

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.

Intersections 64. Leiden: Brill, 2019. xx + 340 pp. €124.

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

“icon of worldly experience and wisdom” (107). The widely reproduced letter of Justus Lipsius to the young nobleman Philippe de Lannoy, analyzed here by Jan Papy, is one of the key documents in which these themes were developed.

As these manuals spawned ever more detailed travel reports, the utilitarian and humanistic purpose of such enterprises gradually declined, and a new type of traveler emerged: one whose focus was more on self-improvement and the acquisition of an international network. Karl Enenkel’s analysis of Georgius Loysius’s *Pervigilium Mercurii* demonstrates how the original *artes apodemicae* merged with a different type of text, *artes aulicae*, or books for courtiers. The question of the conflation of books for courtiers and for travelers, producing manuals aimed at training savvy young noblemen, is also studied by Gábor Géli, whose use of French sources not only brings a welcome international perspective to these questions but also enables them to be considered in a broader cultural and historico-philosophical framework (with reference, notably, to the change in paradigm outlined in Paul Hazard’s seminal work, *The Crisis of the European Mind*). Géli’s chapter also highlights the interest of academic dissertations as a source, something that is further developed by Robert Seidel, who sees these documents as a useful source of information on the contemporary ethical and little-studied legal aspects of traveling.

Not all travels were undertaken, however, by humanists eager to acquire certain types of cultural knowledge or by aspiring diplomats. The chapters by Thomas Haye and by Bernd Roling focus, respectively, on the medical pilgrimage undertaken by Lorenz Gryll in search of local knowledge of medical and pharmaceutical practices, and on the voyage to Canada of a student of Linnaeus, who applied his master’s strict observation protocols not only to the region’s fauna and flora but also to the local populations.

These chapters make up the first part, in which most of the theoretical issues concerning the genre of the *artes apodemicae*—its chronological limits, its characteristics, the corpora concerned, and the way in which these texts were produced, circulated, evolved, and were received—are covered. The second part includes studies of a more limited and local nature: the genre of English travel companions, guides to Rome and Naples, the use of collections of epigraphs and epitaphs, and the development of travel guides not for going abroad but to discover one’s own country. The two final chapters deal with voyages to Turkey through a Neo-Latin travel poem written by a student of medicine on a diplomatic mission to Istanbul, and a collection of illustrations of Ottoman dress produced at the time of Louis XIV.

The book suffers from the usual problems that occur when conference papers are reconditioned as a collective volume: patchy coverage of some areas, articles whose link to the central theme is rather tenuous, repetitions (especially in the bibliographies), and key concepts sometimes not explained until several chapters into the volume. Although the pan-European dimension of the question is somewhat lacking, the book nevertheless provides the necessary background, an in-depth discussion of the

main issues, a great deal of useful bibliography, a variety of analytical approaches, and much that is transferable for enlarging the field of inquiry to other cultural and linguistic areas and to other types of corpora.

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Le Grand Écrivain et sa première Vie: "L'illusion biographique" (XVI^e–XVIII^e siècle). Maria Zerari, ed.

Encounters 500. Paris: Classiques Garnier, 2021. 372 pp. €86.

This collection, edited by Maria Zerari, brings together ten excellent essays about the first biographical accounts of ten canonical early modern European authors, in particular the heavyweights of the Spanish Golden Age. Written in French and Spanish, the essays are organized into two sections: "Exemplary Figures," which focuses on the lives of Luis de Camões, Torquato Tasso, William Shakespeare, and Pierre Corneille; and "Bibliotheca Hispana Nova: Other Authority Figures," which analyzes the lives of Spanish Golden Age giants Miguel de Cervantes, Luis de Góngora, Lope de Vega, Francisco de Quevedo, Pedro Calderón de la Barca, and Sor Juana Inés de la Cruz. Zerari's introduction provides a wealth of bibliographic information, spanning different traditions and periods. Zerari describes examples of the genre in early modernity in relation to a common Greco-Roman cultural tradition, and highlights how the subgenre of the *vitae poetarum*, or the biographies of writers, blossomed at a time when writers from Dante and Boccaccio to Calderón and Sor Juana were considered equal or superior to their predecessors, and thus worthy of biographical attention.

The lives analyzed in the first section, spanning four geographic areas within the Republic of Letters, emphasize how the tradition was absorbed, modified, and co-opted according to the different literary controversies in their respective national environments. The first lives of Camões—six interconnected texts, different in length, language, and purpose—are analyzed by Aude Plagnard, who draws attention to the strategies generated by a particular culture to establish the preeminence of a forgotten poet. Matteo Residori's essay on the life of Tasso argues that the biographer's aim was to curtail the rumors about Tasso's madness and to propose instead an idealized image of Tasso to guide the reading of his celebrated poems. Line Cottagnies's fascinating account of the many myths surrounding the life of Shakespeare until today traces their origin back to Nicholas Rowe's biographical sketch of the Bard, the source of most of the biographies written thereafter. Élodie Bénard's essay, which focuses on the first two lives of Corneille—fashioned as a Cornelian hero himself in the context of the battle of the ancients against the moderns—closes this section. All together, these foundational texts, beyond their desire to champion these writers and their