scribed, with library sigla and something of their history—is very helpful indeed.

Chapter 6 turns to organology, i.e., the history of the instruments themselves. While early eighteenth-century flutes had only one metal key, the passage of time saw the development of flutes with more features. Ford reveals who the flute manufacturers were and where wealthy amateurs obtained their flutes (not always from within Scotland), and she also discusses the likelihood that there may have been some overlap between makers of flutes and of bagpipes, since some of the skills would have been directly transferable.

A final chapter is titled "The Flute in Scotland Today: Not Scottish Enough?" Contemplating why the instrument is somewhat downplayed in Scottish traditional music today, compared to its prominence in Irish music, Ford draws on private conversations with key proponents of the flute in the contemporary Scottish music scene and on discussions in the online forum at flutefling.co.uk. The inclusion of this chapter rounds off the subject, with a nod toward modern debate about what "Scottish music" actually means to different people today, and which instruments are generally considered part of the usual traditional sound. At the same time, however, it feels a little lightweight by comparison with the bulk of the monograph, which is rich with detailed footnotes and references.

Ford occasionally takes issue with what has in recent years been accepted as the received history of Scottish music, particularly as outlined by David Johnson in *Music and Society in Lowland Scotland in the Eighteenth Century* (1972) and other writings. For example, Ford notes at the start of Chapter 2 that Johnson categorized instruments played in Scotland as for professional or amateur use, but she opens her next chapter with the observation that the situation was more nuanced than that, and indeed that while there were obviously more professional flute players in the bigger cities, there were also local amateurs. She goes on to provide ample evidence. Similarly, in Chapter 4 (Composers), Ford alludes to Johnson's division of Scottish flute music into a "Scots drawing room" style and "Corelli-inspired variation sonatas," but implies that Johnson's apparent belief that there was a distinctive Scottish idiom is somewhat shaky, and furthermore that it may be too simplistic to suggest that the Scottish drawing room style arose as a reaction to the political events around the 1707 Act of Union. Of course, whether one agrees with one point of view or another may depend on one's depth of knowledge of the precise detail under discussion, or one's familiarity with the earlier author's documented views. Ford gives her reasons for her differing interpretation of the facts. Our understanding of the past is constantly evolving, and progress cannot be made without sometimes taking issue with the scholars who precede us.

This is a very readable book, with quiet humor emerging as an occasional aside from the generously provided footnotes. It is clear that an impressive amount of research has gone into unearthing this history. Inevitably, this kind of analysis can sometimes turn into a recitation of names, but there is value in having so many names brought together and seeing new connections between historical figures whom we may only briefly have encountered before. One does not always gain the most benefit by reading a book from cover to cover, and much pleasurable learning is to be gained from perusing a chapter at a time, perhaps pausing to follow up a particular individual, published collection, or manuscript which catches one's attention.

It goes without saying that the book, the eleventh volume in Peter Lang's "Studies in the History and Culture of Scotland" series, comes with the normal scholarly apparatus of an extensive bibliography and a functional index. It is available in paperback, PDF, and e-pub formats.

Karen E. McAulay, Royal Conservatoire of Scotland

William McGibbon, ***Complete Sonatas***. Edited by Elizabeth C. Ford. Middleton, WI: A-R Editions, 2018. Pp. xvi + 186.

William McGibbon (1690–c.1756) was a leading violinist-composer in Edinburgh in the first half of the eighteenth century. This edition brings together twelve complete trio sonatas, six "solos" for treble instrument and bass, and a collection of six duos for two flutes without bass, all of which were published in McGibbon's lifetime between 1729 and 1748; an appendix includes the surviving first flute part from an additional third collection of trio sonatas. Elizabeth Ford argues that "Of the Scottish composers writing for the flute at this period, McGibbon's music displays a particularly keen understanding of the instrument" (p. xi). In composing for this instrument, McGibbon (a violinist) was clearly responding to a market of amateur flute players, which according to Ford's research, began to surge in Scotland in the late 1720s, though its popularity among eighteenth-century Scottish elites can be traced back as far as 1702. Selected trio and solo sonatas by McGibbon have appeared previously in modern editions prepared by Kenneth Elliot, Peter Holman, and David Johnson, but apparently none of the duos have previously been made available. In collecting this corpus together, this edition helps to confirm that the primary instrument McGibbon had in mind was the one-keyed transverse flute—in contrast to his variations on Scots tunes, country dances, and other music for violin, preserved in both printed and manuscript sources, which partly reflect the composer's own performing repertory.

