

Renaud Adam



Branding the printed book

*The use of colophons by the first printers
of the Low Countries*

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 **Typografische vormgeving** Louis Van den EEDE (†) & Frederik Hulstaert, Antwerpen
Beeldredactie Frederik Hulstaert

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Inhoud · Contents



EDITORIAL

- Heleen Wyffels** The project IMPRESSVM 7
Cataloguing Flemish incunables in STCV

ARTIKELS · ARTICLES

- Anna Dlabáčová** Shaping the future of the Dutch-language Book of Hours 11
in print: Gerard Leeu's *Duytsche ghetiden* (1491)

- Renaud Adam** Branding the printed book 29
*The use of colophons by the first printers
of the Low Countries*

- Joran Proot & Wolfgang Jacquet** The effect of re-binding of incunabula 45
on paper thickness: a statistical survey

- Marieke van Delft** De Material Evidence in Incunabula-database (MEI) 69
en incunabelen gedrukt in de Lage Landen

BIJDRAGE · CONTRIBUTION

- Ludo Vandamme** Incunabelen in Sion 85
*Een laatmiddeleeuwse boekenverzameling
in een karmelietessenklooster in Brugge*

Index nominum 101

Colophon 111

RENAUD ADAM

Branding the printed book

The use of colophons by the first printers of the Low Countries



Colophons were the initial means of communication between a printer and his client. Placed at the end of the text, they were used not only to integrate data relating to the identification of a text and its author but also to identify and locate a workshop and date an impression. Some printers took advantage of the opportunity to praise the technical prowess of the new medium, the linguistic qualities of their publication, and the accuracy of the reproduced text. These paratextual elements were intended to arouse the interest or even pique the curiosity of a potential buyer, thanks to targeted and deliberately effective formulas, precursors to current advertising slogans.¹

This study of the earliest printed colophons in the Low Countries offers historians the opportunity to enhance our understanding of the commercial strategies implemented by the first typographers in the second half of the fifteenth century. It also allows us to analyse their conception of their new art and their contribution to the economy of the medieval book. While many studies have examined the revolution initiated by Gutenberg, few have directly questioned the work of his earliest successors through their colophons.²

This paper aims to develop the topic by examining colophons written by the first printers in the Low Countries. This period is especially interesting to interrogate because the writing of colophons is not yet fixed within a purely commercial standard. The objective,

Renaud Adam, a historian of the early modern book, leads the digitization unit at ULiège Library. His research centers on the book economy in the early modern Low Countries (15th–17th centuries), with a focus on socio-economic dynamics, cultural exchange, and the influence of Italian culture.

¹ On printed colophons, see inter alia: Joseph S. Kennard, *Some early printers and their colophons*, Philadelphia 1902; Alfred W. Pollard, *An essay on colophons with specimens and translations*, New York [s.d.]; Curt F. Bühler, 'Dates in incunabular colophons' in *Studies in Bibliography. Papers of the Bibliographical Society of the University of Virginia*, 22 (1969), 210–214; Curt F. Bühler, 'False information in the colophons of incunabula' in *Proceedings of the American Philosophical Society*, 114 (1970), 398–406; Saverio Campanini, 'Le prefazioni, le dediche e i colophon di Gershom Soncino', in Giuliano Tamani (ed.), *L'Attività editoriale di Gershom Soncino, 1502–1527*, Soncino, 1997, 31–58; Cynthia Jane Brown, *Poets, patrons, and printers: crisis of authority in late medieval France*, Ithaca/London 1995, 61–97;

Martin Lowry, 'The Manutius publicity campaign', in David Ziedberg (ed.), *Aldus Manutius and Renaissance Culture*, Florence 1998, 31–46; William H. Sherman, 'The beginning of the "The End": terminal paratext and the birth of print culture', in Helen Smith & Louise Wilson (eds.), *Renaissance paratext*, Cambridge 2011, 65–87; Catherine Kikuchi, 'L'imprimeur allemand dans les premiers temps des presses européennes: modèle et contre modèle' in *Source(s)*, 13 (2018), 9–22.

