

*“Amorosa fenice”*: *La vita, le rime e la fortuna in musica di Girolamo Casone da Oderzo (c. 1528–1592)*. Elio Durante and Anna Martellotti.

Biblioteca dell’“Archivum Romanicum,” Serie 1: Storia, Letteratura, Paleografia 433. Florence: Olschki, 2015. 480 pp. €52.

Many scholars of the Italian madrigal will know Girolamo Casone (ca. 1528–92) for his lyric poetry and for the musical settings of his verse by prominent composers such as Marc’Antonio Ingegneri, Andrea Gabrieli, Luca Marenzio, and Claudio Monteverdi. As a master—even pioneer—of the epigram who favored the free madrigal over the sonnet and other more rigid forms that dominated poetry collections in the mid-sixteenth century, Casone had a marked influence on younger generations of lyric poets, including Tasso and Guarini, to whom his works were often erroneously ascribed.

Unlike the great court poets of the Italian Cinquecento, Casone was an academic—a professor of philosophy and medicine at the University of Pavia. He wrote poetry, it seems, primarily by choice, for recreation rather than out of obligation to a patron. Casone’s reserved disposition and apparent disinterest in publishing his letters, lectures, and other writings, furthermore, have led to a paucity of materials by which to construct his biography. The challenge of studying Casone, then, proves a fitting task for Elio Durante and Anna Martellotti, a duo that has shed light on some of the murkiest corners of the music and literature of late Renaissance Northern Italy. Their *“Amorosa fenice”* comprises three valuable parts: a critical edition of Casone’s *Rime*, a biographical investigation into Casone and his peers, and an appendix of correspondence, dedicatory letters, and other documents.

The *Rime* provides a much-needed consolidation of Casone’s poems, ordered according to their appearance in print from 1565 to 1611, with commentary on each work. The appendix, likewise, brings together an expansive body of primary sources from Casone’s circle. Few of its documents come from Casone himself (5 percent) or deal with him directly. Yet these sources offer insightful perspectives on the work and interactions of their authors—Giuliano Goselini, Annibale Guasco, Francesco Melchiori, and Stefano Guazzo—all of whom were also respected poets with close ties to Casone.

The lack of sources for Casone is especially apparent in the central part of the book, where discussions of Casone’s life and work frame bulky interior chapters devoted chiefly to Goselini (150 pages) and Guazzo (42 pages). By tracking these and many other figures in Casone’s spheres, the authors weave together a fascinating account of personages, literary works, and musical compositions that enveloped the poet in Pavia and Milan. The relevance of the project, therefore, extends beyond Casone to the literary culture of the Duchy of Milan at large. An asset of this broad inquiry, in fact, is its investigation not only of the principal male subjects, but also of the women with whom they interacted and exchanged writings. This “mondo femminile” comprised poetesses, actresses, patrons, musicians, and, of course, muses, including Livia Beccaria, Alda Lunati, Tarquinia Molza, Giulia Sanseverino, and Lavinia Guasco.

The final chapter brings closer scrutiny to Casone's epigrammatic madrigals—their innovations and influence, as well as formal, stylistic, and thematic features. The authors view Casone's madrigals as bipartite in form, which has its merits; it also reflects the poems' layout in contemporary editions. But their analysis overlooks Anthony Newcomb's compelling inclusion of Casone among practitioners of the tripartite ballata-madrigal ("The Ballata and the 'Free' Madrigal in the Second Half of the Sixteenth Century," *Journal of the American Musicological Society* 63 [2010]: 427–97). Many of Casone's madrigals do, in fact, show characteristics of a third, closing section (*volta*) that recalls the poem's opening—a hallmark of the fourteenth-century ballata.

The book has many practical features, such as presenting poems in the body text as they are discussed, even when they also appear in the opening *Rime*. The back matter includes a catalogue of musical settings of Casone's works, as well as an index of his poems—which sadly indicates only where poems appear in the *Rime*, not in the main text. Also sorely lacking is a general index.

This book demonstrates the archival prowess and historical and literary command for which Durante and Martellotti are known. However, the title's promise to examine the "fortuna in musica" of Casone's verse seems misleading, for there is no discussion of musical works or of Casone's general impact on the musical madrigal. Such analysis understandably exceeds the scope of the book, but warrants concerted attention. The present study provides a substantial foundation on which to base such future work. In all, the book is an illuminating resource and a pleasurable read for scholars of Renaissance poetry and music.

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*Musiklehre im Studium der Artes: Die "Musica" (Köln 1507) des Johannes Cochlaeus.* Klaus-Jürgen Sachs.

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The works of sixteenth-century humanist and priest Johannes Cochlaeus are well known to scholars of Renaissance music theory and Reformation history. Cochlaeus's *Tetrachordum Musices*, published in 1511 while he was teaching in Nuremberg, was immensely popular in its own time, receiving seven editions in its first fifteen years, and has been made more broadly accessible by an English translation in 1970. Following his ordination to the priesthood in 1517, Cochlaeus became a fearsome challenger of Protestantism. His defenses of the Catholic Church, as well as his arguments with Luther and Melancthon, are well documented in his abundant theological writings. Yet his first publication, *Musica* (1507), has remained heretofore largely unexplored and difficult to access. Klaus-Jürgen Sachs's *Musiklehre im Studium der Artes* elucidates the