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Review of *Handbuch der illustrierten Vergil-Ausgaben 1502-1840: Geschichte, Typologie, Zyklen und kommentierter Katalog der Holzschnitte und Kupferstiche zur Aeneis in Alten Drucken*, by W. Suerbaum

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affirm that Virgil, whose collective work reveals Epicurean sympathies, evidently felt that emphasis on humanity's inherent unity with the natural environment was paramount for the success of the Roman endeavour.

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ILLUSTRATED EDITIONS OF VIRGIL

SUERBAUM (W.) *Handbuch der illustrierten Vergil-Ausgaben 1502–1840. Geschichte, Typologie, Zyklen und kommentierter Katalog der Holzschnitte und Kupferstiche zur Aeneis in Alten Drucken*. Mit besonderer Berücksichtigung der Bestände der Bayerischen Staatsbibliothek München und ihrer Digitaliste von Bildern zu Werken des P. Vergilius Maro sowie mit Beilage von 2 DVDs. (Bibliographien zur Klassischen Philologie 3.) Pp. 684, ills. Hildesheim, Zurich and New York: Georg Olms Verlag, 2008. Cased, €89. ISBN: 978-3-487-13590-8.

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Virgilian scholars have been studying reception for a long time, certainly long before anyone thought to call it reception and well before most other ancient authors inspired the same interest in their past. In the last decade or so, the pace of publication in Virgilian reception has accelerated along with the burgeoning interest in reception studies generally. Two major reference tools that will provide an even greater impetus to research were published in 2008. The two works are complementary, and both provide organised access to primary materials. One treats the literary tradition (commentary, imitation, translation, adaptation): J.M. Ziolkowski and M.C.J. Putnam (edd.) *The Virgilian Tradition: The First Fifteen Hundred Years* (Yale University Press, 2008). The other presents the visual tradition as shown in illustrations accompanying printed texts. That is the book under consideration here.

S.'s book fills a major gap in reception studies, for although illustrations provide important information both about an edition's intellectual context and about the interpretation, ideology and intended audience of its editors and printers, in previous bibliographies the illustrated editions of Virgil have been identified and catalogued either inadequately or not at all. S.'s is the first systematic and extensive treatment of the subject. But that is not to say that it is guaranteed to be complete, as S. himself acknowledges (see on p. 46, for example). To track down and identify illustrated editions, S. has used existing printed and online bibliographies and catalogues (listed on pp. 7–9), digital collections like 'Early English Books Online', and monographs treating separate illustrations or editions. Above all, he has relied on the Bayerische Staatsbibliothek (BSB) and the Universitätsbibliothek (UB) in Munich, studying every volume in their large collections of Virgiliana. (BSB alone owns more than 500 editions of Virgil printed between 1502 and 1840.) Using these methods, S. has cast his net widely enough to find the vast majority of illustrated editions, but not widely enough to catch them all: undoubtedly a number will have eluded him, some lurking

in small, out-of-the-way collections, others even in major libraries like the British Library or the Bibliothèque Nationale, which S. did not visit. In time interested scholars will track down the omissions (I suspect that there will be just enough to make the game worthwhile), but S.'s work will still be fundamental: because of it, future scholars will know what to look for and where to place their trophies.

The principal part of the work is a chronologically arranged catalogue of over 560 illustrated editions (pp. 125–647). Each has a number consisting of the initials VP (for 'Vergilius pictus') and the date of publication (e.g. 'VP 1502'), and the entry includes a description, bibliographical information and actual or digital locations. Of these 560 editions, only around 270 contain several illustrations or whole cycles of illustrations. The rest have only author portraits, decorated initials, or illustrated frontispieces or title pages. Including such minimally illustrated editions contravenes the conventions used by cataloguers of early printed books, but it will be entirely welcome to those wanting, for example, to trace the iconography of Virgil's portraits or the use of other decorative features. In any case, these works are clearly identifiable in the catalogue since their entries are presented in small print. In the remaining 270 editions, S. has identified 69 independent cycles of illustrations, most of which spawned imitations. Identifying these and tracing their reprintings and adaptations through subsequent editions is one of S.'s most important contributions. He lists and discusses the cycles in a preliminary chapter ('Eigenständige Zyklen von Aeneis-Illustrationen', pp. 37–49), and his use of sigla there and in the catalogue itself makes it relatively easy to keep track of them. A section of illustrations ('Bildbeigaben', pp. 89–124) keyed to the cycles provides a fine historical overview. Since all the illustrations are from *Aeneid* 4, the reader is able to follow the iconographical treatment of the Dido story from the beginning to the end of the period treated. The illustration from VP 1502, Sebastian Brandt's Strassburg edition, shows Dido's suicide. That from VP 1840, printed in Karlsruhe, shows Fama and Iarbas.

