

There are many examples of such detective work throughout the book, which not only makes it an interesting read, but also demonstrates the author's commitment to detail.

The letters and other sources that Yim draws on provide a fascinating glimpse into the musical life of not only England, but France as well. Yim describes in some detail Viotti's perilous association with the French court during key moments of the French Revolution that put his life in danger and facilitated his move to England; she draws on comments made in the letters about the awful quality of French singers; the state of English music taste (which can only be improved by importing foreigners, according to Margaret Chinnery) and provides a window into musical manners, customs and patronage in the late eighteenth and early nineteenth centuries. In England, there is considerable detail on Viotti's involvement with Salomon at the Hanover Square Rooms (where Viotti received extremely favourable reviews, both as composer and performer); on concerts in Bath with Venanzio Rauzzini in 1794 (where Haydn was to visit shortly thereafter); and, later, on Viotti's role in plans to establish a new Academy of Music in London.

I offer just a few minor criticisms directed to the publisher, not the author. The first is that nowhere in the title or subtitle are dates or the word 'music': for readers unfamiliar with the names of Viotti and Chinnery this book too easily passes by potential buyers, libraries especially. Second, the jacket and text design are old-fashioned and unimaginative: it is time, indeed, that Ashgate began to make its books look more appealing, especially in an age that is so visually discriminating. Third, I would recommend that should the book be reprinted or made into an e-book a list of currency equivalents be inserted into the preliminary pages, so the reader can calculate in today's terms the prices and sums mentioned throughout the book.

Denise Yim is a meticulous researcher, great story-teller and gifted writer who—if you will excuse the cliché—really brings to life Viotti and his milieu. Indeed, this book is a model of vigorous and engaging scholarly writing. It appears this monograph is Yim's first on music: let us hope it is not her last.

Katherine A. McIver, ed., *Art and Music in the Early Modern Period: Essays in Honor of Franca Trinchieri Camiz*
Aldershot, Hants.: Ashgate Publishing Limited, 2003
ISBN 0 7546 0689 9. xxv+442 pp., bibl., ind., 114 b&w ill., hardback

Reviewed by Alan Davison

Art and Music in the Early Modern Period: Essays in honor of Franca Trinchieri Camiz is a collection of seventeen essays by some fifteen contributors. Franca Trinchieri Camiz was an art historian with a special interest in late Renaissance and early Baroque art and music, and who provided much of the initial impetus for this volume. She died tragically of Creutzfeldt-Jacob disease in 1999.

The essays vary in subject matter and approach, but all engage with the interconnection between art and music and all, according to the inside sleeve at least, take a multidisciplinary approach. The essays are divided into three main sections: Art and Music in Italy; Art and Music in Northern Europe; and finally, A Tribute to Franca Trinchieri Camiz. The last section contains three contributions by Franca Camiz herself and a bibliography of her works on music and art.

The difficulties in trying to bring together a coherent set of putatively multidisciplinary or interdisciplinary approaches to art and music is challenging from the outset, for the most obvious risk is that the total will not exceed the sum of the parts. And, indeed, this difficulty is inadvertently apparent from Katherine McIver's introduction to the volume. On the one hand, McIver acknowledges that the present volume is not groundbreaking, but rather 'builds on the foundations' of past scholars such as Emanuel Winternitz and H. Colin Slim. Nonetheless, she claims that these essays can show how one discipline may be used to interpret another. If this were the case to any significant extent, the collection would indeed be a major contribution to multidisciplinary research in music and art. Rather, each author attempts to bring their own skills and knowledge to highlight particular aspects or historical threads in an artwork or series of artworks.

The essays vary considerably in length, style and depth and this reflects the disparate nature of their original form, with contributions ranging from thesis chapters to conference papers forming the basis of the essays provided, and some being translated into English. There are some recurring themes through the volume, especially in relation to the social and/or religious function of art and music, but it is a rather loose conglomerate nonetheless. The following comments will not cover all of the material, but will rather point to notable or particularly significant chapters.

