Among the other contributions, mention should be made of Ann Hughes' painstaking study of the heresiographical writings of Thomas Edwards: she carefully traces the roots and precursors of Edwards' three-volume *Gangraena*, but also points out how, by dint of its chaotic structure, it was also a profoundly innovative, if frustrating, work: indeed, it was one of the books that did much to create a distinctive heresiographical genre. Equally informative are two of the pieces that round off the volume, and point towards the very different (and generally more tolerant) attitudes towards heresy that would develop in the eighteenth century. Justin Champion tackles Hobbes' meditations upon heresy, primarily in his *An Historical Narration Concerning Heresy*, and the angry response it provoked from Thomas Barlow, while John Marshall offers a digestible account of Locke's attitude towards heresy in the *Letter Concerning Toleration*: a vision that went some way towards undermining the traditional notion that heterodoxy was inextricably linked to the threat of rebellion and disorder. All told, this book represents a significant and wide-ranging contribution to a burgeoning field of study.

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Robert Appelbaum

Aguecheek's Beef, Belch's Hiccup and Other Gastronomic Interjections: Literature, Culture, and Food Among the Early Moderns

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A visit to a website dealing specifically with food and literature reveals page after page of diverse writings, both academic and popular, on virtually all aspects of the subject. One collection of articles deals with food in literature *and* culture, analysing the power and sensuality that food engenders through both. While closest perhaps to this last work, *Aguecheek's Beef, Belch's Hiccup and Other Gastronomic Interjections* is nevertheless very different in several ways from what has gone before. It is by far the most wide-ranging examination of the varying discourses that produced competing and sometimes contradictory identities of food throughout Europe from the mid-fifteenth to the early eighteenth centuries. It is also the most thorough and sophisticated exploration of the plethora of meanings and representations of food found in a great variety of genres, both literary and non-literary, from Shakespeare to Rousseau, from early modern utopias to early modern cookbooks and regimens of health, and from male-authored housewives' manuals to Milton's *Paradise Lost*. Lastly, it sheds new light, not only on our predecessors' eating and culinary habits

and attitudes, but also on the way that these informed the literature and culture of the time. The aptly named Appelbaum is therefore to be praised for his broad grasp of the subject and ability to handle an impressive number of divergent materials.

In Chapter One, the author discusses the significance of beef in the exchanges between Sir Andrew Aguecheek and Sir Toby in *Twelfth Night* and that of the funeral baked meats in Hamlet's bitter exchange with Horatio. Both, he argues, are "complex signs of the indefinite ambivalence of culture." Chapter Two switches genres, with a discussion of the regimens of health that were so popular and influential, structuring people's attitudes to certain aliments and eating habits; in short, they created a whole shared system of expression, belief, and behaviour, based on a science of observation but also of sensation.

Competing with these in terms of popularity, printed cookbooks appeared with increasing regularity throughout the early modern period. In Chapter Three, Appelbaum emphasises their frequently mixed form, comprising both medical and culinary recipes, and rightly claims that they functioned as promoters of intertextuality and internationality. But, he continues, they did more: increasingly written in a highly literate rhetoric, they became part of the literary life of European culture. This chapter will be of particular interest to historians of the book, with its examination of chapter organisation, *mise en page*, and paratexts. Those more interested in the genesis and after-life of actual recipes will be less satisfied. There are some questionable interpretations. The history of chicken cacciatore (mistitled in French as *poulet au chasseur* instead of *poulet chasseur* or *poulet sauté chasseur*) is a case in point.

Chapters Four and Five, whimsically entitled "Food of Wishes" and "Food of Regret," will appeal particularly to literary scholars. The first emphasises the relation between food, pleasure, and fantasizing in Rabelais and other Cockaigne-depicting authors, as well as in More's *Utopia*, Campanella's *City of the Sun*, Jonson's "To Penshurst," Dekker's *Shoemaker's Holiday*, and other similar but less known works. The second analyses the contrary literary tradition, serious and history-bound, nostalgically contrasting descriptions of abundant if simple food in the Garden of Eden and the Golden Age with those of the post-Edenic decline towards a time of "dietary depravities." Appelbaum ranges confidently over authors and subjects as diverse as Horace, Milton, Saint Teresa of Avila, Luigi Cornaro, Francis Bacon, eating disorders, and the exact identification of the paradisaical apple.

Leaving the sublime for the ridiculous, in Chapter Six he attacks the subject of Sir Toby Belch's hiccup, which he emits just as Viola calls upon Olivia and blames on what Appelbaum calls the "semiotically interesting" herring. Here, the author interprets Belch's "interjection" from the perspective of Renaissance civility as

interpreted by the French historical sociologist Norbert Elias. For his final two chapters, Appelbaum roams further afield, both from the point of view of geography and genre. He examines accounts of visits to the New World that describe strange foods and even stranger eating habits such as cannibalism, then imaginatively sets these against literary texts like Spenser's *Faerie Queene*, La Bruyère's *Caractères*, and Shakespeare's *Titus Andronicus*. His voyage ends with Crusoe's island and Rousseau's imaginary feast in *Émile*. However, by this time travel fatigue has set in, and his examination of food and literature in the context of eighteenth-century fiction and philosophy, albeit presented in the form of a conclusion, is rather weak. One wishes that he had replaced this material with a more traditional conclusion. Given the remarkably rich and wide-ranging nature of his study, it would have been, as it were, more fruitful.

This metaphor brings me to a comment on Appelbaum's style. One of the book's blurbs calls his tone "refreshingly light" and praises his "wit and panache." I must say I found this lightness, wit, and panache a little wearing after a while. The culinary and alimentary puns and metaphors abound to the point of tedium, although in writing this review I realised how easily they flow off the pen, which of course supports Appelbaum's assertion that food structures our language and thought; the jokes and flippant remarks are a few too many; the sentence fragments and exclamations outdo themselves in aiming for an informal register which is at times painfully cute. More serious are the misspellings of foreign words, especially in French, and occasional mistranslations (*poissons de mer* are not "seafood" but salt water fish, *sa saveur propre* is not "its proper taste" but its own taste).

The mix of colloquial and formal writing styles also evokes a question. For whom exactly is this book intended? Perhaps Appelbaum himself did not entirely know. Thus he explains terms that academic readers hardly need to have explained, for example, "in octavo; that is, in very small books" or "*Opera*, (meaning 'Works')," while at other times he namedrops with casual disregard for the general reader, referring in passing to, for example, Foucault, Derrida, Barthes, and on the very page where he explains *Opera*, Kant. This incongruity sometimes interferes with the enjoyment of what is otherwise an excellent study of the topic of food, literature and culture.

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