Platine hiſtorici liber de vita chriſti ac pontificum omniū: qui hactenus ducenti z vigintiduo fuere.

Obilitatis maximā partem duci ex his

maioribꝫ qui clari iuſticꝫ fuere: quicꝫ ob ſingularem aliquam virtutem imperauerunt: nemo ē qui ambigat: niſi qui Platonis auctoritatez non adeo probat: cuꝰ quadripartitam de nobilitate diuiſionē: quātum ad genus pertinet: chriſtus rex noſter conſecutus eſt. Quem e tilibus habemꝰ: qui gloria et n dauid z Salomone: quicꝫ ſapi ternina cuz chriſto ipſo conferri beat ac poſſit. Neminem certe. chriſtus ex tribu iuda nobiliſſi ob vetuſtatem z imperium inte vnde prophęta Jacob inquit. retur ſceptrum de tribu iuda q nerit qui mittendus eſt: his eri expectatio gentium. Quot aut vel duces vel pontifices in ea t rint non attinet dicere: cum lib ui: tum veteris teſtamenti huiu ſime genealogie mentionem fac rum cum poſt longiſſima temp Ariſtobolum et Hircanum regis et pōtificis filios orta ſed cipatu eſſet: tandem Herodi a regnum iudeorum a romanis patre em Idumeo: et matre arabe natus et iudeorum legiſperitos interfecit: et genealogias incendit ad integendam generis ſui notam. Ceſſauit ergo ac merito q dem eorum vnctio: hoc eſt imperium: qz er Danielis ſententia ſanctus ſanctorum

perit in bethleem iude: Cyrino tum Syrie preſide anno ab vrbe condita ſeptingenteſimo quinquageſimo ſecundo: imperij vo Auguſti ceſaris: qui tum orbi imperitabat anno quadrageſimoſecundo. Imperium enim a Caio ceſare: tum pro pinquitatis: tum hereditatis iure accipiens: vel potius pulſis: ac interfectis parricidis tyranniſcꝫ rempū. vſurpare conā tibus monarchiam orbis terrarum i melioꝛem formam redigens: ſuis temporibꝫ miram felicitatem preſtitit. Nam pacatō rebus tum externis: tum domeſticis tanto in honore non ſolum apud ſuos: verū etiam apud exteros reges fuit: vt eiꝰ nomine ciuitates conderēt: quas Sebaſtas vel ceſareas appellarunt. Venere etiam multi reges ad vrbem viſendi homis cauſa: quos ita comiter. et perbenigne ſuſcepit: vt ex amicis ſibi amiciſſimos redderet. Cum ciuibus autem ſuis humaniſſime virit: in delinquentes Clemens: erga amicos liberaliſſimus eſt habitus: in cōparandis amicis rarus: in retinendis cōſtantiſſimus. Liberalium artiū adeo ſtudioſus fuit: vt nullꝰ pene laberetur dies in quo non legeret aliquid: aut ſcriberet

nallo chriſti gratiaz gentibus oſtendens Narrat Oroſius Auguſtum ceſarem eadem die mandaſſe: ne quis ſe dominū deinceps vocaret. Diuinante: n credo verū principem orbis terrarum ac mundi totius natum eſſe. Idem quoqꝫ mandauit vt

This Sacred Art

The Emergence of the Printed Book in Fifteenth-Century Europe

An Exhibition Curated by Brandon C. Wason, PhD
Pitts Theology Library, Emory University • Spring 2023

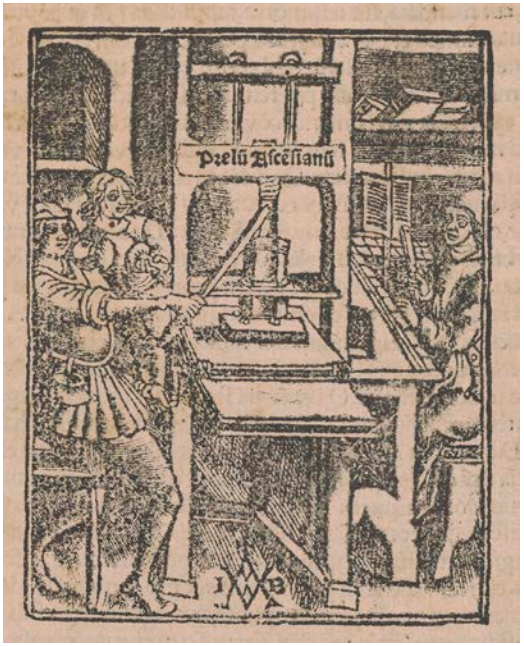
In anno secūdo darij regis in mense sexto in die una mēsis factū est verbū dñi in manu aggei prophete ad zorobabel filiū salathiel ducem iuda: z ad ihesum filiū iosedech sacerdotem magnū dicēs. Hec ait dñs exercituum dicens. Popul⁹ iste dicit. Nondū venit tempus dom⁹ dñi edificāde. Et factū est verbū dñi i manu aggei ꝓphete dicens. Nūquid tempus vobis est ut habitetis in domibz laqueatis: et dom⁹ ista deserta? Et nūc hec dicit dñs exercituū. Ponite corda vestra super vias vestras. Seminastis multū: et intulistis parū. Comedistis: z non estis saciati. Bibistis: et nō estis inebriati. Operuistis vos: et nō estis calefacti. Et qui mercedes congregauit: misit eas in sacculū pertusum. Hec dicit dñs exercituū. Ponite corda vestra sup vias vestras. Ascendite in mōtem portate lignum: et edificate domū et acceptabilis mihi erit: et glorificabor dicit dñs. Respexistis ad amplius: et ecce factū est minus. Et intulistis i domū: z exsufflauī illud. Quā ob causā dicit dñs exercituū? Quia dom⁹ mea deserta est: z vos festinastis unusquisq; in domū suam. Propter hoc sup vos ꝓhibiti sunt celi ne darent rorem: et terra prohibita est ne daret germen suū. Et vocaui siccitatem sup terrā et sup mōtes z sup triticū z sup vinū et sup oleū et quecūq; ꝓfert humus: et sup homines et sup iumēta: et sup omnē laborem manuū. Et audiuit zorobabel filius salathiel z ihesus filius iosedech sacerdos magnus et omnes reliquie ꝑpli vocem dei sui et verba aggei ꝓphete sicut misit eū dñs deus eorū ad eos: et timuit populus a facie dñi. Et dixit aggeus nūcius dñi de nūciis dñi populo dicens. Ego vobiscū dicit dominus. Et suscitauit deus spiritū zorobabel filij salathiel ducis iuda z spiritū ihesu filij iosedech sacerdotis magni et spiritū reliquorū de omni populo: et ingressi sunt et faciebant opus in domo domini exercituū dei sui. II In die vicesima et quarta mensis in sexto mense in anno secundo darij regis in septimo mēse vicesima et ꝓma mēsis: factū est verbum domini in manu aggei ꝓphete dicēs. Loquere ad zorobabel filiū salathiel ducē iuda et ad ihesum filiū iosedech sacerdotē magnū: et ad reliquos ꝑpli dicēs. Quis in vobis est derelictus qui vidit domū istā in gloria sua prima? Et quid vos videtis hanc nūc? Nunquid nō ita est quasi nō sit in oculis vris? Et nūc confortare zorobabel dicit dñs: et confortare ihesu fili iosedech sacerdos magne: et confortare omnis ꝑplus terre dicit dominus exercituū z facite: quoniā ego vobiscū sum: dicit dñs exercituū. Verbū qđ pepigi placui vobiscū cū egrederemini de terra egipti: et spiritus meus erit i medio vestrū. Nolite timere: quia hec dicit dñs exercituum. Adhuc unum modicū est: et ego cōmouebo celum z terrā et mare et aridam. Et mouebo omnes gentes: et veniet desideratus cunctis gentibz. Et implebo domū istam gloria: dicit dñs exercituū. Meū ē argentū et meū est aurū: dicit dñs exercituū. Magna erit gloria dom⁹ istius nouissime plusq; prime: dicit dñs exercituū. Et in loco isto dabo pacē: dicit dominus exercituum. In vicesima et quarta noui mensis in anno secūdo darij regis: factū est verbū domini ad aggeum ꝓphetā dicens. Hec dicit dñs exercituū. Interroga sacerdotes legem

