

Group 2: Descriptive Bibliography

Veronique George (University of Bristol)

Luca Hollenborg (University of Zürich)

Kaila Yankelevich (University of Bristol)



Universität
Zürich ^{UZH}



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1. Title Page
2. Table of Contents
3. Subheadings
4. Rubrication, Woodcuts and Decorative Initials
5. Signature Marks
6. Collective Volumes
7. Running Titles
8. Types
9. Provenance





1. The Title Page.

Manuscripts and first incunabula: Absence of a title page
=> use of *incipit* and *explicit*

- ❖ Age of printing: the invention of the title linked to the creation of the title page
- ❖ In the Middle Ages: the identification of a narrative using an *incipit* or *explicit*

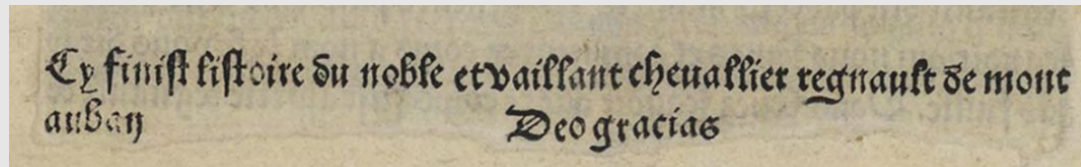
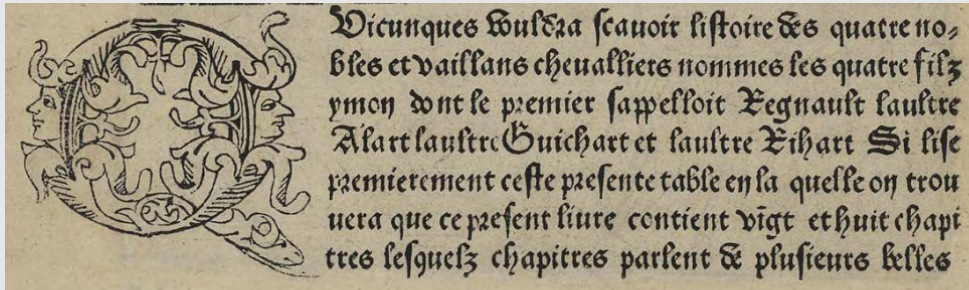
Examples of *incipits* or *explicit*s in manuscripts of *Renaut de Montauban*:

- ✓ Manuscrit *D* – *explicit*: Ci faut le Romanz de Reinaut
- ✓ Manuscrit *A* – *explicit*: explicit de Re. De Montaubain
- ✓ Manuscrit *R* – *incipit*: Seigneurs, or faites pais et veuilliés escouter.
Des .iiij. Fiz Aymon je voudray vous conter
-> **shift in focus from Renaut to the four brothers**



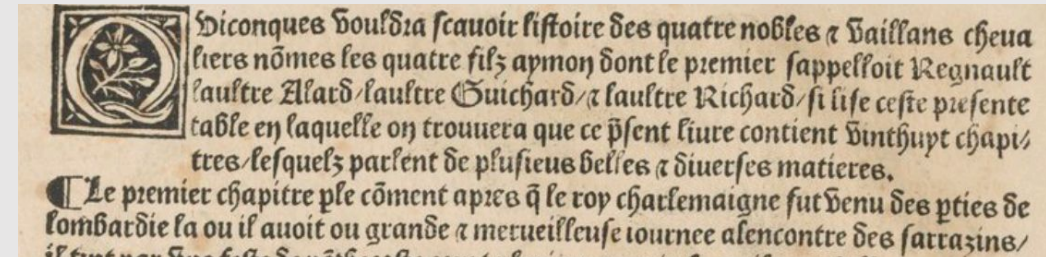
1. The Title Page. Incunabula: Absence of a title page and use of incipit and explicit.

First incunabula of *L'Abuzé en Court* (1480-1485) and *Guillaume Le Roy* (1485-1486): **no title page**. Instead, there are **incipit and explicit**, but no colophon

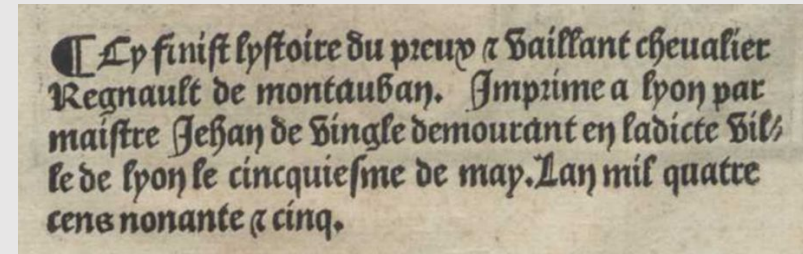


L'Abuzé en Court - the focus shifts from the four brothers in the incipit to Renaut de Montauban in the explicit

Both the 1495 and the 1497 editions have an **incipit** introducing the table of contents



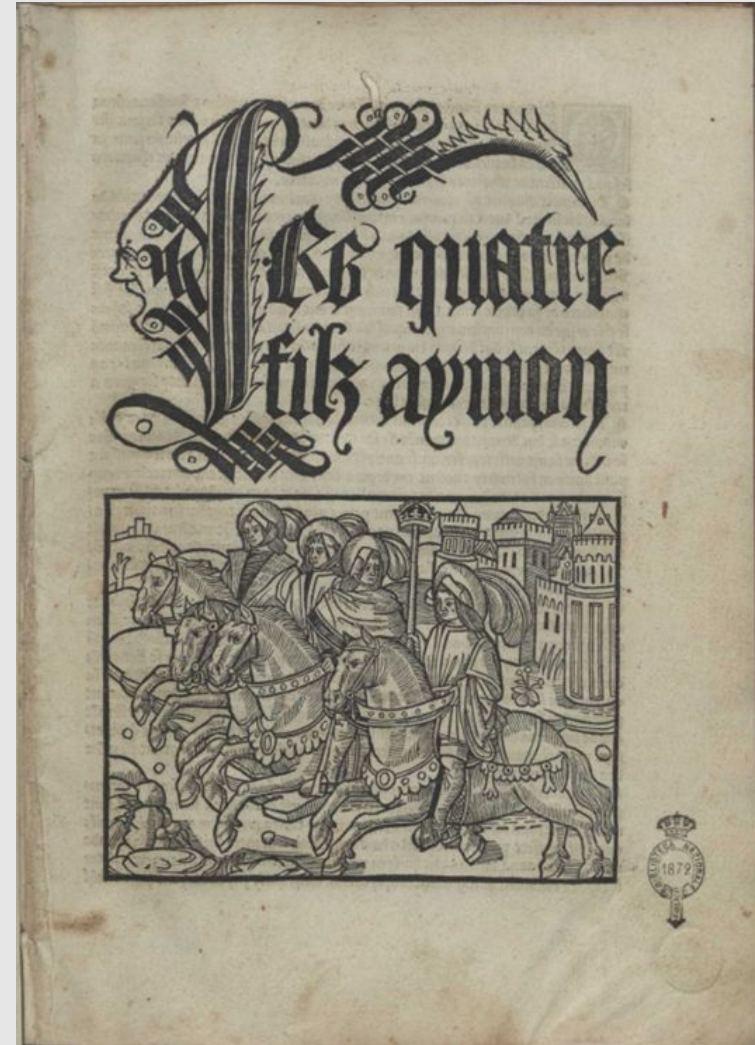
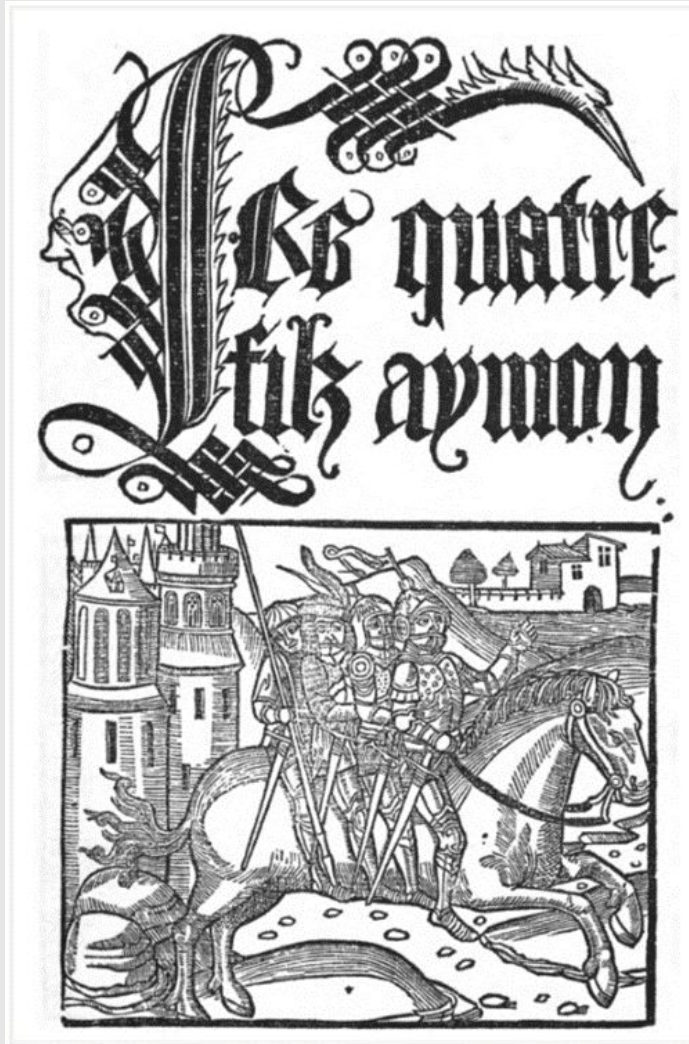
and an **explicit** combined with a **colophon**



