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Im Auftrag der
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herausgegeben
VON STEPHAN FÜSSEL



Mit großer Freude kann die Mainzer Gutenberg-Gesellschaft mit diesem Jahrbuch 2022 wieder pünktlich zum Johannesfest ihren »Gruß aus der Gutenbergstadt Mainz« an den weltweiten Kreis der an Buchgeschichte, -Kultur und -Gestaltung interessierten Mitglieder, an zentrale wissenschaftliche Bibliotheken und Bibliophile aus vielen Ländern versenden.

Ein Blick zurück: In den zurückliegenden drei Jahrzehnten wurden im Gutenberg-Jahrbuch neu ermittelte Fakten zur Lebensgeschichte und zum Werk und zur Wirkungsgeschichte von Johannes Gutenberg und seinen Zeitgenossen publiziert, die Themen um die Bereiche der Kultur- und Mediengeschichte des Buches erweitert, sowie neue Methoden und typografische Experimente thematisiert. Mehrere erstaunliche Dokumentenfunde, aber auch von Inkunabeln oder Ablassbriefen, bis hin zu Gutenbergbibeln (z. T. nach Kriegerverlusten) wurden, z. T. exklusiv, dokumentiert. Aber auch die Typografie im 21. Jahrhundert wurde ebenso wie neue digitale Satz- und Druckverfahren vorgestellt, ebenso die Anfänge der digitalen Bibliotheken.

Für die herausragende typografische Gestaltung sorgten von 1990 bis 2003 der Buchgestalter Friedrich Forssman aus Kassel und seitdem Professor Ralf de Jong von der Folkwang Universität der Künste in Essen. Sie führen die Idee des GJ fort, alle zwei Jahre eine neue Schrift vorzustellen und zu verwenden. In diesem Jahrgang 2022 erläutert Ralf de Jong die verwendete serifenlose Comma Base von Martin Majoor.

Ralf de Jong führte die Gestaltung näher an die eines Sach- und Fachbuches heran; ihm verdanken wir auch die gute Idee, seit 2008 das GJ mit einem Schutzumschlag zu versehen, in aller Regel mit typografischen und gestalterischen Entwürfen von Studierenden, um dem doppelten Anspruch des GJ, historische und aktuelle Aspekte der Buchkultur und der Buchkunst vorzustellen und selbst beispielgebend für Typografie und Gestaltung zu sein. Es wurde daher auch zu den *Schönsten Büchern* der Stiftung Buchkunst Deutschlands gezählt.

Dem Herausgeber standen von 1994–2003 Dr. Ute Schneider, von 2004–8 Dr. Cornelia Fischer, von 2009–14 Dr. Corinna Norrick-Rühl und steht seit 2015 Dr. Nikolaus Weichselbaumer als Redakteure kompetent und mit großem Engagement zur Seite. In dieser Zeit wurden einige Sonderbände wie z. B. die Gutenberg-Festschriften zum 600. Geburtstag 2000 und zum 550. Todestag 2018 inhaltlich und typografisch herausragend gestaltet. Der fiktive Geburtstag Gutenbergs im Jahr 2000 führte zu seiner Ernennung zum *Man of the Millennium* und zu wichtigen internationalen Tagungen: u.a. tagte die SHARP-Conference (Society for the History of Authorship, Reading and Publishing) zum ersten Mal im nicht-englischsprachigen Ausland – nämlich auf Einladung der Gutenberg-Gesellschaft und der Gutenberg-Universität in Mainz.

Die Vergabe des *Gutenbergpreises 2000* an den Erfinder von e-ink und e-paper, Prof. Dr. Joseph M. Jacobson (MIT, Cambridge / MA) führte zu einer kontinuierlichen Beschäftigung mit dem aktuellen Umbruch in der Publikationstechnik, von Digitalsatz und -Druck.

Seit dem Jahre 2005 ist das GJ durch die Kooperation mit dem deutschen digitalen Zeitschriftenarchiv DigiZeitschriften e. V. der sub Göttingen mit einer moving wall von fünf Jahren auch digital verfügbar. Jedes Mitglied der Gesellschaft erhält mit dem Eintritt die Zugangsdaten, die auch den zahlreichen Nutzern der Mitgliedsbibliotheken von DigiZeitschriften e. V. weltweit offenstehen.

