

plants and other natural wonders to European soil is a critical theme of the entire volume. Whether in France or elsewhere in Europe, such as Venice or Portugal, addressed in compelling essays by Christopher Pastore and Cristina Castel-Branco, prerequisites for cross-cultural exchange include patrons, designers, and climates that are receptive. The right conditions contribute to the production of new garden culture, often generated from an intermingling of the ancient (Romano-Byzantine or Persian), the Eastern, and the Western. It is important to note that *exchange* means just that—a reciprocal transmission of culture. Both Gharipour, in “The Gardens of Safavid Isfahan and Renaissance Italy: A New Urban Landscape?” and Ebba Koch, in “Carved Pools, Rock-Cut Elephants, Inscriptions, and Tree Columns: Mughal Landscape Art as Imperial Expression and its Analogies to the Renaissance Garden,” point to the possible role Italian garden concepts played in Safavid and Mughal landscapes, though in each case, as in other essays in this volume, the authors underscore the notion of analogy over direct influence.

Gharipour’s volume is replete with tantalizing tidbits, such as the role of Turkish slaves at the Villa d’Este, Tivoli, in the era of Ippolito d’Este. We know about the role of pressed labor at Pratolino in the sixteenth century from the work of Suzanne Butters. However, Simone Kaiser, in her essay “Staging the Civilizing Element in the Gardens of Rome and Istanbul,” has used a local Tiburtine history to unearth new information about a garden whose soil scholars may have wrongly believed was thoroughly sifted. That said, many of the essays in this volume would have benefited from deeper reading in the literature of the Italian garden and landscape—including, but not limited to, the work of Laurie Olin on the *vigna* at the Villa Madama, Francis Gage on the search for fresh air, and Raffaella Fabretti Gianetto on the gardens and landscapes of the Medici villas in Tuscany. For this reason, I employed the word *brave* at the outset of this review. There are few who are brave enough to forge radically new pathways. For this, the authors represented in Gharipour’s volume should be amply commended.

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*Emblems and the Natural World*. Karl A. E. Enenkel and Paul J. Smith, eds. *Intersections: Interdisciplinary Studies in Early Modern Culture* 50. Leiden: Brill, 2017. xxxiv + 666 pp. \$253.

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The signs of spring are all around me as I write this review. After what felt like an interminable winter, the tulips have begun to emerge, and the first robin has appeared. Since we read the changing of the seasons by signs, it is hardly surprising that emblems, a genre that blends the visual, textual, and symbolic so tightly, would draw their

inspiration primarily from the natural world. *Emblems and the Natural World* brings together seventeen essays that explore the inextricable link between emblems—in books, in art, and in architecture—and the natural world from which they gather their symbolism. Indeed, it is surprising that it has taken so long for a volume such as this to appear, as editors Karl A. E. Emenkel and Paul J. Smith acknowledge in their erudite and valuable introduction.

The editors have divided the collection into four parts: the first on zoological emblem books, the second on emblem books on physical phenomena such as comets and atmosphere, the third on natural emblems in applied (primarily courtly) contexts, and the fourth on the hermeneutic and didactic use of natural emblems. The longest section of the book—part 1—deals primarily with the work of Joachim Camerarius the Younger's *Symbola et emblemata*, and each essay introduces Camerarius afresh, which may feel redundant to the reader who consumes the book in its entirety. Many of the essays in the following three parts go farther afield for their source texts, and some move beyond text altogether, finding natural emblems on medals, buildings, and even fountains. Indeed, the variety of the essays makes the collection particularly well suited to Brill's Intersections series, which aims to present "interdisciplinary studies in early modern culture." With its attention to text, visual art, architecture, book history, heraldry, and, of course, natural history, *Emblems and the Natural World* is certainly inter- and multidisciplinary and will appeal to a wide audience.

As many of the essays emphasize, the meaning of emblems of the natural world "is neither simple nor self-evident" (4). Emblems were designed to be riddles, of sorts, and emblematisers walked a fine line between concealing and revealing their purposes. In that regard, Emenkel and Smith did well when they chose the first and last essays of the collection. Alison Saunders, who already has a strong publication record in the field of emblems and the natural world, begins the book by considering how "natural" natural emblems actually are. Emblems are symbolic, so do the animals, plants, and natural elements they incorporate have any relationship to real nature? Then, in the last essay of the collection, Sonja Schreiner discusses emblems as pedagogical tools. If emblems, even emblems that use natural images, create a language of symbolism, how does one learn that language? Emblematic significance, she argues, must be taught. In other words, emblems become a didactic tool to provide children and adults knowledge of the natural world. With their knowledge of emblems, the natural world, and the relationship between the two, readers can then understand the complexities of emblematic meaning. For instance, in his essay on a book of emblematic tapestries commissioned by Louis XIV, Frederik Knegtel argues that the natural world serves "to demonstrate that Louis XIV transcends this natural world" (416). The interplay between emblems and the natural world is intricate indeed.

*Emblems and the Natural World* is not simply a series of motif studies; instead, it offers the first major foray into what must become a vital subject of analysis for emblem scholars. The collection could inspire any number of responses, perhaps particularly

from literary scholars and cultural historians. What, for example, are the implications of natural emblems on the history of gender and sexuality? Do natural emblems become a sort of shorthand in other genres; for instance, can they explain something like the bear in *The Winter's Tale: Emblems and the Natural World*, with its painstakingly researched essays and gorgeous and plentiful full-color illustrations, will surely inspire new growth in the field of emblem studies and further research into the complex literary and artistic symbolism of the natural world.

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*The Ivory Mirror: The Art of Mortality in Renaissance Europe*. Stephen Perkinson. With Naomi Speakman, Katherine Baker, Elizabeth Morrison, and Emma Maggie Solberg. Exh. Cat. Brunswick, ME: Bowdoin College Museum of Art, 2017. 280 pp. \$50.

*The Ivory Mirror* is an alarmingly handsome book about death. Five richly illustrated articles explore the cultural history of the memento mori in relation to premodern anxieties about death as well as the individual's preparation for its inevitability. The volume was produced with great attention to both scholarship and design as a catalogue for an exhibition that took place at Bowdoin College Museum of Art (24 June 2017 to 26 November 2017). Stephen Perkinson curated the show and edited this admirable catalogue, which draws on nine works from the museum's collection, supplemented by fifty-two objects borrowed from numerous collaborating institutions.

Perkinson's eponymous essay opens *The Ivory Mirror* with a detailed description of the embodied experience—at once sensual, aesthetic, and spiritual—of handling a sixteenth-century ivory chaplet featuring intricately carved three-sided prayer beads with the faces of young women and men interlinked with skulls. A centerpiece of the exhibition, on loan from the British Museum, it complements a double-faced ivory memento mori prayer bead acquired by Bowdoin in 2011 (Naomi Speakman's essay on the collecting histories of memento mori beads provides some perspective for this acquisition). Perkinson positions these works against late medieval French literary traditions such as the *miroir salutaire* and *danse macabre*, at one chronological end, and early modern anatomical illustrations, at the other. In another contribution to the catalogue, Emma Maggie Solberg supplements this visual analysis with a consideration of medieval poetic traditions in which death comes suddenly and (as academics and curators know all too well), "Death comes as a bureaucrat" (234).

While scholars have previously explained these objects in relation to the effects of the Black Death in the fourteenth century, the authors in *The Ivory Mirror* situate them in