

English gullets (73). Shahani's chapter on coffee reveals that brown, Turkish coffee was sometimes represented as a dangerous Othello-like seducer, with evil designs on wholesome English water.

Shahani buttresses her insightful and largely convincing readings of early modern literature with a satisfying array of theoretical supports, from Kyla Wazana Tompkins's notion of racial indigestion to Arjun Appadurai's work on globalization. As a result, she is able to tease out new significance from Oberon's tussles with Titania over the Indian Boy, Prospero's vanishing banquet, and Oroonoko's dreadful death. A growing body of research demonstrates that metaphors based on eating were pervasive in this period; in its focus on the culinary language associated with racial or cultural Others, *Tasting Difference* makes a valuable contribution to this scholarship.

Nonetheless, at times its reach exceeds its grasp. Shahani for instance makes the bold assertion that it is in cookbooks, dietary manuals, and literary works that "a conception of racial, cultural and religious difference" is articulated. Surely this is just one place where such conceptions were articulated. The period's religious writings, to pick just one contrasting example, are (unsurprisingly) also rich in articulations of racial, cultural, and religious difference. It's a pity that Shahani occasionally felt it necessary to push her argument and material beyond what they are able to sustain, since *Tasting Difference* succeeds very well in illuminating food's powerful ability to articulate racial difference in the imaginative works of this period. Her readings of Shakespeare, and works by other familiar and less familiar early modern writers, convincingly reveal how certain foods and the peoples with whom these became associated were "imagined in the literature of the early modern period" (6). *Tasting Difference* will be read with profit by the now-substantial community of food scholars, and by all those interested in the ways in which "outside histories" in fact form an essential part of any history of the British Isles.

Rebecca Earle, *University of Warwick*  
doi:10.1017/rqx.2022.31

*Contesting Europe: Comparative Perspectives on Early Modern Discourses on Europe, 1400–1800.* Nicholas Detering, Clementina Marisco, and Isabella Wasler-Bürgler, eds.

Intersections: Interdisciplinary Studies in Early Modern Culture 67. Leiden: Brill, 2020. xviii + 386 pp. €115.

---

This volume contends that a holistic idea of Europe emerges from the incunabular era up to the advent of the nation-state at the threshold of the nineteenth century. Europe, an allegory in the Middle Ages, becomes a discursive fact in the 1600s. The editors argue that as of 1500 a sense of geographic identity is shaped in iconography, Neo-Latin treatises, and "polemic statements within a field of political competition and

erudite argument” (4). Whether discursive, pictorial, or both, they are representations, not “ideas or feelings of belonging” separate from their performative expression (5). The discourses fall into three categories: (1) implicit personification of Europe in medical, astronomical, mythological, and theological treatises; (2) strategies of centralization that focus on communities and their margins or peripheries; (3) a sense of European pluralities born of republican consciousness and national hegemony.

Part 1, “Embodying Europe: Allegories of the Self and the Other,” begins with Detering and Dennis Paulina’s “Rivalries of Lament,” a study of the prosopopeia of a tattered Europe in Neo-Latin encomia honoring rivals Charles V and Francis I. In chapter 2 Ronny Kaiser notes how Spanish physician and humanist Andrés Laguna, in his *Europa Heautentimorumene* (1543)—an autopsy of *Europa deplorans*—wrote in hope for a future *Europa triumphans*. Michael Wintle (chapter 3) sees an ascendant Europe in atlases displaying personifications of the four continents, (e.g., Ortelius’s *Theatrum Orbis Terrarum*, 1570). Marion Romberg examines how paintings and murals in rural churches become “mental maps” (102) for illiterate but perceptive parishioners (chapter 4). Ulrich Heinen (chapter 5) correlates Rubens’s paintings and diplomatic missions in the *Scenea Europaea* (1628–29) and in the allegorical programs of “Peace Nourishes Wealth” (London, National Gallery), “The Abduction of Europa” (The Prado, Madrid), “The Consequences of War” (Florence, Palazzo Pitti), and other works.

