

1700)" by Renata Ago informs on the variety of problems related to the relationship between the pope and the Roman families as far as the ceremonies are concerned. The reform attempts introduced by Innocent XI intended to fight the civic and spiritual corruption that were withdrawing the pope from the festive scene.

The diplomatic representatives sent to the rest of Europe *avvisi* on Roman life, which became a well-developed model of information for the rest of Europe. This practice, started in the second half of the sixteenth century, in private and handwritten form, was put under strict rules as a gazette. Elena Fasano Guarini studies the correspondance between Rome and Florence, showing how, through the role of observer, the young Cardinal Ferdinando de' Medici learned the difficult art of governing, which he had to use when he became duke of Tuscany ("Rome Workshop of All the Practices of the World: From the Letters of Cardinal Ferdinando de' Medici to Cosimo I and Francesco I," 53-77). Mario Infelise presents the evolution of the *avvisi* since their beginning until the end of seventeenth century, using many examples of this informing activity which introduced a new factor into political life: public opinion ("Roman *Avvisi* : Information and Politics in the Seventeenth Century," 212-28).

This collection of essays seems to respond very well to the intents of the editors as stated in the brief introduction (a useful bibliographical overview on the matter): "by rejecting a generic approach, by looking beyond the stereotypes and taking detailed account of the historical events, we hope to have introduced a variable—an element of complication that is still largely neglected—into the 'general' histories and into those of individual countries." The image of the Roman court which comes out from reading these pages is new and leads to suggestions for further studies.

Helen Watanabe-O'Kelly. *Court Culture in Dresden: From Renaissance to Baroque*. Palgrave, 2002. xv + 310 pp. + 56 illus. \$39.95. Review by MARIAN MATRICIAN, UNIVERSITY OF ARKANSAS, LITTLE ROCK.

Reformation era warfare resulted in loss of the electoral dignity by one branch of the house of Wettin in Saxony and grant of this privilege to the rival Albertine faction. The latter was in residence at Dresden. Thus when Moritz, Duke of Saxony, attained the position of Elector in 1547, Dresden became the capital. Soon, an ambience of richness, embellishment and thematic art began to unfold around the court. Helen Watanabe-O'Kelly explains how access to records for the Dresden court only became possible after German reunification. Yet Saxony was the most important Protestant court, uniquely strengthened by its enduring dynasty. The family's continuity allowed it to promulgate notions of its destiny and grace through complex celebrations and patronage. All of which unleashed a tide of powerful iconography around the family, and created the etiolated culture of Dresden that the author sets out to explore. While the Albertine dynasty had the power to shape culture for its own ends, the author also shows how even the most headstrong members were limited and guided by their society and culture.

The period under study covers the following Electors: August (1553-1586), Christian I (1587-1591), Christian II (1591-1611), Johann Georg I (1611-1656), Johann Georg II (1656-1680), Johann Georg III (1680-1691), Johann Georg IV (1691-94), and Friedrich August I, i.e., August II, King of Poland, (1694-1733). The text moves chronologically and thematically, beginning with the impact of Lutheranism upon the courts of Moritz and August. Martin Luther was from Saxony, and local rulers protected him at a crucial point in his career, so that Luther's struggles were seen as integral with the powers of Saxon rulers. Luther's ideas about drama and music found a willing audience in this court; the Electors favored allegorical pageants that elevated and embellished their roles in history. And religious iconography was employed to delineate their sectarian stance.

Dramatic pageants typically occurred at points of great celebration—perhaps a wedding, or political anniversary—and could last a month, or longer. The festivity was recorded in illustrated

catalogues and through publication of the music or other texts created for the event. Architecturally significant buildings were added to the court or town at such times. Artwork sponsored by the Electors thus contributed to a living legacy of their grandeur.

While the Albertine Electors elevated Lutheranism, it did not prevent their employing the ideas of Italian architects and craftsmen. Chapter two discusses the impact of Italian culture on Dresden. Watanabe-O’Kelly suggests that Italian culture/design was not viewed as “foreign” so much as “modernization,” which is an interesting point, since Protestant rulers enthusiastically pursued Italian artisans and styles. In addition, Renaissance classicism opened a new elite discourse that helped separate high culture from more common local forms. Renaissance art also enabled Protestant rulers to associate themselves with ancient and Biblical themes.