Les Quatre Fils Aymon, Jehan de Vingle

1. The Title Page. Incunabula: First title pages.

Les Quatre Fils Aymon,
Jehan de Vingle



Title page
of the 1493
and 1495
edition

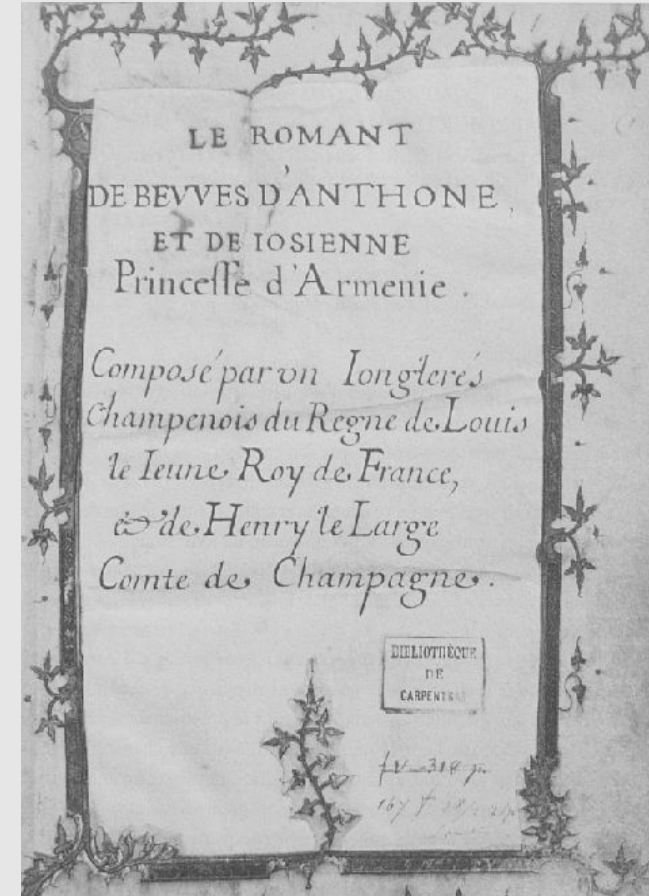
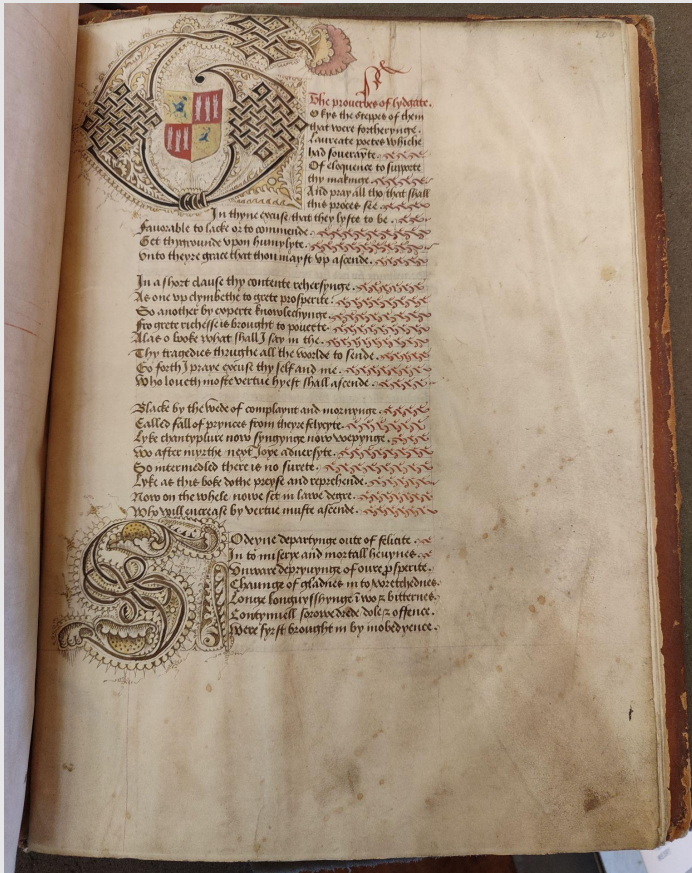




1. The Title Page. Manuscripts After the Title Page.

Manuscript copied from a printed book with title page:
absence of title page.

Handwritten title page.





2. The Table of Contents. Brief overview.

- ❖ Table of content (ToC): summary or abbreviated account of the contents of a book
- ❖ They give a certain sequence of how to read a text and by doing so they insert themselves into the sequence
- ❖ They represent an uncertain zone between the physical book and the metaphysical text
- ❖ Two factors for rise of ToC in medieval books:
 1. prose texts that are already visibly divided into smaller units
 2. development in reading practices
- ❖ Before the widespread inclusion of pagination/foliation, ToCs are the best way to guide through a text. Sequentiality of ToC due to physical nature of the medium book



2. The Table of Contents. ToC's in the *Hortulus* mss.



Incipit liber decultura hortorum
strabilis cultura bonis feliciter

- I Decultura hortorum
- II Difficultas assumpti laboris
- III Instantia cultoris & fructus operis
- IIII Salvia
- V Ruta
- VI Abrotanum
- VII cucurbita
- VIII pepones
- IIIIII Absinthium
- X Marrubium
- XI Feniculum
- XII Gladiola
- XIII Lybisticum

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- XIIII cerfolium
- XV Liliium
- XVI papauer
- XVII sclarega
- XVIII menta
- XVIII pulerium
- XX Apium
- XXI vettonica
- XXII Agrimonia
- XXIII Ambrosia
- XXIIII Nepeta
- XXV Rafanum
- XXVI Rosa
- XXVII commendatio opusculi

DECULTURA HORTORUM

- I Plurima tranquille cum sint in siema uite

2. The Table of Contents. ToC`s in the *Hortulus* mss.



33. *Strenu Galii Poetae et Theologi Hortulus*
Ch. p. v. m. g. r. /
ad notavit

De cultura hortorum 1 Difficultas assumpti laboris 2
Instantia cultoris & fructus 3

<u>Salvia 4</u>	<u>Ruta 4</u>	<u>Abrotanum 5</u>	<u>Lucurbita 11</u>
<u>Pepones 8</u>	<u>Absinthium 9</u>	<u>Marrubium 10</u>	<u>Coemculum 11</u>
<u>Gladiola 12</u>	<u>Libisticum 13</u>	<u>Cerfolium 14</u>	<u>Lilium 14</u>
<u>Papaver 15</u>	<u>Scaraga 11</u>	<u>Menta 18</u>	<u>Pulegium 19</u>
<u>Apium 20</u>	<u>Uctonica 21</u>	<u>Agrimonia 22</u>	<u>Ambrosia 23</u>
<u>Hereta 29</u>	<u>Rafanum 24</u>	<u>Rosario</u>	

Commendatio opusculi 21 De cultura Hortorum 1

P Luxima tranquille eū Sint Insidia Vitae
f. f. unū de maurolo medicelli. a. si quis medicus hortorum curā evertet
 Non minimum est si quis pestāne deditus arti,
tingit libentia non quī p̄cipuus hortorū cultor fuit
 non ouertit obsecrī curas tractare priari.

Tum quisq. a
 belli & ab alijs
 aduſionibz p̄
 curis unca
 excolat. alijs
 mundi uoluptatē
 reseruat. si
 uilissimū et
 hororū cultu
 rā evertet.

... C. m. r. f. e. a. m.

2. The Table of Contents. ToC`s in the *Hortulus* mss.



219

De cultura hortorum 1 Difficultas assumpti laboris 2
Instantia cultoris et fructus 3 Valua 4
Ruta 4 Abrotanum 6 Cucurbita 7 Pepones 8
Absinthium 9 Marrubium 10 foeniculum 11
Gladiola 12 libistum 13 Cerfolium 14
Liliu 15 Papaver 16 Sclarea 17 Menta 18
Duleium 19 Apium 20 Veronica 21
Aximonia 22 Ambrosia 23 Nepeta 24
Kafanum 25 Rosi 26 Comendatio opustuli 27

De cultura hortorum 1

Plurima tranquille cum sint insignia vitae
 Non minus est Aquis prestare deditus arti

† Cum qd a belli et
 ab alijs adspiciantur
 fieri videntur exdat
 ab alijs mudi voluptates
 exculat ad negligendum qd
 otios amantur et vicia

Lucca, Biblioteca Statale,
MS 1388, [U], 1470, f. 14r.



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2. The Table of Contents. ToC`s in the *Hortulus* mss.



De cultura horticorum 1
Difficultas assumpti laboris 2
Instantia cultoris et fructus 3

<u>Sabua 2</u>	<u>Ruta 5</u>	<u>Abrotanum 6</u>	<u>Cucurbita 1</u>
<u>Pepones 8</u>	<u>Absinthium 9</u>	<u>Marrubium 10</u>	<u>Feniculum 11</u>
<u>Gladiola 12</u>	<u>Libisticum 13</u>	<u>Cerfolium 12</u>	<u>Lilium 15</u>
<u>Dapauces 16</u>	<u>Sclarega 14</u>	<u>Menta 18</u>	<u>Pulegium 19</u>
<u>Aspium 20</u>	<u>Destonica 21</u>	<u>Agumoma 22</u>	<u>Ambrosia 23</u>
<u>Nepeta 22</u>	<u>Rafanum 25</u>	<u>Rosa 26</u>	

Commendatio Opusculi 21

Augsburg, Staats- und
Stadtbibliothek, 2 Cod 133,
[A], 1479, f. 46v.

2. The Table of Contents. ToC`s in the *Hortulus* prints

Nuremberg 1512



Quid quoque capite deinceps continetur. signatum est hic Digestum.

D e hortuli cultura	M arrubiū.	x	D ectonica	xxj.
C aput primū.	F oeniculum	xj	A grimonia	xxij
D ifficultas assumpti laboris	S ladiola	xij	A mbrosia	xxij
I nst. ita operis & fructus cultorum	A ibysticū	xij	N epita	xxij
S aluia	C erfoliū	xiiij	R aphanū	xxv
R uta	L iliū	xv	R osa	xxvj
A brotanū	P apauer	xvj	D edicatio opusculi	
C ucurbita	S carlea	xvij	C aput. xxvij	
P epones	M enta	xviij		
A bsynthiū	P ulegiū	xix		
	A piū	xx	T elos	

“Quid quoque capite deinceps continetur. signatum est hic Digestum.” [What is contained thereafter in each chapter. The signed is organized here.]

