Gerald Abraham, ed. *The Age of Humanism, 1540-1630* (The New Oxford History of Music, Vol. IV). London: Oxford University Press, 1968. Pp. xxv, 978. \$22.50

For the Renaissance scholar, the fourth volume of the NOH offers a mixed bag of highly polished gems and somewhat flawed stones. Perhaps this state of affairs is inevitable in a project that involves different contributors whose articles vary in quality. The editor admits to a considerable gap (in some cases as much as 16 years!) between the preparation of the book and its publication. As a result, some of the articles are severely limited in that they do not include important new research. These lacunae are most obvious in the bibliography. In addition, several articles were written in foreign languages and their translations are not always as satisfactory as one would expect. As often happens in anthological histories, the varied contributions lack an over-all focus. The title hints at a provocative theme for students of Renaissance culture and thought. In the introduction, G. Abraham makes a valiant attempt to define this theme, but unfortunately it is not carried through the individual essays. It is indicative that there is no entry under "humanism" in the index. Mr. Abraham's broad definition of humanism as "word-dominated music" and his cavalier equation of humanism with the Renaissance period as a whole bespeaks a neglect of modern scholarship that attempts a narrowed re-definition of this troublesome term.

The book is organized into 15 chapters whose subject matter and relative length reveal a very conservative and traditional view of this fascinating period. 272 pages are devoted to secular vocal music, including theatrical and operatic genres; 239 pages are given to instrumental music and 437 to sacred vocal music. If one considers that the prominent contributions of the 16th and early 17th centuries lie in secular and instrumental music, the genres that give this period its distinctive profile, then the weight given to sacred music appears unwarranted, particularly since the main theme of this volume is supposed to be humanism and music. Furthermore, other salient aspects of this period are neglected, for example, theory, sociology and performance practice, with one exception – the chapter on instruments and their notation. To be sure, passing references to these topics are made by individual writers, but no attempt is made to crystallize and highlight their importance. Musical theory is one field where general humanistic learning plays a decisive role. The social milieu of Italy is extremely pertinent to secular, and for that matter, sacred music. The academies, *ridotti*, *camerate*, courts, the Council of Trent, etc. all inform the stylistic trends in music. New phenomena in vocal and instrumental traditions are intimately bound up with controversial experimentation in compositional theory, tuning and temperament, and performance practices. In order to glean any information about these subjects, the reader must thumb through the various articles searching for relevant passages. Since the articles differ so markedly in orientation, a few remarks on each of them in turn might be helpful.

While Chapter I is an adequate discussion of the French chanson, the late C. van den Borren tends too often to enumerative lists of works described alternatively as gay, witty, perfect, charming or delightful. The reader is given too few musical examples; at least in

the discussion of Lassus references are made to printed editions. The most serious shortcoming of this essay is the inadequate explanation of the origin of the Parisian chanson. A host of studies on this important development between Petrucci's *Odhecaton* (1501) and Attaignant's prints in the 1530s is now available. H. M. Brown, *Music in the French Secular Theater and Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, Mass., 1963); P. Chaillon, "Le chansonnier de Françoise," *Revue de Musicologie* 33 (1953): 1-31; M. Françon, "Clément Marot and Popular Songs," *Speculum* 25 (1950): 247-48; D. Hertz, "La chronologie des recueils imprimés par Pierre Attaignant," *Revue de Musicologie* 44 (1959): 176-92 are not cited in the bibliography although they appeared well before 1968.

In Chapter II, E. J. Dent (also deceased) does an admirable job in the 63 pages allotted to him considering that he faced the herculean task of surveying the many facets of the polyphonic Italian madrigal. He manages to present a compact glimpse of all major figures, some minor ones, the interrelationship between mannerist poetry and musical settings, and the new trends of chromaticism, dissonance and dramatization in the madrigal. The bibliography for this chapter is good, but one should add C. MacClintock, *Giaches de Wert, Life and Works* (American Institute of Musicology, 1966) and J. Newman, *An Index to Capoversi and Titles Cited in Einstein's The Italian Madrigal* (New York, 1967). The latter greatly facilitates using Einstein's monumental three-volume study which originally appeared without any index.

