

The Sonic Mapping of Jerusalem in Kryštof Harant's *Putování* (1608)

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In response to new work in urban musicology and sound studies, recent studies in Early Modern music have sought to uncover the wider aural world in which music-making took part. These studies include cultural histories of listening, sound, and noise as well as investigations into the soundscapes of cities. This paper builds on such work by considering the account by Kryštof Harant of his journey to Jerusalem in 1598. As a polyglot Bohemian nobleman who also happened to be a composer, Harant's description of his stay in Jerusalem is uniquely informed by his auditory experience of a culture in which he found himself subject to unfamiliar mechanisms of Ottoman rule, which had, in Harant's view, drastic consequences for the urban soundscape. In the account of his journey published in 1608, Harant harnessed the technology of the book to translate this experience for Czech-speaking readers, using the texts of hymns, antiphons and responses, proverbs in multiple languages, anecdotes, and a six-voice motet to sing the city into being. By highlighting the oralities that inform Harant's text, this paper explores how musical traces in the book were embedded in the broader cosmopolitan world of Jerusalem, where minority Christian communities operated under an Islamic regime that was permissive, but nevertheless firm in asserting its authority over the city's sonic environment. By building a narrative of his stay from various oral means of expression, Harant not only uses sounding performance to reconstitute this world for his readers, but also shows how sound was a critical medium for the traveler in constructing his own knowledge about the city.