Strabi Fuldensis monachi poete suauissimi. quonda[m] Rabani Mauri auditoris Hortulus: nuper apud Heluetios in S. Galli monasterio repertus. qui Carminis elegantia tam est delectabilis. q[am] doctrine cognoscendarum quarundam herbarum varietate utilis. Ad Grymaldu[m] abbate, Nuremberg 1512 by Joannis Weyssenburger.

2. The Table of Contents. ToC`s in the *Hortulus* prints

Basle 1527



PRAEFATIO.
quo si quid uernantius, dispeream. Vale felix.

CATALOGVS HERBARVM.
In contextu folio. In scholijs fol. In Strabo fol.

A Artemisia	1	59	
Abrotanum	1	60	50
Acidula, aoxon	15	65	
Absynthiū	2	60	52
Allium	4	62	
Apium	7	63	55
Althæa	8	63	
Anetum	9	63	

Aemilius Macer De herbarum virtutibus :
Iam Primum Emaculatio, Tersiorque in
lucem aeditus, Basle 1527 by Johannes
Atrocianus, Faber; reprint in Freiburg 1530.



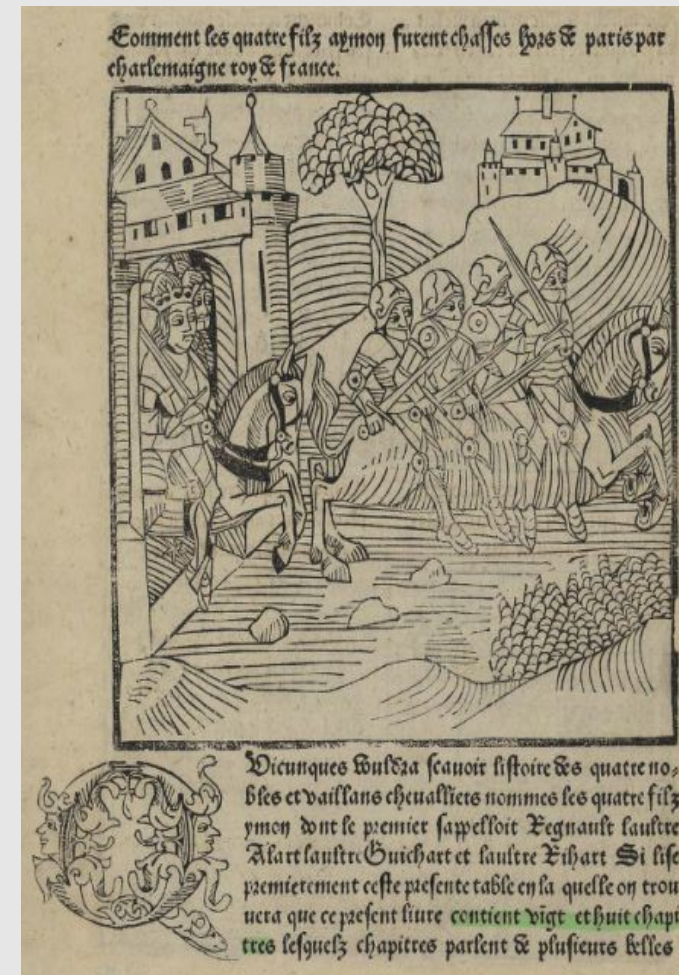
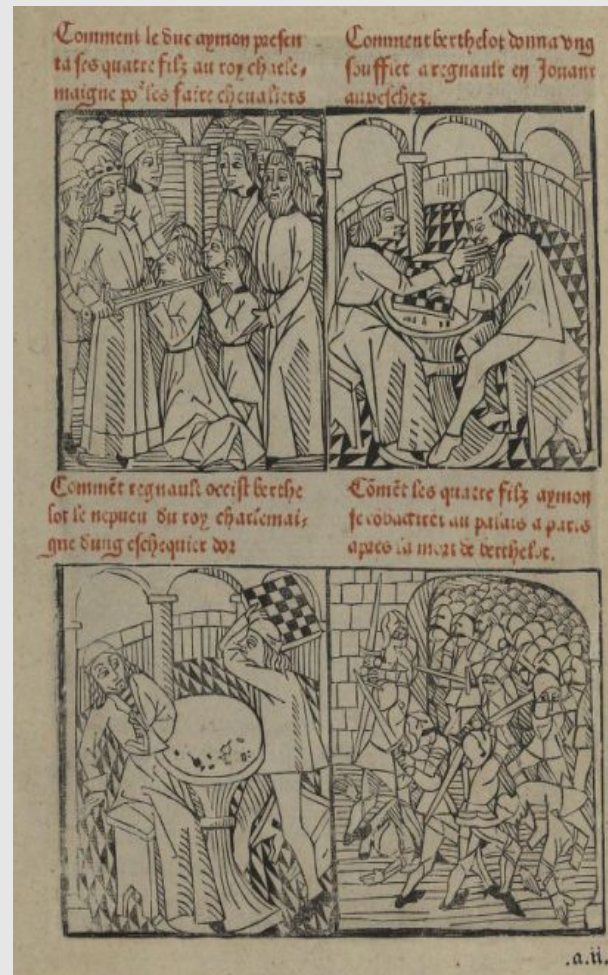
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2. The Table of Contents.

Incunabula: Table of contents describing the different chapters

No title page, but two introductory pages with woodcuts preceding the table of contents

Les Quatre Fils Aymon, L'Abuzé en Court (1480-1485)

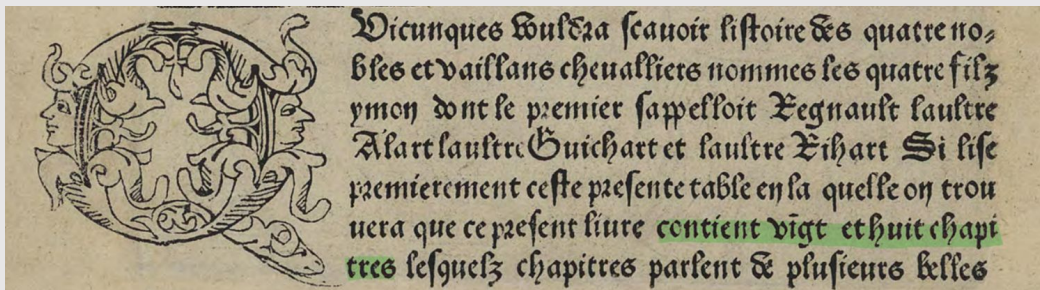




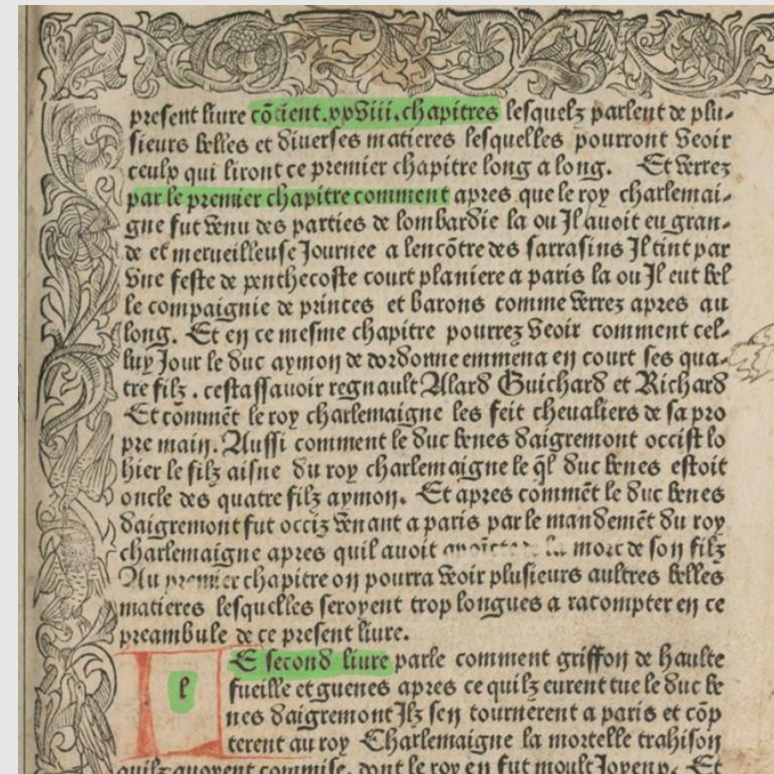
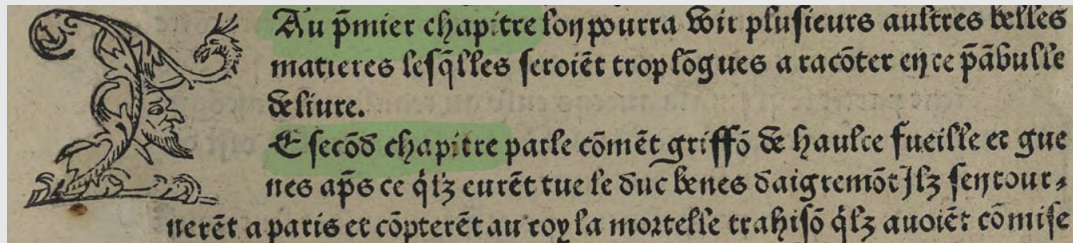
2. The Table of Contents.