² For this theme, see Renaud Adam, 'Le basculement dans l'ère typographique au regard des colophons des premiers imprimés' in Nelly Labère & Luca Pierdominici (eds.), *À tant m'en vois. Figures du départ au Moyen Âge*, Fano 2020, 693–716.

here, is not to examine all colophons printed during the early years of typography in the Low Countries. Many of them have limited information and frequently just mention the printing location, date, or printer's name.³ The selection of colophons mentioned here, demonstrates the diverse ways in which printers have presented themselves and claimed their work: evocation of a new technique for reproducing books, quality of the work, benefit for readers, acting as cultural ambassador and even some echoes of daily life.

To the origins

The use of a colophon, derived from ancient book practices, remained throughout the Middle Ages, but it was timidly introduced into the typographical era.⁴ The first printed book, the famous Gutenberg Bible or 42-line Bible, as well as the first essays of the Mainz workshop, are not signed. The absence has nourished discussions about them for centuries and continues to feed many debates today: were they made by Gutenberg alone, by Gutenberg in association, or by Fust and Schöffer alone?⁵

The second work ever printed in movable type includes a colophon. It is the work of Gutenberg's former partners, the financier Johann Fust and the calligrapher Peter Schöffer. About two years separate the printings of the Gutenberg Bible and this Latin psalter, which was reproduced on parchment with the help of two sets of characters, in three colours (black – red – blue), with wooden engraved initials. This technological feat, which testifies to the printer's exceptional virtuosity, is known in two versions: one of 143 folios, and the other of 175 folios reserved for the use of the diocese of Mainz.⁶

The colophon of the Mainz Psalter, printed in red, is fascinating in multiple ways. In addition to its importance in printing history, it allows us to comprehend how Fust and Schöffer viewed their work and how they presented their invention to potential customers:

The present volume of the Psalms, adorned with the charm of capital letters and clearly divided by rubrics, was fashioned in such a way by the ingenious invention of printing and inscribing without any use of a pen, and it was laboriously completed, for God's Holiness, by Johann Fust, citizen of Mainz, and Peter Schöffer of Gernsheim, on Assumption Eve [August 14] in the year of Our Lord, 1457 [fol. 143v].⁷

If the beginning of the colophon poses no difficulty, the vocabulary used for the continuation has been more complex to interpret because it required words to describe a technique that had not yet been named. The first two lines extol the beauty of the initials and the abundance of headings – all commercial arguments for a 'finished product', unlike the Gutenberg Bible, which required the intervention of a rubricator or an illuminator. The passage that follows is really instructive (*adinventione artificiosa imprimendi ac caracterizandi absque calami ulla exaracione sic effigiatus*). The term *adinventione* refers to the invention itself. In this sense, Fust and Schöffer are perfectly aware of being the first to offer a typographical product and clearly announce it to their contemporaries. *Artificiosa*, a term relating to the mechanical aspect of bookmaking, derives from the medieval *artificium*,

which means the machine, and in this context, the press. The action of pressing the letters on a sheet is also summarized by the formula *imprimendi*, a term used since ancient times to designate a pressure movement intended to transfer an image onto a support.

The vocabulary relating to the composition of the text, letter by letter, would certainly have been the most difficult to find. The solution would come from *caracterizare*, formed by the word *c(h)aracter* (letter) and the suffix *-izare*. Fust and Schöffer then insist on the innovative nature of their mode of production, no pen (*calamus*) having been used for the transcription (*exaracione*) of the psalter. Finally come the names of the two typographers and a date – the day before the Assumption 1457, or 14 August – but not a word about the place of printing.⁸

Fust and Schöffer were able to claim their contribution to the economy of the medieval book by adding a single line to the colophon of a psalter. The two men proposed a revolutionary new product that could be reproduced mechanically, using lead as the replacement for the calamus. The typographical age thus had the potential to thrive.