Der bewährte Vertriebspartner Harrassowitz-Verlag Wiesbaden, der bereits die erste Gutenberg-Festschrift des Jahres 1900 in Leipzig verlegte und (mit Unterbrechungen) seit 1937 als Kommissionsvertrieb fungierte, führt seit 2005 das GJ als Verlagstitel mit Herstellung und Vertrieb, bei der GG bleibt die Redaktion, die typografische Gestaltung und die Druckvorstufe. Die GG gratuliert dem Harrassowitz-Verlag zum 150-jährigen Jubiläum im Jahre 2022.

Im vorliegenden Jahrgang wird erneut ein Schwerpunkt auf die Inkunabelforschung gelegt. In kollegialer Zusammenarbeit mit dem Leiter des Gesamtkatalogs der Wiegendrucke (GW) der SB zu Berlin, Dr. Falk Eisermann, werden u. a. die Akten der Wiss. Tagung in Heidelberg vom September 2021 *Norm und Abweichung im Buchdruck des 15. Jahrhunderts* des Sonderforschungsbereichs (SFB 933) der Deutschen Forschungsgemeinschaft (DFG) »Materiale Textkulturen« publiziert. In diesem Jahr erscheint auch die Fortsetzung der Inkunabelbibliografie zum Jahr 2021, der dem GW die Möglichkeit bietet, die wissenschaftliche und bibliophile Öffentlichkeit aktuell und international zu informieren.

Wir freuen uns, um zwei Beispiele zu geben, den Beitrag "Between Basel and Lyon: Bernhard Richel, Martin Huss, and a Possible Printer's Vade Mecum" von Professor Dr. Jeffrey F. Hamburger (Kuno Francke Professur für *German Art and Culture*) der Harvard University publizieren zu können. Hamburger arbeitet mit kunstgeschichtlichen und buchhistorischen Methoden und ist daher ein kompetenter Vermittler des Übergangs von der Manuskriptkultur in den frühen Buchdruck und wird u. a. dafür am Johannisfest mit dem *Gutenberg Preis 2022* ausgezeichnet, gemeinsam mit dem Drucker, Setzer, Verleger und Typografen Hon.-Prof. Eckehart Schumacher-Gebler, Dresden / Leipzig u. a. für dessen Verdienste um das *Leipziger Museum für Druckkunst* und damit für die Bewahrung und Vermittlung der Gutenbergischen Technik.

Exklusiv berichten zudem Sven Behnke, Matthias Bley, Matthias Bollmeyer und Detlef Haberland über die Wiederentdeckung der *Polydeukes-Aldine* (1502) aus dem Besitz des Nürnberger Humanisten Willibald Pirckheimer in der Landesbibliothek Oldenburg.

Das Jahrbuch bietet die einzigartige Möglichkeit, mit den internationalen Buch- und Kulturwissenschaftlern, Bibliophilen, Typografen und Druckhistorikern über Gutenberg in dessen ureigensten Medium zu kommunizieren.

Mit einem herzlichen Gruß aus Mainz,
Stephan Füssel

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Jeffrey F. Hamburger *Between Basel and Lyon*

The compendium MS M.158 in New York's Morgan Library & Museum, partly printed and partly handwritten, presents an unexpected opportunity to consider the means and methods by which materials and models for incunabula were transmitted from one printer to another in the second half of the 15th century. Close examination of the series of woodcuts, printed from the blocks for Bernhard Richel's *Spiegel menschlicher behalttnus* (Basel, 1476), permits them to be identified, not as proof prints, but rather as an intermediary stage prior to their reuse in Martin Huss' the *Mirouer de la salvation humaine de l'umain lignage* (Lyon, 1478). As a result, the whole of the manuscript, which is printed on the same paper stock as Richel's *Spiegel*, can perhaps be identified as a set of materials taken by Huss from Basel to Lyon between 1476 and 1478.

Malcolm Walsby *The creation of the title page in French incunabula*

Initially absent from the earliest publications, the title page was gradually adopted throughout France during the 1480s and had become a habitual characteristic of French editions by the end of the century. Though this extra page was introduced later than in the Italian or German territories, it spread rapidly, especially in certain types of imprints. This article examines the process that led to the initial adoption of a title page and, notably, this phenomenon's relationship to the earlier insertion of preliminary blank pages. It identifies the importance of both material aspects and the type of content of the edition in determining whether or not a separate title page was included. It emphasises the context of use and preservation of exemplars, highlighting the impact of the move towards shorter and smaller formats, in particular the rise of the in-octavo, as well as the role that might have been played by the insertion of multiple items into single bindings. In addition

to the creation of these Sammelbände, this study also underlines the prevalence of early title pages in accessible, often vernacular, texts that could have been bought and read by a larger part of the population.