This music demonstrates McGibbon's fluency and frequent imaginativeness employing Italianate musical styles of the period. Furthermore, the various collections illustrate a fascinating trajectory of stylistic change indicative of the composer's responsiveness to his changing market over time. The two trio-sonata collections of 1729 and 1734 (titled "Sonatas for two German Flutes, or two Violins and a Bass") look partially to the famous Roman

violinist-composer Arcangelo Corelli for models and also adopt a concerto-like manner in some movements; the later duos are in a lighter, more compact idiom favored in the mid-eighteenth century. Commenting on the meaning of the rubric "in imitation of Corelli" heading the fifth sonata of the 1734 set, Ford rightly points out that the slow-fast-slow-fast pattern of movements in this and other sonatas is indicative of McGibbon's intimate knowledge of Corelli's "da chiesa" and "da camara" trio sonatas (originally published as Corelli's Op. 1 and Op. 2 in 1681 and 1685, respectively, and reprinted together in London in a study score by Benjamin Cooke in 1728, which was perhaps familiar to the Scottish composer). McGibbon also used the procedure of recasting the second, fugal movement as a giga finale, which he may have associated with Corelli's sonata style.

The sources for this edition were examined meticulously, primarily in order to resolve several confusions that have arisen in reference works concerning the identities and dates of eighteenth-century publications. A useful table in the Critical Report compares the various numbering systems and editorial titles in reference works with the original titles and the locations of exemplars for each publication, each of which was consulted by Ford. An additional benefit of this approach is that it highlights several significant differences between surviving copies. One of two exemplars for the six solos of 1740, for instance, has a list of subscribers lacking from the other, which "includes the names of at least three flute players" (Critical Report, p. 164). The edition also demonstrates that the contents of the 1748 duos, which survive in three copies, had to be reordered after it was recognized that two movements belonging to the third sonata had been misplaced; the correct order is found only in the copy in Glasgow University Library. The editorial approach has been to reproduce closely the original notation, adjusting it where necessary to suit the needs of performers. The result is a well laid-out score suitable for all kinds of users. However, assuming that the transcription itself is accurate, Ford has shied away from correcting some doubtful notes, even in cases where an examination of analogous passages would have helped to clarify the need for a change.

Andrew Woolley, Universidade Nova de Lisboa

Daniel Szechi, ***The Jacobites: Britain and Europe, 1688–1788***. Second edition. Manchester: Manchester University Press, 2019. Pp. xxxix + 301.

Desmond Seward, ***The King Over the Water: A Complete History of the Jacobites***. Edinburgh: Birlinn, 2019. Pp. xxvi + 406.

It has been twenty-five years since Daniel Szechi published the first edition of *The Jacobites*, a concise introduction to a complex cultural and political phenomenon in which he convincingly articulated the importance of Jacobitism in the history of eighteenth-century Britain and Ireland. As readers of this periodical are no doubt aware, since the book's original appearance the field of Jacobite studies has experienced an explosion of publications and interest, including regular conferences and a new book series. In light of this recent work, Szechi has undertaken the daunting and humbling task of revising his book as an expanded second edition.

As is often the case, twenty-five years contributes to a bit of added girth. No longer the slim volume it once was, *The Jacobites* remains a powerful introduction to both the history and historiography of Jacobitism, and from the first pages of the book Szechi's forty years of engagement with the subject is evident. Organized topically, Szechi's book is an introduction to the narrative of Jacobitism and British history as well as the ideology and structure of Jacobite society. As the table of contents makes clear, the book includes new chapters and new sections within old chapters. For instance, the introduction not only contains an entirely new section devoted to "new directions in Jacobite studies," documenting work on gender, material culture, diaspora, and Ireland, but also a thoroughly updated version of what is arguably one of the most useful and student-friendly historiographical primers, which breaks scholarship on the Jacobites into three camps: the optimists, the pessimists, and the rejectionists.

Reference to much of this new research is not located only in the introduction. Throughout the text Szechi has updated footnotes to accurately reflect the changing field, incorporating new works on Jacobitism in Ireland, the Atterbury plot, and the Jacobite courts abroad. In addition, subtle textual additions, whether minor, such as references to the *Aisling* poems (p. 53), the plebian diaspora (p. 220), or Jacobite pirates (p. 224), or longer narrative descriptions, such as the Atterbury plot (pp. 152–56) or Jacobitism in Scotland (pp. 114–22), reflect this engagement with new secondary works, providing readers encountering the text for the first time with a seamless prose unencumbered by clunky, poorly conceived addendums. Szechi's engagement with new research is admirable with one notable omission: the dearth of material relating to Jacobitism and gender, which though mentioned in the introduction is largely ignored for the rest of the work.

Although it would have been easy for Szechi to expand the text by relying solely on recent secondary scholarship, his work is also deeply grounded in primary source material. The most obvious manifestation of this is the inclusion of numerous new "illustrative documents" (pp. 237–64). Szechi's mastery of the primary sources is especially evident in chapters five and six, which contain some of the most significant changes to the text. These additions are products of Szechi's areas of research expertise and include a section on the Jacobite communication