About fifteen years separate the printing of the Mainz Psalter and the first typographical productions of the Low Countries. Testimonies from both northern and southern Netherlands date to 1473. Without realising it, by including a date in the colophons of their first books, Nicolaus Ketelaer and Gerardus de Leempt in Utrecht, as well as John of Westphalia and Dirk Martens in Aalst, allowed their respective cities to be awarded the

- 3 Most books printed in the fifteenth century did not include colophons. Only around 800 of the approximately 2200 fifteenth-century editions printed in the Low Countries have been dated (Gerard van Thienen, 'Papieronderzoek en de drukpers van de Broeders des gemenen levens in Brussel (1475–1485)' in Chris Coppens et al. (eds.), *E codicibus impressisque. Opstellen over het boek in de Lage Landen voor Elly Cockx-Indestege*, Louvain 2004, 1, 431–443).
- 4 A comprehensive bibliography exists on the use of colophons during the medieval era, among which, see: Emma Condello & Giuseppe De Gregorio (eds.), *Scribi e colofoni. Le sottoscrizioni di copisti dalle origini all'avvento della stampa. Atti del seminario di Erice (Tp) (23–28 ottobre 1993)*, Spoleto 1995; Lucien Reynhout, *Formules latines de colophons*, 2 vols., Turnhout 2006.
- 5 Eric White, *Editio princeps. A history of the Gutenberg Bible*, Turnhout 2017.
- 6 *Psalterium cum canticis et hymnis*, [Mainz]: per Johannem Fust et Petrum Schoffer de Gernszheim, 1457. 20 (15TC ip01036000). On this book, see: Irvine Masson, *The Mainz Psalters and Canon Mis-sae: 1457–1459*, London 1954; Mayumi Ikeda, 'The first experiments in book decoration at the Fust-Schöffer press' in Bettina Wagner & Marcia Reed (eds.), *Early printed books as material objects. Proceedings of the conference organized by the IFLA Rare Books and Manuscripts Section, Munich, 19–21 August 2009*, Berlin 2010, 39–43.
- 7 P[rese]ns spalmo[r]um [sic] codex venustate capitaliu[m] deco[r]at[us] || Rubricationibusq[ue] sufficienter distinctus, || Adinve[n]tione artifice[i] osa imp[ri]mendi ac caracterizandi || absque calami ulla exarac[i]one sic effigiatus, Et ad euse = || biam dei industrie est [con]summatu[s], Per Joh[ann]em fust || cive[m] magu[n]tinu[m], Et Petru[m] Schoffer de Gernszheim || Anno d[omi]ni Millesimo .cccc.lviii in vig[il]ia Assu[m]pcio[n]is [sic] [fol. 143v]. All the colophons quoted in this article were transcribed from a physical copy or on the basis of a digital reproduction. We would like to thank Xander Feys (KU Leuven) for his review of our transcription of the Latin colophons and his advice for our translations.
- 8 It is necessary to wait until the year 1462 to see the appearance of a 'complete' colophon at the end of a book that also gave the place of production: *Biblia latina*, Monguntii, per Johannem Fust et Petrum Schoiffer de Gernszheim, 1462. 20 (15TC ib00529 000). On this book, see: Paul Needham, 'The 1462 Bible of Johann Fust and Peter Schöffer (GW 4204). A survey of its variant', *Gutenberg-Jahrbuch*, 81 (2006), 36–75.

title of birthplace of the printing press for the *pays de par-deçà*. Typographical art would spread to all the major urban centres of this territory in less than a decade: Bruges (1473?), Leuven (1473?), Brussels (1475), Delft (1477), Deventer (1477), Gouda (1477), Zwolle (1477), Nijmegen (1479), Oudenaarde (1480), Ghent (1483) and 's-Hertogenbosch (1484).⁹

