

book does achieve the author's main goal of recovering a broad range of ideas "attached to Jews and the information that was circulating about them" prior to their 1656 readmission into England (2). Owing to the steady stream of data presented about the ways in which both preconceptions and lived experience influenced how Jews were imagined in the seventeenth century, this book will be a useful and reliable resource for students of cultural history, social anthropology, travel literature, and especially diaspora studies.

M.A. Katritzky. *Healing, Performance, and Ceremony in the Writings of Three Early Modern Physicians: Hippolytus Guarinonius and the Brothers Felix and Thomas Platter*. Farnham: Ashgate Publishing Limited, 2012. xiv + 451 pp. \$134.95. Review by CELESTE CHAMBERLAND, ROOSEVELT UNIVERSITY.

In the predominantly oral and visual culture of early modern Europe, theater, ceremony, and festival served as ubiquitous reminders of civic order and the rhythms of the Christian calendar. While the didactic and entertainment purposes served by such modes of performance have been well-documented by theater historians, M.A. Katritzky's engaging monograph, *Healing, Performance, and Ceremony in the writings of Three Early Modern Physicians* adds a welcome new dimension to existing knowledge of early modern performance culture. In her assessment of the extensive body of source materials associated with three German-speaking physicians, Hippolytus Guarinonius and half-brothers Felix and Thomas Platter, Katritzky explores the largely heretofore overlooked relationship between the medical marketplace and theatrical events. Inasmuch as *Healing, Performance, and Ceremony* clearly showcases Katritzky's expertise as a theater historian, it also incorporates an innovative analysis of urban culture and the economies of healthcare in late sixteenth- and early seventeenth-century Europe.

In her analysis of the three physicians' private journals, medical treatises, and descriptions of the theatrical events they encountered across Europe, Katritzky seeks to identify the ways in which early modern medical practice was profoundly shaped by the culture of performance. She argues that physicians were especially receptive to

theatrical culture due to the longstanding synergies between performing and healing. Public dissections, healing rituals, such as the Royal Touch, and spectacles associated with so-called monstrous humans were Europe-wide elements of medical culture that reinforced the role of medical practitioner as performer.

Rather than relying on broad generalizations about the identity and worldview of medical practitioners, Katritzky's study offers a compelling and nuanced assessment of the ways in which the physicians' divergent religious affiliations and educational experiences shaped their perceptions of and reactions to the performances they witnessed. Based in Basle, the Platter brothers' Lutheran background and career ambitions led them to positions of prominence in their native city and Protestant courts elsewhere in Europe. Felix Platter's official duties as court physician to the Margrave of Baden, in particular, often involved travel to witness spectacles, such as the 1598 wedding of Count of Hohenzollern and Franziska von Salm. Platter's comprehensive accounts of such events will be of particular interest to cultural historians, especially those seeking further insight into the intrigues of court life. As Katritzky demonstrates, the Platters' highly formalized journal descriptions typically included a wealth of detail about architectural space, stage effects, and masquerade costumes that is often absent from official chronicles.

Whereas the Platter brothers' work was clearly influenced by their status at court and Felix's professional ambitions, Guarinonius' worldview was profoundly shaped by his devout Jesuit background and his desire to establish a distinctly German, Catholic medical tradition. Less comprehensive in his description of the festive events he attended, Guarinonius' accounts focused more explicitly on the public health implications of court festivals, which he generally associated with the dangers of overconsumption and intemperance. Guarinonius' tendency toward moralizing, moreover, clearly influenced his perception of many of the court festivals and carnival celebrations he attended as a "convenient path to hell" (99). Despite his censure of professional and courtly performances, Katritzky demonstrates that Guarinonius tended to be more receptive to availing himself of religious drama and music in the advancement of his public health career.

Katritzky's deft analysis of the varying ways in which socio-religious context informed physicians' relationship with performance culture is supplemented by the inclusion of lengthy source-text translations in the final two chapters of her monograph. Previously unavailable in English translation, this resource will undoubtedly be of great interest to scholars seeking further insight into topics ranging from the Italian *commedia dell'Arte* to traditions of Jewish ceremony. This final section of *Healing, Performance and Ceremony*, moreover, includes a rich selection of illustrations representative of early modern court life and the iconography of theatrical traditions. Though somewhat underutilized in Katritzky's analysis, these images provide a rich visual record of the context of performance culture in which physicians and other early modern medical practitioners would have participated.

Although Katritzky's broad expertise in theater history is evident in her solid command of literary play texts and the conventions of performance, her background in medical history is less extensive, as evidenced by the rather cursory way in which her analysis associates physicians with the "top of the early modern healthcare provision pyramid" (6). Katritzky's study, moreover, glosses over the highly contentious term "quack." As medical historians such as Harold Cook, Margaret Pelling, and Andrew Wear have demonstrated, the term "quack" was rooted more in the physicians' desires to reinforce occupational boundaries than in the perceptions of patients who tended to select practitioners based on their pocketbooks and through word of mouth. A more nuanced assessment of the multivalent identities of medical practitioners and the composition of the quack troupes she discusses throughout her monograph would enrich her contextualization of the medical marketplace.

Inasmuch as Katritzky's assessment of so-called quacks is somewhat less developed than other elements of her analysis, *Healing, Performance, and Ceremony* offers an inventive and insightful synthesis of medical and theatre history that will undoubtedly be of great interest to generalists and specialists alike. Her engaging and highly detailed assessments of the socio-religious dimensions of physicians' career ambitions and interactions with the prevailing culture of performance, moreover, opens an important new window into the shaping of early modern medical identities that has long been overlooked by scholars of medical history.