

*conatus* is compared to Leibniz's monads and Kant's views on teleology. After two further chapters on Spinoza's notion of freedom in relation to Schelling and Fichte, it seems fitting in more than one way that this impressive collection of papers is completed by a meditation on Hegel's assessment of Spinoza: according to Bartuschat, Hegel's rendering of Spinoza's metaphysics of substance failed to appreciate the real differences separating his own conception of the absolute from Spinoza's, as he failed to recognize the reflective nature of Spinoza's theory of the subject.

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*Musical Exchanges, 1100–1650: Iberian Connections.* Manuel Pedro Ferreira, ed. Iberian Early Music Studies 2. Kassel: Edition Reichenberger, 2016. xii + 392 pp. €76.

Although this should be an almost unquestionable fact, scholars working on Spanish or Portuguese music have very seldom studied connections between both entities, in spite of their common culture and history. This book—a collection of essays presented as a result of the research project whose title is given for the book—provides a comprehensive approach to the study of interactions between both countries and the rest of Europe, a notable initiative that must be warmly welcomed. Moreover, it discusses the conflict between center and periphery by replacing a peripheral Iberian Peninsula not only at a central point on a wider map of Europe, but also as an important actor within a complex network of influences and reception.

To deal with these multiple matters, the editor has divided the book in two main sections: “Monody” and “Polyphony,” the former discussing medieval musical repertory while the latter explores the Renaissance, plus three contributions (“Other Sources, Other Connections”) considering both historical periods. We can however question this division, since one of the contributions in the “Polyphony” section deals mostly with monodic music, and the very last study examines a Portuguese polyphonic manuscript containing Spanish music, surprisingly not included in the second section. Unfortunately, the introduction does not provide an explanation nor a general presentation of its content to the readers.

That said, the introduction by M. Pedro Ferreira, a synthesis of the state of music in medieval Iberia, sets luminously the substance of the whole volume. As Ferreira points out, musicological paradigms rarely cross the Pyrenees, neglecting the fact that in medieval Europe Hispanic rites were not more peripheral than others from the symbolic center of them all, Jerusalem. Ironically, Iberia held a prominent musical centrality within the Islamic medieval world, whose influence in music is yet to be (re)examined, as in the case of rhythmic patterns from the *Cantigas de Santa Maria*.

The first section of the book offers some medieval case studies: Arturo Tello Ruiz-Pérez analyzes the adoption of different traditions in some liturgical songs in order to erase the artificial antagonism between center (innovation) and periphery (archaism); Kathleen Nelson studies a local melody from Braga (*Exultet*) as the result of multiple traditions pointing primarily to Limoges; Diogo Alte da Veiga discusses the origins of some Breviary fragments from Moissac as related to Braga; finally, Kate Helsen discusses the European affiliations of a breviary preserved in Porto, pointing to its possible origins: Coimbra, Santiago, or Braga-Moissac. These excellent contributions corroborate the initial hypothesis about exchanges and reception. The last essay—presented as a work in progress—is maybe less convincing (though very stimulating) since the discussion of *trouvère* melodic elements in the *Cantigas* will need more accurate analysis, as the author, Rui Araújo, admits himself.

The second section explores the complexity of influences and exchanges in Iberian Renaissance repertory. Bernadette Nelson analyzes the celebrated *Pange Lingua* by Urrede in a highly comprehensive study which examines for the first time the transmission of this source in Portugal. In his very well-documented chapter, Juan Ruiz Jiménez focuses on two liturgical books: the *Intonarium Toletanum* as compared to the *Himnario* from Sevilla's cathedral, the latter being the most important Hymn Cycle of the peninsula. J. Pedro d'Alvarenga seeks to identify some distinctive features from early Renaissance Portuguese music, demonstrating their similarity to contemporary Spanish repertory, while Owen Rees validates this deduction by analyzing the Coimbra manuscripts and more precisely the motet *Peccavi Domine*, assuming the existence of an Iberian Court repertory. One fascinating study is that of Tess Knighton, who discusses models, influences, and repertories (Iberian and European) emanating from the first keyboard book printed in the Iberian Peninsula. Emilio Ros-Fábregas presents his study as a partial result of his project *Libros de polifonía Hispana*, focusing on foreign composers copied in Hispanic manuscripts. Finally, Omar Morales Abril sheds new light on Portuguese composers in the New World, while proving a Spanish origin for so far considered Portuguese composer Gaspar Fernández.

Philosopher Miguel de Unamuno stated in 1906 that the only way to Europeanize Spain was to Hispanize Europe: this book proves that the best way to heal the “Spanish symptoms” (as Bishop famously called the Iberian deviations from the Roman musical rule) is to consider them as part of a pan-European remedy and not as a fatal disease.

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