In Utrecht, Nicolas Ketelaer and Geraert de Leempt teamed up to publish an imposing 144-folio *Historia scholastica super Novum Testamentum*, written at the end of the twelfth century by the theologian Petrus Comestor.¹⁰ The colophon of the first volume reads:

The *Historia scholastica* on the New Testament with its additions and digressions is finished successfully. Printed in Utrecht by masters Nicolas Ketelaer and Geraert de Leempt. 1473 [fol. 143v].¹¹

The entry of Flanders into the typographical era took place in Aalst in a more modest way with the printing of a short theological treatise by the monk Dionysius Carthusiensis, containing 28 sheets and reproduced in quarto format.¹² This work is soberly claimed by John of Westphalia and Dirk Martens with the insertion of a brief colophon [Fig. 1]:

Printed in Alost, in Flanders. In the year 1473 [fol. 28v].¹³

These two books, unlike the Mainz Psalter, do not make any claims of novelty in the mode of reproduction of books. In Utrecht, the two printers offered a complete colophon, containing the identification of the work reproduced, as well as the identity of the printers, the location of their workshop, and year. Their colleagues in Aalst are satisfied with a more laconic formula, mentioning only the reproduction technique (*Impressum*), the location of their workshop and the year of 1473.¹⁴

9 See inter alia: Andrew Pettegree, 'Printing in the Low Countries in the early sixteenth century', in Graeme Kemp & Malcolm Walsby (eds.), *The book triumphant. Print in transition in the sixteenth and seventeenth centuries*, Leiden/Boston 2011, 3–25; Hubert Meeus, 'Printing in the shadow of a metropolis' in Benito Rial Costas (ed.), *Print culture and peripheries in early modern Europe. A contribution to the history of printing and the book trade in small European and Spanish cities*, Leiden/Boston 2011, 147–170; Xavier Hermand, Ezio Ornatto & Chiara Ruzzier, *Les stratégies éditoriales à l'époque de l'incunable: le cas des anciens Pays-Bas*, Turnhout 2012; Renaud Adam, *Vivre et imprimer dans les Pays-Bas méridionaux (des origines à la Réforme)*, 2 vols., Turnhout 2018.

10 Petrus Comestor, *Historia scholastica*, in Traiecto inferiori: per Nycolaum Ketelaer et Gherardum de Leempt, 1473. 20 (ISTC ip00459000).

11 *Scolastica hystoria sup[er] novu[m] testamtu[m] cum additionib[us] || atq[ue] incidentiis. explicit felicit[er]. Impressa i[n] traiecto inferiori || per magistros Nycolaum ketelaer et Gherardu[m] de Leempt. || M°. cccc°. lxxiii°. [fol. 143v].*

12 Dionysius Carthusiensis, *Speculum conversionis peccatorum*, Alosti: [John of Westphalia & Dirk Martens], 1473. 40 (ISTC id00248300).

13 *Impressum. Alosti. In Flandria. || Anno. M°. CCCC°. LXXiii. [fol. 28v].*

14 The absence of the two printers' names is the origin of a long historiographical controversy born in the nineteenth century regarding the real or fictive presence of John of Westphalia since the establishment of a printing house in Aalst. See: Renaud Adam, *Jean de Westphalie et Thierry Martens. La découverte de la 'Logica vetus' (1474) et les débuts de l'imprimerie dans les Pays-Bas méridionaux*, Turnhout 2009.

28
Veraciter christianum pertineat gloriam et honorem mundi: laudes humanas: promotionem ad presidium aspernari et fugere.

Articulus viii.

De hiis que ad horrorem et fugam peccati inducunt: et de enormitate ac gravitate peccati. De stultitiis quoque peccatorum et de effectibus uiciorum.

Articulus ix.

Exhortatio confortatio et consolatio ad aggrediendum nitiliter et iocunde uiam salutis: penitentiam salutarem: conuersionem perseverantem.

Articulus x.

Qualiter penitens et ouerti uolens debeat inchoare prosequi et complere.

