

informs me that his edition of all the Gagliano madrigals (in two volumes for the American Institute of Musicology) is ready for submission; and my own editions of Fontanelli and Luzzaschi are nearing completion. Desire for the promised complete edition of D'India is made even keener by the excellence of the one volume given us. May the funding for the Sicilian series be sufficient to produce subsequent volumes in quick tempo. An edition by David Butchart of Alessandro Striggio's *First Book for Six Voices* is promised from A-R early next year. One hopes that he or someone else will go on to do the other complete books, since they are not many. The most important composers of late Renaissance madrigals for whom no series is, as yet, officially announced are Ruggiero Giovannelli and Giovanni Maria Nanino, who, with Palestrina and Marenzio, were the leaders of the important Roman school.<sup>23</sup>

In looking over what the past few years have given us, I must reiterate the admiration for the Broude Marenzio edition that I expressed several years ago.<sup>24</sup> Most of the issues raised in the present review have been faced directly in that edition and answered in a manner that is at least responsible; I would wish only for more concision in the presentation of the musical text and of the variant readings. On the other hand, its progress has been painfully slow, while the edition of Gabrieli's madrigals is now complete. With just a bit more attention to detail, Merritt and A-R Editions might have shown that an edition of a major composer could be both quickly issued and superbly presented. The Italian editions by Pompilio, Bianconi, and Watkins are admirable in most details, but they are publications of one or two isolated prints and are tied to local or national funding, which unfortunately seems to be irregularly bestowed. DeFord's edition of Ferretti is also an edition of a single print. Its excellence in almost all respects makes one wish she would take on the challenge of a major edition. As the author of a dissertation on Giovannelli, she would be the natural choice to edit his output. May we hope for a Giovannelli edition by DeFord from A-R in the near future?

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David Rosen and Andrew Porter, eds. *Verdi's Macbeth: A Sourcebook*. New York: W. W. Norton, 1984. xvi, 527 pp.

IN HIS INTRODUCTION to this long-awaited and welcome book, Andrew Porter mentions its genesis out of his desire to produce something more than a standard set of proceedings of the Fifth International Verdi Congress, held at Centre College, Danville, Kentucky, 10–12 November 1977, and devoted to

<sup>23</sup> Nino Pirrotta, "Dolci affetti": I musici di Roma e il madrigale," *Studi musicali*, XIV (1985), 59–104, reminds us of the importance of this school and of its relative neglect by modern scholarship.

<sup>24</sup> Notes: *The Quarterly Journal of the Music Library Association*, XXXV (1978–79), 614–16.

a single opera, *Macbeth*: “I had dreamed of a volume that would gather and order all the material related to *Macbeth* that a student of Verdi, a conductor, director, or singer, an historian, or an ordinary enthusiast might like to consult” (p. xiv). Although such an all-encompassing goal is unattainable, the concept is splendid: assembling a nucleus of source documents for a single work—the relevant correspondence (including translations), sketch and revision material, iconography, contemporary reviews, and the like—and presenting them together with selected critical studies that bear on those documents. The younger Verdi and his *Macbeth* are particularly good candidates for such treatment. In the first place, as has been recognized by commentators for more than a century, the work, in both its 1847 (Florence) and 1865 (Paris) versions, is clearly pivotal in the composer’s career; in the second place, the amount of available core material for it is substantial but not overwhelming; and, in the third, there existed a need to collect and order this information since many of the key documents have remained unpublished or widely scattered through various—and sometimes rare—publications. The result is surely a useful tool, and it is tempting to apply the idea to other works: what would be the ideal contents of a sourcebook for *Tristan und Isolde*, for Beethoven’s Ninth Symphony, for the *St. Matthew Passion*, for *Orfeo*?

It should be clarified at the outset, however, that the *Macbeth* volume is not a pure sourcebook. Rather, it mixes its orderly assemblage of documents (which are supported by a sprinkling of explanatory essays) with the published versions of seventeen papers—of markedly differing depth and quality—from the Danville Congress. The result is a checkered alternation between the two genres, so that the reader experiences notable shifts of style and tone. Moreover, the multiple perspectives of its conjoined contributors inevitably generate much repetition of basic fact as well as occasional overlap from section to section—for which things, fortunately, David Rosen and Andrew Porter have provided an extensive system of footnoted cross-references. This much acknowledged, one must happily underscore the book’s importance to Verdi studies: it adds significantly to our knowledge of *Macbeth* and will remain one of the keystones of Verdi research for decades to come.

