Throughout history, tastes and needs of individual and institutional patrons shaped music. Alejandro Planchart points to the emerging role of the cantor in the fourth century as the earliest institutional documentation of music. Subsequently, churches and monasteries created and governed liturgies, musical items, musical professions, and the training that would serve their needs. Secular rulers developed musical establishments to enhance their status and court culture, expanding the number and types of music and musicians that could be supported and creating an unprecedented demand for music and musicians by the late fifteenth century. Among institutional patrons, Notre Dame de Paris stands out as the home of "the earliest-known body of polyphony to achieve a degree of stability and a breadth of circulation comparable to that attained by the 'Gregorian' chant" (835). Edward Roesner enriches his account of the cathedral's musical developments and its sources with four musical case studies. Italy's traditions were less well documented, and perhaps less tied to powerful establishments. Michael Cuthbert surveys the most prominent sources, composers, and works of secular and sacred Trecento music; he describes the wide variety in musical style that arises mid-century, as attested by surviving music.

The pace of new scholarly findings and the lag time in publishing may provoke friction between traditional and new perspectives in these essays. However, just as writing did not supplant memory, new views need not automatically replace older ones. Coexistence, testing, and refining the new and old strengthen the field, challenge scholarship, and present myriad ways of thinking about the art and science of medieval music. In some instances, though, authors call out legends and disproven hypotheses that continue to misinform students and nonspecialists, as David Klausner does in "Music and Drama." His observation about the development of dramatic music also applies to scholarly discovery: it is "neither linear nor evolutionary" (599). No single world view, aesthetic ideal, social structure, or musical culture defines the Middle Ages; these essays articulate diverse practices and perspectives and offer bibliographies, figures, examples, summaries, historiographies, methodologies, and questions for understanding this long and complex period. What is missing? Complete essays on influence from the Arab world; this lacuna in medieval musicology ignores audible influences that call for focused investigation.

Jennifer Thomas, *University of Florida*

Ariosto, Opera, and the 17th Century: Evolution in the Poetics of Delight.
Edward Milton Anderson.
Ed. Nicola Badolato. With Amyrose McCue Gill. Historiae Musicae Cultores 132.
Florence: Olschki, 2017. xii + 278 pp. €32.

The editors are to be thanked for bringing this posthumous text to print. It is the doctoral dissertation of a man who died in the early stages of his career, brought to

publication at the urging of his parents, and it is a labor of love. Used as a catalogue of seventeenth- and eighteenth-century staged musical entertainments that are related to Ludovico Ariosto's *Orlando furioso*, this is a valuable resource. The analyses, however, as well as the first chapter on sixteenth-century musical settings of excerpts from Ariosto's epic, suffer from the author's inexperience.

Because the text was published posthumously, it has not received the rigorous review process typical of scholarly publications—a process that is particularly necessary when, as here, a scholar is writing outside his chosen field. Music genres are routinely misidentified, and the critique of musicological literature shows a superficial understanding of the field. A rigorous review might have purged the text of petulance, as shown in a lengthy diatribe against feminist scholarship that is followed by an unfortunate chapter subheading regarding "unauthorized pastoral penetration" (97–100). Sixteenth-century Italian terms that are discussed at length in the musicological literature are poorly used, as is the term *plettro*. While Ariosto's conception of a *miglior plettro* may indeed refer to another poet's superior pen or to a plectrum used to pluck the strings of a lute, the author translates this term alternately as a lyre, a piece of tortoise shell, or a poet (61–63). The text meanders, with material that should be relegated to footnotes appearing in the body of the text, and it indulges in needless hyperbole.

The accompanying CD-ROM contains transcriptions of twenty-eight entertainments, most of which are more readily available on the http://corago.unibo.it website, although the three works transcribed from manuscript are a welcome addition to the scholarly literature. As indicated in the transcriptions' editorial guidelines, the word "opera" in the book's title should be understood to include all manner of spectacles that include some element of music, including *intermedi*, tournaments, jousts, and dances. It is unclear why the editors chose to print the second volume of this work as a PDF file located on a CD tucked into the back cover of the printed book, which is not identified as the first volume of a two-volume set. While the PDF file does enable full-text searches using the browser's search command, this utility is counterbalanced by the difficulty posed by the general absence of CD-ROM drives in today's computers.

Anne MacNeil, *University of North Carolina at Chapel Hill*

Dante's Tears: The Poetics of Weeping from "Vita nuova" to the "Commedia."
Rossana Fenu Barbera.
Biblioteca dell'"Archivum Romanicum," Serie 1: Storia, Letteratura, Paleografia 468.
Florence: Olschki, 2017. xviii + 218 pp. €34.

Tears can indicate almost any kind of emotion—grief, joy, regret, penitence, pity, fear —and they are everywhere to be found in Dante. The *Vita nuova* is fairly drenched in