Elizabethan law, courtesy and behavior handbooks, and fine distinctions between professional terms. Unfortunately, her coordination of articles written over decades is occasionally arbitrary, as Ranald struggles to integrate materials as diverse as imagery in tragedy, "plaints" in *Lucrece*, and the nature of powerlessness. Inevitably, an imbalance occurs, for Part One occupies almost half the text, moving eclectically through the comedies, especially the lyrical. Part Two, in returning to beginnings and examining *Errors* and *The Shrew*, is reminiscent of a flash-back. *Lucrece* and *Desdemona* share similarities, to be sure, but there is a giant step for woman between *The Rape of Lucrece* and *Othello*. The fourth part, a catch-all for men who lose power, argues strenuously for analogy between loss of power by men and the contemporary powerlessness of women but seems basically an add-on rather than a completion. Occasionally, too, "osmotic knowledge" becomes simply a convenient rationalization for feminist thematics without a contemporary political agenda. At other times, it relies unrealistically on the hypothetical understanding of the average Elizabethan.

Ranald's collection rewards close study, however, if only for Part One, for her rehabilitation of *All's Well* and *Lucrece*, and for her examination of representative women and the degradation of men without power. Supporting generally-accepted moderate interpretations of Shakespeare's plays, *Shakespeare & His Social Context* demonstrates the indispensability of a knowledge of Elizabethan civil law and contract, particularly matrimonial law, and the manners and mores associated with relations between the sexes in the dramatist's day.

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Claude V. Palisca. *Humanism in Italian Renaissance Musical Thought*. New Haven and London: Yale University Press, 1987. Pp. xiii, 471.

Occasionally, the scholarly community celebrates the appearance of a truly significant and magisterial study written by an acknowledged specialist—in this case, the publication of Claude Palisca's monograph on musical humanism. The book caps a life-long engagement with music discourse from the fifteenth to the early seventeenth centuries. And the result is a virtuoso performance, a recreation of the issues by means of the meticulous investigation of primary sources. This is evident in the myriad citations presented throughout the book, citations in which the original languages have parallel-column translation into English. The citations are there not so much to demonstrate Palisca's humanistic erudition (which of course they do) but rather to illustrate points raised in the text itself. There is thus a continuous narrative, although context and investigative apparatus are not always correlated from chapter to chapter.

The Preface is a preface to Chapter One, the *exordium* proper, "Introduction: An Italian Renaissance in Music?" In these sections we read that attempts to explain

the stylistic elements of the music in terms of any kind of renaissance, let alone a revival of ancient music—which was (and probably still is) impossible—will always be inadequate (pp. 4-5). Palisca maintains that such explanations penetrate no further than the “audible surface of a musical culture, the essence of which must be sought beneath.” For those unacquainted with sacred cows in musicology, it must be mentioned that this statement is for some the matador’s cape or at least the picador’s lance, for it dismisses an entire class of literature that either attacks, defends, or simply assumes a range of concepts about the existence of renaissance style/s in music. The dialectical tactic here is not a coup de grace but a veronica as the author invites us to sidestep the horns of this dilemma and to consider instead the “Renaissance musical scene ... in cultural terms.” This avenue of ingress should lead us to “the essence” of musical humanism because “the objects of revival were ancient attitudes and thoughts about music” (p.xi). The author mentions those strands which in his view make up the cultural complex of renaissance music, and it can be shown that humanist activities are interwoven in the fabric. However, the warp in this case is the history of ideas, and very rarely does one find any wefts of the other cultural strands. It is left to the reader to weave the whole cloth.

In Chapter Two, “The Rediscovery of Ancient Sources,” Palisca offers a provocative comparison of music to mathematics with respect to their status in educational curricula during the early stages of humanist activity. He repeats the traditional subdivision of the *artes liberales* whereby music is placed alongside of mathematics in the *quadrivium*, and after an informative survey of the growth of library holdings on music, goes on to review the writings of Boethius, Macrobius, Capella, Cassiodorus, Cleonides, Ptolemy, and Aristoxenus. Although this generalization may be accurate enough as far as university studies went, music was not totally divorced from subjects of the trivium—grammar, rhetoric and dialectic. (See for example Mathias Bielitz, *Musik und Grammatik: Studien zur mittelalterlichen Musiktheorie*. Munich: Katzschler, 1977.) If the humanistic revival of ancient sources was responsible for the quadrivial emphasis in antiquarian discourse on music, this phenomenon should be compared to humanism in other disciplines.

Chapters Three to Seven concentrate on the contributions of such humanists as Pietro d’Abano, Giorgio Valla, (the latter accorded a penetrating assessment), Carlo Valgulio, Giovanni Francesco Burana, Nicolo Leonicensio, Giovanni Battista Augio, and Antonio Gogava, men whose work took the form mainly of translations of Ptolemy’s *Harmonike* by Leonicensio, Augio, and Gogava. It turns out that the least accurate of the three, Gogava’s Latin version of 1562, was also the most influential. One wonders why Valgulio’s eloquent defense of Aristoxenus in terms of “the broader wisdom of mathematics, particularly geometry, in which continuity, infinite division, and irrationality were ubiquitous phenomena” (p.99) did not inspire any response since it was so readily available in the preface to his popular translation of pseudo-Plutarch’s *De musica*.

