Wood imaginatively organizes each chapter around a particular instrumental sound associated with either the New World, the East, or England. The first two chapters explore the ways in which the sounds of bells and maracas, the latter an "indicator of the demonic" to English ears (55), were received and interpreted by early modern English audiences in two masques, Ben Jonson's *The Masque of Queens* and *The Maske of Flowers*, respectively. Two chapters in the second part of the book focus on English theatrical interpretations of the "sounding otherness" of the Muslim and Hindu East. One of the prominent omissions in early modern studies that this volume seeks to redress is the failure to acknowledge and come to terms with British encounters with Muslims at roughly the same time that they came into contact with New World natives. A final section on Shakespeare's *The Tempest* disputes conceptions of Prospero's island as a Western isle, arguing instead that it represents a meeting of East and West. Similarly, a coda on the lute, an Arabic import that became a quintessentially English instrument, emphasizes its global profile. "Continually sounding otherness" (56), the lute bears "traces of its association with the East during the Renaissance even after it had been part of English culture for centuries" (327).

For readers not familiar with the range of theoretical work addressed by Wood, this study might seem like an exercise in "sounding otherness." The vocabulary of Michel Serres and Jacques Attali on "noise," Deleuze and Guattari on "molecular becoming," Lacanian theorizing of the "Real," and Edward Said and Homi Bhabha on "otherness," to name just a few of the theorists with whom Wood engages, might sound as alien to some readers as the sound of large bells and kettledrums were to early modern English ears: except that Wood writes with such clarity and grace that the otherness of the language with which she sometimes engages and the formidable thinkers with which she converses never come across as intimidating, only challenging in the best sense of the word. An interdisciplinary work on literature and music like this one can also seem forbidding to a nonspecialist, but this superb study allows scholars not trained in music to add a significant new dimension to their understanding of what Bruce Smith, in his study of the phenomenology of early modern sound, calls the acoustic world of early modern England.

Jonathan Baldo, *Eastman School of Music, University of Rochester*
doi:10.1017/rqx.2021.135

Streghe, sciamani, visionari: In margine a "Storia Notturna" di Carlo Ginzburg. Cora Presezzi, ed.
Studi del dipartimento di storia antropologia religioni arte spettacolo 16. Rome: Viella, 2019. 460 pp. €39.

For the past half century Carlo Ginzburg has been one of the most highly esteemed historians of early modern Europe, and his *Storia Notturna*, published in 1989 and later

translated into English as *Ecstasies: Deciphering the Witches' Sabbath*, has undoubtedly been his most controversial book. In that provocative study, Ginzburg argued that the descriptions of the nocturnal gatherings of devil-worshipping witches were not simply the products of the imaginations of Inquisitors who elicited, through torture, confessions from those accused of witchcraft. Rather, ideas of the sabbath reputedly grew out of a deeply rooted hidden culture of shamanism that had persisted in many parts of Europe for thousands of years. To varying degrees, the fourteen essays in this collection are all inspired by that book and are intended to commemorate the thirtieth anniversary of its publication.

The contributions to this volume, which include one by Ginzburg himself, come from a variety of perspectives and disciplines. Several are heavily theoretical, and they are definitely geared more to intellectual historians and literary scholars than to historians of witchcraft. In the introduction, Cora Presezzi discusses the degree to which *Storia Notturna* grew out of Ginzburg's first book, *Night Battles*, a theme that is repeated in several chapters. In *Night Battles*, Ginzburg maintained that the *benandanti*, who purportedly went out in spirit to do battle to ensure bountiful harvests, were vestiges of a pre-Christian pagan fertility cult and had much in common with shamans. In his own contribution to this volume, Ginzburg highlights again the similarities between historians, on the one hand, and anthropologists and folklorists, on the other, noting that both employ *etic* research (from outside the group under study) while endeavoring to uncover *emic* answers (from the perspective of that group). Alessandro Catastini offers an interesting study showing numerous parallels between shamans and prophets of the Hebrew Bible. Describing Jesus as "the shaman of shamans," Gaetano Lettieri finds features of the witches' sabbath in the book of Revelation, while Presezzi examines writings from late antiquity that depict the Samaritan Simon (Acts 8:9–24) as a magician who wielded demonic power and was a symbol of the Antichrist.