Articulus xi.

✠ ✠ ✠ ✠ ✠ ✠

Impressum . Alosti . In Flandria .

Anno . M^o . EEEE^o . LXXII .

✠ ✠ ✠ ✠ ✠ ✠ ✠ ✠ ✠ ✠

Fig. 1 Dionysius Carthusiensis: *Speculum conversionis peccatorum* · Alosti: [John of Westphalia & Dirk Martens], 1473. 40, fol. 28v
Brussels, KBR, Inc A 1329, fol. 28v

The two teams felt that the printing technique was already well-known to their contemporaries, so they did not think that it was necessary to advertise it as revolutionary. It is true that printed books were already circulating in the Low Countries. John Russel, a canon lawyer and royal administrator, bought on 17 April 1467 in Bruges a copy of Cicero's *De officiis*,

printed in Mainz by Johann Fust and Peter Schoeffer in February 1466.¹⁵ Russel, who later became bishop of Lincoln (1480–1494), chancellor of Oxford University (1483–1494) and chancellor of England (1483–1485), was probably in Bruges in April 1467 as part of a diplomatic mission to the Burgundian court.¹⁶ In addition, an inhabitant of the village of Beek, near Maastricht, mentioned in his manuscript chronicle the discovery of the art of printing books (*konst van prentten*) in Mainz in 1440 and its appearance in other cities in 1460, 1463 and 1468. This note on the appearance of the printing press in Mainz was written around 1468, which would make it one of the oldest testimonies on the subject.¹⁷

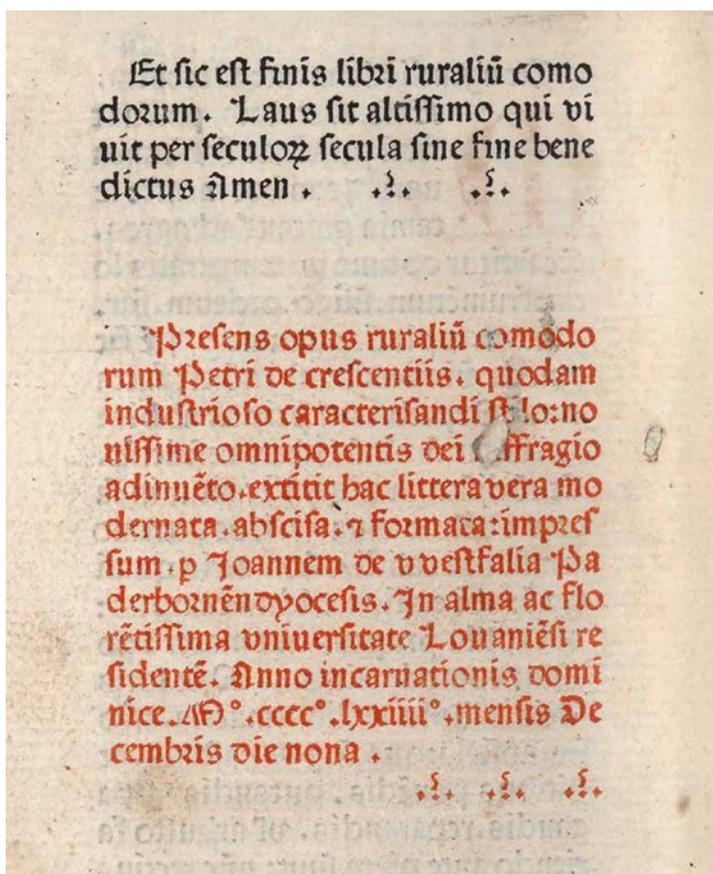


Fig. 1 Petrus de Crescentiis, *Ruralia commoda*, In alma ac florentissima universitate Lovaniensi: per Joannem de Westfalia Paderbornensem dyocesis, 1474. 2°, fol. 197v
 Brussels, KBR, Inc B 1469, fol. 197v