This Sacred Art: The Emergence of the Printed Book in Fifteenth-Century Europe

About the Exhibition

This Sacred Art is an exhibition featuring some of Europe's oldest printed books. Books printed before 1501 are known as incunabula, meaning "in the cradle" of the printing press era. This exhibition explores how incunabula were printed, decorated, and bound, as well as their content, the book trade, and the enduring influence of these books on later generations.

The title of the exhibit, *This Sacred Art,* is a translation of the Latin phrase, *haec sancta ars*, used by Giovanni Andrea Bussi (1417–1475) to refer to the recent invention of printing. Bussi used the phrase in the preface of the 1468 edition of Jerome's *Epistolae*.



The printer's device used by the Parisian printer, Jodocus Badius (1462–1535), from 1507 to 1520 is one of the oldest depictions of a printing press. On the right is a compositor, setting type according to a manuscript. On the far left is a pressman, pulling a print. In the background left is a man holding ink balls preparing to ink the printing forme. Franciscus de Mayronis, Decalogi, seu, dece[m] pr[ae]ceptorum d[omi]ni *(Paris: Josse Badius, 1519). Pitts Theology Library 1519 FRAN.*

From Manuscript to Print

Johannes Gutenberg (circa 1400–1468) of Mainz, Germany, began printing with movable type in the middle of the fifteenth century. Though printing had already been in use in East Asia prior to Gutenberg's inventive work, his introduction of printing to Europe had profound social and economic effects in the West. The art of printing proliferated during its first fifty years, and by the end of the fifteenth century about 30,000 separate editions had been printed throughout the continent. Contemporaneous accounts praised the advent of printing because books could be produced quicker, cheaper, and more accurately. More recently, scholars have described the introduction of printing in

Left: The Book of Haggai in the 42-line Bible (Gutenberg Bible). A Noble Fragment: Being a Leaf of the Gutenberg Bible, 1450-1455 *(New York: Gabriel Wells, 1921). On loan from Benjamin Crawford.*

PRIMAE DECADIS LIBER PRIMVS

M. ANTONII SABELLICI RERVM VENETARVM AB VRBE CONDITA AD MARCVM BARBADICVM SERENISS. VENETIARVM PRINCIPEM ET SENATVM LIBER PRIMVS PRIMAE DECADIS FOELICITER INCIPIT.

