Networked Nation: Mapping German Cities in Sebastian Münster’s ‘Cosmographia’.


In 1550, Sebastian Münster published the fifth edition of his Cosmographia and, with its ‘new beautiful illustrations and maps’, turned it into an international best-seller. He did this by putting together a network of contributors, a group who have attracted interest from book historians including Elizabeth Eisenstein and David Woodward. Based on his Ph.D. dissertation, Jasper van Putten here examines the German views and their network of makers, to question how the creators of the views expressed German identity in them.

Between discussions of Münster and his printer, Heinrich Petri, van Putten has chapters on the other professions involved in putting the book together: the artists, middlemen, patrons, draftsmen, and woodcutters, and useful tables listing all these individuals, along with the sources of each view. He discusses the unusual way in which the views were financed, each by an individual patron who was then named and received a complimentary copy of the work. He shows how the convergence of changes in the book market and in European politics led to the obsolescence of the Cosmographia after its final edition of 1628. Nevertheless, as van Putten shows, the genre of city books that followed, with views and brief descriptive texts, organized to reflect the territorial states that were evolving, originated in Münster’s work.

Much of van Putten’s focus is on how the views reflect the local and national cultural identities of their makers. In his chapter on the artists and their agents or middlemen, he argues that the city view is a political genre, and discusses an artist, Conrad Faber von Creuznach, and two of the agents who procured views. Two types of patrons, city councils and prince-bishops, and a secular patron, Count Palatine Ottheinrich of Palatinate-Neuberg, are then examined along with the ways the views reflected their interests and priorities. A chapter on the draftsmen Hans Rudolf Manuel Deutsch and woodcutter Heinrich Holtzmüller follows, looking at the ways they demonstrated Swiss national pride and a broader German culture, before ending with a discussion of the long printing career of Heinrich Petri and his sons and the evolution of the city book that followed.

In Networked Nation, van Putten has placed a highly successful sixteenth-century work in its broader cultural context. Maps and views reflect their times and help to shape them, and in this first volume of a new series by Brill, produced to the high standard one expects from them, van Putten has demonstrated how a study of the backgrounds, beliefs, and principles of those involved in producing the Cosmographia can help to explain the content of the images it contains. I await further volumes in the series with interest.

Cambridge

Sarah Bendall


Just over a decade after the publication of his thorough and fundamental Orazio nella letteratura italiana: Commentatori, traduttori, editori italiani di
Quinto Orazio Flacco dal XV al XVIII secolo (Rome: Vecchiarelli, 2004), Antonio Iurilli’s new book expands his clear and comprehensive approach from Italy to the whole of Europe and beyond, a geographic reach whose details are clear from his valuable index of places of publication (pp. 1373–1400). Iurilli’s study is a model for future bibliographical history. It begins with a robust, nuanced, and engaging history of the printing of Horace; at three hundred pages, it would have made an excellent book in its own right. This ‘Introduction’ illuminates countless corners of Horatian publishing history, placing each edition to which it draws attention into its own local (and colourful) context, from the ‘ghost’ editions of Horace in the fifteenth century, in which Horace the lyric poet seems to emerge from his slumber and return as ‘a polysemic Horace’ (p. 19), through a transhistorical treatment of the vexata quaestio over the disorder of the Ars Poetica (pp. 247–50); from special studies of individual printing houses (Aldus Manutius, pp. 63–7; Plantin, pp. 90–97; Elzevier, pp. 174–9) and explorations of Horace as a tool in stylistic wars of the Baroque (pp. 142–68), to parodies of Horace in the seventeenth and eighteenth centuries (pp. 169–73, 198–210 respectively).