Incunabula: Table of contents describing the different chapters

Mention of number of chapters

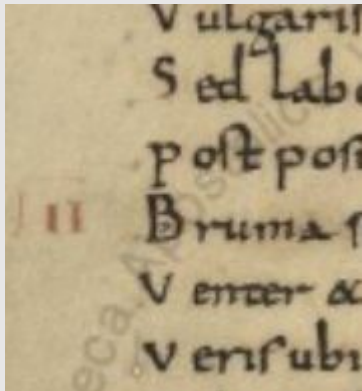


Summary per chapter

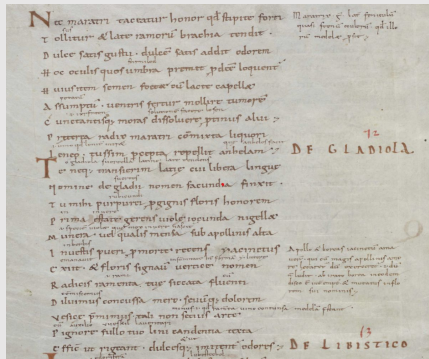


Mention of number of chapters and summary per chapter

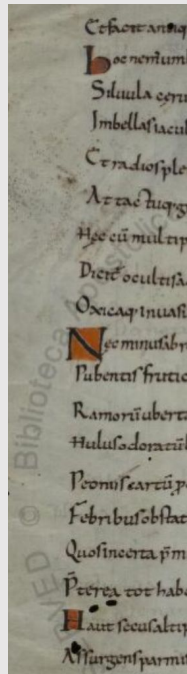
3. Chapter marks.



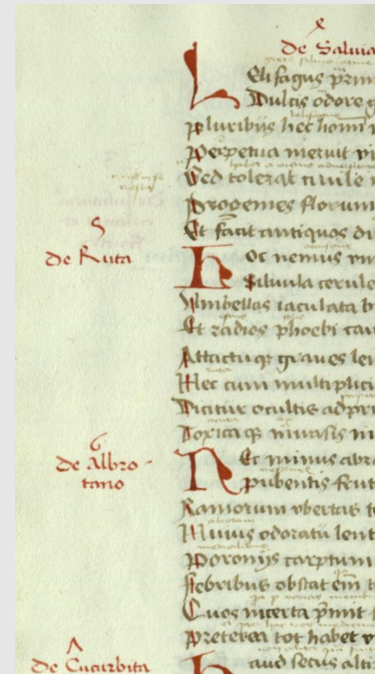
Città del Vaticano, Biblioteca Apostolica Vaticana, Reg. lat. 469, f. 30v.



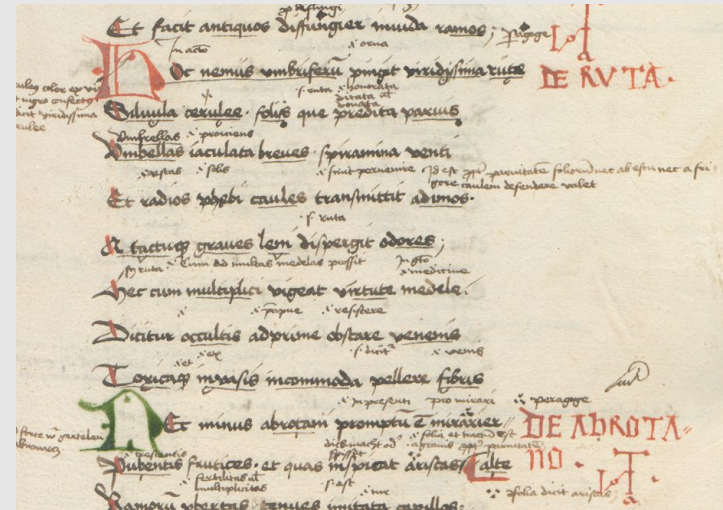
Leipzig, Universitätsbibliothek, Rep. I. 53



Città del Vaticano, Biblioteca Apostolica Vaticana, Pal. lat. 1519, f. 86v.



Lucca, Biblioteca Statale, MS 1388



Augsburg, Staats- und Stadtbibliothek, 2 Cod 133, f. 49r.



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RUTA. TIT. IIII.
Hoc nemus umbriferū pingit uiridissima Ruta
Syluula cæruleæ, folijs quæ prædita paruis
Vmbellas iaculata breues, spiramina uenti/
Et radios Phœbi, caules trās mittit ad imos,
Attactuq; graues leni dispergit odores/
Hæc cū multiplici uigeat uirtute medelæ/
Dicitur oculis, adprime obstare uenenis,
Toxicaq; inuasīs incommoda pellere fibrīs.
ABROTANVM. TIT. V.

1510 Vienna edition, p.8.

Caput Quartū. De Saluia
¶ Elifagus prima præfulget fronte locorum
Dulcis odore, grauis uirtute, atq; utilis haustu
Pluribus hæc hominū morbis prodesse reperta:
Perpetuo uiridi meruit gaudere iuuenta.
Sed tolerat ciuile malum, Nam sæua parentem
Progenies florum fuerit ni dempta perurit.
Et facit antiquos defungier inuida ramos.
Caput Quintū. De Ruta.
¶ Hoc nemus umbriferū pingit uiridissima Ruta
Syluula cæruleæ, folijs quæ prædita paruis
Vmbellas iaculata breues, spiramina uenti
Et radios Phœbi, caules trās mittit ad imos
Attactuq; graues leni dispergit odores
Hæc cum multiplici uigeat uirtute medelæ
Dicitur oculis appime obstare uenenis:
Toxicaq; inuasīs incommoda pellere fibrīs.
Caput Sextum. De Abrotano.
B.

1512 Nuremberg edition, p. 10.

RUTA .IIII.
Hoc nemus umbriferum pingit uiridissima ruta
Syluula cæruleæ, folijs quæ prædita paruis
Vmbellas iaculata breues, spiramina uenti,
Et radios Phœbi, caules trās mittit ad imos,
Attactuq; graues leni dispergit odores.
Hæc cum multiplici uigeat uirtute medelæ,
Dicitur oculis adprime obstare uenenis,
Toxicaq; inuasīs incommoda pellere fibrīs.
ABROTANVM .V.
Nec minus abrotani promptum est mirarier alta
Pubentis frutices, & quas inspicat aristas
Ranorum ubertas, tenues imitata capillos,
Huius odoratum lento cum uimine crinem
Peonij carptum prodest miscere medelis.
Febribus obstat enim, telum fugat, adiuuat artus
Quos incerta premit furtiue iniuria guttæ.
Præterea tot habet uires, quot fila comarum.
CVCVRBITA .VI.

1527 Basle edition, p. 50.

Saluia.
Elifagus prima præfulget honore locorum,
Dulcis odore, grauis uirtute, atq; utilis haustu.
Pluribus hæc hominum morbis prodesse reperta.
Perpetuo uiridi meruit gaudere iuuenta.
Sed tolerat ciuile malum nam sæua parentem
Progenies florum, fuerit ni dempta, perurit,
Et facit antiquos defungier inuida ramos.
Ruta.
Hoc nemus umbriferum pingit uiridissima ruta
Syluula cæruleæ, folijs quæ prædita paruis
Vmbellas iaculata breues, spiramina uenti,
Et radios Phœbi, caules trās mittit ad imos,
Attactuq; graues leni dispergit odores.
Hæc cum multiplici uigeat uirtute medelæ,
Dicitur oculis adprime obstare uenenis,
Toxicaq; inuasīs incommoda pellere fibrīs.
Abrotanum.

1530 Straßburg edition, p.106.

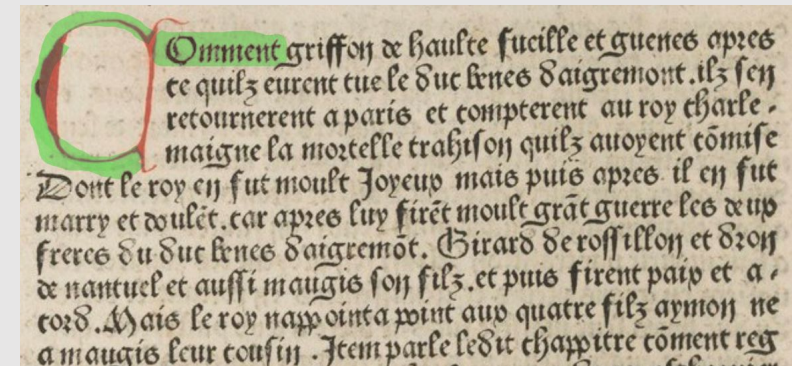
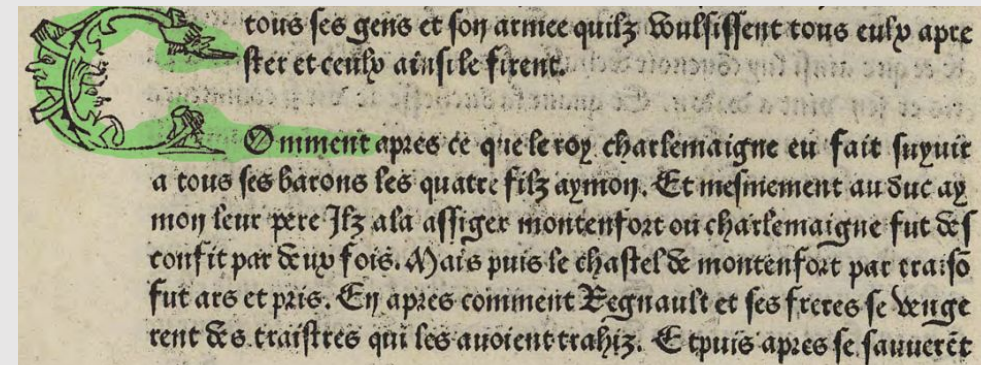
4. Rubrication, Woodcuts and Decorative Initials.

Elements that attract the reader's attention and signal a new section of the text.

Some strategies:

- ❖ Signaling words
- ❖ Initial letters (decoration and size)
- ❖ Rubrication
- ❖ Woodcuts

For example: The signaling word 'Comment' introduces the summary of the new chapter 🖱️
While 'Chapitre' might appear at the end of the summary.

