

day starting to assume the sense that has since become the primary one in English: insipidly juvenile.

As an example of this critic in top form, let me draw attention to Estill's discussion of John Muddyclift's diary and miscellany. This English student of medicine at Utrecht got hold of Dryden's new play *The Conquest of Granada* and on October 3, 1672 undertook to read it aloud alone ("in a bedroom") with one Mrs. Elizabeth Cleyton. Estill's account of the diary entry, to which the reader is referred (128–30), is too long to quote here, but it fully supports the critic's assertions that "Muddyclift presented the act of reading a play as an act of foreplay" and that "Muddyclift described the intimate relationship a play-reader has when performing to an audience of one" (128). *Habent sua fata libelli*, as Dryden might well have envisioned.

Anna Contadini and Claire Norton, eds. *The Renaissance and the Ottoman World*. Ashgate: Farnham, Surrey and Burlington, VT, 2013. xvi + 298 pp. Review by NABIL MATAR, UNIVERSITY OF MINNESOTA.

This handsomely produced and intellectually rich book includes thirteen essays that were presented at the conference on "The Renaissance and the Ottoman World" that was organized by the two editors and Charles Burnett at the Warburg Institute and SOAS in 2006. The book is divided into four sections: I. Commercial, artistic and cultural contexts (three chapters by Claire Norton, Anna Contadini and Palmira Brummett); II. Texts, art and music as media for the transmission of intercultural influences (four chapters by Deborah Howard, Caroline Campbell, Sonja Brentjes, and Owen Wright); III. Renaissance thought (three chapters by Zweder von Martels, Asaph Ben-Tov, and Noel Malcolm); and IV. The Renaissance and the Ottoman Empire (three chapters by Alison Ohta, Suraiya Faroqhi, and Anna Akasoy).

The relations between the Ottoman Empire and Western Christendom have been the subject of increasing scholarly interest in the past few decades. Books and essays have appeared in print, some by authors included in this collection, that examine the intersections between the Islamic World and Christian Europe. In this collection,

it is possible to view the first essay by Claire Norton as setting the tone of the discussion, and the twelve succeeding essays as furnishing the evidence for her argument. Along with many historians and cultural critics, such as Nancy Bisaha, Norton is eager to “blur the boundaries” between East and West. In the light of Edward Said’s *Orientalism*, numerous scholars assumed the task of challenging his binaries and abandoning “the prevailing dominant discourse of difference between East and West” and adopting “a more heuristically beneficial and cogent framework of analysis within which to reconceptualise not only the Renaissance, but all interactions within and beyond the early modern Mediterranean world” (4). The evidence for this new world order lies, according to Norton, in “examples of artistic practices translating between communities, the existence of shared cultural texts, and correlative uses of political rhetoric” all of which demonstrate instances of cultural and intellectual exchange” (4).

These examples are discussed in the twelve essays that present material, cultural, intellectual, and artistic exchanges between the Islamic world and Western Christendom. The first essay by Anna Contadini, who has written extensively on the subject, presents a fascinating discussion of the movement of material culture “around the Mediterranean, from the Eleventh to the Sixteenth Century.” Looking back at European study of Islamic medicine and philosophy, and reaching to the Abbasids, Ayyubids and Mamluks, and across to the Persians, she shows evidence of Islamic products, such as rock crystal vessels, in locations ranging from Aachen to the Treasury of St Mark. She also introduces examples from textiles, bronze carvings, marble capitals and carpets. Her evidence, supported by illustrations, is compelling: from Spain to Italy to Germany, and from the medieval to the early modern periods, there was interest in and admiration of Islamic handicrafts, textiles, and motifs. Therefore, she concludes, “By interpreting the reaction of the West towards the Middle East as fundamentally antagonistic, traditional scholarship did not give due weight to the positive aspects of contact between the two cultures” (28).

Such a view of “positive” relations is delicately belied by the essay on one of the fiercest naval battles between the Ottomans and Western Christendom: Lepanto (1571), which, as historian Palmira Brummett, states, “signaled an attitudinal shift as well as a shift in power. It is a

paradigm for the ways in which early modern Europeans ‘knew’ the ‘Turk’” (66–67). In hindsight, the battle marked the beginning of the weakening of the Ottomans, but, as Brummett adds, the battle also serves as “a primary case study ... for the transmission and visualisation (consumption and reading) of the Ottomans in the sixteenth century” (73). Both in Protestant or in Catholic writings and woodcuts, the Turk was demonized (notwithstanding the initial positive view of Luther and other reformers) and the illustration of “Turks persecuting the Christians, ca. 1548” (75) shows turbaned soldiers hacking at helpless Christian men, women, and children, having destroyed their altars and desecrated their chalices. While clearly there was trade and exchange, there was always horrendous war and brutality. Brummett thus concludes that “to understand how Europeans knew the Ottomans in the sixteenth century, these parallel tracks must be joined: retaining the imperial frames and the significance of war, but becoming attuned to the rhetorical and material modes by which imperial zones were used, ignored, breached and traversed” (92).

