

MINIMA BIBLIOGRAPHICA, 26

Diana Bychkova

Sketches on Some Incunabula

**John Davis Barnett's collection,
held at the ARCC (Archives and Collections Centre), the
D.B. Weldon Library, London ON, Canada**

C.R.E.L.E.B.— Università Cattolica, Milano
Edizioni CUSL, Milano
2018

MINIMA BIBLIOGRAPHICA

Una collana di studi promossa dal
Centro di Ricerca Europeo Libro Editoria Biblioteca
dell'Università Ca' olica e coordinata da
Gianmario Baldi (Rovereto)
Edoardo Barbieri (Brescia)
Ornella Foglieni (Milano)
Giuseppe Frasso (Milano)
Piero Innocenti (Montepescali)
Luca Rivali (Milano)
segretario di Redazione **Alessandro Tedesco** (Gerusalemme)

Il pdf è liberamente accessibile, scaricabile, stampabile alla pagina web
<http://creleb.unicatt.it>

Per informazioni scrivere a creleb@unicatt.it

Edizioni CUSL - Milano
info@cusl.it
2018

ISBN 9788881327607

Diana Bychkova

(photos and drawings by the author, if not indicated differently).

Sketches on Some Incunabula. A virtual exhibition

John Davis Barnett's collection, held at the ARCC (Archives and Collections Centre), the D.B. Weldon Library, London ON, Canada

1. Johannes Turrecremata, *Flos theologiae* and *Quaestiones evangeliorum*, 1481?
2. Henrici Harp, *Speculum aureum decem praeceptorum Die*, 1474
3. Goffredo da Trani, *Summa super titulis decretalium*, 1491?
4. Leo Archipresbyter, *Historia Alexadri magni regis macedonie de prelijs*, 1494
5. Decretalis Gregorii IX, *Decretalium libri V. Gregorii Papae cum ordinaria glossa Berhardi*, 1478

Introduction

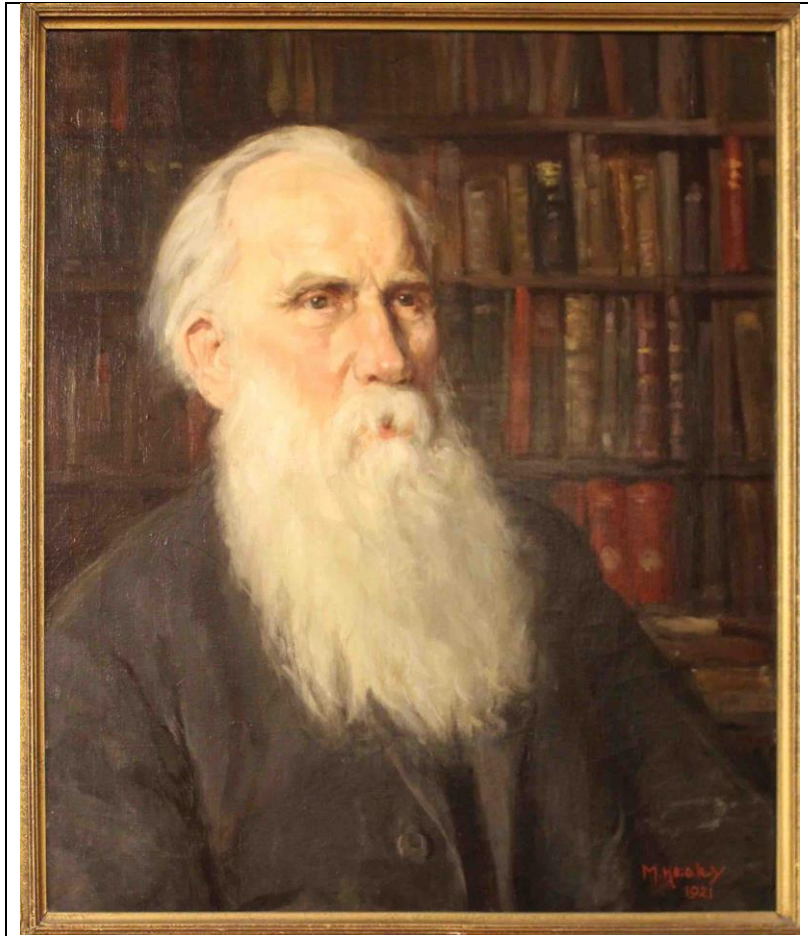


Fig.1. J.D. Barnett's portrait by Mary Healey, British artist, 1921.
A gift to the University from the Women's Faculty Club

A man of books, John Davis Barnett (1848, England – 1926, Canada), lived in a small house in Stratford, Ontario, in which he amassed — since he moved to Canada in 1866 with a few books — an enormous personal collection of about 43,000 bound volumes¹. Surrounded by the garden, his home can be imagined as entirely built of books: a photo conserved in the ARCC of Weldon Library represents seventy-year-old Dr. Barnett, “with his venerable gray beard and noble voice,”² who is sitting in his home library, encircled by the floor-to-ceiling bookshelves that were placed in every room. This photo³ must have been taken before he, in 1918, donated his collection to Western University which was established just 4 decades earlier. Before Barnett's gift, the university possession of books could hardly be called a library. “The transfer took the form of a sale, the consideration being one dollar. This dollar,

¹ *The history of the Western University Library*, scrapbook

² Tamblyn, p.40

³ ARCC, online: https://www.lib.uwo.ca/files/archives/homepage_random_images/Barnett.jpg

⁴ Talman, p.122

⁵ Miller, p.14

Dr. Barnett often jokingly remarked, was never actually paid. It was further agreed that the donor should come to London and act as curator of the collection,”⁴ the task that he willingly took care of. By the time he was a retiree of the Grand Trunk Railway, forty-year career at which allowed him to visit many parts of Canada and United States as an engineer and designer of buildings and worksites⁵. Still having a railway pass, he continued to travel in search of rare and uncommon books, to expand his collection.

BOOKSELLERS' CATALOGUES WANTED.
Your address inserted at Twenty Cents per line, monthly.

Please designate the kind of Catalogues or Special line of Books interested in, with your name.
Booksellers and Publishers will please give this department careful attention.

J. Blelapp, 59 Commercial St., Boston, Mass. Literary, Bibliography and Drama.
Barnett J. Davis, Stratford, Ont., Canada. Shaksperiana (pamphlets, cuttings, engravings).
Miss Anna L. Ward, Waterbury, Conn. Americana. Specialty: British America and New England.
Cosmopolitan, Book Co., 16 Rush Street, Chicago, Ill. Curiosa, Facetie, Bibliography.
Cyrus K. Remington, No. 11 East Seneca St., Buffalo, N. Y. Miscellaneous, and of Niagara Falls.
Will H. Lyons, Newport, Ky. Specialty, CHESS.
Wm. P. Kenny, 394½ Hanover Street, Milwaukee, Wis. Miscellaneous.
L. M. Willis, No 35 Monument Avenue, Charlestown, Mass. Would like Catalogues of
Anti-Catholic, Erotic and Facetious Books.

Fig.2. An announcement from *The Bookmart*, Tom 7, Pittsburg: Bookmart Publishing Co., 1890, p.291

This Barnett's gift became the core of the library, around which the rest of the books were collected in the following hundred years. In 1920, a course in Library Science was inaugurated, mandatory for all students of the first year. It was taught by the Library staff⁶ and, with several interruptions, has become now one of the greatest faculties in the field among Canadian schools.

Barnett was involved in establishing the first Ontario Library Institute that stimulated the formation and further evolution of public libraries around Ontario⁷. He saw the role of a library as a national repository and free circulation of wisdom within the education system and persisted that “his books should be available for any earnest seeker of knowledge [...] and that his collection should not be kept separate in any way from the general collection of the University, but today they are easily recognized”⁸ by his Ex-libris.

Barnett developed classification schemes for the collections and management theory,⁹ advertised the concept of inter-library loan on the national level and opened the path to the foundation of an Institution¹⁰ that appeared 20 years after his death as the National Library of Canada and later became the Library and Archives of Canada.

⁶ Tamblyn, p.41

⁷ Barnett, p.107-108

⁸ Talman, p.123

⁹ The Ontario Library Association. An Historical Sketch 1900-1925

¹⁰ Barnett, p.107-108

The Barnett Collection covers the variety of fields and includes many remarkably rare and unique in character books in literature, geography, biology, geology, theology, Canadian and American history, early NA travel, folklore, European history, drama, church history. It also contains over 1,000 indexed envelopes with papers, hundreds of pamphlets, classified magazine excerpts, booklets, maps, materials of early Canadian printers, including a copy of the first book printed in Montreal (*Réglament de la Confrerie de l'adoration perpétuelle du S.Sacrement*, published by Fleury Mesplet in Montreal in 1776¹¹), and other illustrative pages.¹² Mr. Barnett kept these unbound materials at the rear of his house — the part of building that was added later for this purpose. They still had to be catalogued at the time of his donation and were measured, paradoxically, by weight — approximately five tons. His Shakespeariana counted more than 1,600 bound volumes that formed the backbone of the Shakespeare section of the university library¹³. The copies of the 15th-century incunabula, preserved in his collection, can be found only in the world's greatest libraries.

Barnett laid the foundation for the future development of each of these sections: prints, illustrations, maps, editions on architecture, archeology, references on literary works etc., became materials of practical use for the corresponding departments and suggested the enduring expansion of the library,¹⁴ which is the fourth-largest academic collection in Canada today.

The circle was closed when four university professors purchased Barnett's house — of a Shakespeare enthusiast — to accommodate students during the days of Stratford Festival¹⁵, initially designed as Shakespeare Theater Festival¹⁶.

This year (2018), the University celebrates the 100th anniversary of Barnett's donation and the 170th of his birthday, as well as 140th anniversary of the year when the University was established.

In this article, five 15th-century incunabula from the Barnett Collection will be presented in a way that resembles a virtual exhibition.

Conventionally, the study of incunabula includes a wide range of scholarship¹⁷ with subcategories related to the publishing process, the book as a material object, the history of the miniatures, bindings which can be done a century later and in a place, other than that of the printed pages, as well as the analysis of books as historic documents, the processing of library information or cataloguing of these volumes, and the history of collections and acquisitions. Such information is not always

available but, if found, can elucidate important sources associated with the history of bookmaking, reading and collecting.

The title of this article, "Sketches on Some Incunabula", wants to caution the reader that not all the aforementioned aspects of incunabula will be examined. Because of the lack of documentation, the following is not included in this study: paper used for printing, history of acquisitions and ownerships, textuality, history of reading and comments left on the margins, costs of book production and numbers of printed copies or the circulation of these copies, ideological and commercial reasons for publication. The focus of these sketches, therefore, is a given copy of a book and its role in reconstructing the heritage of this Archive's collection. My study includes the basic description of the physical state of these volumes, brief information on the authors of the texts, the historical, artistic and artisan aspects of the bindings, the style of the typesetting and rubrication, the history of edition, and an overview of the layout of these volumes.

¹¹ Western University, CB129910173:

<<http://find.galegroup.com.proxy1.lib.uwo.ca/ecco/infomark.do?&source=gale&prodId=ECCO&userGroup=lon95336&tabID=T001&docId=CB3329910173&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FASCIMILE>>

¹² Talman, p.123

¹³ Western University London, Canada. 1921-22 Academic calendar. College of Arts (1921), p.15-16.

<<http://ir.lib.uwo.ca/uwo-calendars/1>>

¹⁴ Landon, p.134

¹⁵ Miller, p.15

¹⁶ Stratford Festival, <<https://www.stratfordfestival.ca>>

¹⁷ Cf.: a wide bibliography of works by such scholars as Giuseppina Zappella, Edoardo Barbieri, Roger Stoddard, Paul Saenger, B. M. Rosenthal.

1. Johannes Turrecremata, *Flos theologiae* and *Quaestiones evangeliorum*, 1481?¹⁸

347 folios. Size of leaf: 187 x 255 mm.

Book cover: 215 x 280 x 90 mm, binding date: 1598.

This volume contains two separate works by Johannes Turrecremata, in Latin:

1. Flowers of theology [*Flos theologiae*]; or a golden nucleus of themes for sermons during the ecclesiastical year.

2. Questions on the Gospels [*Quaestiones Evenagelicorum*].

Place, date of publication, name of printer and bookbinder are unknown.



Fig.3. Binding: Johannes Turrecremata, *Flos theologiae*, Barnett's collection

John Turrecremata and the introduction of printing in Italy

The figure of John Turrecremata (or Torquemada, 1388-1468) is particularly interesting and relevant for the subject of this article. He belonged to the family of Thomas Torquemada who acquired an unenviable reputation as Grand Inquisitor of Spain. John was a Spanish ecclesiastic, belonged to the order of St. Dominic, was an important member of the Council of Basil which met to promote the union of the Greek and Latin Churches and to secure needed reforms in the Roman Church. In Basil, while taking part in the Council, he also vigorously attacked the doctrines of Wycliffe and Huss [or Hus]. John was afterwards a member of the Council of Florence¹⁹.

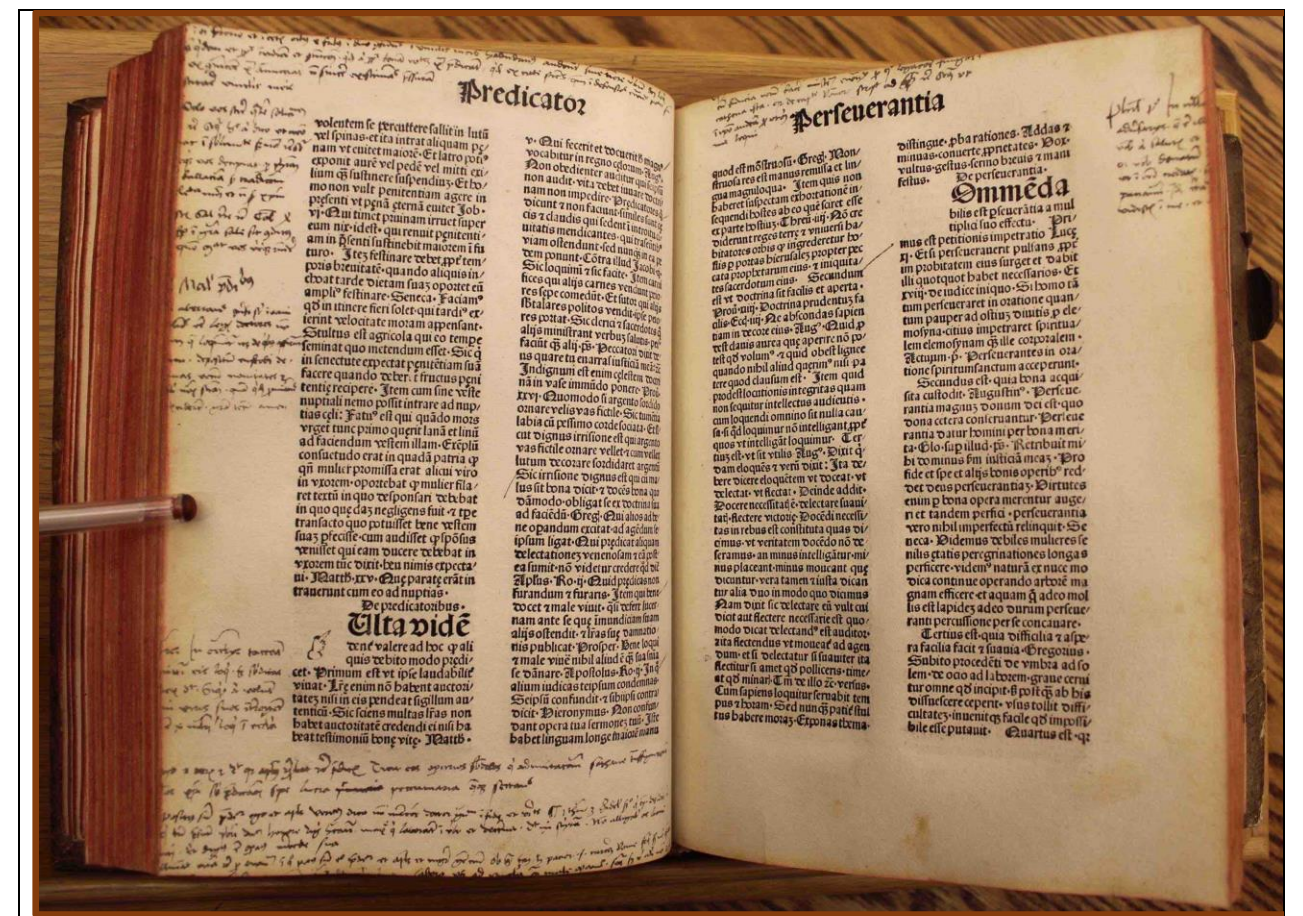


Fig.4. The open book: Johannes Turrecremata, *Flos theologiae*, Barnett's collection.

John became Cardinal in 1439, and since 1456 — the first Abbot of the monastery of Santa Scolastica in Subiaco (in the Italian province of Lazio, 70 km east of Rome)²⁰. During his rule, in 1465, the abbey was endowed with a print shop — the first one in Italy — when two German clerics, Konrad Sweynheim (d. 1477) and

¹⁸ ARCC Weldon Library: BV4020. T67 1480s

¹⁹ Notes from the data card of this volume

²⁰ Roll, p.135-140

Arnold Pannartz (d. 1476)²¹, printed the first books with movable type in Subiaco.²² In 1467, they moved their business to Rome,²³ introducing the first printed books there, and after 1473 they started to work separately — Pannartz concentrated on printing and Sweinheim creating engravings on metal to print maps.

The first edition of work 2 of Barnett's volume — John Turrecremata, *Questions of the Gospels* — was printed in 1477 in Rome (in the same year when Konrad died). This connection between the author and the typographers can indicate that the first edition of John's work may have been printed by Konrad. However, Konrad and Arnold printed only the works of classical authors.²⁴ It is known that the edition of Turrecremata's *Meditations on the life of Christ*, the earliest book illustrated with wood-cuts after Albert Pfister's prints, was published in Rome by the German printer Ulrich Hahn, in 1467.²⁵ He too had been invited to Italy by Turrecremata. Another edition of this book, printed in Mainz by Johann Neumeister in 1479, has Gothic font in style with no evidences of Roman elements that were introduced by the printer in Italy, while the 33 prints of this volume have characteristics of the Italian woodcuts.²⁶

Edition, its place and year of printing

On the front endpaper, it is written in pencil by Mr. J. D. Barnett's hand: "Printed at Basel 1481. Rubricated 1482." And in the notes from the data card of this volume we read: "The second work like the first, is without name of printer or place where it was printed."

Probably, Mr. J. D. Barnett, when writing his notes about the publication of this particular volume by Turrecremata, could take as a reference the *Catalogue of Books Printed in the XVth Century Now in the British Museum*, which says:

Johannes de Turrecremata, *Flos theologiae. Quaestiones Evangelicorum*. [Not before 1480]. 347 leaves. 42 lines and head-line, 194 (204) x 119 mm. Types: 109 head-lines and headings; 92 text. Capital spaces [...] Hain n. 15715. The tabula thematum was compiled 'Anno rc. lxxx' [i.e. 1480]. The *Quaestiones Euangeliorum* are printed in the same number of pages as in Amerbach's two-column edition with the same date in the tabula...

Paper: 267 x 198 mm. [...] On 2^a is the ownership note and the library stamp... IB. 15405.²⁷

The same edition of Turrecremata's work [Hain n. 15715. Proctor, no. 3257. B. M. Cat. IB. 15405] appears to have been printed in "Reutlingen, Passau, Bamberg?, v. 1480,"²⁸ while the Hain does not provide us with the printer's name or place of publication.

Several data from the *British Museum* description differ from the features of Barnett's volume (number of text lines, size of the text block, etc.), which makes it impossible that this is a copy of the same edition. However, Amerbach's two-column edition, which is also mentioned, indicates the publication of Turrecremata's work together with another author, Nicolaus de Byarto, under the common book cover. It was printed in Basel by Johann Amerbch, on 28th September 1481 [Fig.5]. This rubricator's date appears in Barnett's volume as well as in a copy in Frankfurt am Main.²⁹ A copy of this edition is now in the collection of the Zentralbibliothek Zürich,³⁰ also appears in the USTC database,³¹ and in the British Library Catalogue with the list of holdings³² (ISTC: it00553000) to which the Archives of the D.B. Weldon Library can be added.

The Amerbch's edition has a layout, typesetting, artistic shape, page proportions and leading identical to those of Barnett's volume [Fig.6]. Moreover, Amerbch's

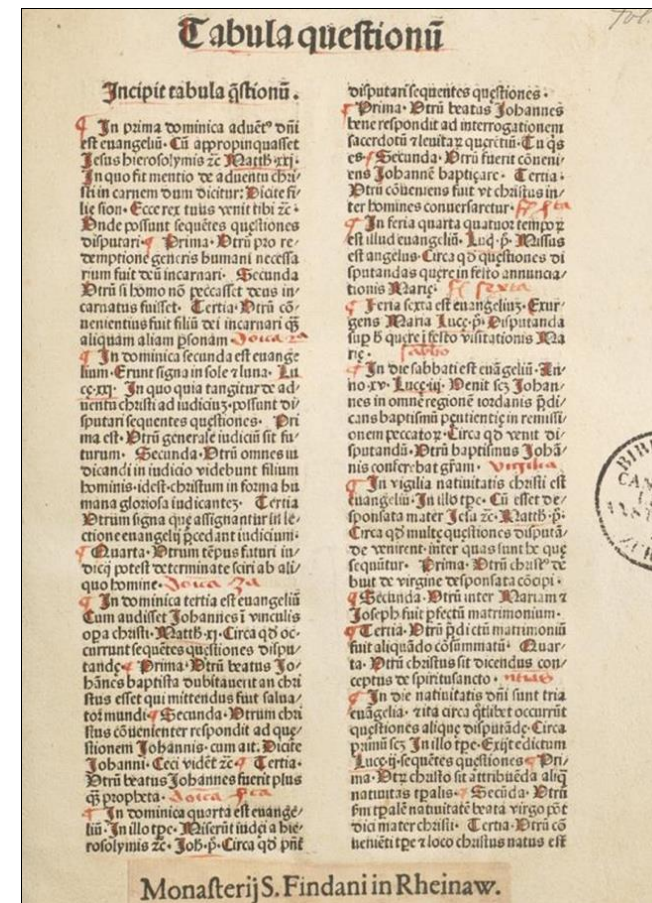


Fig.5. Johann Amerbch's edition, 1481 (Zentralbibliothek Zürich, Ra 59)

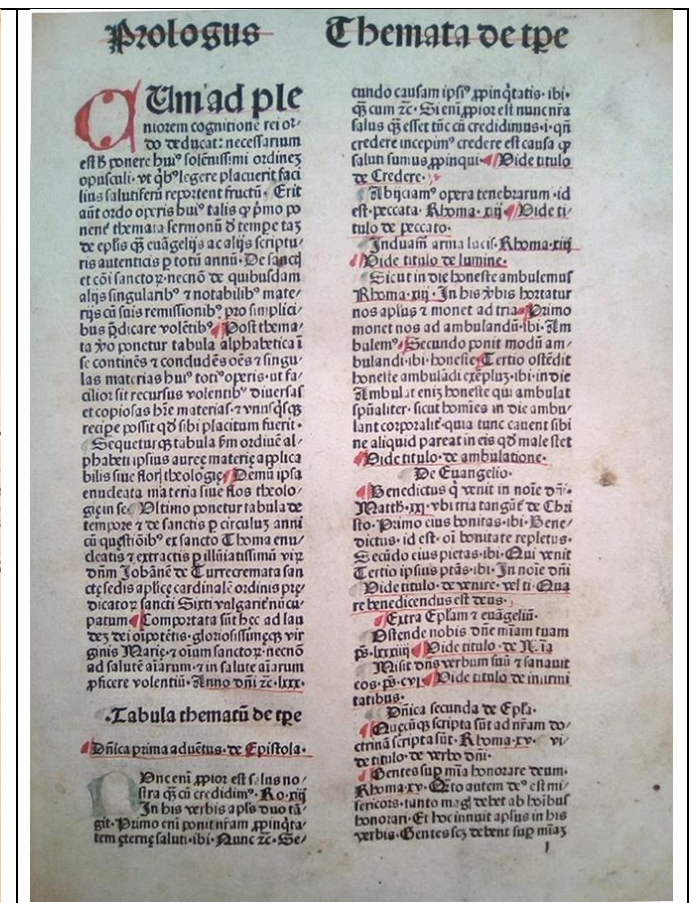


Fig.6. Barnett's volume.