Andrea Annese analyzes a sermon by Nicholas of Cusa about two elderly women who made offerings to and touched the hand of Richella. Ginzburg discussed this sermon in *Ecstasies*, and Annese observes that while Cusa interpreted this as meaning the women were sealing a pact with the devil through a handshake, Ginzburg equated Richella with Diana, a maternal goddess of fertility. A very different approach is found in the chapter by Margherita Mantovani, who evaluates works by the twentieth-century Cabala scholar, Gerschom Scholem, who looked at werewolves, Lilit the night creature (Isaiah 34:14), and Hebrew magic. The poet Antoine Artaud (1896–1948) is the subject of Raffaella Cavallaro's contribution. This Frenchman spent several years in a psychiatric institution about which he bitterly complained, and Cavallaro finds explicit references to the sabbath in the poetry of Artaud, whom she likens to a shaman. Sergio Botta considers the dialogue between Ginzburg and Mircea Eliade, who helped generate scholarly interest in shamanism, especially through his book *Shamanism: Archaic Techniques of Ecstasy*. The last essay is an interesting and useful intellectual biography of Ginzburg, starting with his first article that was published when he was a twenty-one-year-old student. In that article on witchcraft and popular

piety, the precocious scholar found that there was a certain negotiation between the Inquisitor and the accused; he was insisting already on the existence of an independent culture among the subaltern classes of early modern Europe, a claim he developed further in many subsequent publications.

The appendix is a list of Ginzburg's publications. Over sixty pages long, this bibliography shows not only how incredibly prolific he has been but also how wide-ranging—chronologically, geographically, and topically—his interests are. A number of chapters in this collection, like *Ecstasies* itself, can probably be characterized as being more provocative than persuasive. But there is something to be said for stimulating debate, and this is a fitting tribute to a most brilliant scholar.

Jeffrey R. Watt, *University of Mississippi*
doi:10.1017/rqx.2021.136

"Infeliçe e sventuratta coca Querina": I racconti originali del naufragio dei Veneziani nei mari del Nord. Angela Pluda, ed.
Interadria: Culture dell'Adriatico 21. Rome: Viella, 2019. 94 pp. €20.

This volume is the first integral transcription of the two original narratives (compiled in three manuscripts in Rome and Venice) of the 1431–32 misadventures of the Venetian noble Pietro Querini and his companions in Northern Europe. During a trade mission to Flanders, they lost their route and ship, were diverted to the west coast of Ireland, and, thanks to a lifeboat, ended up in a small village in the far Lofoten archipelago in Norway, inside the Arctic Circle. Many of Querini's companions died, but he and a few survivors lived in the village for three months, in spring 1431. They were eventually able to go back to Venice through Sweden, Denmark, London, and Continental Europe. Querini and two other survivors gave slightly different versions of their experience, partly because they had a different route and timing to reach home in the fall/winter of 1431–32: Querini eight months, the other two only five. The trip was vaguely known in the Renaissance but gained popularity after the edition of the manuscripts in the second volume of Giovan Battista Ramusio's *Navigazioni e viaggi* (1559). In recent times, French and Italian editions were published, but without maintaining the original form of the dialect and without offering the editorial care of Viella's edition. Querini's story is often recalled in Venice and the Veneto, particularly by the general public. In fact, he describes the stockfish found in Norway—called *baccalà* in the Veneto and today a famous local delicacy—for the first time in Venetian history, and so his adventure is considered the reason for the stockfish arriving in the lagoons.

The book has a general introduction by the historians Andrea Caracausi and Elena Svalduz, who provide a good picture of the late medieval trade network that Querini's team traveled—a wide and complex network in which the Venetians played a