K. Gudewill's article on the German secular song (Chapter III) unfortunately suffers from a poor translation that abounds in awkward Germanic constructions. These do not help to clarify the turgid introduction whose abstract concepts verge on incomprehensibility. The main discussion is a factual narrative with every sentence packed full of information and with very little by way of stylistic description that would benefit the general reader.

In complete contrast, Chapter IV by N. Fortune is an outstanding study embodying original research and presenting it in an eminently clear and cogent fashion. Carefully selected musical examples enhance the wide-ranging examination of Spanish, Italian and English solo songs, arias, recitatives, duets, etc. This chapter is undoubtedly the highlight of the volume.

Chapter V on continental Latin church music is further subdivided into geographical areas, each one written up by a different specialist. N. Bridgeman's otherwise excellent contribution is marred by the occasional error (i.e. the description of Gombert's famous *Diversi diversa orant* is incorrect; see G. Reese, *Music in the Renaissance*, p. 345), and an inadequate explanation of the parody Mass. F. Lesure provides a refreshingly frank appraisal of French church music, and H. Redlich gives us a fine discussion of Venetian church music except for the cursory treatment of G. Gabrieli's late works such as the *Sacrae Symphoniae* II. This chapter concludes with an unusual section on Eastern Europe, particularly Poland and Bohemia.

Chapters VI to X (Latin, Protestant, English and Early Baroque Church Music) are uniformly well written. The essence of Palestrina's and Lassus' styles is admirably treated by H. Coates and G. Abraham. H. Anglés includes an interesting account of the social background of Spanish church music in the 16th century which helps to illuminate the place of music in its cultural framework. F. L. Harrison also dwells profitably on the complex political and religious circumstances that affected church music in England.

In Chapter XI, E. H. Meyer presents an intelligent and comprehensive study of concerted instrumental music ranging from chanson transcriptions, independent abstract genres to the emergence of the trio sonata. The division of subsections is perhaps a little confusing and discontinuous at times.

Chapter XII is another outstanding contribution. W. Apel covers an amazing range and breadth of detail in the solo instrumental field. His musical examples vividly illustrate the many original points he raises. However, the subsections are again confusing as they change abruptly from capsule characterizations of individual composers (C. Merulo), groups of composers (Minor Italian Composers – a mere list of names) and genres (Lute Variations). These changes tend to destroy the continuity of the chapter.

In Chapter XIII, the late G. Hayes provides an informative treatise on musical instruments. He describes the bowed string family, lutes, organs, reeds, flutes, brass, percussion, and miscellaneous minor instruments. Particularly valuable are the discussions of tablatures, instrumental combinations and tunings.

Chapter XIV by E. J. Dent with additional material by F. W. Sternfeld presents a fascinating account of dramatic music in the 16th century before the advent of Florentine opera. Renaissance drama with incidental music, intermedii, masques, mascarades, etc., are all reviewed. To the bibliography one should add two important recent studies: A. C. Minor and B. Mitchell, *A Renaissance Entertainment: Festivities for the Marriage of Cosimo I, Duke of Florence in 1539* (Columbia, Miss., 1968) and W. Osthoff, *Theatergesang und darstellende Musik in der italienischen Renaissance* 2 vols. (Tutzing, 1969). This chapter is of particular interest to scholars of Renaissance drama and court entertainment.

The final chapter on early Italian opera by S. Townely is disappointing in its brevity and generality. More than 22 pages are needed to do justice to this topic.

Two final comments are in order. The first concerns the bibliography. One can only regret that the time lag prevented the inclusion of more recent general publications such as: H. Blume, *Renaissance and Baroque Music* (New York, 1967); C. Palisca, *Baroque Music* (Englewood Cliffs, 1968) and W. Elders, *Studien zur Symbolik in der Musik der alter Niederländer* (Bilthoven, 1968). Also, one cannot help but be taken aback by certain glaring omissions in older literature, even though the principle of selective bibliography must be recognized as operative in a book of this kind. For example, two important articles by E. Lowinsky, "Music in the Culture of the Renaissance," *Journal of the History of Ideas* 15 (1954): 509-53 and "The Goddess Fortuna in Music," *Musical Quarterly* 29 (1943): 45-77 are missing. The latter article refers specifically to humanistic topics in music.