²¹ Before moving to Subiaco, they both, presumably, were workmen in Faust and Scheffer's print house, in Mentz, Germany (Chatto, 257)

²² Diet National Library, *Chronological Table*

²³ Suarez, p.422

²⁴ Boardley

²⁵ Chatto, p.258

²⁶ Juan de Turquemata's *Meditations*, 1479, is presented with full view of pages in the Digital Collection of the Library of Congress, Lessing J. Rosenwald Collection <<https://lccn.loc.gov/49036009>> and page preview <<http://hdl.loc.gov/loc.rbc/rosenwald.0073.1>>

²⁷ Pollard, p. 709.

²⁸ Nijhoff, p. 20, n. 50.

²⁹ ISTC. <<http://data.cerl.org/istc/it00553000>>

³⁰ Zentralbibliothek Zürich, <<http://www.e-rara.ch/zuz/doi/10.3931/e-rara-48611>>

³¹ USTC, <<http://ustc.ac.uk/index.php/record/749553>>

³² ISTC, <<http://data.cerl.org/istc/it00553000>>

Font and calligraphy

second *Biblia Latina*, printed in Basel in 1481 (reprint of his 1479 edition),³³ has a design, proportions of folio and text-block, style of typesetting, number and length of lines identical to his Turrecremata's edition from the Zurich library, as well as in Bartett's volume. Thus, since the margins of Barnett's volume were cut away to accommodate the new bookbinding, I think that the dimension and proportions of Amerbch's *Biblia*, as it appears in Christie's online catalogue of sales, coincide with the original size of our volume and with the type number:

Paper: 205 x 289 mm. 47 lines and headline, double column. Type: 1:185G, 3:93^aG, 81G. 3-line initial spaces with headlines.

The same combination of works, by Turrecremata and Byarto, was printed in Strasbourg by Georg Husner (not after 1487);³⁴ in Vienna by Eberhard Frommolt (1481);³⁵ in Reutlingen by Michael Greyff (not before 1480);³⁶ in Deventer by Richard Pafraet (1484).³⁷ These editions differ from Barnett's volume in their layout or/and typesetting; thus, their places of publication and printers' names can be excluded as possible attribution of our volume.

Therefore, it can be affirmed with a reasonable degree of certainty that Barnett's volume was printed in Basel by Johann Amerbch, on a date very close to Sept. 1481, or it could be the same edition.³⁸ Amerbach was originally from Reutlingen and studied in Paris where he received a Master's degree. Then he became the most famous printer of Basel at that time.³⁹

The above-mentioned note about Amerbch's edition reveals an interesting fact. It is known that the *Quaestiones* was first printed in 1477, and the *Flos theologiae* — in 1480. The *Flos theologiae*, known also as the *Dictionarius pauperum*,⁴⁰ has recently been attributed to Nicolaus de Byard⁴¹, — the late 15th-century German Augustinian — which means that the work 1 from Barnett's volume is of Byard's authorship.

The city of Basel (the place that connects our volume with Turrecremata's activity and his participation at the Council of Basel which he attended in 1431-1449) joined the Swiss Confederacy in 1501,⁴² so at time of our volume's publication in 1481, it was the bishopric territory of Basel within the Holy Roman Empire.

Turrecremata's volume is interesting in terms of the style of typesetting and design.⁴³ The font style of this volume, as any incunabula, attempts to reproduce handwritten calligraphy. The font has some features of Gothic Textur (or black letter) style; it is seen especially in the printed capital letters and in the whole mass of the text with intense black verticals and narrow spacing between single letters and their elements [Fig.7-8].



Fig.7-8. Examples of the printed capital letters and a small part of the textual space. Barnett's volume.

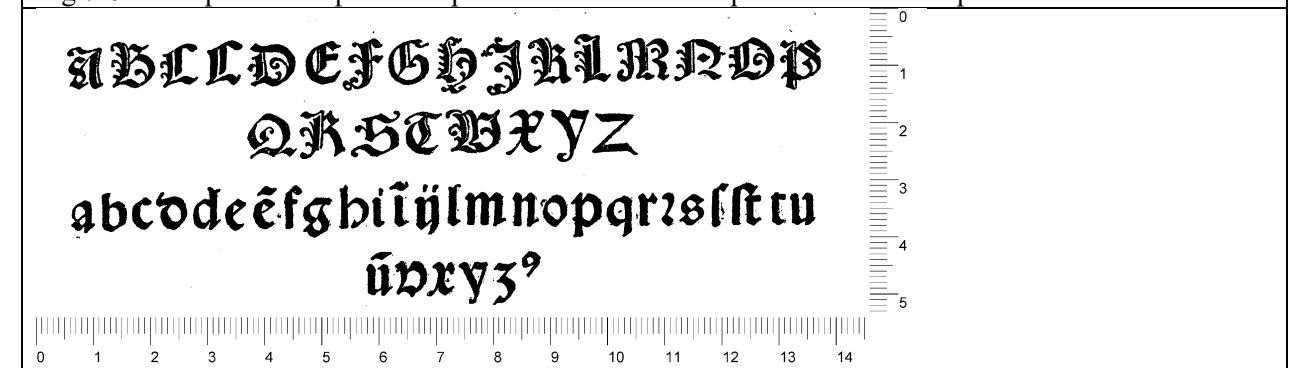


Fig.9. Type 1:185G by Johann Amerbach (Basel), ©Typenrepertorium der Wiegendrucke⁴⁴

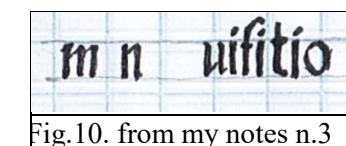


Fig.10. from my notes n.3

For instance, this letter combination [Fig.10] still has narrowed proportions, similar to Gothic, and the spacing is adjusted in such a way that one letter is inserted inside the

³³ Christie's online catalogue of Valuable Printed Books and Manuscripts, 23 Nov. 2011, London, sale 8002, <<http://www.christies.com/lotfinder/Lot/biblia-latina-basel-johann-amerbach-1481-5495283-details.aspx>>

³⁴ Digitale Historische Bibliothek Erfurt/Gotha, <https://archive.thulb.uni-jena.de/ufb/receive/ufb_cbu_00000240?derivate=ufb_derivate_00000083>

³⁵ Musinsky Rare books, Inc., https://www.musinskyrarebooks.com/advSearchResults.php?action=search&orderBy=relevance&category_id=0&keywordsField=TURRECREMATA

³⁶ Digital Sammlungen Darmstadt, <<http://tudigit.ulb.tu-darmstadt.de/show/inc-iii-179>>; Christie's online catalogue, Fine Printed Books and Manuscripts, sale 1083, 24 May 2002, New York.

³⁷ Gillespie, Powell, p.219

³⁸ In order to check such a hypothesis, it is necessary to make a textual analysis, comparing word-by-word and line-by-line the single chapters from these two volumes.

³⁹ Estienne, Thompson, p.10.

⁴⁰ USTC, <<http://ustc.ac.uk/index.php/record/749553>>

⁴¹ Bloomfield, p. 168, no. 1841.

⁴² Isakhan, p.188

⁴³ Some more information on Amerbach's typesetting can be grasped from the Typenrepertorium database, <<http://tw.staatsbibliothek-berlin.de/of0633>>

⁴⁴ Typenrepertorium der Wiegendrucke, <<http://tw.staatsbibliothek-berlin.de/ma02368>>

space of another one, like in “fi”. This kind of a *hyphenless*, developed by Gutenberg according to the model of handwritten books, was lost in the modern printed fonts. However, there is a number of features that distinguish the font of Barnett’s volume from the Gothic style. First, there are already serifs, while in Textur the main elements of letters conclude with a short angle-turn. Second, in the Gothic 15th-century font, such as Gutenberg’s Bible and some other German prints, the letters characterized by a rounded shape (o, b, a, q, d, c, e) are narrower and have a more evident angular shape, while in our volume these letters acquire a more curved shape. Besides, we can notice ligatures of these rounded letters, which does not exist in Gothic.

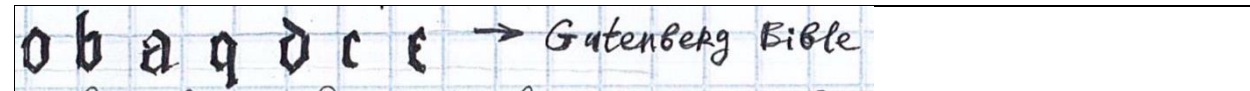


Fig.11. Example of these rounded letters from Gutenberg Bible, 1450s



Fig.12. Example of the same letters from Turrecremata’s volume, 1481

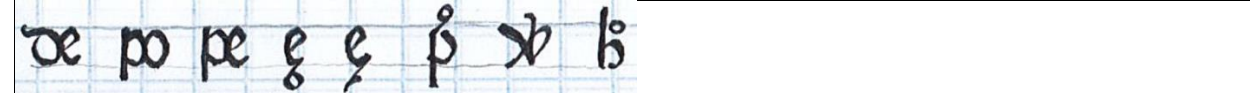


Fig.13. Ligatures from Turrecremata’s volume.

Thus, Amerbach’s types of Barnett’s volume represent a middle-path from Textur to Rotunda: some elements of letters correspond to the Rotunda type, but not entirely, the text is characterized by more contrast, comparing to Textur: in Gutenberg’s Bible the vertical elements are all wide, so the whole mass of a given text looks evenly black on the page; in Barnett’s volume the thin elements already appear, which gives the text more contrast, makes it more legible and renders the text less “heavy” on the white background of page.

The font used by Konrad and Arnold in Subiaco has the same features: it was elaborated at the junction of Gothic and Roman scripts, i.e. half-Roman-half-Textura letters [Fig.14].

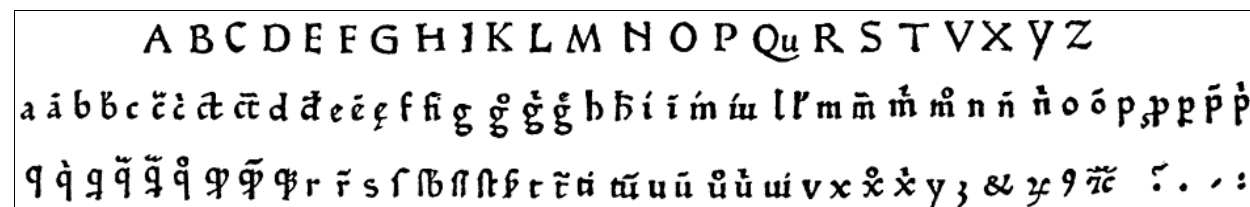


Fig.14. Early Roman typeface in 1465. Subiaco: Conradus Sweynheym and Arnoldus Pannartz.

Typ.1:120R GfT549. (c) Diet National Library

Konrad Sweynheym and Arnold Pannartz first used mixed Gothic-Roman type in 1465, and its use later spread to the northern parts of Italy, Germany, and other European regions with some minor changes from print shop to print shop. In this

⁴⁵ Diet National Library. <http://www.ndl.go.jp/incunabula/e/glossary/glo_30.html>

period, “these Roman typefaces, however, retained a slightly Gothic flavor compared with today’s Roman type”⁴⁵ [Fig.15].

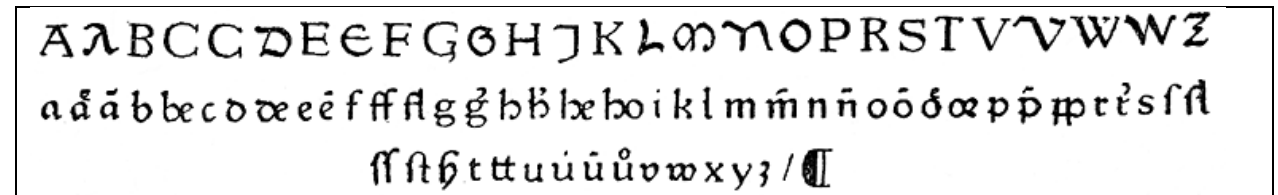


Fig.15. Roman type, Augsburg, typographer Gunther Zainer. Typ.4*:94/95G GfT666// (c) Diet National Library

Signs and notes on the Barnett’s copy



Fig.16. Ex-libris of Mr. J. D. Barnett, on the front endpaper

On the front endpaper, there is Mr. J. D. Barnett’s signature, ex-libris [Fig.16], and the book number, No. 12704, as it was in his collection.

The date, 1482, and the illegible signature of a rubricator appears on different pages of the book [Fig.17]. Several book pages contain marginalia in illegible handwriting, part of which was cut off, when producing the new binding and working out the ends of the book block. There are two types of marginalia [Fig.18], written by different hands, both are probably in Latin.

On one of the margins, we can see (but not read) a signature — possibly of one of the book owners [Fig.19]. Hand-drawn manicule appears on several margins [Fig.20].

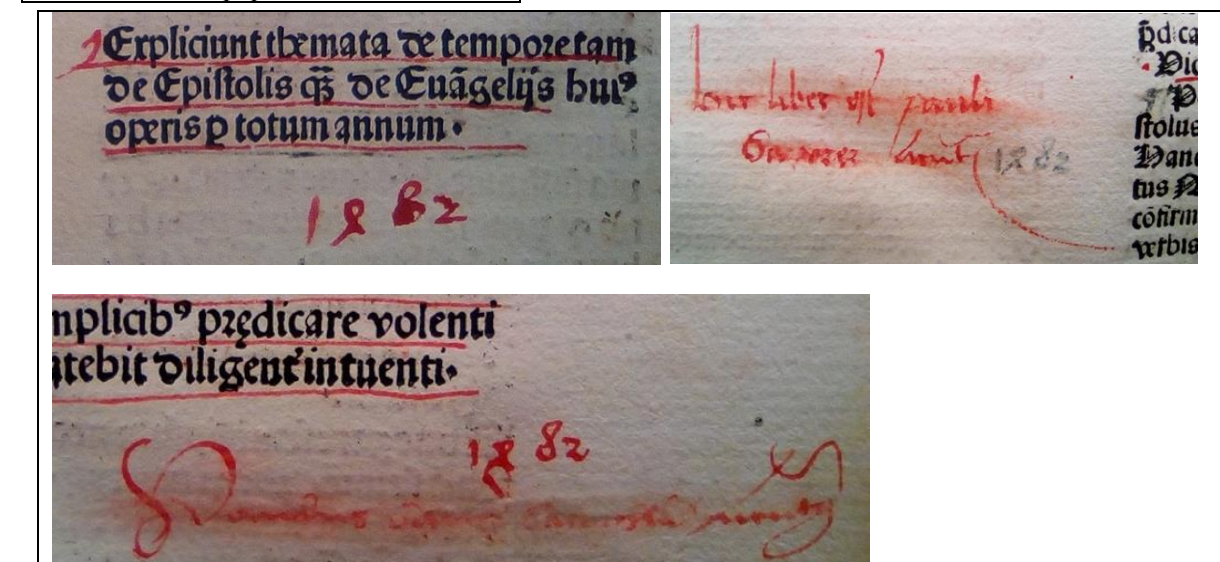


Fig.17. Date and signature of a rubricator on different pages of the book.

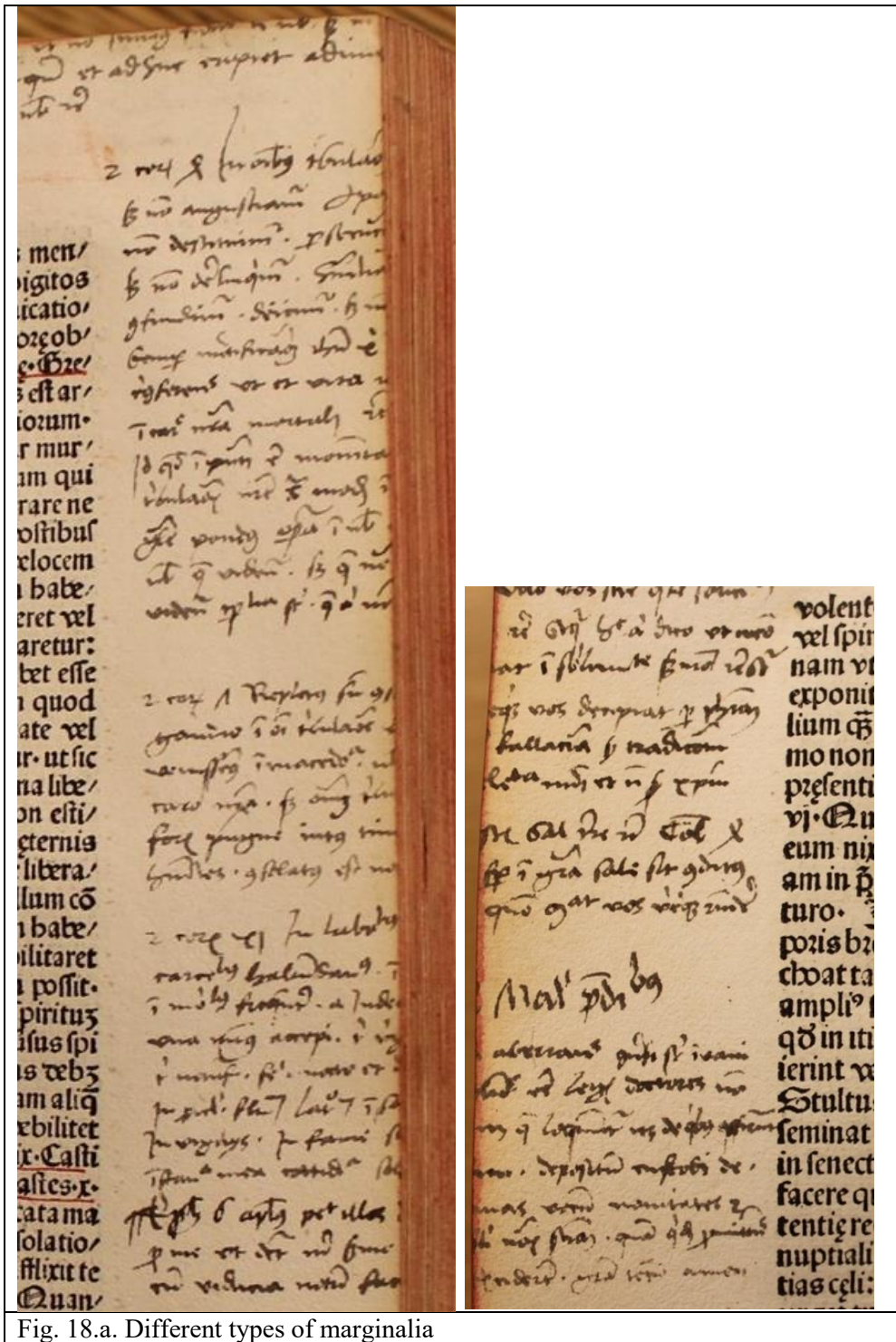


Fig. 18.a. Different types of marginalia

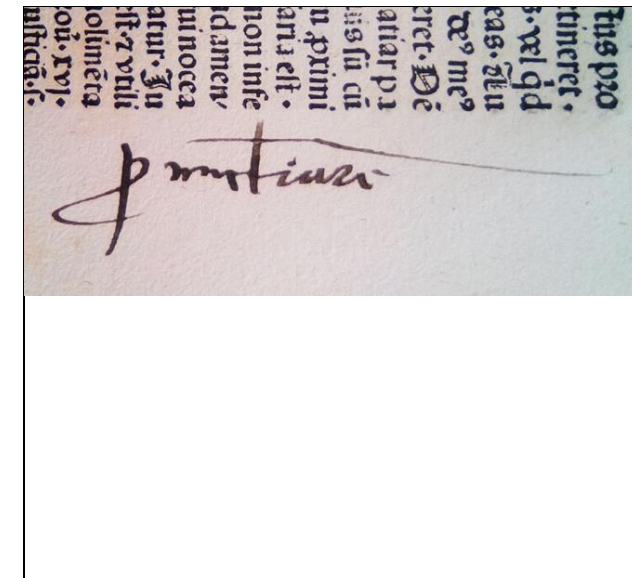
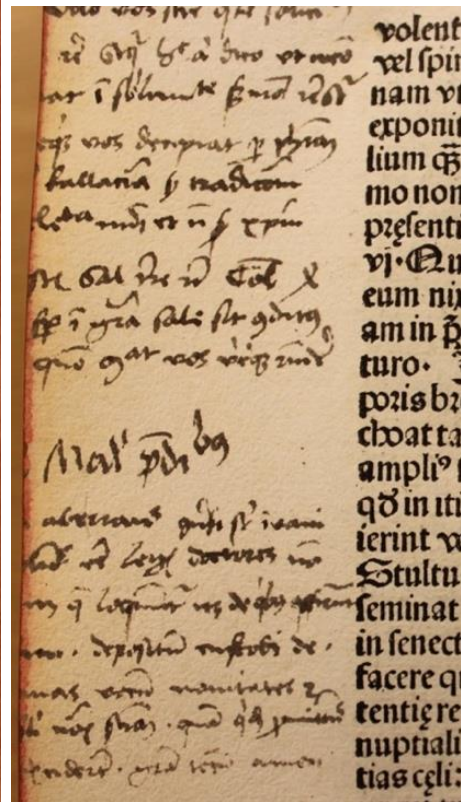


Fig. 19. Probably, later ownership on one of the margins.

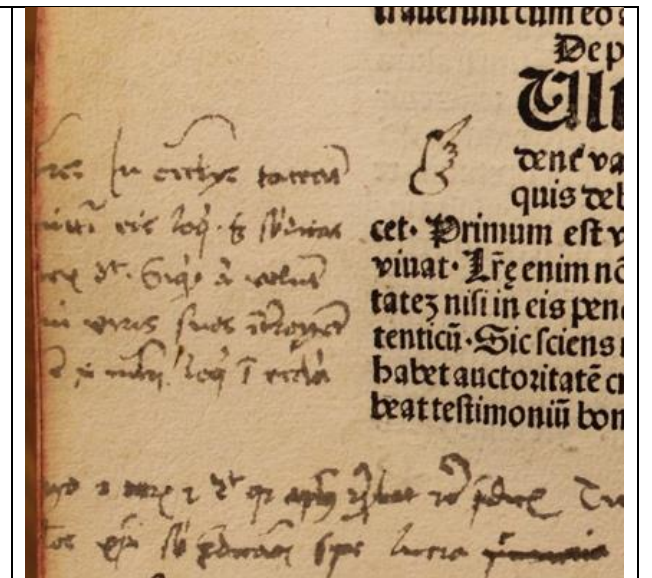


Fig. 20. Hand-drawn manicule.