QVONIAM IGITVR SATIS CONstat priſcos Venetos & urbis & Imperii de quo hæc ſcripturi ſumus conditores fuiſſe. nihil ab re fore exiſtimaui quan do de origine gentis inter ueteres auctores parum conſtare uideo : priuſq; urbis primordia aperiantur : de illorum uetuſtate aliquid breuiter referre. Fuerunt itaq; priſci Veneti non Italiæ indigenæ : ſed ut quidam tradiderunt a Venetis Gallis oceani accolis oriundi. Neq; hi nomen tantum ſecuti uidentur : Sed quia rei maritimæ ſtudium & gloriam qui Adriatici ſinus oram tenuerunt : ut illi nunq; neglexerint : Eſſentq; iis qui in Gallia ſunt ſi non lingua : mo tamen & ornatu corporis : ut Polybius ait per ſimiles : Alii uero eos e Paphlagonia profectos affirmant : in quibus eſt Liuius : Is Pylæmene Duce ad Troiam amiſſo : cum Antenore in Italiam uenifſe tradit : quod ipſum ſecutus Cato Troiana ſtirpe Venetos procreatos credidit : Cornelius nepos & ipſe ex Henetis qui Cromnam oppidum circa Paphlagoniam tenuerunt : Venetos eorum cognomines in Italia ortos exiſtimauit : Quidam Cappadocibus eam gentem finitimam tradiderunt : ac cum Cimeriis militaſſe : poſteaq; Adriam peruenifſe : Alii uicum non longe ab Amaſtri tenuiſſe arbitrati ſunt : Requirebantq; interim tota regione Henetos quaſi nuſq; oſtenderentur. Sed inter omnes fere conſtat hanc de qua loquimur Paphlagoniam eſſe gentem : quod Xenodotus non ſolum credidit : ſed Amyſum quoq; oppidum id eſſe exiſtimauit : quod in ea terra poſtea Henetia dicta ſit. Cæterum qui ita eſſe autumant : præcipuam utriuſq; gentis in equis mulſcq; alendis induſtriam in argumentum adducunt Homeri uſi teſtimonio cuius illud eſt : Mularum genus ex Henetis quæ robore præſtent : quum de Aſiaticis interim ſummus poeta loqueretur. Strabo uetuſtatis auctor diligentiſſimus nobiliſſimam equarum progeniem uſq; ferme ad ſua tempora in his Venetis qui Adriatici maris partem accolunt peruenifſe ſcribit : quarum fama ob eximiam pernicitatem ual de celebris fuiſſet. Hæc certe atq; alia multa faciunt ut eorum ſim ſententiæ qui cum Antenore Henetos in Italiam uenifſe tradunt : ac mutata littera de inde Venetos appellatos. Antenoris aduentum in intimum maris Adriatici ſinum non ſolum Veneti teſtantur qui eius comites fuere : Sed q; locus in quem primum egreſſi ſunt Troia eſt dicta : quodq; Troiano deinde Pago nomen manſit. Ii primo pulſis ſuis ſedibus Euganeis qui eius terræ oram : quæ eſt inter mare & alpes incolebant : Patauium condiderunt : Procedente deinde

a iii

Vet de Venetoꝝ origine opinio

Vera Venetoꝝ origo

Troia Pagus in Venetis

Sabellicus, Marcus Antonius, Decades rerum Venetarum *(Venice: Andreas Torresanus, de Asula, 1487). Pitts Theology Library 1487 SABE.*

Europe as revolutionary because of the role it played in distributing and standardizing knowledge.

Prior to the printing press, every book, treatise, sermon, speech, etc. would have been written, letter-by-letter, by hand. Printing introduced a new mechanical method for reproducing written works. Pieces of metal type were produced, imitating the shapes of written letters. When inked, the type would be pressed against paper, leaving the impression of letters on the page. This process was repeatable and by making numerous copies at once, printers were able to reproduce books more efficiently than scribes.

The Renaissance was already underway when the printing press was introduced. A book trade already existed and printing did not initially affect that trade. Books produced as handwritten manuscripts existed alongside books printed using the nascent technology. Despite the different means of putting letters on the page, the printed book continued to share much in common with the manuscript book during its first fifty years. The earliest printed books were decorated with illuminated artwork and lettering. Printed type typically imitated handwriting. Printed books were rubricated (highlighted with red or blue letters and accent markings). And printed books were bound the same way as manuscripts. As the printing technology spread throughout Europe in the latter half of the fifteenth century, printed books began to eclipse manuscript books and eventually shed many of the characteristics that they shared with manuscript books, such as decoration and rubrication.

The Origins of Printing in Mainz

Johannes Gutenberg (circa 1400–1468) was born to a patrician family in Mainz, but he spent much of his early life in Strasbourg. He was a goldsmith by trade, and in 1439 he was making metal mirrors for religious pilgrims. The following decade, he developed a method for printing with movable type. His printing press, ink recipe, method for casting metal type, and ability to combine these technologies to make a printed page was an extraordinary creative work. In 1450, he forged a business partnership with Johann Fust (circa 1400-1466) to produce printed works in Mainz. Peter Schoeffer (circa 1425–1503), Fust's son-in-law, worked with Gutenberg as well. The pinnacle of Gutenberg and Fust's partnership was the 42-Line Bible ("Gutenberg Bible") completed in 1455.

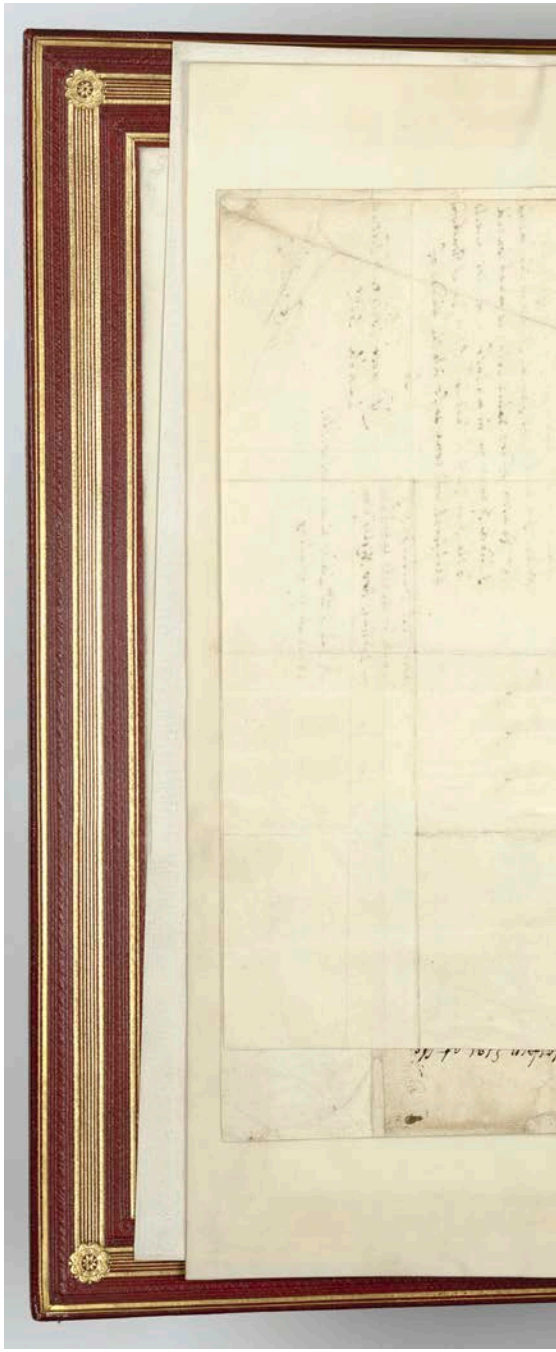
Heinrich Pantaleon (1522–1595) compiled a collection of biographies and portraits of prominent Germans, including the earliest depiction of Johannes Gutenberg. The portrait of Gutenberg, however, cannot be trusted as accurate since Pantaleon reused many of the woodcuts throughout the book, and the woodcut of Gutenberg is used to depict fourteen other individuals. Pantaleon, Heinricus, Prosopographiae heroum atque illustrium uirorum totius Germaniae, pars prima[-tertia] *(Basel: Nikolas Brylinger, 1565–1566). Pitts Theology Library 1565 PANT.*