A new technique to reproduce books

In 1474, John of Westphalia dissolved his collaboration with Dirk Martens and moved to Leuven. In the university town, he printed Petrus de Crescentiis' *Ruralia commoda* in December 1474.¹⁸ The colophon is printed in red and emphasizes two significant aspects of his book: the novelty of the production method and the modernity of its characters [Fig. 2]:

The present work, *Ruralia commode*, by Petrus de Crescentiis has emerged through a certain industrious style of using characters, very recently discovered by virtue of Almighty God, in this modern letter, cut and shaped. It was printed by John of Westphalia, from the diocese of Paderborn, residing at the gracious and most flourishing University of Leuven, in the year of Incarnation 1474, December 9 [fol. 197v].¹⁹

If John of Westphalia appropriated the expression *characterisandi* already used by Fust and Schöffer, he also insisted on the qualities of the characters used to reproduce this text: modern, cut, and shaped (*modernata, abscisa, & formata*). The printer evoked his breaking from convention from a point of view not only stylistic and modern but also technical, by evoking its manufacture, cut before being moulded. The work was reproduced using *gothica-rotunda* alphabets imported by him from northern Italy.²⁰ Westphalia trained himself in Venice and met Martens there. The two men decided afterwards to come to the Low Countries and opened a printing house in Aalst. Venice was the place where people willing to learn the art of printing converged and where the *Tedeschi* ('Germans') formed a community.²¹ Italy, and more specifically Venice, deeply influenced Westphalia and Martens and their respective work.

With his alphabets, Westphalia took a certain distance from the Nordic style used at the time, which perfectly highlights the modernity of its case. It is a matter of distinguishing himself from his competitor Johann Veldener, the first printer in Leuven, who used an alphabet inspired by a *textura* from Cologne and designed by himself.²² John of Westphalia

15 Cicero, *De officiis*, [Mainz]: Johannes Fust [...] manu Petri de Gernshem, 4 February 1466. 2° (ISTC icoo 576000). The copy is now housed in London, Lambeth Palace (ms. 765).

16 See: Giles Mandelbrote, 'Marcus Tullius Cicero, *De officiis*' in Eveline Hauwaerts et al. (eds.), *Colard Mansion. Innovating text and image in medieval Bruges*, Ghent 2018, 39.

17 Jos Nabets, 'Chronijk der landen van Overmaas en der aangrenzende gewesten door eenen inwoner van Beek bij Maastricht' in *Publications de la Société Historique et Archéologique dans le Duché de Limbourg*, 7 (1870), 16.

18 Petrus de Crescentiis, *Ruralia commoda*, In alma ac florentissima universitate Lovaniensi, per Joannem de Westfalia Paderbornensem dyocesis, 1474. 20 (ISTC icoo966000).

19 Presens opus ruraliu[m] com<m>odo || rum Petri de crescentiis. quodam || industriosio caracterisandi stilo: no || vissime omnipotentis dei suffragio ||

adinve[n]to. extitit hac littera vera mo || dernata. abscisa. & formata: impres || sum. p[er] Joannem de westfalia Pa || derbornen[sem] dyocesis. In alma ac flo || re[n]tissima universitate Lovanie[n]si re || sidente[m]. Anno incarnationis domi || nice. M°. cccc°. lxxiii°. mensis De || cembris die nona [fol. 197v].

20 Wytze & Lotte Hellinga, *The fifteenth-century printing types of the Low Countries*, Amsterdam 1966, 1, 14–17 (henceforth HPT); Adam, *Vivre et imprimer*, 1, 81.

21 The citizens from the Low Countries were associated by Italians with Germans. About the German printers in Venice and their community: Marino Zorzi, 'Stampatori tedeschi a Venezia' in *Venezia e la Germania. Arte, politica, commercio, due civiltà a confronto*, Milan 1986, 115–133; Catherine Kikuchi, *La Venise des livres, 1469–1530*, Cézeyrieu 2018.

