

MUSIC AND CRUSADING IN LATE MEDIEVAL AND EARLY MODERN EUROPE, 1453-1683

Abstract for the General Public

While most people consider the crusades as a series of religious wars for the conquest of the Holy Land that happened between 1095 and 1291, today historians embrace a definition of crusading that also encompasses later military endeavours in the late medieval and early modern period. In the period between 1453 and 1683, the Ottoman Empire was considered the main crusading enemy and the crusading message was part of a wide effort of propaganda throughout Europe, which included also works of art. While historians and crusading scholars have considered how the crusading message was portrayed in the visual arts and literature, still the musical side has been substantially ignored. At the same time, musicologists have privileged researching music in the classical period of crusading, and did not take into consideration how historians interpreted the later movement.

Goal of *Music and Crusading* is to provide the first comprehensive and interdisciplinary study that integrates crusading rhetoric into the musical culture of late medieval and early modern Europe. Focussing on the crusades against the Ottoman Empire, the project will detail how music negotiated idea about the Turks, celebrated military victories, promoted crusading message in different areas of society. Chronologically, the project will focus on the period between 1453, year of the Fall of Constantinople, and 1683, when the victory of the European camp at the Battle of Vienna, under the command of the Polish king Jan III Sobieski, turned the tide of the Ottoman territorial expansion in Europe.

The project will look at a broad geographic area, with particular attention for areas that are important in crusading history both for their proximity to the battlegrounds or for their importance in shaping crusading propaganda. Particular attention will be given to the Central European regions, such as those of present Czechia, Poland, and Hungary, that have been traditionally marginalized by crusading scholars as well as musicologists.

By adopting an interdisciplinary approach that will combine musicological and historical perspectives, *Music and Crusading* will address the following objectives:

- i. Test the hypothesis of a use of *L'homme armé* melody as an international crusading reference to celebrate the ruling class as crusaders;
- ii. Analyse selected case studies from a corpus of secular musical works (Italian madrigal and *Türkenlieder*);
- iii. Study the use of music within relevant crusading rituals;
- iv. Evaluate the impact on music of anti-Turkish stereotypes;
- v. Communicate and disseminate the results to scholarly and non-scholarly audiences.

Music and Crusading will be the first ever attempt to study systematically and comprehensively how music was part of late medieval and early modern crusading cultural rhetoric in Europe. It will further our understanding of crusading as a phenomenon that exerted a deep influence on cultural life and how music history was influenced by it. Furthermore, the focus on Central European musical culture as well as on women's patronage will contribute to re-shape our knowledge of a medieval and early modern music history and to decentre it from mainstream narratives.