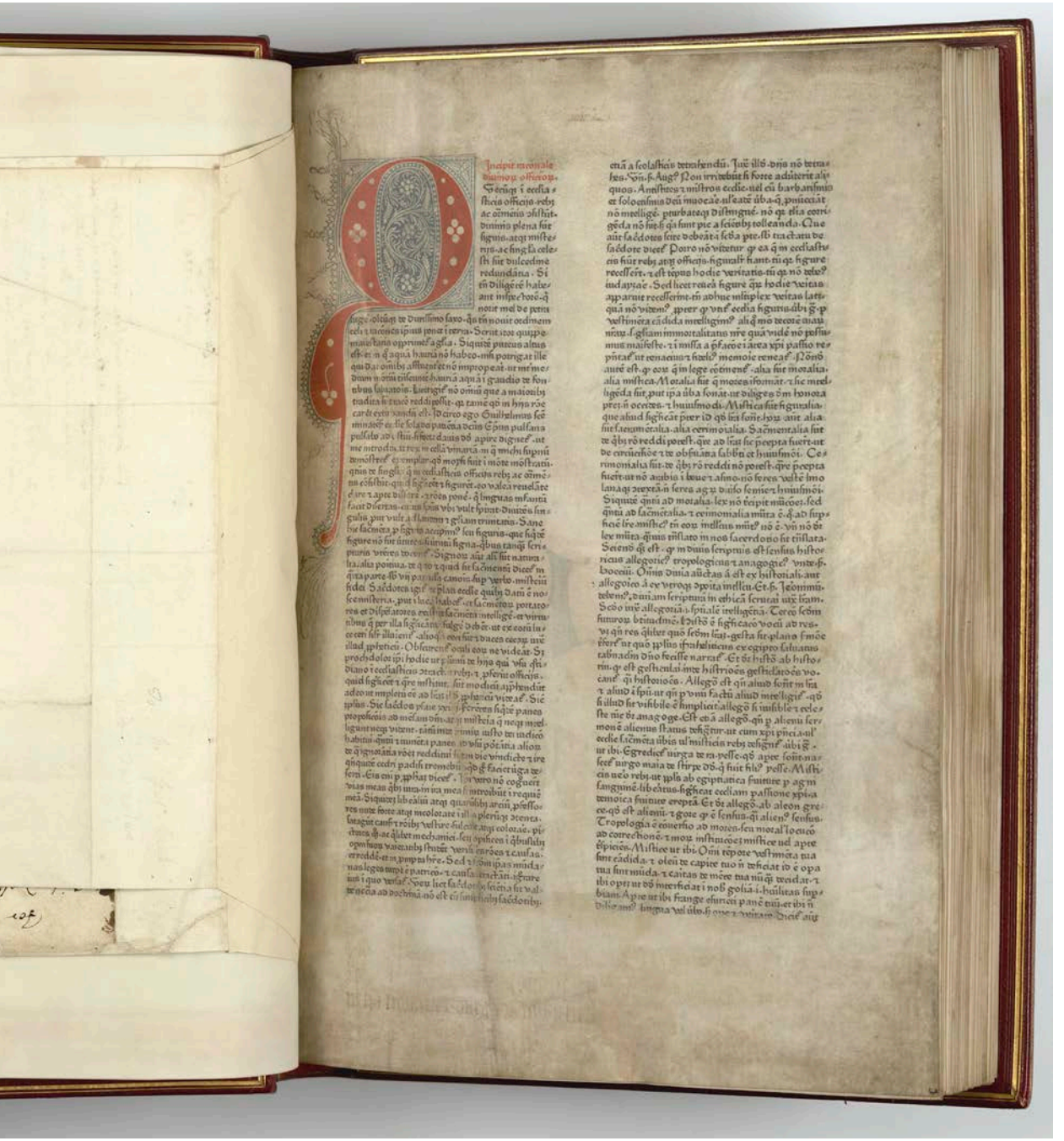
The 42-line Bible was the first substantial work printed in Europe. Preparations likely began around the year 1452, and there were smaller works printed prior to the completion of the Bible, such as an apocalyptic poem called the *Sibyllenbuch* and Aelius Donatus's *Ars Minor*, which was used for teaching Latin grammar. The text, typeface, and page layout of the Bible imitated manuscript Bibles of the period. According to Enea Silvio Piccolomini (1405–1464), who had seen copies in Frankfurt, the 42-line Bible was of extraordinary quality. Printing the Bible was a massive undertaking and multiple adjustments were made during the printing process to make it more efficient and profitable. Originally the headlines were printed in red ink, but that was abandoned likely because of the additional time it took to print in color. The first nine pages were printed with taller letters and had forty lines per page, but subsequent pages were printed with modified letters so that each page could fit forty-two lines. This modification decreased the number of sheets needed

to print the Bible. Partway through, they decided to increase the edition size and so they re-set and reprinted second copies for a subset of pages. The Bible was printed with multiple production lines and there were likely at least two presses operating at the same time. It is estimated that around 180 copies of the Bible were printed, mostly on paper, though about a quarter of them were printed on vellum. Printing was likely completed in the year 1455. Less than fifty complete copies are extant today. The Gutenberg Bible had a lasting impact, not only as the first major printed work, but subsequent Latin Bibles based their text on the Gutenberg Bible either directly or indirectly.