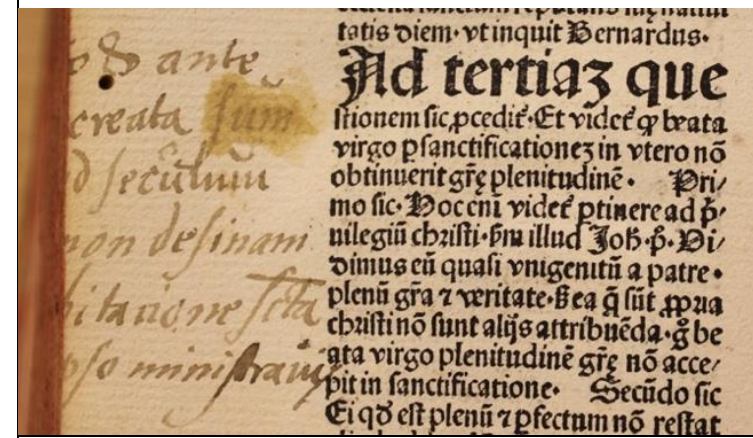
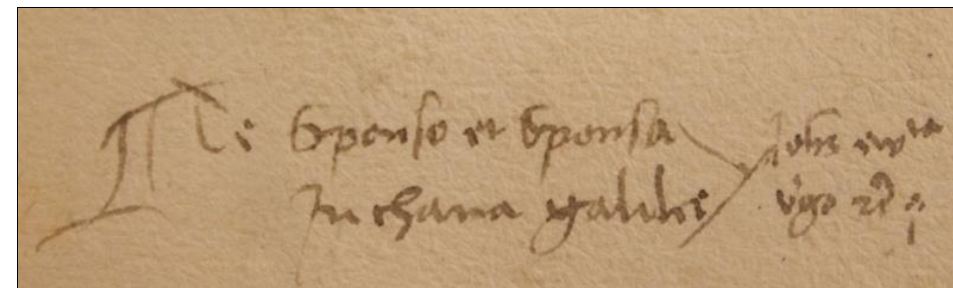


Fig. 18.b. Different types of marginalia

Bookbinding

As can be seen from the details of relief on the yellow-ivory skin, the panel with decorations was designed and engraved as a single piece and then blind-stamped cold on the skin. The same single piece of engraved plate was used to stamp the decorations on both front and back covers, as every little detail of the ornaments is identical on both sides (except the placement of portraits). This would have been technically impossible if the roll tools had been used, as they were heated to impress the ornaments of compound elements.

Three blind-tooled frames of triple fillets with crossed corners are placed one inside another and enriched with ornaments and small portraits or figures between the frames. This was a widely-used composition method at the time in many European countries⁴⁶. The cover design, as well as the elaborate style of ornamentation and its composition on the cover, was frequently reproduced from earlier book covers. The style of Barnett's volume imitates the late 14th or 15th-century bookbinding style, which presumably (and logically) might have been an imitation of the original from 1480. Each side contains arabesque ornaments stamped in a very thin relief.

Each fasciculus consists of 5 double-page sheets (i.e. 10 folios) sewn together on four double bands [the cords that pass athwart on the book spine, to which the sheets are sewn], as can be seen on the book spine. When sewing, the binder had to pass the thread around the double bands, making an eight-figure at every passage, which gives the book elasticity and strength [fig.21].

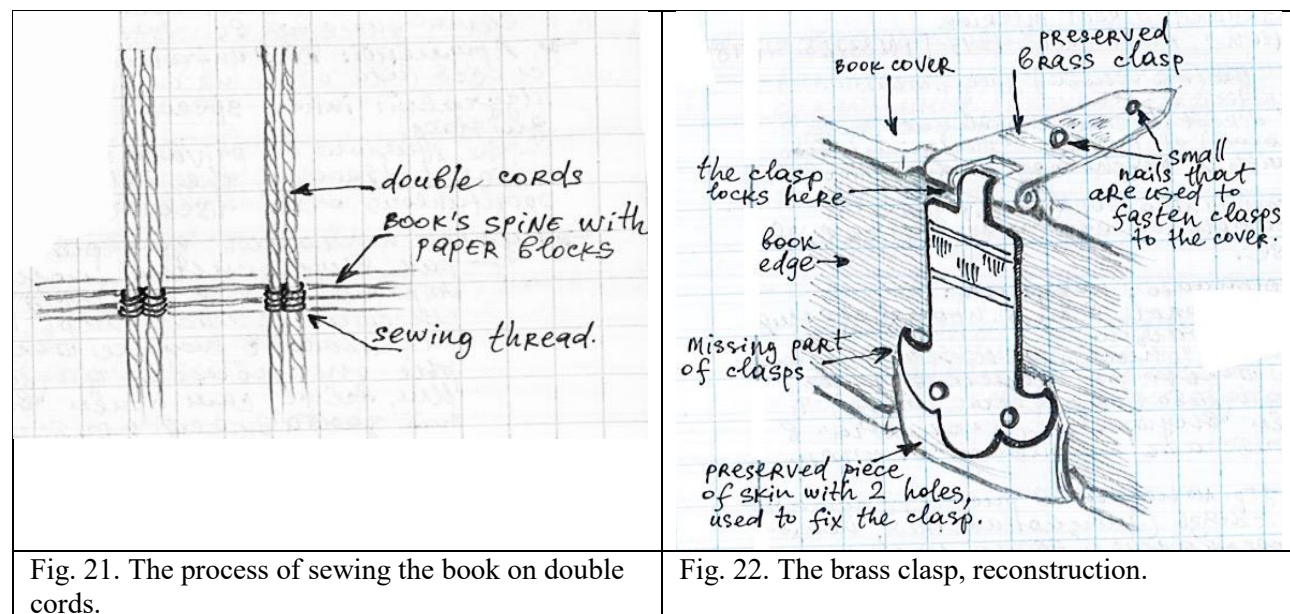


Fig. 21. The process of sewing the book on double cords.

Fig. 22. The brass clasp, reconstruction.

The ends of these four double bands are laced into holes on the wooden book covers; this insures the centuries-old life of the binding, in contrast to modern editions. These bands are covered with the skin that repeats their relief on the spine.

The brass clasps on the cover are preserved in part. I am reconstructing the missing part in the drawing [Fig. 22] as it was usually made in the Belgian and German bindings in the 16th century. The endbands [strips affixed on both sides of the spine] were usually sewn between the paper fasciculus directly on the spine, to insure the additional strength of the book [Fig.23 a]; but in our case, they were sewn separately and then attached to the spine as decorative elements [Fig.23 b], which is a feature of most of printed books of the period, as they had to be produced more quickly and in more copies than handwritten manuscripts.



Fig.23 a. The endbands, bookbinding of the 15th-c., MS.171, held in the Library of Cremona, Italy, photo: 2015.

Fig.23 b. The endbands, bookbinding of the 15th-c printed book, Barnett's volume.

On the front cover, on two horizontal panels, the monogram I. P., and the date 1598 are stamped in ink. I think the monogram belonged to the bookbinder (or his work studio) because, while producing the binding, he had to go through several complex steps: from preparing in a specific way the folios to be sewn, to working out the edges, to preparing the wood plates for the covers, to working out the skin and passing it through the process of skiving (elimination of a thin layer of skin from the suede side, in order to make it suitable for relief print) before putting the cover under press, not to mention the engraved plate with decorations that requires certain skills and long practice in order to create something like this cover. The bookbinding is a complex

⁴⁶ To mention some examples: Binding from the Bibliothèque médiathèque Nancy, 1525-1600, <<http://bmn-renaissance.nancy.fr/items/show/1604>>; Binding for *Erasmii Roterodami Adagiorum Chiliades tres*, printed in Venice, 1508, <https://www.lib.umich.edu/files/libraries/spec_coll/Binding300.jpg>; Binding for *Euripide*, printed in Venice in 1503 and bound in 1565, probably in Germany, <<http://le-bibliomane.blogspot.ca/2010/11/appreciez-vous-les-impressions-aldines.html?m=1>>; A German binding of

1549, <http://libweb5.princeton.edu/visual_materials/hb/cases/panelsandrolls/images/4.large.jpg>; Benedictinal, Germany, mid-15th century, <http://rmc.library.cornell.edu/medievalbook/leather_chains/Metal_pic.htm>; 15th-c Bible, University of Iowa Special Collections, <<https://it.pinterest.com/pin/222506037812666025/>>.

art-and-craft⁴⁷ process so it was marked by its creator (if the plate was engraved by another master-artist, then his initials were embodied on the cover along with the bookbinder's).

The inscription on the front flyleaf bears the same date, 1598, and continues with words in illegible handwriting, in brown ink [Fig.24].

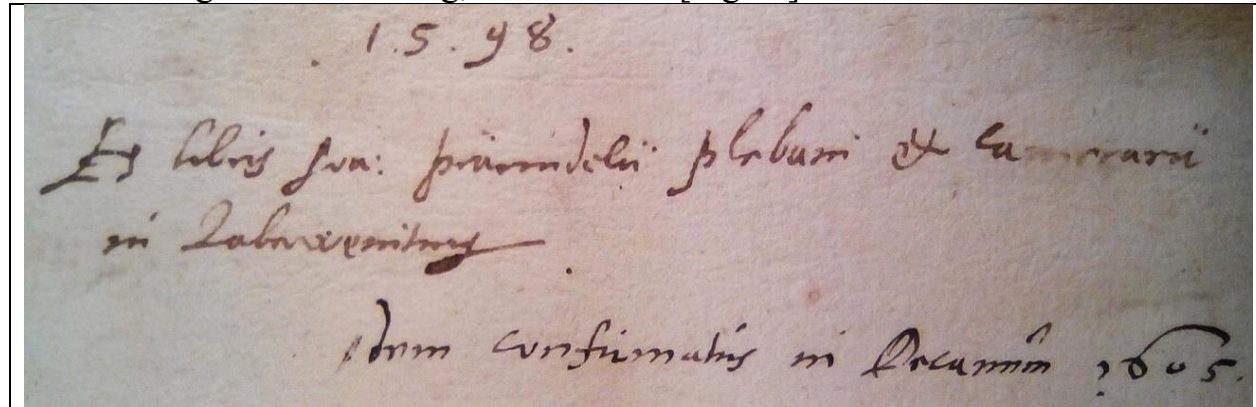


Fig.24. The inscription on the front flyleaf.

Presumably, the inscription is in Latin, and it is not “Ex libris sua,” as it may seem on first glance, but “Es laboris sua” [his work/ artwork] and the last words are “confirmabis [...] ?605” [second-person singular future active indicative of “cōfirmō”, means “with, together + strengthen, fortify”, or “fasten with”]⁴⁸. Thus, probably, it is written by the bookbinder who confirms that these folios were bound together and this book is the fruits of his labor (similar to 19/20-century colophons of limited editions that can say something like “this book was printed and bound by hand in the studio of... year...” etc).

In this period, a binder whose initials were I. P., was associated with the Augustinian Priory of St. Martin and St. Gregory in Louvain,⁴⁹ and the monogram is attributed to Jacob Pandelaert (act. Louvain, Belgium, 1520-1555)⁵⁰. In these years, in Louvain, at least two large workshops of book production were active: Jacob Bathen (act. 1541/1545-1557) and Jacob Pandelaert.⁵¹ They had pupils and apprentices and, probably, their houses' trademarks continued to be stamped on the books also after the owners' death. Such a tradition of keeping and reproducing the first owner's name on printed products has survived even to our time. It is especially common practice in artisan studios, old-fashion typographies and bookmaking houses that produce handmade prints and limited editions. Besides, I.P.'s engraved plates could be used by his pupils. This explains the presence of I.P.'s initials on Barnett's volume, made in 1598, while Jacob Pandelaert himself had been active until 4 decades earlier.

⁴⁷ It is meant here not the movement in arts of the end of the 19th century, but the complexity of the process of making manuscripts or printed books that requires knowledge of crafts and artistic skills; abbreviated: arts-and-crafts.

⁴⁸ My 'thanks' go to Cristina Caracchini for attempting to read this.

⁴⁹ Prideaux, p.21

⁵⁰ Indestege, p.55. The bookbinding with the figure of Cleopatra is presented. It was created in 1540 and contains the initials I.P. — attributed to Jacob Pandelaert,

The I. P. (Jacob Pandelaert's) initials appear on several book bindings, such as: Terentii *Comoediae sex*, published in Paris in 1542. This bookbinding is made of calf. “The impression on the sides is remarkably clear and displays a fine artistic hand in the design. The initials I. P. with a cross standing between probably represent the binder's or tool-engraver's name”⁵². However, the date and place of the binding's creation are unknown; these were usually restored or replaced in later times. The material, the binding technique, the level of relief quality and design are like those characterizing Turrecremata's volume. As well as another volume with I.P.'s initials, Lucretia binding, has similar technical and artistic qualities; it was created in 1534 and is attributed to Jacob Pandelaert.⁵³ The book, printed in 1503 by the Italian typographer of musical notes, Ottaviano Petrucci, contains a monogram on the book cover in the form of a cross on a hill with the initials I.P. and the date 1534.⁵⁴

Between two frames, embossed on our bookbinding, the 12 portraits of unknown figures are incorporated into botanical motifs. It was the common practice in the 16th-century Europe to place portraits of saints on the cover; however, I am not completely

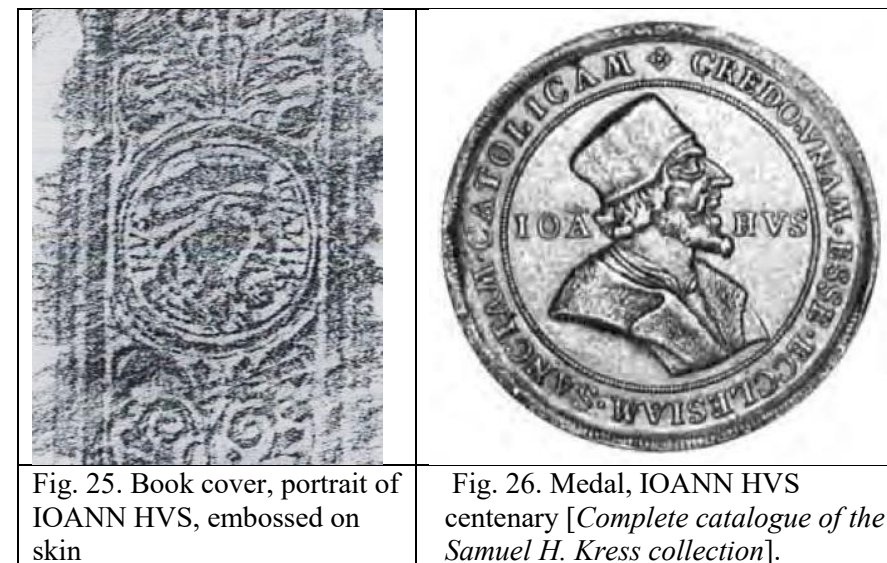


Fig. 25. Book cover, portrait of IOANN HVS, embossed on skin

Fig. 26. Medal, IOANN HVS centenary [Complete catalogue of the Samuel H. Kress collection].

sure that these are saints because, even being only 1.3 cm in height, they have facial expressions: one has raised eyebrows, the other has a long mustache and curls, a third one has an open mouth. All this is very unusual for a canonical depiction of saints. Thus, the portraits may refer to some

ecclesiastics, archbishops, priests, philosophers, cardinals or kings. It is known that bookbinders of the 16th century often introduced their own portraits on the book covers;⁵⁵ nonetheless, we have 12 different portraits here. All of them bear a headdress and are accompanied by the inscriptions which are very difficult to decipher. A pencil rubbing reveals these inscriptions in more details than otherwise. Around one of the portraits the word “MARIN” is written; another one is named “IOANN HVS” (back cover, left column, second from top).

⁵¹ Smets, p.35; Indestege, p.54

⁵² Quaritch, p.1230. [12853] Pub. Terentii *Comoediae sex*, ab. Antonio Goueano integritati suae restituta [Parisiis. Ex officina Roberti Stephani typographi regii., MDXLI, i.e. 1542]

⁵³ Holthe, *Lucretia binding*

⁵⁴ Boorman, p.519. No.11. La Rue: *Misse*, 31 oct. 1503, RISM (Répertoire international des sources musicales) L718/ copy GB-Lbl, K.1.d.1

⁵⁵ Wheatley, p.370

I think the inscription in Latin “IOANN HVS” is attributed to John Hus, 1369-1415

(a Czech contemporary of Juan de Torquemada), who was a church reformer, ecclesiastical writer, philosopher and a key predecessor to Protestantism. He was burned at the stake as a heretic in Konstanz — now in Germany.⁵⁶ A medal was dedicated to the John Hus centenary, which reproduces his bust and bears the same inscription: “IOA HVS”⁵⁷. His facial angle on the bookbinding [Fig.25], profile, raised eyebrows, acute beard and part of clothes are identical the image on the medal [Fig.26]. Of course, the execution is different due to the features of different materials, skin and silver. There are three portraits on the front cover and two on the back of the

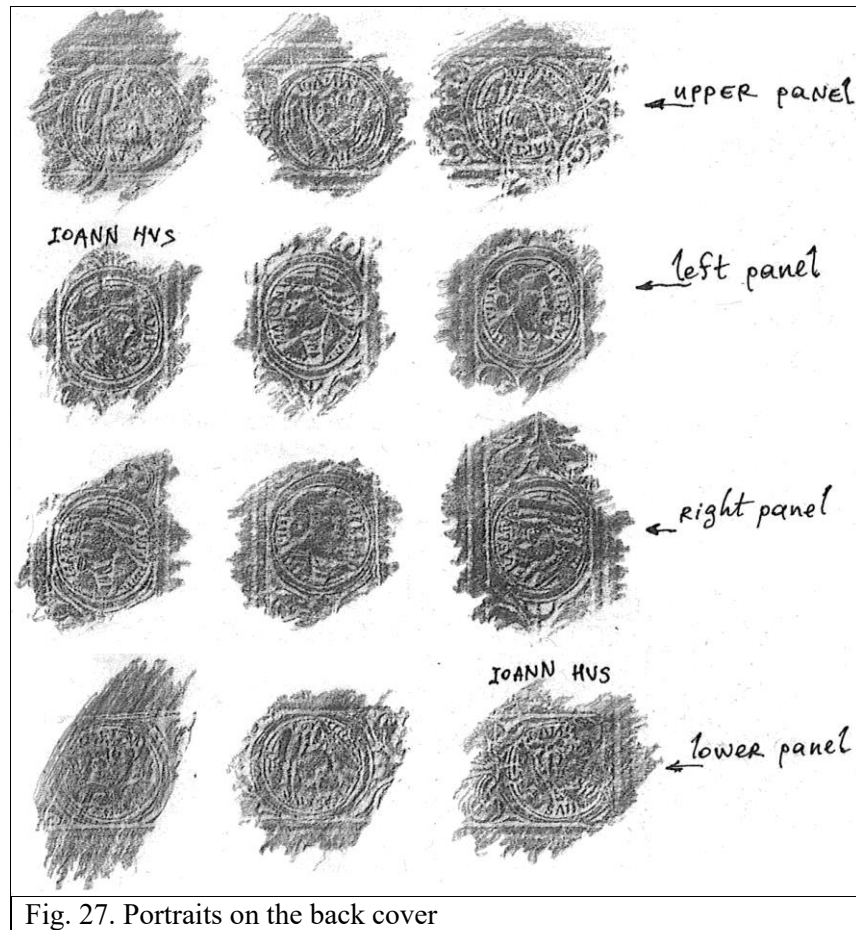


Fig. 27. Portraits on the back cover

same “IOANN HVS” whose doctrine our author John Turrecremata vigorously attacked at the Council of Basel. There are several MARTINs as well. Therefore, the portraits on the cover were used more as decorative rather than informative elements and, perhaps, all the other portraits were also copied from the medals or coins that reproduce important figures.

A very similar design of binding, for instance, was produced in 1587 by an unknown bookbinder and in an unknown place [Fig.28]. This was for a 1583 Bible from the Monastery of Kartause Astheim, Kitzingen, Germany (active 1409-1803), in Antverpia: Ex officina Christophori Plantini⁵⁸. And one more binding of the same style is from Barnett’s collection [Fig.30]. The name of binder, place and date of the creation are unknown; but an edition of 1708 can be found under this cover that is at least a century older than the printed pages, which means that the binding was re-used from another edition. The placement of elements and the arabesque style of decorations in these bindings are very similar, as are the portraits that, even if representing different people, are similarly incorporated into ornaments and their design resembles coins or medals with inscriptions around faces framed into a circle. The panel frames and even the small flowers (cinquefoil) close to the date [Fig.28-

⁵⁶ Musée virtuel du Protestantisme

⁵⁷ Hill and Pollard, p.117, medal of the 16th century by German master Hieronymus Madgeburger, medal n. 617, p. 261.

29] are identical on both covers. The central part of the I.P.’s binding is enriched with the arabesque ornament, while the other two have figures — very elaborated in each part.



Fig.28. Bookbinding, 1578, Special Collection University of Amsterdam [Special Collection University of Amsterdam (Holthe, Date on binding)]



Fig.29. I.P.’s Bookbinding, 1598 [Weldon Library Archives]

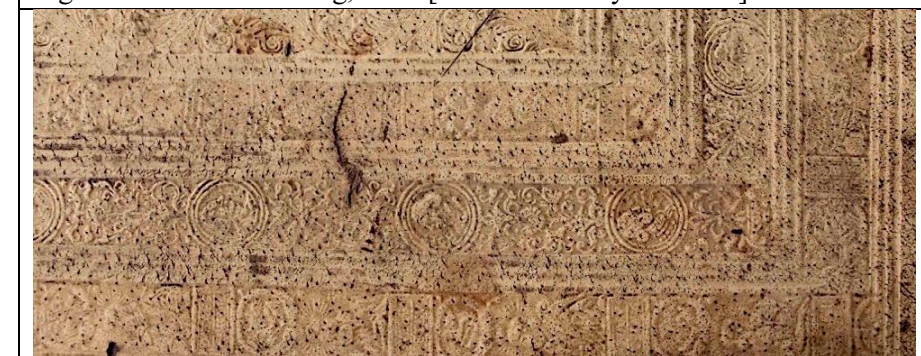


Fig.30. Bookbinding, an edition of Nicolai Goldmanns’s *Vollständige anweisung zu der civil-bau-kunst*, Leipzig: F. Sanctischens erben, 1708 [Weldon Library Archives].

⁵⁸ Holthe, *Date on binding*

2. Henrici Harp, *Speculum aureum decem praeceptorum Die*, 1474⁵⁹

392 folios. Size of leaf: 227 x 320 mm. Book cover: 237 cx 227 x 130 mm.

This volume contains *Speculum aureum decem praeceptorum Die* by Henrici Harp (or Harpianus).

Printed by Peter Schoeffer de Gernshiem, Mainz, in 1474.

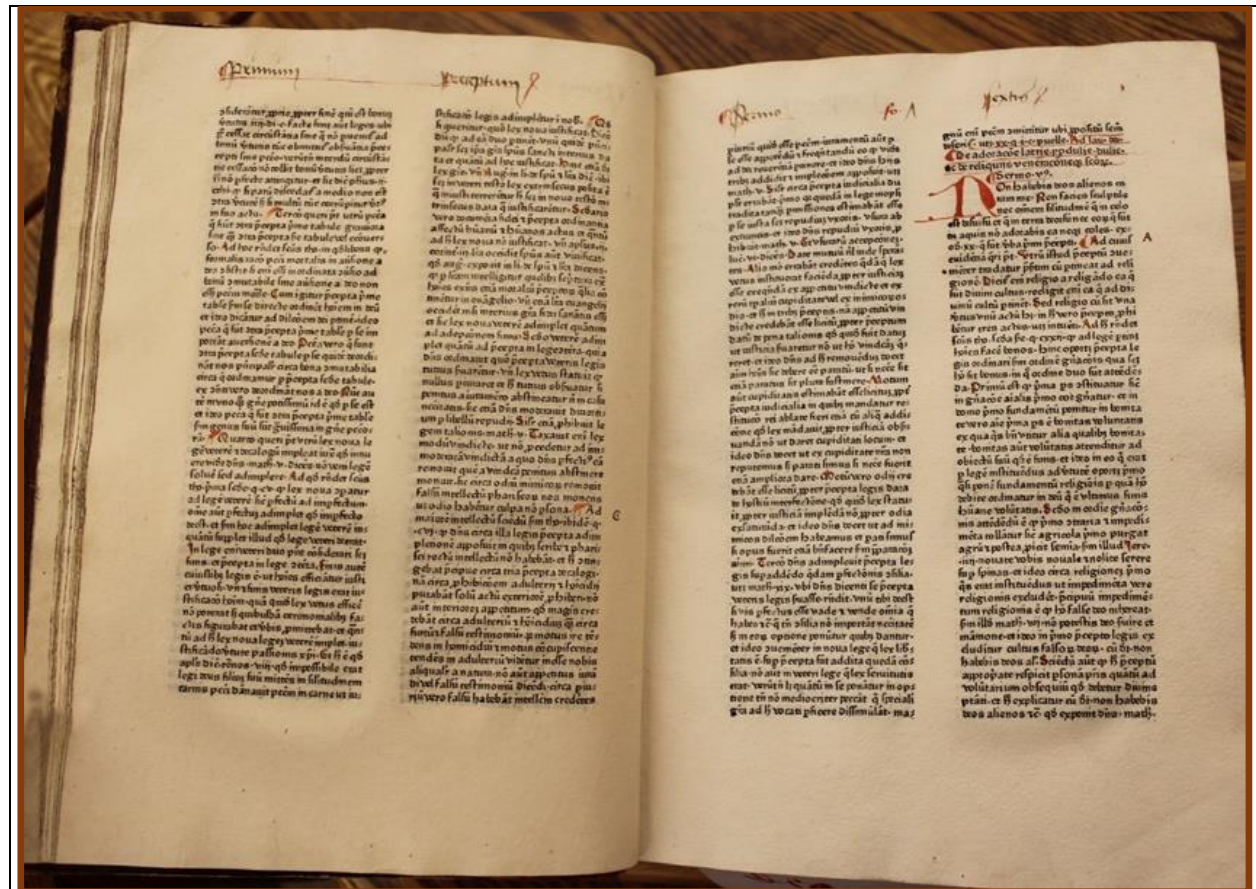


Fig.31. Henrici Harp, *Speculum aureum decem praeceptorum Die*, 1474, Barnett's collection.

