Manuscripts and Print

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Synopsis

- Print as manuscript
- Manuscripts as print
- Hybrids: prints and manuscripts
- Manuscript before print
Manuscript production in 1454

• Never better, never healthier!
• Large scriptoria able to produce large quantities of manuscripts, very similar to each other
• Population and literacy were rising
• Writing supports is at its cheapest
• Demand for manuscripts at its highest
Types of manuscripts

• Decorative, precious artistic objects
• Devotional & liturgical
• Humanistic manuscripts: clean, airy, limited decoration
• Statutes, laws, charters
• University manuscripts: large margins, dubious quality of material, cheap
• Privately produced manuscripts
  – For pleasure
  – For work
• Records, diaries, correspondence
Centers of production

- Scriptoria: monasteries, cathedrals, chanceries
- Workshops: private enterprises aimed at maximising profit
- Scribes as entrepreneurs
A scribe advertisement sheet

Johann vom Hagen, Lower Saxony, early Fifteen century (Berlin, Staatsbibl.)
Centers of Consumptions

- Churches and religious orders
- Schools: religious, corporate, public, private
- Universities
- Guilds and professional bodies
- Public and private Libraries
- Courts
Pecia model

- Mostly in Paris and Bologna, from 13th century
- Exemplar deposited with a *librarius* or *stationarius*
- Students copied/rented only one gathering at a time ‘*pecia*’
- Many copies produced simultaneously, since different peciae could be copied at once
The invention of print

- Previously: intaglio printings
- Johannes Gutenberg, jeweler from Mainz
- The 42 lines Bible
- Diffusion in the North of Italy, via South Tyrol
A case of remediation

- The manuscripts as a model
- Miniatures, layouts, fonts, binding
Print innovations

- Frontispiece
- Table of Contents
- Indices
Incipit simulata pessiimis utilissima: in qua agitur quomodo se habere debeat consilio erga penitentiam pessiimis audiendis, qua edidit Reverendissimus vir: ac in Chrito paix dominus frater Antoninus archiepiscopus Florentiensis ordinis fratrum educator:

Esecusur iururates iurantes ps: ips: S: Scrutinii quidque est consilio Tquo et penitens initurae ps: et consello cum eo: Scrutum ergo est ps: qui in hoc per triplexer dehibere: Quia vel per malum absotu
Print simplifications

- From re-mediation to the establishment of a new model
- Layouts
  - Columns
  - Commentaries
- From writing styles to fonts
  - The invention of italics: printed cursive script
  - Ligatures
PROPER.
Osula et altera ferre supina fugae,
Ile sub extrema pendens secluditur ala,
Et volucres ramo submovet insidias.
Iam pandioniae esset genus Orithyiae.
Ah dolor ibat Hylas, ibat Hamadryas hinc.
Hic erat arganti Phlegre sub vertice montis
Grata domus nymphis humida tyrnicais.
Quam supra nulli pendebant debita curae
Roscida desertis poma sub arboribus,
Et circum irriguo surgebant lilia prato
Candida purpureis mista papaveribus,
Quae modo decerpens tenero pueriliter ungui,
Proposito florem praeluit officio,
Et modo formosis incumbens nescius undis
Errorem blandus tardat imaginibus,
Tandem haurire parat demissis flumina palmis.
LIBRO

dolo salgì sopra Lurine sono appallottate. El suo
gusto a tutte le belle e benenose e morbida. Da
questa situazione invite del libero me stesso non
dere, giusto quel meneno, ma andarono sì come
sempre si va alla morte lentamente. Vino giunse
al mio credo orrendo torto del quale bene
freddo gusto, con un grà bassone mi seguita e giu
toni di molto basonare mi fauta. Io tis molto cal
zi e gittato per terra verso la valla fuggendo me
nandai, ma una femina sua moglie certamente ne
gi dolo da alti in terra diffo incomincia có mol
si piani a crudare aiuto, tutti i villani a sua sorte
compi chianando i cani se tranc alla mia morte.

QUARTO.

gi nella salla, one da principio sui schiavento. E
elli a gran fatica ha retenso li cani con una for
cenza a me ligneo a uno anello, e certo imbavlino
no basonando morto, se non che batendomi il
corpo di crudè hebre pieno, incominciò molte fer
gia con rumor a spargere fora, altri per lo me
sto adare cacciando da le spalle me li lendai con po
echa indugia e latroni di la salla ce cauano chivi
chari ma me più de li altri, e buono gia bona
parte de la mia fato frecechio dal peço, e frutto dal
bassone piu non poteva. Io bauca le magie disfarte
er resto li fanchi, e giunto ad una acqua piccole
na delerati più oltra non passare, ma gittandomi
in terra, ne per basonare per la spada anchora le
narmi. Io serafinamente mi pensava che latroni
per la freta del fugire per passo de hopp e can
me la sfareborno dividendo la barduca mia altra
affi e al cavallo, ma questo mio bono pensiero ne
ne per con li altri avaroferato. Impero che quel
latter affino mio compagno si come il mio pensiero
indiminase, prese di me prima il tempo, e ringarden
lo fraco con metta la fome se getta in terra, incena
come morto, ne per la coda ne per le orecchie lena
se se aiutava de lenare, e latroni intuffieran per la
frete distribuise con il suo carico al canallo, e a
me, con la spada gli tagliano li piedi per portar ne li ferri gisato lui con me e venio da una alta ti
pe del morte, dunque ipaturo delerati laffato ogni
malattia mostrar mi a patro veno uno affino da bene.
From Print to Manuscripts