The second comment concerns the recorded anthology that constitutes the companion to this volume. It would have been preferable to prepare a new History of Music in Sound to parallel the up-to-date text rather than to indulge in such a feeble attempt to correlate the old records with the new book. The recorded examples are appended in useless footnotes by the editor and they have no relation to the music discussed by the writers. More important, the performances on the old anthology are hopelessly out-of-date when judged by more recent standards of performance. If the purpose of such a history is to direct the reader, both professional and amateur, to an appreciation of the living music, this purpose is vitiated. Anyone using the old anthology would be hard put to match his listening experience with the glowing accounts offered him by the commentaries. The reader has no other recourse but to ferret out on his own more satisfying recordings of any music he wishes to enjoy.

In conclusion, one must state that this volume presents a valuable survey of musical styles and genres between 1540 and 1630 in the English language. For the most part, it is well written and several chapters (particularly IV and XII) provide original and provocative food for thought. Its shortcomings are mainly those which seem to encumber any complex and expensive publication in our century. It is best for selected reading and as such is a useful volume for introducing students of the Renaissance to the varied musical fare of the age of humanism.

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Salo Wittmayer Baron. *A Social and Religious History of the Jews: (Vol. XIII) Inquisition, Renaissance and Reformation; (Vol. XIV) Catholic Restoration and Wars of Religion*. New York and London: Columbia University Press, 1969. Pp. 463, 412. Cloth, \$10 each.

These two volumes cover mainly the circumstances of life and details of the status of the Jews as well as their contacts with and mutual impact on and by their 'host societies,' in the fifteenth to the seventeenth centuries. It is part of the section of this monumental history of the Jews – which had reached with them 14 volumes – dealing with the period 1200-1650.

The political, legal, social and economic history of the Jews is painted in these volumes – as in their predecessors – on a broad canvas of the history of the societies, peoples and churches that had in one way or another influenced Jewish society and its conditions of life.

The very structure of these two volumes hinges on central events and epochal changes in European and Church history. Even more than in his other volumes – "because of the growing integration of the Jewish people into the Western societies, its fate during the early modern period was even more deeply affected by environmental conditions than in the earlier generations... I found it necessary to include in my bibliographical references a relatively large number of general historical monographs" (vol. XIII, Preface, p. V). These 'bibliographical references' in the notes are more often than not short disquisitions on the character and problems of the literature referred to.

Though confined by definition to the frame of Jewish life and not to its contents, this division is not easy to maintain. Thus, the chapter on the 'Iberian inquisition' (vol. XIII, pp. 3-63) has a presentation of Jewish policy and attitude towards the inquisition (ibidem, pp. 19-20); the chapter on 'Marrano dispersion' (ibidem, pp. 64-158) has subdivisions on 'Reubeni and Molkho' the self-styled 'Prince of the tribe Reuben' and his Marrano prophet (pp. 109-115), as well as on 'Jewish attitudes to Marranism' (pp. 143-155) and 'Depths of despair' (pp. 155-158). The whole chapter on 'Humanism and Renaissance' (ibidem, pp. 159-205) is as much the tale of the 'Christian Hebraists' as the story of their Jewish teachers, as much the analysis of the attitude of humanists to Jews as the picture of the 'Kabbalistic bridges' (pp. 172-181) that Christian humanists saw structured on Jewish mystical teaching and symbolisms. 'Protestant Reformation' (ibidem, pp. 206-296) embraces not only the attitude of the Reformers to Jews, but also considerable elements of Jewish influence on and reaction to these mighty trends around them. While 'Catholic Reform' (vol. XIV, pp. 3-70) tells in detail the hardening attitude of the Catholic Church to the