After printing the Bible, Gutenberg and Fust parted ways the following year. In 1460, Gutenberg printed the *Catholicon*, a monumental encyclopedia. In 1465, the Archbishop of Mainz awarded him a pension for his "agreeable and willing service." He died three years later in February of 1468.

Johan Fust and Peter Schoeffer, former partners of Gutenberg, opened their own print shop in Mainz. Together, Fust and Schoeffer published some of the most remarkable books of the fifteenth century, including two Psalters (1457 and 1459), Guillaume Durand's (d. 1296) *Rationale divinorum officiorum* (1459), and the 48-line Bible (1462). Some of their early printed books incorporated ornamental initial letters that were printed in red and blue ink, which required an intricate printing process. Their 1462 Bible was the first Bible to contain a publication date (August 14, 1462) and a printer's device. After Fust died in 1466, Schoeffer continued to printing in Mainz into the sixteenth century and his sons took over the business after his death.





Duranti, Guillelmus, Rationale divinorum officiorum. *([Mainz]: Johann Fust and Peter Schoeffer, 6 Oct. 1459). Item on loan from the collection of Stuart A. Rose.*

In Praise of the Craftsman: Venetian Printing

While German printers boasted because the "divine gift" of printing originated in Germany, Venetian printers were praised for elevating the craft to new heights. In 1469 and 1470, Johannes de Spira (d. 1470) and Nicolas Jenson (circa 1420–1480) became the first printers in Venice, respectively. The city was attractive to printers because of its confluence of resources and liberal attitude toward scholarship. Thus, Venice quickly became the center of the printing industry as a robust network of printers, scholars, translators, artists, and bookdealers emerged there. Venetian books spread throughout Europe. The city attracted more aspiring printers than any other city in Europe, and the printing industry in Venice in the fifteenth century has been compared to the dot-com boom of Silicon Valley in the late 1990s and early 2000s. Of the two hundred printers in Venice during the fifteenth century, there were successes and failures.

Some of the fifteenth-century's most highly praised printers hailed from Venice. Jenson made a name for himself in Venice after learning the art of printing in Mainz. His first book, Eusebius's *De evangelica praeparatione* (1470), debuted a newly cut Roman type, which has been praised as one of the finest exemplars of typography ever produced. Aldus Manutius (circa 1450–1515) was Venetian printer and humanist scholar whose innovative approach to producing high-quality, scholarly editions of classical literature brought him recognition as well.

Works being printed in the Fifteenth Century

The printing of the Bible, the most important book of the Western Church, was a watershed moment in the religious and cultural life of Europe. Jerome's Latin translation of the Bible, known as the Vulgate, was the main biblical text used by this Church for over a millennium. Despite its long history, access to the Bible was not universal. Gutenberg's printing of the Bible and the numerous subsequent editions, not only in Latin but also various vernacular translations, brought wider access to the Bible for clergy, canon lawyers, and theologians. This led to an increased interest in biblical scholarship, and printed Bibles began to reflect this interest by including marginal and interlinear notes, biblical commentary, indices, and explanations of Hebrew names. Though scholarship of the fifteenth century was primarily interested in the Latin text of the Bible, the following century would bring a renewed interest in the original languages of the Bible (Hebrew and Greek).

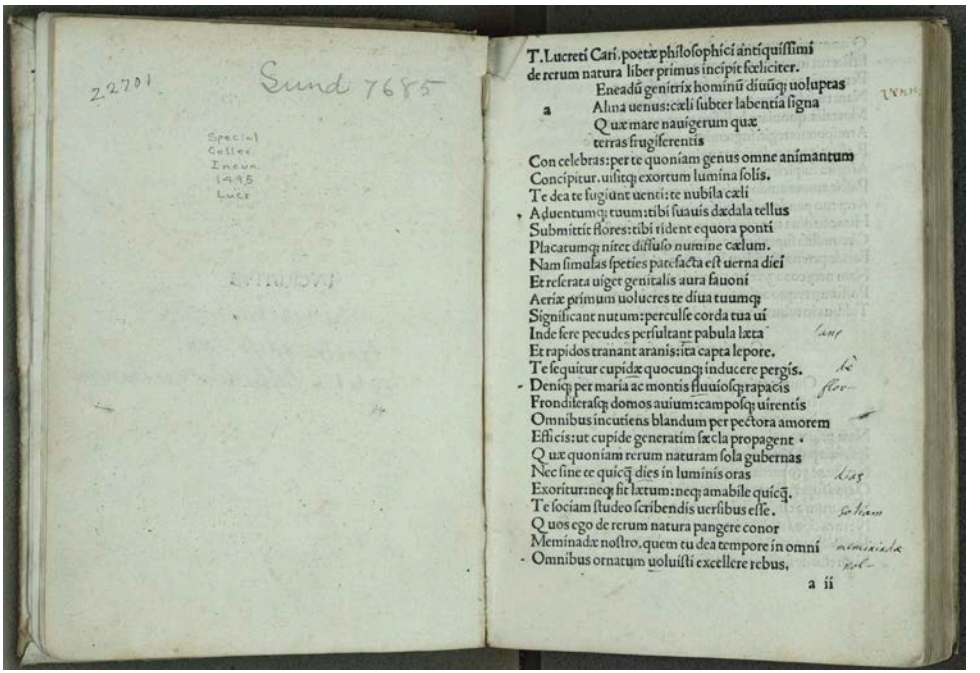
One of the major characteristics of the Renaissance was a renewed interest in clas-

Right: Eusebius Caesariensis, De evangelica praeparatione. *Tr: Georgius Trapezuntius. With additions by Antonio Cornazzano (Venice: Nicolaus Jenson, 1470). Pitts Theology Library 1470 EUSE.*