The book opens with the basic chronicle of the opera’s composition and revision: a collection of chronologically arranged and scrupulously edited correspondence, with the original language and the translation conveniently disposed in parallel columns. This section comprises nearly two hundred letters, or excerpts from letters, written to or by Verdi or among other concerned parties and ranging in time from 1846 to 1873. Of these, about 40 percent, some seventy-five letters, are published here for the first time. The majority of the new correspondence comes from the collection of the composer’s family at Sant’Agata (forty letters), from the Ricordi Archives in Milan (twenty-four), and from the Bibliothèque de l’Opéra in Paris (five). Most of the new light shed here concerns the 1864–65 revision; many of the letters between Verdi and his two publishers, Léon Escudier and Tito Ricordi, furnish a more precise dating of the revision process as well as new information on the Parisian rehearsals and production. Ursula Günther provides a helpful introduction to some of this material in “The Verdi-Escudier Correspondence about *Macbeth*” (pp. 174–81), and the 1865 libretto

drafts, to which some of the 1864–65 correspondence refers, are transcribed and reproduced in facsimile (pp. 339–45). Of the few newly published letters from 1846–47, most are from the librettist Francesco Maria Piave to Giovanni Ricordi. The most provocative (28 January 1847; printed on pp. 38–39) contains a proposed—and ultimately rejected—preface to the 1847 libretto that is modeled after the preface to an 1830 translation of the play by Giuseppe Nicolini. The translations of the letters are excellent, although—a minor point—the occasional tendency to borrow offhand phrases from the modern colloquial idiom may not suit all readers: thus, for instance, Verdi’s “hai capito?” is rendered as “got it?” (p. 10); his “sarà quel che sarà” becomes, oddly, “che sarà sarà” (p. 13); and his “fa presto” is translated as “get a move on” (p. 21). Throughout, apt editorial notes explain potentially puzzling comments in the letters and cue the reader into subsequent discussions.

The 1847 *Macbeth* and the road to its creation are particularly well illuminated. In addition to a facsimile of the printed Florentine libretto by Francesco Maria Piave and Andrea Maffei (pp. 471–78), we are given a transcription of an important, recently uncovered draft copy in Verdi’s hand, which contains an already advanced text (Piave-Verdi in the first two acts; Piave-Verdi-Maffei in the last two) with two layers of the composer’s subsequent interventions and alterations and three of those by Maffei. Any printed transcription of such a heavily corrected text is bound to involve complications of layout. The method used here by Francesco Degrada, in “The ‘Scala’ *Macbeth* Libretto: A Genetic Edition” (pp. 306–45), is ingenious but takes some practice before it is easily usable: variants of two or more *versi* are separated by horizontal lines and inserted directly into the transcription of the base text, while individually altered words are consigned to footnotes. In both procedures the writer is identified by a superscript letter.<sup>1</sup>

Degrada discusses this “Scala” draft (which is housed in the Museo Teatrale alla Scala, Milan) in an essay that ranks among the most important in the sourcebook: “Observations on the Genesis of Verdi’s *Macbeth*” (pp. 156–73).<sup>2</sup> It has four principal aims. The first is to clarify the issue of the libretto’s authorship, particularly with regard to the extent to which Maffei, on Verdi’s request, polished and altered Piave’s text. Prior to the Danville congress it had been known (largely on the basis of a single letter from 1857, ten years after the fact) only that Verdi had attributed to Maffei the texts of the Act III witches’ chorus and Lady Macbeth’s Act IV sleepwalking scene. Even as late as 1973, Julian Budden had written, “Exactly what other changes he made we shall never know.”<sup>3</sup> It is now clear that, in addition to

<sup>1</sup> Photographs of the first two textual pages of the draft (fols. 2<sup>r-v</sup>) are provided not with the transcription itself but in a separate article by Degrada (p. 161). Photographs of the following draft page (fol. 3<sup>r</sup>) may be found in Daniela Goldin, “Il *Macbeth* verdiano: Genesi e linguaggio di un libretto,” *Analecta musicologica*, XIX (1979), facing p. 339, or in a revised version of the article, in Goldin, *La vera fenice: Librettisti e libretti tra Sette e Ottocento* (Turin, 1985), 230–82, where the facsimiles appear at the conclusion.

