

sources may be unfamiliar to the reader interested in crusading history broadly understood, for example, Alger of Liège's eucharistic treatise of 1121 (48–49) or Theophylact of Ohrid's commentaries on the Gospels of Luke and John (165). Wherever possible, the author provides references to English translations in his notes, making the book a valuable resource also for undergraduates interested in the period. The breadth of the book's evidentiary base allows the author to make careful arguments based on the adaptations later authors made to earlier sources in novel contexts—a clever way of teasing out historical nuance. The author considers, for example, both how the late-twelfth-century *Historiae* of William of Tyre adapted earlier accounts of the First Crusade (chapter 3) and were in turn adapted by a later Old French translation (chapter 6).

The short introduction sets up the book as a rebuttal of a “pervasive and deeply ingrained belief” (1): that the Latin sack of Constantinople in 1204 was the result of a long-standing Latin hatred for the Greeks, one sharpened by the schism of 1054 and cultivated by a full century of intensified contact following the First Crusade. Although the author provides a number of quotations to that effect drawn from the secondary scholarship, a lengthier discussion of their context in the historiography would be welcome. Moreover, framing the work as a rebuttal perhaps unwittingly brings the object of the rebuttal into the center of attention. Despite the author's admission that contemporary Latin authors responded to the Fourth Crusade “with relatively little commentary” (237), half of the chapters in the book address that event. Nevertheless, Neocleous addresses Latin views of Byzantine religion on their own terms and in their particular contexts—for example, when treating Latin accusations of Greek heresy as calculated moves impelled by specific and local political or military tensions—and I expect still more will be said about this insightful observation.

This book should interest scholars and students of the crusading period in general, and the Fourth Crusade in particular. Readers may find it productive to read it alongside George Demacopoulos's *Colonizing Christianity: Greek and Latin Religious Identity in the Era of the Fourth Crusade* (2019), which appeared in the same year and broached similar questions, although with fewer sources and more theory. In its effort to position the Byzantine Empire squarely within Christendom as a “player in the intricate web of shifting alliances in twelfth-century Europe” (242), *Heretics, Schismatics, or Catholics?* also contributes to a vision of an expansive European identity being explored in other medieval borderlands, such as that of Christian Raffensperger in *Reimagining Europe: Kievan Rus' in the Medieval World* (2012). Neocleous has produced a rich study addressing crusading, identity, and medieval borderlands, all issues that should continue to receive attention in the coming years from scholars and students alike.

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ENRICA NERI LUSANNA, ed., *Le chiese di Montefollonico: Arte e storia*. (Studi sulle Abbazie Storiche e Ordini Religiosi della Toscana 4.) Florence: Leo S. Olschki, 2019. Paper. Pp. xvii, 225; 9 color plates and many black-and-white-figures. €30. ISBN: 978-8-8222-6651-4. doi:10.1086/712069

The volume reviewed here is part of a series supervised by Francesco Salvestrini, and an integral part of the “project for the historical promotion of the abbeys of Tuscany.” This book, dedicated to a castle built at the end of the twelfth century but first documented in 1202, goes beyond its walls. Both the parish church of San Valentino, mentioned as early as 715, and a monastic complex, possibly founded in the twelfth century, predate the fortification. The parish church, modified over the centuries, is now in a state of ruin. Still, this building is the starting point for the history that becomes the common thread of this volume.

The series and the volume itself aspire to include places that often occupy a peripheral space in the traditional study of art history. Enrica Neri Lusanna speaks of a “calculated risk” given the Italian condition of an “open-air museum, where center and periphery interweave in an osmotic dialogue” (xi). This is a necessary premise, which, however, does not change the facts: the monuments of Montefollonico, especially the medieval ones, belong largely to a “micro-history.” Here, I aim first of all to present the volume’s salient points, and I follow with a reflection on the method used as regards writing micro-history today.

The volume has a linear structure: it begins with a nucleus of “historical” research, based on archival documents, followed by studies on “artistic history.” Roberto Farinelli opens the historical section by outlining the site’s profile, emphasizing the few early medieval traces available to us. He “dates” the castle and presents its demographic parabola—its moment of thirteenth-century glory, as well as its moment of deep crisis following the black plague. Located on the political and ecclesiastical border between the territories of Siena and Arezzo, the castle embodies many of the regional tensions of Tuscany in the late Middle Ages. Giovanni Mignoni, basing his writing on pastoral visits from 1570 to 1900, then reconstructs the furnishings of Montefollonico’s churches. The historical section is concluded by Giovanna Ragonieri, who analyzes the hagiography of Montefollonico’s churches, which however leads to more questions than answers. Many of the hypotheses such as the identity of the patron saint are not confirmed, while at times one might wonder about the ultimate aim of her argument: is it so important to identify the patron saints of Montefollonico’s churches?