EVSEBIVM Pamphili de euangelica præparatione latinum ex græco beatiſſime pater iuſſu tuo effeci. Nam quom eum uirum tum eloquẽtia: tũ multarũ rerum peritia: et ingenii mirabili flumine ex his quæ iam traducta ſunt præſtãtiſſimum ſanctitas tua iudicet: atq; ideo quæcũq; apud græcos ipſius opera extẽt latina facere inſtituerit: euangelicã præpationẽ quæ in urbe forte reperta eſt: primum aggreſſi ꝯduximus. Quo quidem in libro quaſi quodam in ſpeculo uariam atq; multiplicem doctrinã illius uiri licet admirari. Cuncta enim quæ ante ipſũ facta ſuentaq; fuerunt quæ tamen græce ſcripta tũc inuenirẽtur: multo certius atque diſtinctius ipſis etiam auctoribus qui ſcripſerunt percepiſſe mihi uidetur. Ita quom conſtet nihil fere præclarum unq̃ geſtum fuiſſe quod illis temporibus græce ſcriptum non extaret: nihil in rebus magnis naturaq; abditis quod a philoſophis non eſſet explicatum: omnia ille tum memoriæ tenacitate: tũ mẽtis ꝓcepit acumine: acut apes ſolent ſingulis inſidere floribus: indeq; quod ad rem ſuam conducit colligere: nõ aliter ille undiq; certiora ueriſimilioraue deligẽs: mirabilem ſibi atq; inauditũ ſcientiæ cumulum confecit: multiplices uariaſq; philoſophorum ſectas nõ ignorauit: infinitos pene gentium omnium religionis errores tenuit: orbis terrarum hiſtoriam ſerie ſua diſpoſitam ſolus cognouit & cæteris tradidit. Nam quom non eſſet neſcius geſtarũ rerum hiſtoriam titubare ſãctiſſime pater niſi diſtincta tẽporibus pateat. Quippe quom natura tẽporis faciat ut quæ ĩ tẽpore fuerunt niſi quando fuerũt ſcias: nec fuiſſe qdem ꝓpter confuſionem uideantur: eo ingenio: ſtudio: induſtria huic incubuit rei: ut omnium ſcriptorum peritiam in unum congeſtam facile ſupauerit: diſtĩctiusq; cuncta ipſis ſuis ut diximus cognouerit auctoribus. Conferendo enim inter ſe ſingulos: ueritatem quæ ab omnibus ſimul emergebat: nec ab ullo exprimebatur: conſecutus eſt. Quæ omnia ab aliis quæ ſcripſit & ab hoc opere perſpicere licet. Quod ille ideo ſuſcepit: quoniam quom apud gentiũ præclaros philoſophia uiros nobiliſſimus eſſet: ac priſcã paternamq; deorũ religionem catholicæ ueritatis amore cõtempſerit: partim accuſãtibus ſuum propoſitum reſpondere: partim noſtra pro uiribus ſuis uoluit cõfirmare. Itaq; ĩ duas uniuerſum partis negotium partitus eſt: quarum primam q̃ iæ nunc traducta nobis eſt: qua illis

sical sources. Though the advent of printing did not engender the Renaissance, it did play an important part in energizing the movement and more widely distributing its humanistic philosophy. Printed books brought increased attention to literary works that had been well represented in the manuscript tradition for centuries, both classical and ecclesiastical, yet some works became widely distributed for the first time through the medium of print. This includes *De rerum natura* (*On the Nature of Things*) by Titus Lucretius Carus (circa 99 BCE to circa 55 BCE), which is a poem that describes human history and the cosmological makeup of the world through natural means. Lucretius's poem was virtually unknown during the late Middle Ages, until the Italian humanist Poggio Bracciolini (1380–1459) "rediscovered" a manuscript of the poem in 1417, which engendered a renewed interest in Epicureanism, secularization, and atomistic thought.

The advent of printing also amplified the voices of fifteenth-century authors. These contemporaneous works encompassed a wide range of topics, such as histories, decrees, sermons, correspondence, literature, and treatises of a theological, scientific, political, or philosophical nature. Fifteenth-century authors often arranged their own funding for their works to be printed, or printers tried to discern the commercial viability of a work before printing it. Authors also did not own the rights to their writings, except in unusual cases. Thus, a successful work might be reproduced numerous times by various printers looking to make a profit.



T. Lucretí Cari. poetæ philoſophici antíquiſſimi
de rerum natura liber primus incípit fœliciter.
Eneadũ genitrix hominũ diuũq; uoluptas
a Alma uenus: cæli ſubter labentia ſigna
Quæ mare nauígerum quæ
terras frugíferentis
Con celebras: per te quoníam genus omne anímantum
Concípitur. uiſitq; exortum lumina ſolis.
Te dea te fugiunt uenti: te nubila cæli
Aduentumq; tuum: tibi ſuauis dædala tellus
Submittit flores: tibi rident equora ponti
Placatumq; nitet diffuſo numine cælum.
Nam ſimulas ſpeties patefacta eſt uerna diei
Et reſerata uiget genitalis aura fauoní
Aeriæ primum uolucres te diua tuumq;
Significant nutum: perculſe corda tua ui
Inde fere pecudes perſultant pabula læta
Et rapidos tranant aranis: ita capta lepore.
Te ſequitur cupidæ quocunq; inducere pergís.
Denícq; per maria ac montis fluuioſq; rapacis
Frondiferaſq; domos auíum: campoſq; uírentis
Omnibus incutiens blandum per pectora amorem
Efficis: ut cupide generatim ſæcla propagent
Quæ quoniam rerum naturam ſola gubernas
Nec ſine te quicq̃ dias in luminis oras
Exoritur: neq; fit lætum: neq; amabile quicq̃.
Te ſociam ſtudeo ſcribendis uerſibus eſſe.
Quos ego de rerum natura pangere conor
Meminadæ noſtro. quem tu dea tempore ín omní
Omnibus ornatum uoluiſti excellere rebus.

a ii

Mechanics of Print

During the fifteenth century, printers were typically responsible for designing, carving, and casting their own metal type, since typefounding was not a separate trade until the sixteenth century. Various categories of typefaces were developed in the fifteenth century, which mainly derived from handwritten scripts. The specific types used in printing often depended on the genre of the work being printed, the region of the printer, the language of the printed work, and its time period.

