

The two sixteenth century items held by the Turnbull Library are examples of double impression printing and of liturgical music. The *Compendium Musices Confectum ad Faciliorem Instructionem Cantum Choralem Discentum* . . . (Nichol, 8)<sup>4</sup> is a plainsong manual with instructions on singing and music theory. It has the 1513 Venice imprint of L. A. de Giunta and is a fine example of printing, with staves and some text in red, and the rest of the text, ligatures and initials in black. De Giunta was a contemporary of Ottaviano dei Petrucci, whose output from Venice from 1501 until 1520 is of startlingly high quality and beauty. Information about the publishing house of Lucantonio de Giunta is elusive. It appeared to issue in Venice from 1498 a series of carefully edited and lavishly illustrated liturgical books. These liturgical editions were the firm's specialty, although it was involved with a wide range of other publications, including the issuing of polyphonic music from the presses of Andrea Antico.<sup>5</sup>

Sixteenth century English printing is represented by a *Manuale ad Usum per Celebris Ecclesie Sarisburiensis* . . . (Londini, 1554), (Nichol, 54). Although the Salisbury rite was officially abolished by Rome in 1547, its printing continued for some years in England, despite the increasing production and use of the Book of Common Prayer. This example is competently printed by double impression with red staves, black notes, and text in both colours. When compared with the de Giunta example the workmanship is less fine, particularly with regard to the alignment of type pieces. The colophon names Iohannis Kingston and Henricus Sutton as printers: Kingston worked in London from 1553 to ca.1584, and was active for several years around 1554 in the production of manuals, processionsals and hymnals. Little is known about Sutton.<sup>6</sup>

Four seventeenth century items are worthy of note. All include music printed from type, as was standard in this period despite the slowly increasing use of engraved plates. Thomas Ravenscroft's *The Whole Booke of Psalmes* . . . (London, 1633), (Nichol, 60) includes settings by Tallis, Dowland, Morley, Farnaby, Tomkins, and sixteen others. The Psalm book had become, in the preceding century, 'an integral part of Protestant domestic and congregational worship'<sup>7</sup> and patents for its printing were lucrative and eagerly sought after. The psalm books were typically produced in modest format, as required by their essentially functional nature, and this Ravenscroft example is no exception: it is a small octavo, printed in a small lozenge-shaped type face (Krummel has designated this as 'Nightingale' type<sup>8</sup>) which was in common use for most of the seventeenth century. All four parts for each setting are printed on one opening, cantus and tenor on the left and medius and bassus on the right, to facilitate singing from one copy. The imprint reads