Elisabeth Rudolph *Die Register der Irrung in Brunschwigs Destillierbüchern*

After the pharmacist and surgeon Hieronymus Brunschwig had discovered numerous printing errors in his work *Cirurgia*, published in 1497, he decided to add an errata list to his subsequent publication, the *Small Book of Distillation* (1500). This list was intended to correct some of the errors that the proofreader, who was not a specialist in medicine, had failed to notice. The "Register of Errors" which corrects page, chapter and reference numbers as well as orthographic and typesetting errors, fits into the page formatting of the book and uses page, line and column references that are intended to make it easy to use. However, the page formatting does not support the visibility and clarity of the list, which actually complicates finding the listed errors. *The Large Book of Distillation*, published twelve years later, provides an eleven-page long list of printing errors in the form of a table including a complete omitted chapter that had been announced at the appropriate place in the book, but apparently had been forgotten. In each case, it is the author himself who takes responsibility for his work and personally returns to the reading in order to add corrections and improvements to the text as well as its illustrations. The article seeks to answer the question to which extent the errata lists provide information about work processes in Johann Grüninger's print shop.

Riccardo Olocco

The spread of the Scotus roman (1481)

How can we attribute editions without colophons according to the type employed when such a type was highly widespread and used

by several printing offices? This short essay introduces a type that first appeared at the press of Octavianus Scotus in Venice in 1481 and soon became the most popular roman of the Renaissance, being continuously used all over Italy and in some European centres for a century or longer. Through a detailed analysis of the letterforms, this essay explains how we can reconstruct the character sets employed by different printers, which correspond to some of the sets of matrices in which the founts concurrently in use were cast. When we find changes of letterforms that are consistent along the years and within different presses, we can safely hypothesise that the founts displaying those changes were cast from a certain set of matrices. Identification of distinct character sets can play an important role in bibliographic research and help us trace connections between printing offices that used founts of type cast in the same matrices. Consequently, this can outline relationships between printers and suggest timelines of production. It can also help us to attribute books on the grounds of the type with greater reliability.

Anna Dlabáčová *The Fifteenth-Century Book as a “Work in Progress”*

This contribution explores the dynamics underlying the creation of stand-alone texts and collections of texts – or multi-textual editions – in the incunabula period. Using examples from the workshop of the printer Gerard Leeu (d. 1492) as well as later editions by other Netherlandish printers, the article discusses incunabula editions of religious or devotional texts as “works in progress,” as books that betray a search for “a standard” through variation. Relatively short prayer- or catechetical texts, for example *Die gulden Litanie van der passien Christi* [The Golden Litany of Christ’s Passion], now appeared as “a book,” inviting readers to assemble compilations of several texts that fitted their needs. Conversely, printers also influenced the dissemination and reception of texts by creating editions of books that gather multiple texts. I will focus in particular on the book that would become known as the *Spiegel der volcomeheit* [Mirror of Perfection] attributed to Simon van Venlo, which in fact consists of a collection of texts that developed on Leeu’s presses over a period of nearly a decade. The exploration of the dynamics of dissection

and compilation in the transition of texts from manuscript to print and in the production of incunable editions touches upon fundamental questions concerning the (dis)continuities in textual culture between manuscript and print in relation to printers’ strategies, as well as the notions of “the book” and “edition.”

Paul Schweitzer-Martin *Inkunabelproduktion am Druckort Speyer*

This paper provides a summary of some key findings of the author’s dissertation »Kooperation und Innovation im Speyerer Buchdruck des ausgehenden Mittelalters« with a special focus on the norms and variations within Speyer’s incunable production. The case study of Speyer is of great significance to the investigation and understanding of early printing and book trade, mainly due to the large extant fragment of Peter Drach’s account book. This fragment is one of the few elaborate medieval sources documenting the sale and distribution of printed books. Besides the Drach family three other workshops were active in Speyer before 1500. The first two only produced a few Latin editions each. However, the Drach family and the Hist brothers successfully ran their workshops for several years and, starting about 1480, simultaneously, which allows for thorough comparisons. While Johann and Conrad Hist mostly produced quarto editions with only a few pages each, containing vernacular texts and oftentimes illustrations, the Drachs had a quite different strategy. Both father and son Peter Drach focused on liturgical and religious texts in Latin which they successfully distributed all over Europe.