After an intriguing chapter on “Harmonies and Disharmonies of the Spheres,” which ranges from the positive views of the Ferrarese prelate Ugolino da Orvieto

to the negative views of the mathematician Giovanni Benedetti, Palisca devotes one chapter to a painstaking examination of Franchino Gaffurio's humanist learning in the antiquarian treatise, *De harmonia musicorum instrumentorum opus* (Milan, 1518). It is in this book that one can see both the good and bad results of Gaffurio's readings in the Greek sources available in Latin or Italian and the translations he commissioned himself.

The last five chapters of the book settle into a series of thematic studies. Chapter Ten, "The Ancient *Musica Speculativa* and Renaissance Musical Science," is subdivided into individual writers: six music theorists (starting with Gaffurio and finishing with Vincenzo Galilei, the son of the astronomer), two mathematicians from either end of the time-span (Ramos de Pareja and Benedetti), one medical doctor (Girolamo Fracastoro), and one humanist scholar (Girolamo Mei). It is difficult to single out highlights in this masterful examination of a complex topic. However, Palisca's discussion of the shortcomings of Gaffurio's philosophical assumptions and his evaluation of the merits of Zarlino's conception of sonorous number stand as exemplars of cogent exegesis.

Exceptional lucidity also marks Chapter Eleven on another very abstruse subject, "Greek Tonality and Western Modality." Except for a section subtitled "The Tono and the Waning of Melody," the chapter again concentrates on individuals: five music theorists (from Johannes Gallicus through to Galilei), one mathematician with tenuous connections to Italy (Erasmus of Höritz), and four humanist scholars (Giorgio Valla, Leonicensio, Mei, Giovanni Bardi, and Giovanni Battista Doni).

The last three chapters present different aspects of the humanistic conception of music and language. By way of introduction, Chapter Twelve whets our appetite with its intriguing caption, "A Natural New Alliance of the Arts." Whereas the last two sections focus on the linguistic theories of individuals, in this case Mei and Pietro Bembo, the introductory paragraphs and the first section on grammar range more widely from well known figures such as Coluccio Salutati to relatively unknown ones such as Matteo Nardo. In particular, the discussion of concepts of modal ethos in terms of "humanism gone awry" (p. 346) is refreshingly candid even though one may question its placement under the rubric of grammar.

Unlike the final chapter, "Theory of Dramatic Music," which is divided into three major sections, each devoted to one person (Francesco Patrizi, Girolamo Mei, and Jacopo Peri), Chapter Thirteen on "The Poetics of Music" is an amalgam of three topical and two personal sections. The latter concentrate on the mimetic theories of Galilei and Patrizi. The former deal with music as poetry, the poetics of imitation, and the expression of the affections. In the first, Palisca reviews the work of poets, literary critics, and one music theorist (Gioseffo Zarlino). In spite of the detailed examination of Bembo's "Cantai hor piango" as set to music by Bardi, this section seems more like a survey of the literature than an assessment of its meaning. Such is also the case for the short section on imitation. Here brief descriptions of Plato, Aristotle, and Horace are connected to the writings of three literary critics: Gian-

giorgio Trissino, Giovanni Pietro Capriano, and Agnolo Segni, with a nod towards Benedetto Varchi as well. This discussion lacks a context and is perhaps overly dependent on Bernard Weinberg as a secondary source. For instance, the author did not use the facsimile edition of Trissino's *La poetica* (Munich: Wilhelm Fink, 1969)—not that this is crucial inasmuch as Trissino was not widely read in the sixteenth century. The final section on the affections consists of an examination of the theories of Lorenzo Giacomini. Surely this subject deserves more attention, even if it is agreed that the trivial side of the humanist revival of ancient attitudes and thoughts did not rival the quadrivial side.

Given the complexity of Palisca's book, the overall accuracy of the text is remarkable. And yet the antics of word-processing gremlins can be spotted here and there. They erased the translation of the excerpt from Cornazano's *La Sforziade* (p. 373), divided the references to Cardinal Niccolo Ridolfi into two persons in the index, and interfered with a few entries in the bibliography: for example, Barbaro's Italian edition of Vitruvius first appeared in 1566 and not 1567, the date of his Latin edition; the correct title of Bk. II of Cassiodorus's work is *Istitutiones saecularium litterarum*; and the entries of Giambattista Giralaldi Cintio's *Discourses* and Isidore of Seville's *Etymologies* have disappeared.

However, it makes little sense to rehearse minor cavils when one assesses a work of this magnitude. Palisca's book is a major achievement and a challenging standard for scholars working not only on Renaissance discourse on music, but also on writings from various cultures, for it demonstrates what sorts of things may be drawn from primary sources, how one draws them out, and the contexts in which one evaluates them as primary texts. Any research done in the future on individual writers, cultural contexts, or reception history must take into account this stellar contribution by Claude Palisca.

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Hilary Gatti. *The Renaissance Drama of Knowledge. Giordano Bruno in England*. London and New York: Routledge, 1989. Pp. xvi, 228.

The problem of the relationship between the thought of Giordano Bruno and the plays of William Shakespeare has been a vexed one ever since German scholars raised it in the mid-nineteenth century. The concluding chapter of Hilary Gatti's new book proposes an answer, at least for *Hamlet*, a play which she believes is suffused both with the Nolan's vision of an infinite universe and his tragic awareness of the cost of questioning the accepted doctrine of a finite one. In leading up to this point Gatti considers not only Shakespeare's response to Bruno, but Bruno's impress on the small group of Englishmen—courtly, literary, and scientific—who seem to have read him closely. This group, she contends, included Marlowe, and as