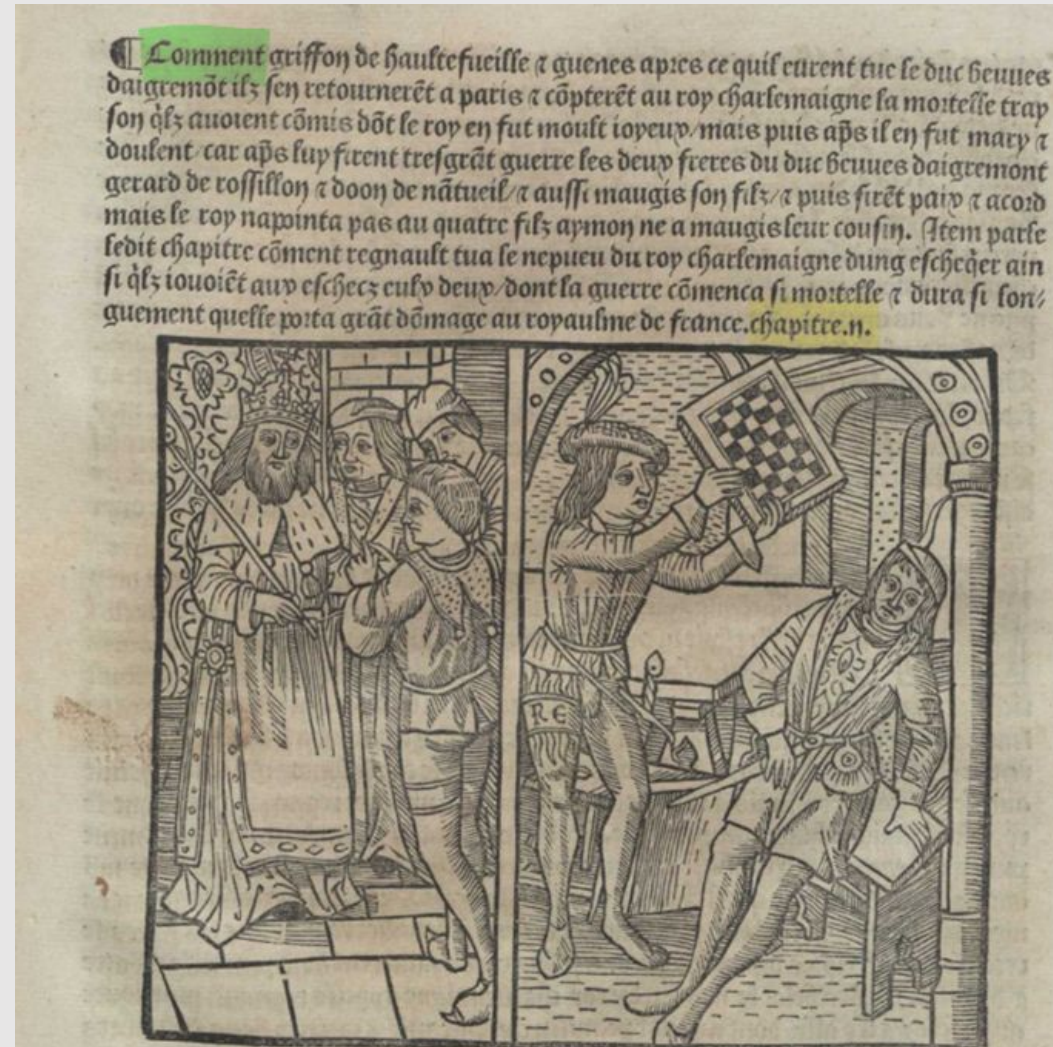


Les Quatre Fils Aymon, L'Abuzé en Court (1480-1485)
Les Quatre Fils Aymon, Guillaume Le Roy (1485-1486)

4. Rubrication, Woodcuts and Decorative Initials.

Combination of several tricks: signaling words 'Comment' and 'Chapitre' + woodcut 📖

1495 and 1497 edition of Jehan de Vingle



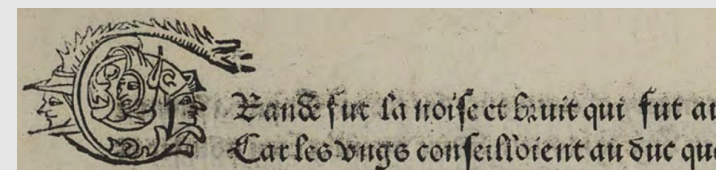
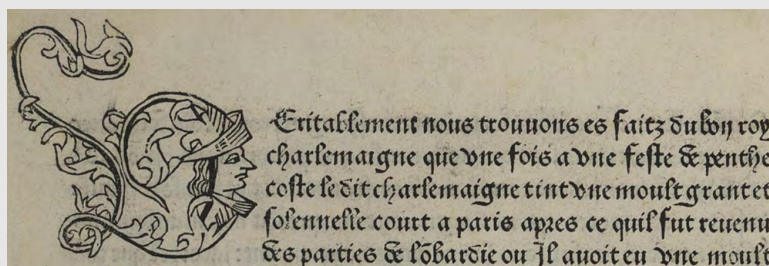
4. Rubrication, Woodcuts and Decorative Initials.

Differences in size might create a hierarchy between initials

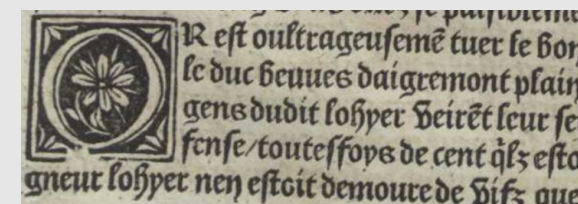
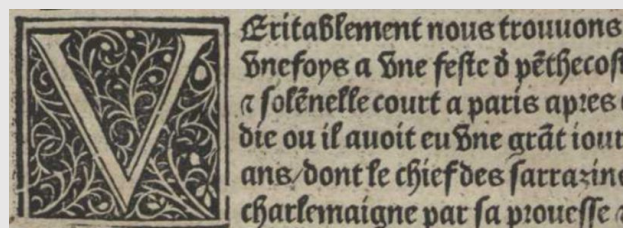
The bigger initial introduces a new chapter

While the smaller one signals a new section within the chapter

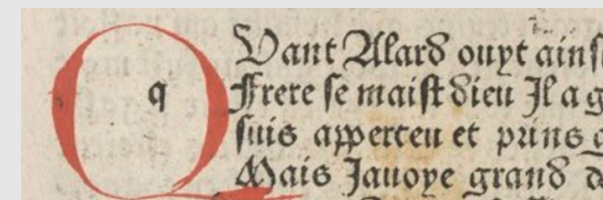
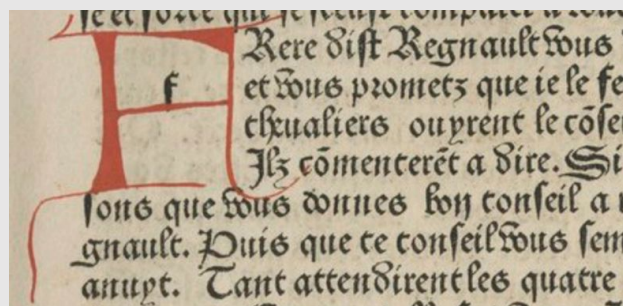
Les Quatre Fils Aymon,
L'Abuzé en Court
(1480-1485)



Les Quatre Fils Aymon,
Jehan de Vingle (1495)



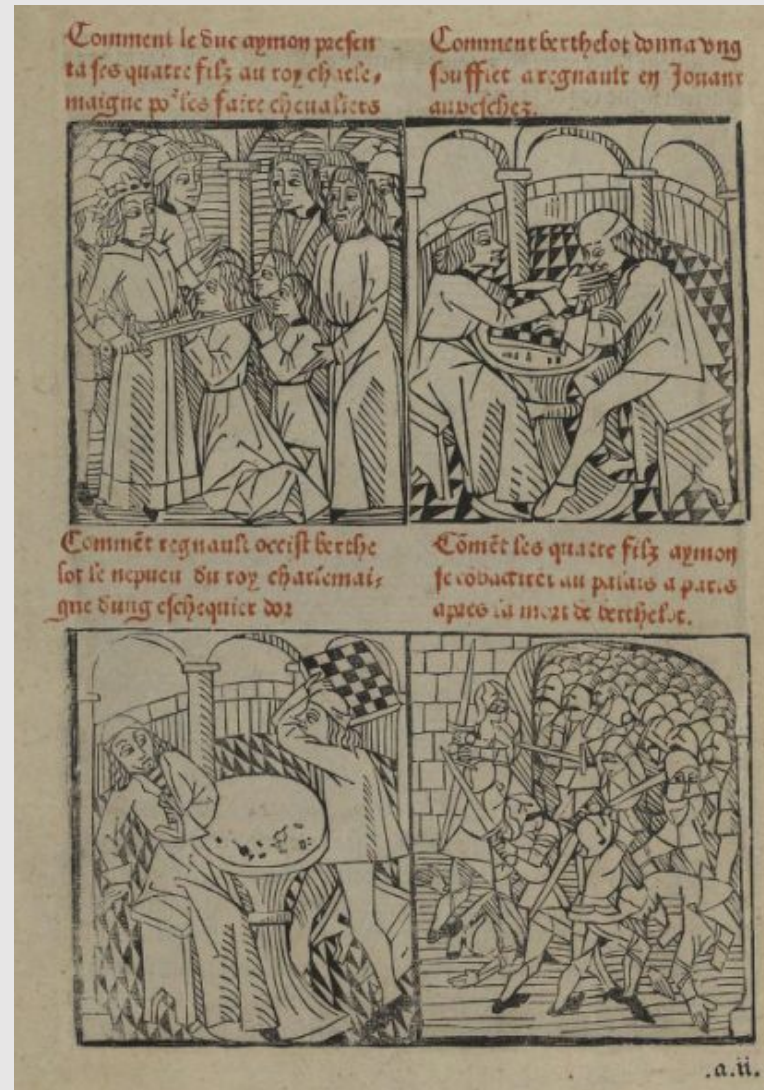
Les Quatre Fils Aymon,
Guillaume Le Roy (1485-1486)



