

Mary S. Lewis. *Antonio Gardano, Venetian Music Printer 1538–1569: A Descriptive Bibliography and Historical Study.*

Vol. 3: 1560–69. New York: Routledge, 2005. xii + 602 pp. index. append. tpls. bibl. \$135. ISBN: 0–82408–456–X.

The appearance of this final volume marks the completion of Lewis's catalogue of the 442 music books printed by Antonio Gardano, head of the most

prolific music printing firm of the sixteenth century. The transmission of music prints from the Gardano shop (under the management of Antonio's sons until 1611) attests to the wide circulation and use of music in courtly, private, civic, religious, and educational settings. The firm's commercial success can be attributed, in part, to Antonio's attention to strategies of production, marketing, and distribution which marked the growing industrialization of the music book trade.

Lewis precedes the catalogue with six introductory chapters that position Gardano's editions within the context of printing practices in sixteenth-century Venice. The 1560s proved to be a particularly productive period for the Venetian firm, with at least 187 editions (109 of them newly printed), up from 108 in the 1550s and 143 in the 1540s. Gardano divided his attention between madrigals and other Italian secular songs (by far the most important genres), motets, masses, magnificats, and instrumental music. In chapter 3 Lewis adds to our knowledge of the market and distribution system for Gardano's books. She divides purchasers into amateur musicians, professionals, bibliophiles, clergy, and large ecclesiastical institutions — a diverse group with an array of abilities, customs, and preferences. Chapter 6 takes on the issue of marketing from the perspective of the firm's 1591 sales catalogue, which included music books dating back to Antonio's tenure as head of the business. The intervening chapters 4 and 5 examine the presence of privileges taken out for Gardano's music books and evidence of the printer's joint role as publisher.

The catalogue of music books from 1560 to 1569 (the year of Gardano's death) follows the format established in Lewis's earlier volumes, with the exception that concordances of individual works are here excluded. Though this is an unfortunate omission, unlike the first two decades of Gardano's activity, transmission of music in the 1560s tended to follow printed books (traced in the "Editions" section of each catalogue entry). Further, as Lewis notes, our bibliographical knowledge of manuscripts from 1550 to 1600 is "spotty at best" (81). Lewis's catalogue significantly expands the information available in existing bibliographies. Alongside details of collation, signature lines, technical notes, and lists of contents, Lewis includes complete transcriptions of title pages and dedications, the title and location of table of contents, and a history of earlier and later editions of the work. Detailed listings of locations of surviving copies and notes (the presence of the stamp of an earlier owner, for instance) betray not only the decades of research and countless libraries visited by Lewis but also the large geographic net cast by Gardano's music books. Bibliographical listings and literature connect Lewis's catalogue with standard reference works (including Eitner, *Biographisch-bibliographisches Quellen-Lexicon* [2nd ed., 1959–60] and Vogel et al., *Il Nuovo Vogel* [1977]). Lewis numbers the entries across her trilogy, with this third volume starting with 257 and ending at 442; RISM numbers (*Répertoire international des sources musicales*, A/1/1–9, *Einzeldrucke vor 1800*, ed. K. Schlager [1971–92] and B/1/1, *Recueils imprimés XVI^e–XVII^e siècles*, ed. F. Lesure [1960]) flank the right side of each entry. The wealth of information about Gardano's music books would

be enhanced by the inclusion of illustrations of representative title pages, dedications, or music notation — additions that would give a visual record of Gardano's (and Lewis's) monumental achievement.

A series of five appendices trace first editions printed by Gardano in the 1560s, Gardano prints in the libraries of the Fugger family of Augsburg (perhaps the most famous Northern collectors of music at the time), books financed by Gardano, publications of Antonio Gardano available in 1591, and general descriptions of binder's copies ("collections of printed books bound together under one cover in a single volume" [19]). Users of the catalogue benefit from indexes of composers, text incipits, instrumental works, and short titles.

Lewis's study is an indispensable tool for scholars and students of the first century of music printing and will remain a model of descriptive bibliography and scholarship for the field.

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