

in Jerusalem to the Romans. Nightmares of catastrophe accompany the native decline of belief in their gods and culture. Boroffka views Sahagún's Florentine Codex (1577) as a cultural encyclopedia in which a polyphony of local voices are presented as an ancient and divine wisdom. The encyclopedic structure incorporated the questionnaires sent to New Spain by the Council of the Indies. This very long chapter interprets twenty-two images and argues that the Florentine Codex is layered as a Christian universal history, a chorography of New Spain, and a premodern encyclopedia.

Greulich, discussing order and organization of knowledge in Acosta's *Historia natural y moral de las Indias* (1590), interprets the work as a cultural encyclopedia, and considers the role of prefaces, registers, and marginal notes in its order and organization. Jesuit Acosta's text on Mexican and Peruvian natural and moral history, translated into numerous European languages, was very influential in the seventeenth and eighteenth centuries. Ran Segeve concludes the second section with an analysis of the compilation of natural marvels in Creole physician Juan de Cárdenas's *Problemas y secretos* (1591), printed in Mexico City. Segeve argues that Cárdenas sought causal explanations by which to understand New Spain and applied the question-and-answer model to ordering his compilation. Within the third section, Anne Mariss discusses Pérez de Ribas's mission of 1604–19 in New Spain, emphasizing the agency of the Indigenous.

Maryanne Cline Horowitz, *Occidental College / University of California, Los Angeles, USA*
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Commerce, Food, and Identity in Seventeenth-Century England and France: Across the Channel. Garritt Van Dyk.

Amsterdam: Amsterdam University Press, 2022. 214 pp. €95.

Commerce, Food, and Identity explores not only the culinary landscapes of England and France but also the origins of enduring cultural myths that have shaped popular perceptions of English and French ways of eating and drinking. The book challenges simplistic narratives surrounding food practices and cultural identification, presenting a more nuanced and complex story. Its central thesis focuses on the pivotal role of commerce in transmitting ideas, particularly by examining the intricate relationship between food and identity. By employing an economic history lens, the author explores both commercial and cultural exchange within the trading networks of England and France.

The questions posed by the author address the impact of global trade on the definition of French and English cultures. The book investigates how the influx of new and exotic food items influenced the cultural identity of these nations and contributed to the emergence of the concept of “national taste” (19). Additionally, the economic policies of seventeenth-century nation states are analyzed in the context of citizens' food and drink choices, revealing a reciprocal relationship between gastronomic preferences and economic decisions.

The culinary traditions of France and Britain symbolize their divergent trade and political approaches. In the seventeenth century, France, facing challenges in competing for tropical spices, shifted its focus inward. This led to the creation of domestic alternatives that replaced imported spices with local ingredients and the refinement of culinary techniques. Crucial to the narration is La Varenne's *Le Cuisinier françois* (1651), a cookbook that marked a significant break with previous traditions of formal cookery. La Varenne's work was the first to set down in writing the considerable culinary innovations that had been achieved in France in the seventeenth century. The extensive dissemination of cookbooks that followed *Le Cuisinier françois* signaled a significant departure by French chefs from homogenous court cuisine. In contrast, English cooking persisted in using exotic spices, defying the prevailing trend of French culinary sophistication.

The exploration of specific ingredients and comestibles such as sparkling champagne, coffee, spices, and sugar adds a tangible and sensory dimension to Van Dyk's book. These elements, now entrenched as enduring symbols of national identity, are traced back to their seventeenth-century roots. The book takes a critical look at how these ingredients, once novel and exotic, became integral to the cultural fabric of Britain and France, shaping the collective identity of each nation.

Van Dyk's work is skillfully written and well documented, incorporating a diverse range of references, including poetry, novels, letters, and more. However, there are instances where the narration becomes excessively prolonged, as seen in the *poule au pot* or champagne story. To enhance the clarity of the author's discussion on the limited number of families controlling England's largest estates, it would be beneficial to explain that this situation arose from the law of primogeniture, resulting in the concentration of land in the hands of a few (see K. B. McFarlane, *The Nobility of Later Medieval England* [1973], 61–63). The author occasionally presents misconceptions, such as the belief in abstaining from drinking water. It is inaccurate to definitively assert that water was not consumed in the early modern period due to pollution. While water sources were susceptible to contamination, people still consumed water, relying on local sources like rivers, streams, wells, and springs; boiling water for tea during this period served as a method to eliminate microorganisms.

The author, when quoting Schivelbusch (*Tastes of Paradise* [1992], 98), repeats a common mistake made by historians when presenting data related to food and drink consumption. He estimates an average English family's consumption of home-brewed ale at three liters per day, including children. However, calculating the consumption of an individual person is far from being an exact science, as it is not possible for us to know how many other people shared in this amount. Furthermore, factors such as spillage, theft (by servants), and discarding of an item that went bad were not taken into account.

Van Dyk's book emerges as a comprehensive exploration of the interplay between commerce, food, and cultural identity. By untangling the intricate web of economic history, global trade, and culinary choices, the book invites readers to reevaluate the origins of what is commonly perceived as English or French in the realm of gastronomy,

providing a deeper understanding of the complex dynamics that defined these cultures during the early modern period.

Andrzej K. Kuropatnicki, *University of the National Education Commission,
Kraków, Poland*

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Imagined, Embodied and Actual Turks in Early Modern Europe. Bent Holm and Mikael Bøgh Rasmussen, eds.

Ottomania 10. Vienna: Hollitzer Verlag, 2021. 554 pp. €85.

The editors of this collection liken their book to a kaleidoscope. The metaphor is apt because its individual chapters undoubtedly showcase diversity and complexity: in numerous ways they demonstrate how the figure of “the Turk” (ix) was encountered, embodied, and imagined throughout early modern Europe in a variety of media including ceremonies, historical writing, images, printed ephemera, travelogues, and theological treatises. But, like a kaleidoscope, the overall effect can become bewildering at times; it is not always clear what this volume is trying to say *in toto* beyond its opening mantra that “there was not just *one* image of the Turk” (ix). The book’s fifteen chapters examine European-Ottoman interrelations from three angles: the Actual, Imagined, and Embodied Turk. Within this tripartite framework, the parameters are broad and multidisciplinary: chapters mainly (although not exclusively) examine the early modern period, and geographically authors roam widely with material concerning Denmark, France, Italy, and especially Central Europe and the Balkans.

Part 1 considers “The Actual Turk” (1), by which is meant European-Ottoman interactions via conflict, diplomacy, and/or trade. The standout essay here is Kate Fleet’s deft dismantling of European historiography from the nineteenth century to the present day regarding the Ottoman world. Fleet traces the long history of several pervasive tropes concerning the Ottomans, addresses structural issues around sources, and analyzes how nationalist agendas distort the language and geography of Ottoman scholarship.

Part 2, the most substantial and cohesive section, addresses the diverse ways in which the Turk was imagined in art and literature. In her analysis of European travelogues concerning the Ottomans, Aslı Çirakman perceptively underscores the specular nature of these texts and how they display “the shortcomings and vices of home in contrast to both the virtues and vices of the foreign culture” (139). Charlotte Colding Smith expertly explores sixteenth-century representations of Turks in illustrated bibles and theological texts in both Lutheran and Catholic circles, demonstrating the malleability of the figure of the Turk in these printed works. Mikael Bøgh Rasmussen’s excellent essay examines the intersection of texts and images within the oeuvre of the sixteenth-century artist Melchior Lorck. Rasmussen traces these shifting and often contradictory representations of the Ottoman world, and offers a nuanced exploration of what the