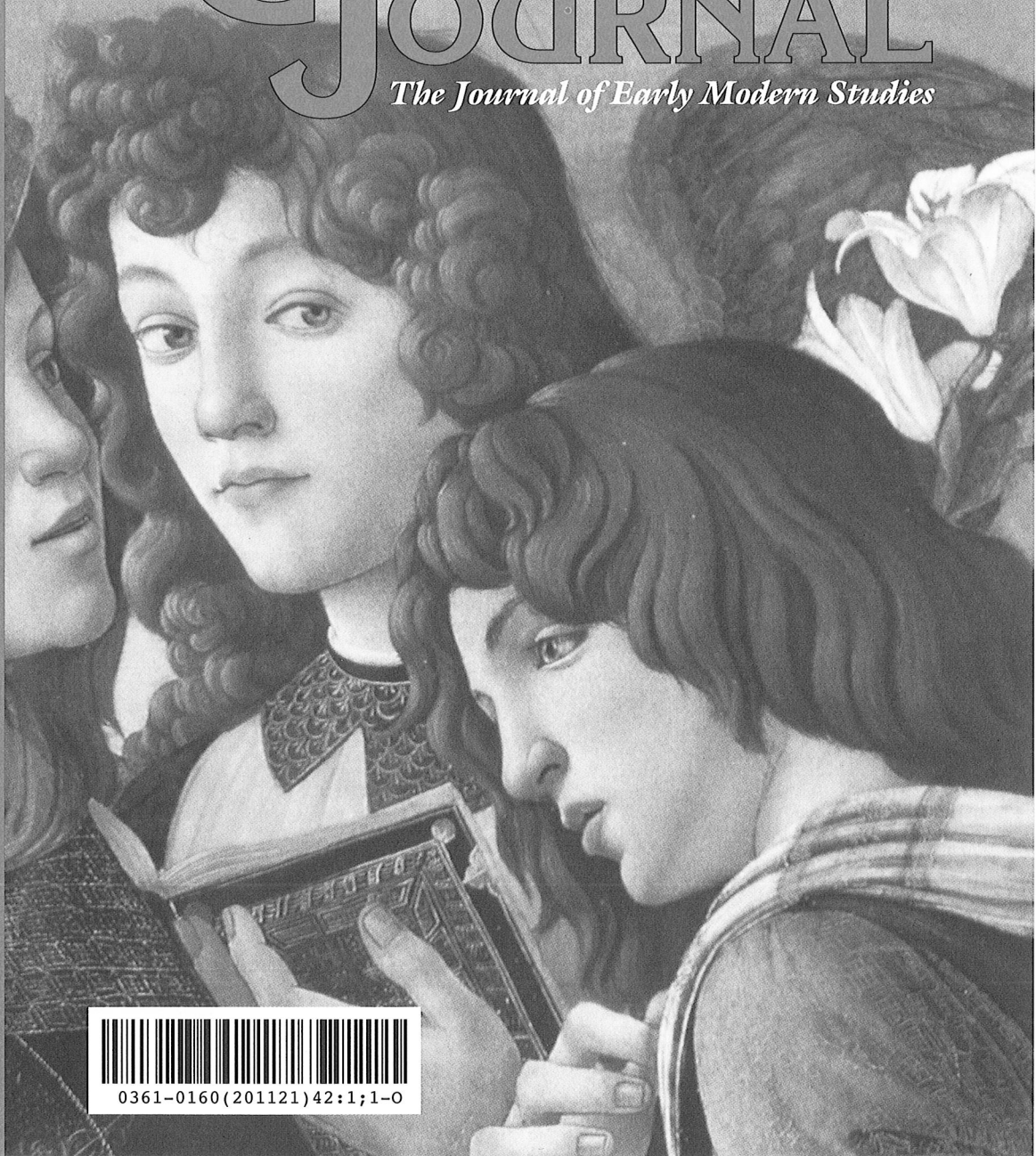


THE SIXTEENTH CENTURY JOURNAL
Volume XLII, No. 1
Spring 2011

THE
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CENTURY
JOURNAL
The Journal of Early Modern Studies

Volume XLII, No. 1
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blessedness that took a “Quantum leap from minimum to nothing” (53). That all future reformational insights are nascently present in 1517 is a contentious idea, surely, and one would expect a much longer defense of that position. A single chapter in a small book leaves us wondering.

