

The selection of subject categories is confusing, and the lack of cross-references forces the user to browse the entire bibliography for relevant materials. For instance, although this volume does include a section labeled "Pre-Industrial Appalachia," it does not have one for history (especially curious since the compiler has a Ph.D. in history). John Alexander Williams' award-winning *Appalachia: A History* (2002) is included in the "Reference Sources and General Works" section and, indeed, due to its comprehensiveness, subject specialists often use it as a ready reference work. We also use historian John Insoe's *Mountain Masters: Slavery and Sectional Crises in Western North Carolina* (1989) as the best single source of information on antebellum agriculture in western North Carolina. Yet it is included under neither "Reference Sources and General Works" nor "Pre-Industrial Appalachia," nor even under "Agriculture" or "Ethnicity, Race, and Identity" but under "Warfare." Similarly, materials on the Cherokee are found throughout the bibliography.

What does Burch's pretentiously titled *The Bibliography of Appalachia* with its 4,707 citations add to the bibliographic history of the Appalachian region? Not much. The book is a prime example of poor bibliographic scholarship and inadequate publisher review.—Fred J. Hay, *Appalachian State University*.

***Music and the Book Trade from the Sixteenth to the Twentieth Century.***

Eds. Robyn Myers, Michael Harris, and Giles Mandelbrote. New Castle, Del.: Oak Knoll Press; London: British Library, 2008. 218p. alk. paper, \$49.95 (ISBN 9781584562450). LC2008-039879.

The latest volume in the Publishing Pathways series is the first in almost thirty years of annual conferences and publication of the papers to focus on music, and more than ten years have passed since I suggested the idea of a music-related conference to the organizers. In part, this neglect is due to the separations men-

tioned by the editors in their Introduction: the means of production and distribution have become significantly different from those of the ordinary book trade, the use of printed music is different as is the size of the market (being at the same time specialized but global). Nonetheless, it is astonishing that the printing and publishing of music, which has produced roughly ten million editions worldwide between the 1470s and 1990 (see Donald W. Krummel, *The Literature of Music Bibliography* [Berkeley, Calif.: Fallen Leaf Press, 1992], 69) has had to wait until now for some attention in what is widely regarded as the premier series of its kind.

Of the seven substantial essays, four are focused on England, two on Austria, and one on Iberia. A broad chronological span—from the late sixteenth century to 1903—provides plenty of variety in terms of printing techniques and business models. The approaches of the authors also differ, which leaves the reader with a pleasant intellectual surfeit. This volume does not attempt to provide an overview of the field or even tell a tale that is chronologically or geographically coherent. Rather, it offers specialist studies typically focused on an individual—printer, publisher, composer, collector—thereby emphasizing personalities rather than trends or the most significant technological or economic developments.

Only the first essay, by Iain Fenlon, is actually concerned with the links between the printing of music and the dissemination of its products by the (regular) book trade. Fenlon highlights the trade routes linking Iberia with the rest of western Europe. He also notes that a contemporary estimate suggested that "40,000 breviaries and missals [were] required on an annual basis to supply the 50 bishoprics of the Spanish church." In contrast, music publications of original compositions, both secular and sacred, along with theory and pedagogy, were relatively few, which Fenlon attributes to "technical factors such as poor investment and an inadequate supply of good paper."

The other essays favor what might be characterized as an hermetic approach, ignoring the connections that were essential to the nurturing of music's dissemination. Jeremy L. Smith recounts the conflict between William Byrd's religious conviction that he sought to promote through music and the practicalities, both commercial and legal, that his printer-publisher Thomas East had to negotiate. Byrd held the license to issue music, while East had his eye on the profits to be made from the monopoly on issuing the *Whole Book of Psalmes* (as set to music). East was an important figure in the Stationers' Company and could not afford to jeopardize his standing.

Richard Luckett's erudite account of the relationships between Henry and Frances Purcell (husband and wife) and John and Henry Playford (father and son) focuses on the "great posthumous anthology of Purcell's songs, *Orpheus Britannicus*." He concludes that it was Frances who was her husband's "best and most devoted publisher."

Donald Burrows provides a useful summary of George Frideric Handel and the publishing firm of John Walsh, father and son. As the leading music publisher of the time and the first significant publisher to focus almost entirely on music, the Walsh firm deserves the close attention it has received. Burrows does not discuss what made such specialization possible; nor does he highlight the continuities such as paper supply, legal protection of intellectual property, or distribution channels except as they impinge on Handel.

One of those continuities was the sale of individual collections by public auction. Stephen Roe tells us about the belongings of Carl Friedrich Abel sold after his death in 1787, as listed in the sole surviving copy of the sale catalog. Roe claims "the first English auction catalogue devoted to music" was issued for the sale of William Gostling's collection in 1777, though music historian John Hawkins named five earlier auctions (1714–66) and

provided details presumably garnered from catalogs no longer extant.

As a distinctive element of musical publications, plate numbers long have been attended to by music bibliographers. As Rupert Ridgewell points out, "the most obvious function of a plate number is to act as a unique identifier for the edition and was typically engraved in a central position at the base of each plate. For the publisher it offered a simple method for keeping a set of plates together ... [it] would have also provided a useful tool at the point of assembling copies of an edition, to ensure that printed sheets relating to different editions were not confused." Developed in the early eighteenth century, these numbers soon became used by publishers in their catalogs and thus came to function as an early form of SKU. Drawing on several ledgers, Ridgewell shows how the notable Viennese firm of Artaria managed its stock of plates, their use, and the quantity of paper required to print a copy.

Some of the complexities of plate numbering one hundred years later are illustrated by Paul Banks, in his chapter on the early years of publishing Gustav Mahler's works. While 1880 to 1900 may be regarded as a golden age of composition, it was not easy to publish high-art, large-scale concert works. Subsidies from patrons, family, and friends were often needed; and, rather than leave the choice of printer to the publisher, Mahler dealt directly with the printer Josef Eberle. The cost of printing the score, vocal score, and parts of the first and third symphonies and the orchestral parts of the second symphony by Gustav Mahler was computed to be 12,000 Fl., "exactly Mahler's starting annual salary as Director of the Vienna Court Opera."

Recommended for all libraries serving historians of music, print culture, and dissemination. — *David Hunter, University of Texas.*

**Linda L. Stein and Peter J. Lehu.** *Literary Research and the American Realism and Naturalism Period: Strategies and Sources.* Lanham, Md.: Scarecrow