The author, the printer and the edition

A full-page leaf with handwritten annotations in English is enclosed in this volume [Fig.32]. It contains some information as to the date/place of publication, the printer, and a historical overview of the book. I will attempt to decipher this text as much as possible, leaving handwritten the words that I cannot read:

⁵⁹ ARCC Weldon Library: BV4655.H47

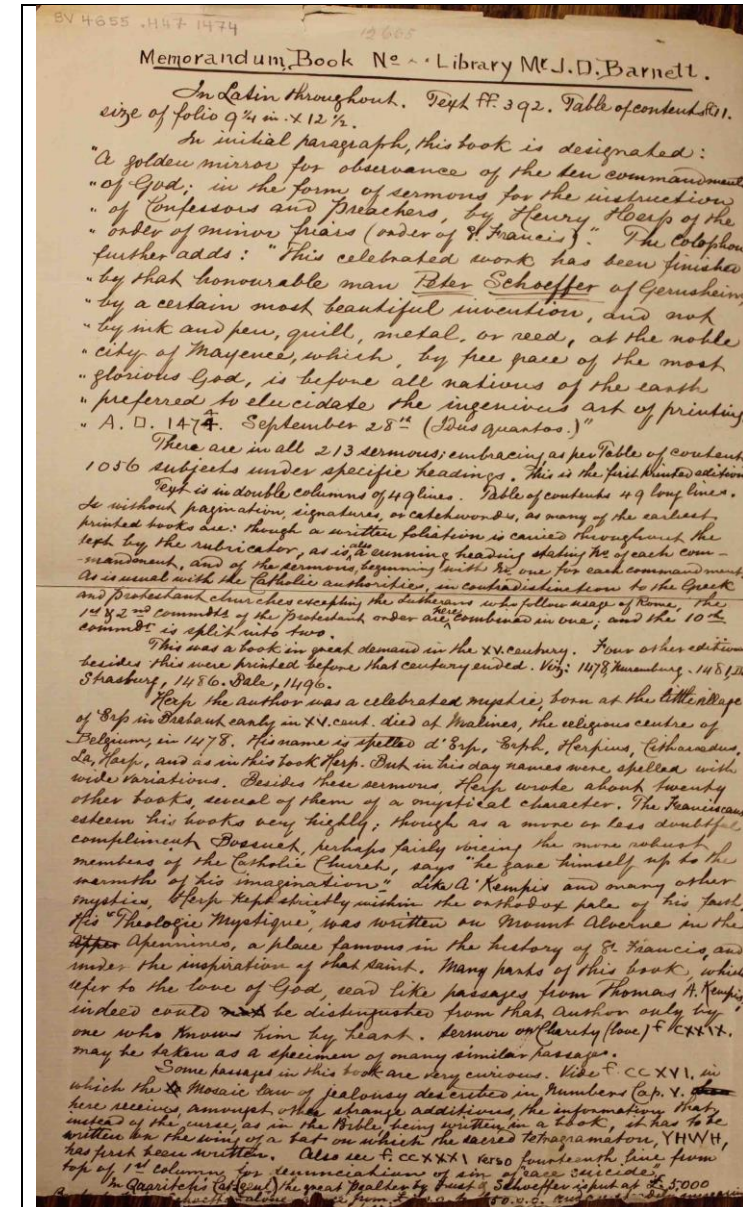


Fig.32. A leaf with handwritten annotations to this volume.

Memorandum Book № 12665, Library Mr. J. D. Barnett.

In Latin throughout. Text ff. 392. Table of contents ff. 11.

Size of folio 9 ¼ inch x 12 ½ inch.

In the initial paragraph, this book is designated:

“A golden mirror for observance of the ten commandments of God; in the form of sermons for the instruction of confessors and preachers, by Henry Hoerp of the other of minor fears (order of Sr. Francis).”

The colophon further adds:

“This celebrated work has been finished by that honorable man Peter Schoeffer of Gernsheim [Gernsheim] by a certain most beautiful invention, and not by ink and pen, quill, metal, or reed, or the noble city of Mayence [meaning Mainz], which, by free face of the most glorious God, is before all nations of the earth preferred to elucidate the ingenious art of printing. A.D. 1474. September 28th (Idus quantos).”

There are in all 2/3 sermons; embracing as per Table of contents, 1056 subjects under specific headings. This is the first printed edition.

The text is in double columns of 49 lines. The table of contents has 49 long lines. It is without pagination, signatures, catchwords, as most of the earliest printed books are though a written foliation is carried throughout the text by the rubricator, as is also a *running* heading stating the No of each commandment, and of the sermons, beginning with No one for each commandment. As is usual with Catholic authorities, in contradistinction to the Greek and Protestant churches excepting the Lutherans who follow usage of Rome, the 1st & 2nd commandments of the Protestant order are there combined into one; and the 10th commandment is split into two.

This was a book in great demand in the XV century. Four other editions besides this one were printed before the century ended. *Viz*: 1478, Nuremberg; 1481, Strasburg; 1486, Bale [meaning Basel]: 1496.

Herp the author was a celebrated *mystic*, born in the little village of Erp in Brabant early in the XV century and died in Malines, the religious center of Belgium in 1478. His name is spelled d'Erp, Erph, Herpius, Cithareadus, La, Harp, and, as in this book, Herp. But in his day names were spelled with wide variations. Besides these sermons, Herp wrote about twenty other books, several of them of a mystical character. The *Franciscan* [Hranirscaus-?] esteem his books very highly. However, this is a more or less dubious compliment. Bossuct, perhaps fairly voicing the position of a more robust member of the Catholic Church, says: "He gave himself up to the warmth of his imagination." Like A' Kempis and many other mystics, Herp kept strictly within the orthodox pale of his faith. His "Theologie Mystique," was written on Mount Alverne in the Apennines.⁶⁰ a place famous in the history of St. Francis, and under the inspiration of that saint. Many parts of this book, which refer to the love of God, read like passages from Thomas A. Kempis, indeed could be distinguished from that author only by one who knows him by heart. Sermon on Charity⁶¹ (love), [folio] CXXIX. May be taken as a specimen of many similar passages.

Some passages in this book are very curious. *Vide* [folio] CCXVI, in which the mosaic law on jealousy described in the Book of Numbers Ch. 5 here receives, *amvupt* other strange additions, the information that instead of the curse, as in the Bible, being written in a book, it has to be written on the

written on the wing of a bat on which the sacred tetragramaton, has first been written. Also see f. ccxxxv verso fourteenth line top of 1st column for denunciation of sin of "race suicide" in Quaritch's (Cat. gen.) the great Dealer by Just. & Schaeffer is put at the bottom of the page. The book is from L. F. T. Hain's collection.

⁶⁰ Meant here is Mount Alverna (in Latin, or La Verna in modern Italian), the highest of the Tuscan Apennines, famous for being the place where St. Francesco d'Assisi withdrew himself to receive stigmata in 1224// Catholic Encyclopedia, <http://www.newadvent.org/cathen/15358a.htm>

⁶¹ Benevolent feeling or goodwill toward humanity, especially those in need/ Dictionary: <http://www.dictionary.com/>

⁶² An illegible signature is written on the back side of this folio: "By H.B. Willo..-? of Hamilton. Dec. 1904". This belongs, undoubtedly, to Henry Buckingham Witton, 1831-1921, the author of this text (Morgan, p. 280), as the same name is printed on the data card of another incunabula from Barnett's collection, *Summa super titulus Decretalium* by Gaufridus de Trano. Witton was originally from England and moved to Hamilton ON in 1860-s, where he was a political figure and a painter at the Great Western Railway Shops. He delivered several lectures on literature at the Hamilton Association, one of which was on *Early printing, printers and books* (December 21st, 1893): https://archive.org/details/cihm_37259;

It becomes harder and harder to read the text when moving toward the end, and the last few lines are lost.⁶²

Henrici Harp was born in Erp (North Brabant, Netherlands) or Erpe (Flanders) between 1400 and 1410. He was a mystic author and preacher, as well as a propagator of the work of Jan van Ruusbroec. He entered the Order of St. Francis in 1450 and died in 1478. His name was spelled in different ways: Hendrik Herp (Dutch, Flemish), Henricus Harpius (Latin), Henry Harpius (Latin), Henri de Herp (French), Henricus Herp (Italian) and some other variations.⁶⁴

	<p>Speculi aurei decem pceptoy dei fratris Henrici Herp ordims minoy de obseruatia opus preclaruz in nobili verbe Magucia qua imprimeri arte ingeniosa gratuito qz dono gloriosus deus plus ceteris terray nationibz pferes illustrare digtus e.no atrameto plumali ereaqz penna cannave. sz ad inuentione quada perpulcra p honorabile viru Petruz Schoyffer de Gernsheym feliciter est consumatu. Anno dominice incarnacois Millesimo quardringentesimo septuagesimo quarto. mensis septembris Idus quarto.</p>	
<p>Fig.33. Colophon and Peter Schoeffer's printer's mark, last folio of Barnett's volume⁶³.</p>		<p>Fig.34. A watermark</p>

This edition of Harp's work (ISTC: ih00039000)⁶⁵ is presented in the Catalogue Général⁶⁶ which states that it was printed in Moguntiae (Latin name of the city of Mainz⁶⁷) by P. Schoeffer in 1474 (in-folio; Hain *8523). If we search by the Hain number, the same thing refers to an edition of 408 ff., including first and last blank, with leaves not numbered, 2 columns, 49 lines, 406 ff.⁶⁸ It is preserved in Bonn: no. 545, and in Lyon: no. 321,⁶⁹ from which it can be concluded that Barnett's volume originally had 408 ff. (or 406 ff. of the text). None of these catalogues indicates the

Hathi Trust Digital Library, <https://catalog.hathitrust.org/Record/100265957>;
Hamilton Public Library, Local History and Archives, http://www.virtualmuseum.ca/community-stories_histoires-de-chez-nous/nine-hour-league_a-ligue-des-neuf-heures/gallery/h-b-witton

⁶³ The same as: L.F.T. Hain, *Repertorium Bibliographicum*, 1827, volume II, part 1, pp. 38-39, *8523.

⁶⁴ Bibliothèque Nationale de France, http://data.bnf.fr/14595443/hendrik_herp/#author.other_forms

⁶⁵ Incunabula Short Title Catalogue, <http://data.cerl.org/istc/ih00039000>

⁶⁶ Bibliothèque Nationale de France, <http://catalogue.bnf.fr/ark:/12148/cb30592694d>

⁶⁷ Rare Books and Manuscripts Section, Association of College and Research Libraries of the American Library Association, <http://rbms.info/lpn/m/moguntiae>

⁶⁸ Hain, volume II, part 1, pp. 38-39, *8523.

⁶⁹ Copinger 254

type number used for this volume. Hain provides us with the information from the colophon, f. 406a, which is identical to the colophon from Barnett's volume [Fig.33]. It is partly translated into English and included in the handwritten annotations as above.

The printer's mark is printed on the same folio and is identical to the mark in Schoeffer's Bible of 1462, which was the first printer's mark ever used in books.⁷⁰ A watermark appears in the upper right corner of the front flyleaf [Fig.34]

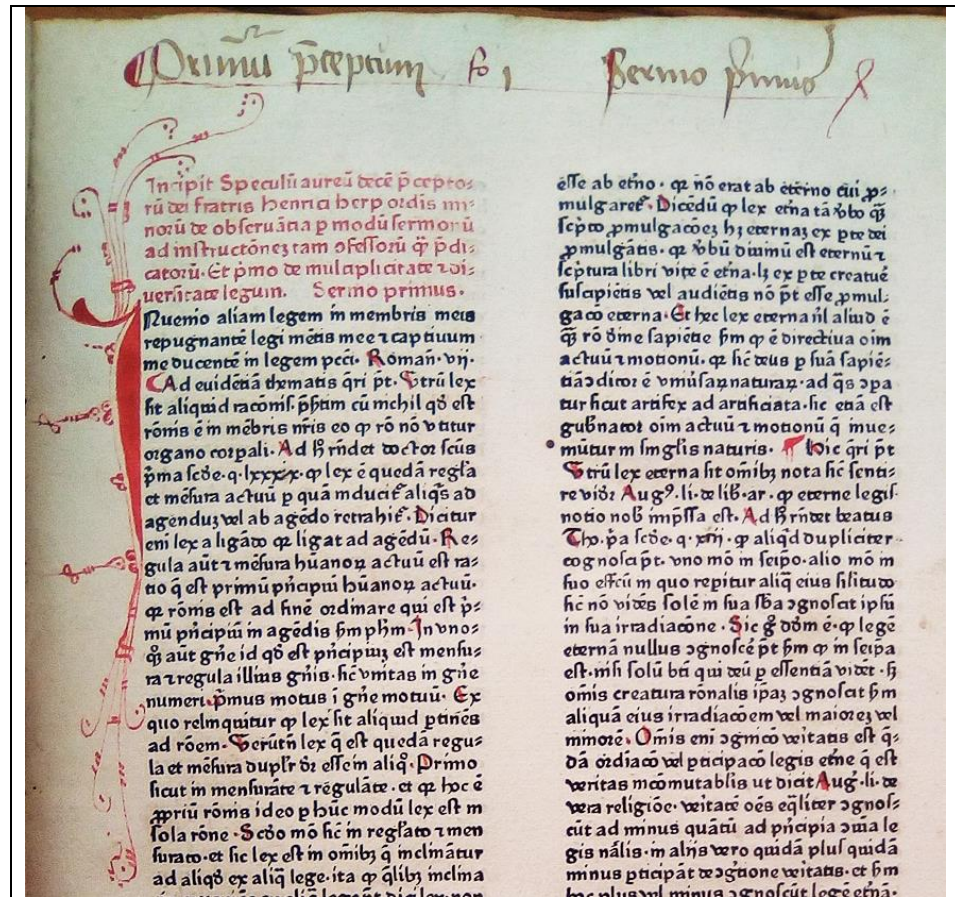


Fig.35. a. Examples of rubrication, headers and page numbers, Barnett's volume.

not use in Harp's edition printed 17 days later and in which the headers and page numbers are handwritten in elegant calligraphy [Fig.35.a-b]. I think the rubrication, headers and page numbers in Barnett's volume were written by Schoeffer himself, as he was educated in Paris as a calligrapher and manuscript copyist,⁷³ before launching the art of typography. He therefore had expertise in handwriting and would have hardly entrusted such a task to someone else.⁷⁴ Hand finishing of the incunabula was often done

Schoeffer printed Thomas Aquinas's *Summa theologica, pars secunda, primus liber*, in 1471,⁷¹ and the fourth edition of Turrecremata's *Expositio super toto psalterio*, on 11th September 1474. He used the identical typesetting for the main corpus of these editions, as in Barnett's volume, but a different layout.

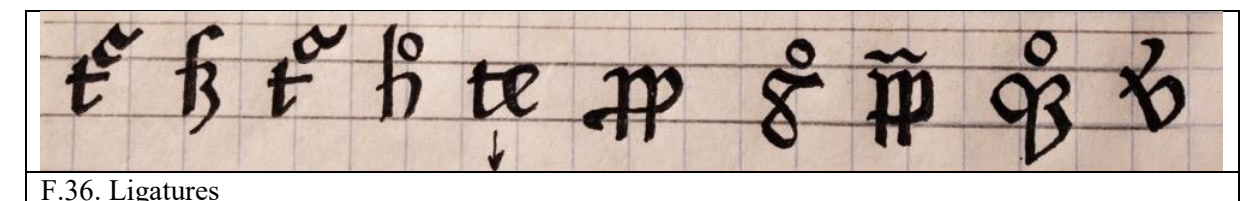
The main feature of this Turrecremata's edition is Schoeffer's innovation which consisted in using printed initials for numbering folios, instead of hand-rubrication,⁷² which he, however, does

at the printing house by decorators or printers, as for example in Venetian book ateliers or in Mainz by Schoeffer⁷⁵.



Fig.35. b. Examples of rubrication, headers and page numbers, Barnett's volume.

Schoeffer used the following ligatures in Harp's edition:



F.36. Ligatures

⁷⁰ History of information, <<http://www.historyofinformation.com/expanded.php?id=353>>

⁷¹ Southern Methodist University <<https://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/PeterSchoefferPrinterofMainz/SchoefferAlone/Aquinas1471>>

⁷² Southern Methodist University <<https://www.smu.edu/Bridwell/SpecialCollectionsandArchives/Exhibitions/PeterSchoefferPrinterofMainz/SchoefferAlone/Turrecremata1474>>

⁷³ Enciclopedia Treccani, <<http://www.treccani.it/enciclopedia/peter-schoeffer>>

⁷⁴ Further studies on Schoeffer's activity as a printer and book refiner see in: Lotte Hellinga, "Printing", *The Cambridge History of the Book in Britain*, Cambridge University Press, 1999, pp.65-108; Eric Marshall White Peter ed., preface by Paul Needham, *Schoeffer, Printer of Mainz: A Quincentenary Exhibition at the Bridwell Library, A Quincentenary Exhibition at Bridwell Library, 8 Sept.-8 Dec. 2003*, Dallas: The Bridwell Library, 2003; Hellmut Lehmann-Haupt, *Peter Schöffer aus Gernsheim und Mainz*, translation and introduction by Monika Estermann, Wiesbaden: Reichert Verlag, 2002.

⁷⁵ Hellinga, p.573-577

Under a simple and unattractive cover of Barnett's volume we find the harmony and clarity of words. As soon as the book is open, the reader enters another world where everything changes: from the general appearance of the book to the pleasure of being immersed in the entirety of letters. S. Palmer describes Schoeffer's editions as "valued by the curious, as well for their antiquity, as for their elegance, correctness, and those ornaments, which he still caused the illuminators to bestow on them to the last."⁷⁶

Signs and notes on this copy

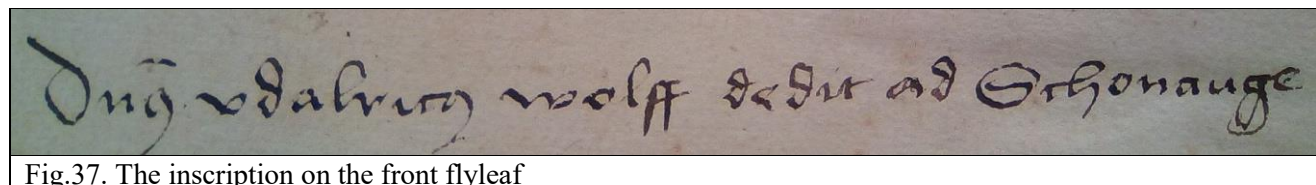


Fig.37. The inscription on the front flyleaf

On the front endpaper, there is Mr. J. D. Barnett's signature, ex-libris, and the book number, No. 12665, as it was in his collection. The inscription on the front flyleaf [Fig.37].

⁷⁶ Palmer, p.117 and later, p.119, Palmer lists the same edition as from Barnett's collection: "No.8. HENRICI HARP or Harpian. Ord. Min. Fr. Speculum aureum decem praeceptorum Dei, by Peter Schoeffer, &c. in fol. The colophon is almost the same with that of the *Secunda* of Tho. Aquinas. It was finished on the fourth of the ides of September ann. 1474".

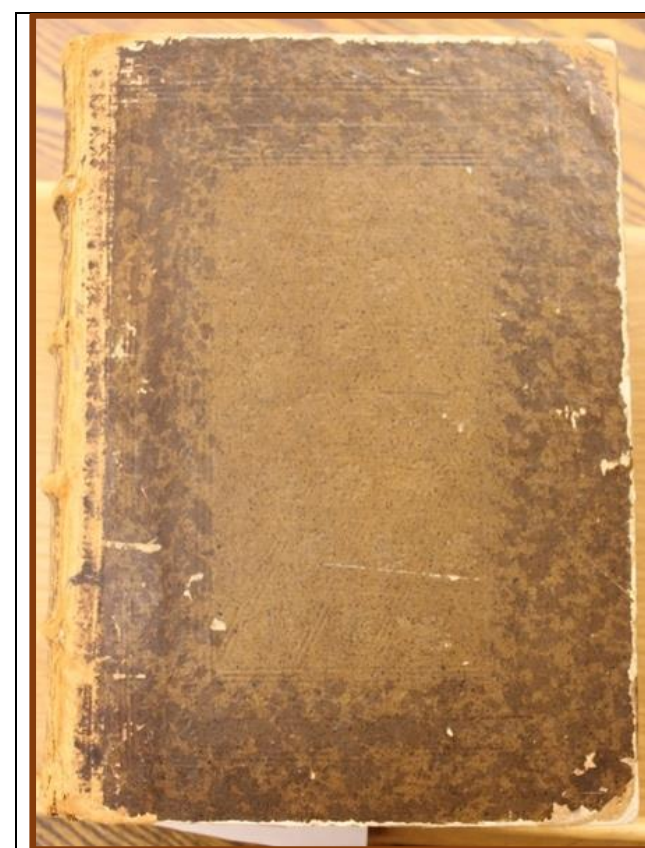


Fig.38. Binding

The date of the bookbinding of this volume is unknown. It is quite simple in design and materials used: cardboard covers are dressed with paper, on which a simple geometrical ornament is embossed. This is a cold-print embossing, i.e. the binding was left under press until it is completely dry, and after that, it was covered with a thin stratum of shellac⁷⁷, which was used often to cover not only furniture but also book bindings⁷⁸ to protect reliefs from deformation when books were put one over another, and to protect the book cover from bulging if it is kept in a damp room.⁷⁹ Of course, the embossing on paper is not as deep, precise and legible as on skin. Besides, skin affects the reader's taction, which is an important aspect of the reading experience. For this reason, paper, as a

material used for the cover, impoverishes the whole appearance of the book.

The endbands of the book are not embroidered with colored threads, as was usually the case, but covered with an entire piece of paper. The edges of the book block were painted in red, but it is almost entirely crumbled. On the book spine, the title, author's name and year are hot-embossed with gold color. The book block is sewn together on four single bands.

By its whole appearance, this binding is solid, simple, functional and comfortable in use. This can be seen from its sewing type, its good quality cords and its simplified but functional endbands and spine, as well as how the pages open.

⁷⁷ Shellac was introduced as an artist's pigment in Europe in the 13th century (for further details see: Mary Merrifield, *Original Treatises on the Art of Painting*. Mineola, New York: Dover Publications, 1849)

⁷⁸ Zaehnsdorf, p.160.

⁷⁹ From V. Chebanik's lectures on the techniques of book bindings, taught at the Academy of Art in Kiev, 1996

3. Gaufridus de Trano, *Summa super titulus Decretalium*, 1491?⁸⁰

291 folios. Size of leaf: 205 x 287 mm. Binding: 220 x 297 x 64 mm.
Neither date, nor name of printer, nor place where it was printed are known.



Fig.39. Gaufridus de Trano, *Summa super titulus Decretalium*, Barnett's collection.

