

Chapter 3, “Christ as Singer and Song (Puebla, 1657),” begins with an evocative and contextualizing description of the chapelmaster Juan Gutiérrez de Padilla leading his villancico, *Voces, las de la capilla*, in Puebla on Christmas Eve, 1657. This particular villancico is one of a family of settings of the same or closely related texts set by other villancico composers. Multiple musical settings of the same villancico text on the subject of music, especially, not only illuminate the networks between composers of villancicos but also display the variety of practices for representing the musical ideas of the texts, with composers thus demonstrating their mastery of “musical-theological tropes” (105).

Most of the villancicos discussed in detail in Cashner’s book are included in their entirety in his critical edition, *Villancicos About Music from Seventeenth-Century Spain and New Spain* (2017), published as part of the Web Library of Seventeenth-Century Music (<http://www.sscm-wlscm.org/>). Revival of the villancicos Cashner has edited through recorded performance could be a valuable companion to *Hearing Faith* and would allow us to immerse ourselves completely in the text and music through active listening. But it would be the icing on the cake. On its own, Cashner’s detailed and thorough presentation of the seventeenth-century villancico truly offers refreshing insight into how we can listen to and try to understand villancicos “through historic ears” (13).

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The End of the Ars Nova in Italy: The San Lorenzo Palimpsest and Related Repertories. Antonio Calvia, Stefano Campagnolo, Andreas Janke, Maria Sofia Lannutti, and John Nádas, eds.
La Tradizione Musicale 21; Studi e Testi 12. Florence: SISMEL Edizioni del Galluzzo, 2020. xvi + 314 pp. €54.

The End of the Ars Nova in Italy offers a collection of ten essays originally presented as papers at a conference convened in 2017 by the Fondazione Ezio Franceschini and the University of Pavia’s Department of Musicology and Cultural Heritage. Representing an array of methodologies in current musicology, each essay offers a reappraisal of the so-called San Lorenzo Palimpsest (hereafter SL).

Discovered by Frank d’Accone in 1983, SL contains 111 parchment leaves of music that were disbound and scraped clean to become a church record book in the early sixteenth century. Literally placing SL under new light, that of multispectral imaging, some 216 compositions—including previously unknown music—are now viewable; they were reproduced in Andreas Janke and John Nadás’s *The San Lorenzo Palimpsest, Florence, Archivio del Capitolo di San Lorenzo, Ms. 2211* (2016). The title

of the current volume evokes “a discontinuity in the manuscript tradition that coincides with the years of the resolution of the Schism” (viii). Its essays approach the challenging enterprise of Renaissance music historiography, presenting new possibilities for the study of *ars nova* music of the Italian Trecento.

Nearly half of the essays engage directly with the multispectral images of SL. The opening essay by Elena Abramov-van Rijk uses a sonnet by Franco Sacchetti to argue for a soundscape of Renaissance Florence, an approach that has gained traction in recent scholarship and one that demonstrates new potential directions within SL. John Nadás’s archival work connects the composer Paolo da Firenze to Cardinal Angelo Acciaiuoli and the Benedictine book-making tradition of Badia Fiorentina, confirming hypotheses about his influential role as a compiler of music (31). Margaret Bent examines the ten motets in SL—the only known such grouping in a Trecento manuscript—while focusing attention on Hubertus de Salinis as the only non-Italian composer present in the manuscript.

Mikhail Lopatin makes a particularly novel contribution to our understanding of musico-metapoetic relationships. By utilizing two case studies from SL, Lopatin focuses on the semantic field established by metaphoric devices. By moving away from an understanding of metapoesis as a kind of self-reflexive poetic writing, he examines the use of the poetic lexicon to acknowledge its musical constriction (74). Together with the essays here presenting a new edition of realistic *virelais* by Davide Checchi and Michele Epifani, and a previously unknown Francesco Landini *ballata* in SL transcribed by Antonia Calvia, the editors have curated a trio of philological interpretations sure to stimulate readers.

Two intrepid contributors demonstrate contrasting yet equally compelling strategies for solving the longstanding problem of identifying composers in otherwise illegible or incomplete texts. Andreas Janke examines a section of music devoted to Donato da Firenze to hypothesize the possible identities of unattributed composers. Michael Cuthbert utilizes computational interval searching to recover damaged and incomplete text. His innovative approach argues convincingly for new tools to engage critically with musical sources.

Several scholarly avenues opened by this collection direct inquiry beyond Florence, presenting valuable opportunities for expanding the canon. Anne Stone’s analysis connects some of the music in SL, namely that by Matteo da Perugia, with Milanese circles, describing this connection as an example of the “cross-fertilization” of French and Northern Italian composers (240). Likewise, Gianluca D’Agostino’s essay directs attention to music in Naples where he argues lies the “real ‘end of the Ars Nova’” (285). Stone and D’Agostino provide useful bodies of evidence for further study on musical circulation that complicates this volume’s title by questioning polyphonic practices and patronage in Florentine-dominated narratives.

While the editors acknowledge in their preface thematic and methodological connections among the essays, it is disappointing that they did not organize the book

into thematic units. Such an editorial adjustment might have aided in reading its essays across disciplinary boundaries and provided context for the broader discourse to which each represents a powerful contribution. Nevertheless, the rigorous scholarship here opens up exciting directions for musicological research into the late Middle Ages to the Renaissance, and forges a new pathway for musical studies of the *ars nova*. Particularly noteworthy is the book's availability in open access format, encouraging a wider dissemination of pluralistic approaches to *ars nova* studies that include conversations with the fields of literature, philology, history, and iconography.

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Early Modern Trauma: Europe and the Atlantic World. Erin Peters and Cynthia Richards, eds.

Early Modern Cultural Studies. Lincoln: University of Nebraska Press, 2021. xiv + 398 pp. \$75.

"This is how one pictures the angel of history. His face is turned toward the past," says the Walter Benjamin quotation from *Illuminations* that serves as the epigraph to this new collection of essays from editors Erin Peters and Cynthia Richards. Yet there is little nostalgia to be found among the fourteen chapters (in two main sections) and the afterword that follow. The subject is trauma—a wound or rupture that disorients—both early modern and modern, and the authors look back not to celebrate ancient glories reborn in the Renaissance or recovered in the Reformation, but to confront past catastrophes (both natural and human) in the hope of coming to terms with still-present cultural wounds. Though these writers do not entirely ignore past peace and prosperity, they tend on the whole to treat the Atlantic World throughout the "long seventeenth century" (1598–1715) primarily as a zone for circulating and sowing disaster.

And yet, it is the editors' hope that these many blasts from the past will propel us forward now, in our own perilous cultural moment, to hear and appreciate anew the voices, past and present, of those who have experienced "visceral, disruptive, and continuing personal pain" (24), and in some measure purge that pain, as well as the persistent cultural patterns that inflict it. In short, the authors advocate a kind of chronological therapy through scholarship, revisiting some of the transatlantic West's primal scenes and, instead of screaming, attending very closely. The editors believe that the emerging interdisciplinarity of "trauma studies," born out of the modern behavioral and social sciences, can now be applied to early modern literature and history in ways that not only will transform our study of past imaginations and events, but also inform these modern methods themselves.

What counts as trauma? The editors and authors carefully tread the line between treating the past as a radically different country and treating it as smoothly continuous