

average wealth of taxpayers in the towns he is examining (154), which he could have subjected to a formal analysis. However, his rejection of economics closes the door to this methodology from the outset, thereby severely restricting the insights he is able to gain.

Finally, and most strikingly, considering that the book originated as a PhD thesis in history, Fumasoli does not use any hitherto unknown historical evidence either. The work is based exclusively on published primary and secondary sources—an approach that gives it the character of an extended literature survey. Is it a good survey? The author certainly has an admirable grasp of local history research published in German and does a good job pulling this together in a clearly structured, comparative way. However, his knowledge of anything beyond this, particularly of authors whose publications would have allowed him to place his work in a wider context, is patchy. Again, this limits the scope of his arguments. For example, he discusses inventiveness without reference to Mokyr and apparently without being aware of how the public-good character of new technologies influences the incentives potential inventors face (372). He talks about the importance of human capital (191) without taking note of what, for example, Baten, van Zanden, and Buringh have done in this field. His discussion of Malthusian income effects (159) refers to Lütge and Abel, who wrote in the 1930s to 1970s, but not to Allen, Pfister, or Clark. The list goes on. In short, Fumasoli's book convinces neither as a piece of research in economic history that applies the methods and theories of a social science to previously known evidence, nor as an analysis of so far unexploited archival sources, nor as a survey that critically discusses the literature. It leaves the reader deeply dissatisfied.

Oliver Volckart, *London School of Economics and Political Science*
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Vom Leib geschrieben: Der Mikrokosmos Zürich und seine Selbstzeugnisse im 17. Jahrhundert. Sundar Henny.

Selbstzeugnisse der Neuzeit 25. Cologne: Böhlau Verlag, 2016. 404 pp. €72.

The proliferation of so-called ego-documents that characterized Renaissance Europe has given rise to a specialized field of research, to which this book contributes. Sundar Henny's interdisciplinary dissertation concentrates on five bodies of such documents from Zurich in the seventeenth century. Drawing on literature, cultural studies, and the history of knowledge, Henny analyzes the very different ways four men from Zurich's elite and one from its margins represented themselves in manuscripts and in print. Henny's elegantly self-referential introduction identifies one thread in his approach to the five authors involved—namely, the material heterogeneity of the testimonies he found through a Swiss catalogue of ego-documents. Questions about material form—

manuscript or print, paper or parchment, large format and representational or small format and informal—and the work of writing each of the authors understood himself to be doing are key concerns for Henny. He also proposes that juxtaposing multiple authors from a single, highly interconnected milieu may “expand the horizon of the historically possible with respect to *Selbstzeugnisse* [self-testimonies]” (315). Accordingly, the book offers no general conclusions, but rather ends with a series of “discursive comments” (315) about various connecting themes and motifs.

Henny’s five subjects include two mayors of the city (Salomon Hirzel [1580–1652] and Johann Heinrich Waser [1600–69]), two senior clerics (Johann Jakob Breitingер [1575–1645] and Johannes Müller [1629–84]), and one apocalyptic preacher who spent much time in prison (Johann Jakob Redinger [1619–88]). Although operating in the same narrow confines and often enough in direct contact as patrons and clients or teachers and students, these five men produced extremely heterogeneous textual remains. Henny selects material for analysis that ranges from modest notebooks listing family events to published sermons and controversial tracts. For Breitingер, a key leader of the Zurich church, Henny even expands his definition of *Selbstzeugnis* to include eighteenth-century recom compilations of Breitingер’s oeuvre, which he entitles “the posthumous self-testimony” (103). For each case, Henny closely reads and broadly contextualizes the material he selects, considering possible audiences (including the author himself), semantic contexts, social networks, and later uses of each set of material.

Two features characterize Henny’s approach. First, he proposes a ruling trope for each case, and second, he reads each body in a way that could be described as extensive—reaching outward to embed self-testimonies in multiple external discourses—rather than intensive, in search of a biographical self behind the texts. Henny’s chapter titles give the key concept for each case: Breitingер’s opus is characterized as “written relics and copies,” while Hirzel’s notebook is embedded discursively in “bookkeeping and prayer.” For Waser, the key metaphor is the shield, connecting Waser’s personal defense against rivals and enemies to the language of heraldry and honor. Müller’s self-representation, according to Henny, falls into two parts: an early diary, which Henny problematically describes as “textualized orality” (244), and printed sermons contributing to clerical discourses criticizing the city’s secular administration. For Redinger, finally, Henny meticulously connects the cleric’s personal prophesizing and suffering with biblical tropes of the prophet, with a strong emphasis on Redinger’s eschatological expectations. These led him (among other adventures) to personally attempt the conversion of both Louis XIV and of Ottoman vizier Fazil Ahmed Pasha Köprülü.

A second feature of Henny’s approach is how he explores images and themes outward from his core texts and into larger cultural contexts. Such excursions elucidate the key tropes he identifies for each author—for example, the chapter on Hirzel goes deeply into what prayer meant to the Reformed in the seventeenth century—as well as investigating supplemental themes that crop up in each corpus. Some of the resulting juxtapositions are thought provoking and illuminating, although at times the result feels like

a compendium of excurses, with a few pages dedicated to everything from the meaning of bell ringing to the eschatological implications of the weather.

All in all, *Vom Leib geschrieben* frames a rich assemblage of documents as self-testimony about a seventeenth-century city's elite, whose heterogeneity and complex involvement in European culture are captured with deep erudition and sometimes penetrating insight. Even if not all of Henny's turns are persuasive, a wide variety of readers will come away from the book with new perspectives on the complexity of textual self-presentation, then and now.

Randolph C. Head, *University of California, Riverside*
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Europe's Rich Fabric: The Consumption, Commercialisation, and Production of Luxury Textiles in Italy, the Low Countries and Neighbouring Territories (Fourteenth–Sixteenth Centuries). Bart Lambert and Katherine Anne Wilson, eds. Farnham: Ashgate, 2016. xvi + 250 pp. \$149.95.

This book, which opens with an introduction by the editors, Bart Lambert and Katherine Anne Wilson, collects essays that distill the contributions offered in workshops and conferences held between 2010 and 2011 in such institutions as the University of St Andrews, Ghent University, and the European Institute in Florence. Interestingly, the traditional order in which textile history is investigated is reversed: instead of focusing first on production and then on commercialization and consumption, the volume analyzes consumption dynamics and the symbolic value of textiles as elements of distinction first, then moves on to their economic value and commercialization, and, finally, ends with the production process.

The contributions highlight the intricate commercial connections between Italy and the Low Countries, beginning with Wilson's considerations on fourteenth-century inventories listing the variety of Italian silks available in Dijon, where "silk and tapestries could be traded, purchased, possessed, displayed and reused." In the seat of the Burgundian court, a thriving commercial center located on a major trading route, a wide range of individuals could afford to buy different types of valuable textiles as clothing accessories, for devotional purposes, or as household furnishings, proudly displaying them to demonstrate the status and wealth of the owner. Display was also the main purpose of Ercole Gonzaga's tapestries, "necessary, either for my honour or my convenience," for his palace in Rome in 1558. Christina Antenhofer discusses the interior decorating wisdom that brought families to use the most expensive textiles and tapestries (many of which were precious enough to be used "as assurance for loans in times of financial hardships") from their collection in the most public areas of the home, to "dress up" the rooms during important visits or big family events: a sort of "mobile