move and rarely with his family. He only mentions one of his eight children. Huebert concludes that early modern women occupy a shadowy exposed privacy, while men enjoy travelling and private meditative retreats.

Chapter 6 examines utopic privacy. In More’s *Utopia*, Huebert discovers an exposed society where privacy is seen as encouraging abusive practices. He then examines Adam and Eve’s bower in Milton’s *Paradise Lost*. The Garden of Eden allows intimate privacy for a sexual relationship free from the sin of voyeurism.

Chapter 7 investigates if privacy protected early modern heterodoxy. Christopher Marlowe’s *Edward II* reveals the king’s desire for privacy to spend time alone with Piers Gaveston. Huebert then examines how Galileo’s discovery of a heliocentric universe led to enforced privacy. John Donne’s Roman Catholic background and public position as Anglican priest are scrutinized. His poetry published posthumously reveals he considered God’s love universal, not subject to affiliation. Huebert establishes that early modern privacy meant cooperating superficially with authority through textual ambiguity.

Chapter 8 examines privacy in Andrew Marvell’s poetry and prose. Huebert argues that Marvell needed privacy for his dubious erotic tastes, though he finds complexity in Marvell’s poetry he terms ‘the grammar of supposition and surmise’, in which the poetic language creates speculative scenarios (p. 286). Marvell protects his privacy through his work having no definitive reading, except the pleasure of indulging in its fictions. Huebert concludes his study by reflecting on the elusive nature of privacy.

*Privacy in the Age of Shakespeare* is a convincing portrayal of early modern privacy. Aided by thorough research, Huebert provides meaningful examples. As such, the book has many standout moments. It also shows how privacy became a poetic and dramatic conceit.

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More than ten years ago I reviewed Antonio Iurilli’s fascinating *Orazio nella letteratura italiana. Commentatori, traduttori, editori italiani di Qinto Orazio Flacco dal XV al XVIII secolo* (Vecchiarelli Editore, 2004) in this journal (*Parergon*, 22.2, 2005). This new work, in which the subject has been expanded to a global scale, follows a similar pattern. Volume 1 contains a rich interpretative ‘Introduction’ and the bibliographical ‘Annali’, that is, a registry of 2372 items (see the ‘Criteri di registrazione bibliografica’, p. 307). This is divided into
the four centuries covered, each further subdivided by year, the last being 1800, with a final list of uncertain or not securely dated editions.

Volume 2 contains the bibliography and indexes. It is worth listing some of these last as they give a glimpse of the book’s scope: ‘Indice biografico degli autori secondari’; ‘Indice biografico degli editori, dei librai, dei tipografi’; ‘Indice dei luoghi di stampa’; ‘Indice per autore delle imitazioni, delle parafrasi, delle parodie, delle traduzioni’; ‘Indice per lingua nazionale delle traduzioni’; ‘Indice per autore delle edizioni musicali’; ‘Indice cronologico delle edizioni musicali’. There is also a general index of names of persons and places and a list of illustrations. Some of the indexes provide summary results of the research. For example, the ‘Indice cronologico delle edizioni musicali’ interestingly shows at a glance that the two most fecund periods for musical settings of Horace were the sixteenth century and the second half of the eighteenth century, there being none between 1607 and 1757 (for a comment see 1, 141). It takes a bit longer to peruse the ‘Indice dei luoghi di stampa’ but that too generates insights into the spread of publishing (from Aboa, the old name for Turku, to Zwolle) and the dominance of some centres (London, Paris and Venice).

The heart of the book is in Volume 1. ‘Introduction’ is a bit of a misnomer for the nearly 300 pages, a book in itself, in which are discussed important aspects of the printing and reception history of Horace’s works over four centuries. Iurilli’s method is to follow the book: that is, he selects significant books from his chronological list, the ‘Annali’, and discusses whatever it is that makes them important and interesting, weaving them together into themes. Each book so selected opens a window onto its intellectual and cultural context. Part 1, on the fifteenth century, deals mainly with Italy; the first complete edition of Horace north of the Alps did not appear until 1492 (p. 55) or 1498 (p. 79). Even so, of the fifty-four items that precede the 1492 edition in the combined list, about twenty come from northern Europe. A theme that unifies the sections on ‘protoeditoria’ in Italy and north of the Alps is the return of Horace as a favoured lyric poet after the medieval preference for moralizing/didactic hexameter poems. Before this comes the fascinating treatment of ‘Horatian “ghosts”’, suitably starting the book with a look at the beginnings of the whole bibliographical enterprise.

With the sixteenth century other themes come to the fore: critical editions, commentaries other than Italian, translations (in Italy, France, England, the Netherlands, Hungary, Poland, Spain) and the French hegemony (Lambinus, Muret, and the Estienne family). Christophe Plantin took his Horatian interests to Antwerp, where he produced a number of editions in collaboration with noted scholars in the second half of the century. A substantial sub-section is devoted to the separate story of the Ars poetica, editions, versions and interpretations of which burgeoned from the beginning of the century. Lastly, the absence of literary translations in Germany finds
compensation in the number of musical versions there. Horace held his own in a different way with the advent of the Baroque and anti-classicism in the seventeenth century, particularly through lyric poetry. A new fashion for pastiches/parodies, especially in central Europe, warrants a sub-section, as do the printing firm Elzevier and the use of Horace (suitably expurgated) in schools.

One of the epigraphs to Iurilli’s eighteenth century section reads: ‘Horace is quoted in the Senate, at the Bar, in elegant Books, and in elegant Society’ (1, 189). The eighteenth century, ‘il secolo d’Orazio’, confronts us with an ever-more complex panorama of the responses to Horace in different cultural settings. Is he a moral exemplar, a libertine or a modern? Casanova’s friend or the arbiter of taste? Giuseppe Baretti proposed Horace’s ‘harmonious verses’ to the English musical public, and Pope’s imitations of the Satires and Epistles answered to a shared appetite for such satiric adaptations. The century’s watchword of taste extended to book production too: publishers (Baskerville, Didot, Bodoni) competed to produce ‘the handsomest Horace’.

This book is a monument of patient, thorough and erudite scholarship. It will be of great value to anyone interested in the book as a transmitter of culture in the early modern, baroque and Enlightenment periods, both for the research it contains and for the further research it facilitates.

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Conjunctions of Mind, Soul and Body from Plato to the Enlightenment offers eighteen essays by both seasoned scholars and younger members of academe. They take historical perspectives on the relationship between the body and our more ethereal qualities. The foreword is written by Andrew Lynch, then Deputy Director of the Australian Research Council Centre for the History of Emotions, drawing attention to the importance of emotions as a framework for the contributors. The book is published within the Springer series on the history of the philosophy of the mind, which hopes to encompass a variety of disciplines in its intellectual peregrinations of the mind, being both historically accurate and accessible to the contemporary reader. I do not think many contemporary readers would read this volume cover to cover, due to the range of topics and periods addressed; however, there are so many excellent essays that it will be a volume referred to constantly.

The book is structured around four sections, each containing four to six essays. The first section, ‘Text and Self-Perception’, ranges from the eleventh century with an analysis of the body/soul nexus in the writings of