo" (p.13). The rapid skimming of material that thrusts the eye over large gobs of such writing leaves the reader gasping for air, and for really important data (see p.35). Occasional rhetorical flourishes and piquant sallies – the "kill-joys of the Council of Trent" (p.18) – do not contribute to the quality of the prose, and being intrusions into the otherwise objective musicologese they do not produce the cumulative effect which, from the pen of a lively stylist like Arthur Hutchings, can create a vivid passage without sacrificing the scholarship.

One is put off what is an often well-selected collection of seminar notes by Roche's over-enthusiasm for his comparative, non-eulogistic approach, as if few other authors of our century saw in Palestrina's output anything but "a homogeneous model for strict counterpoint" (p.9). But it is now well accepted that gone are the days when "the celebrated light of music," as Fux hailed him in the eighteenth century, could be viewed solely as an arbiter of contrapuntal rules. Enquiry has penetrated to the sources of that power which had led so many to echo the awe expressed by Schumann: "At times it really sounds like the music of the spheres." Even the cataloguing of individual detail that went into Jeppesen's masterful *The Style of Palestrina and the Dissonance* was in part a tabulation of comparative research into the works of his subject's contemporaries and predecessors (Jeppesen's material on pedal dissonance and the occurrence of augmented fifth chords gives more credence to the passages from the *Missae in Festis Apostolorum* which Roche cites as implied unrefined practices (p.30)). And that most succinct summary of Palestrina in the modern view, by Anthony Milner in Vol. 2 of *The Pelican History of Music* (pp.174-175), adumbrates the spirit of "juster appraisal" (to quote the cover blurb) in which Roche wrote his contribution.

A much more extensive monograph is required. Henry Coates wrote of the liturgical function of Palestrina's art: "the music has been evolved out of a situation instead of being composed for it ..." Even so must a comparative study of this scope be shaped by the demands of its subject matter. Hopefully Dr. Roche might be able to publish a second book in which he could more completely realize his concern for the art of the Renaissance polyphonists.

WALTER H. KEMP, *Waterloo Lutheran University*