

While readers may take issue with particular theses presented in the course of this volume, the overall contribution is significant. When taken together the essays offer a consequential meta-commentary on materialist methodologies, their limits, their promises, and the possibilities that a distinctly interdisciplinary approach to book history may offer for future studies. Indeed, it is the volume's attention to the possibilities of future interdisciplinary study in this field that make it such a lively and relevant read for scholars interested in the infinitely productive question, "What is a book?"

Florike Egmond and Robert Zwijnenberg, eds. *Bodily Extremities: Preoccupations with the Human Body in Early Modern European Culture*. Burlington, VT: Ashgate Publishing, 2003. ix + 235 pp. + 27 illus. \$79.95. Review by REBECCA DE HAAS, UNIVERSITY OF GEORGIA.

Florike Egmond and Robert Zwijnenberg's collection of essays, *Bodily Extremities: Preoccupations with the Human Body in Early Modern European Culture*, is an enlightening and interesting selection of essays about the body in early modern culture. The "body-project," as the editors term it, was supported by the Huizinga Institute. It begins with a brief introduction and explanation of the title; the editors state at the outset that the essays in their book will address the more extreme treatments of the human body, including execution, torture, and pain. In addition, the editors emphasize that in addressing these "bodily extremities," the approach will necessarily be interdisciplinary. Indeed it is, for the contributors (who represent a wide range of scholarship from European universities) discuss a variety of texts, including paintings, literary works, and historical documents. One may now ask what links such a disparate group of essays. As the editors assert, the collection has "four closely connected themes that recur in different combinations in most of the chapters: honour and shame, bodily integrity, identity and self-preservation, and pain" (9).

The first three essays principally concern art history; one of the more enlightening essays in the collection is Daniela Bohde's "Skin and the Search for the Interior: The Representation of Flaying in the Art and Anatomy of the Cinquecento." Bohde posits, in analyses of Titian's *Flaying of Marsyas* and Michelangelo's detail of Bartholomew from *The Last Judgement*, that the skin, as a covering for the body, keeps truth and beauty inside, and as a result, the skin becomes a jailer and a representation of sin that clouds the soul. The next essay, Robert Zwijnenberg's discussion of da Vinci's *St. John the Baptist*, comes to two conclusions. The first is that to da Vinci, "painting can only be understood properly if the special and tight relationship between body and soul is assessed critically" (56). He then concludes that "we must consider *Saint John the Baptist* as Leonardo's intellectual self-portrait" (67). Harald Hendrix's chapter addresses images of torture in seventeenth-century Naples, particularly in Ribera's *Martyrdom of St. Bartholomew* and *Prometheus* and Marino's *La Strage degli Innocenti*. He maintains that "when Neapolitan Seicento art exhibits" violence, "[it] tries to disturb the audience in the name of art itself" (90).

The next group of essays addresses cultural studies. Florike Egmond's article, "Execution, Dissection, Pain, and Infamy—A Morphological Investigation," does not focus on one particular culture or European community; rather, it discusses the general trends in execution and dissection that occurred during the fifteenth through seventeenth centuries. The essay, despite its wide scope, remains fascinating. Egmond argues that executions and dissections had little to do with the pain involved in them, and that the choice of execution oftentimes had more to do with the class of the criminal and the kind of crime committed. Hanging was often the punishment of choice for lower class men, while "decapitation was reserved for convicts from the higher social strata" because "the form of death mattered" (100). While the form of execution was certainly important, what happened to the body afterwards was too. An upper class corpse would be interred in a gravesite, while the lower class and violent criminal would be left to rot on the gallows (101) or have their bodies taken to physicians to be dissected

in a public dissection room (109). Another notable study in the collection is José Pardo Tomás's "Physicians' and Inquisitors' Stories? Circumcision and Crypto-Judaism in Sixteenth–Eighteenth-Century Spain," because of its tight focus on Judaism and circumcision. Esther Cohen's "The Expression of Pain in the Later Middle Ages: Deliverance, Acceptance and Infamy" is appealing in its focus of how people treated pain in the Middle Ages but is probably not relevant for a seventeenth-century specialist, save as an analysis of previous tradition. Peter Mason's "Reading New World Bodies" is an interesting study of reading paintings versus texts and would be particularly helpful for those studying New World art and cultural history.

While most of the chapters focus on art, one chapter does focus on a literary text. Paul J. Smith's "Dissecting Quaresmeprenant–Rabelais' Representation of the Human Body: A Rhetorical Approach" looks at Rabelais' character in several lights: in the context of carnival, literary theory, medicine, and rhetoric. He eventually concludes that "the anatomy of Quaresmeprenant should be read meta-discursively as a humorous reflection on the possibility—and above all the impossibility—of medical and literary description" (147).

This collection of essays is indeed interesting in its subject matter and approach. Some have a wide scope of dates, such as 1450-1800, which prevents them from focusing on the seventeenth century in particular. Other chapters have a tighter focus, such as a smaller time period (usually the sixteenth to the eighteenth century) or a certain topic. The chapters would be most helpful for those scholars who are looking for art history studies and cultural studies either for scholarship or contextualization. In addition, while the collection covers a wide range of topics and texts, it would probably be most helpful for continental scholars, as the focus of the chapters is on continental European art and texts.

In a more general vein, the book itself is rather well put together; it has an extensive and useful index and a handy list of illustrations. The illustrations themselves are indeed helpful, though

sometimes details are hard to locate in the black-and-white reproductions. Color pictures would help but would probably be too expensive. In addition, the footnotes appear on the same page as the reference, making them readily available for perusal. Overall, *Bodily Extremities* is an accessible book.

Michael Davies. *Graceful Reading: Theology and Narrative in the Works of John Bunyan*. Oxford: Oxford University Press, 2002. xv + 393 pp. \$85.00. Review by U. MILO KAUFMANN, UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN.

Here is a careful, disciplined, well-argued effort to recover for the 21st-century reader an approach to Bunyan's writings, especially the allegories, which honors in fullest measure the author's stated intention in writing. With diligent attention to the scholarly commentary and debate of the last several decades, Davies insists upon a reading which in three ways is a corrective upon established approaches.

First, it is argued that the reader must allow Bunyan's theology of grace to push into the background any awareness of the determinism central to both Calvinist and Lutheran theologies. Bunyan's theology, we are assured, focuses upon covenanted grace which is an altogether adequate deliverance from the nightmare dead end of works. With grace in the foreground, and God's graciousness always the delight of lived Christian experience, the darker truths can be allowed to recede from attention, though not from one's creed.

Second, it is argued that Bunyan's only intent in writing was to impart saving and edifying truth, certainly not to entertain or divert. The reader is to be instructed by any number of strategies present in the text to practice a reading which turns away from carnal delights to an earnest and obedient Christian life. In this connection Davies takes issue with this reviewer and other critics