Initials to be
added by
hand later –
presence of
guide
letters



4. Rubrication, Woodcuts and Decorative Initials. Rubrication in incunabula.



Rubrication to summarize
the woodcuts
preceding the table of
contents



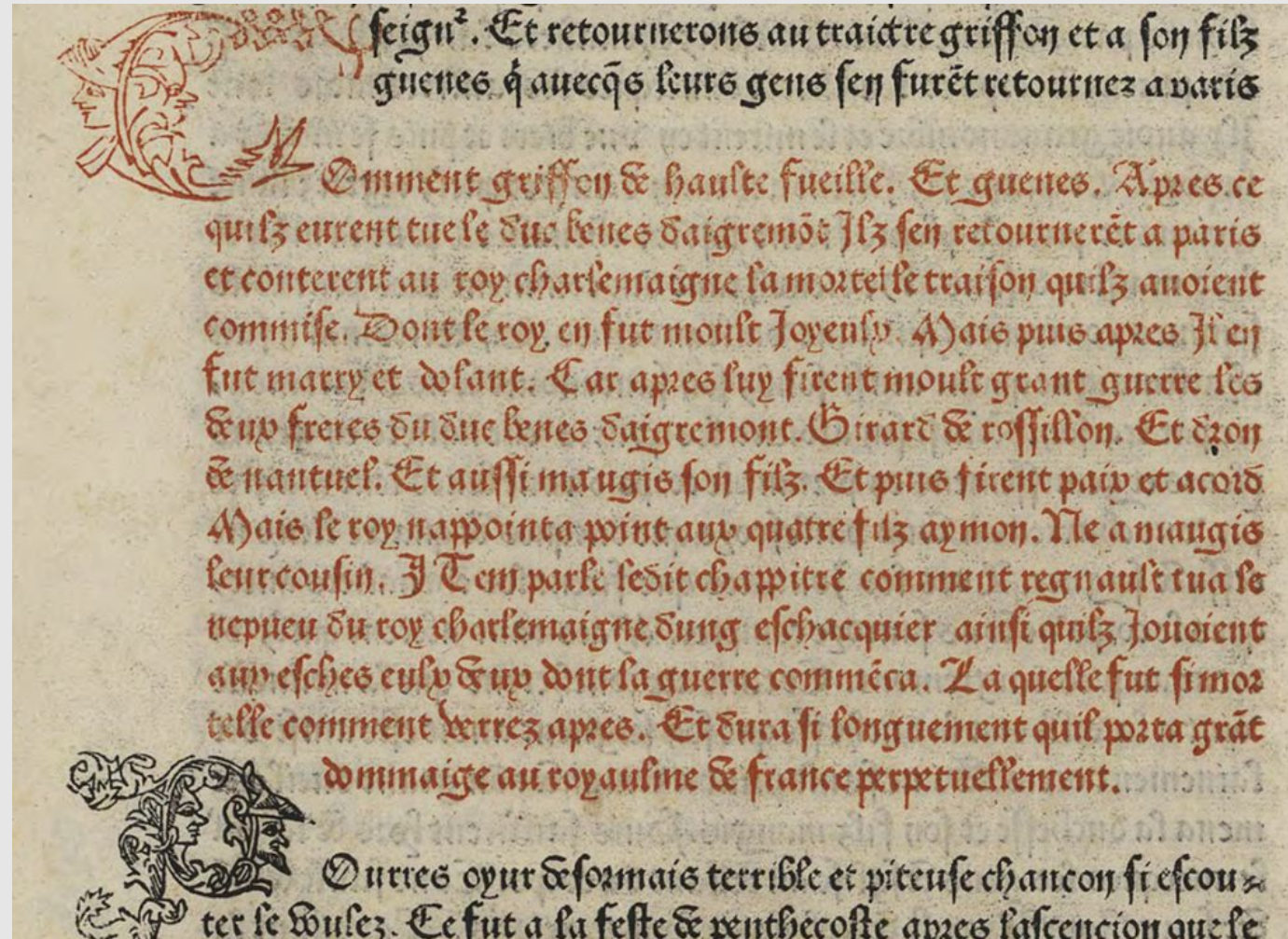
Les Quatre Fils Aymon, L'Abuzé en Court
(1480-1485)

4. Rubrication, Woodcuts and Decorative Initials. Rubrication in incunabula.

Only example of rubrication to highlight the summary of the second chapter



Les Quatre Fils Aymon,
L'Abuzé en Court
(1480-1485)





4. Rubrication, Woodcuts and Decorative Initials. Woodcuts in incunabula.

- ❖ Biggest innovation versus older incunabula of the literary tradition of *Renaut de Montauban/Les Quatre Fils Aymon*: the quality and the important amount of woodcuts
- ❖ Woodcut not always reflects correctly the content of the text (reutilization)

For example: *Les Quatre Fils Aymon*, Jehan de Vingle, 1493-1495-1497-1499 editions

- ✓ Title page
- ✓ 28 woodcuts: for each chapter in rare occasions re-use of a woodcut
- ✓ Seal of Jean de Vingle at the end of the incunabulum

4. Rubrication, Woodcuts and Decorative Initials. Manuscripts After Woodcuts.



Ink drawings
made in the
style of
woodcuts



Maybe
copied from
a printed
book



4. Rubrication, Woodcuts and Decorative Initials.



Title page from the 1512 Hortulus edition by Johann Weysenburger



5. Signature Marks.

- ❖ What are signature marks? They indicate the order of sheets and their leaves. We use them nowadays primarily as page numbers.
- ❖ How can you recognize them? Look for a letter from the 23-letter Latin alphabet: A to Z, omitting either I or J, either U or V, and W. If it is a long book, the series might have to be run through multiple times, with A–Z followed by AA–ZZ, AAA–ZZZ, etc. Followed either by an arabic or a roman numeral.
- ❖ What if a leaf doesn't have a signature mark? Just count forward from the last printed signature.



5. Signature Marks.



Les Quatre Fils Aymon, Guillaume Le Roy
(1485-1486)

a .ii.
a .iii.
a .iiii.
and after another 4
folios we find: b b n
b m
No j
After r : A B C etc.

Les Quatre Fils Aymon, Jehan de
Vingle, 1493-1495-1497-1499 editions

an = a ii
am = a iii
aim = a iiii
and after another 4 folios we find: b
b n b m
Signatures are not always very regular:
f in = f iii instead of f iii
No j
m iin = m iiii
No u
No w



6. Collective Volumes

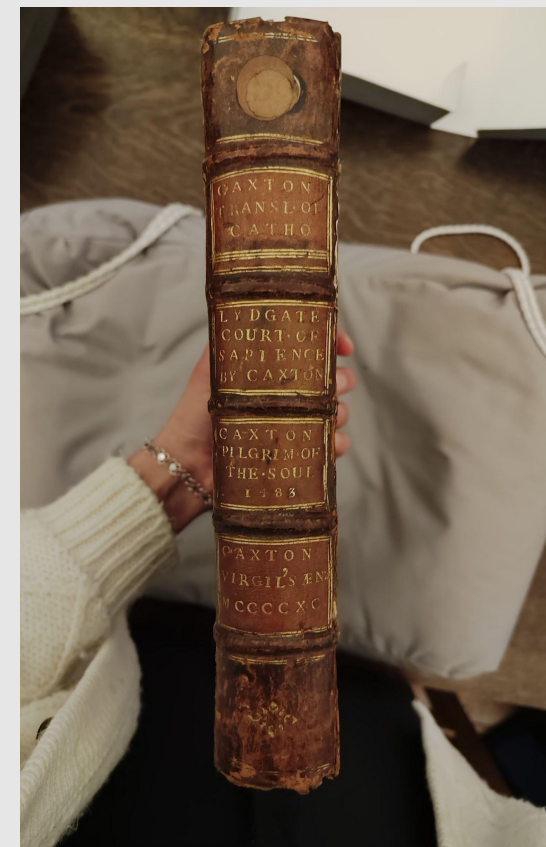
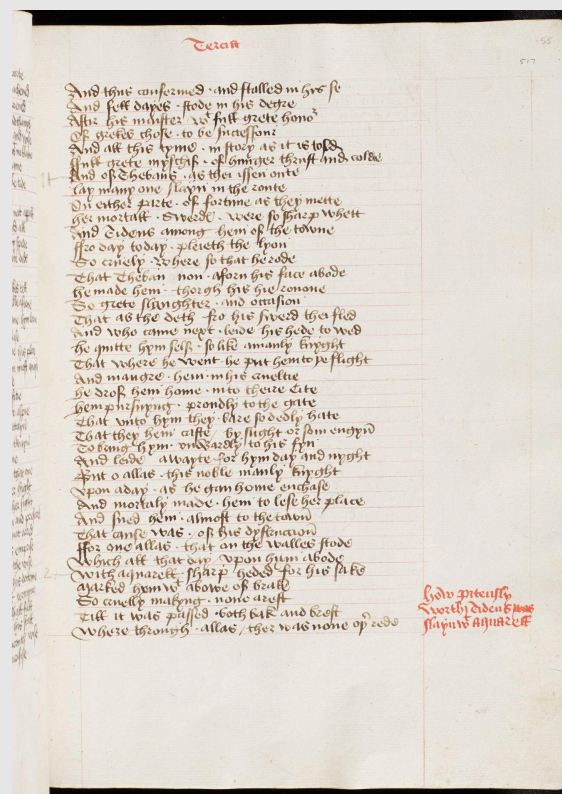
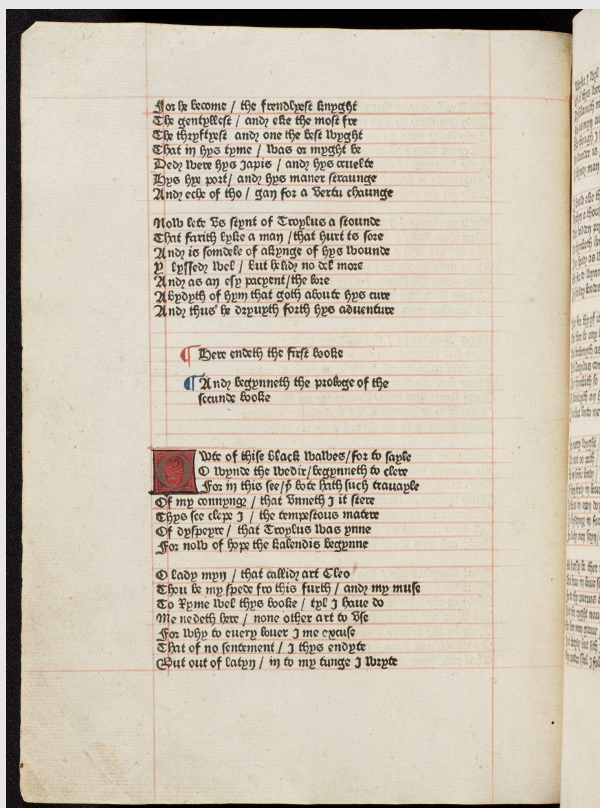
- ❖ codices or printed books that contain more than one distinct works
- ❖ different reasons for inclusion of texts
- ❖ not only the longest or first text should be considered when trying to understand the book in total
== interplay of each text



