

theory to other fields; the relationship of architecture to mathematics, which was especially strong in Germany; the Italian invasion of column books and other publications; and the rise of interest in defining a German architecture. The catalogue makes up the bulk of the volume, and rightly so. Most of the books presented in it are unfamiliar, and many receive an extended analysis, making the catalogue a bit like a series of focused essays. There are many illustrations throughout, giving the reader a sense of the material characteristics of the books as well.

The “German-speaking cultural area” of the title includes the Low Countries. This is necessary, for much of the standard literature in Germany proper was published in Antwerp and Amsterdam. However, this is not a catalogue of Germanic authors or of German-language texts; Vitruvius, Leon Battista Alberti, Sebastiano Serlio, Vignola, and others are present. Alberti was published in the original Latin in Strasbourg in 1541, with a number of variations both particular to it and inherited from the Paris edition from which it was derived. The catalogue gives a picture of architectural publishing in German- and Dutch-speaking lands. Both the introduction and the catalogue make clear that this was part of a much larger dialogue. It would be useful to know more about the availability in Germany of architecture books published in France or Italy, or of the availability elsewhere of the volumes described here. Did they contribute meaningfully to the discourse farther east in Central Europe, for instance? To what degree did these works define architecture for readers and builders in Germanic Europe, and to what degree were they used together with imported works? Andrea Palladio’s *Four Books* (1570), not published in Germany until 1698 (and then only in part), is hardly present here, though it was certainly known in the region. While this large volume gives a rich review of the architectural literature published in Germanic Europe before 1648, this is not necessarily the same as the literature that was read in this region. This quibble aside, this volume is a very valuable resource for those interested in architectural history and the humanistic culture of Central Europe.

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Die “Kunst des Adels” in der Frühen Neuzeit. Claudius Sittig and Christian Wieland, eds.

Wolfenbütteler Forschungen 144. Wiesbaden: Harrassowitz, 2018. 364 pp. €82.

When I agreed to review this book, I overlooked the quotation marks in the volume’s title. They matter. The “art of nobility” refers to the aristocracy in early modern Europe whose claims to distinction resided, among other things, in linguistic choices, bodily movements, behavioral modes, and the like. Importantly, the titular concept, as the

editors Claudius Sittig and Christian Wieland have it in their introduction, is double-edged: the title conjures up the arts by and for nobles. The fifteen wide-ranging contributions in this volume explore the nexus of aristocratic self-presentation and aesthetic representation in early modern Europe. Of all the arts, dance may best exemplify such a focus. Yet as Ivana Rentsch points out, the appeal of this aristocratic mode of expression resulted in a technical finesse whose demands were such that dancers performed artful negligence at times. The volume's eminently productive themes thus bring to the fore that the aristocratic community flourished in in-betweens that cannot be transposed into general codes, etiquettes, or decorum.

Since the European aristocracy was riven by distinctions of rank, who belonged and in what way remained a question. In addition, being an aristocrat meant something particular in different locations, as Arne Karsten demonstrates regarding the city of Rome. There, the papacy's electoral makeup created ample opportunities for nobles in search of advancement. As a consequence, a rich memorial landscape of funerary and other monuments emerged in the Holy City. Martin Wrede reveals that Philip II, often described as a quintessential Spaniard, legitimated his rule through performing Burgundianness in the tradition of his ancestors. On the backdrop of middle-class utilitarianism, the nobility could bill itself as a class dedicated to beauty (Angelika Linke). That "music is of utility to everyone and harm to no one," as Richard Pace wrote in 1517 (251), may have been a widely held opinion among sixteenth-century pedagogical reformers. Yet English authors of court manuals praised music as a pleasant pastime, not as a school of virtue—a Protestant vision whose openness would provide the foundation for the efflorescence of musicmaking in late Renaissance England—as Dietrich Helms emphasizes. If one of their goals was to defy what was billed as common, nobles were forced to reinvent their ways over time. Ronald Asch aptly contextualizes the libertines' sophisticated breach of conduct in the milieu of Restoration England. In other words, aristocrats embraced humorous distancing, prevaricating, defying, and similar practices.

While anti-aristocratic topoi ridiculed nobles as ignoramuses on the one hand and aristocratic self-fashioning highlighted anti-academic attitudes on the other hand, Christian Wieland argues that aristocrats in fact actively participated in the upswing of universities in the Holy Roman Empire from the fifteenth century onward. Readers, patrons, and authors, literati of noble descent were agents in the nascent literary sphere in the vernacular. Still, as writers, they often equivocated on their authorship or refrained from publishing the works they had penned (Claudius Sittig). The fact that the *Fruchtbringende Gesellschaft* (1617–80) was an association of aristocrats as well as non-aristocrats has long obfuscated its efforts to ennoble the German language (Andreas Herz). With great insight, Volkhard Wels contends that Martin Opitz's poetics of 1624 was predicated on ideas of speech and writing in German common among the nobility. Roger de Rabutin, Comte de Bussy, the memoirist banned from Versailles, embraced ambivalence as a mode of expression in his artistic choices and commissions in the arts,

affirming his independence as a noble while simultaneously stressing his place in the French aristocracy, as Edoardo Costatura demonstrates.

Ultimately, these contributions free the various arts from the bondage of historical approaches that reduce nobles' passion for and participation in the arts to self-representational grandeur. Accordingly, Matthias Müller posits that early collectors like Frederick the Wise of Saxony provided artists with creative freedoms in the manner of Italian courts of his time. Suffice it to say, this splendid anthology comes highly recommended for anyone interested in early modern European history and culture, the study of the aristocracy, and the history of literature, the visual arts, music, and dance.

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The Art and Culture of Scandinavian Central Europe, 1550–1720.

Kristoffer Neville.

University Park: Pennsylvania State University Press, 2019. xvi + 222 pp. + color pls. \$89.95.

This important monographic survey posits that early modern Scandinavia from the mid-sixteenth through the turn of the eighteenth century was an integral and essential part of Central and greater Europe. The book, which is furnished with extensive bibliography and index, sixty-five black-and-white illustrations, fifteen color plates, and two historical maps, offers a valuable contribution from an art historical perspective to the recent upswing of publications across fields in historical studies that undertake to de-Westernize and further connect isolated regional histories of Europe and the wider premodern world.

The monograph's imperative is located at the intersection of dynamic tensions that persist in the state of the question. On the one hand, burgeoning scholarship on the period productively problematizes lingering questions of cultural transformations and conventional paradigms such as center-periphery among scholars specializing in the history of Central and Northern Europe. On the other, a growing body of scholarship explores the crucial historical role of the pre-Soviet Nordic-Baltic region as one of the world's most integrated maritime spaces that functioned as a vital borderland and facilitated the migration and mingling of artists, styles, techniques, and materials from the region and beyond. Nevertheless, in the anglophone scholarship, the art and architecture in boreal borderlands during the period before the Soviet Eastern Bloc represents a veritable terra incognita. For most, the Renaissance ends just north of the forty-eighth parallel. This book persuasively argues that we should be looking further north if we are to gain an accurate understanding of the early modern world; in so doing, it also goes a long way to developing adaptable methodological models and inflecting broader