Chapter three shifts the examination to the role of collecting, and collections in the education of a ruler. The objects in a *Kunstkammer* were meant in part to inspire the contemplative to see patterns and to think inductively and deductively. Not many could afford such collections, which underscored the powers of those who could. The author takes us step by step through collections in the Dresden palace, housed in seven rooms. Some of the logic behind what is described here or elsewhere in the book is obvious. But throughout are long passages of pure description which would benefit greatly from the author’s analysis of the significance of what she has put before us.

Chapter four addresses alchemy, astrology, and mining. Alchemists sought knowledge of transformation and transmutation in nature. But the potential that a rare element like gold could be made from ordinary substances had huge appeal for rulers in an era demanding ever greater fiscal responsibility from the state. By the later sixteenth century, it seems every ruler kept an alchemist, or several, under steady employ. For Saxon rulers, alchemy overlapped with local mining and metal industries. Electress Anna, Princess of Denmark and wife of August of Saxony, had her own laboratories.

The material met up to this point flows well into chapter five which presents the ambitious ceremonial machinations of Johann Georg II (r. 1656-1680). This Elector distinguished himself through his attention to official art and elite ceremony. His savvy pursuits were well rewarded, including his election in 1668 to the British Order of St. George, or the Order of the Garter.

Chapter six examines the entrance into Dresden of performance work from abroad. Plague and politics had expelled many of the best English acting troupes to the continent, where they picked up German casts and began performing in German. The author notes some English plays were performed in Germany before appearing in print in England. But the interaction between the Dresden court and the new theatre, including Moliere, is not entirely clear. However, explanation of the ballet at Dresden falls more in line with what we have learned so far. Originating in Renaissance Italy, ballet fused poetry, music, dance, and painting. The French developed ballet as an entertainment for the aristocracy. Like high court ceremony, it featured elaborate scenery and rich costumes. Early modern courts sponsored ballet and shaped its evolution. The Dresden court used ballet as a more recent art form to portray familiar themes and allegories concerning dynasty and Elector.

Electeur Johann Georg III created a standing army and cadet school. His son, Friedrich August, appeared in iconography as Hercules, or August the Strong. Chapter seven tells his story and reintroduces earlier themes such as collecting, metallurgy, and alchemy. Friedrich August converted to Catholicism to become eligible for the throne of Poland. Although he succeeded in this, Saxony remained Protestant. As a young man August had been indelibly impressed with collections he saw at Versailles and Vienna. The scope of precious objects and artwork, and their elaborate display in these places maximized the pomp and power of the rulers. The experience of such grand collections thoroughly inspired him to improve and reorganize Dresden's collections of art and precious objects, making him one of the most important patrons of the day. All Electors met in this book continually built Dresden's official

heritage and culture. Helen Watanabe-O'Kelly's work ends by showing how Friedrich August broadened the nature of Dresden society, making it an important European court and a city that belonged among those gleaming jewels: Europe's great cities.

Thomas Bürger, ed. *Verzeichnis der gedruckten Briefe deutscher Autoren des 17. Jahrhunderts. Teil 2: Drucke zwischen 1751 und 1980*. 4 vols. Series: Repertorien zur Erforschung der frühen Neuzeit, Vol. 12.2. Wiesbaden: Harrassowitz Verlag, 2002. 1480 pp. Vol. 1 (paper), □159; Vol. 2 (paper), □138; Vol. 3 (paper), □138; Vol. 4 (paper), □138. Review by SUSAN R. BOETTCHER, UNIVERSITY OF TEXAS AT AUSTIN.

As the title states, this four-volume reference work consists of an alphabetical listing of printed letters written by German authors of the seventeenth century. This second installment of a work begun by Monica Estermann (Part One to 1750 was published in 1992) was funded by the *Deutsche Forschungsgemeinschaft* and completed at the Herzog-August-Bibliothek in Wolfenbüttel under the supervision of Bürger. It concerns reprints made between the middle of the eighteenth century and the fourth fifth of the twentieth century. As in the previous volumes, "seventeenth century" refers to authors born between 1575 and 1675. "German" means those authors occupied in the Holy Roman Empire (including their correspondents outside of it) and includes letters written in other languages by authors who can be considered German according to this definition. Abbreviated biographies of the correspondents are provided where available (many are not), including their presence in the major bibliographical literature. Examination of the entries reveals that the authors are primarily members of the nobility and intelligentsia, as the boundary of "printed" naturally suggests. Entries are derived from approximately 1200 sources. Full bibliographic references for these are provided at the beginning of the first volume; in each individual entry a reference is provided to the library where the original letter can be found along with the signature according to which it is