

counterparts. As she points out, the traditional guild system utilized in other colonial cities was not in place in sixteenth-century Quito.

What is perhaps most striking, and significant as a contribution, in Webster's discussion of artists is her sensitive analysis based not on the ambiguous stylistic assessments that have generally driven scholarship about enigmatic artists such as Mateo Mexía in the past but, instead, on documents that help to construct a narrative of the artist's life and career, and a demonstration of the plurality of styles present in colonial Quito at single moments in time—making any analysis based solely on traditions of chronology or geography implausible.

While Webster's scholarship in this book can serve as an example, generally, of smart, meticulous attention to archival materials and detailed analysis of works of art, it should also be a reminder to all current scholars of the need for more studies like this—studies that mine the understudied archives of Latin American cities for information about the colonial past. Finally, scholars should also pay attention to the focus on the first century of cultural development, during which, as Webster has shown, a rich foundation was laid for later centuries, a time that has too often been swept aside for later periods, when more distinctly segregated European and indigenous styles and iconographies emerged.

Christa Irwin, *Marywood University*

doi:10.1017/rqx.2018.37

Sacred Landscapes: Nature in Renaissance Manuscripts. Bryan C. Keene and Alexandra Kaczynski.

Exh. Cat. Los Angeles: J. Paul Getty Museum, 2017. 112 pp. \$24.95.

This beautifully illustrated catalogue accompanied an exhibition held at the J. Paul Getty Museum, returning to a theme from their 2006 exhibition *Landscape in the Renaissance*. It explores the representation of the natural world in manuscript illumination from the fifteenth and sixteenth centuries. The small exhibition, comprised of around thirty-five manuscripts, drawings, and paintings from the museum's collections, is greatly augmented by the catalogue, which includes a number of works that were not on view and additional pages from the various manuscripts. The catalogue is divided into three sections: "Elements and Symbols of the Natural World," "Gardens and the Cultivated Earth," and "Wilderness and the Land beyond the City," preceded by an extensive introduction. Each chapter concludes with a brief aside focusing on a single manuscript, along with several images contained therein.

The introduction provides a good general overview of the attitudes toward nature expressed by Renaissance artists and intellectuals and traces the changes in the depiction of the natural world in manuscripts from the fourteenth into the fifteenth century.

Much of the information presented is a synopsis of earlier contributions to the field, ranging from Erwin Panofsky's *Early Netherlandish Painting, Its Origins and Character* to Jacob Wamberg's recent *Landscape as World Picture: Tracing Cultural Evolution in Images*. Beginning with late Gothic images of elements from nature in marginalia, the authors shift to the early fifteenth century in France with the Limbourg brothers' masterpiece the *Très Riches Heures* and its images of seasonal occupations set within the countryside around Paris. They then turn to Italy and manuscripts illuminated by artists such as Lorenzo Monaco and Pisanello. Although not illustrated in the catalogue, early natural-history treatises with images are discussed, and the naturalistic representations of plants, animals, and insects are linked to the carefully rendered flora and fauna of religious manuscripts. Before turning to the Netherlands and Germany, the authors touch briefly on the influence of the *groteschi* of the Domus Aurea, discovered in the late fifteenth century, and of Leonardo da Vinci on manuscript illumination. The introduction ends in the Netherlands, where the predecessors to the independent genre of landscape were developed; here, the focus is on the works of the Van Eyck brothers and Hans Memling in comparison to the manuscript paintings by Simon Bening and other artists.

The subsequent chapters consider the symbolism of the natural world, the portrayal of gardens, and images of the wilderness (which is defined simply as outside of civilization), "examining the connection between text and image in devotional manuscripts" for each section (46). The first chapter addresses calendar pages and books of hours, where specificity of time and location relate to the meaning and subject of the scenes, and flower symbolism. In the second, the authors review the allegorical connotations of gardens. This includes both the importance of cultivation and control as well as the idea of the enclosed and protected space that is associated with the Virgin Mary. Gardens are "free to bloom, protected from harm, and seemingly unadulterated by the wild and untamed world beyond," embodying fertility, chastity, and virginity at once (70). Images of identifiable plants and flowers are related to the rising interest in botanical studies at the end of the fifteenth century, and the extended discussion at the end of the chapter analyzes the floral symbolism in a single manuscript, the Flemish Crohin-La Fontaine Hours of ca. 1480–85. The final section, on wilderness, explores nature as part of religious experience through images of hermit saints in manuscripts. Untouched nature was viewed as a place to overcome desire and truly connect with God. The term *wilderness* is, however, not clearly explained by the authors.

The catalogue serves as an excellent introduction to the representation of the natural world in Renaissance manuscripts, addressed to the general public. It presents a concise analysis of a number of images from the fifteenth and sixteenth centuries, making connections to developments in painting and natural history, although the relationship could have been explored in more depth. The book would benefit from additional footnotes and a longer bibliography, but it stands alone from the exhibition and introduces

the reader to the widespread significance of images of nature within Renaissance manuscripts by focusing on works from a single collection.

Sarah Cantor, *University of Maryland University College*
doi:10.1017/rqx.2018.38

Gardens of Renaissance Europe and the Islamic Empires: Encounters and Confluences. Mohammad Gharipour, ed.

University Park: Pennsylvania State University Press, 2017. xxii + 250 pp. \$94.95.

Cultural exchange between Europe and the Islamic world in the early modern period has received increasing scholarly attention in recent years, particularly with respect to architecture and the decorative arts. Cross-cultural and comparative studies offer a necessary remedy to the Eurocentric bias that downplayed the role of the East in revolutionary changes that shaped Western Europe during the long Renaissance, which stretched from the fifteenth into the seventeenth century. Gardens and landscapes have not, for the most part, received the same attention as their architectonic and material counterparts—with the notable exception of plants, the core ingredient of the material culture of gardens. Mohammad Gharipour's edited volume takes a brave and critical step toward filling this lacuna in the literature. Framed by a preface, prologue, and epilogue by Gharipour, D. Fairchild Ruggles, and Anatole Tchikine, respectively, this volume offers eight essays that explore the gardens and landscapes of the Ottomans in Turkey, the Safavids in Persia, and the Mughals in India. It is a volume that asks questions, raises possibilities, and suggests connections. With respect to reciprocal exchanges of artistic and intellectual ideas between Europe and the three Islamic empires, definitive conclusions are few. Instead, the authors lay the groundwork for a new generation of scholarship in landscape studies that remains to be realized.

As both Fairchild Ruggles and Tchikine note in their essays, which act as powerful bookends to the volume, the most concrete evidence for cross-cultural exchange lies in the areas of botany and horticulture. Tracing the movement of seeds, botanical specimens, and people—gardeners and specialists in particular—yields fruitful evidence of cross-cultural contact and, often, cultural fusion. This is nowhere clearer than in Laurent Paya's essay, "The Art of Garden Design in France: Ottoman Influences at the time of the 'Scandalous Alliance.'" Paya describes the gradual displacement of Italian gardeners in France—whose gardens Neapolitans had tended in the fifteenth century—by Moorish Ottoman gardeners. During the reign of Francis I, furthermore, French naturalists such as Pierre Belon traveled to the Levant. Aristocratic patrons, even those who never set foot outside of France, were schooled in the texts of antiquity, such as Theophrastus, which awakened them to the wonders of exotic plants and trees. That princely patrons in the sixteenth century were eager to import and acclimatize rare