Systematician Welker’s contributions center on the reception and shaping of certain Reformation theological emphases. He describes the various sola articulations—scripture alone, grace alone, Christ alone, and faith alone—as *kampfformeln* (72–73). That they were born out of struggle does not mean that we can contextualize them away, so as to ignore them. But it does mean that their sixteenth-century context is not incidental to their primary message, and so here must the systematician rely heavily on his or her historian counterparts (89–90). As one example of this recontextualization of the Reformation solas, Welker devotes the final chapter of the book to a closer look at the sola Scriptura principle. He notes that to say that scripture is the highest authority on matters of life and faith is not to say that it is the only one. His proposal for a renewed biblical theology in the present “pluralistic environment” is far from clear, and supplies a kind of unsatisfying conclusion to the book.

In an age of increasing academic specialization it is encouraging to see two noteworthy and gifted scholars from the fields of church history and theology working together for mutual enrichment. The ideas advanced in this book are necessarily briefly sketched and intended to start, rather than conclude, discussion. To that extent, and in view of the elegance with which these essays are written, the book is successful.



Les Méditations cosmographiques à la Renaissance. Frank Lestringant. Cahiers V. L. Saulnier 26. Paris: Presses de l’Université de Paris-Sorbonne, 2009. 220 pp. €25. ISBN 978-2-84050-633-1.

REVIEWED BY: Michael Wolfe, St. John’s University

Two expanding worlds—one a subjective, deep inner realm of the self, the other a terrestrial sphere, suddenly better known but in an increasingly unbounded universe—collide in interesting ways in the essays brought together in this beautifully illustrated collection. Frank Lestringant masterfully sets the stage in the introduction where he contends that thinking about the cosmos during the Renaissance stood poised between the books of Nature and Revelation. Meditation, he reminds us, mainly served moral ends as a means of self-examination and amendment. The world without provided a prompt for such exercises of the soul; representations of God’s universe emphasized striving upward along the Great Chain of Being, while medieval mappamundi (“world maps”) plotted a spiritual pilgrimage for the faithful to follow using either their feet or imaginations. Major changes as a result of overseas discoveries, the revival of Ptolemaic cartography, and the privileging of individual conscience by the Reformers, while not overturning the original moral nature of cosmographical meditation, certainly reoriented it in new, ultimately more secular directions of development that eventually gave rise to modern science.

The book is organized into three parts. Part 1 considers the abiding significance of medieval traditions of meditation and views of the world during the Renaissance. Patrick Gautier Dalché examines the pagan and Christian sources on meditation from antiquity into the Middle Ages. Flights of the soul throughout the world and beyond

found expression in Neoplatonic texts (many rediscovered and closely studied in the Renaissance) and monastic commentaries. Such meditations rendered places on earth and the cosmos above as so many way stations along the path of spiritual enlightenment. These impulses remained strong into the Renaissance. Giorgio Mangani turns his attention to such specific places in his essay on towns. Representations of towns as well as their actual design held enormous symbolic significance, nowhere more powerfully expressed than in the notion of the *urbs Roma* that later informed St. Augustine's *City of God*. Towns thus became mnemonic devices which used architecture—from the walled edge to buildings to decorative ornamentation—to structure and articulate experiences of meditation through living in and contemplating the town. Giving voice to meditation in the form of sermons makes up the subject of Angelo Cattaneo's essay. He examines in particular the homiletic strategies of the Dominicans, the premier preaching order in Italian towns during the late Middle Ages and Renaissance. The friars employed rich visual imagery in their preaching as well as their tabernacles to bend the faithful to God's will. Even as cosmography changed, the desire to find moral meaning remained unabated.

Part 2 takes up the ways in which traditional cosmographical viewpoints became transformed during the Renaissance. Isabelle Pantin considers what one engraving in the *Protomathesis* (1532) by Oronce Finé, an innovative mapmaker and mathematician in early sixteenth-century France, tells us about this shift. Printing's importance was immediately evident, nowhere more than in frontispieces which essayed to capture on one page the full picture of a book's contents. When those books discussed the cosmos, that was certainly a tall order. Pantin identifies a myriad of hybrid, eclectic influences at work in such images reflective of a cosmos suddenly destabilized. The formation of a new kind of cosmological sensibility, expressed not in images but rather daring ruminative musings, found its strongest expression in the writings of Michel de Montaigne, argues Tom Conley. Like the ancient geographer Apian, whose writings he knew well, Montaigne traveled across the world through his reading, his imagination, and his own physical movement. Discovery was above all the quest to see with one's own eyes the world at large so as to better discern one's own personal character, as much a foreign land for Montaigne as faraway Brazil. Literary genres, such as chivalric romances recounting the fantastic adventures of knights errant, opened up to readers new ways to imagine both the world and universe. Maps and globes figured prominently in many such tales, as the accompanying illustrations attest. In exciting desire, these works whetted an appetite for conquest and possession well suited to Europeans during this first age of colonization.

