

Part 3 offers seven case studies of frontispieces or individual artists from the sixteenth to the eighteenth centuries by Miranda Elston, Nils Büttner, Alice Zamboni, Alison Fleming, Martijn van Beek, Daniel Fulco, and Malcolm Baker. Their subjects include the frontispiece for a Greek lexicon with a discussion of the Tabula of Cebes, title pages by Rubens, anatomical works, title pages in Jesuit works juxtaposed with the title page for a Benedictine manuscript, the architectural folios of Jeremias Wolff, and sculptural works in eighteenth-century book illustrations. This concluding collection is heterogeneous and lacks a cohesive theme, methodology, or general approach. Nevertheless, some essays stand out as particularly well framed, such as Daniel Fulco's on the Augsburg publisher Wolff.

This volume offers a wealth of detail with broad overviews and case studies. It is useful for the large number of illustrated title pages it reproduces, and the general and bibliographical information it provides about the early modern illustrated title page. It must be noted that the English of the essays is uneven, and, other than the essays by native speakers, there are problems with diction at all levels to a greater or lesser degree. The book should have been more carefully edited to avoid repetitions and overlaps across the entire volume. A more compact version would have produced a more pleasing result and perhaps reduced the exorbitant price. As noted above, one has the impression that several of the contributions were not revised beyond an oral presentation. However, the volume offers much useful information about early illustrated title pages in a single place.

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Domestic Georgic: Labors of Preservation from Rabelais to Milton. Katie Kadue. Chicago: University of Chicago Press, 2021. 228 pp. \$95.

Most who read Renaissance literature know the admiration and envy that the epic—or sometimes merely its manner—inspired in readers alert to the possibilities of imitation and parody; fewer focus on the georgic, although Virgil himself wrote in that genre. No wonder that Edmund Spenser found it irresistible to write an epic with the hero of its first book (on holiness) named George. Virgil would smile. Katie Kadue's wittily learned study should inspire an increased awareness of the genre as well as pleasure in witnessing how the author snatches the georgic from the fields and woods into the kitchen and storehouse, collecting and exploiting material by Rabelais, Spenser, Montaigne, Marvell, and Milton.

This intelligent book is not perfect. Its flaws include a paucity of needed dates and a seeming compulsion, one shared by many younger academics, to summon a mob of modern scholars who could well have been demoted to humbler footnote references. An editor

might have urged her to remember that readers might desire more of her own clever thoughts and see her own useful citations (honesty compels me to note that I am among the few not cited). Similarly, some spellings would make better sense if modernized or explained. The word “violl” (1) can be readily understood as *vial*, but some readers might have a vexed nanosecond of wondering how stringed instruments are suddenly relevant. Others might welcome more on the translators. Surely Florio deserves a nod in the chapter on Montaigne. While its willingness to look across the Channel to France is welcome, a longer book might also have glanced more often at Italy or Spain.

Nevertheless, her book should interest and please many readers of Renaissance literature, not least because of its shift of attention away from plowed fields, shaded dialogues, and talkative egos to kitchen discussion and preservation. After all, epics and indeed most genres would be impossible without the (probably) female efforts to feed and support their authors and to prepare all the fruits, vegetables, meats, and pastries that maintain their lives. Even Homer had to dine. *Domestic Georgic* is especially clever for its ingenuity in showing how male voices can be made relevant to female ones. The author’s insights freshen the pastoral and georgic by adding domestic working space to that genre’s forests, fields, and gardens. Kadue thus enlarges the range of the genre so that she can at once understand its depth and variety and also imagine how Renaissance thoughts on sexual love relate to the environment.

After an introduction preparing us for what Bacon calls the “Georgics of the mind,” a literary venture helped forward by allusions to Erasmus, Virgil, and others, comes “Rabelais in a Pickle,” an entertaining study ignoring whether Rabelais at least planted book 5, however much it grew with others’ hoes and rakes. He was fascinated by our humor and our fluid humors, as is an admiring Kadue, who calls vinegar “over-altered wine” that can “preserve perishable foods.” A thought on parentheses is in “a qualifying parenthetical” (43–45). The next chapter, “Spenser’s Secret Recipes,” explores “Life Support in *The Faerie Queene*,” although *husband* might be used more precisely. Few Spenserians will find nothing to admire and learn (my vexation with the frequent suppression of *the* is generational). Although hardly elegant, calling Adonis Venus’s “arm candy” (75) makes clever sense. Chapter 3 takes an empathetic look at Montaigne and his “ambivalent mania for the most minor acts of *mesnage*”; I am unconvinced that he was “a blogger avant la lettre,” but reading these pages is a laughing joy and I wish I could quote many. Just one: “even his refusals to manage external pressures require syntactical management on the page.” Nice. Then come Marvell and his Eve, whose “apple is confected into a sinful dessert” (112), and more energetic prose with a “translation safely shelved in parentheses” (121). We end with Milton and, again, a lack of useful dates (did nobody at the University of Chicago Press ask her for a date?), a plethora of modern names, and stylistic brilliance: Eve reaches with a “rash hand” and then comes “plucking, eating, in a frenzied asyndeton, without any tempering,

without even a pause for a conjunction” (142). The conclusion is likewise written with soul-pleasing wit. After a long, interesting note and a full bibliography plus index, we are through. This book will long live in this grateful reviewer’s memory.

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Rhetorical Renaissance: The Mistress Art and Her Masterworks. Kathy Eden.
Chicago: University of Chicago Press, 2022. 198 pp. \$95.

Rhetorical Renaissance, like Kathy Eden’s previous work on ancient and Renaissance rhetoric, balances erudite concision with deep comprehensiveness. The result is a wide-ranging and thoroughly readable analysis of the rediscovery and advancement of ancient rhetorical theory in the Renaissance. Eden demonstrates a continuity of rhetorical practices that, when combined with novel observations and an adept handling of primary texts, makes for a compelling new account of the Renaissance as a rhetorical age through and through—one in which *Rhetorica Regina* (Queen Rhetoric, shown in allegorical form on the book’s cover) regained her ascendancy.

Eden deepens and complicates this oft-told story by acting as a detective of sorts, finding evidence of seemingly arcane inventions and stylistic precepts—procured from the rhetorical handbooks, or *technai*, of antiquity—at work in texts that range from Plato’s *Gorgias* to Montaigne’s *Essays*. Many Renaissance authors felt such a focus on basic rhetorical precepts to be superficial pedantry; Philip Sidney, as Eden notes, decried them as “a most tedious prattling” (114–15). Instead, Eden shows that these principles constituted an essential structural component of Renaissance literary art, and moreover that the technical apparatus of rhetorical theory was even more deeply embedded in the Renaissance system of literary production than has previously been shown.

While Eden grounds her argument in her prior work on rhetoric and hermeneutics, a particularly novel contribution of *Rhetorical Renaissance* is her assertion that the increased historical awareness of the Renaissance arose in part from its newly gained sense of the historicity of rhetorical style, instigated by the discovery of Cicero’s *Brutus*. Unlike the rhetorical handbooks, which often make claims for the universal applicability of a single style (for example, a standout author to be imitated), *Brutus* considers instead the temporal constraints placed on orators, and argues for the importance of historical context in judging different oratorical styles. While the Renaissance gained its stylistic precepts from the handbook tradition, according to Eden, it gained its historicism in part from this broader Ciceronian approach to stylistic theory. This is best seen in Eden’s masterful reading of Erasmus’s *Ciceronianus* in chapter 4. With Erasmus’s questioning of the adaptability of Cicero’s style to contemporary circumstance, Eden contends, the rhetorical principle of *decorum*—speaking differently