Following this critical historical treatment, Iurilli’s first volume moves on to an annalistic bibliography featuring 2372 entries. It begins with a 1465 incunabulum of Cicero’s De Officiis, Paradoxa Stoicorum, and the Carmina duodecim sapientum printed by Johannes Fust, the man who financed and then confiscated Gutenberg’s equipment, and Peter Schöffer, Gutenberg’s erstwhile foreman; Horace’s Diffugere niues (Carm. 4.7) is printed in the book’s appendix. The bibliographical list is bounded on the far side by Claus Frimann’s eight-page musical setting of a hymn based on Horace’s Carmen Saeculare, printed in 1800 in Copenhagen; fortuitously, this last entry highlights not only Iurilli’s global approach, but also his close attention to musical adaptation, from his crisp description of musical ‘translations’ in Italy, Germany, and other European nations in the sixteenth century (pp. 136–41), beginning with Ottaviano Petrucci’s 1509 version of Horace’s Integer uitae (Carm. 1.22), to his brilliant relation of Giuseppe Baretti’s scoring of the Carmen Saeculare (pp. 195–6). The Catalogue, like the historical essay that precedes it, is divided by century, and each fin de siècle is accompanied by a retrospective gallery of exemplary, and well-reproduced, page-images. The second volume uses this bibliography as the basis for a series of valuable indexes, including inter alia biographical catalogues of secondary authors (pp. 1089–1245) and of editors, booksellers, and printers (pp. 1246–1372), as well as indexes, organized both by author and by date, of imitations, paraphrase, parody, and translation, as well as of musical editions of Horace’s poems.

Iurilli’s book is unparalleled in its combination of vast reach with fine-tuned detail in the study of the printing of Horace, and we are very much in his debt for his close attention not only to editions of the poet’s work but also to books that include parodies and imitations of the poet’s verse. No net, of course, catches all, and the inclusion of parodies and imitations usefully invites us to think about what, precisely, might fall under such a category, not as part of a hunt for omissions, but as the prelude to a broader consideration within the field of classical reception, and of bibliographical history, of what precisely constitutes the Nachleben of a work. Where within Iurilli’s division of types (editions, commentaries, translations, imitations, parodies, musical settings), for example, might one find a place for
Marcantonio Flaminio’s Horace-inspired paraphrase of the Psalms (1548)? Or for the religious adaptation of Horace’s Melpomene ode (Carm. 4.3) in the appendix of Jacob Monavius’ 1581 *Ipse faciet*, which Jeanine De Landtsheer has recently helped elucidate? Or for the dramatic translation cum adaptation of Horace’s defence of satire (Serm. 2.1) in the fifth scene of Ben Jonson’s *Poetaster* (‘A Comical Satire’), played in Blackfriars in 1601, published in the 1616 folio of Jonson’s *Workes*, a play that places Horace himself on the stage (*Horatius personatus* indeed!) in order to replay, as well (in Act III, Scene i), an extended Donne-infused parody of Horace’s satire on the chattering pest (*Serm. 1.9*)? In the former cases, we are dealing with material Horatian in spirit, but not text; in the latter, with a play that stages Horace and his poems, though not in such a way as highlights this bibliographically as a translation from Horace of the same kind, as, say, Ben Jonson’s translation of the *Ars Poetica* (London, 1640), which Iurilli’s catalogue and index allows us to follow in its many and various apparitions through the ages.

The brilliant achievement of Iurilli’s book is that it allows us to pursue precisely such questions about the broad sweep of Horatian influence with a formidable bank of knowledge easily to hand. The story it tells, and the maps of scholarly and printing networks that it allows us to sketch, are a salient reminder that our research must, like Horace’s text, with great frequency transcend the boundaries of language, land, and genre. Iurilli’s book will be of great value to those who have taken up the work of the late Karsten Friis-Jensen upon the Horatian entry to the *Catalogus Translationum Commentariumque*. It is now an essential instrument for the study of Horace, and, together with the *Enciclopedia Oraziana* (1996–98; especially its third volume), Craig Kallendorf’s *A Bibliography of the Early Printed Editions of Virgil, 1469–1850* (New Castle, DE, 2012) and (for the catalogue) Philip Young’s *The Printed Homer* (Jefferson, NC, 2003), should be made available for consultation in every library of Classics, literature, and the history of scholarship; with any luck, it will bring together scholars of different stripes, for the kind of collaborative work so essential to the study of classical reception and print culture.

Cambridge

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EDMUND GESTE (1514?–1577) IS NOT AMONG THE MOST FAMOUS Elizabethan bishops, but his life followed a pattern which was common among his better known contemporaries. Like John Jewel and Matthew Parker, he began a promising academic career during the reigns of Henry and Edward, but was deprived under Mary. He later became a bishop under Elizabeth, serving first at Rochester and then at Salisbury. During this time, he amassed a substantial personal library, which, at his death, he bequeathed to Salisbury Cathedral.

In the present work, David Selwyn offers a skilful and extremely thorough study of Geste’s library. The printed volume consists of an almost book-length