

With equal success, he then identifies the ironic result of Cologne's strategy of conflict avoidance amid its increasing vulnerability: a heavy reliance on allies (i.e., the emperor and neighboring territorial princes) sometimes forced the city into imperial military campaigns which benefited it only indirectly at best. The military advantages gained by alliances did not automatically result in direct political and economic advantages for the city, yet Cologne's strategic location and fortress design continued to make it an attractive target to potential enemies. Plassmann deftly demonstrates how civic leaders, knowing the city was unable to go it alone, showed a remarkable agility amid constantly changing conditions and a capacity to assess threats quickly in order to negotiate workable alliances that ultimately avoided major losses. Yet even this time-tested capacity to navigate the many wars and conflicts of early modern Germany would collapse by the second half of the eighteenth century. The revolutionary political transformations of European power structures led not only to Cologne's loss (as a free imperial city) of defensive support from emperor and empire, but even to the loss of its own centuries-long political independence. Cologne was occupied by the French revolutionary army in 1794 and French citizenship was extended to all residents in 1798 as the city became an *arrondissement* of the new Département de la Roer.

Though the book's title seems misplaced given Cologne's actual war-averse policy, Plassmann's archival research and close analysis of the source evidence has provided a welcome and much-needed addition to German urban history, indeed to European urban history in general. This is not merely a military history, but rather a history of a major European city's transition from medieval into modern conditions in an age of escalating military conflicts both regional and continental.

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ANDREW MELLAS, *Liturgy and the Emotions in Byzantium: Compunction and Hymnody*. Cambridge: Cambridge University Press, 2020. Pp. xii, 206; color figure. \$99.99. ISBN: 978-1-1084-8759-7. doi:10.1086/721726

It is already difficult enough to define the notion of religious compunction in modern terms, let alone to disconnect it from contemporary theoretical bias and to examine it in its former ecclesiastical context. Yet, Andrew Mellas takes the risk and approaches this subject with sophistication in his book *Liturgy and the Emotions in Byzantium: Compunction and Hymnody*.

Even though the title prepares the reader for an overview of liturgy and emotions throughout the course of the Byzantine Empire, Mellas focuses on the period between the sixth and the ninth century. The book is thoughtfully structured. In the first chapter, the author introduces compunction in relation to the Bible and patristic literature, examines its emotional dimensions within the scope of the liturgy, and provides an outline of the following chapters. Furthermore, he specifies his methodology (21) and declares his objectives (e.g., 7 and 20). By occasionally repeating the purpose of his book, Mellas helps the reader to stay focused and follow his thoughts. The numerous subsections and uncomplicated, brief sentences help to keep the reader's interest alive and make the book enjoyable to read. Mellas also points out areas for future research (e.g., 16).

In the second chapter, the author creates the liturgical framework for compunction; not only textually by referring to several sources, such as John Chrysostom, Ephrem the Syrian, and Theodore of Stoudios, but also spatially by exploring the audio-visual liturgical experience in the church of Hagia Sophia in Constantinople. Mellas consults recent publications on Byzantine acoustics (i.e., by Bissera Pentcheva), but unfortunately makes no reference to

Sharon Gerstel's work on soundscapes. Moreover, Mellas draws attention to earlier liturgical practices and the active participation "of the ordinary laity" (39), who sang refrains together harmoniously during the liturgy. Still, this joined practice describes only part of the whole liturgical experience and does not completely represent the following centuries, especially after the liturgical calendar was established (ninth–tenth centuries) and different kanons were sung every day.

The author dedicates the next three chapters to three distinguished hymnographers in conjunction with three different hymnological genres: first, to Romanos the Melodist and the kontakion, next, to Andrew of Crete and the kanon, and then, to Kassia and the sticheron idiomelon. This wise choice allows Mellas to describe compositional and stylistic varieties that encourage the reader to delve into compunction, observing its development in space and time. Each of the three chapters follows a similar structure: it begins with concise information about the hymnographer and genre, lists manuscripts/editions of the texts used, describes the liturgical context of each hymn, explores compunction through scriptural paradigms and musical performance, and ends with short concluding remarks.

Mellas's faithful devotion to the book's clear structure keeps the reader focused. However, when he frees himself from these formal constraints and engages with the hymns, the work begins to glow. For instance, his analysis and reception of compunction and repentance in Romanos's kontakia are delightful. Expressions, such as the "pictorial rhetoric of hymns" (93) and the "emotions of scriptural heroes and their somatic manifestations" (102), as well as the link between the Sinaitic icon of Christ Pantokrator and Romanos's kontakion "On Repentance and Prayer" (91–92) augment the joy of reading.

Mellas connects these three chapters thematically, too. He chooses salvific hymns and motifs that were understandable to the sensual world. The example of the sinful harlot and the foolish virgins in contrast to the nuptial image of Christ, the passions of the body, and the earnest tears of repentance that could relieve the hearing congregation provide valuable insight to the notion of compunction. The fact that the author decides to include Kassia, leaving other significant male hymnographers aside, is not only an act of gender inclusion but, in my opinion, a counterbalance to the stereotype of the immoral woman.

The book closes with a very short conclusion (four pages), a glossary, the bibliography, and an index. The conclusion is comprehensive and, together with the concluding remarks of the previous three chapters, provides a great overview of Mellas's main points.

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PAUL MERKLEY, *Music and Patronage in the Court of René d'Anjou: Sacred and Secular Music in the Literary Program and Ceremonial*. (Medieval and Renaissance Texts and Studies 498.) Tempe: Arizona Center for Medieval and Renaissance Studies, 2017. Pp. x, 414; black-and-white figures. \$78. ISBN: 978-0-8669-8553-6.

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This is an important but deeply frustrating book. René, titular king of Sicily, Naples, and Jerusalem; duke of Anjou, Lorraine, and Bar; count of Provence, etc. (1409–80), is an attractive subject on account of his colorful life, and he has long been celebrated as an author of prose and verse and for his involvement with painting, the book arts, and theater. He leapt into importance as a patron of music in 1981, when the medievalist Yves Esquieu revealed that in 1477 the singers of René's chapel had included the great composer Josquin des Prez (c. 1450–1521). Paul Merkley and his late wife, Lora Matthews (Merkley), contributed much to the radical revision of Josquin's biography before 1489 that took place in the years around 2000, largely through their extensive, archivally based *Music and Patronage in the Sforza*