The author, the printer and the edition

Notes from the data card of this volume:

The Decretals were letters sent by the early Popes to Bishops and Chief dignitaries of the church for their guidance in deciding points of doctrine and discipline. The popes would also occasionally call for settlements of disputes from time to time in this manner. In the course of time, these Decretals became the basis of Canon Law.

In this work we have a summary of the chief subject matters of the Decretals classified and arranged in five books as follows:

- Book 1. Constitutions
- Book 2. Judgements
- Book 3. Life and manner of the Clergy
- Book 4. Betrothals, Bigamy, etc.
- Book 5. On procedure before ecclesiastical tribunals.

The author of this Summary, Goeffry de Trano – Turinam of the ancients – lived in the XIII century. He was a pupil of Azzo, a noted professor of canon law who was himself a celebrity. Besides his reputation for great learning in the area of canon law, he was a chaplin and sub-deacon to the Pope.

His pupils, after his death, caused this book to be printed in his honour. He was especially revered for his lucid exposition of canon law.

⁸⁰ ARCC Weldon Library: BX1939.D4G6 1491?

⁸¹ In the *Honorii pape III*, he is qualified as magister, meaning the title of education in canonical law.

⁸² Cardella, I, pt. 2, 272-273; Moule, p.137-138.

This book bears neither a date, nor the name of the printer, nor an indication of the place where it was printed.
Three MSS of this “Summa” are in the Library of the French Town of Chartres.
H.B. Witton, Sept. 19, 1910

The following is written in pencil on this same data card: “This does not belong [in-?] this incunabula *libran* [library?]. April 13/94”, and signed by *Bedu*.

Goffredus of Trano (1200-1245) was an Italian cardinal of the Catholic Church and a jurist. He studied in the university of Bologna where in 1227 he already was nominated as a *magister* and became later a professor of canonical law.⁸¹

Summa super titulus Decretalium is considered as Trano’s most important work. It was created in the period between 1241 and 1243, and this book is a part of “decretali” (juridical provisions) commissioned by Pope Gregorio IX, known as *Decretales Gregorii IX*.⁸²

As we see from the pencil-inscription on the front flyleaf:

Hain *15598
(aq-1) (b-z₁₀) (aa-ee₁₀) (ff 8) (996) = ff 293
Hain = ff 291, s.l.a. et typ.
n.f.s. ch. c. f. 2 col. 371.
291 ff. (coloniae)

If we search by the indicated Hain number, the *Repertorium* states:

*15598. TRANO (Gaufredus de). Summa supor titt. Decretalium. F.1a: *Incipit summa super titulos decitaliu compilata a magistro ganfredo de trano dm pape subdiacono i cappellano*. F. 291a, col. 2: *Explicit Summa ganfredi. alias goffredi*. s.l.a. et typ. n. f. g. ch. c. 2 col. 371. 291 ff. (Coloniae).⁸³

The same as in Barnett’s volume, [Fig.40-41] with the only difference that “cappelano” is written here with a single “l”.

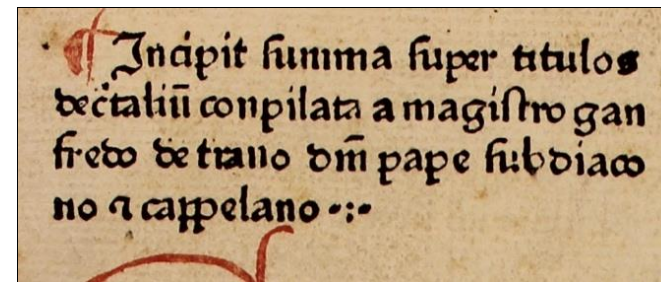


Fig.40. Barnett's volume, f.2a, col.1

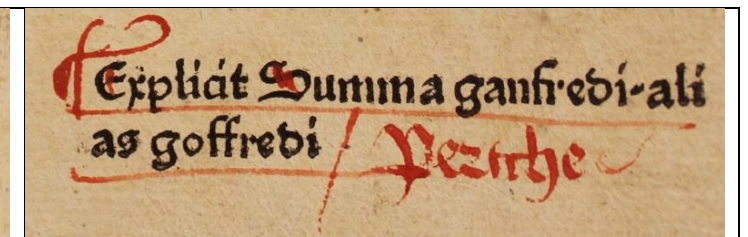


Fig.41. Barnett's volume, last f., col. 2

The 13th-century manuscript on vellum of Trano’s work of the same title, listed in the Catalogue of the library M. Horace de Landau,⁸⁴ as well as the three 14th-century

⁸³ Hain, v.2, part 1, p.424, *15598.

⁸⁴ Landau p.57, n.128

manuscripts listed in the Stadtbibliothek Nürnberg,⁸⁵ are associated with the text printed in Barnett's volume by Hain *15598.

Hain bears neither the date nor the name of the printer, but it specifies the place where the book was printed — in Cologne. The *Catalogue de la Bibliothèque Mazarine* adds some more information to the edition with the same Hain number: Gothic typesetting, in-folio paper, 2 columns of 37 and 38-line text, 15th-century binding, embossed calf skin over wood plates, the inner plates contain folios of the 15th-century manuscript on parchment.⁸⁶ This book was printed in Cologne by Johann Guldenschaff, in 1480 circa,⁸⁷ non post 1481.⁸⁸ The same information as to the printer appears also in the *Supplement* to Hain's *Repertorium*,⁸⁹ and in the library catalogue of the Cambridge University, which says that Johann Guldenschaff was active in 1477-1490 in Cologne, and this Trano's edition is dated about 1480 by Polain (ISTC: it00423000⁹⁰), about 1481 by Goff (Gdańsk copy has a note of ownership dated 1481).



Fig.42. *Summa super titulos Decretalium*, 1480-1, © the University Library in Dusseldorf⁹¹.

Fig.43. *Summa super titulos Decretalium*, 1480-1, © the Munchener Digitale Bibliothek⁹²

The bookbinding of the Cambridge copy has “15th-century German blind tooled calf over bevelled wooden boards; clasped from lower board,”⁹³ which coincides with the description of the binding of Mazarine's copy, as well as with the book cover of the same edition, digitized and represented in the Library of Dusseldorf University [Fig.42], and the cover at the Munchener Digitale Bibliothek [Fig.43]. Thus, it is possible that the original binding of Barnett's volume was very similar in design and materials as in these two covers, because all printed copies of a given edition were usually bound in series by one binder or studio and had the identical or very similar book bindings.

Since these two bindings are original from the 15th century, their folio-proportions and size can be the same as the original Barnett's volume.

The copy conserved at the University Library in Dusseldorf has numeration of folios, unlike Barnett's copy, and shows the folio with first inscription [Fig.39] as 2a, rather than 1a. The last folio [Fig.40], also quoted in Hain's *Repertorium*, is 294a, rather than 291a,⁹⁴ which means that Barnett's volume is missing the folio 1 and originally had 294 folios.

A more accurate account of Johann Guldenschaff's activity says that he worked as an apprentice at the workshop of Ulrich Zall (active in 1477-1487), while being also self-employed since 1472 and continued to print until at least 1494.⁹⁵ To print this edition of Trano's work, Guldenschaff used Type 1:110G, M-Form: M7⁹⁶ [Fig.44].

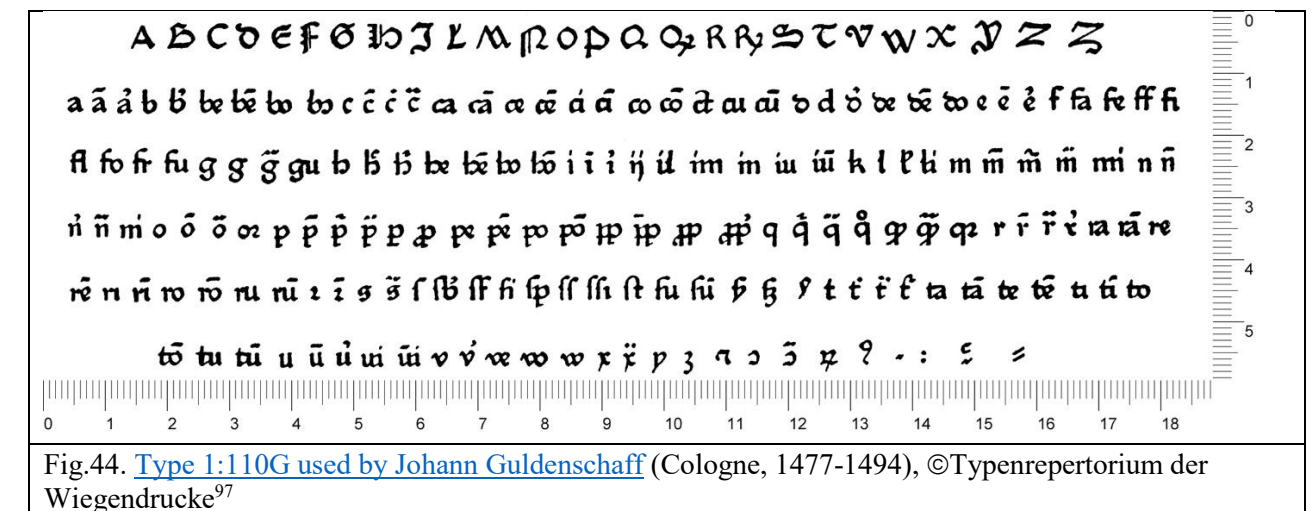


Fig.44. Type 1:110G used by Johann Guldenschaff (Cologne, 1477-1494), ©Typenrepertorium der Wiegendrucke⁹⁷

⁸⁵ Neske, p.48, 53, 93

⁸⁶ Marais, p.817

⁸⁷ Bibliothèque Mazarine, <<http://naude.bibliotheque-mazarine.fr/F?RN=552907017>>

⁸⁸ Bibliothèque Nationale de France, <<http://catalogue.bnf.fr/ark:/12148/cb314899026>>

⁸⁹ Copinger, p.476, *15598

⁹⁰ Incunabula Short Title Catalogue, <<http://data.cerl.org/istc/it00423000#collapseTwo>>

⁹¹ ULB Düsseldorf, <<http://digital.ub.uni-duesseldorf.de/ink/content/pageview/4226399>>

⁹² MDZ – Munchener Digitalisierungs Zentrum Digitale Bibliothek, <http://daten.digitale-sammlungen.de/bsb00042669/image_1>

⁹³ Cambridge University Library, Newton Library Catalogues, <http://hooke.lib.cam.ac.uk/cgi-bin/bib_seek.cgi?cat=ul&bib=4831188>

⁹⁴ ULB Düsseldorf, <<http://digital.ub.uni-duesseldorf.de/ink/content/pageview/4226399>>

⁹⁵ Deutsche National Bibliothek: 10949 Goffredus de Trano, *Summa super titulos decretalium*, <<http://d-nb.info/gnd/136154409>>

⁹⁶ Staatsbibliothek zu Berlin, <<http://www.gesamtkatalogderwiegendrucke.de/docs/GOFFTRA.htm>>, London (ON) appears among holdings.

⁹⁷ Typenrepertorium der Wiegendrucke, <<http://tw.staatsbibliothek-berlin.de/ma04698>>

The general shape of letters is close to the proportions of a square, both capitals and in ligatures. For example, in the ligature “fi”: the “i” is not inserted in the space of “f”, as it was in Turrecremata’s volume, but rather these two letters create a square [Fig.45]. The letters are wide, with large spaces between them. The font does not have much contrast: the whole corpus of letters is built from their main elements, while the linking elements are short or almost unseen.

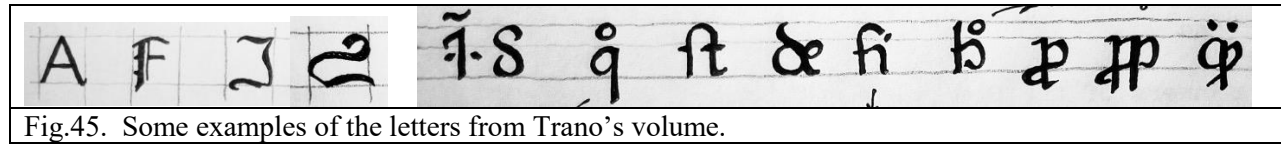


Fig.45. Some examples of the letters from Trano’s volume.

Bookbinding



Fig.46. Pattern on the endpaper, Barnett’s volume.

The date and place of the bookbinding of this volume are unknown. It is covered with white skin, without embossed ornaments. Judging by many features, this is the late 19th or early 20th - century binding. It is very simple in design, similar to typographic editions of the period. The endbands are not sewed by hand but made by machine. The *marbling paper* is used for endpapers — a technique that came to Europe from Japan in the 16th century but became popular among bookbinders only in the mid 19th century⁹⁸. This kind of pattern [Fig. 46] was created at the end of the 19th century.⁹⁹

The margins are cutaway (there are cut-off marginalia), which means that the original size and proportions of the folios are lost.

4. Leo Archipresbyter, *Historia Alexandri magni regis macedonie de prelijs*, 1494¹⁰⁰

36 folios. Size of leaf: 170 x 245 mm. Binding: 172 x 247 mm. Printed in Strasburg in 1494. The name of the printer is unknown.

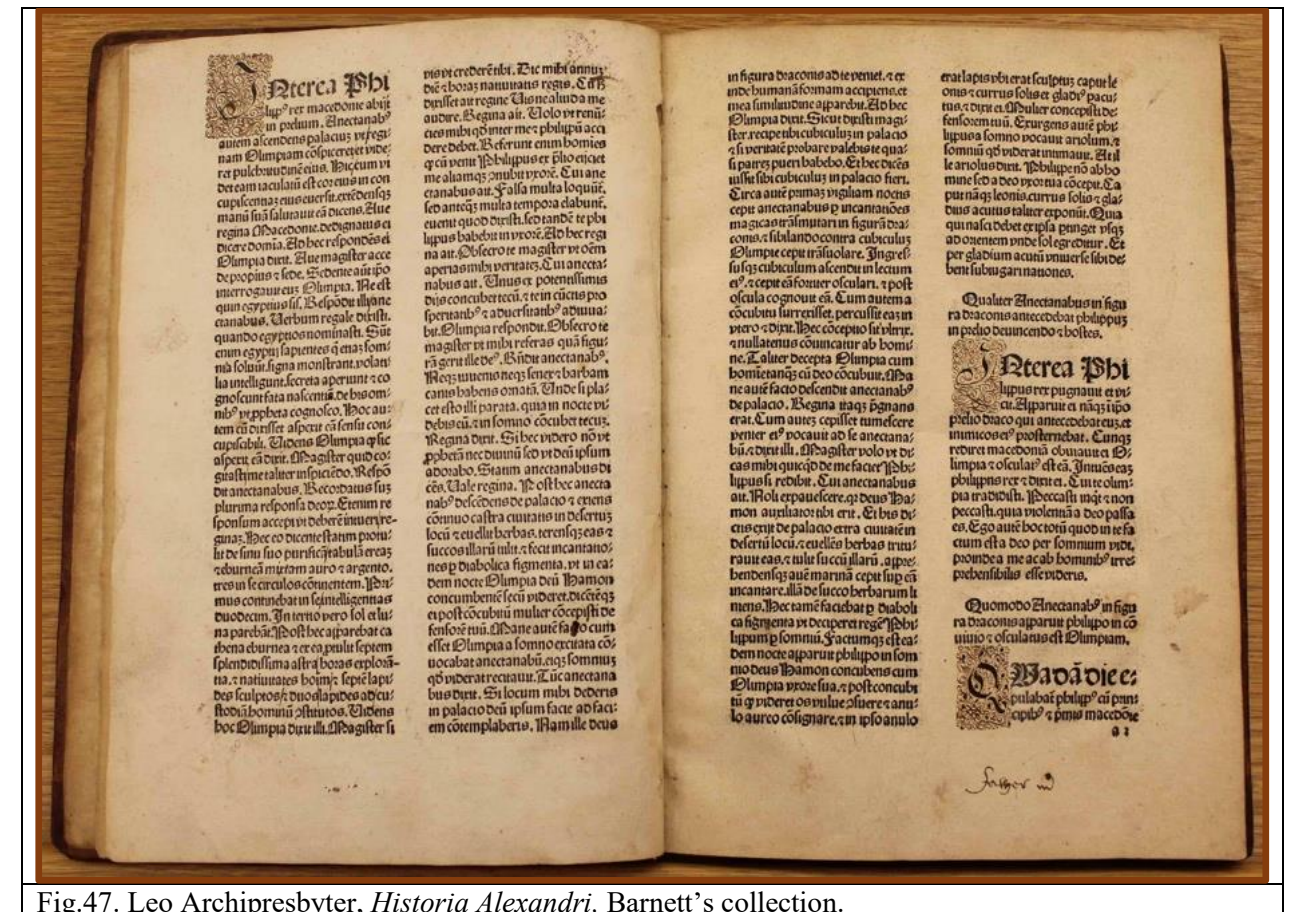


Fig.47. Leo Archipresbyter, *Historia Alexandri*, Barnett’s collection.

The author, printer and edition

A full-page leaf is enclosed in this volume, with hand-written and difficult-to-read calligraphy by H.B. Witton who wrote some information for Harp’s and Trano’s volumes. I will proceed by deciphering it:

Memorandum of “Life of Alexander the Great”
 Book № 12720, Library of Mr. J.D. Barnett.
 In Latin: 37 ff. [36 ff. of printed text] double columns of 41-43 lines in a column. Has signatures, but neither pagination nor catchwords. In Gothic letters. First 19 chapters have ornamental initials. The remaining chapters have only indicatory initials & first line in large type. Initial paragraph:

⁹⁸ This technique was kept secret among a limited number of masters until the publication of Charles Woolnough’s *The Art of Marbling*, London: George Bell and Sons, 1853. After that, marbled papers came to everyday use by binders all around Europe.

⁹⁹ Digital Collection, Libraries, University of Washington, <<http://digitalcollections.lib.washington.edu/cdm/singleitem/collection/dp/id/156/rec/66>>
¹⁰⁰ ARCC Weldon Library: PA 3863. A5L4. 1494

“History of the battles of Alexander the Great”. Colophon states: “Auspiciously printed in Argentine (Strasburg) A.D. 1494. *Finished* the second day Urbani”.

In the Middle Ages endless myths crystallized around the deeds of Alexander the Great, King Arthur, Charlemagne, and the deeds done in Troy. Each of these subjects became a mass of fables, constituting four cycles of romance that made up the main body of medieval secular literature. The romances that relate to Alexander are traceable to the Greek account attributed to:

a). The Pseudo-Callisthenes book, written in Alexandria in the III century. First printed in Paris, 1846.

b). A translation of the above Greek version into Latin by Julius Valerius in the first half of the IV century. Teubner Leipzig¹⁰¹, 1888.

c). An abridged version of the story as *given* by Julius Valerius, which was written some time before the IX century.

Of this abridged version at least six editions were printed before the close of the XV century. They are:

1st. An edition without date, place or printer. Thought to have been printed with types of Nic. Ketelaer & G. de Leempt circa 1473. Meerman claims it for Coster, and *given* in his *Origines* of printing, specimen paragraph.

2nd. An ed. printed in Argentina, 1486.

3rd. Another ed. also printed in Argentina, 1489.

4th. An ed. without place, 1490.

5th. An ed. printed in Rome by Staphan[um] Planck, 1490.

6th. The edition printed in Strasburg in 1494, of which the book named in this memo is a copy.

From the above named works, translations, and variations of the Life of Alexander appeared in almost every European language. G. E. Sainte-Croix, in 1775,¹⁰² published a critical examination of the histories of Alexander the Great.

When it comes to absurd fabulous narration of wonders and monstrosities encountered by Alexander in his Indian campaign, this book rivals the narrations in Mandeville's travels. The long description of the Brahmins in the imaginary letter from their chief teacher to Alexander, though erroneous in many points, is beautifully written and worth frequent *perusal*.

Vide Sig. e l. e. 3.

by H.B. Witton of Hamilton, Dec. 1904

The authorship of such a semi-historic novel about Alexander the Great was referred to different figures in hope of discovering the true author.¹⁰³ One of the studies, however, reveals some details as to the title of this story. In his *I nobili fatti di Alessandro Magno*,¹⁰⁴ Giusto Grion mentions that the Latin version of *Historia Alexandri* was attributed to an archpriest named Leo and printed several times: among

¹⁰¹ Meant B. G. Teubner publishing house in Leipzig that published the *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana*, the fullest collection of ancient Greco-Roman literature with a full critical apparatus.

¹⁰² Guillaume-Emmanuel Sainte Croix, *Examen critique des historiens d'Alexandre-le-Grand*. Paris, 1775, dissertation à l'académie Royale, et belles-lettres; 1805, réédition enrichie d'un ouvrage édité en 1775, couronné par l'Académie en 1772.

¹⁰³ Gubernatis, p.166

¹⁰⁴ Grion, p. cxii-cxiii.

¹⁰⁵ Torquati, p.9

these editions is presented also the same as the copy of Barnett's volume, printed in Argentine in 1486, reprinted in 1489, and in 1494.

Both the printed copies and the manuscripts of the same text are so different from each-other that it becomes impossible to determine how the Greek original looks like.

As Grion demonstrates, the same book is also known as *Historia de Preliis*. The title that derives from Leo's translation from the Greek when he mistakenly took the author's name *de Praeliis* for the book title. Besides, such a translation in Latin abbreviates some parts of the original text, as well as implants and rewrites the others. This practically new text that was never written in Greek becomes the primary source of all further copies and translations that circulated in European countries. In each subsequent version, the other parts of the text and names of characters were modified or adapted for a new cultural context, and existed both as poetry and prose. In the course of the 10th-12th centuries, *Historia de Preliis* was read in Italy, France, and Germany, and different variations contained even fragments of re-elaborated Indian fables.

Giusto Grion informs us that Leo Archipresbyter was an archbishop in Turin (Italy) of the *Alessandreidi* (Persians, Turks, Malays) at the end of the 10th century. He was often confused in medieval sources with *Leone quodam antistite sacrorum*. “Leo archbishop, when he brought to Naples a Greek codex from the Byzantine capital, inevitably became Leo priest from Byzantium,” says Grion. The same Leo was also known as Leo of Naples¹⁰⁵. After examining different versions, translations and possible authors of these versions, Grion continues: “Leo the priest [...] disguised as Lamberto and Alberico, reappears also in France”. The *Historia de Preliis* was attributed to Nicolò di Cesarea (named also Nicolao d'Acarnania), a king of the Palestinian capital. The text derives from some German codex produced for Giovanni Hartlieb in 1444 and then printed in Augusta and in Strasburg in different years.¹⁰⁶ However, according to the prologue of the most ancient preserved codex of the 11th century (in the Bamberg State Library), in 942, Leo brought from Constantinople and translated into Latin a Greek codex of pseudo-Callisthenes which gathered in one book the fabulous legends about the heroic events of Alexander's life.¹⁰⁷

The history of circulation and versions of this text is long and attractive,¹⁰⁸ but, coming back to the history of Barnett's volume, this edition appears with the date of 26 May 1494, and printed in Strasbourg by Jordanus de Quedlinburg d.i. Georg Husner.¹⁰⁹ This is a close reprint of the same printer's editions of 17 March 1489 and 14 Oct. 1486.¹¹⁰ The latter is also mentioned at Hain number 779.¹¹¹ The USTC

¹⁰⁶ Grion, p. cxxiv-cxxv.

