

*A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries.* Andrew H. Weaver, ed.

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An entire volume dedicated to the musical culture of the Habsburg dynasty provides a refreshing alternative to previous teleological narratives that do not always do justice to the multifaceted and complex web of patronage, institutions, and cultural contexts in the sixteenth and seventeenth centuries. As editor Andrew H. Weaver attests, this collection of essays is the first survey of music at the Habsburg courts, and it provides an in-depth study of music during the sixteenth and seventeenth centuries, from the reigns of emperors Maximilian I through Leopold I. The book is divided into three large sections: the institutions of each branch of Habsburgian rule, the cultural influence of the Habsburg legacy, and the international scope of the empire's impact and authority. Each of the sixteen chapters is spearheaded by an expert authority on their topic, which creates a rich space for both broad overview and detailed exposition.

The Habsburg dynasty had influence over a wide geographic empire that included the imperial courts in Vienna and Prague, the royal court in Madrid, the archducal courts in Graz and Innsbruck, the kingdoms of Naples and Sicily, and the New World. They were witnesses to the Reformation and defenders of the Counter-Reformation. They fought against incursions of the Ottoman Empire into Hungary and the walls of Vienna. They enabled the exchange of chapel personnel and musical repertoire between and among their courts. Musical activities infused every aspect of the empire's pursuits, establishing the Habsburgs as arbiters of musical taste and culture for a period over several hundred years.

This volume manages the broad geographic and chronological range of the Habsburg dynasty with ease. After a helpful introductory chapter that provides background, the first part, "Institutional Contexts," explores the court-chapel establishments for each branch of the family. Because of the overlapping research of historical, political, and cultural contexts for music, and as the chapters are not organized chronologically but instead by topics, there are unavoidable repetitions of information. These reprises are mitigated by the wealth of information in each section.

The second part, "Cultural Contexts," is by necessity multidisciplinary, examining musical patronage, court festivities, manuscript and print culture, and specific musical genres, such as opera and instrumental music. By combining such an interdisciplinary collection of essays, the influence of Habsburg musical culture is abundantly clear. Motets by Josquin were included in beautiful manuscript gifts; Mantuan operas were performed in Vienna; polychoral motets of Venice were emulated in Prague. Refreshingly, the authors of these essays illuminate the role of the women, who were effective in establishing their own musical tastes at court. Especially notable are two

women, both named Eleonora Gonzaga and married to emperors. The elder grew up in the court of Mantua and likely knew Monteverdi, as evidenced by the dedication of his *Selva Morale et Spirituale* to her as dowager empress. She is credited for bringing Northern Italian music to Vienna, especially for use in her personal chapel. The younger Eleonora, like her great-aunt (and mother-in-law), was a lover of music and introduced the Roman-style oratorio to the imperial court.

The final section, “International Contexts,” expands attention outward, from focus on the Habsburg courts toward music composed and performed at cities and states within the empire. The final three chapters focus on the important musical cities of Milan, Venice, and Rome, and the complicated relationship between the Habsburg emperors and the pope. Overall, this volume is a pleasure to read. The research is clear and detailed without extraneous information. The selection of authors and essays is well curated, and the size (over six hundred pages) is manageable considering the breadth of material. Sections are clearly identified, and the fifteen-page index makes it immensely easy to navigate. Some of the information is not entirely new research, but authors build upon previous scholarship and bring together seemingly disconnected strands of inquiry. With this publication of the fourth volume of *Companions to the Musical Culture*, Brill has clearly established itself as an impressive resource for musicologists, performers, and informed general readers.

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*Artes Apodemicae and Early Modern Travel Culture, 1550–1700.*

Karl A. E. Enenkel and Jan L. de Jong, eds.

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The term *artes apodemicae* refers to a type of travel literature that circulated widely in the late sixteenth and early seventeenth centuries: practical manuals with advice for would-be travelers, as opposed to the better-known and more widely studied corpora of travel accounts, produced after the event. The term was coined in the 1980s by Julian Stagl, who authored the first bibliography of these texts (1983). In the first chapter, Stagl retraces the genesis of the genre, which emerged in the Germanic cultural and linguistic area when a group of humanists set out a protocol for travelers to observe in order to gather various types of knowledge while traveling through the Western world. The aim of these *peregrinationes* was double: to contribute to this humanistic program of knowledge of the main urban and university centers of Europe, their history, and the scholarly work that was being done there, but also to improve oneself through the acquisition of such Stoic values as self-knowledge, virtue, and a sense of public duty, encapsulated by the Ciceronian ideal of *prudentia* and embodied by the figure of Ulysses, the