

government's "virulent animosity against the Ottomans" (169) in turn drove a vicious policy of Counter Reformation within Royal Hungary. A devastating picture of Habsburg misrule emerges from the pages of this book, one even more astounding given the fact that "the vast majority of soldiers manning Hungary's fortresses [and hence defending the Habsburg empire] were either Lutherans or Calvinists" (199). One is reminded of certain twentieth-century regimes that wasted precious resources in wartime on the persecution and destruction of segments of their own populations.

Third, the history of Hungarian revolt acquires both a new scope and chronology. The growing Hungarian rage at the relentless religious oppression and the reign of "Habsburg army terror" (84) in Upper Hungary finally exploded for the first time in April 1670. It was this uprising, characterized by mass mutinies and the dissolution of the Habsburg military in Upper Hungary, that "ushered in more than four decades of active resistance and revolt in the Hungarian lands of the Habsburg monarchy" (102). It appears to have led to the total, if temporary, collapse of Habsburg power in the area. Where the rebellion of 1670 has drawn almost no attention from later commentators, the much better known revolt of 1672 has famously gone down in history as the "Wesselényi Conspiracy," implying a relatively narrow affair orchestrated by a few magnates. As described in some of this study's most compelling passages, the revolt in fact constituted "one of the great unwritten dramas of European history: a mass revolt of huge proportions" directed against the Habsburg occupation regime (252). It was the other side of a brutal religious war. Most of the perpetrators were soldiers and peasants, but the author shows that the representatives of many other social groups partook of what was essentially mass anti-Catholic violence.

Fourth, widespread hopes of salvation by the Ottomans triggered the revolts of both 1670 and 1672. The Hungarians were not the only ones who lived in expectation: the Habsburg authorities subsisted in the same years in dread fear of an Ottoman attack. The hopes on the Hungarian side were nurtured by intense "trans-imperial networks" (210) that connected Hungarian malcontents to both Turks and Transylvanians. With some reason, many Hungarians regarded the sultan as a better protector of religious and other freedoms than the Habsburgs; there were aspirations of a tributary state along Transylvanian lines. The view advanced by Michels that pro-Ottoman sentiment was common in Hungary is thoroughly convincing, even as the Hungarian tragedy might also be cast as the story of a people with the misfortune to have been caught between two ruthless imperial powers. If the Ottomans deservedly come away in a much more positive light than was the case in previous accounts, their policy seems no more to have been guided by Hungarian hopes than the Habsburg one was. One of this study's great strengths is indeed the attention given to wild rumor and wishful thinking in galvanizing pro-Ottoman sentiment in Hungary. The ambitious, engagingly written combination of popular and imperial history on the fault lines of one of the early modern world's great rivalries qualifies this book at all events as an exciting contribution to knowledge.

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Kendrick, Robert L. *Fruits of the Cross: Passiontide Music Theater in Habsburg Vienna*

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Robert Kendrick's book reveals the many meanings of the *sepolcro*, a genre of musical drama that was the innovation of the Habsburg court in Vienna in the second half of the seventeenth century. Performed on

Holy Thursday and Good Friday, the sepulcro took its name from the replica of Christ's tomb around which the works were staged. Approximately seventy sepulcri survive, some with musical scores in manuscript. In other cases, only the published libretti remain. Kendrick explores this repertory in remarkable detail, supplementing musical and textual analysis of the sepulcri with extensive research in a wide range of other sources, especially the archives of the Habsburg court and contemporary Catholic devotional literature.

Performed between 1660 and 1711, the sepulcro was intended to encourage devotion at one of the most significant moments in the Christian ritual year. Yet as Kendrick reveals, the sepulcro's creators did not limit themselves to the biblical narratives of betrayal, crucifixion, and entombment. Rather, they took up a wide range of allegorical subjects, particularly surrounding the themes of penitence, mourning, and redemption. Kendrick argues that these allegories, together with the musical setting of the sepulcri and their staging in the spaces of the Hofburgkapelle and the dowager empress's chapel, reveal new understandings of Habsburg "self-understanding" and "self-projection" during this period (3).

Each of Kendrick's four main chapters approaches a distinct set of themes in the sepulcro repertory. The first establishes the sepulcro as an expression of passion piety particular to the Habsburg court and its place in the political landscape of post-Westphalian Catholic Europe. As he traces the genre's development, Kendrick reveals the central role of penitence in seventeenth-century Habsburg piety, and he demonstrates how the sepulcro drew upon models of devotional contemplation in contemporary international Catholic texts. Against this background, Kendrick's next chapter treats the use of allegory to elaborate a broad range of devotional themes in the sepulcro, including penance, rapture, and the economics of salvation in the age of mercantilism, to name just a few. Chapter 3 turns to the Habsburgs and the meanings they found and fashioned in the sepulcro. Kendrick examines how the sepulcro constructed the identity of the Catholic ruler, particularly through the incorporation of relics from the royal collection, and the development of themes of gendered grief at moments of personal loss in the Habsburg family. This chapter also sheds light on the antisemitic themes that appeared prominently in some sepulcri after the expulsion of Vienna's Jewish population in 1670. The final chapter turns to music and affect, with a focus on the use of poetic text, rhythm, and pitch to create affective experiences in sepulcri across the reign of Leopold I.

Kendrick aims to balance breadth and depth in his analysis. Each chapter first incorporates examples from across the surviving corpus of sepulcri. Having thus developed his central themes, Kendrick then turns at the end of each chapter to more detailed analyses of individual sepulcri. These case studies reveal the remarkable integration of music, text, and drama in the performance of the sepulcro, but because they are not followed by any more general concluding remarks, the reader must draw together the threads of wide-ranging themes. Readers who are not specialists in a narrow subfield may face obstacles to drawing these conclusions. Kendrick's rich musicological analysis provides new insights into how composers used meter and pitch center to create devotional experiences for the sepulcro's audience, but those without extensive musical training will likely struggle to see the significance of these details, especially when they are sometimes mentioned incidentally. One's appreciation of Kendrick's argument at some points is significantly enhanced by the ability to mentally reconstruct sounds on the basis of close descriptions of tonality and meter. Readers must also come to the book with knowledge of Habsburg family connections, the structure of the court, and the historiography of the so-called *pietas austriaca*, which Kendrick critiques in passing but does not take up. Still more broadly, Kendrick aims to ground the sepulcro in contemporary political theory and mercantilist philosophy, but rarely discusses these at any length.

The book's intervention in such a broad range of fields, as well as Kendrick's efforts to connect seemingly disparate realms of seventeenth-century culture, are among its most impressive contributions. It has much to offer not only musicologists but also historians of early modern political culture, art historians, and scholars of drama. For readers who share Kendrick's interdisciplinary vision, or those who want to venture beyond the boundaries of their own fields, *Fruits of the Cross* offers new insights into the intricacies of dramatic performance in the seventeenth century, the changing dynamics of Catholic identity and devotion in the post-Reformation period, and the political, social, and emotional world of the Austrian Habsburgs.