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Melkus one on the use of vibrato during the seventeenth and eighteenth centuries.

The final section contains two articles on the tromba marina from Innsbruck-based musicologists. Markus Spielmann opens with the provocative statement, "There remain today for scarcely any other instrument which was in use for nearly six centuries, as many unanswered questions as there are for the tromba marina." Max Engel provides the results of experiments in the technique of playing this instrument. These articles will be of interest to specialists, but it is not easy to perceive the connection between Jakob Stainer and the tromba marina.

The *Jakob Stainer und seine Zeit* publications seem to me of unusual significance as the first coordinated penetrations in depth into the musical milieu of any world-famous maker of instruments, employing the skills and knowledge of able scholars in such diverse fields as archives, art history, instrument making, performance practice, socio-cultural background, and foreign contacts and influences. On the whole, the conference proceedings are a real success, even if the photos of instruments are too small and often too dark to permit study of any details. More investigations conceived along similar lines are certainly to be hoped for. Yet, despite many virtues, *Jakob Stainer und seine Zeit* devoted little attention to the essence of the great artist it celebrated—namely, the wonderful instruments he created. The most important Stainer issue today is the clear-cut identification of his own workmanship within the body of instruments sometimes too optimistically attributed to him. It remains for a highly qualified expert to resolve this issue and, in a carefully researched and fully illustrated monograph, to publish the authentic works of the great artist whose instruments played such an important role in music of the baroque and classical periods. Who will embrace this daunting but important task?

LAURENCE C. WITTEN II

**Ian Woodfield. *The Early History of the Viol*. Cambridge Musical Texts and Monographs. Cambridge, England: Cambridge University Press, 1984. xiii, 266 pp.; 103 black-and-white plates. \$49.50.**

In *The History of Violin Playing from its Origins to 1761*, David Boyden complained:

When will the mysterious early history of the viols be thoroughly investigated? To date [1965] there is no satisfactory account of the origins and early history of the viols.

Ian Woodfield's *The Early History of the Viol* is the first substantial response to Boyden's complaint. The author presents the results of significant new research, advances several challenging hypotheses, and brings together a wealth of known but hitherto scattered information. The book is indeed a long overdue and most welcome monograph on the subject.

The basic organization of the study combines both geographical and chronological approaches. An initial chapter deals with "medieval viols" of the twelfth and thirteenth centuries, or, as Woodfield prefers, "medieval fiddles played downwards." After discounting these as direct ancestors of the viol, the author proceeds with his main business and presents some of the most intriguing and original material in the book: information on the Spanish antecedents of the viol and their apparently decisive role in the formation of the Italian viol, ca. 1490–1510. In later chapters, Woodfield traces the subsequent development of the viol, first in Italy, then progressively northwestwards, ending in England.

The number of pages devoted to each geographical area varies widely, reflecting in part the relative importance of each area in the evolution of the viol, in part the extent to which the author is relying on original research rather than on secondary sources, and in part the number of plates in each section (which are conveniently incorporated into the text). "Spain" is seventy-five pages long and "Italy," ninety-four pages; "Germanic Lands" receives only twenty-four pages, "France and the Low Countries," ten pages, and "England," twenty-two pages. This disparity of treatment is acknowledged by the author in the informative introduction, in which he clearly indicates that he is dealing with three different purposes:

- [1] The rise of the viol in the late 15th century [is] the central topic of this work.
- [2] The rest of the book will be devoted to an account of the growth of viol playing in Europe during the 16th century. [However, Woodfield also deals to some extent with the physical aspects of the instrument.]
- [3] The final chapter is devoted to the history of the viol in 16th-century England . . . [concluding] with an extended discussion of the music played by viols in Tudor England, a topic of interest to players of the English consort repertory.

Woodfield's real reason for a more detailed treatment of the origins of English consort music, however, seems to stem directly from the new research he has conducted.

While the author initially acknowledges several different purposes, he also subsequently reveals several different approaches to the material. In some chapters he relies primarily on the research of other recent scholars, while other chapters are largely or wholly the result of his own extensive

research into primary sources. Another approach is taken in his extended commentary on sixteenth-century writings dealing with the viol. Finally, Woodfield presents important hypotheses in several chapters, particularly those dealing with the origins of the viol.

In chapters 8–10, dealing respectively with Italian tunings, playing techniques, and solo music, Woodfield provides a systematic commentary on, and analysis of the writings of Ganassi and Ortiz, comparing them with other sources. The discussion is extended chronologically to include the later sixteenth- and early seventeenth-century viola bastarda music. Similarly, in chapter 6, “The Viol in Early 16th-century Germany,” the author provides a commentary on the early sources of information on German viol playing: Virdung, Agricola, Judenkönig, Gerle, and the Weltzell MS (Münster Universitätsbibliothek 4° Cod. 718). Besides discussing the contents of each source, Woodfield brings out the differences among them resulting from changes of taste. For instance, the music in Gerle’s earlier publication of 1532 involves mainly *Tenorlieder* while that of 1546 revolves around the newer Parisian chanson. Of particular interest are the discussions of the high and low tunings given in both German and Italian sources, and the problems attendant on the names “treble,” “tenor,” and “bass,” apparently used to denote not “instruments of a particular size or tuning, but the position of any given instrument in the hierarchy of the consort.”