- Mid 16th century: printed books have reached their maturity
- First separation between publishing and printing
- Publishers: prestigious cultural figures
Medieval & Modern Manuscript Studies in the Digital Age

Hypnerotomachia Poliphili, Venice, Aldus Manutius, 1499
The “Academia Pellegrina”

- Venice, 1539-1560
- Cultural circle around Francesco Marcolini, publisher
- Animated by the most aggressive intellectual of the time: Pietro Aretino
- Printed book as perfect embodiment of a new cultural programme
- Printed book: prestigious model
Fig. 214. Method of arranging the cards for cartomancy in the sixteenth century.

Metropolitan de Vadi, La Forte.
Lo Stufaiuolo

- Comedy in 5 acts, 1557-59
- By Anton Francesco Doni, writer, calligrapher and printer
ATTORNO
PRIMA SCENA
CESARE ET MADALENA

Tu sei la compagnia dei cieli, sole, luna, stelle, che soggiorno presso diri
d'altri secoli: soccorre la loro festa come in sìser affido, in tio posti doni giù

Questo è il bel dio con, de il real regnare e regnare: non sussistar na afflizioni
non torni in terra e finirti e far si grandi effetti; l'affetto come siamo, noi non par di de

Ne lasci che si possa: non è par solo, nè si possa

Rimane amore d'amma, de sospiri; e per quanto il regno di Dio in

Che da la sua pace e la sua gioia, la sua luce, la sua pace, la sua gioia.

Ma qui è il regno... e il bel regno

Il bel regno... e il bel regno...
Jane Austen’s Juvenilia

• From when she was 13
• A young lady “accomplishment”
• Family enjoyment, private circulation
Hybrids

- Proofs
- Collages
- Forms
- From print to manuscripts
Balzac, Eugénie Grandet
She went through the first four houses like an educator, in the door, close the lights, check the tins, put them back, alarm code and lock up, key in the lockbox—and with a house, the Ramsey place, she took her time. The walls were white, the woodwork was white, and the doors were white. At the end of a private drive, with an unobstructed view of the ocean and the Santa Monica Mountains on the other side, each house looked like a piece of a puzzle, a piece of a story, a piece of the American dream. In all, the house comprised a thousand square feet of living space, done up in an English Rustic style with hardwood floors, black shutters and a black roof, and green wicker furniture and curtains. It was, built in 1910 on the market because of a divorce. Kira was the widow, who'd been living with her sister in Cleveland.

Her headache was gone, but it had been real fatigue that went deeper than any physical exhaustion. It was ridiculous, she knew. There were others walking, others standing, others running along the streets. People lined up on the streets to work, people who'd lost their jobs, children, their husbands, girls who'd been to war, parents, anomalous weather, and what was more? The city was overwhelming over twenty thousand people in sales in a slow market, seeing the kites, the colors, the houses. She saw one house, a house, two houses, two hours a day, and then, as people suffering and max no one getting an idea, It was then, for just a moment, standing in the till the Ramsey's huge white brick arched door of a house, that she glanced at the ocean, her end, laid to rest in short and tailored business suits, sheepsfoot page in her hand.

She shrugged it off. Business, she told herself, a melancholy.

**DEPART No. 1**

**PROPOSED MESSAGE TO THE CONGRESS**

*December 7, 1941*

Yesterday, December 7, 1941, a date which will live in infamy, the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

The United States was at the moment at peace with that nation and was not in any conversation with its Government and its Emperor looking toward the maintenance of peace in the Pacific. Indeed, one hour after Japanese air squadrons had commenced bombing in the Japanese ambassador to the United States and his colleagues delivered to the Secretary of State a formal reply to a message, while his reply contained a statement that diplomatic negotiations must be considered as having no threat or hint of armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days ago. During the intervening time the Japanese Government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.
The Tyger

Tyger, Tyger, burning bright,
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare he execute?

And what should here
Could twist the sis?
And when the heart
What dreadful hand?

And what, alack,
Could burst the chain?
And when thy heart
What dreadful hand?

What the hammer?
In what furnace was thy brain?
What the awl? what dread grasp,
Dare its deadly terror assay?

When the stars threw down their spears,
And water'd heaven with their tears;
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?
Manuscripts before print

Dossier Génétiques

- Drafts
- Plans
- Notes