<sup>2</sup> This essay is nicely complemented by two that deal with much of the same material: Degrada’s “Lettura del *Macbeth* di Verdi,” *Studi musicali*, VI (1977), 207–67, which has been reprinted in Degrada’s *Il palazzo incantato*, II (Fiesole, 1979), 79–141; and Goldin’s “Il *Macbeth* verdiano” (cited above).

<sup>3</sup> *The Operas of Verdi*, I, *From Oberto to Rigoletto* (London, 1973), 272.

possibly having provided the text for Banco's Act II *scena* ("Come dal ciel precipita," a late addition to the score, probably composed for the bass Nicola Benedetti during the rehearsals), Maffei followed Verdi's instructions in modifying many individual words and lines throughout the libretto—sometimes several times over. His presence as "capable reviser" and "the intelligent implementor of Verdi's conceptions" (p. 159) is felt almost everywhere; his function, argues Degrada, was to give the libretto a "literary finish, clearly based on the tone of the most illustrious traditions of Italian poetry" (p. 168)—which, however, ultimately added "only a patina of literary dignity" (p. 171). This brings us to Degrada's second point: through the insistent demonstration of Maffei's minimal role in the overall conception of the drama, he dismisses Frits Noske's recent claim that Friedrich Schiller's 1800 adaptation of *Macbeth*—a version ultimately translated into Italian by Maffei in 1863—must have been the principal source of the libretto.<sup>4</sup> Instead—his third point—the actual "ideological" influence that shaped Verdi's conception of the play was that of August Wilhelm Schlegel, whose comments on *Macbeth* Verdi had encountered as an appendix to his textual source, Carlo Rusconi's prose translation of the play.<sup>5</sup> Indeed, a preface based upon Schlegel's comments, defending the supernatural aspect of *Macbeth*, was added—probably on Verdi's request—to the Ricordi libretto in early 1848. (The sourcebook, pp. 346–50, provides translations both of Schlegel's remarks and of the anonymous libretto preface.) Finally, through numerous examples of elaborate libretto revision, Degrada argues vigorously for Verdi's dramatic maturity and his "absolutely principal role" in both conceiving of the opera and shaping its text: "All the evidence we have examined testifies to Verdi's intelligence, sureness, and authority in this first encounter with Shakespeare" (p. 172).

With the availability of the "Scala" libretto—and the transcription of every known textual variant, however small—we know far more about the genesis of the text than about that of the music. Because of the notorious inaccessibility of Verdi's sketches, scholars concerned with compositional process in *Macbeth* have had to be content with either comparing the two published versions of the opera or ferreting out whatever revisions might be recoverable from the autograph score itself. David Lawton's "Observations on the Autograph of *Macbeth I*" (pp. 210–26) offers a tantalizing sample of some of the latter by including twelve transcriptions and two facsimiles of passages that Verdi changed before the Florence premiere. His transcriptions are carefully prepared and accurate, although one early reading from the *Introduzione*, Act I, no. 2, is inadvertently printed with two notes missing (p. 217): it should read as in Example 1 below. Most of Lawton's examples are of crossed-out measures that are still easily legible. Reading autograph

<sup>4</sup> Noske, "Schiller e la genesi del 'Macbeth' verdiano," *Nuova rivista musicale italiana*, X (1976), 196–203.

<sup>5</sup> Schlegel's widely disseminated Viennese lectures, *Vorlesungen über dramatische Kunst und Literatur* (Heidelberg, 1809; French trans. by Mme Necker de Saussure, 1814), had appeared in an Italian translation by Giovanni Gherardini, *Corso di letteratura drammatica del Sig. August Wilhelm Schlegel*, in 1817. Excerpts—sometimes without attribution—were added as commentary to several Italian translations of Shakespeare throughout the nineteenth century.