Part 2 begins under the title of “Cartographic Manipulations.” In “Framing the Center of Europe in ca. 1500” Katharina Piechocki shows how German humanist Johannes Cochläus located the umbilicus of Europe in Nuremberg. Stressing the expanse of the Hercynian Forest in the nation’s imagination of its center and periphery, she concludes, “nothing was (and is) less natural than so-called ‘natural’ borders” (171). Niall Oddy’s “Conflicts of Meaning: The Word ‘Europe’ in Sixteenth Century French Writing” (chapter 7) examines its usage in the travel writings of André Thevet (1557 and 1575), Jean de Léry (1578), François de Belleforest’s amplified edition of Münster’s *Cosmographie universelle* (1575), Rabelais’s *Quart Livre* (1552), and Montaigne’s essay on “Cannibals” (1580). Europe is inflected politically, either on the wane, demonstrative of barbarity, or a model of civility. Building on Peter Burke’s *Social History of Knowledge* (1997), in “Portugal and the Early Modern Discourse on Europe,” Peter Hanenberg (chapter 8) demarcates Northern (German) and Southern (Portuguese) depictions of the Continent anticipating our so-called globalized world (209). In response to “How Did Venetian Diplomatic Envoys Define Europe, Its Divisions, Centres, and Peripheries (ca. 1570–1645)?” (chapter 9), Piotr Chmiel contends that the “Most Serene Republic of Venice” lauded its Christian self in view of the noxious other, the Ottoman Empire. In chapter 10, Lucie Storchová studies endeavors of humanist scholars at the University of Prague who defined Europe through “cultural transmission” (244) of Germany into Bohemian consciousness. Ovanes Akopyan (chapter 11) studies how an image of Russia promoted the nation inside Europe and, second, how Muscovites rejected its simplistic portrayal.

Part 3 argues for a sense of community Europeans share in the declining years of the ancien régime. Niels Grüne and Stefan Ehrenpreis (chapter 12) consider how self-fashioned ideals of liberty and participation inform governance from the sixteenth to the eighteenth centuries. Isabella Walser-Bürgler, in “Geopolitical Instruction and the Construction of Europe in Seventeenth-Century Texts” (chapter 13), affirms that geopolitics applies to Cyriacus Lentulus’s *Europa* (1650), a poem of import in a growing field of cultural geography. Beginning with the *Journal des Sçavants* (1665), Enrico Zucchi (chapter 14) studies the impact of newspaper, newsprint, and periodicals establishing “supranational scholars’ networks” and a “European Republic of Letters” (361). Volker Bauer, in “Europe as a Political System, an Ideal and a Selling Point: The Renger Series (1704–23)” (chapter 14), traces the history of forty descriptions of different European states whose sum betrays the idea of a singular political system. Common traits among different nations are registered, and so also “reference to and demarcation from non-European ways of government and rule” (366), the tally picturing Europe as a site worthy of capital investment.

In plan and execution *Contesting Europe* suggests that from 1500 to 1750 Europe developed a sense of identity. Read sequentially, the sixteen chapters become the chronicle of a tortuous evolution. Along the lines of what analysts call projective identification, the editors and contributors displace onto the past contested issues that mark the European Union here and now. The book is at once an extensive history of the idea of Europe and a symptom of concern about its future.

Tom Conley, *Harvard University*  
doi:10.1017/rqx.2022.32

*Early Modern Childhood: An Introduction.* Anna French.

Early Modern Themes. London: Routledge, 2020. xii + 310 pp. \$150.

---

Aimed at upper-level undergraduates and those seeking an introduction to the topic of early modern childhood, this collection of fifteen essays is deliberately interdisciplinary in its examination of what it meant to be a child in Western Christian Europe between 1500 and 1750. History is the dominant methodology, but art history, literary analysis, gender studies, and the history of education are represented too. The collection offers a broad overview of the field, paying particular attention to the influence of religion, as is appropriate for an era defined by confessional identities and frequent conflict between Protestant and Catholic. Many of the chapters focus on England, quoting extensively from its early modern voices that are often rendered with distinctive spelling and phrasing.

The book is divided into five thematic parts with three essays in each section. Part 1 describes historiography, the family, and the household in order to provide a sense of context for the studies that follow. In the sixty years since Phillipe Ariès published