6. Collective Volumes. Sammelbände and hybrid volumes: manuscript and print bound together.



Ruling and rubrics make the print and manuscript parts look alike



17th-century binding draws attention to printed parts only



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Oxford, St John's College Library
A.2.5 and MS 266 16v and 517r

Oxford, St John's College Library A.2.8 and MS 340

7. Running Titles. In manuscripts before print.

Legenda Aurea

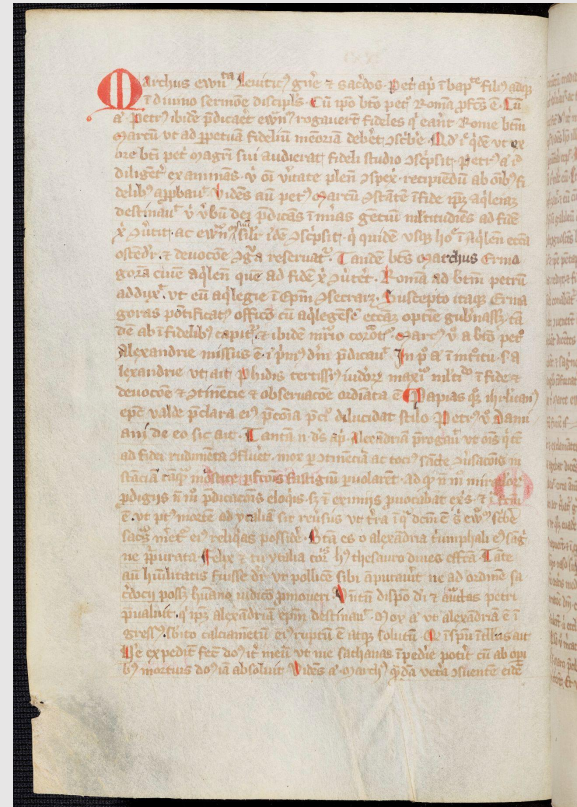
Theological compendium



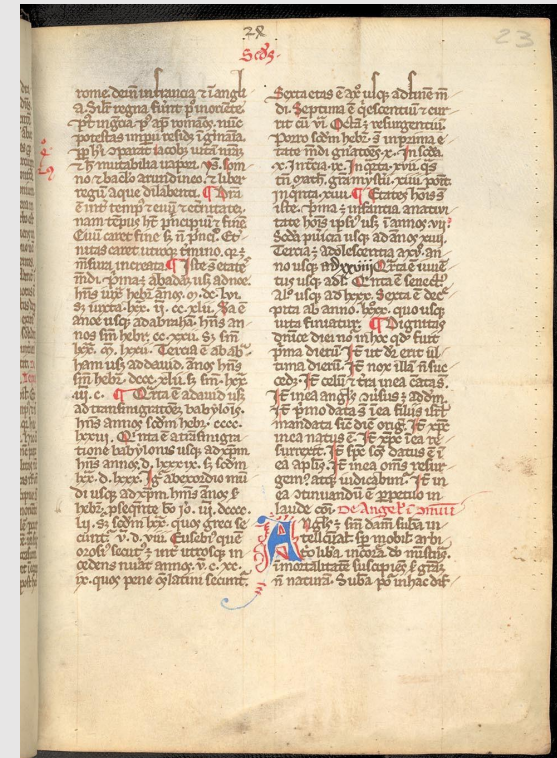
Before print: not always present. In books containing many texts or chapters intended for discontinuous reading



BnF, MS Français 183, fol. 53r (c. 1327, France)



Bodleian Library MS. Laud Misc. 191, f. 70v (c. 1325, Germany)



Prague, Národní knihovna České republiky, MS III.G.31, f.23r (c. 1300-1350, Czech?)

Economy (abbreviated words, use of both pages for the same title, etc.)



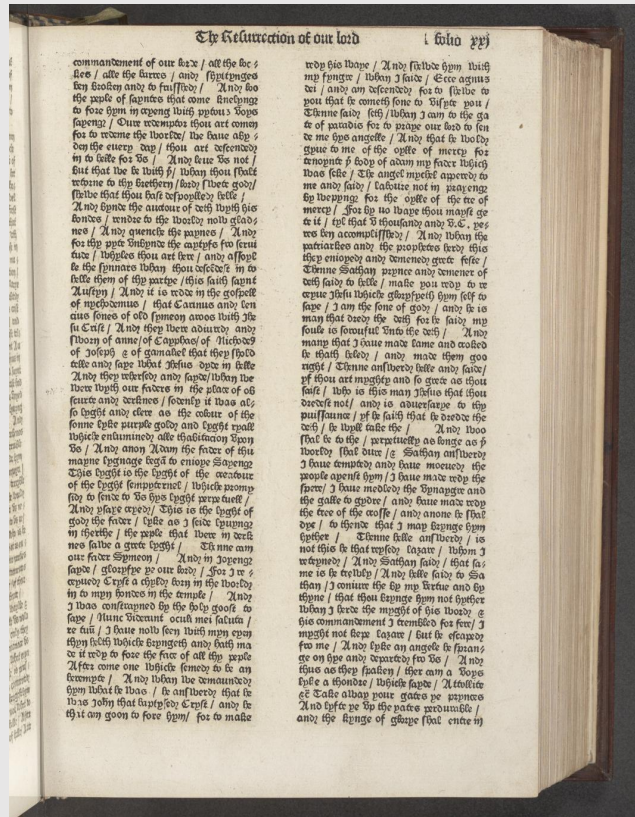
Funded by the European Union

7. Running Titles. In print and later manuscripts.

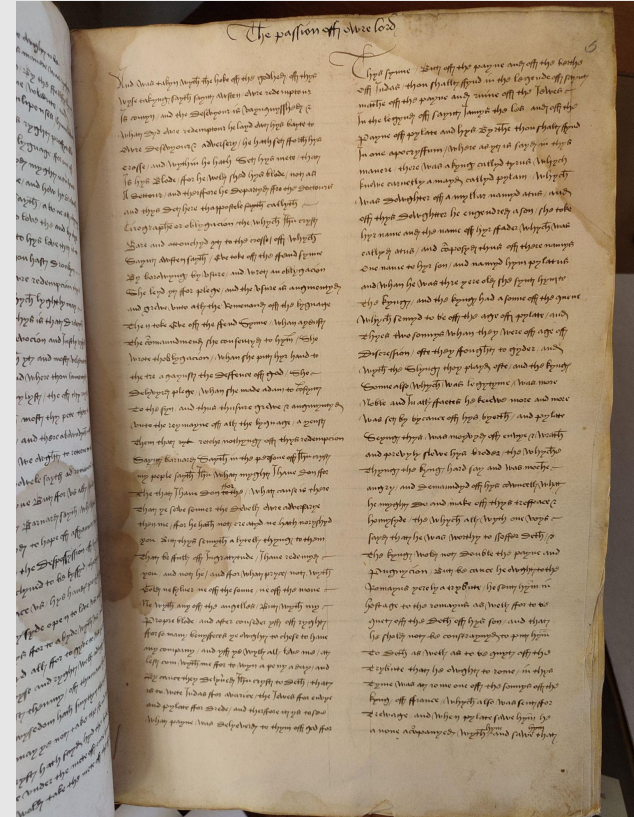
Legenda Aurea: by Caxton and copied from Caxton



The mechanics of printing make it easier and cheaper to include longer running titles more often



Washington DC, The Library of Congress 48043527, C.V.a

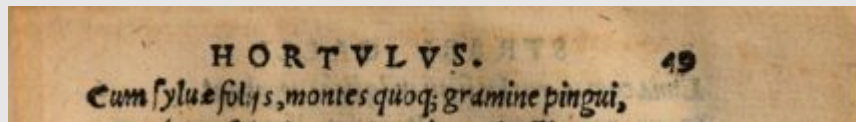
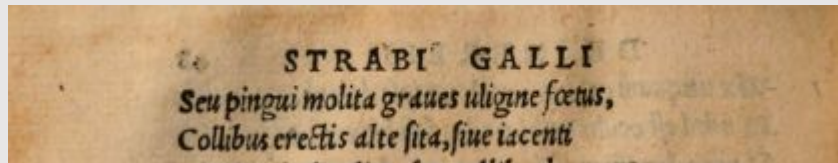


Oxford, Bodleian Library MS 952, f. 5r



7. Running Titles. In print and later manuscripts.

Even being included in single-text books, for example here:



Running title in the 1527 Aemilius Macer and Hortulus edition by Johannes Atrocianus.