## Example 1

Verdi, *Macbeth*, Act I, no. 2 (Introduzione), autograph score, fol. 39<sup>v</sup>

Macbeth

[co-]ro-na che m'off- re che m'off- re il fa- to la man ra-

pa- ce non sten- de- rò no non sten- de-[rò]

erasures—which, although it is not the thrust of the article, would be a closely related enterprise—is a far more difficult, often uncertain matter (as Lawton suggests on p. 216). In the *Macbeth* manuscript score this is particularly true because of its heavy, textured paper; unlike the more durable, smoother, Lard-Esnault paper employed for most of the later operas, its erased areas tended to become overly absorbent of subsequent entries. There are still provocative things, however, to be found within the erasures, even when they cannot be restored in all of their details. To give only a single illustration: in the Act I duet, “Fatal mia donna!” (whose textual variants Degrada transcribes on p. 316),<sup>6</sup> Verdi first entered, and later erased, the vocal lines of the autograph score in a version very close to Example 2a. In that example, I have indicated the three uncertain pitches with bracketed indications of possible alternatives. It may be that Verdi originally wrote only the first two words (“Donna fatale”), since the succeeding, unaltered words belong to the final textual reading, beginning “Fatal mia donna!”<sup>7</sup> The familiar version of this music, as printed in the 1847 vocal score, appears for the sake of comparison in Example 2b.

The sourcebook also provides vocal scores of the seven principal extracts from the 1847 *Macbeth* that were altered or replaced in the revised opera: (1) most of the Adagio and ensuing Tempo di Mezzo and Cabaletta of the Act I Lady Macbeth/Macbeth duet; (2) Lady Macbeth’s aria “Trionfai!” from the

<sup>6</sup> See also the slightly differing transcription of the three versions of the “Donna fatale/Fatal mia donna” text in Goldin, *La vera fenice*, pp. 259–60.

<sup>7</sup> The transcriptions appear here with the kind permission of G. Ricordi & C. S.p.A., Milan. In the autograph score, Lady Macbeth’s original, partially erased vocal line is easier to restore than is Macbeth’s. On fol. 95<sup>v</sup> Macbeth’s fourth note seems an unerased *a*-flat, as in the final version, but it is possible that it was first written as a *g* and that in the revision Verdi simply extended the note head up to the *a*-flat line. Because Lady Macbeth’s parallel phrase at this point (fol. 95<sup>v</sup>, m. 5) contains a *g*<sup>1</sup>, this latter interpretation has been preferred in the transcription. For the third note of the second measure in each of their phrases (fol. 95<sup>v</sup>, m. 2, and fol. 96, m. 1), one cannot determine whether the pitch was an *a*-flat or a *b*-flat; the bass-line emendations at

## Example 2

Verdi, *Macbeth*, Act I, "Fatal mia donna!"(a) first version, erased, in the autograph score, fols. 95<sup>v</sup>–96<sup>r</sup>

(b) version printed in the 1847 vocal score, p. 54

Macbeth [ab?] [bb?]

a p. 54 D[on- na] f[a- ta- le] un mor- mo- re [sic] com'

b Macbeth

Fa- tal mia don- na! un mur- mo- re, com'

a io non in- ten- de- sti? del gu- fo u-dii lo

b io non in- ten- de- sti? Del gu- fo udii lo

a fol. 96<sup>r</sup> [bb?]

a stri- de- re... te- stè che mai di- ce- sti?

b stri- de- re... Te- stè che mai di- ce- - sti?

these points are similarly ambiguous and, for this reason, have not been included in the transcription. Verdi must have changed the melodic line before orchestrating this skeleton-score reading, because the doubling orchestral lines display the final version, unerased. Moreover, at the point where the "Fatal mia donna!" melody returns at the beginning of Act II (fols. 135<sup>r-v</sup>), Verdi entered only the unerased, final version (unless, of course, fol. 135 is a replacement folio, something that cannot presently be determined). This is not surprising, since the beginning of Act II, the "Scena ed Aria Lady" ("Trionfal!"), was a late addition to the score. Verdi seems to have composed it in Florence during the rehearsals in March 1847, that is, probably after the Act I duet had been completely orchestrated (see the composition and orchestration table given by Lawton in the sourcebook, p. 215).

beginning of Act II; (3) portions of the Act II banquet scene; (4) part of the Act III apparitions scene; (5) Macbeth's Act III aria, "Vada in fiamme"; (6) the Act IV exiles' chorus, "Patria oppressa!"; and (7) Macbeth's death scene, "Mal per me." The title under which all of this is printed, "Pages from the 1847 *Macbeth* Piano-Vocal Score" (pp. 479–519), can be slightly misleading, for what we find here are significantly edited pages of the 1847 Bureau Central score—a different editorial philosophy from that, for instance, which included an unaltered facsimile of the 1847 libretto on the immediately preceding pages. The edition, prepared by David Lawton for performance at the 1977 Danville congress, alters the original plates—particularly through changing articulation marks, dynamics, slurs, and the like—on the basis of the evidence in "the autograph and other primary sources" (p. 479). To be sure, Lawton's modifications are carefully considered—it is certainly not my point to carp at them here—but it is arguable whether a modern edition, especially one that does not distinguish between editorial changes and the original vocal score, was the most helpful choice for a sourcebook. For most purposes, of course, the vocal-score pages in the sourcebook are perfectly adequate—and they more truly reflect the markings in Verdi's autograph manuscript than do those in the Bureau Central score. But they no longer provide an original (albeit imperfect) source document.