S. says that he has not composed a real history of Virgil's graphic reception but rather a collection of materials for further research (p. 12), but he has done much more than make an annotated list. The chronological catalogue itself constitutes a history or at least the skeleton of one, and S. has put further flesh on the bones in an important chapter entitled 'Geschichte und Typologie der Vergil-Illustration' (pp. 50–88), which will surely be an essential starting point for other scholars.

This is a book that could not have been written without the internet, for online resources were indispensable to S.'s researches, came into being by his instigation, and form a major part of the work's content. He consulted the existing online catalogues and digitised editions, entered into a collaboration with the BSB to digitise all the illustrations in their Virgil editions (the resulting 4000 images or so are available on two DVDs included in the volume and on the BSB website), and added web addresses when available for the works in his catalogue. Accordingly, he proclaims (p. 11): 'Deshalb stellt mein Handbuch einen neuen wissenschaftlichen Darstellungstyp dar: einen gedruckten Katalog zu einer virtuellen Bilder-Sammlung'.

S.'s virtual picture gallery both facilitates and invites further serious research, but readers will also be tempted to play with it, enticed not only by the catalogue entries, but also by the fine indexes (of artists, printers, places of publication and scenes illustrated) as well as by the table of contents for the two DVDs. Using the DVDs, I decided to look for the earliest illustration of the Laocoon episode from *Aeneid* 2. I wanted to see how soon representations of the Laocoon statue group (discovered in 1506 and widely diffused in an engraving by Marco Dente by 1520) appeared in illustrated editions. The answer is that while Laocoon appears from VP 1502 on as a

bit player in illustrations showing many scenes from Book 2, the powerful image of his death is not given separate treatment until VP 1649B, and even there neither the Laocoon group nor Dente's engraving seems an immediate model. For sixteenth and seventeenth century printers, the Trojan horse rather than Laocoon (or even Aeneas carrying Anchises) is emblematic of Book 2.

This work will be invaluable to scholars specialising in reception, iconography or the history of the book, but it is also a treasure trove for general classicists and their students, providing resources both for the classroom and for countless interesting research projects for undergraduates and graduate students. It should be in every college and university library, and I would recommend it to anyone who teaches or publishes on Virgil. At 89 euros it is a bargain.

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ROMAN ELEGY

CAIRNS (F.) *Papers on Roman Elegy 1969–2003*. (Eikasmos 16.) Pp. viii + 483, map. Bologna: Pàtron Editore, 2007. Paper, €35. ISBN: 978-88-555-2966-2.

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This volume collects minor items from C.'s wide-ranging and highly erudite scholarship on Roman elegy from the years 1969 to 2003. It is very useful in providing easy and affordable access even to minor notices published in less well known journals, Festschriften and conference proceedings. It offers an excellent bibliography, but, as the author acknowledges in his prefatory note (p. vii), very few changes have been made in the light of later scholarship. By and large this is understandable, particularly given the size of the volume (the papers alone cover nearly 450 pages).

Included are papers both on elegy in general (Chapter 9: 'Propertius 4.9: "Hercules Exclusus" and the Dimensions of Genre'; Chapter 24: 'The Etymology of *Militia* in Elegy'), and specifically on Propertius (Chapters 1–23), Tibullus (Chapters 25–30) and Ovid (Chapters 31–4, touching on the *Amores* and the *Heroides*). In terms of specific papers, the volume favours Propertius, but even these papers raise points of more general interest.

Throughout, the contributions reflect C.'s work on genres of content, so for instance in Chapter 4, 'Two Unidentified *Komoi* of Propertius. I.3 and II.29'. Here, C.'s designation of Prop. 1.3 as a *kômos* (and his accompanying emphasis on how the genre includes scenarios both of admission and exclusion of the lover) allows him to bring to the fore otherwise obscure similarities between the events in this poem and *paraklausithyra*. This deserves further attention, and should add not insignificantly to our understanding of the composition of Propertius' individual books.

The other consistent theme of the volume is its outstandingly well informed textual criticism of individual passages. Apart from a balanced approach to preserving or emending the MSS readings, C.'s greatest strength in this area is the ease with which he considers evidence and parallels from a wide range of sources, referring not only to Greek and Roman texts often well outside the canon (e.g. late legal texts in Chapter 14

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