Studies on material culture then take the stage, with Italo Moretti introducing all the village’s medieval architectural structures, both religious and civic. The reader gets a glimpse of the above-mentioned parish church of San Valentino, the ruins of the monastery of Santa Maria and the *intra muros* churches of San Bartolomeo and San Leonardo. Mainly relying on stylistic criteria, the scholar dates and analyzes the various monuments. Breaking from the volume’s chronological design is a study by Machtelt Brügggen Israëls dedicated to Ambrogio Landucci (1596–1665), a famous native of Montefollonico and later papal sacristan, to whose commission various works from Montefollonico are attributed. Then comes a “return to the past,” with Neri Lusanna discussing a few preserved medieval decorations: the fragmentary pictorial cycle of San Bartolomeo, datable to the last decades of the thirteenth century, with a rare and early iconography; sculptures in San Leonardo that can be attributed to a sculptor close to Marco Romano active in Siena around 1300; a panel by Ambrogio Lorenzetti depicting San Leonardo, now held in the Fondation Abegg but perhaps originally painted for the church of the same name in Montefollonico. At this point, there is an essay by Guido Tigler that this reader found the most interesting in the volume. It examines sculptural fragments of Santa Maria’s “Romanesque” stage, now located in San Bartolomeo, placed in relationship to Sant’Antimo (c. 1120). Significant space is dedicated to a slab with San Cristoforo (c. 1150), representing an exceptional iconography seen only in Spurano di Ossuccio. There is mention of an extremely interesting road cross (twelfth–thirteenth century), perhaps converted from an Etruscan object. Finally, a wooden crucifix is contextualized into the group of the so-called “maestro di Camaiole.” Essays by Laura Martini and Daniele Simonelli round out the volume, addressing pictorial production in Montefollonico from the fifteenth to the seventeenth century. The two texts demonstrate very well how, in the modern age, Montefollonico is perfectly integrated within the Tuscan and Italian artistic networks.

There is no question that the volume brings new documents and works of art to the fore. With this work, Montefollonico can now “complement” the medieval and early modern networks of Tuscany and contribute to a broader knowledge of it. It is, however, somewhat difficult for me to escape certain doubts. First of all, the stylistic method used in the art historical section appears to be—as demonstrated by the structure of the volume itself, where history and art history are separated—isolated. Not that dating and placement are not important, of course, but iconological context is absent and therefore, even considering the documentary limitations,

the chance to get a taste of the cultural, religious, and political life of the village is lacking as well. The castle was located on a border, of course, but what were—besides cultural transfers—the implications of this?

Reading the volume leads to another question. In the essays, contact with local scholars and enthusiasts is clear. One might wonder what the reason is for not addressing this volume to them as well, by slightly modifying the format. As it is now, it is aimed at an audience of specialists, but in our current climate, where art historians are increasingly asked about the “relevance” of their work, this would seem the perfect chance to create a narrative, engaging volume accessible to a wider public.

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CHARLES PERRY, ed. and trans., *Scents and Flavors: A Syrian Cookbook*. (Library of Arabic Literature.) New York: New York University Press, 2017. Pp. xlii, 325. \$40. ISBN: 978-1-4798-5628-2.  
doi:10.1086/712146

NAWAL NASRALLAH, ed. and trans., *Treasure Trove of Benefits and Variety at the Table: A Fourteenth-Century Egyptian Cookbook. English Translation, with an Introduction and Glossary*. (Islamic History and Civilization 148.) Leiden and Boston: Brill, 2018. Pp. xix, 704; many color figures. \$172. ISBN: 978-9-0043-4729-8.  
doi:10.1086/712146

The Arab-Islamic pre-modern period is a late arrival to studies on food history. It is usually pointed out that the first step in this direction by a Western scholar was made by Maxime Rodinson in his seminal article “Recherches sur les manuscrits arabes relatifs à la cuisine” (1947), which gave the topic the academic sanction it deserved. Since then, other manuscripts have been located in libraries, edited, and sometimes translated into other languages. Food history studies have developed in contact with other disciplines (anthropology, botany, zoology, archaeology, literary studies, etc.) and the many scholarly publications of recent decades attest to the growing interest for a subject that, not so long ago, was not considered suitable for serious academic research.

Manuscripts were at the core of this process. Although historical and literary Arabic sources contain plenty of information on food and foodways, cookbooks are an essential primary source, indispensable for obtaining a general view of eating habits and culinary practices in a given time and region—although restricted to the more affluent social groups. Fortunately, the Arab-Islamic culture was a great producer of this kind of text. Of many of them only the titles are known, but a considerable number of cookbooks were preserved in manuscript form. The process of editing and translating these manuscripts has been long and somewhat tortuous, since A. J. Arberry published in 1939 his translation of a thirteenth-century cookbook published in Mosul in 1934. Arberry was not particularly interested in food history—in fact, he is well known for his translation of the Qur’an and his studies on Persian and Arabic medieval literature. This was also the case for other scholars such as Ambrosio Huici Miranda, Fernando de la Granja and, more recently, Kaj Öhrnberg, the editor of the earlier (tenth-century) preserved cookbook. Recent academic scholarship is showing a wider approach, joining to the edition/translation of texts research on related topics that helps to give historical, dietetic, and social context to cookbooks.

Since cookbooks are, obviously, gastronomic documents, they soon began to attract the attention of non-academic researchers and food writers. The authors of the two books under review belong to the category of independent scholars whose work has been dedicated to food history in medieval Arab-Islamic contexts. With a good knowledge of Arabic and of