

Monteverdi's thought; and the most incisive treatments yet of the *genere concertato*. If the quest for a unitary understanding of Monteverdi's *seconda prattica* still seems elusive, even quixotic, Massimo Ossi has succeeded at something equally ambitious and important: he has provided a cogent guide to Monteverdi's musical aesthetics, forcing us to ponder anew the considerable compositional and aesthetic range of seventeenth-century Italy's "oracolo della musica."

Robert Kendrick. *The Sounds of Milan, 1584 to 1650*. Oxford: Oxford University Press, 2002. 528 pp. \$87.72. Review by CHRISTINE GETZ, UNIVERSITY OF IOWA.

The study of North Italian music of the early seventeenth century has blossomed on both sides of the Atlantic over the past ten years, but monographs devoted to urban music of the period are still less numerous than those dedicated to the topic for the fifteenth and sixteenth centuries. Thus, Robert Kendrick's *The Sounds of Milan, 1584-1650*, comes as an especially welcome addition to the scholarship on North Italian Music of the period. The fact that the monograph follows Kendrick's equally impressive *Celestial Sirens: Nuns and their Music in Early Modern Milan* (1996) by only six years is nothing short of breathtaking, particularly considering the wealth of detail contained.

Using archival documents, iconographical sources, early printed books, and the available secondary scholarship, Kendrick considers the music produced in early seventeenth-century Milan within the context of the institution for which it was originally intended, and, where possible, in which it was originally performed. The overarching theme of music within its sounding space is particularly strong in the first third of the book, which is devoted to the Milanese institutions that boasted musical chapels of noteworthy size and quality, but loses some of its force in the second section, which considers a number of practical issues related to civic music-making, including plainchant rites, civic and ecclesiastical ritual, the training of Milanese musicians, the content of locally produced theoretical treatises, and the Milanese music-printing industry. The sounding spaces thread re-emerges to a certain degree, however, in the final third of the book as Kendrick takes up the issue of the music itself.

The Sounds of Milan promises to consider music in Milan from the death of Carlo Borromeo through the twenty-year reconstruction following the devastating plague of 1630, but it is more properly described as a study of sacred music during the same era. Despite the plethora of new archival documents pertaining to secular music at the gubernatorial court presented in Davide Daolmi's *Le origini dell'opera a Milano: 1598-1649* (1998), in fact, Kendrick avoids, for the most part, secular topics, focusing instead upon the tremendous activity that took place in Milan's ecclesiastical institutions during the period. This is by no means a defect, for even within these boundaries the author is required by the sheer weight of the project to entertain many interesting topics only briefly, thus leaving the industrious reader with numerous opportunities for further exploration.

Reconstructing performance situations for individual works and decoding their potential meaning for the seventeenth-century listener is no easy task, but Kendrick daringly requires the reader to consider the various possibilities surrounding a given piece on the merit of the surviving archival, iconographical, and musical evidence, and this is one of the most intriguing aspects of the book. While specialists may find some of Kendrick propositions controversial at best, the very dialogue that they provoke promises to push us towards a far better understanding of both the role of music in the exegesis of theological constructs and its attendant power in communicating religious symbolism.

Perhaps the strongest contribution of the book is the discussion of the music itself, for Kendrick's mastery of the repertoire printed in Milan during the era is stunning in scope. This mastery is characterized not only by an encyclopedic knowledge of the facts surrounding each collection issued but also by a thorough familiarity with both frequently chosen texts and the current emblematic styles. Kendrick deftly teases out differences in compositional approach by comparing settings of the same text in terms of rhetorical approach and style, and thereafter attempts to relate the differences to the institutional needs that each composer faced. He further abolishes pre-existing conceptions regarding the development of the individual styles that so intrigued seventeenth-century theorists by forcing the reader to consider the inherent cross-pollination and potential symbolic import of stylistic motifs found in the examples themselves.

Although *The Sounds of Milan* is targeted towards an audience comprised

of scholars of North Italian music of the early seventeenth century, any serious scholar of North Italian culture will find the book both a useful reference source and an engaging read. Nearly every important Milanese composer, institution, patron, and printer receives at least minimal attention, and much of the detail assimilated appears in no source published heretofore. Musicians and non-musicians alike will value both the rich detail and the interdisciplinarity of Kendrick's approach, and scholars of rhetoric will find his musical analyses, which rely heavily upon an understanding of the basic principals of rhetoric as taught in the late sixteenth and early seventeenth centuries, especially worthy of further discussion. Those interested in attempting to unravel the effects of the rather strange co-existence the Ambrosian and Roman rite that characterizes Milanese ritual will also find much food for thought, for Kendrick engages this difficult subject directly through a thorough examination of the extant manuscript and printed sources of the period. In short, scholars of North Italian culture will find Robert Kendrick's *The Sounds of Milan, 1584-1650* not only a highly useful reference book but also an engaging and thought-provoking introduction to the role of music in urban life in seventeenth-century Milan.

Arthur K. Wheelock, Jr. with Peter C. Sutton. *Rembrandt's Late Religious Portraits*. Washington: National Gallery of Art, 2005. 152 pp. + 21 color plates + 70 comparative ills. \$40.00. Review by LARRY SILVER, UNIVERSITY OF PENNSYLVANIA.

Beginning students in art history have difficulty distinguishing iconic religious imagery from the conventions that it shares with portraiture, so they frequently will try to discuss "portraits of the Virgin." Actually there is something truly profound about the turn that religious art made in the later Middle Ages towards icons that share the palpable presence and plausible likenesses of portraits. This icon tradition, established first in Byzantine bust-length images, was exported to Italy and Flanders in the fourteenth and fifteenth centuries and had a long afterlife in religious art, as demonstrated in the recent (2004) major exhibition at the Metropolitan Museum, *Byzantium: Faith and Power (1261-1557)*.

In many respects both the title and the content of this new Rembrandt