PRACTICING NEW EDITIONS

*Transformation and Transfer of the
Early Modern Book, 1450-1800*

bibliothemata

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Band 26

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Transformation and Transfer of the Early Modern Book, 1450-1800

edited by

Hiram Kümper and Vladimir Simić

in memory of a good time
in Wolfenbüttel

Danke.

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Lost in Transition – Gained in Transition?

Or: The Originality of the Non-Original. A few Words in place of an Introduction

Hiram Kümper and Vladimir Simić

The last few years have seen a rising interest in reevaluating phenomena of non-originality: copies, quotes, immitations, variants, ré-écritures, and many others. This is true especially among art historians, but is by no means restricted to this discipline, neither in terms of discussants nor in the disucssion's theoretical significance. To name but two more recent titles, the collection *Original – Kopie – Zitat*, edited by Wolfgang Augustyn and Ulrich Söding and published in 2010, has shed light on a great variety of possible perspectives on the non-original,[1] while in the same year, archeologists, art historians, and scholars of ancient history have bundled their collective efforts in investigating the transformation of the ancient world in its later representations under the title *Das Originale der Kopie.*[2] For these disciplines, the various forms and techniques of copies and reproductions obviously have their own eminent practical problems – especially in the context of a museum or exhibition –, hence debating these matters has its own long disicplinary tradition.[3] Furthermore, mentioning Walter Benjamin's classical essay on *Das Kunstwerk im Zeitalter seiner technischen Repro-*

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[1] Augustyn/Söding 2010.
[2] Bartsch et al. 2010; also cf. Fermann et al. 2004 and Junker/Stähli 2008.
[3] On its early history cf. Barbanera 2006.

duzierbarkeit has of course become a common place when it comes to matters of art and its reproduction.[4] Others have focused rather on the more subtle practices of copying and reproducing: on quoting, rewriting, and the like. One might, for instance, recall such an elegant and inspiring master-pieces of cultural analysis as Mieke Bal's *Quoting Caravaggio*.[5] Ultimately, various medieval and early modern forms of reproduction, of translation, and of reevocation of texts and images have been discussed under the concept of 'transmission' in an inspiring volume published by scholars of literatures, arts, and history in 2005.[6]

The focus we have chosen for our little book is certainly a more narrow one. It concentrates on the early modern book and the elements (texts, pictures, figures, tables etc.) it comprises. We find it most fascinating what happened to them once they were out in this fluid sphere that was the early modern book market. When the idea first came up we planned to focus solely on second and other reeditions. But then it turned out that so many aspects are entangled in theis overall topic that quite a florilegium came out. The collected papers are arranged in a largely chronological order, ranging from the birth of the printing press in the fifteenth through to the pressing urges of copyright issues in the later eigteenth centuries. Still, the varying issues that they touch upon can be grouped around a set of more basic questions. The following paragraphs shall try to contextualize this a little further.

For long second, and even more any further, editions have not attracted much scholarly interest, making many such studies appear, at first glance, as mere bibliographic exercises in printing history. Among the very few and usually rather specific exeptions from that rule may be famous reeditions, especially from the early era of printing, such as

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[4]   Benjamin 1955 [1935].
[5]   Bal 1999.
[6]   Bußmann et al. 2005.

William Caxton's famous second edition of Chaucer's Canterbury Tales that has repeatedly received scholarly attention.[7] Such early prints share many qualities with their manuscript predecessors and consequently share with them many common questions that scholars have projected upon them. Moreover – and this applies to second editions just as much as to first editions – they present crucial sources for the spread and preservation, but certainly even more the normalization and repelling of regional tongues, and for the history of many modern languages.[8]

Still, there has been and still is a certain fascination with finding the roots of texts and other artefacts, not to say even some kind of a "fetishization of the original". Although textual criticism has overcome nineteenth-century paradigms of stemmatology, especially in manuscript studies, later editions of printed material seem to have only seldom gotten into editors' focus; usually when classics (such as Goethe) or reeditions made by the author him- or herself are concerned.

As is well known, books have been reedited, copied, and republished already from the earliest days of printing onwards.[9] This is why already the sixteenth century sees the emergence of (some precursory types of) copyright laws,[10] trying to protect the rights of writers and/or publishers.[11] Such efforts intensified during the formative period of modern statehood with fervid debates in the eighteenth and early nine-

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[7] Cf. Blake 2000; Bordalejo 2003a & 2003b.

[8] For a general account on the German example cf. Fujii 1993 and Hartweg 2000. An interesting case in early printing history is certainly Augsburg with its many printers (cf. Graser 2000); for a specific example of second (and later) editions and their significance for the history of regional tongues cf. Kazushi 2009.

[9] Haebler 1921 and Kunze 1983 provide many references to eminent sources.

[10] A conzise introduction provides Pahlow 2006.

[11] The question whose rights of these two need to be protected by copyright laws is an eminent and long-running one; cf. Wadle 2007.

teenth centuries.[12] Some authors, however, did not leave this to the juridical discourse and moblizied against piratic editions with satires and other polemic writings – a blossoming genre in the eighteenth century that still leaves a lot of room for research to come.[13] Christian Kuhn will give us more examples of such practices in his paper (pp. 181-209).

In our understanding, however, reediting and reprinting does not only apply for books as a whole but also physical transfer of content from one book to the other. Not only texts, but also etchings and other visual material was copied, reproduced, and sometimes altered in other books or printed media.[14] Sure enough, the possibilities of reproducing printed material, not only as a whole but also in parts (texts, pictures) increased during the early modern period. At times, this could even turn the original meaning upside-down: especially during the Thirty Years War, pictures and texts frequently crossed the confessional border, were remodelled and then reused by the religious opponents.[15]

An earlier and less conflictual example provides Jiří Černý in his study for this book (pp. 17-43), when he investigates the circulation of a printed woodcut in hand-written manuscripts at the edge between the age of manuscripts and the Gutenberg Galaxy. Also Hiram Kümper provides an example of crossing the border between manuscript and print (pp. 44-75). He discusses a text from the fifteenth century that was reused in the eighteenth century with no reference to its medieval predecessor or other sign of editing purpose – a form of reusing in its strictest sense. M. A. Katritzky investigates in her broad-ranging study the travelling of pictures through various editions and translations of Comenius's famous *Orbis pictus* and the so-called *Aristotle's Master-*

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[12] For a case study cf. Lück 2008.
[13] One example provides Wadle 2005.
[14] An interesting example is studied by Coppens 1984, 1995.
[15] Cf. Kümper 2010.

piece as well as in its precursors (pp. 77-118). From another perspective, Vladimir Simić explores in his article the process of dissemination of a political issue – the relationship of subjects to their ruler – by the example of an eighteenth century educational book. He tracks the emergence and formation of the first edition of the book, and the further transfer of the content through processing, adjusting, and translating the text in subsequent editions (pp. 143-179).

Ultimately, "transformation and transfer of the early modern book" has its intuitively direct dimension as well: books sometimes travel. This refers to the transformation of libraries and the transfer of books. Richard Šípek will provide a case study on this matters in his paper on the Nostitz library (pp. 119-142).

The idea for this volume arose – like so many good ideas – at a pub's table. This pub's place, however, might well have played a role as well. We have all learned that there is hardly another city in the heart of Europe as inspiring as Wolfenbüttel – and certainly not only due to its pubs. All authors in this little book have benefitted one way or the other from the cordial hospitality of this town and its famous library, and with this small collection of essays we would like to express our deep gratitude for this hospitality.