¹⁰⁷ Enciclopedia Treccani, <<http://www.treccani.it/enciclopedia/leone-arciprete>>

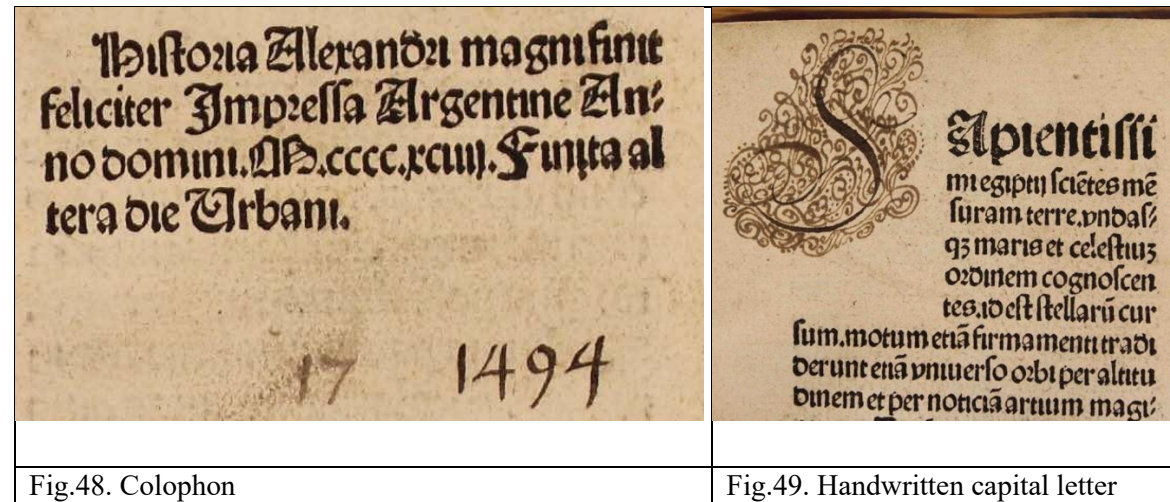
¹⁰⁸ For more details see, for example: Carlo Saccone, a cura di, “Alessandro in viaggi tra I due mari”, *Quaderni di Studi Indo-Mediterranei*, I (2008), Alessandria: edizioni dell'Orso; also the bibliography of editions in Treccani: <http://www.treccani.it/enciclopedia/leone-arciprete_%28Enciclopedia-Italiana%29>

¹⁰⁹ WorldCat, <<http://www.worldcat.org/oclc/257693691>>

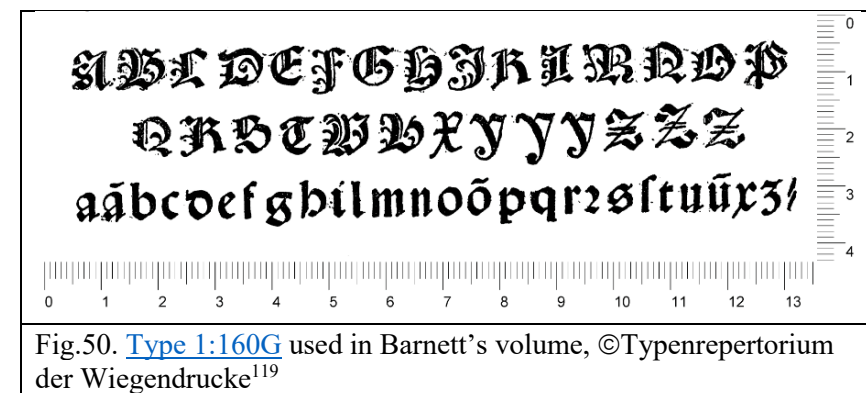
¹¹⁰ WorldCat, <<http://www.worldcat.org/oclc/40527404>>

¹¹¹ Krüger 91

provides us with the same information: year 1494, Strasbourg, printer of the 1483-year edition — Jordanus de Quedlinburg (Georg Husner),¹¹² (ISTC: ia00400000¹¹³). Copies identical to Barnett's volume are preserved also, for example, in the Heidelberg Historic Bestaende¹¹⁴ (Germany), in the Biblioteca de Catalunya¹¹⁵ (Barcelona), and in the Herzog August Bibliothek¹¹⁶ (Germany). None of these copies has the handwritten initials, as we can see in Barnett's volume¹¹⁷ [Fig.49], except one of the two copies conserved in the Bodlean Library which has initials, paragraph



marks, headings and capitals in red.¹¹⁸ The rubricator of Barnett's volume drew refined ornaments around each capital letter. Most of these handwritten letters are faded and barely visible, but on the first few pages someone drew them again, repeating the same outline with ink of the same color. The dark-brown capitals, when placed along with the black printed text, fit seamlessly into the whole aspect of the page, compared to red or blue capitals that were typically used. This is because the capitals are usually placed on a page without any systematic or designed order which could balance the look of the entire text-block. Instead, they are inserted randomly, where the new chapter begins and not where the visual composition allows. Since the capitals do not designate intentionally the visual composition of page, they appear either too densely or too sparsely. So the brown letters seem to put everything in its place and fill in the spaces in a uniform way.



¹¹² USTC reference n.: 742686, <<http://ustc.ac.uk/index.php/record/742686>>
¹¹³ Incunabula Short Title Catalogue, <<http://data.cerl.org/istc/ia00400000>>
¹¹⁴ Heidelberg University Library, <<http://digi.ub.uni-heidelberg.de/diglit/alexander1494>>
¹¹⁵ Incunables de la Biblioteca da Catalunya, <<http://mdc.cbuc.cat/cdm/compoundobject/collection/incunableBC/id/58936>>

The largest size of leaf among the above-mentioned copies is 194 x 291 mm, which is taken as the original size of Barnett's volume.

The colophon states: "Historia Alexandri magnifinit feliciter Impressa Argentine Anno domini. M.cccc.xciii [1494]. Finita altera die Urbani".

Bookbinding

The date and place of the bookbinding is unknown. Evidently, it was restored: the block of pages was re-bound according to the old-time style. The spine was replaced with a new piece of skin, similar in color to that of the covers, and neatly attached to the original pieces that remained preserved (a typical method of restoration). Thus, it can be considered as almost original binding.

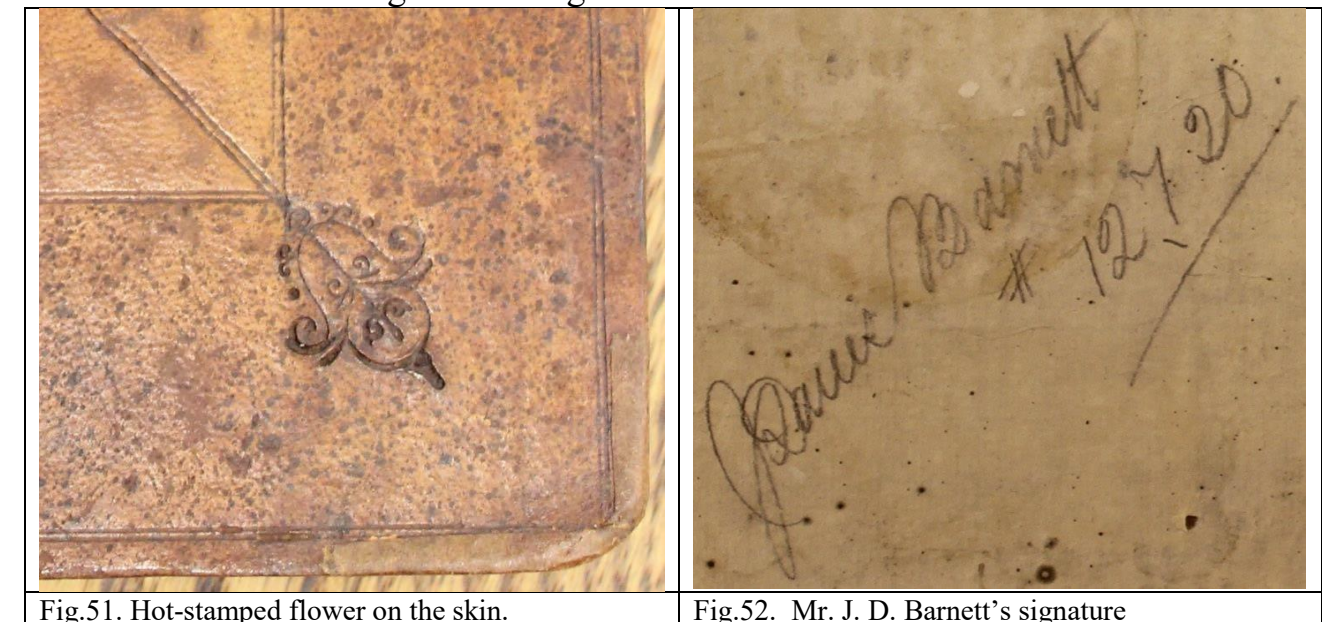


Fig.51. Hot-stamped flower on the skin. Fig.52. Mr. J. D. Barnett's signature

The hot-stamped frames and four flowers are embossed on dark-brown skin: it is seen from the kind and depth of printing when the skin is cauterized [Fig.51], and the inclination of the stamping tool is not regular. The effect is very different from what occurs in cold stamping in which such clearly delineated edges of ornamentation are impossible.

As in previous volumes, this one also has cut-off margins and partly lost marginalia. On the front endpaper, there is Mr. J. D. Barnett's signature [Fig.52] but not the Ex-libris.

¹¹⁶ Wolfenbuttel Digital Bibliothek <<http://diglib.hab.de/inkunabeln/16-4-eth-2f-5/start.htm>>
¹¹⁷ The list of other repositories that conserve the copy of 1494 can be seen in online Heidelberg catalogue: <<http://gesamtkatalogderwiegendrucke.de/docs/GW00879.htm>>, London (ON) is not indicated.
¹¹⁸ Bodleian Libraries, <<http://incunables.bodleian.ox.ac.uk/record/A-175>>
¹¹⁹ Typenrepertorium der Wiegendrucke, <<http://tw.staatsbibliothek-berlin.de/ma01488>>

**5. Decretalis Gregorii IX,
Decretalium libri V. Gregorii Papae cum ordinaria glossa
Bernhardi, 1478¹²⁰**

304 folios. Size of leaf: 340 x 485 mm. Binding: 342 x 492 mm.
Printed in Basel in 1478 by M. Wenzle.

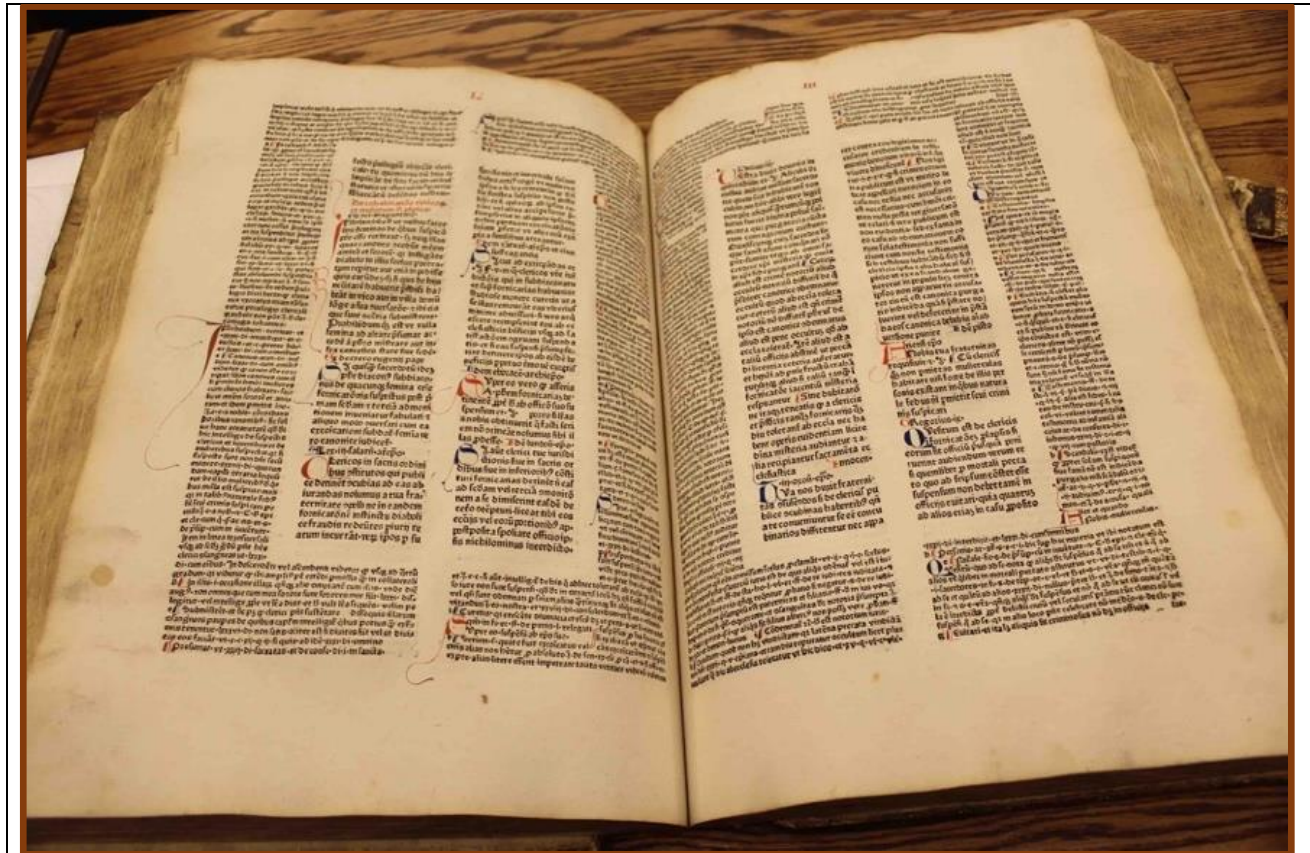


Fig.53. Gregory's *Decretalium* with glosses by Bernardus, Basel: Mihael Wenzler, 1478, Barnett's collection.

The author, printer and edition

The ink inscription on the front fly paper says: Hain II, 8004; Pandyon I. 149, 16. A piece of yellowed paper with printed text is attached to the front endpaper [Fig.54]; the source is unknown:

¹²⁰ ARCC Weldon Library: BX 890.C37. 1478

¹²¹ For a detailed source and references about the biography and activity of Gregory IX cf. Enciclopedia Treccani: <http://www.treccani.it/enciclopedia/gregorio-ix_%28Dizionario-Biografico%29>

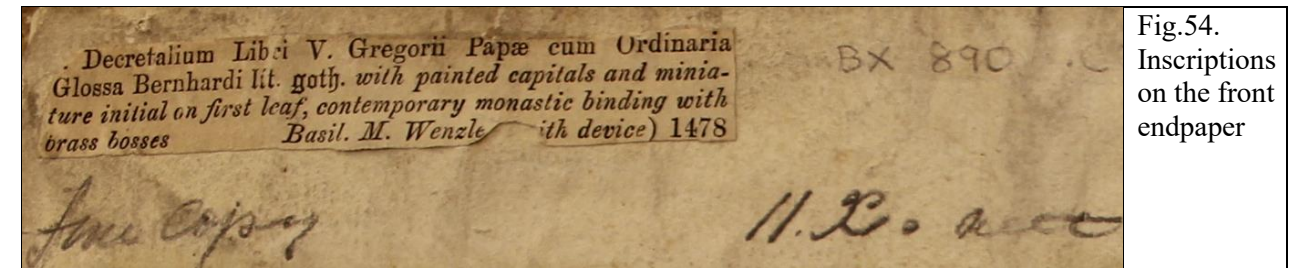


Fig.54. Inscriptions on the front endpaper

Decretalium Gregorii papae is a collection of medieval canon law that determines the canonical law of the Church. It was written by Pope Gregory IX (named Ugolino, c.1170-1241) in 1230, then reworked in 1234. Ugolino was born in the Italian region Lazio where he received his education at an episcopal school. He then became connected to the Pope, participated in missions to Germany and Italy, and even promoted one of the Crusades to Egypt in 1221. Ugolino became Pope Gregory IX in 1227 when he built the relationships between Church and Empire, continued to promote the next Crusades, and was involved in the university activities in and outside Italy.¹²¹

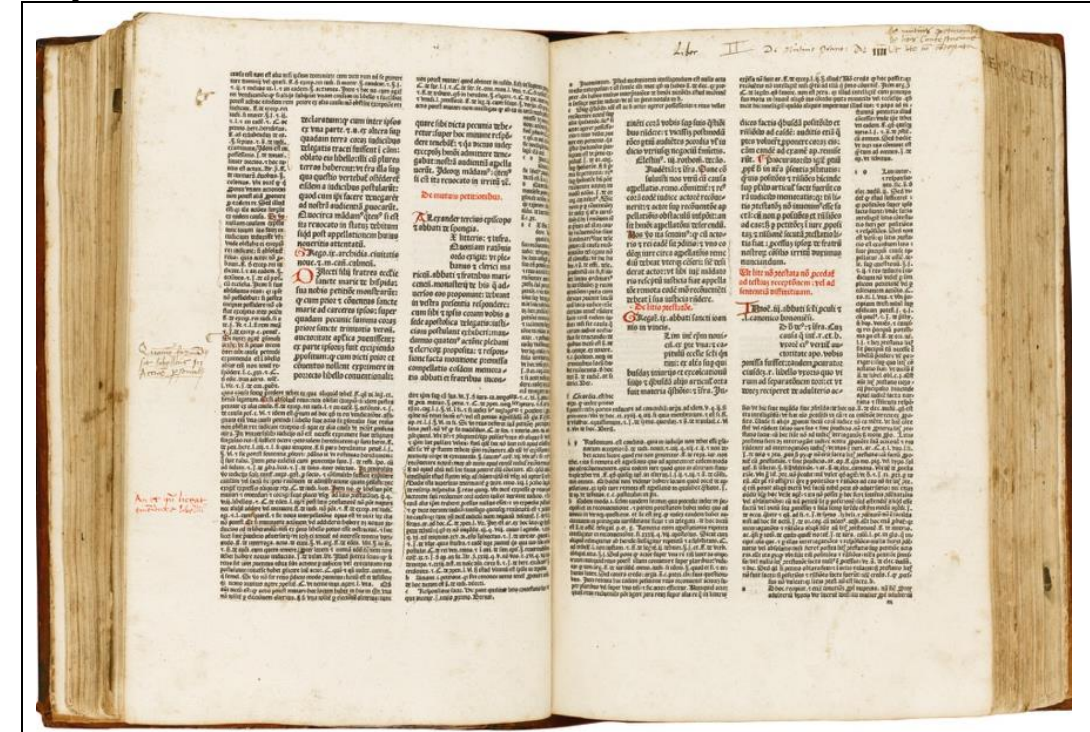


Fig.55. *Gregory's Decretalium* with glosses by Bernardus, Nuremberg: Anton Koberger, 1482, © Sothebys catalogue¹²²

Gregory's *Decretalium* is divided into 5 books and subdivided into *titula*, *rubrica* and then *summarii*. The comments in small type that we can see on each page of the book [Fig.53] are placed around the main text and embody the glosses.¹²³ It was common practice in the Middle Ages to add explanations to the manuscripts. The

¹²² Sothebys sale, 9 July 2002, lot 109, <<http://www.sothebys.com/en/auctions/ecatalogue/2016/music-continental-books-manuscripts-116406/lot.150.html>>

¹²³ On early printed books with glosses cf. a study ed. by Edoardo Barbieri, *Libri a stampa postillati*, Milano: CUSL, 2003

history of such glosses, written by different people and in different periods for Gregory's *Decretalium*, constitutes another wide field of medieval canon law. One of the first glosses, written in 1241-3 for *Decretalium*, is printed in another one of Barnett's volumes that has already been described above — Goffredus of Trano's *Summa super titulus Decretalium*.

Glosses for *Decretalium* in this volume, printed in 1478, are attributed to Bernardus of Parma (d. 1263), also spelled as Bernardo da Parma, Bernhardii, Bernardi Bottoni Papiensis or Bernardi Parmensis. He worked on them for thirty years. His glosses became a part of Gregory's text and were first published in 1473 in Magunciae/Mainz by Petrus Schoeffer¹²⁴ — the same printer who published another one of Barnett's volumes, mentioned above, namely, Henrici Harp's *Speculum*.

From the visual point of view, the glosses represent an interesting phenomenon of book design that emerged in manuscripts¹²⁵ when the comments — their placement in relation to the main text, their style of writing and alternation of black and red colors — were designed in several levels and scales to ensure the visual harmony of each page. Such a practice passed to the early printed books — an example of such a project is *Decretalium* — and later entered the principles of modern design where the combination of different fonts yields a visual and logical composition on a sheet of paper. We see examples of this trend every day in different media: from book design to advertising posters. Many editions of Gregory's *Decretalium* were published in European countries in the second half of the 15th century; they compose a great collection of incunabula of this text. This edition from Barnett's collection was printed in Basel by Mihael Wenzler, in 1478,¹²⁶ on 19th August 1478¹²⁷ (ISTC: ig00450000¹²⁸). A copy is held also in the Bibliothek in Zürich¹²⁹ and appears in Sotheby's catalogue of 1890,¹³⁰ with further lists of holdings,¹³¹ among one of which we can find London, ON.¹³²

Michael Wenzler (also spelled as Wensler, Wensel, Wentzler, Wensler, Vrenssler, Wenkler) was originally from Strasburg and moved to Basel in 1472, where he cooperated with Frederick Biel until the latter emigrated to Spain. Their editions of 1472 are the earliest printed books in Basel.¹³³

Michael Wenzler ended his activity in Basel in 1490, when he was obliged to sell his house and garden for debts and returned to Basel after a decade.¹³⁴

¹²⁴ *Catalogue of a Bibliotheca Typographica*, Sotheby's: 1870, p. 42, n.357

¹²⁵ See, for example, the 14th-c manuscript of the same *Decretals with Glossa ordinaria of Bernardo da Parma*, which has the same design as Barnett's printed edition: Library of Philadelphia, <<https://libwww.freelibrary.org/digital/item/4209>>

¹²⁶ WorldCat, <<http://www.worldcat.org/oclc/68053746>>

¹²⁷ Universitätsbibliothek Heidelberg, <<http://katalog.ub.uni-heidelberg.de/titel/66890631>>

¹²⁸ Incunabula Short Title Catalogue, <<http://data.cerl.org/istc/ig00450000>>

¹²⁹ Fritzsche 164.

¹³⁰ Sullivan, p. 99, n.1837.

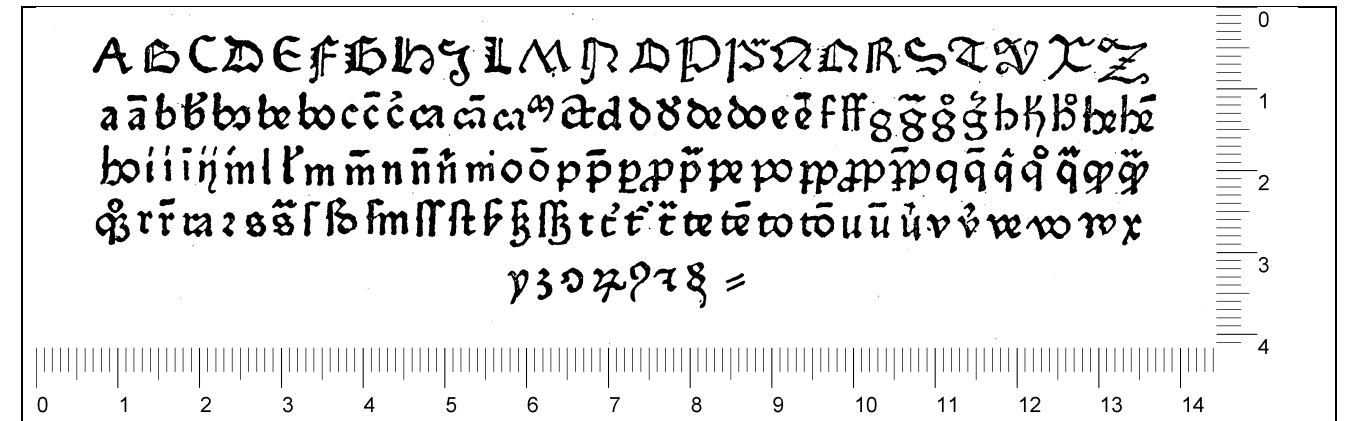


Fig.56. Type 1:121G of Michael Wenzler, Basel, period 1472-1480, ©Typenrepertorium der Wiegendrucke¹³⁵

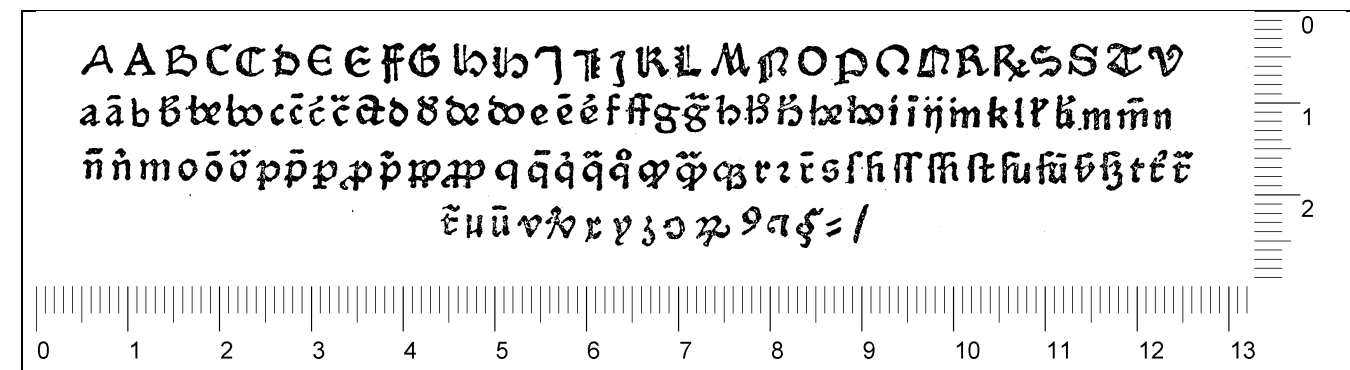


Fig.57. Type 2:92G of Michael Wenzler, Basel, period 1475-1480, ©Typenrepertorium der Wiegendrucke¹³⁶

The Munchener Digitale Bibliothek has a digital copy of this edition¹³⁷ in which the miniature with Gregory's portrait is missing, the initials are not illuminated, and the bookbinding is replaced with a new one. A catalogue in Prague shows some other editions released from the press of Wenzler.¹³⁸

The types used for this volume are: 1b:121G for the main text and 2:92G for the glosses [Fig.56-57].

