

men and traces the practices through the whole early modern period from Jesuit schools to the nineteenth century. Szegedi's well-informed chapter on educational traditions in sixteenth- and seventeenth-century Transylvania, Fedyukin's chapter on early modern education in Russia, and Runce's chapter on educational traditions in the Baltics present together an important comparison of how education was approached in these parts of Eastern and Central Europe within approximately the same timeframe. It might also be interesting to examine whether Eastern and Western educational traditions overlapped at this time.

In conclusion, this book is important as a first stepping-stone into the discussion of early modern educational practices in a global context. It also sets the scene for future studies focusing on the period, which in its turn would allow for a comparative overview of educational thought and practice in different parts of the world. For the presentation of historical facts, this volume can be of interest to specialists in the various geographical areas discussed, and some of the individual chapters could be used for student reading in classes dedicated to local and global history.

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Embodiment, Expertise, and Ethics in Early Modern Europe: Entangling the Senses.
Marlene L. Eberhart and Jacob M. Baum, eds.
Routledge Studies in Renaissance and Early Modern Worlds of Knowledge. Abingdon:
Routledge, 2021. xii + 262 pp. \$160.

This volume both makes an intervention in sensory studies and proposes vibrant new avenues for continued research in the field. The eight essays take as their focus early modern Europe from 1500 to 1700. Together they argue for increased attention to the agency of individuals and small groups in the making of sensory knowledge. The authors in the collection rethink scholarly understandings of the relationship between people's use of the senses and larger cultural paradigms: authors emphasize intentionality and individual contexts, resisting readings of the human subject as passively imprinted by cultural forces. Marlene L. Eberhart and Jacob M. Baum, writing in the introduction, encourage an awareness as to how the production of sensory knowledge in the period resulted in "an entangled web of micro-cultural dynamics playing out across an archipelago of contexts that dotted the early modern European world" (2). The chapters that follow illuminate these dynamics with a careful exploration of the local, issues of practice, and individual experience in early modern Europe.

The chapters largely center on visual and textual objects, and they bring into discussion a range of genres, including the fictional, personal narrative, and religious texts. Case studies are closely focused in scope: the authors share an investment in

micro-historical accounts of sensory experience. As the collection's title suggests, chapters examine different forms of expertise, and this often translates to a focus on artistry and/or artisanal labor. Eberhart's essay on the Italian painter Dosso Dossi, for example, explores how the artist's representation of Apollo with the stringed instrument *lira da braccio* evokes a combination of sensory experiences, including visual and auditory memory. Gary K. Waite also brings a close attention to craft in his treatment of David Joris, the Dutch painter and writer. Waite demonstrates how Joris's training as a visual artist shaped and contributed to his radical beliefs as a Protestant reformer. And Philip Hahn's chapter discusses artisanal labor in global contexts with a consideration as to how early modern German artisans communicated new sensory experiences following their travels to Asia, Africa, and the Caribbean (among other locales).

One of the most valuable aspects of this collection is how it advocates for new directions in sensory studies. The volume is formatted to encourage continued conversation: an afterword stages a virtual roundtable between authors, where they speak to points of connection that emerge in the preceding essays. The collection's emphasis on the individual, for example, reads as particularly important in the context of disability studies. Questions of disability come to the foreground in Corinne Noiro's chapter that examines a series of descriptions of the ear in French poetry and discusses representations of deafness in the work of Joachim Du Bellay. Jan Frans van Dijkhuizen also engages with topics of disability in his chapter on early modern understandings of pain as a sensory experience that at once was deeply private and facilitated identification with communal figures of suffering.

The afterword here is particularly rewarding: scholars, including not only Dijkhuizen but also Jacob M. Baum, Holly Dugan, and Andrew Kettler, enter into conversation around "sensory ability and disability in the early modern era" (242). The latter scholars do not speak directly to disability in their chapters. Baum examines the tactility of the eucharist, whether formulated as "paste" or "true bread" in the writings of Abraham Scultetus; Dugan, with a focus on Shakespeare's *The Merchant of Venice*, analyzes how theater can rework individual sensory perception into collective notions of racialized difference; and Kettler performs a close reading of Margaret Cavendish's *The Blazing World* and her interpretation of "sensory others" that brings into conversation histories of science (179). The roundtable discussion reframes the collection by articulating the importance of the intersection of sensory studies with those of disability. In doing so, the afterword brings a new urgency to the volume's argument around the individual: the conversation persuasively indicates how sensory experience is highly individualized, that a failure to recognize this can reproduce harm, and that, as Andrew Kettler writes, "the normative body—often the white, patriarchal, and literate male body—was not the most common sensory figure in any time" (243).

This collection is impressive in its breadth. Readers will find a new understanding not only of early modern Europe but also of the senses as a category. The chapters' varied areas of focus communicate the tremendous scope of early modern sensory studies—

past, present, and future—and are energizing in their proposal of new directions to the field.

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Europeans and Africans: Mutual Discoveries and First Encounters.

Michał Tymowski.

African History 10. Leiden: Brill, 2020. xii + 390 pp. €89.

Michał Tymowski is a celebrated historian of West Africa. His latest work, *Europeans and Africans: Mutual Discoveries and First Encounters*, is further proof of his intellectual prowess. The work taps into a vast array of primary and secondary sources across disciplines to make the case for early modern “cross-cultural contacts” and “two-way acculturations” between West Africans and Europeans, primarily the Portuguese. In this, Tymowski introduces and reintroduces Portuguese sources within the context of a new critical analysis that might be considered a history of the collective consciousness of the groups of Africans and Europeans who share these encounters. He references this as a foray into psychohistory that few of his colleagues have attempted.

In spite of his intentions, Tymowski does his argument a disservice by opening the analysis with a trope that has underscored too many attempts at examining African historical interactions for the early modern: the “lack of evidence.” This is interesting, given that Tymowski refers to other cultural sources such as African sculpture in his introduction, and that he does provide some analysis of African material culture midway through the book. What Tymowski telegraphs in his opening, however, is a fundamental of conventional historiographic approaches to Africa: the privileging of European archival sources over an array of African sources that would have enhanced his desire for a more balanced and nuanced analysis. To be fair, Tymowski does speak to some of these, but his analysis here does not match the promise of his thesis.

That thesis is also hampered conceptually by the choice of terminology. “Black African,” though the default choice of many who write on African and European encounters in the early modern, works against the kind of balanced and deep historical argument Tymowski and other progressive historians are attempting to make. It concedes to modern racial and somatic conventions that the data show to be unwarranted. Those data suggest that there may be better conceptual paradigms that might allow scholars to make the very argument that Tymowski undertakes in this volume.

Interestingly enough, Tymowski speaks to the question of privileging European archives in a 2015 work. It is quite curious that he did not use that thesis as an entrée for this current volume. In the earlier work, he mused on how the African side of these encounters might be examined. A deeper examination of African art and