

Crocifisso in Rome, while Luca Della Libera mines neglected archival sources from the Vatican Library, the Vatican Secret Archives, and the Biblioteca Corsiniana to paint a vivid picture of musical life in mid-seventeenth-century Rome. Using an experiential approach to understand how Italian music influenced Charpentier, Huub van der Linden considers performances that Charpentier may have witnessed en route as he traveled from France to Rome.

Several authors focus on Charpentier's treatment of text and music. Shirley Thompson investigates how the composer set identical or near-identical texts with similar or contrasting musical settings, proposing possible motivations for the settings based on intended audiences or first performers. C. Jane Gosine compares the textual and musical structures of the Nativity *histoires sacrées* to consider how these works constructed vivid dramatic experiences for listeners. Ana Stefanovic delineates musical topoi that Charpentier employed for enhancing textual narrative, while Lucie Girard's analysis of the modification of source texts in two *histoires sacrées* demonstrates how librettists deliberately altered sources to enhance drama. Finally, Sébastien Daucé draws on his own expertise in performing *histoires sacrées*, as well as Charpentier's autograph manuscripts, to consider how the genre was performed during the composer's lifetime.

An appendix reproducing Ranum's curriculum vitae is valuable for consulting further avenues of study on Charpentier. Since the authors discuss many of Charpentier's *histoires sacrées* in detail, a companion CD or online playlist would have been welcome in addition to the appendix. The collection will be nevertheless richly useful to experienced researchers of seventeenth-century French sacred music, as well as those curious to understand the *histoire sacrée* in the context of seventeenth-century French society.

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The Sixteenth-Century Trombone: Dimensions, Materials and Techniques.

Hannes Vereecke.

Épitome musical. Turnhout: Brepols, 2016. 254 pp. €75.

The Sixteenth-Century Trombone brings the practical experiences and observations of a brass-instrument maker together with a scientific study of historic trombones by way of acoustical, geometrical, and metallurgical analysis of extant sixteenth-century trombones. The author aims to provide a practical and relevant theoretical framework within the context of the historically informed manufacturing of sixteenth-century trombones.

The volume is organized into eight chapters. The first four provide context and background in the areas of brass-instrument acoustics and engineering, and the properties of common types of brass. The author draws the reader's attention to the gaps in knowledge between scientific study and the experience of makers and performers. He is con-

scientific about noting where objective scientific assessment ends and where subjective (psychoacoustic) assessment is needed or relied upon in the absence of objective data. For each topic of discussion, Vereecke provides a historical review of the literature, and identifies common practices, discussing their bearing on the challenges of instrument making. From a pedagogical standpoint, these first four chapters provide information that the reader needs in order to understand the activities and processes explained in the following chapters. The information is not new and can be found in other sources, but it is brought together here in one volume, presumably with the intention to create a resource for interested performers, enthusiasts, and aspiring instrument makers.

Chapter 5, "Scientific Analysis: Methodology," elucidates methods for measurement of the mouthpiece size, bell-profile, wall thickness, and acoustics, as well as the analysis of the material from which the trombone is made. The author discusses input impedance curves, X-ray fluorescence technique, and approaches for geometrical analysis with an eye to the needs of museum curators and those responsible for maintaining historic instruments. Vereecke applies the methods discussed in this chapter to his research on the instruments presented in the ensuing sections.

A study of surviving mouthpieces follows, with important comparisons between historical mouthpieces and their modern reproductions. Interestingly, he notes that reproductions of today copy the flat rim, sharp throat, and cup shape, but deviate from historical models in having a conical back bore in the shank, common to modern trombone mouthpieces. In contrast, extant sixteenth-century mouthpieces have an inverse-conical back bore, which generates a different set of playing conditions for the performer, particularly with regard to intonation, response, and sound. Vereecke urges makers and performers to consider producing and performing on more precise reproductions of mouthpieces, given the implications their use might have for historically informed performance of sixteenth-century music.

Perhaps the most significant contribution of this volume is the presentation of detailed measurements and descriptions of the surviving sixteenth-century Nuremberg trombones. Vereecke is able to draw conclusions about the suitability, or lack thereof, of these instruments to serve as models for reproduction, also providing measurements and close-up photos of engraving, garlands, and bell and slide stays. He identifies the most viable candidates for reproduction and performs an input impedance analysis of their resonances, allowing for a comparison of their harmonic alignment.

Vereecke notes problems with prior methods of dating instruments and suggests a more nuanced approach that samples multiple areas of each instrument. Employing X-ray fluorescence and applying it to a variety of parts of each instrument, he is able to show that an alloy of 19% zinc and 0.9% lead content is a characteristic of Nuremberg brass during the sixteenth century, even though the frequent restoration of instruments can make it difficult to determine which parts are original. He notes that later types of brass contain a notably higher percentage of zinc. Vereecke then posits

that his analysis can be used to determine which parts of historic instrument examples are authentic and which are replacements, based on the zinc content of the brass.

This review needs to bring up a few criticisms. The volume originated as a dissertation, as revealed by the “CD attached to this thesis” (158). Although some sections of the volume demonstrate the work of professional editors in converting the dissertation into a book, others are cumbersome, clunky, and error-ridden. There are many abrupt and disjunct shifts within paragraphs to unrelated topics and literally hundreds of errors—typos, misspellings, inconsistent font sizes, and grammatically incomplete sentences (25). The work could have been shortened, tightened, and made into a more useful and coherent volume by omitting the information that is either not new or irrelevant. Nevertheless, there are gems to be found in the work; it brings together a lot of good information, introduces valuable new ideas, and points to important directions for future research.

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Renaissance Suppliants: Poetry, Antiquity, Reconciliation. Leah Whittington.
Oxford: Oxford University Press, 2016. xviii + 240 pp. \$90.

Leah Whittington’s impressive book explores the persistence, asymmetry, and fragility of rituals of supplication from classical antiquity through the Renaissance. Whittington presents supplication as a reciprocal but asymmetric ritual, inherently unstable due to the inevitable individuality of each participant, who under the pressures of a particular situation may react unpredictably to “the paradox of the suppliant’s powerful powerlessness” (18). Drawing on a broad range of texts, Whittington moves fluently across generic, temporal, and linguistic boundaries. Her first chapter, focused primarily on Greek works and drawing on methods from the social sciences as well as literary criticism, lays out the conceptual framework for the remainder of the book. Four further chapters, on Virgil, Petrarch, Shakespeare, and Milton, each situate a canonical work or pair of works at the intersections of classical and vernacular intertexts, traditional and contemporary social practices, historical documents, and visual artifacts. A brief review cannot do justice to the richness of each chapter’s interventions; scholars of each author and genre treated, as well as comparatists working across multiple disciplines, will find much to reward their attention to the entire book. Whittington offers persuasive new insights into familiar works and tells a complex story whose principal strands are deeply intertwined.

One strand juxtaposes the persistent potency—or at least potential—of supplication with explorations of its contingency. An excellent chapter on the *Aeneid* locates Virgil’s poem at a moment of sociopolitical transition, as the act of supplication—