

spread of Greek was a vibrant, albeit difficult, undertaking that does indeed have a humanist tradition all its own.

The volume is marginally less successful at demonstrating “the influence that the introduction of Hellenism exerted on the cultures of each region” (xi). Ciccolella’s collection absolutely shows the impact that Renaissance humanism has on the study of Greek, but I am not sure that it shows a clear, broader impact Hellenism had on humanism itself. There is a fine difference there, and perhaps not a particularly important one. What the collection does ultimately do is add further evidence and scholarly narrative to the manner in which humanism itself spread: from its origins in Italy to its persistent push to Northern and Eastern Europe. Furthermore, it provides important information on the printing and production of Greek texts, and the various ways those texts were used in the instruction of Greek.

Practically, this volume will serve as an important sourcebook for anyone looking at the status of Greek studies during the early modern period and within particular areas. It identifies and provides useful information on important humanists during the period, such as Guillaume Budé and Philipp Melancthon, among others, and documents important Greek manuscripts and printed texts. The essays additionally offer insight into educational practices during the early modern period and how Greek studies were incorporated into humanist education. The volume also adds important insight into the spread of humanism through Europe and the ways that humanists shared knowledge.

This collection is an important achievement that should be on the shelves of students and scholars of the European Renaissance.

Jacob Blevins, *Sam Houston State University*
doi:10.1017/rqx.2023.628

A History of Arcadia in Art and Literature. Paul Holberton.
2 vols. London: Paul Holberton, 2021. xiii + 976 pp. £80.

This beautiful two-volume monograph consists of twenty interconnected chapters about the pastoral genre in literature and the visual arts. It spans the genre’s history from Virgil to the “Arcadian” garden of Helena Radziwiłł, but its real focus is on the period 1500–1700. With exceptional versatility, the study peruses both visual and textual evidence, encompassing a range of media—painting, but also drawing, print and sculpture—and languages—Greek, Latin, Italian, French, Spanish, Portuguese, Dutch, and German. A selection of primary texts is provided, in full or in large excerpts, both in the original and the author’s own translation; interspersed between the chapters and printed on green paper, these primary texts form an anthology woven into the volumes. Remarkably, the work seamlessly integrates literary and pictorial manifestations of the pastoral into a unified analysis, though without overlooking medial specificities.

As the author admits, the title's reference to Arcadia is potentially misleading. The book really deals with the pastoral genre, also known as bucolic, a Western tradition depicting the simple life of pipe-playing shepherds set in an ideally tranquil countryside where agrarian work is indolent enough that matters of the heart take center stage. Virgil's *Eclogues* are the foundational model. Two of Virgil's shepherds are called Arcadians, supposedly coming from the mountainous region of the Peloponnese where Pan, the god of shepherds and pipe music, was said to reside. The *Eclogues* are not set in Arcadia, however, but around Virgil's birthplace outside Mantua.

Only in the early modern period did Arcadia begin to be associated with the setting of pastoral poetry, starting probably with Jacopo Sannazaro's *Arcadia* (1504). From then on Arcadia gradually became an archetype (like Elysium or Cythera) of the ever-verdant scenery of primordial innocence. Holberton deals with this history in chapter 11, but he also tackles larger questions. Beyond issues of geographical siting, he tests the essence of the pastoral, debates its limits, and, in a subtle dialectic, simultaneously anthologizes and rethinks it.

Holberton understands the pastoral as being essentially "a language," namely a set of motifs passed down the ages for talking about the quest for earthly felicity. In his view, nature is only a stage here, but never the true subject matter. The pastoral's real topic is "the happiness to be enjoyed on earth, including the greatest human felicity, requited passion." A Warburgian interest in recurring motifs leads Holberton to uncover rich intertextualities running through his corpus. Motifs occasionally define the corpus itself (Petrarch's *Canzoni*, for example, take precedence over the *Bucolicum Carmen*, certainly because they better reflect the stakes of the Holbertian pastoral). As a colophonic note explains, the twenty chapters are conceived as self-contained essays that need not be read in order (though they work their way through the corpus chronologically). This modularity represents both an opportunity and a challenge. It allows the author to do justice to the subtleties of each case study. No overarching thesis drives the book, however, making it easier to glean from the volumes than to read through them continuously.

The book's most pointed claims relate to the use of the term *pastoral* in reference to works of the visual arts. Ludovico Dolce said a painting by Titian alluded to an ekphrasis from Sannazaro's *Arcadia*; Filippo Baldinucci called *pastorale* a work by Claude Lorrain; and eighteenth-century French academic theory spoke of *paysage pastoral*. The book argues for a narrower scholarly use of the term: a landscape should only be called pastoral by virtue of containing shepherds in typically bucolic leisure (i.e., not in the act of herding, in which case the picture is georgic), and Northern art never pertains to the pastoral (the verse from the *Eclogues* captioning Pieter Bruegel's landscape print is meant ironically). Critical terms like *idealization* and *locus amoenus* (the latter popularized by Ernst Curtius) rarely apply to the pastoral.

While the study's multiple and interlocking lines of argument occasionally make it a demanding read, it should be celebrated for the wealth of material it assembles (including little-known evidence), the acuity of the author's observations throughout, and for its multilingual agility. It is animated by an undaunted spirit of *Kulturwissenschaft* that

cuts across media and languages to offer a generous, polyglot panorama of the elusive genre of the pastoral.

David Zagoury, *Universität Zürich*
doi:10.1017/rqx.2023.640

At Home in Renaissance Bruges: Connecting Objects, People and Domestic Spaces in a Sixteenth-Century City. Julie De Groot.

Leuven: Leuven University Press, 2022. 320 pp. €49.50. Open Access.

Julie de Groot's *At Home in Renaissance Bruges: Connecting Objects, People and Domestic Spaces in a Sixteenth-Century City* is a welcome addition for scholars of early modern art, craft, and design, Netherlandish social history, and material culture studies.

From the mid-1400s to the late 1500s, Bruges transitioned from an international hub to a more regionally focused provincial center and lost political and economic sway to Brabantian Antwerp. De Groot asks with this volume: What was the impact of these major transitions on people's lives and their intimate moments inside their homes? She identifies "the middling sort" as her focus, neither the top nor the bottom of the social and economic strata, but rather a diverse population ranging from laborers and artisans to formally educated merchants and working professionals.

The author cites the foundational work of Marxist philosopher Henri Lefebvre and his followers' discourses about the social production of space. She positions her book in response to Alexa Griffith Winton's application of Lefebvre to the history of the interior, arguing that the early modern person responded to the spatial and physical circumstances of their house, and they activated this architectural space through adapting it to their needs, thereby making it a home.

De Groot argues that many prior scholars have made a false assumption that domesticity and concepts of home were somehow a product of the nineteenth century. She instead draws on recent work on medieval domesticity that reveals what many premodern scholars already know: *home* is an evocative concept across geographies and times. Within the field of early modern Netherlandish studies, De Groot also reinserts Bruges as a productive counterpoint to the many studies focused on Antwerp as a case study for early modern southern Netherlandish culture.

The author is up-front about using a general and summative approach, rather than focusing on specific case studies (17–18). She relies on a wide variety of sources to reconstruct the experience of the home in fifteenth- and sixteenth-century Bruges, including archeological evidence, recorded floor plans, architectural designs, and posthumous and confiscation (related to debt collection) inventories. De Groot also engages with a plethora of actual and described material culture from the era, including