The volume also comprises a generous selection of translations of reviews, review excerpts, and early commentary. Thus, one finds over two dozen reactions to the controversial Florence premiere and other 1847–49 productions, in which the *genere fantastico* and the libretto's quality—and often, by extension, the suitability of Shakespeare himself to treatment in the Italian theater—were heated issues. (Elsewhere in the book, Leonardo Pinzauti provides a convenient survey of music and the musical press in *primo Ottocento* Florence.) The most musically detailed of the early commentaries is that of Luigi F. Casamorata, a little-known, extended examination originally serialized in six numbers of Ricordi's *Gazzetta musicale di Milano* between 11 April and 2 June 1847. It contains a charge that would continue to dog Verdi's career—to his great irritation—for the next half-century: "It is certainly an odd thing for all to see how the modern Italian musical school . . . thinking it is carrying out an *Italian* musical reform plunges itself into a system which is in fact peculiar to the foreign schools! And the system I mean consists in the virtually total banishment of vocalized songs and the all but exclusive adoption of syllabic songs . . ." (p. 391). Also included are reviews of the 1865 Paris premiere and Abramo Basevi's famous 1859 chapter on *Macbeth*, along with numerous shorter prefaces and pieces by various authors. Nor is the opera's publication history neglected. Martin Chusid provides a bibliographical survey, "The Autograph and the Early Editions" (pp. 295–301), an updated, amplified version of that found in his *Catalog of Verdi's Operas* (1974), and David Rosen illuminates one year of *Macbeth* publication, 1847, through a brief but close study of the Casa Ricordi *libroni* (publication records).

The seventeen Danville papers furnish a grand tour of the main lines of Verdi research in the mid-1970s, a time when such studies were first appearing, when the American Institute for Verdi Studies (the organizer of

the Danville congress) was new, when only the first volume of Julian Budden's monumental study of the operas had been published, when a fledgling *19th Century Music* had just released its first issue, when plans for the new University of Chicago/Ricordi edition were taking shape in a burst of critical-edition enthusiasm, and when Frits Noske had recently stirred up controversy with a set of essays eventually collected in *The Signifier and the Signified* (1977). Reflecting past battles, mostly won, the Danville papers are largely concerned with territory that has since been settled and developed. This is particularly true of Verdian analysis, and one is frequently reminded of how much the discipline has grown since 1977.<sup>8</sup>

Besides the papers mentioned above, a few others deserve to be singled out. Philip Gossett's "Toward a Critical Edition of *Macbeth*" (pp. 199–209), for instance, lucidly illustrates the problems facing the editors of the new Verdi edition. Here, Gossett focuses on the autograph score of the first movement of Lady Macbeth's Cavatina, "Vieni! t'affretta! accendere," and lays bare the inconsistencies of the notation: "There are indeed examples in which Verdi clearly did not mean literally what he wrote," and consequently one must ask "how far should an editor go toward completing or modifying the readings of the autograph?" (p. 200). For Verdi, the classic problem is the provision of puzzlingly different, often careless articulation markings for parallel figures or phrases. Gossett deals with, and occasionally suggests solutions for, example after example from the Cavatina and concludes with one that seems virtually insoluble: nine appearances of a single orchestral phrase that are given eight differing articulations. "My primary concern," writes Gossett, "has been simply to demonstrate the processes of thought which seem to me must underlie every page of a critical edition of the works of Verdi" (p. 209). In fact, as a statement of methodological principle, his essay transcends its immediate subject, for it is one of the clearest available introductions to some of the most vexing problems of editing nineteenth-century music in general.