Printing with metal type opened the door to disseminating errors unique to the printing process. Typographical errors not only include misspelled words, but also include upside-down letters, printed spaces, unintentional printing marks, squabbled (out of square) letters, and ink impressions from other printed sheets (offsetting). Sometimes printers caught and corrected these errors and other times the errors persist through all copies of an edition. Through comparison of multiple copies of the same work, bibliographers can sometimes determine how printers made corrections to works partway through a print run.

Arranging the type on a printing forme was a time-consuming process that became increasingly more complex when additional elements were added to the printed page. The earliest printers in Mainz experimented with complex printing techniques. For instance, the 42-line Bible initially printed the headlines for each chapter in red ink, but abandoned the process early on. Fust and Schoeffer introduced a number of printing innovations in their 1457 Psalter, such as musical notations, woodcuts, metal decorations, and three-color printing. Each of these elements increased the time it took to print a book, and therefore they were not typical of most incunabula, although woodcuts, especially for initial letters, became increasingly common toward the close of the century.

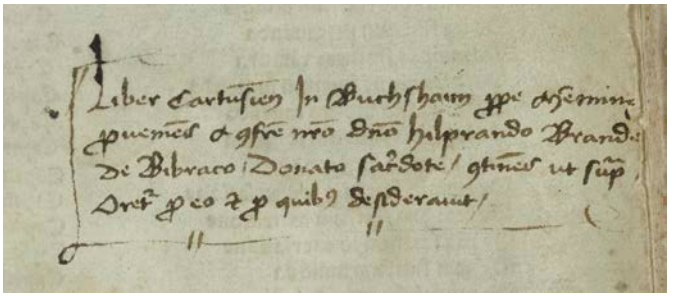
Above: Detail of metal type locked in a printing form. The text is from Genesis 1 in the Latin Bible.

Left: Lucretius Carus, Titus, De rerum natura. *Add: C. Lycinius:* Verses to Nicolaus Priolus *(Venice : Theodorus de Ragazonibus, 4 Sept. 1495). Pitts Theology Library 1495 LUCR.*

Buyers and Sellers of Incunabula

Incunabula bear witness to the people and institutions that have owned them throughout the centuries. The original owners of these books were usually responsible for transforming the printed sheets into completed books by commissioning people to decorate, rubricate, and bind them. Many book owners would also leave their inscriptions, bookplates, or marginal notes as part of their books' records. In some cases, however, original bindings were replaced, inscriptions scratched out, or bookplates removed, so that it becomes difficult or impossible to trace the full custodial history of these books. Yet, when it is possible to learn about the previous owners of books, this can shed light on the book trade of the fifteenth century and later as well as how the book fits into larger trends of movement across Europe, the Atlantic, and elsewhere. Knowing who owned and read books (and how they read them) illuminates our understanding of the important roles that these books played in the lives of those who went before us.

The large number of books surviving from the fifteenth century shed light on various aspects of the book trade, such as information about printers, publication dates and locations, financial backers, locations where books were sold and identities of those who purchased them. Making and selling books became a vital industry in places like Venice, where entrepreneurs competed with other printers, artists, merchants, and other tradespeople in their field. Some printers emerged successfully amidst this competitive industry, whereas others, whose stories are lost, had met failure. Printers often reprinted popular works in a competitive market and had to make their editions more appealing to potential buyers. To make their editions stand out, some printers added supplemental content, included endorsements of the work, and updated unsold copies. Early printed books were not issued with a suggested retail price, but bibliographers have determined the value of certain books based on surviving accounts, such as booksellers' records or owners' notes in books. One important example of a bookseller's record is the ledger, or *Zornale*, of Francesco de Madiis, a bookseller in Venice. His ledger recorded the activity of his bookshop from 1484 to



An early sixteenth-century inscription noting the donation of one of Hilprand of Brandenburg's books to the Buxheim monastery. Ulmer, Ulricus, Fraternitas cleri *(Ulm: Johann Zainer, abt 1480). Pitts Theology Library 1480 ULRI.*

1488, noting nearly 7,000 sales and listing the prices of a total of 25,000 books. Most of his books were sold as unbound copies, though bound copies are also noted in his ledger.

Though some printers and booksellers sold bound books in the fifteenth century, it was most common for the purchaser to secure his or her own bindings. The materials used for bookbinding often depended upon the owner's location, budget, and personal taste. Typical binding materials included the skins of calf, goat, sheep, and pig, which were treated and processed in various ways. However, many of the incunabula that survive today do not retain their original bindings. Some were replaced because of damage, wear, or deterioration, but others were replaced for aesthetic reasons to match the tastes of their previous owners, especially those from the eighteenth and nineteenth centuries. During the process of rebinding books, information about the book is often lost by losing the original binding and additional processes such as trimming the textblock, removing manuscript binding waste, and washing the linen paper of the book.

