compiled by the notary Nikolaus Schulthaiß, town clerk of Constance in the years 1398–1411, Brigitte Hotz reconstructs a complex legal dossier surrounding the citation of citizens of Constance before an ecclesiastical judge in Augsburg. Pope Boniface IX simultaneously defended the citizens' right not to submit to jurisdictions outside their diocese and confirmed the dean of Augsburg's authority in the case, but the bishop of Constance's finest canon lawyers collaborated closely with Schulthaiß to invalidate the case, and the trial seems not to have taken place. Hotz helpfully provides tables summarizing the key documents and the cast of protagonists. Finally, Stefan Sonderegger introduces and contextualizes a forthcoming digital edition of the *Missiven* (letter-based correspondence) of the imperial city of St. Gallen between 1400 and 1650—an especially welcome project in view of the relative paucity of late medieval / early modern editions, digitized or not, which Sonderegger persuasively highlights.

The volume is rounded out by three short pieces on Maurer as an archivist, researcher, and teacher. These—and, indeed, the full-length contributions—are all lightly edited and footnoted versions of the talks delivered at the colloquium, so the style is informal and direct in places. Given the scope of Maurer's oeuvre, the volume as a whole is inevitably somewhat miscellaneous, but the quality of the contributions ensures that it will be of interest to a wide range of scholars of medieval and early modern southwest Germany and its surroundings, particularly those working on the fifteenth century.

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Networked Nation: Mapping German Cities in Sebastian Münster's "Cosmographia." Jasper Cornelis van Putten.
Maps, Spaces, Cultures 1. Leiden: Brill, 2017. xxiv + 354 pp. $172.

Networked Nation explores the production and impact of Sebastian Münster's monolithic *Cosmographia Universalis.* Though nominally a cosmography, Jasper van Putten here argues that Münster's thirty-six-volume work related mainly the history and topography of an "imagined community" of the German nation. The *Cosmographia* went through thirty-one editions from 1544 to 1628, but van Putten here focuses on the production of the 1550 edition, which contained new illustrations from contributors throughout the Holy Roman Empire. Although this work has become inseparable from Sebastian Münster, according to van Putten, it was really Münster's wide Renaissance and Protestant network that made the book possible. In contrast to other recent works on Münster's *Cosmographia*, van Putten's study goes beyond simply mentioning the importance of networks for Renaissance publications; it elucidates exactly how they were important. Essentially, Münster solicited city councils and rulers for contributions in the form of texts, images, maps, and money.

Getting contributors also to pay for the publication of the book was a novel form of financing. Münster could punish cities or rulers for neglecting to contribute by omitting them from his *Cosmographia* altogether or by giving their territory a generic pictorial or textual description. Alternatively, a generous patron/contributor would be rewarded with a particularly favorable description of their home or a description that validated their claim to power. As contributors promoted their own agendas and worldviews, they simultaneously expressed a German national identity that shared symbols, styles, and origin myths with other contributors. Thus, this is a story of German national-identity formation through the promotion of that German strand of particular local, civic, and personal values.

Van Putten explains the subjects of his seven chapters as corresponding to each of the professions involved in the *Cosmographia*'s production (cosmographer, artist, middleman, patron, draftsman, woodcutter, and printer). But all of the chapters revolve around the central tenant that Münster's project of promoting German national identity appealed to many types of rulers (civic, secular, and sacred) in the Holy Roman Empire as well as to Renaissance artists, printers, and political liaisons. Through extensive research into the contributors to the *Cosmographia*, van Putten provides case studies that show how rulers used city portraits for self-aggrandizement (chapter 2), how city councils depicted their realms differently than territorial rulers (chapter 4), and what role a map or image could play in determining dynastic struggles (chapter 5).

Another distinguishing factor in this study of the *Cosmographia* is that instead of looking back to the lineage of mapmaking and cosmographia from antiquity, van Putten looks forward to argue that this work was the germ of a new genre: the city book. What this genre shift signifies, according to van Putten, is the shift in dominance from the Habsburg ancestral state to the large territorial states in central Europe in the early seventeenth century, when Münster's work fell out of print. The *Cosmographia* not only marked this transition but also encouraged it.

Van Putten's background as a printmaker and art historian gives this book a very visual bent a la Bruno Latour. Through this lens, the *Cosmographia* promoted a graphic process of ordering the world. Brill did the academy a service in printing 120 high-quality color images in this volume, which are essential for illustrating this part of van Putten's thesis. Van Putten's knowledge is broad and deep, which leads to an engaging and learned book. However, van Putten's wide interests give way to mammoth digressions. In one instance, this reader found herself pages deep into a story about Charlemagne's founding of the Grossmünster in Zurich and had to stop to ask, "Why am I here?" The book would have benefited from more signposting throughout. This is a minor criticism in a book that is otherwise remarkable for its ability to connect many seemingly disparate aspects of Renaissance book culture.

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