Andrew Ladis, Katherine Powers and Katherine McIver provide the first three contributions, and these are perhaps the most closely connected in that each focuses on a painting of the Madonna and Child. In differing ways, each author looks at how music references in each painting fit within a wider devotional function. Ladis' rather poetically-worded piece shows how the various musical elements in his example all aid in bringing the viewer into a closer, devotional relationship with the Virgin. Powers highlights the significance of the realistic angel musicians in her selection of images, noting that such angels would have provided the viewer with a familiar manner of performance. McIver focuses especially upon the specific patron's needs as represented by a Zaganelli altarpiece.

The chapters that follow vary considerably from this, from a discussion of the organ for the Church of Santo Spirito in Sassia to depictions of musicians in Medieval Christian iconography. Laurie Stras's chapter on musical portraits of female musicians in northern Italian courts describes the complex social and musical status of women singers, noting how musical competence became increasingly praised, even for women of the nobility. Barbara Sparti's comparison of Alberti's *On Painting* and Ebreo's *On ... Dancing* and Leslie Korrnick's discussion of two treatises from 1584 (Lomazzo's *Trattato ... della pittura* and Galilei's *Fronimo*) both shed light on the connections between the arts at the time. Korrnick's chapter highlights debates about the superiority of the senses, namely that of the eye over the ear.

There are essays that, on their individual merits, will no doubt be of interest to art historians, musicologists or historians, due entirely to their highly specific focus, such as Zdravko Blazekovic's piece on the theme of the Planet's Children. Blazekovic examines variations in the representation of the Planet's Children as seen in the late fifteenth-century Wolfegg Housebook and two other sources. Blazekovic notes that the Housebook is unique in going beyond other comparable depictions, and he postulates that this may relate to the particular desires of the patron. Eunice Howe's chapter on the organ and architecture of the church of Santo Spirito in Sassia gives detailed background to the design of the organ, and in doing so underlies the architectural significance of the instrument within the church overall.

An outstanding individual contribution is Linda Phyllis Austern's substantial piece on seventeenth-century *vanitas* imagery. This is a model essay, providing in-depth background to the genre, insightful discussion of the imagery, and is written in an eminently readable style. Austern notes the growing materialism of early modern European culture, and provides fascinating insights into selected *vanitas* images, as well as the genre and its context more generally. Roy Sonnema takes up the theme of materialism in his chapter on seventeenth-century Dutch art. Using a Lacanian-inspired approach, Sonnema argues that images were a significant part of the redefinition of music as pleasurable sound, thus allying it with other consumable objects.

Three contributions by Franca Trinchieri Camiz and a list of her works complete the volume. These essays show Camiz's wide interests: the first on music performance and healing, the second on biblical dance and the last on music settings to poems by Michelangelo and Vittoria Colonna. The first, although short, is especially interesting in its discussion of the role of music and images of music in healing at the Hospital of Santo Sasia in the second half of the sixteenth century.

There are many black and white images in the book, although none in colour, unfortunately. The volume could have been much improved by more careful proof-reading and rigorous editing—nearly every other chapter contains an annoying typo, and the widely disparate writing styles can be off-putting at times. Doubtless some of the individual contributions in this volume will be a welcome addition to scholars with an interest in art and music from the early modern period, but as a whole package the book is disappointing. The lack of clear direction or sense of accumulation in the treatment and coverage of topics is a major weakness. The disparate approaches taken by contributors show a frequent lack of coherence or rigour rather than the strength of multiple and complementary interpretations and methods. Perhaps most importantly, there is an overall dearth of engagement with theoretical issues involved with multidisciplinary research, despite the claims found on the jacket sleeve. What counts for a multidisciplinary approach in this volume is, at times, merely the juxtaposition of subject matter or ideas from different disciplines without any of the necessary development of theoretical tools for the simultaneous engagement with such material.

Meirion Hughes, *The English Musical Renaissance and the Press 1850–1914: Watchmen of Music*

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Reviewed by Suzanne Cole

Recent years have seen a dramatic increase in studies of British music of the nineteenth and early twentieth centuries, an area that has long been neglected. The most obvious manifestations of this flowering are the Biennial Conference of Music in Nineteenth-Century Britain (first held in 1997), and Ashgate's series *Music in Nineteenth-Century Britain*, which includes many of the papers from these conferences in the three volumes of *Nineteenth-Century British Music*