

is the “visible” (15) Protestant population of Vienna and provides some discussion of cryptoprotestantism, his treatment of this subject and his own assessment that fully clandestine Protestants were not very numerous in eighteenth-century Vienna is rather brief and not easy to find within the book.

Both books are well-written, easy to read, and very thoroughly researched. Stephan Steiner’s *“Das Reich Gottes hier in Wien”* offers stringent, yet also entertaining and lively narration and brims with quotations from original sources. It offers many new insights into the lives, worldviews, and relation networks of the small group of Protestants who were entitled to practice their faith in the legation chapels. On the other hand, Siegfried Kröpfel *Protestantismus in Wien* provides a long-awaited systematic analysis of the otherwise elusive lower ranks of Vienna’s Protestant minority, lending them a whole new degree of visibility and also laying a valuable foundation for future research by offering open access to its data pool. Both books root the Viennese Protestant community and its history in the general political, social, and intellectual history of the Habsburg monarchy and the Holy Roman Empire. Although focusing on different social groups and only partially overlapping time periods, these books can be read as complementary contributions towards a fresh appraisal of eighteenth-century Austrian Protestantism and towards a better understanding of “societal conditions in the Imperial residency Vienna” (Steiner, 16).

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Mozart and the Mediation of Childhood

By Adeline Mueller. Chicago and London: The University of Chicago Press, 2021. Pp. 288. Cloth \$55.00. ISBN: 978-0226629667.

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If you have one story in mind when you consider Wolfgang Amadeus Mozart as a child, you have missed something essential that Adeline Mueller shows in this welcome new book: how connected his life was to broad transformations of childhood and print culture in the late eighteenth century. The contribution is well-situated not just within Mozart studies, but in the history of childhood and the Austrian Enlightenment. Through the composer, Mueller addresses an astonishing range of topics, from intellect and the age of reason to child welfare and population control within the Habsburg Empire.

I approached the book skeptical about how representative such an extraordinary individual could be, but became absorbed by the second page. Throughout, Mueller moves between Mozart’s work and the experiences of other children “as performers, reader-consumers, and subjects of musical performance” (5). She offers copious evidence that contemporary observers understood Mozart as a model imitable by ordinary children. Yet the ways in which he was unusual also draw our attention to aspects of the ideology of childhood that began in this era—for example, that his father Leopold arranged for the youth’s compositions to be deposited at the British Museum as the first sheet music included in its collection. Mozart was cited in an imperial court case determining the age of reason and in a footnote of Jean-Jacques Rousseau’s *Émile*. Mueller persuasively presents him as “the quintessential mediated child” during a time that established attitudes toward childhood dominant today (2).

Mueller's insightful opening analysis of the Louis Carmontelle portrait reproduced on the book's cover (drawing our attention to its deliberate disproportionality) sets a pattern for careful and effective reading of images throughout, in a book that is nominally about sound. The first chapter's especially persuasive examples come from the archive surrounding Mozart's earliest compositions. The second chapter turns to the context of state reform of child welfare and education (through Mozart's connections with an orphanage and a school for the Deaf)—fascinating, although greater attention to class would have been welcome. The third chapter is an illuminating if grim examination of child performers' vulnerability in the Salzburg theatre and *Kindertruppen*. Mueller makes a convincing argument about *Kinderlieder* as an instrument for disseminating Enlightenment values in the fourth chapter. In the fifth chapter, she takes up chamber music as a way of discussing transformations of the bourgeois family. The sixth chapter's analysis of youth biographies and music written for toy instruments is somewhat less incisive, but nevertheless engaging.

Historians of print culture will learn just as much as musicologists or historians of childhood. Mueller's attention to the materiality of the Mozart archive includes such details as the fact that sheet music for Mozart's earliest compositions could be used as a ticket to meet the family in London; that print both certified Mozart's genius and expanded his audience; and that the young Mozart exerted influence as a "celebrity endorser" of other publications. She remains engaged with music theory, as in an especially convincing analysis of how the *Marriage of Figaro* tune for "Se vuol ballare" was transformed into a 1789 *Kinderlied*.

