vraisemblance, or verisimilitude, posed by the vogue for tragicomedy in 1620s Paris and the polemics stimulated by the public letters of Descartes's friend Guez de Balzac, together with brief mention of Descartes's own intervention in the quarrel on his friend's behalf. Similarly, in a discussion of Descartes's correspondence with Elisabeth of Bohemia, Gilby considers whether Descartes's moral and metaphysical views prevented him from seeing what contemporaries would have regarded as the genuine philosophical significance of tragic theater. Gilby counters the argument by showing how Pierre Corneille's tragedies of the 1640s end (more or less) happily, thereby supporting Descartes's counsels to Elisabeth on how to turn the tragic happenings in her own life to profitable moral use.

Gilby's commendable desire to anchor Descartes's fictional procedures in period context seems, then, to have eclipsed sustained engagement with Descartes's fictions themselves. One result is a good deal of learned and at times illuminating discussion of issues that are nonetheless tangential to Descartes's enterprise taken on its own terms. Another is a tendency to force matters. Thus, in the introduction and chapter 1, Gilby tries to align Descartes's strictures on the need for steely eyed attention in philosophical thought with Jean Chapelain's views on the role verisimilitude plays in holding readers' and spectators' attention to the often credulity-straining events portrayed in prose romance and tragicomic drama. It is true that attention is involved in both cases. However, where Descartes points to the intense mental self-discipline demanded by the philosophical search for truth, Chapelain worries about the risk of losing an audience intent on worldly entertainment. Nor is the kind of verisimilitude required to sustain belief in, say, the Cartesian theory of vortices or the ontological proof of the existence of God the same as the kind the willing suspension of disbelief demanded of theatergoers.

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Composing Community in Late Medieval Music: Self-Reference, Pedagogy, and Practice. Jane D. Hatter.
Music in Context. Cambridge: Cambridge University Press, 2019. xviii + 282 pp. $99.99.

For Jane Hatter, *community* conjures people united by a common place or cause, shared skills, goals, values, a language of codes and symbols, and tools understood by an inner circle. *Composing* denotes knowing, crafting, and communicating. Acts and artifacts defined and identified professional musical communities and, half a millennium later, they still express identity and belonging. The book's subtitle, *Self-Reference, Pedagogy, and Practice*, identifies avenues of musical communication. The narrative begins with Machaut, whose self-awareness introduced many of the signs and

techniques invoked by later composers: anagrams signaling identity, close bonds between music and text, and the intentional creation of a material legacy—for Machaut, manuscripts made under his supervision. Later composers followed Machaut's model of self-identification: Du Fay, Agricola, Josquin, and others signed their works through musical and textual puzzles.

The same material and artistic impulse manifests again in the Chantilly Codex, which contains six "musicians' motets"—works listing names of musicians, linked and preserved for posterity. Composers in subsequent generations continued the practice, memorializing dozens of colleagues, especially composers, who shared each other's company in choirs, chapels, and courts in their lifetimes, and remain bound together in memory. Musicians inserted themselves and their colleagues into their motets by displaying the tools at the foundation of their practice, especially the solfege syllables attributed to Guido and the associated notated hexachord—essentially, the universe of aural and visual music. Hatter equates musicians' motets and painters' paintings, observing that composers and painters similarly invited viewers to see them practicing their craft in self-portraits where they display their tools and themselves at work. Hatter compares Rogier van der Weyden's *Saint Luke Drawing the Virgin* with Du Fay's *Ave Regina Celorum III.* Van der Weyden portrays the evangelist as himself, reminding viewers that Saint Luke was a painter like himself and his peers, who also venerate the Virgin. In his motet, Du Fay names first himself and then his community in a prayer for all of their souls. In such motets, Hatter notes that "both devotional images and the prayer texts of motets regularly crossed the threshold between the private spaces of Books of Hours and the semipublic and public spaces of votive altars" (23). Music's immateriality makes it difficult to present as evidence; the analogy of its visual counterpart grounds music's tools and practices as professional equivalents.

Case studies draw connections between music and cultural norms, encompassing, for example, professional promotion through guild membership, liturgical observance (universal or specific to a place and time), and concerns for the welfare of souls of musicians, patrons, and audiences. Comparison and analysis yield new conclusions, even from well-known works. Du Fay's Marian motet *Fulgens Iubar* comprises intricate intersections that reveal the composer's artistry and skill. Within the formal structure of this isorhythmic motet, liturgical and ritual texts point to a related object (a silver reliquary bearing the three final words of the *cantus firmus*), form an acrostic message to a Cambrai choirmaster, suggest a performance scenario, and generate intertextual synergy between the poem's two juxtaposed refrains. Mary's plea "My son, forgive sins!" amplifies the work's meaning as it sounds simultaneously with the singers' petition, "May [we] be raised aloft in the dwellings of the saints."

A motet by Josquin provides the ultimate example for Hatter's arguments. Like Du Fay's motet, *Illibata Dei Virgo Nutrix* praises the Virgin while pleading for her intercession on behalf of musicians. Josquin combines a panoply of techniques to communicate professionalism and relationships—an acrostic of his name, hexachords, and a *cantus*

firmus evoking the name Maria through the solfege syllables, *la mi la*—each technique situated for maximum effect. Hatter observes, "As creators of enduring written musical prayers, composers were master users of the tools of the musical trade, arranging them for patrons, for their own remembrances, and for the benefit of their whole community" (216). Deciphering music's preserved messages raises a curtain on a time that still holds mysteries, revealing communities that shared spiritual and social values and beliefs, modes of communication and living, and a profession inherently capable of the most subtle, profound, and enduring communication.

The book includes valuable tools of the scholarly trade: musical examples, illustrations, figures, and tables provide clear evidence for the book's arguments, and appendixes identify musical sources and works that encourage further research and use in teaching. A criticism directed to the press would be of the editing. Small typographical errors distract the reader, and other issues suggest a lack of editorial involvement.

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Music, Myth and Story in Medieval and Early Modern Culture. Katherine Butler and Samantha Bassler, eds.
Studies in Medieval and Renaissance Music 19. Rochester, NY: Boydell Press, 2019. xiv + 318 pp. $99.

It probably goes without saying that music and myth are intertwined in medieval and early modern culture. There are myths of musical origins, philosophical stories about the power of harmony, and innumerable myths and legends that describe and promulgate music's social and cultural role. Music is both product and promoter of myth in the premodern imagination. It is a form of knowledge remarkably akin to myth in its malleability, creativity, and power to communicate political, social, cultural, and philosophical ideas both effectively and affectively. One of this volume's aims (an aim that it certainly achieves) is to expand the discussion of myth and music beyond the well-worn subject of Orpheus, looking at less obvious musical myths. A stated theme of the volume is the shifting attitudes toward myth and music over time. As such, the essays range from the early medieval to the early eighteenth century. The collection focuses on Italy and England and, to a lesser extent, France. The aims, themes, and subject range of the collection are very broad.

The editors have organized the collection along chronological and thematic lines, beginning in the Middle Ages and dealing with the influence of mythological thinking on music theory. A second part looks at two different iconologies of music and myth, taking on the histories of specific musico-mythological stories. Part 3 deals with larger questions of music in relation to Renaissance philosophy and includes an essay by