These three essays establish the intellectual premises of the collection. The rest of the essays present case studies that engage with cartography, music, historiography, painting, and others. Deborah Howard focuses on the role of printing in East-West relations and what Venetian merchants took with them when they traveled to the East, ranging from books to musical instruments; Caroline Campbell examines the famous “Reception of the Venetian Ambassadors in Damascus” at the Louvre to establish its date and its importance in identifying Mamluk motifs in Venetian art; Sonja Brentjes focuses on the Venetian map-maker Giacomo Gastaldi and the sources of his two maps of Anatolia created between 1546 and 1566; Owen Wright focuses on Ottoman-European musical relations; Zweder von Martels examines the letter that was intended but not sent by Pope Pius II to Mehmed the Conqueror calling on him to convert to Christianity and to accept the authority of Rome (the essay concludes with reference to Pope Benedict’s Regensburg lecture); Asaph Ben-Tov discusses the German humanists’ interest in Greek history, offering an interpretation of their role further to his 2009 monograph; Noel Malcolm examines the positive views that Jean Bodin held of Ottoman rule, military discipline, and social order in the sixteenth century—despite

the very hostile expressions by many contemporaries about the false religion of the “Turks”; Alison Ohta examines numerous examples of book-binding, showing how designs on some book covers traveled between Mamluks, and Venetians; Suraiya Faroqhi shows how Ottoman textiles reached Europe at the same time that English and Italian fabrics made their way to Ottoman regions; and Anna Akasoy studies Mehmed II’s fascination with Greek philosophy and the role played by Georgios Amirutzes and George of Trebizond in its transmission.

As with all collections of essays, some are more original than others, but together, they show a vast exchange of ideas, objects, books, images, and textiles between the Ottomans (and various other Muslim dynasties around the Mediterranean) and Europeans, chiefly, but not exclusively, Venetians. Throughout, the authors repeat the thesis that Norton had adumbrated: the need to move beyond the binaries that Edward Said had introduced (although at no point in the index is he mentioned; his *Orientalism* is, however, in the bibliography). Thus phrases such as “shared Venetian-Ottoman cultural space” or “shared world” and others abound.

But does cultural and material exchange lead to a “shared world”? To what extent is borrowing of artistic motifs, artifacts, and objects d’art translate into appreciation of the Other when the Other is a formidable enemy at sea and land with a false religion that is believed to threaten one’s own? Does all the exchange that the essays describe undermine polarization? The essays conclusively demonstrate how much both the Europeans and the Ottomans borrowed from each other—of course at the socio-economic level that appreciated well-bound books and historiography, music and painting and expensive textile. Perhaps had the editors included essays about literature and theology, European epics and ballads, plays and apocalyptic writings and sermons to which the large population of average men and women were exposed, the relentless hostility to the Muslim Other and the trenchant polarization with the “Turk” would have become apparent. After all, literature, from doggerel to mystery plays and public performances, and from disputations to homilies had by far more impact on social thinking and beliefs than the elitist material and intellectual artifacts described in the essays. Curiously, Brummett and Malcolm are aware of the bloody wars that dominated the encounter with the

Ottomans; and yet, there is this ongoing goal in the collection to show that the Ottomans were not really different or oppositional and that as Faroqhi has argued in many of her books, they shared the world of the Europeans.

The book ends with an excellent bibliography (pages 257–98) that covers research in multiple languages. It also includes magnificently reproduced color illustrations at the beginning, as well as numerous maps and figures that accompany the essays. It is a valuable collection of first-rate scholarship that all students of early modern Islamic-Christian history would find both engaging and deeply informative.

Seth Lobis. *The Virtue of Sympathy: Magic, Philosophy, and Literature in Seventeenth-Century England*. New Haven: Yale University Press, 2015.  
Review by HOLLY FAITH NELSON, TRINITY WESTERN UNIVERSITY.

Seth Lobis's *The Virtue of Sympathy: Magic, Philosophy, and Literature in Seventeenth-Century England* is one of those rare books that delivers far more than its title promises. The seven-chapter monograph, bookended by an expansive introduction and cogent coda, provides an erudite revisionist account of the history of sympathy from the classical period through the nineteenth century, with a focus on the reconceptualization of sympathy in the early modern period. In attending most closely to sympathy in the writings of Sir Kenelm Digby, Margaret Cavendish, Thomas Hobbes, John Milton, the Cambridge Platonists, the third earl of Shaftesbury, David Fordyce, James Thomson, and David Hume, Lobis masterfully unravels the intricate and evolving connections and tensions between the discourses of “universal and magical sympathy” and “interpersonal and moral sympathy” in their works (3). Along the way, Lobis expertly negotiates philosophical, theological, political, medical, and proto-psychological texts that relate to the subject of sympathy, from the works of such ancients as Hippocrates, Chrysippus, St. Paul, and Alexander of Aphrodisias through those of Isaac Barrow, Sir Isaac Newton, Bernard Mandeville, George Berkeley, Adam Smith, and Jean-Jacques Rousseau.

Lobis theorizes that the seventeenth century is the perfect period on which to focus his revised history of sympathy because at this time