For historians of childhood in general, and Central European childhoods in particular, the book offers a valuable perspective. While Mueller focuses primarily on adult views of childhood, she also engages with ideas about children's agency and childhood as performance, acknowledging "the relationship between parent and child as one of mutual transformation" (172). For example, she offers music as another site for the construction of what it meant to be "child-like," where errors were celebrated as evidence of child authorship (as became true in children's correspondence of this era). Education is a key part of this story, and the book builds on a historiographic trend of recuperating the entertainment value of Enlightenment didacticism. Through her focus on pedagogical debates—from the *Waisenhausstreit* to the question of whether singing constituted play or training—Mueller contributes to our understanding of how these developed within the heterogeneous Austrian Empire as compared with Prussia. Theatre provides Mueller an opportunity to stage the perennial contest of pleasure and instruction. She also makes a convincing case for Mozart's role in the family-centered education of sentiments, through chamber music he composed for specific families to perform. Like sentimental fiction, this music was intended to cultivate children's finer feelings; like dance, chamber music provided "pretexts for encounter" (145). Musicians had to practice cooperation, sympathy, and taking turns. Familial affection was of course not new, as childhood studies have long shown. But as Mueller writes, "the notion that this love was worthy of sustained reflection, cultivation, and display" came into full force in Central Europe during this era (143).

This otherwise marvelous study ends somewhat abruptly, leaving me curious about how the association between Mozart and child audiences persisted and evolved in later years. While there are a handful of moments which might benefit from more explicit attention to gender or religion, it is primarily social class that demands more exploration in Mueller's analysis. After all, the transformations to which Mozart contributed were not in universal ideals of childhood, but in a highly class-specific vision. Particularly given the mediated child Mozart's role in child welfare, labor, and criminal justice reforms, an analysis of his class position would be welcome. The recurrent exhortation to industry through *Kinderlieder*, or in music composed for the *Taubstummeninstitut* or the *Normalschule* in Prague of course applied differently to spinner girls and Rousseau's Sophie.

Adeline Mueller has embroidered captivating details into this book (for example, adult Mozart's irritation at the "stupid Frenchmen" who imagined him frozen in time at the age of seven, 1) that are frustratingly beyond the capacity of this review to relate. She offers both

new ideas—through her careful reading of the print archive alongside music analysis—and fresh paths through well-trodden Mozartian ground, by considering how familiar sources invited different kinds of engagement from contemporary audiences. As father-*cum*-promoter Leopold Mozart might have said in today's parlance: this book is a must-read.

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The Power of Persuasion: Becoming a Merchant in the 18th Century

By Lucas Haasis. Bielefeld: Transcript, 2022. Pp. 657. Paperback €60.00. ISBN: 978-3837656527.

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In 1745, a British privateer intercepted the ship *Hope* on its way from Brest to Hamburg. On board was a chest containing the private business archive of the Hamburg merchant Nicolaus Gottlieb Luetkens (1716–1788). Eventually, the archive became part of the prize paper collection held by the National Archives in Kew, where Luetkens' papers lay undisturbed for 264 years. Here it was discovered by Lucas Haasis. Even among the archival treasure trove of the prize papers stemming from 35,000 English privateering raids between 1652 and 1815, the Luetkens archive is unique as it contains 2,286 letters sent to and from a single person over the course of a couple of years. Furthermore, it has been preserved in its original material state.

While Luetkens went on to become a prominent member of the wealthy Hamburg mercantile elite, Haasis deals in his book with Luetkens' formative years as a merchant, from 1743 till 1745. The central aim of the book is to provide a microhistorical analysis of this "establishment phase," arguing that "proficient and convincing skills in the practice of letter writing and shrewd business practices via this medium were key" (24). To analyze the letters as a "polyphonic conversations" (50), a term borrowed from Francesca Trivellato, and to give justice to their material qualities, Haasis employs an advanced set of methodological tools that are very much indebted to ethnographic approaches and commonly used in microhistorical studies. By focusing on practices defined as "patterns of actions collectively shared and performed by several people or groups of people" (572), Haasis, however, introduces a praxeological twist to these proven methods. To contextualize his material, he also draws heavily on contemporary advice literature, such as merchant's handbooks and letter-writing manuals. To provide proper context for both approach and material, the study opens with an extensive introduction as well as a background chapter on Luetkens before moving on to five case studies featuring select groupings of letters.

The first case study presents Luetkens as a shrewd businessman who did not fail to exploit to full capacity the many legal grey areas existing at the time in order to promote his business. While Luetkens was active in France, the War of the Austrian Succession raged, meaning that mercantile shipping was a highly precarious affair as ships and their cargo were always in danger of being seized by one of the warring parties. To make full use of Hamburg's status as a neutral party, in a complicated maneuver Luetkens sold his ships to his younger brother, who resided in Hamburg, and then leased them back from him. By unearthing such mercantile practices on the ground, Haasis does indeed contribute to the history of eighteenth-century merchants and the Atlantic trade, as is his stated aim. In