The initials are painted in different colors, or sometimes even illuminated [Fig.58].

¹³¹ Universitätsbibliothek Tübingen, <<http://www.inka.uni-tuebingen.de/cgi-bin/inkunabel?status=Suchen&form=voll&naw=GW&snachweis=11456>>

¹³² Gesamtkatalog der Wiegendrucke, <<http://www.gesamtkatalogderwiegendrucke.de/docs/GW11456.htm>>

¹³³ Heckethorn, p.4

¹³⁴ Heckethorn, p. 14

¹³⁵ Typenrepertorium der Wiegendrucke, <<http://tw.staatsbibliothek-berlin.de/ma02455>>

¹³⁶ Typenrepertorium der Wiegendrucke, <<http://tw.staatsbibliothek-berlin.de/ma02456>>

¹³⁷ Munchener Digitalisierungszentrum, <<http://daten.digital-sammlungen.de/0008/bsb00081730/images>>

¹³⁸ Královská kanonie premonstrátů Praha, catalogue Clavius// <<http://knihovna.strahovskyclaster.cz/eng/l.dll?h~DD=5&A=Wenzler,%20Michael>>



Fig.58. First page with the painted portrait of Gregory and initials.

The portrait of Gregory that is painted and gilded on the first page appears in different shapes almost in all the editions of this text printed in the 15th century. One of such edition, printed in Nuremberg by Anton Koberger (1482),¹³⁹ has several miniatures placed within the space of main text. The page design of this edition (double column, 78-80 lines of commentary, text-folio relations) is very similar that in Barnett's volume printed in Basel by Mihael Wenzler in 1478 [Fig.53]. The bookbinding of Koberger's edition, its design and the materials used are of the same style as Wenzler's volume: both are bound on double cords in monastic style and have cold-printed frames of similar geometric shape, metallic plates on the corners of the cover, and 5 round bosses.

The edition of Gregory's *Decretalium* of 1478 appears under Wenzler's name and with his editorial mark, as from the colophon, which sounds odd in the original language [Fig.59]. It is with exclamations and praises directed to Pope Sixto IV — after whom was named the famous Sistine Chapel and who confirmed the nomination of the first Grand Inquisitor in Spain, Tomas de Torquemada. The latter was the nephew of the theologian Johannes Torquemada, the author of *Quaestiones Evenagelicorum* from Barnett's collection. The text from the colophon also admires divine assistance and illuminates Bernardus's glosses, adding at the end that the achievement of this art happened because of omnipotent assistance of God, and that Mihael Wenzler's work was completed in happiness.

¹³⁹ Christie's catalogue of books and autographs, selling of 16 June 2005, Rome, n. 2470, <<http://www.christies.com/lotfinder/Lot/bonifacio-viii-gregorio-ix-decretales-cum-4516055-details.aspx>>

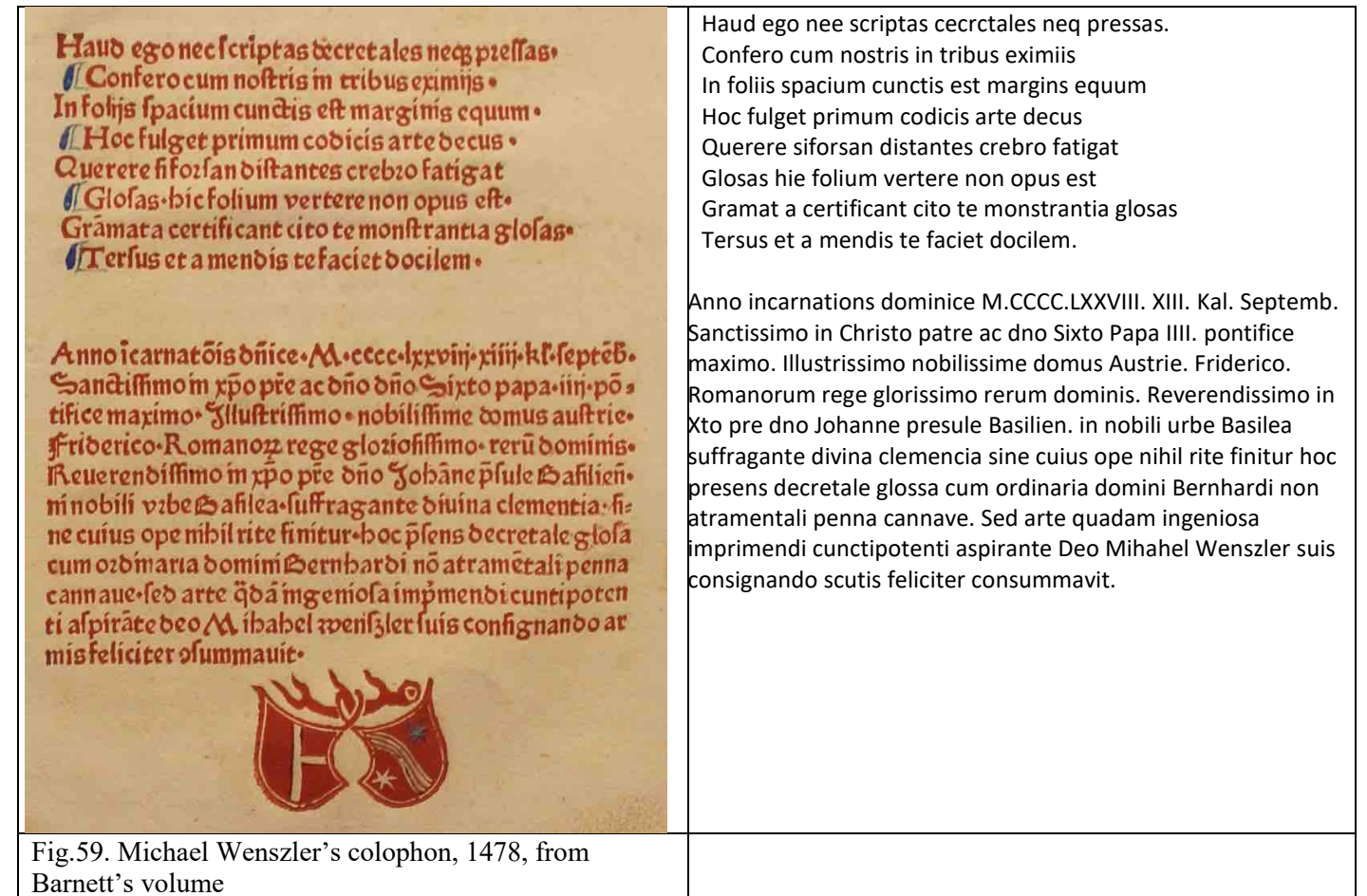


Fig.59. Michael Wenzler's colophon, 1478, from Barnett's volume

Haud ego nec scriptas decretales neq pressas.
 Confero cum nostris in tribus eximijs.
 In folijs spacium cunctis est margins equum.
 Hoc fulget primum codicis arte decus.
 Querere siforsan distantes crebro fatigat.
 Glosas hic folium vertere non opus est.
 Gramata certificant cito te monstrantia glosas.
 Tersus et a mendis te faciet docilem.

Haud ego nec scriptas cecrtales neq pressas.
 Confero cum nostris in tribus eximijs
 In folijs spacium cunctis est margins equum
 Hoc fulget primum codicis arte decus
 Querere siforsan distantes crebro fatigat
 Glosas hic folium vertere non opus est
 Gramata certificant cito te monstrantia glosas
 Tersus et a mendis te faciet docilem.

Anno incarnationis dñice .M. cccc. lxxviii. xliij. kal. septemb.
 Sanctissimo in xpo pre ac dño dño Sixto papa. iij. pō.
 tifice maximo. Illustrissimo. nobilissime domus austrie.
 Friderico. Romanoze rege gloriofissimo. rerū dominis.
 Reuerendissimo in xpo pre dño Johāne p̄fule Basiliē.
 mi nobili vrbē Basilea. suffragante diuina clementia. fi.
 ne cuius ope nihil rite finitur. hoc p̄sens decretale glosa
 cum ordinaria domini Bernhadi nō atramentali penna
 cannaue. sed arte q̄dā ingeniosa imprimendi cunctipoten
 ti aspirate deo Mihael Wenzler suis consignando ar
 tis feliciter consummauit.

Anno incarnationis dominice M.CCCC.LXXVIII. XIII. Kal. Septemb.
 Sanctissimo in Christo patre ac dno Sixto Papa IIII. pontifice
 maximo. Illustrissimo nobilissime domus Austrie. Friderico.
 Romanorum rege glorissimo rerum dominis. Reverendissimo in
 Xto pre dno Johanne presule Basilien. in nobili urbe Basilea
 suffragante divina clemencia sine cuius ope nihil rite finitur hoc
 presens decretale glossa cum ordinaria domini Bernhadi non
 atramentali penna cannaue. Sed arte quadam ingeniosa
 imprimendi cunctipotentis aspirante Deo Mihael Wenzler suis
 consignando scutis feliciter consummavit.

A copy of the same edition was found at the shop of Mr. Menken in London and was expressly described as a rarity in which “the type, the ink, the paper all attest an excellence of workmanship, a freshness, and a brilliancy, that are simply marvelous. In examining this fine folio, the mind is filled with wonder and admiration at the high state of perfection to which the printer's art was brought within the first few years after its invention. This volume is a true work of art, and looks more as if it had issued from the press within the last year or two, than having a record of 413 years.”¹⁴⁰

This is also true of Barnett's copy, the pages of which look fresh as if they were printed recently, while the richness of page design, with marginal comments and painted initials, makes this volume a unique piece of art.

¹⁴⁰ *The Bookworm*, p. 252



Fig.60. Bookbinding. Spine, sewn on double cords and covered with skin.

The data card, inserted in this volume, says: “Example of stamped vellum binding with metal bosses and clasps, printed in Leyden, Holland, in 1579”.

The book binding does not contain any signature, sign, mark or inscription which could elucidate the date or place of provenience of this piece. However, considering the features of the materials, style of binding and how the sheets are sewn together, this binding is a contemporary with the publication, i.e. created at the end of the 15th century [Fig.60]. Three- and two-line tools were used to stamp in blind the frames on the covers. The paper block was sewn on double cords. The 5 brass are bossed on both covers function as a kind of stands in order not to damage the leather of the covers when such a heavy volume is on the table.

The most interesting part of this bookbinding is, however, not the cover but the strips of a Hebraic manuscript on parchment, inserted between the paper pages [Fig.61].

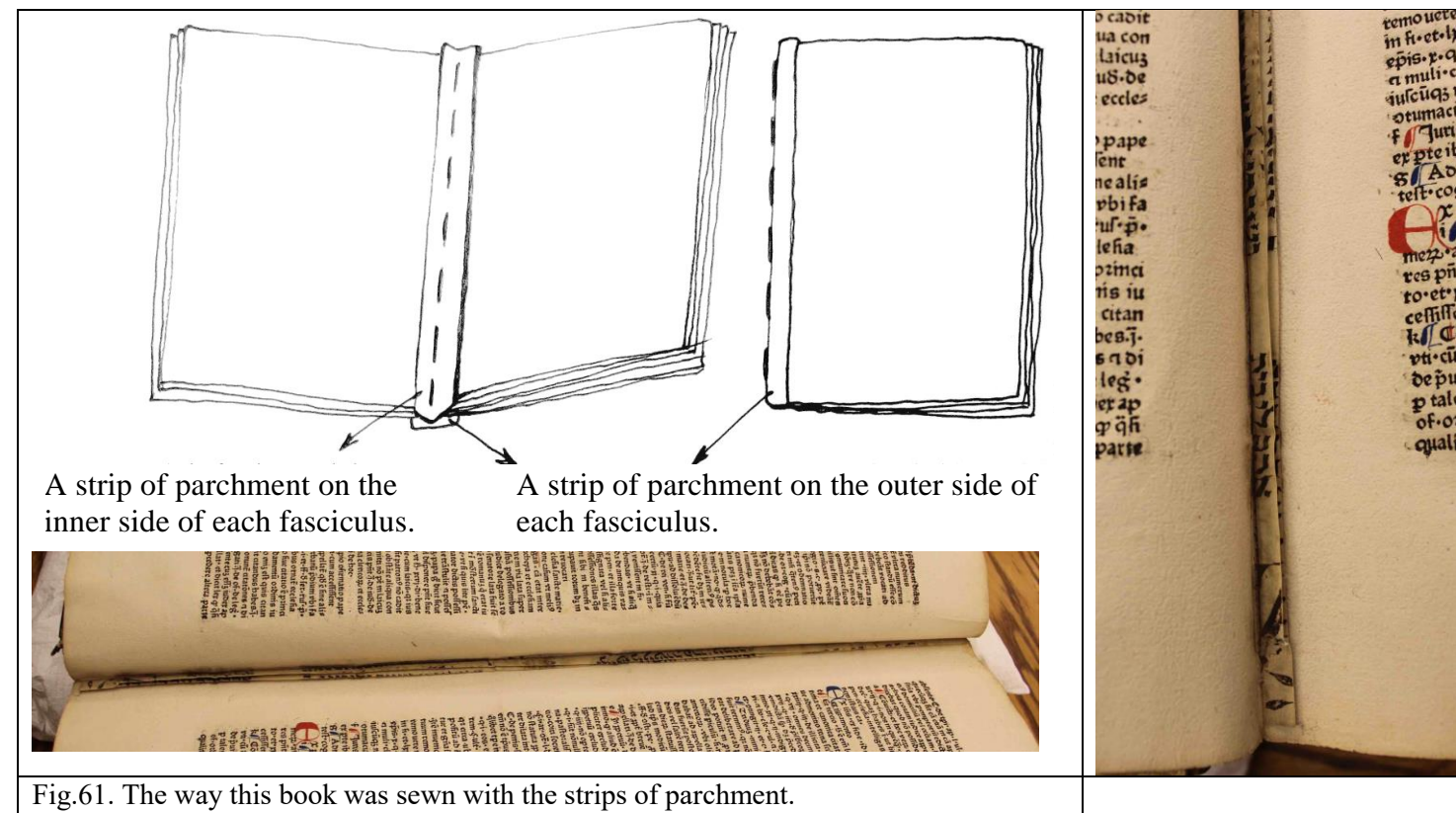


Fig.61. The way this book was sewn with the strips of parchment.

The strips of the manuscript are much older than this printed book, presumably, it was written between the 9th and 11th centuries.

It was common practice in 15th-century book bindings to use parchment manuscripts as a material to reinforce the paper block. When sewing the paper block, one had to tighten the thread well; otherwise it would have loosened over time because of frequent leafing through. But at the same time, if the thread was tightened too much, it ripped the sheets in the places of sewing — from one slit to another. In order to avoid this, and to allow good thread tension, a book binder inserted such strips of thick and robust parchment between the paper and sewing thread, as it is shown in Fig.62. Such a technique was especially needed for larger books like this one, as the book block of handmade paper was heavy.

The reason that a 500-year-old manuscript was not of value for 15th-century bookmakers, as well as when and how a Hebraic manuscript got to Basel, remains a mystery.

Overview of page design used in the 5 incunabula

The editorial issues related to art of typography, technical and cultural matters, artistic shape and costs, paper quality and fonts, balance of text-folio-image elements, visual structure of an open book and so on, imply a complex field of study. Each of these aspects actively influences the logic of graphic design in an edition. My focus in this part is only the layout of a single printed page in these five volumes from Barnett's collection, and only the text-folio relations within the entire structure of a given book layout.

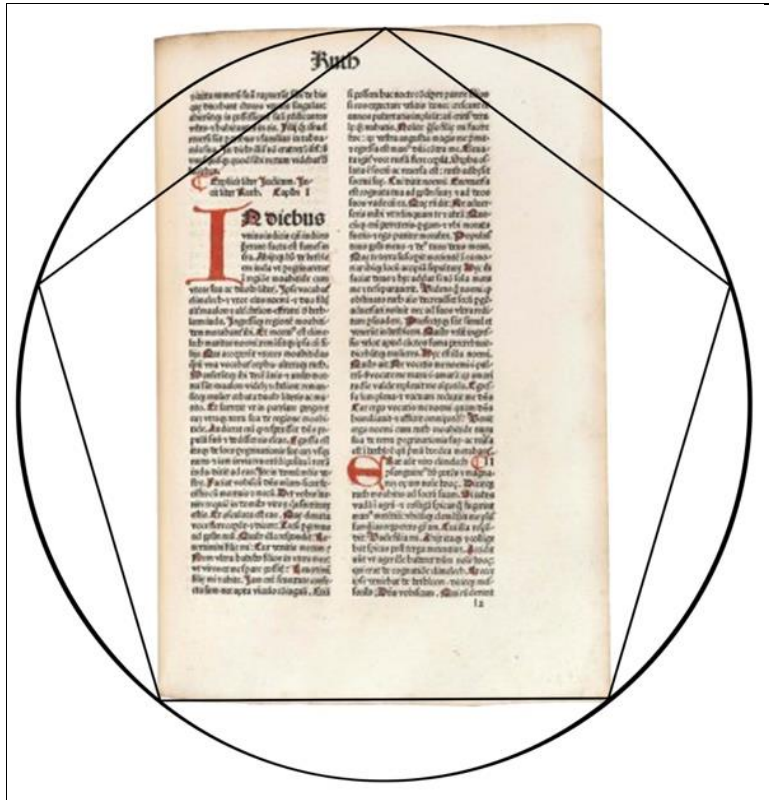


Fig.62. The folio-proportion of Barnett's volume, based on the sample from Amerbach's Bible and Tschichold's principle.

economical typesetting. Altogether, design of modern editions encourages superficial reading for speed-obsessed generations of electronic texts.

In order to view the book design of these five volumes, I have taken a single page of each book and superimposed on it the page-proportion analyzed by Jan Tschichold. In his view, medieval manuscripts were made in accordance with the golden canon of book page construction¹⁴¹.

To examine Turrecremata's volume, I have taken as a sample Amerbach's *Bible*, which has the original proportions of Turrecremata's edition before new binding was made with cut-off margins. The height-width ratio of Amerbach's folio shows a beautiful but little known proportion of a rectangle, based on a regular pentagon, and

The balance of the folio proportions — the white background of the paper and the mass of black text — reached their highest development in the medieval manuscripts with so-called “golden canon” proportions considered to be ideal for the eyes and for the aesthetics of the reading experience: the bottom margin should be three times larger than the upper margin, and the outer one should be two times larger than the upper. When such ideal proportions are broken, the speed and pleasure of perceiving the text change: from slow and attentive reading in manuscripts or early printed books to fast “diagonal” reading in modern editions which look like real books but with cut-off margins and

forms a 1: 1,538 proportion [Fig.62]. This is known as the *irrational proportion* of the sides and is distinct by geometrical principles, clear and well thought out, which define the book's functionality and pleasure of reading.¹⁴²

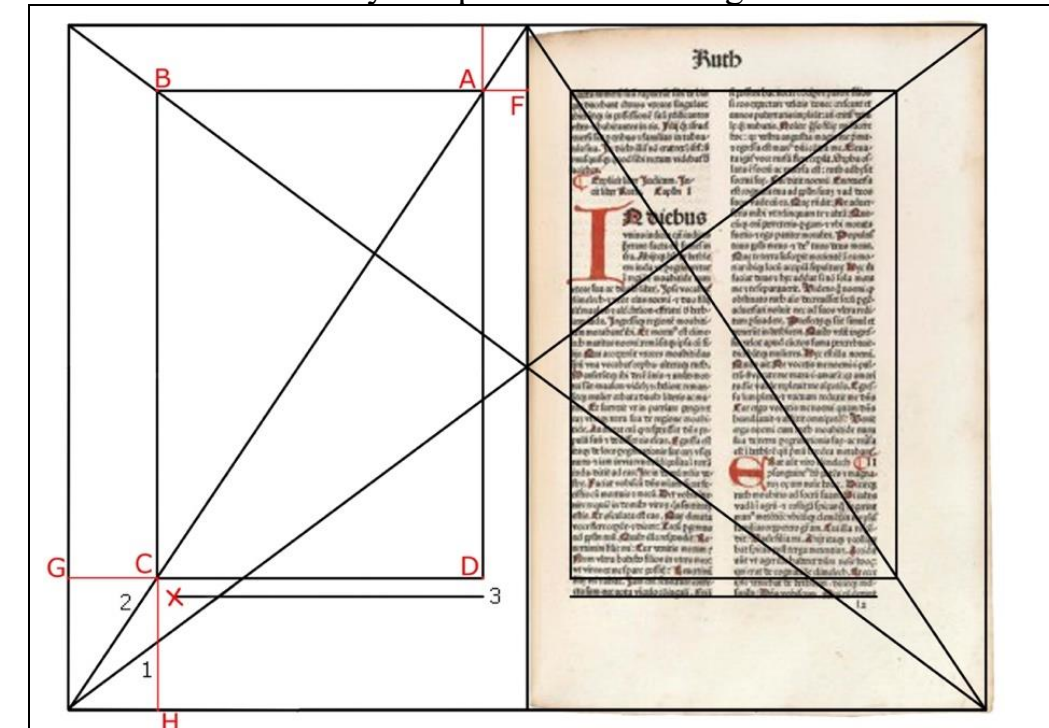


Fig.63. The diagram of Tschichold's formula for making the textual space, demonstrating the proportions of the golden canon as $AE:AF = CG:CH = AB:BC$, and Amerbach's folio.

