

chroniclers to erase or minimize Madrid's heritage as an Islamic city.

Overall, this study presents sufficient new documents and analysis to enlighten even the most experienced Hispanists, but also gives non-specialist scholars a window through which to examine the Habsburg court city in an international context. My one quibble with the book is the use of "Baroque" as its defining term, which Escobar ties to the influential study by José Antonio Maravall, *The Culture of the Baroque* (1975). The author draws on this political theorist to support his goal of transcending the art historical definitions of Renaissance and Baroque (7). But Maravall's overly influential depiction of the Spanish Baroque pivots on a thesis of a top-down government unobstructed by the agency of ordinary people. When this book appeared in English translation, the eminent historian John Elliott pointed out the problems with its thesis about royal power (*New York Review of Books*, 9 April 1987). Yet Maravall's paradigm of a reactionary "theater state" took root and contributed to a marginalization of Spain within studies of Early Modern Europe. In fact, the lingering and deleterious influence of this thesis inspired one of the most important recent books on Spanish theater, Melveena McKendrick's *Playing the King: Lope de Vega and the Limits of Conformity* (2000). It would be unfortunate if the "Baroque" label on Escobar's book encouraged hurried readers to filter his study through Maravall's thesis. One hopes instead that Escobar's beautifully wrought and multi-faceted book will recharge the Spanish Baroque with new significations that recall the contentious *villa y corte* (town and court) of Madrid that stood at the heart of a far-flung world empire.

Vanessa Harding, *The Dead and the Living in Paris and London, 1500-1600*. Cambridge: Cambridge University Press, 2002. xvi + 343 pp. + 10 illus. + 2 maps. \$65.00. Review by EDNA RUTH YAHIL, WASHINGTON STATE UNIVERSITY, SWISS CENTER.

By 1670, the populations of London and Paris exceeded 450,000, making these two of the largest cities in northern Europe. Both cities were capitals of centralizing states, and were represented by contemporaries as unified wholes despite being fractured judicially into a patchwork of overlapping ecclesiastical and lay jurisdictions. In *The Dead and the Living in Paris and London, 1500-1600*, Vanessa Harding has attempted a comparative study of these

two cities focused around the issue of social responses to the dead and burial practices. Certain practices conducive to record-keeping, such as the use of wills and testaments by the mid- and upper echelons of society and state sponsored recording of births and deaths from the mid-sixteenth century, make such a comparison possible. In this work, Harding adroitly carves out her niche in the burgeoning study of history of death which primarily focuses on “interiorized experience,” such as eschatology, rather than social history. In the end, she reaches the conclusion that London was better than Paris at disposing of the dead.

The book consists of two introductory chapters, four chapters about burial places, three chapters on burial practices, and a conclusion. Chapter Two provides a comparison of Paris and London, focusing on population and mortality as well as municipal administration and policing issues, including epidemics and food supply, that is useful summary for all scholars of early modern European urban history. One of the major differences between the two cities was that hospitals and hospitalization played a pivotal role in the Parisian life-cycle but not in that of the inhabitants of London. The following four chapters closely examine the spaces occupied by the dead, namely churchyards, civic/non-parochial churchyards, church burials, and private burial locations such as burial chapels and tombs. The second half of the book consists of three chapters on funeral practices, considering the funeral conventions, the price of burial, and the rituals associated with it.

Harding is a well-regarded historian of London, and yet she delves quite competently into Parisian archival material as well as secondary writings to produce a lucid, intelligent comparative history. In Paris, she considers archival documents from Saint Andre des Arts, Saint Germain l'Auxerrois, Saint Jean en Grève and Saints Innocents, cemeteries that have left relatively plentiful records, as well as records of the Hotel Dieu and some Bibliothèque nationale material. The sources from London include parish records and material from St. Paul's cathedral as well as from various libraries and the PRO; this material is more plentiful not only because this is her expertise, but also because many Parisian records were destroyed in the Revolution and a subsequent series of mishaps, including the fire of 1871 that destroyed many of the municipal records for Paris and of the Hotel Dieu. One available source that Harding does not fully exploit is the Minutier Central, sampled by Pierre Chaunu for his book, *La Mort à Paris XVIe, XVIIe, XVIIIe siècles* (1978).

Instead of doing her own sampling, perhaps in unexamined areas of Paris, she relies on the results obtained by Chaunu's students in their master's theses.

Death was ever present in the early modern city, and the living and dead coexisted, sharing urban space in a way that is difficult for us to imagine today. The need to dispose of the dead forced groups that might not otherwise come into contact, such as authorities, various individuals, and marginals, to interreact, negotiate, and eventually compromise. Throughout the volume, Harding demonstrates that a close examination of the relationship between the living and the dead is a valid exercise that sheds new light on this society and the increasing authority of the burgeoning state. Harding's work is an excellent example of careful research clearly presented in lucid prose that is rich with anecdote. This volume should serve as a model for others undertaking comparative urban history.

Brian Mann, ed. *The Madrigals of Michelangelo Rossi*. Monuments of Renaissance Music, 10. Chicago: University of Chicago Press, 2002. ix + 227 pp. + 6 plates. \$150.00. Review by ANDREW H. WEAVER, NORTHWESTERN UNIVERSITY.

Ask any early music fan to name preeminent composers of chromatic polyphonic madrigals, and the first—and probably only—name you will hear is Carlo Gesualdo. Gesualdo's enduring popularity, however, has meant that later composers of madrigals featuring shocking, unorthodox chromatic harmonies have either been dismissed as mere imitators or completely overlooked by modern scholars. Take, for instance, the case of Michelangelo Rossi (1601/2-1656): despite being the composer of thirty-two sophisticated and idiosyncratic chromatic madrigals, until recently he has been known to musicologists almost solely because of one publication of keyboard music. Gesualdo is not, however, entirely to blame for this neglect; credit must also go to the unusual transmission of Rossi's madrigals. Although written during an age when composers made names for themselves through the publication of their music, these works have only come down to us in six manuscript sources, none of which can be dated with any certainty. Brian Mann is thus to be commended for finally offering these madrigals for publication, allowing not only for a new appreciation of these neglected works, but also for a much needed reevaluation of the composer himself. While at first blush this