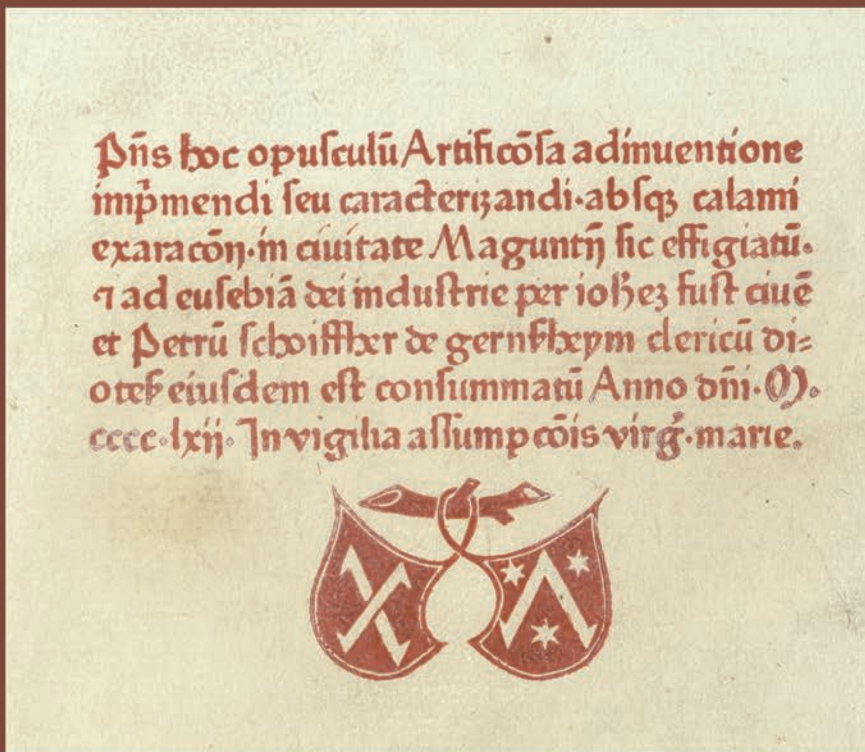
Above left: Antoninus Florentinus, De censuris ecclesiasticis, sive de excommunicationibus. De sponsalibus et matrimonio *(Venice: Johannes de Colonia and Johannes Manthen, 1480) Hugh F. MacMillan Law Library KBR3602 .A85 1480. Above right: Antoninus Florentinus,* Summa theologica (Partes I-IV) *(Basel: Michael Wenssler, 1485) Pitts Theology Library 1485 ANTO.*

The Enduring Influence of Incunabula.

The printing industry changed dramatically in the nineteenth century. New processes were invented for making paper cheaper and more plentiful. New typefaces were designed to be more efficient. Printing presses became increasingly automated. The mechanization of the printing industry favored productivity over art. Proponents of the Arts and Crafts movement protested the deterioration of beauty in everyday life on account of the mechanical achievements and comforts that the nineteenth century had wrought. In 1888, Emery Walker inspired William Morris to create Kelmscott Press, a small printing press that focused on typography, page design, and the craft of printing. Morris's vision for his press was to draw on the methods and aesthetics which marked the era before the industrial revolution. He was inspired by incunabula printers such as Nicolas Jenson and Jacobus Rubeus. Morris influenced an entire movement of private press printers at the turn of the twentieth century. Today many letterpress printers continue to produce materials with an emphasis on handwork and craftmanship. Some, having interest in the aesthetics, techniques, or craftsmanship of fifteenth-century printed books, demonstrate the history of incunabula through their own craft of printing, woodcutting, and illumination.

Above: Chaucer, Geoffrey, The Works of Geoffrey Chaucer Now Newly Imprinted *(Upper Mall, Hammersmith: Kelmscott Press, 1896). Item on loan from the collection of Stuart A. Rose.Right: Hand-painted and illuminated letter E by Julia Bangert, 2022. Back cover: colophon from* Biblia latina *(Mainz: Johann Fust and Peter Schoeffer, 14 Aug. 1462). Item on loan from the collection of Stuart A. Rose.*

EVSEBIVM Pamphili de euangelica præparatione latinum ex græco beatiſſime pater iuſſu tuo effeci. Nam quom eum uirum tum eloquẽtia: tũ multaꝝ rerum peritia: et ĩgenii mirabili flumine ex his quæ iam traducta ſunt præſtãtiſſimum ſanctitas tua iudicet: atq; ideo quæcũq; apud græcos ipſius opera extẽt latina facere ĩſtituerit: euangelicã præpationẽ quæ in urbe forte reperta eſt: primum aggreſſi traduximus. Quo quidem in libro quaſi quodam in ſpeculo uariam atq; multiplicem doctrinã illius uiri licet admirari. Cuncta enim quæ ante ipſũ facta fuentaq; fuerunt quæ tamen græce ſcripta tũc inuenirẽtur: multo certius atque diſtinctius ipſis etiam auctoribus qui ſcripſerunt percepiſſe mihi uidetur. Ita quom conſtet nihil fere præclarum unq̃ geſtum fuiſſe quod illis temporibus græce ſcriptum non extaret: nihil in rebus magnis naturaq; abditis quod a philoſophis non eſſet explicatum: omnia ille tum memoriæ tenacitate: tũ mẽtis ꝓcepit acumine: ac ut apes ſolent ſingulis inſidere floribus: indeq; quod ad rem ſuam conducit colligere: nõ aliter ille undiq; certiora ueriſimilioraue deligẽs mirabilem ſibi atq; inauditũ ſcientiæ cumulum confecit: multiplices uariaſq; philoſophorum ſectas nõ ignorauit: infinitos pene gentium omnium religionis errores tenuit: orbis terrarum hiſtoriam ſerie ſua diſpoſitam ſolus cognouit & cæteris tradidit. Nam quom non eſſet neſcius geſtaꝝ rerum hiſtoriam titubare ſãctiſſime pater niſi diſtincta tẽporibus pateat. Quippe quom natura tẽporis faciat ut quæ ĩ tẽpore fuerunt niſi quando fuerũt ſcias: nec fuiſſe qdem ꝓpter confuſionem uideantur: eo ingenio: ſtudio: induſtria huic incubuit rei: ut omnium ſcriptorum peritiam in unum congeſtam facile ſupauerit: diſtĩctiusq; cuncta ipſis ſuis ut diximus cognouerit auctoribus. Conferendo enim inter ſe ſingulos: ueritatem quæ ab omnibus ſimul emergebat: nec ab ullo exprimebatur: conſecutus eſt. Quæ omnia ab aliis quæ ſcripſit & ab hoc opere perſpicere licet. Quod ille ideo ſuſcepit: quoniam quom apud gentiũ præclaros philoſophia uiros nobiliſſimus eſſet: ac priſcã paternamq; deorũ religionem catholicæ ueritatis amore cõtempſerit: partim accuſãtibus ſuum propoſitum reſpondere: partim noſtra pro uiribus ſuis uoluit cõfirmare. Itaq; ĩ duas uniuerſum partis negotium partitus eſt: quarum primam quæ nunc traducta nobis eſt: qua illis



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