In Chapters 11–13, the author presents us with much information known from other sources regarding the viol consort and its music in Italy, the Germanic lands, France, and the Low Countries. While clearly organized, the material is sometimes simply presented in outline form, as in the case of the lists of later sixteenth-century references to viols in German households. In other instances, conclusions are drawn and convincing hypotheses advanced, for example those concerning the constitution of the early to mid sixteenth-century Italian and German viol consorts, which appear to have consisted of tenors and basses, or perhaps just basses alone; only later in the century, apparently, did trebles become commonly used (even though recommended by Ganassi in the 1540s.)

New archival research by the author is a prominent feature in the last chapter, “The Viol in 16th-Century England.” Woodfield deals with the growing importance of the viol in the lives of the boy choristers in London in mid century and later. Numerous references to their performances are cited from records of various guild feasts, private entertainments ca. 1560, and (subsequently) the reactivated London theatrical life. Woodfield suggests that the wide dissemination of viol playing in amateur circles ca. 1600

was a result of the tradition of viol playing by several generations of choir-boys. Upon maturity these boys were integrated into many different facets of society, thus stimulating the great flowering of Jacobean consort music.

Woodfield's research is most impressive in chapters 2–4, dealing with the Spanish predecessors of the viol; and his hypotheses are most challenging and controversial in chapter 5, "The Introduction of the Viol in Italy." After discounting any influence from the twelfth- and thirteenth-century "medieval fiddle played downwards" on the emergence of the viol, Woodfield convincingly shows that the downward playing tradition did continue into the fifteenth century in connection with the Aragonese *rabāb*. Sometime during the mid-fifteenth century, the same region witnessed the development of a new instrument, the *vihuela*. Woodfield proposes that the emergence of the viol was the result of the application of the *rabāb*'s bow and playing position to the newer, larger, waisted and four-cornered *vihuela*. He refers to the product as the "Valencian viol," a flat-bridged, chord-playing instrument.

Faced with a lack of surviving instruments from the period, the author has often turned to iconographic sources, supplementing them with the somewhat treacherous terminological references in literature and archival sources. One of the major strengths of the book lies in its presentation (through the numerous plates) and its handling of an impressive array of sources depicting the *rabāb*, *vihuela da mano*, and *vihuela da arco*, sources fully revealed to the musicological world for the first time. Using this iconographical evidence almost exclusively, Woodfield traces clearly the prominence of the *rabāb* in Aragon throughout the fifteenth century, the establishment of the *vihuela da arco* in Valencia ca. 1480, and the divergence of the physical forms of the *vihuela da mano* and *vihuela da arco* by about 1500.

Perhaps the most important hypothesis of the book concerns the emergence of the viol in Italy. Woodfield is of the persuasion that the primary influence came from the Valencian viol. In support of this theory, he traces the extensive political and cultural links of Rome, Naples, and Ferrara with the Kingdom of Aragon. He suggests that the port of entry of the instrument into Italy was Borgia-dominated Rome, particularly after the election of Rodrigo Borgia as Pope Alexander VI in 1492. From Rome, and perhaps also from Naples, the new instrument(s) spread northwards, at first primarily to Ferrara and Mantua (as evidence, Woodfield cites iconographic sources revealing Valencian viol features on bowed instruments with curved bridges). But here the author's pictorial sources seem not to support his theory as convincingly as they did in the case of the Spanish developments. For instance, the earliest known depiction of viols in Italy,

Costa's *Madonna and Child* (1497), shows as much influence from the *lira da braccio* as from the Valencian viol; and similar influences are to be seen in Il Garofalo's *Madonna and Child* (early to mid sixteenth century). Both paintings are reproduced by Woodfield at the outset (plates 53 and 57), but not until two chapters later does he discuss the obvious *lira* influence. He also mentions the cross-fertilization of the violin and viol elsewhere, but only as occurring from the 1530s on. Given that the earliest known painting of a violin (or *viola da braccio*) dates from 1505–8,<sup>1</sup> influences between *braccio* and *gamba* instruments were no doubt present from the beginning. Woodfield's preoccupation with the Spanish vihuela seems to have limited his receptiveness to the idea of other influences. In fact, in referring to a wall painting of ca. 1500 in the church of Santa Maria della Consolazione at Ferrara, he notes the presence of two *viole da gamba* and a *vihuela da mano*, but passes in silence over a *viola da braccio* also depicted.<sup>2</sup>

Woodfield is well aware of the great variety of types and shapes of bowed stringed instruments in early sixteenth-century Italy: "Italian art of the 16th century, to say nothing of surviving instruments, reveals a remarkable kaleidoscope of viols of differing shapes and sizes, clear evidence of the amount of experiment still taking place [that is, by ca. 1530]." It seems to this reviewer that tracing the ancestors and evolution of one particular shape of instrument during a period of great experimentation is a limiting business, and the resultant hypotheses thought-provoking but perilous. Perhaps the best results will emerge from a consideration of the entire category—*lire*, violins, viols—during this intensely creative period. The mutual influences, the hybrids and mutations, can be more fully and freely explored without the need for separation and definition. Furthermore, might not the instruments be better defined by their musical function than by a particular shape?

Having made these criticisms, I must hasten to add that Woodfield does indeed present substantial evidence for his theory whilst leaving the door well ajar for further and differing views. His impressive marshalling of evidence and his presentation of it will promote a better understanding of these intricate developments.

JOHN E. SAWYER

1. Mary Remnant, *Musical Instruments of the West* (London: B. T. Batsford, 1978), plate 45: Il Garofalo, Palazzo di Ludovico il Moro, Sala del Tesoro.

2. Remnant, plate 42: *The Coronation of the Virgin*, attributed to either Ludovico Mazzolino or Michele Coltellini, ca. 1510.