22 HPT, 1, 17–19; Adam, *Vivre et imprimer*, 1, 81.

repeated several times the arguments of the modernity of his characters and their serial reproduction, especially during the years 1475–1476. The colophon being printed in red is also a clear indication of his technical capability and another echo of the practice of Fust and Schöffer, who also printed the colophon of their Psalter in red.

At the end of April 1476, Johann Veldener printed the *Formulae epistolarum* by the Brabant humanist Carolus Maneken.²³ The author conceived this collection of 337 imaginary letters as a model of good Latinity for his students, resembling what was already being practised in Italy. The typographer signed a long address to the reader on folio 72v, which also serves as a colophon:

Dear friend, if perchance you would fain know who was the producer and master of this volume of the art of printing, learn that the craftsman's name is Master Jan Veldener. Your eyes will tell you what industry he possesses, how sure his hand in cutting, engraving, pressing and stamping, add also in designing and fashioning and whatever secret in the art is more closely hid; how keen-eyed, again, is the diligence of his trusty comrades, so that the shapes of all the letters are pleasantly clear and harmonious, hanging together, with all faults corrected, in a delightful mass, and with such skilful arrangement that the parts are in agreement both with each other and with their whole, so that both by choice of material and splendor of form everything is strikingly distinct, while by his method of inking and joining the letters there is a great increase in the charm of beautiful polish and shining clearness. All this the appearance of the book sufficiently shows, and the multiplying of this in a mass of great number by the gentle spreading of ink, leaving the pen despoised, the first day of April, 1476, began, and the last completed. Should you have been anxious to find this master of the commemorated art in this aforesaid month of April, you could easily have found him at Louvain, with leisure for printing, on Cobble-hill. This I am anxious to say lest, if haply you are in doubt, you should remain ignorant of the fact. "Where he works there will be his wealth," says Ovid. There also he lives so content with his lot and craft, under such happy auspices, and with so much favor of fortune, that I cannot be induced to believe that any impulse to depart, or even to think about it, can have come to him. I would also add that by which you may recognize what you will be able to do as well as what you could have done. Farewell. [fol. 72v].²⁴

Valuable testimony for the history of the beginnings of printing in Leuven and, more broadly, of advertising, this colophon reveals the pride of the typographer who praised a product intended not only to satisfy the reader by its content, but also, and above all, for the visual rendering. Veldener insisted on two occasions that it is the eyes of the buyer that are best able to judge the work done. He believed that providing a 'beautiful object' is important, and it should be based on character harmony, fault correction, and the quality of the case used. The typographer thus wished to stand out from the bad copies of handwritten coursebooks riddled with errors, as we have encountered too often. Veldener claimed to be proficient in all the steps of making a printed book, from creating character matrices to its layout. He also looked back at the time it took his workshop to produce this book: one month, in this case, from the first of April to the last day of the same month, which amounts to printing a little more than one sheet per day. Veldener's address is not limited to promoting the qualities of his art. He apologized to his future authors for having found a closed door at his workshop

in Keyberg, during the whole month of April, during which time the *Formulae epistoliarum* were printed.

The lack of editorial projects forced him to insist on such an approach with potential authors. Veldener's persistence in pursuing his passion for work and his determination to stay in Leuven is part of a competitive environment with John of Westphalia. The two men targeted the academic market and humanist productions. They knew their academic clients valued the aesthetic and philological qualities of books.²⁵ Veldener therefore chose a work by a local humanist to include this colophon, in which he highlights both the book's beauty and its textual quality. He thus hoped to attract authors interested in this type of book.

The tension arising from competition among printers reached its peak six months later, when Conrad of Westphalia – a newcomer to the Leuven book market and possible relative of John of Westphalia – published the *Formulae epistoliarum*, appropriating not only the text but also the colophon originally used by Johann Veldener, while introducing several substantial modifications.²⁶ Conrad of Westphalia simply replaced Veldener's name with his own, noted the start date of his work (1st December), though without indicating its completion (might he have taken longer than Veldener?), and provided his own address on St Quentin street (*Sint-Quintensberg*).