Another essay that impresses as a treatment of more than its immediate subject matter is H. Robert Cohen's "*Macbeth* in Paris: New Iconographical Documents" (pp. 182–98). Indeed, the article deserves to become required reading for students involved in almost any way with nineteenth-century opera in Paris. Cohen treats his central problem—that of locating whatever stage sets, costume designs, caricatures, and the like might still be recoverable for the 1865 *Macbeth* (his success is illustrated by thirty-four photographs)—as an exercise in method. Thus, after an introductory discussion of the essential techniques of French iconographical research, he reconstructs his own process of reasoning and discovery, including the mention of a blind alley or two. Cohen's work on the recovery of pictorial evidence is complemented by two other portions of the book that deal with the earlier,

<sup>8</sup> See, for instance, the numerous Verdian articles in *19th Century Music*, many of which helped to focus the debate concerning the varying styles of musical analysis applied to the Verdi oeuvre; the two volumes of *Studi verdiani* (1982 and 1983) published by the Istituto di Studi Verdiani, Parma; Roger Parker and Matthew Brown, "Motivic and Tonal Interaction in Verdi's *Un ballo in maschera*," this JOURNAL, XXXVI (1983), 243–65; and the forthcoming collection *Analyzing Opera: Essays from the 1984 Cornell Verdi/Wagner Symposium*, ed. Carolyn Abbate and Roger Parker.



1847 production: reproductions and a discussion of “Five *Figurini* (Costume Designs) for *Macbeth*,” originally appearing in the November and December 1847 issues of the *Gazzetta musicale di Milano*; and Marcello Conati’s essay on “Aspects of the Production of *Macbeth*” (pp. 231–38).

Of the analytical studies, Gary Tomlinson’s “*Macbeth, Attila, and Verdi’s Self-Modeling*” (pp. 270–83) is particularly rich in implications for future work. The essential thesis here is of the type often encountered, understandably with less elaboration, in Julian Budden’s discussions of the operas (again, many of which had not yet appeared in 1977): that in *Macbeth* Verdi, now “honing in on the essence of music-drama” (p. 282), reused procedures, textures, and patterns that he had devised a year before, in *Attila*, but with decisively increased musical sophistication and theatrical effectiveness. Thus, argues Tomlinson—convincingly, it seems to me—one may “see *Macbeth* a little more clearly and a little more luminously” by seeing its “precomposition” in *Attila* (p. 283). Several comparative examples are reviewed in support of the idea, the most extensive of which demonstrates the similarity between the tonal and melodic patterns of the important Lady Macbeth/Macbeth duet “Fatal mia donna!” and those in *Attila*’s dream description “Mentre gonfiarsi l’anima.” Tomlinson’s 1977 essay may be read today as a challenge to grasp more concretely, with an ever more precise focus of definition, the standard compositional responses to formulaic dramatic situations in *Ottocento* opera: something going beyond, say, the provocative (but rarely cited) 1976 survey of characteristic genres in *Die “Couleur locale” in der Oper des 19. Jahrhunderts*.<sup>9</sup>

Despite the large quantity of writing devoted in the past to the topic of Verdi and Shakespeare, critical research concerning their relationship has only recently begun. It is now clear, for instance, that any modern consideration of Verdi’s perception of Shakespeare must begin with the realizations that it was powerfully conditioned by the Italian literary and theatrical traditions of his time and that he knew these dramatic works almost exclusively by way of translations that were often quite idiosyncratic. Within the sourcebook, brief essays by William Weaver and Andrew Porter address some of these issues directly. These were significant essays for 1977, and they remain helpful today; but the serious student should be advised that many even more fruitful and comprehensive studies relevant to Verdi, the *Ottocento* theater, and Italian images of Shakespeare are either unmentioned or given only scanty treatment in the sourcebook.<sup>10</sup> Nevertheless, even a brief glance through the book is sufficient to convince one that the days of the

<sup>9</sup> Ed. Heinz Becker, *Studien zur Musikgeschichte des 19. Jahrhunderts*, 42 (Regensburg, 1976). For instance, Sieghart Döhring, in “Die Wahnsinnszene,” pp. 279–314, classifies Lady Macbeth’s sleepwalking scene as a “Type 2” mad scene, one in which a principal character displays “a disturbance of the mind as a conscience reaction to a particular criminal or base action” (pp. 286–87). This is a standard dramatic type, more frequently encountered in nineteenth-century heroes than in heroines, and it has clear precedents, according to Döhring, in the figure of Assur in Rossini’s *Semiramide* and in the character of Verdi’s Nabucco (cf. pp. 288, 295, and 296 for comments on related musical procedures that could be considered typical).

