

compilation of works by major Jewish astronomers (after 1391) likely derived from such a globe. She shows that the star maps do not provide a link between Jewish scholarship and the Latin West, but they do attest to the availability of Arabic celestial globes in Muslim Spain and to the close alignment of Jewish and Muslim astronomical interests.

Moving into the fourteenth century, Stefan Schröder argues convincingly that Marino Sanudo and Petrus Vesconte modeled their maps on what he calls an “Idrisian template” (157), but he perhaps stretches the available evidence in claiming that this model was selected to support Sanudo’s strategic crusading goals. This is a topic that merits further consideration. Schröder misses the chance to explore David Woodward’s suggestions that we see these maps as the fusion of world maps with portolan charts and to reassess our approach in light of our newer awareness of their Arabic-Islamic origins.

Emmanuelle Vagnon emphasizes the pluricultural sources, both verbal and visual, of the Catalan Atlas, but concludes that Cresques wove them into a European-centered view of the Mediterranean world and the Indian Ocean. Since the article came about before the publication of Katrin Kogman-Appel’s *Catalan Maps and Jewish Books: The Intellectual Profile of Elisha Ben Abraham Cresques (1325–1387)* (2020), readers should also consult both works to appreciate the wide range of influences.

Hiatt and Yossef Rapoport conclude by calling for careful examination of maps and texts in their cultural contexts and explore not only the very real examples of cross-pollination but also the divergences between the two worlds at this volume’s focus. Readers might wish that the volume included a fuller discussion of portolan charts, a greater centering of Jewish knowledge and experience (rather than framing Jewish scholars largely as intermediaries), and attention to some of the fifteenth-century maps that also show Arabic-Islamic influence. Nevertheless, each essay is rich in insights, and the volume will certainly fulfill the editor’s intention to spark further research into this important topic.

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Representing Infirmity: Diseased Bodies in Renaissance Italy. John Henderson, Fredrika Jacobs, and Jonathan K. Nelson, eds.
The Body in the City. Abingdon: Routledge, 2020. xvi + 256 pp. \$155.

This collection is focused on depictions and representations of infirmity. An impressive range of mostly visual sources (a key exception being Peter Howard’s contribution on medical language in sermons) from physical contexts is presented: statues on tombs (Jonathan K. Nelson); paintings on the walls of hospitals and displayed in cathedrals (Maggie Bell and Jenni Kuuliala); a Franciscan *vitae* collection (Diana Bullen

Presciutti); a surgical manual (Paolo Savoia); and the *presepi* figurines from Nativity scenes (Danielle Carrabino), to name only some. The collection is richly illustrated, image and analysis working in tandem. Whether the chapter in question studies a range of media (John Henderson's and Carrabino's articles are particularly wide-ranging), or focuses on one specific object of study, the result is rewarding. Mobilizing such varied materials for the study of health and healing is a valuable approach, reflecting the cultural turn in the history of health which sees scholars scrutinizing novel sources that may not at one time have been seen as sufficiently medical. This collection shows how rich and vital the visual culture of health was in the past, and how intrinsic it was to contemporary people in understanding and navigating their experience of health. Adopting this perspective can only benefit our understanding of the history of health and healing.

The precociously urbanized (in European terms anyway) setting of Renaissance Italy is an obvious choice for the series in which this book is published (The Body in the City), although it is notable that the book focuses almost exclusively on Northern and Central Italian locations, with the South largely unexamined. With a collection so tightly focused on a particular time and place, one might reasonably query how far it is pertinent to scholars of other regions and periods. The methodological approaches utilized are highly transferable, particularly in the focus on visual culture described above. The explicit engagement with the practice of retrospective diagnosis is to be welcomed when it can sometimes be the elephant in the room in studies of historical health. The lively debate between contributors Jonathan K. Nelson and Michael Stolberg, in two chapters which neatly bookend the volume, shows that addressing this contested topic head-on is necessary, not least due to its sheer ubiquity amongst the modern medical community. It also has the potential to produce intriguing results, even if it is ultimately a problematic pursuit. Retrospective diagnosis transcends the periodization and geographic location of historical study of health, and the approaches here are important additions to the ongoing debate.

There is a heavily religious emphasis in much of the material here, with religious settings providing most of the objects of study. Indeed, in premodern medicine there was only a paper wall between religion and medicine. Even ostensibly secular texts—the manuals of surgery examined by Savoia—are understood fully in the context of the Battle of Lepanto, a cataclysmic clash between Christianity and Islam, with the experience of pain for a Turkish Muslim soldier depicted very differently to that of a Christian soldier. And vice versa: in a religious source—the votive panels offered to a Marian shrine presented by Frederika Jacobs—medics are shown in combination with religious sources of healing.

The specific circumstances of Renaissance Italy, pre- and post-Council of Trent are given careful consideration in this volume. However, here the collection is very much rooted in its chosen time and place and the seismic shifts in Christianity, and

concomitant understandings of health, healing, and the body that took place at this time are conspicuously absent; the focus of this collection is decidedly Italian Catholic. Such a comparison would be outside the remit of this volume, but since the ground of Renaissance Italy is well-trodden in the history of health, comparative approaches will bear useful fruit in the future, particularly when utilizing new approaches to the history of health, as this collection does. In the introduction, the editors describe *Representing Infirmary* as a contribution to a still fairly new specialism. In its stated aim of developing approaches to the use of visual sources in the depiction of ill health, it will provide an important benchmark for scholars who will find the methodologies and objects of study here a source of great interest and inspiration.

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Visualizing Household Health: Medieval Women, Art, and Knowledge in the Régime du corps. Jennifer Borland.

University Park: Pennsylvania State University Press, 2022. xvi + 220 pp. \$114.95.

Jennifer Borland's *Visualizing Household Health* analyzes the historiated initials in seven illustrated copies of the *Régime du corps*, composed in 1256 by Aldobrandino of Siena. Aldobrandino's text was one of the first vernacular healthcare regimens, a genre of medical literature that became popular in the thirteenth century and was premised on the Galenic theory that health depended in part on regulating the six "non-naturals": air, food and drink, exertion and rest, sleep and wakefulness, evacuation and repletion, and emotions. By extracting and distilling medical advice from Latin texts by Joannitius and Avicenna, among others, Aldobrandino produced one of the first vernacular healthcare manuals of its kind. He did so, according to the prologue of the *Régime*, at the behest of Beatrice of Savoy, Countess of Provence, in advance of her travels to visit her four daughters, who were queens of England, France, Sicily, and Germany. The French text became enormously popular, surviving in seventy-five manuscripts.

Borland's focus in this book is on images rather than text, however, and as such she analyzes only the seven copies of the *Régime* that feature numerous historiated initials: three composed between 1265 and 1350 and another four composed in the fifteenth century. Though separated by more than a century, Borland contends that these two groups of manuscripts share a "visual language" that sheds light on their wealthy, lay—and, perhaps, female—readership (8). Borland admits that she cannot definitively place any one of these seven manuscripts in the hands of a female patron or reader, but her careful explication of the domestic scenes within their historiated initials, and her attention