

was universal; I ask Patu what it means, and he answers seriously that the applause was for Dupré's grace and the divine harmony of his movements. He was, he said, sixty years of age [an exaggeration], and he was the same as he had been forty years earlier. (Casanova 1968, 2 [3], 142)

I am convinced that Rameau must have fashioned his lengthy chaconne (and its hysterically funny effect on poor *Platée*) with Dupré in mind (he had also performed in the Versailles premiere).

In every respect this new edition of *Platée* is first rate. It captures so much information that it takes a good deal of time and patience (more, certainly, than the title character would ever put up with or endure) to digest it all. It fashions a score (or scores) and critical apparatus in which I have yet to spot a single slip-up. It is meticulous in its documentation. And yet I sense, as I am sure many others will, a huge reservoir of knowledge backing the edition up, supporting it without specific reference. That, too, is part of Beth Bartlett's legacy.

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Few scholars other than Katharine Ellis could have written *Interpreting the Musical Past: Early Music in Nineteenth-Century France*. For this monograph draws extensively on the author's substantial experience with French music criticism, as well as her sophisticated understanding of that nation's political