The sixth tragedie of the most graue and prudent author Lucius, Anneus, Seneca, entituled Troas. London: Richard Tottyll, 1559 (STC 22227)

8. Types. Identification and dating.

Attributed to
Wynkyn de Worde

If that he be a cryll
I shall hym neuer take.
The erle sayd with gode chere.
Wyth hym shalte thou feyght in fere.
Hys name it is marrahe.
The knyght thought on crystabell
He swor
hym w
Syr be
Thert
And tis
Than
Syr eg
To that lady so free.
Damosell he sayd to hyr anone.
For your loue I haue vnderfayne.
Dedes of armes thre.
Gode syr he sayd be mery and glad.
For a worse iornay ye neuer had.
In no crylten contre.
If god graunte that is a grace.
That ye may fro that iourney pas.
God graunte it may be so.
Syr yf ye on hountryng fownde.
I wyl you gyue a gode grehounde.
That is dunne as a doo.
For as I am a trewe gentyl woman.
Ther was neuer dere that they to ran.
That myght scape theym fro.

sayd with gode chere.
in thalte thou feyght in

Cambridge University
Library, Duff 135, f. 1r
(single leaf, c. 1500)

And euill thyrste on thy hede saide lytell Jofh
Right vnder thy hattes bonde.
For thou halte made oure mayster woorth.
He is fastinge so longe
Who is your master saide the monke
Jofh sayde robyn hode.
He is a stronge thefe saide the monke
Of hym herde I neuer gode.
Thou lyste than saide lytell Jofh
And that shall reu the
He is a yornan of the forest.
To dre he hath bode the
Much was cedy with a bolte.
Kapel and anone.
He sette the monke on the best
To the grounde that he can gone
Of the and the wight name.
Is your master saide
sayde robyn hode.
The monke whan that he se
The monke was nat so cutters
His hode than let he be
He is a churle maister by dere woorthy god.
Than saide lytell Jofh
So forre therof saide robyn



Attributed to
Richard
Pynson

Cambridge
University
Library, Duff 362,
f. 1r (single leaf, c.
1500)



Funded by
the European Union

8. Types. Identification and dating.

Attributed to
Wynkyn de
Worde (c.1500)



layd with gode chere.
in thalce thou feyght in

De Worde's
colophon
(dated 1500)



Jhesu cryst. Enprynted in fletestrete
i the sonne by Wynkyn de worde.

Cambridge University Library, STC (2nd ed.) 21070, F.ii.a

Problems and challenges:

- ❖ Buying of new typefaces
- ❖ Lending (and stealing?)
- ❖ Collaboration between printers

Dated 1534



British Library, STC
(2nd ed.) 20882, E.iv.a

Thus endeth the comunycacyon bytwene
god and man. Enprynted at London in flete-
strete at þe sygne of þe Sonne by me Wynkyn
de Worde



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the European Union

9. Provenance. Colophons and printer's devices.



Printer's devices: continuity



William Caxton's device

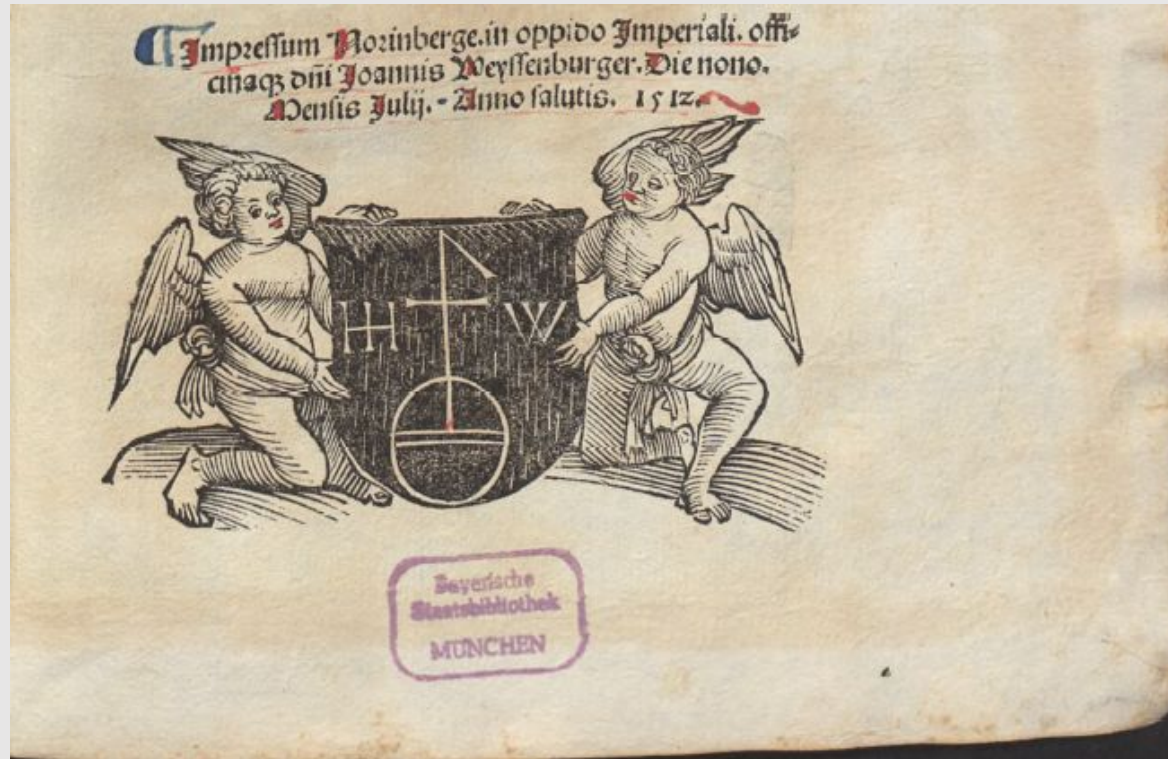


Wynkyn de Worde's device



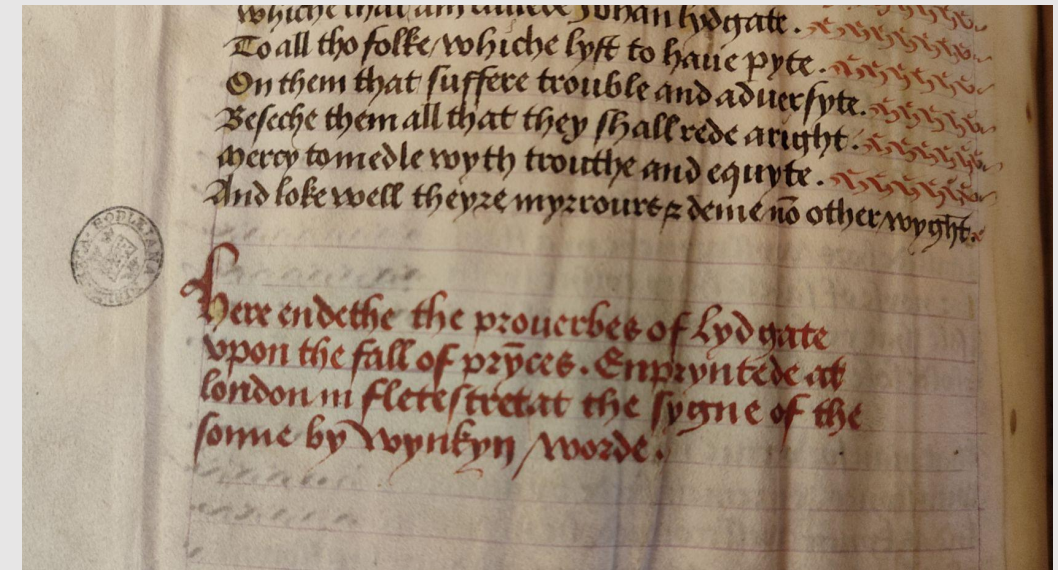
Jehan de Vingle's device

9. Provenance. Colophons and printer's devices.



Printers device of Johann Weissenburger from the 1512 Nuremberg *Hortulus* edition.

Colophon copied from print
by hand



Oxford, Bodleian Library, MS. Arch. Selden. B. 10, f. 209v (detail): "empryntede at London in flete stret at the sygne of the sone by Wynkyn Worde"



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the European Union

9. Provenance. Ex libris and ownership inscriptions.

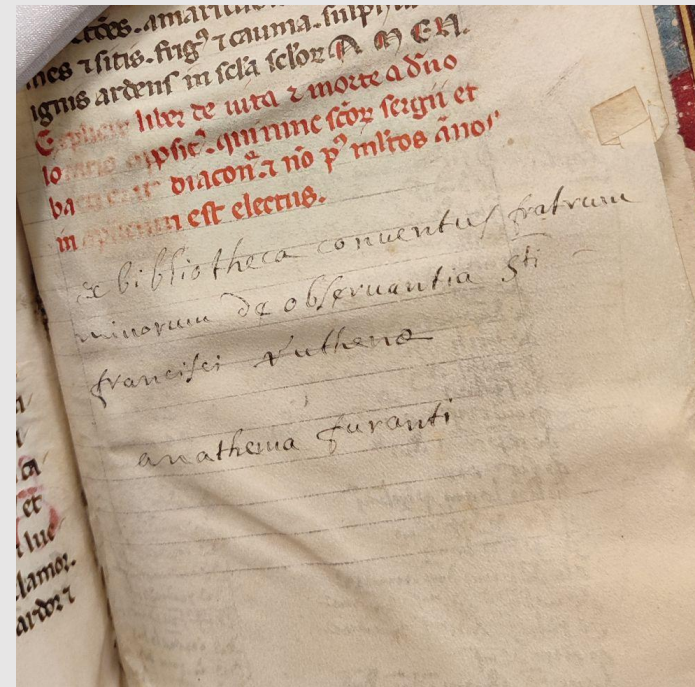


Ex libris (bookplates) old and new

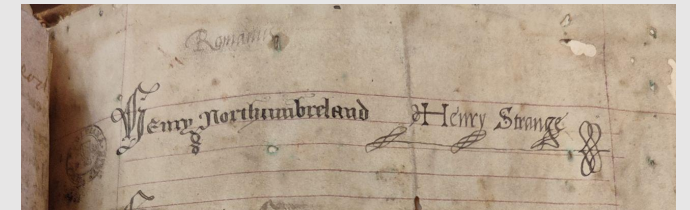
Ownership inscriptions



Library ex libris /
Book curse ("anathema furanti")



Names / coats of arms





Some conclusions.

- ❖ Some elements appear across different media (for example tables of contents)
- ❖ Some elements appear for the first time with printed books (like title pages)
- ❖ Some elements are modified or mean something else (such as running titles)
- ❖ Marketing strategies populate books with elements to attract readers (not done on commission anymore)

Thank you for your attention!



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