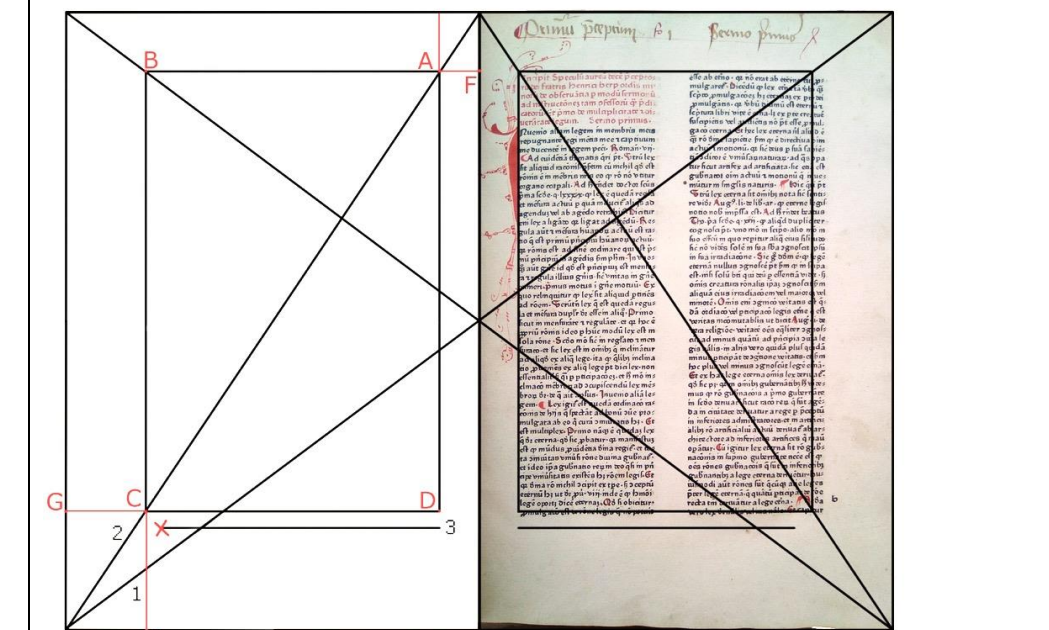


Fig.64. The diagram of Tschichold's formula, demonstrating the proportions of the golden canon as $AE:AF = CG:CH = AB:BC$, and Peter Schoeffer's folio.

¹⁴¹ Raul Rasarivo applied this canon to studying incunabula, but the basic principle is the same.

¹⁴² Tschichold, p.47

On the drawing [Fig.63], we can see that the layout of Barnett's volume is made in accordance with the golden canon, as the text fits almost precisely into the rectangle. There is an extra space in the outer margin, and the printer surpassed the text frame for two lines on the bottom margin, however, this is an allowable deviation, as it is important to keep the bottom line of the text between lines 1 and 2 [the red "x" point on line 3]. Harp's volume printed by Peter Schoeffer has very similar proportions [Fig.64] with slightly different outer margins, as well as in Goffredo da Trani's and Leo Archipresbyter's editions, with very few differences. An interesting principle, a sort of "page inside a page," is presented in the fifth incunabula — *Decretalium* by Gregory IX. The entire textual space, including glosses, has this kind of proportions in relation to the size of folio, while the main text is related to the proportions of the outer text that surrounds it [Fig.65] in such a way that the lower part of the comments becomes the bottom margin for the central part of text, the upper part of the comments becomes the upper margin for the central text, and so on. On different pages the volume of the main text changes, but its proportions with respect to the whole textual space tend to be the same.

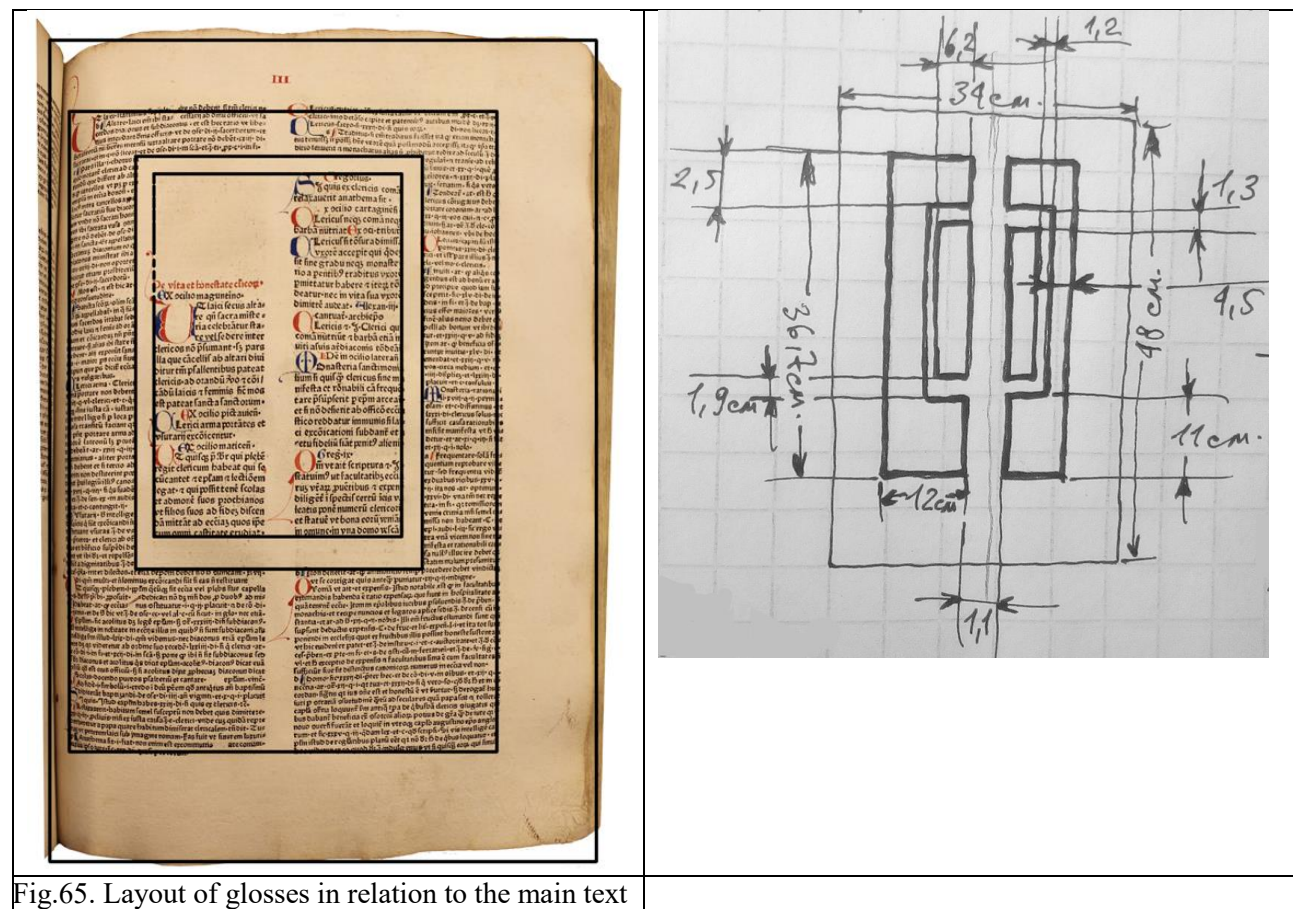


Fig.65. Layout of glosses in relation to the main text

Works Cited:

- Barnett, J. Davis. A National Library for Canada. Ontario Library Review Vol. II, No.4, (May 1918): 107-108
- Bloomfield, Morton W. (Morton Wilfred), *Incipits of Latin Works on the Virtues and Vices, 1100-1500 A.D.*, Cambridge: Medieval Academy of America, 1979. Online <<http://hdl.handle.net/2027/heb.31131.0001.001>>
- Boardley, John. *The First Roman Fonts*, Online. 18 April, 2016 <<http://ilovetypography.com/2016/04/18/the-first-roman-fonts/>>
- Boorman, Stanley. *Ottaviano Petrucci: A Catalogue Raisonne*, Oxford University Press, 2006
- Cardella, Lorenzo. *Memorie storiche de' cardinali della Santa Romana Chiesa*. Roma: Stamperia Pagliarini, 1792.
- Catalogue of a Bibliotheca Typographica* [the property of F.G.H. Culemann], Sotheby's: printed by J. Davy and sons, 1870
- Chatto, W. A. *Wood-engraving: its history and practice*, in: The Illustrated London News, tom 4, supplement <<http://archive.is/0A6Jb>>
- Christie's online catalogue. <<http://www.christies.com>>
- Copinger, W.A. *Suplement to Hain's Repertorium Bibliographicum*, London: Henry Sotheran, 1895, part 1.
- Diet National Library, Japan, 2004. *Chronological Table on the History of Incunabula*. Online. <<http://www.ndl.go.jp/incunabula/e/chronology/index.html>>
- Enciclopedia Treccani, <<http://www.treccani.it>>
- Estienne, Henri (1531-1598), Thompson, J.W., transl. *The Frankfort Book Fair: The Francofordiense Emporium of Henri Estienne*, New York: B. Franklin, 1968
- Fritzsche, O.F., ed., *Catalog der Bibliothek der Cantonal – Lehranstalten in Zürich*, Zurich: Walder, 1859, tom 1.
- Gillespie, V., Powell, S., ed. *A Companion to the Early Printed Book in Britain, 1476-1558*, Cambridge: D.S. Brewer, 2014
- Glaister, Geoffrey Ashall. *Encyclopedia of the Book*, second ed., New Castle, London: Oak Knoll Press & The British Library, 1996
- Greene, R., S. Cushman, C. Cavanagh, J. Ramazani, P.F. Rouzer, H. Feinsod, D. Marno, A. Slessarev, *The Princeton Encyclopedia of Poetry and Poetics*, Princeton University Press, 2012.
- Grion, Giusto. *I nobili fatti di Alessandro Magno romanzo storico tradotto dal francese nel buon secolo ora per la prima volta pubblicato sopra due codici Magliabechiani per cura di Giusto Grion*, Bologna: Presso Gaetano Romagnoli, 1872
- Gubernatis, Angelo de. *Storia universale della letteratura*, Tom 9, Milano: U. Hoepli, 1883
- Hain, Ludwig. *Repertorium Bibliographicum*, Stuttgartiae: sumptibus J.G. Cottae, 1826-7, v.1-2
- Heckethorn, Charles William, *The printers of Basle in the XV & XVI centuries; their biographies, printed books and devices*, London: Unwin Bros, 1897
- Hellinga, Lotte "The 'Marks in Books' Project of the Bibliographical Society (London)", *The Papers of the Bibliographical Society of America*, Vol. 91, No. 4 (December 1997): 573-577
- Hill, G.F. and Pollard, G. *Complete catalogue of the Samuel H. Kress collection. Renaissance medals*, New York: Phaidon Press, 1967, p.117, medal of the 16th century by German master Hieronymus Madgeburger, medal n. 617 on p. 261 <<http://www.kressfoundation.org/collection/catalogue/>>
- Holthe, Pam van. *Date on binding - Kartause Astheim - Paul(i) Menso*, Special Collection University of Amsterdam, OTM: Band 4 C 5. Online. 4 Jan. 2017 <<https://bandenkast.blogspot.ca/2017/06/date-on-binding-kartause-astheim-pauli.html?view=flipcard>>

Holthe, Pam van. *Lucretia binding - IP - Jacob Pandelaert - MGR - dated panel*, Special Collections of the University of Amsterdam, OTM: Band 1 E 6 (1, 2). Online. 14 Dec. 2015 <<https://bandenkast.blogspot.ca/2015/12/band-1-e-6.html>>

Indestege, Luc. "De boekband in de zuidelijke Nederlanden tijdens de 16de eeuw door hoogleraar te Padova (Italië)," *De Gulden Passer*, DBNL, (Jaargang 34, 1956): 40-71, http://www.dbnl.org/tekst/_gul005195601_01/_gul005195601_01_0003.php

Isakhan, B., Stockwell, S., *The Edinburgh Companion to the History of Democracy*, Edinburgh University Press: 2012

ISTC - Incunabula Short Title Catalogue, the international database of 15th-century European printing. British Library. Online <http://data.cerl.org/istc/_search>

Jan Tschichold, *Oblik kinigi*, [The form of the book] translated from German to Russian by E. Shklovskaja-Kordi, Moscow: 2009

Krüger, Nilüfer. *Die Inkunabeln der Universitätsbibliothek Rostock: mit den Inkunabeln der Landesbibliothek Mecklenburg-Vorpommern in Schwerin und der Kirchenbibliothek Friedland*, Wiesbaden: Otto Harrassowitz Verlag, 2003

Landau, Horace de. *Catalogue des livres manuscrits et imprimés, la bibliothèque de M. Horace de Landau*, Florence: Impr. de l'Arte della stampa, 1885-90, tom 2.

Landon, Fred. "The Library at the University of Western Ontario", *College and Research Libraries* (March 1945): 133-138

Library of Congress, Digital Collection, Lessing J. Rosenwald Collection Online. 7 Aug, 2013 <<https://lccn.loc.gov/49036009>>

Marais, Paul. *Catalogue des incunables de la Bibliothèque Mazarine*, Paris : H. Welter, 1893

Matthews, T.S. "Books of general interest," *The Bookman* (September 1928): 89-94

Miller, Beth. "John Davis Barnett", *Ex Libris News*, Toronto: Ex Libris Association, No.10 (Fall 1991): 14-15

Morgan, Henry J., ed. *The Canadian parliamentary companion*, Ottawa: G.E. Desbarats, 1867. Online <<http://eco.canadiana.ca/view/oocihm.32947/9?r=0&s=1>>

Moule, Gregory S. *Corporate Jurisdiction, Academic Heresy, and Fraternal Correction at the University of Paris, 1200-1400*, BRILL: 2016

Musée virtuel du Protestantisme, *Jan Hus (1369-1415) and the Hussite wars (1419-1436)* <<https://www.museeprotestant.org/en/notice/jan-hus-1369-1415-and-the-hussite-wars-1419-1436/>>

Neske, Ingeborg. *Die Handschriften der Stadtbibliothek Nürnberg. Die lateinischen mittelalterlichen Handschriften: juristische Handschriften*, Wiesbaden: Otto Harrassowitz Verlag: 1991

Nijhoff, Martinus. *A Small Selection of Valuable Old and Modern Books and Sets*. From the Stock of Martinus Nijhoff Bookseller, Springer Science & Business Media: 2013

Palmer, S. *The general history of printing*. London: printed by the author, 1732.

Pollard, Alfred W., editor, *Catalogue of Books Printed in the XVth Century Now in the British Museum*, London: 1963, reprint of 1913, part 3.

Prideaux, S.T. *An historical Sketch of Bookbinding*, London: Lawrence & Bullen, 1893

Quaritch, Bernard (on sale by), *Catalogue of Works on the Fine Arts*, London: G. Norman and son, October 1883.

Roll, Johannes. "A Crayfish in Subiaco: A Hint of Nicholas of Cusa's Involvement in Early Printing?" *The Library*, Volume s6-16, Issue 2, 1 June 1994, pp. 135-140, Published: 01 June 1994, <<https://doi.org/10.1093/library/s6-16.2.135>>

Smets, A., Smeyers, K. ed., *Incunabula and rare books printed in Leuven*, Leuven: University Library, 2016

Suarez, M.F., Woudhuysen, H.R. ed. *The Book. A Global History*, UK: Oxford University Press, 2013, P. 422

Sullivan, Edward. *Catalogue of the choicer portion of the Extensive and Valuable Library, Engravings and Autograph Letters*, London: Dryden Press, 1890

Talman, James John. *Western, 1878-1953, being the history of the origins and development of the University of Western Ontario during its first seventy-five years*, London, Canada: University of Western Ontario, 1953

Tamblyn, William Ferguson. *These Sixty years*, London, Canada: University of Western Ontario, 1938.

The Bookworm: An Illustrated Treasury of Old-time Literature, Tom 4, London, New York: A.C. Armstrong & Son, 1891

Thomas, D. "What is the origin of the scrittura humanistica?" *La Bibliofilia* 53 (1951): 1-10.

Torquati, Michaela. "Latino, Latini e l'eseplare viterbese del Pantheon di Goffredo", *Rivista Storica del Lazio. Rivista semestrale di storia medievale moderna e contemporanea*, Gangemi Editore, 16 (2002)

Typenrepertorium der Wiegendrucke. Online <<http://tw.staatsbibliothek-berlin.de>>

USTC – a collective database of all books published in Europe between the invention of printing and the end of the 16th c. <<http://ustc.ac.uk/index.php>>

Wheatley, Henry B. "The principles of design as applied to bookbinding," *Journal of the Society of Arts*, London: published for the society by George Bell and sons, Volume 36, (Feb.24, 1888): 359-375.

Zaehnsdorf, Joseph W. *The Art of Bookbinding*, New York: Dover Publications, 2007

Zappella Giuseppina, *Manuale del libro antico: guida allo studio e alla catalogazione*, Milano: Editrice Bibliografica, 1996

Zentralbibliothek Zürich, Ra 59, Public Domain Mark: Johannes de Turrecremata: *Quaestiones*, Nicolaus de Byarto: *Flos theologiae*. Basel: Johann Amerbach, 28 Sept 1481. Online. <<http://www.e-rara.ch/zuz/doi/10.3931/e-rara-48611>>

Minima Bibliographica

1. *A scuola senza libri? Emergenza educativa, libri di testo e Internet. Atti del Convegno, venerdì 8 maggio 2009*, a cura del MASTER IN EDITORIA DELL'UNIVERSITÀ CATTOLICA, Milano, giugno 2009. ISBN 978-88-8132-5733.

2. JEAN-FRANÇOIS GILMONT, *Una rivoluzione della lettura nel XVIII secolo?*, traduzione di PAOLO BARNI, febbraio 2010. ISBN 978-88-8132-5885.

3. LAURENCE FONTAINE, *Colporteurs di libri nell'Europa del XVIII secolo*, traduzione di BRUNELLA BAITA – SUSANNA CATTANEO, maggio 2010. ISBN 978-88-8132-5986.

4. *Scaffale bibliografico digitale. Opere di bibliografia storica online (secoli XV-XIX): una lista di link*, a cura di RUDJ GORIAN, maggio 2010. ISBN 978-88-8132-5993.

5. PHILIP SMITH – EDWARD H. HUTCHINS – ROBERT B. TOWNSEND, *Librarietà. Provocazioni sul futuro del libro*, traduzione di SARAH ABD EL KARIM HASSAN – MASSIMILIANO MANDORLO, settembre 2010. ISBN 978-88-8132-6037.

6. ALBERTO BETTINAZZI, *Biblioteche, archivi e musei di ente locale: un dialogo impossibile? Spunti per un'impostazione del*

problema, ottobre 2010. ISBN 978-88-8132-6112.

7. LUCA RIVALI – VALERIA VALLA, *Le librerie bresciane del terzo millennio. Un'indagine conoscitiva*, novembre 2010. ISBN 978-88-8132-6150.

8. EDOARDO BARBIERI, *Panorama delle traduzioni bibliche in volgare prima del Concilio di Trento*, aprile 2011. ISBN 978-88-8132-6310.

9. ELISA MOLINARI, *Il Montecristo in farmacia. Una striscia da Dumas e la Magnesia San Pellegrino*, giugno 2011. ISBN 978-88-8132-6334.

10. ROSA SALZBERG, *La lira, la penna e la stampa: cantastorie ed editoria popolare nella Venezia del Cinquecento*, traduzione di LUISA CASANOVA STUA, settembre 2011. ISBN 978-88-8132-6365.

11. ATTILIO MAURO CAPRONI, *Il pantheon dei pensieri scritti. (Alcuni primari parametri per definire i fondamenti teorici della Bibliografia)*, novembre 2011. ISBN 978-88-8132-6464.

12. GIANCARLO PETRELLA, *Dante Alighieri, Commedia, Brescia, Bonino Bonini, 1487. Repertorio iconografico delle silografie*, gennaio 2012. ISBN 978-88-8132-6488.

13. *"Italiani io vi esorto a com-*

prar libri!" Due scritti di Giovanni Papini e Guido Mazzoni, prefazione di EDOARDO BARBIERI, a cura di VITTORIA POLACCI, settembre 2012. ISBN 978-88-8132-6631.

14. FRANS A. JANSSEN, *L'autore vuol vedere le bozze! Un percorso da Erasmo a Schopenhauer*, traduzione di ALESSANDRO TEDESCO, ottobre 2012. ISBN 978-88-8132-6730.

15. MANUEL JOSÉ PEDRAZA GRACIA, *Inventari e biblioteche: una questione di metodo*, traduzione di NATALE VACALEBRE, giugno 2013. ISBN 978-88-8132-6839.

16. *Ray Bradbury e i roghi dei libri un dialogo tra Oliviero Diliberto, Andrea Kerbaker, Giuseppe Lippi, Stefano Salis*, a cura di LAURA RE FRASCHINI, novembre 2013. ISBN 978-88-8132-6921.

17. URSULA RAUTENBERG, *Editore e ricerca in Germania. Sviluppo e interdipendenze di una relazione complessa*, traduzione di ALESSANDRO ITALIA, marzo 2014. ISBN 978-88-8132-7010.

18. ATTILIO MAURO CAPRONI, *L'atto del leggere. Un metodo della memoria bibliografica*, marzo 2014. ISBN 978-88-8132-7027.

19. FABIO CUSIMANO, *Due esempi di "buone pratiche" nell'uso dei metadati XML.*

Un'efficace "disseminazione" dei contenuti digitalizzati, maggio 2014. ISBN 978-88-8132-7058.

20. SCOTT B. NOEGEL, *Nuove osservazioni sull'attività scrittoria nel Vicino Oriente antico*, traduzione di ANDREA G. G. PARASILITI, giugno 2014. ISBN 978-88-8132-7065.

21. MFH. *Manuscripta Franciscana Hierosolymitana. Selected Exhibition*, Gerusalemme, 23 ottobre 2014-Jerusalem, 23rd October 2014, ottobre 2014. ISBN 978-88-8132-7133.

22. CRISTINA CAPONERI, *Adolescenti e lettura: un tentativo di analisi*, novembre 2014. ISBN 978-88-8132-715.

23. *Il professore e l'editore. Tre lettere inedite a Dino Provenzal*, a cura di ROBERTA CAMPAGNA, maggio 2016. ISBN 978-88-8132-7317.

24. NATALE VACALEBRE, *"Festina lente". Un percorso virtuale tra le edizioni alpine della Biblioteca Trivulziana di Milano*, luglio 2016. ISBN 978-88-8132-73.

25. SIMONE SIGNAROLI, *Domenico Molino e Isaac Casaubon. Con l'edizione di sette lettere da Venezia a Parigi (1609-1610)*, maggio 2017. ISBN 978-88-8132-7515.

26. DIANA BYCHKOVA, *Sketches on Some Incunabula. John Davis Barnett's collection, held at the ARCC (Archives and Collections Centre), the D.B. Weldon Library, London ON, Canada*, aprile 2018. ISBN 9788881327607

This article presents 5 incunabula in a way that resembles a virtual exhibition. The study on these items explores a small part of the entire 43,000-volume collection that was donated to the University Library by Dr. Barnett — a bibliophile, librarian, leading figure in the educational system, funder and promoter of libraries. The article is intended for a wide audience and provides the readers with the historical information on these 5 volumes in concurrence with the art of bookmaking. The analysis revealed that the editions were printed in Basel by Johann Amerbach, in Mainz by Peter Schoeffer, in Cologne by Johann Guldenschaff, in Strasburg by Georg Husner, in Basel by Michael Wenzel, and reproduce, accordingly, works by such figures as Johannes Turrecremata, Henrici Harp, Goffredus de Trano, Leo Archipresbyter and Gregorii IX. Some details relating to the authors, book bindings and layout are specified as well. The article accompanies an exhibition dedicated to the 100th anniversary of Barnett's donation.

Diana Bychkova (1979-) is a research assistant – fixed term contract – at the ARCC of Weldon Library, and is currently completing the PhD at Western University Ontario, with dissertation on Intermediality: word-picture adaptation and comparative literature. In 2015 and 2017, she studied iconography and medieval manuscripts in the archives of ex-Byzantine territories (as a project funded by Western University Ontario). Before moving from practice to theory, she acquired the formal education in book arts in Ukraine, and then worked over 10 years as a bookmaker in Italy. She approached her work from many sides: publishing processes, restoration, artistic and artisan principles of book creation, illustrations, printing of original graphic in conjunction with the history of graphic arts. She wrote 3 graduate theses (on the relations between 20th-century poetry and graphic art; on the fantastic in book art), run a small studio (2007-2014) that offered publishing/bookmaking services, participated in the international exhibitions and won awards as a book artist (among which: the [International Competition Book of Art Robert Beltz](#), Sultz, France, 2010; the [International Festival of Calligraphy](#) in Velikiy Novgorod, Russia, 2010; “[Image of Book](#)”, Moscow, Russia, 2010; “[Sandro e Marialuisa Angelini](#)”, Bergamo, Italy, 2008).