The final section of the book explores the new forms of cartographic representation and meditation taking shape in the latter half of the sixteenth century. Nowhere did these trends find greater expression than in the sumptuous atlases produced by entrepreneurial printers such as Gerard Mercator, Abraham Ortelius, and Sebastian Münster. Jörg Dünne argues that these highly mathematized renderings of terrestrial space invited viewers to assume the perspective of God looking down upon the world. Such cosmographical meditation became as a result an instrument of appropriation and domination. These maps also invested places with new forms of historical meaning and relationships, according to Georges Toliaf in his essay on the successive editions of Ortelius's *Parergon*. Antiquarian erudition proposed a new narrative of Western historical development which these and other like maps inscribed into viewers' minds and then eventually into the places themselves. Neostoic and Christian meanings informed the imperialist impulses at work beneath the surface of these maps which soon became normative. The concluding essay

by Marie-Dominique Couzinet returns to Montaigne and his rather critical views on pedants who preferred to steep themselves in the arcana of dusty old tomes rather than go forth to experience the living world, which revealed more to meditate upon than any books ever did. A brief conclusion by Jean-Marc Besse goes over the major findings of the authors and closes with some thoughts on the singularity of Mercator's oeuvre. Specialists of Renaissance intellectual and cultural history will thus find much to meditate upon in this thought-provoking collection.



A Sixteenth-Century Book of Trades: Das Ständebuch. Hans Sachs and Jost Amman. Ed. Theodore K. Rabb. Palo Alto, CA: Society for the Promotion of Science and Scholarship, 2009. xiii + 229 pp. \$50.00. ISBN 978-0-930664-28-2.

REVIEWED BY: Christopher Martin, Boston University

At one point in his *Defence of Poetry*, Sir Philip Sidney summons art's powerful capacity to portray the "image of a well-appointed state," *effegium iusti imperii*. While the emphasis of the vast literature that Sidney had in mind, both classical and contemporary, predictably fell upon accounts of courtly statecraft and religious hierarchy, the numerous trades that just as importantly grounded early modernity's emergent capitalist economy also had their celebrants. One of the boldest and most fascinating instances of this trend was *Das Ständebuch*, the collaboration of the German artist Jost Amman and the shoemaker and *Meistersinger* Hans Sachs. Published in Nuremberg in 1568, the text offered a collection of woodcut illustrations of (as the title page advertises) "all the world's professions," each one elaborated and moralized in the images' accompanying poetic tags. While still acknowledged as prime resource for modern scholarly investigations of period costume and urban ambience so meticulously rendered in Amman's prints, the work has otherwise been sadly neglected by historians of literature and the visual arts alike. Theodore K. Rabb's new text performs the important service of enabling a more complete engagement with the work by non-German readers, a move that will hopefully encourage afresh our long-overdue attention to this vital artifact, something Benjamin Rifkin's earlier Dover edition of 1973 was unfortunately unable to provoke.

Rifkin's facsimile was formidable, and in some respects the earlier edition appears to intimidate his successor's capable work. Like Rifkin, Rabb reproduces all of *Das Ständebuch*'s 114 principal illustrations; more significantly, where Rifkin had merely offered a sketchy paraphrase of each verse's import, the new editor supplements all of the entries with facing page translations of Sachs's doggerel mottos. Reproducing the poet's amusing, knockabout prosody (Rabb speculates that Sachs forged the entire collection in less than a month) in a manner that nonetheless respects the original's ambling seriousness is no mean task, and the translator impresses with how consistently he can maintain the German passages' style and substance in his rhyming English couplets. Yet at the sole point where Rifkin had undertaken a more extended translation of the source—the colophon's twenty-eight line poetic "conclusion"—Rabb merely defers, incorporating Rifkin's full passage into the notes to his introductory essay. A fresh translation would have been welcomed, and while Rabb's courteous nod to his predecessor typifies his modesty, it also disappoints. Of greater consequence is his failure to include English versions of the original's title page and dedicatory essay, something Rifkin had at least reproduced. A full, end-to-end English version of the text would have allowed greater appreciation of