<sup>10</sup> The important study of Hilary Gatti, *Shakespeare nei teatri milanesi dell’Ottocento*, Biblioteca di Studi Inglesi, 12 (Bari, 1968), is mentioned in footnotes by Weaver, “The Shakespeare Verdi Knew,” p. 148, and by the editors, p. 350, but is not included in the general bibliography. Other significant Verdi/Shakespeare studies, uncited in the sourcebook, are Mario Corona, *La fortuna di Shakespeare a Milano (1800–25)* (Bari, 1970); Anna Busi, *Otello in Italia (1777–1972)*, Biblioteca

standard Verdi/Shakespeare discussion, when one simply compared the English Shakespearean text with the relevant Verdian libretto, are over.

In any joint undertaking with the diversity and scope of the *Macbeth* sourcebook, it is inevitable that a critic will wish that some things had been done otherwise. The bibliography, with a mere thirty entries, seems slim and curiously selective: a number of relevant items—some, but not all, of recent publication—do not appear on the list.<sup>11</sup> The glossary, by and large admirable, provides thumbnail definitions geared primarily to the beginning student, but it could well have been more ample and detailed, particularly since much of the basic formal terminology of *Ottocento* operatic analysis is still new to many outside of the field. Even some fundamental terms are lacking: there is no entry, for instance, for *tempo d'attacco*, Basevi's term for the typical "first movement" of a Verdian duet, even though the glossary does include the terms for the other *tempi*, i.e., the *adagio*, the *tempo di mezzo*, and the *cabaletta*. Perhaps most troublesome is the low quality of the photographs: the publishers might have taken more care here, even if it would have resulted in a slightly higher-priced book. The most obvious examples are the hazy, grayish facsimiles of the autograph score in Philip Gossett's article: they are decidedly unpleasant to examine, and one of them, fol. 58<sup>r</sup> (p. 203), is printed upside down. In other instances the photographs of important documents are printed so reduced in size and so indistinctly as to border on illegibility. Such is the case with the two facsimiles of the "Scala" libretto and the accompanying letters by Piave and Maffei (p. 161); the two plates of the Ricordi *libroni* (pp. 302–303); and several of the reproductions of the 1865 libretto drafts (pp. 339–45). Still, given the manifest utility of the *Macbeth* sourcebook as a whole and the robust abundance of carefully presented documents that lie within it, it would appear misleadingly ungrateful to pursue further this line of hairsplitting. It is more agreeable—and more important—to stress that David Rosen and Andrew Porter have assembled a book that, in sum, is indispensable to Verdi research and to nineteenth-century studies.

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di Studi Inglesi, 25 (Bari, 1973); and Laura Caretti, ed., *Il teatro del personaggio: Shakespeare sulla scena italiana dell'800* (Rome, 1979), which contains relevant essays by Patrizia Beronesi, "Il prologo storico di Manzoni" (pp. 19–63); Gina Guandalini, "I due Macbeth e i molti Lear di Verdi" (pp. 115–46); and Caretti, "La regia di Lady Macbeth" (pp. 147–80).

<sup>11</sup> In addition to those cited in the preceding footnote, two worthy candidates are: Marcello De Angelis, *La musica del Granduca: Vita musicale e correnti critiche a Firenze, 1800–1855* (Florence, 1978), which contains a chapter of direct relevance, "Verdi a Firenze prima del '48: Le stregonerie del Macbeth" (pp. 47–66); and Eduardo Rescigno, *Macbeth di Giuseppe Verdi: Guida all'opera* (Milan, 1983), an especially ample member (284 pp.) of the Mondadori "Oscar Musica" opera guides. Particularly notable through its omission from the bibliography is Robert Moreen's doctoral dissertation, "Integration of Text Forms and Musical Forms in Verdi's Early Operas" (Ph.D. diss., Princeton Univ., 1975), the clearest available treatment of standard Verdian structures. Moreen specifically discusses the text setting of Lady Macbeth's Act I Cabaletta, "Or tutti sorgete" (pp. 76–87); he provides an exemplary sectional analysis of the Act I Lady Macbeth/Macbeth duet (pp. 274–91), a discussion at least partially in response to that found in David Lawton's 1973 doctoral dissertation (which is listed in the bibliography); and he deals briefly with the introduction to Act I (pp. 308–309).