Catarina Zimmermann-Homeyer
Imaging Strategies on Bloodletting Calendars of the Incunabula Period

Numerous printed broadsheet almanacs or bloodletting calendars in Latin and German have survived from the period between 1450 and 1500. Unfortunately, most of them are in fragmentary format, since their information lost its validity after the end of the year and was only rarely preserved afterwards. They appeared mainly in German-speaking countries and pinpointed astronomical-astrological particularities of the year, which in turn determined the most favourable days for bloodletting or other medical-hygienic measures, such as purging or bathing. Today more than 350 prints have been preserved

with both decorative and informative pictorial material. Thus, in addition to floral ornamental borders, New Year's greetings and the lunar and solar eclipses, there were soon also religious pictorial programmes, medical depictions or epistemic astronomical woodcuts with celestial constellations, planetary gods and zodiacal signs. Occasionally, there are also examples of satirical woodcuts. Some of the woodcuts copied or quoted works by famous masters, such as Israhel van Meckenem or Martin Schongauer. Yet, in all their diversity, the illustrations had one thing in common: they served as conveyors of useful and expedient information for a large audience. In the early days of almanac printing, this sheer range of illustrations contributed to the development of established visual programmes, which were to be decisive for bloodletting calendars in decades to come.

Catherine Rideau-Kikuchi

*Des contrats pour imprimer:
une étude comparative*

This analysis of a corpus of contracts from Venice, Padua, Treviso and Bologna, aims to allow a better understanding of the economic and social frames, in which the new industry of printing thrived in Northern Italy between 1470 and 1500. The legal forms used in this documentation were rooted in the notarial practices of the time, taking up the old forms of *societas*, *commenda*, *compagnia* and *locatio*, and adapting them to the needs of the activity. The contracts then allowed the connection of skills, equipment and funding. The financial provisions tended to emphasize and better remunerate the part of the uncertainty of the activity assumed by the investor to the detriment of the work performed by the printer, linked to the intellectual debates at the end of the Middle Ages and which revealed or tended to increase certain inequalities in the long run. Even when the printer did assume some of the uncertainty of this business, the phrasing tended to picture the printer as an agent paid for his work rather than an equal partner in the association. However, in some cases, the contracts bore marks of negotiations and the printer's room for maneuver, or even highlighted the specific technical skills of the printer. The variations of these contracts allow us to point at the ambiguity of printing, as a craft but also as an activity in need of a large amount of capital.

Günter Hägele

Fragmente eines Ablassbriefes von 1461

The manuscript Msc 39 fol. of the Zentral- und Hochschulbibliothek Luzern was written between 1459 and 1462 in the region of Schaffhausen-Luzern and enhanced with coloured pen drawings. For the binding, narrow strips of parchment waste from a printed indulgence were used by the binder. This indulgence originated during the fundraising campaign of 1461/62 for the benefit of the church of St Cyriacus in Worms-Neuhausen. Forms for indulgences were printed in the workshops of Mentelin in Strasbourg and of Fust and Schöffer as well as the Catholicon printer in Mainz; in the latter workshop, the indulgence cut up as waste had been produced. The form had been issued on 3. 9. 1461 in Waldshut, 40 km to the north east of Zürich. The printed copy of which only fragments well-hidden in the centre-folds of the manuscript quires have been preserved thus is the earliest surviving indulgence from the entire campaign.

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Falk Eisermann *Neue Publikationen zur Inkunabelforschung*

The article provides a hand-list of scholarly articles and books published in 2021 that are related to incunabula, including supplements to the list for 2020. It forms the second installment of a continuous bibliography (see GJ 96).

Ralf de Jong *Martin Majoor and Comma Base*

This year, for the first time, Martin Majoor's Comma Base, a sans serif typeface, appears as the text font on the pages of the *Gutenberg-Jahrbuch*. With his first typeface publications, Scala and Scala Sans, Majoor became well-known in an instant. Scala immediately became a fixture on the typographic scene in the Netherlands and far beyond. Since then, Majoor has been using his typefaces – usually extended typeface families – to investigate the formal relationships between the basic form and the terminals of letters. Although his interest is primarily in the letter-shapes themselves, he is recognisably guided by his experience as a multi-award-winning book designer. The appreciation of his work and especially of the Comma Base is an occasion for further considerations of the relationship between letter and serif, sans serif and serif typefaces and their dependence on technical and economic factors.