

categories of people involved in medical practice, from the learned physicians to the *empirici*, described diseases as the consequence of rotting morbid matter that patients needed to evacuate as extraneous substances from their bodies to regain health.

The book is an absolute trove of new information and knowledge. However, due to space constrictions, I will proceed with a succinct summary of the content and then focus on the central claims that the author makes, underlining the validity and originality of these statements. The book is divided into three sections. The first gives an overview of the *cursus studiorum* that young men pursued to become physicians, the subjects they studied, and the cultural context in which they operated—physicians had to adopt the “habitus of the learned man” (82) at every stage of their career. The second section is devoted to medical practice, from physicians’ printed collections of *consilia* and *curaciones* to the letters and oral diagnoses they shared with patients and their families, to the specific pathologies that affected patients, and the diagnosis, physical examination, and treatment of illnesses that doctors provided on a daily basis. The third section centers on the various figures of physicians—university professors, town and municipal physicians, and court physicians; their financial remuneration and social status; and the relationship between physicians and patients and their families. This section also describes the connections that learned doctors had with lay medical practitioners such as healers, empirics, barbers, and midwives.

Thanks to Stolberg’s thoughtful and comprehensive analysis, the reader is presented with a permeable medical ecosystem, where learned physicians gained insights from *empirici*, barbers, and midwives; sought effective medications by advancing their knowledge of botany, pharmacology, and antidotes experimented on animals and humans; and conducted public and private postmortem anatomies with the hope of discovering a better way of treating the extraneous matter from which diseases originated. The universe Stolberg describes vividly confirms and emphasizes the importance of experimental knowledge in early modern medicine and science, foregrounding the scientific revolution of the seventeenth century. Far from our modern hyperspecialized life, it is a medical universe where trained doctors, untrained healers, and their patients share practical knowledge of how to heal bodies.

Monica Calabritto, *Hunter College, CUNY*  
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*Knowledge Building in Early Modern English Music*. Katie Bank.

Routledge Studies in Renaissance and Early Modern Worlds of Knowledge. Abingdon: Routledge, 2021. xiv + 282 pp. + 17 b/w pls. \$52.99.

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This fascinating monograph by Katie Bank utilizes Elizabethan and Stuart musical-visual culture as a prism to interpret historical perceptions of emotion, identity,

sociability, and musical engagement. The study explores how recreational music such as the late Elizabethan and early Stuart madrigal genre helped composers construct subjectivity. The author posits that, through the use of various dialogic forms, composers could manipulate this creative musical space to interrogate the gap between representation and reality. For the author, the term *recreational* encompasses all music engaged in for the purpose of social discourse and entertainment, albeit secular or sacred. Bank argues that group singing and the communal aspects of recreational music perform a distinct role in crafting identity.

She explores this premise by examining how collegial music-making plays out in this early modern repertoire. Bank considers the dialogical form expressed through music as a function of its binary capacity to vocalize aspects of contradiction and incompleteness. The interaction of different voices and agencies expressed through communal singing in dialogue presents an alternative modality for understanding this repertoire in its contextual frame rather than from a strictly formal analytic standpoint. Building on a phenomenological theoretical lens, the author examines how the interagency of various combinations of voices and their multivalent relationships offered a dynamic forum for the fashioning of self.

Beyond its examination of the dynamics of collective singing, *Knowledge Building in Early Modern English Music* unpacks how performance further assisted in this repertoire's constitution of identity. Bank demonstrates the formative role of music in terms of its ability to change the very structures of cognition. This metamorphosis becomes a way of recreating meaning through performance and performative dialogic acts, even reconfiguring the self through what Bank identifies in early modern terminology as the striking effect of this madrigal repertoire. Another related topic concerns the role that this music plays in shaping notions of embodiment. Ultimately, the author views all these processes interacting within the madrigal to express a sophisticated language of selfhood.

The first chapter presents an etymological analysis of the term *light* as a methodology for understanding the way madrigals spoke to their own historical and phenomenological milieu. Eschewing outmoded historiographical formulae, Bank convincingly demonstrates how musicological scholarship relegates the English madrigal repertoire to an inferior status. This is especially when compared with the lute song, a genre typically viewed as carrying greater depth and introspective potential than the English madrigal. By first investigating the contemporary meanings of *light*, a denomination often ascribed to the genre by composers including Thomas Morley, the study advocates for a finer apprehension of the term's connotation. This etymological scrutiny then becomes a springboard for rehabilitating musicological assumptions about this repertoire's signification and reception during the time of its actual production.

In this pursuit, the author undertakes several close readings of madrigals by Thomas Weelkes and John Wilbye in order to illuminate how a madrigal text might destabilize perceptions of reality. These particular works problematize the fictions and realities of

travel literature and their treatment of notions of truth, especially within the mythically expansive realm of music. The author argues that the recreational madrigal offered an optimal locus for mediating metaphysical inquiry because of music's proximity to the passions.

The second chapter enlists diverse literary and musical sources as a basis for formulating a hermeneutics of sensory and emotional experience. This collation commences with an inspection of Robert Jones's dedicatory remarks in his 1605 songbook, where hearing is proclaimed the most learned sense. Exploring sensory perception, dreams, and consciousness through the lens of early modern physics, recreational music and the English madrigal are interpreted as a vehicle for construing identity and self-referentiality. The study investigates Francis Bacon's approach to fiction alongside that of other contemporary writers. In concert with Lisa Gardine, Bank reveals how, despite a typically heuristic epistemology, Bacon often uses narrative to synthesize knowledge. Finally, the fourth chapter analyzes several types of dialogic form, ranging from epistolary exchanges to lessons in dialectic to the musical dialogue *per se*. These sources serve to explicate how the madrigal utilized dialogic engagement to build knowledge and a vocabulary of self-reflectivity.

This study brings a fresh perspective to English developments in the Italian madrigal form. Bank introduces new taxonomies to define the English madrigal flourishing in the seventeenth century in a creative analytic approach, unencumbered by the narratives of anachronistic scholarship.

Michael Eisenberg, *Independent Scholar*  
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*Lucy Hutchinson and the English Revolution: Gender, Genre, and History Writing.*  
Claire Gheeraert-Graffeuille.

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Claire Gheeraert-Graffeuille's book is a multiple landmark. It is the first ever book on Lucy Hutchinson's *Memoirs of the Life of Colonel Hutchinson*, and indeed the first ever book on Lucy Hutchinson. It also revolutionizes the way we read the *Memoirs*. Hutchinson's life of the regicide John Hutchinson has been in print almost permanently since its first publication in 1806, as a classic of literature as well as a vivid eyewitness account of the English Civil War, but it has mainly been quarried for information about the war, while very little attention has been paid to its author. Gheeraert-Graffeuille turns our attention to Lucy Hutchinson as a writer, insisting that she was "an incomparable mistress of literary form, surpassing many historians of the Restoration" (32). Her focus is on form and genre, but in the process she also refines our understanding of the work's continuing importance as a historical witness.