Veldener lost the fight and left Leuven in 1477 to establish himself in Utrecht, but four years later, he was exiled to Culemborg, Gelderland, after a rebellion against the local Bishop David of Burgundy. Veldener finally returned to Brabant and re-established himself in the university city in 1484.²⁷

- 23 Carolus Maneker, *Formulae epistoliarum*, Lovanii: Johanni Veldener, 1476. 20 (ISTC im00176550).
- 24 (S)Alve. Si te forsan amice dilecte novisse iuvabit quis hu || ius voluminis imp[re]ssorie artis p[ro] ductor fuerit atq[ue] magis || ter: Accipito huic artificii nomen esse m[a]g[ist]ro Johanni velde || ner: cui q[uam] certa manu insculpendi, celandi, intorculandi, ca || racterandi assit industria: adde et figurandi [et] effigiandi et || si quid in arte secreti est quod tectius oculit[ur]: q[uam]q[ue] etiam fidorum comitu[m] || p[er]spicax diligentia: ut omniu[m] littera[rum] imagines splendea[n]t ad gr[ati]am: ac || etiam cohesione [con]grua: grataq[ue] [con]gerie: mendis castigat[is] [com]pendea[n]t. tan || ta quide[m] [con]cinnitate q[uod] partes inter se et suo [con]grua[n]t universo: ut quoq[ue] || delectu mate[r]ie splendore-q[ue] forme lucida queq[ue] p[ro]minea[n]t: quo pictionis || et co[n]nexionis: pulchre politure clariq[ue] nitoris ecescat multa venustas. || sunt oculi iudices. Idnam satis facies hui[us] libelli demo[n]strat: que[m] multi || plicatu[m] magni numeri globo sub placidis atramenti lituris: spreto cala || mo inchoavit, anni septuagesimi sexti aprilis p[ri]m[us] p[er]fecitq[ue] dies ultim[us]! || que[m] artis memorate magistru[m] si tibi hoc p[re]dicto aprilis mense cure fuisset || quere[re]: facile poteris eunde[m] lovanii imp[re]ssioni

vacante[m]: in mo[n]te calci in || venire. Hoc ideo dixisse velim ne ejus rei inscius perma[n]seris: si forsitan || ambegeris. Vbi ars illi sua census erit Ovidius inquit. Ubi et etia[m] vi || vit sua sic sorte [et] arte [con]te[n]tus: tam felicib[us] astris: tantaq[ue] fortune cleme[n] || tia: ut n[on] inducar credere q[uam] eide[m] adhuc adesse possit abeundi, ne cogita[n]di || quidem, animi impulsio: id etiam adieceri[m] quo tam quid pote[r]is q[uam] quid po || tuisses agnoscas; Vale [fol. 72v]. The English translation come from: Alfred Pollard, *Colophons*, 163–165.

- 25 A few years later, when addressing Aldus Manutius for the first time in 1507, Erasmus does not fail to praise the beauty of the types used by the printer (Alexandre Vanautgaerden, Érasme *typographe. Humanisme et imprimerie au début du xvi^e siècle*, Geneva/Brussels 2012, 89–170).
- 26 Carolus Maneken, *Formulae epistoliarum*, Lovanii: Conrado de Westvalia: [1476–1477]. 20 (ISTC im 00176580).
- 27 On this conflict, see: Renaud Adam, 'La contrefaçon dans les anciens Pays-Bas (xv^e–xvii^e siècles)' in *Histoire et civilisation du livre. Revue internationale*, 13 (2017), 18–22.

Stand out for the quality of your work

Printers did not just cite technical arguments when praising the quality of their production. From the start of the typographical era, many printers insisted on the accuracy and philological qualities of the reproduced text. John of Westphalia and Dirk Martens in May 1474 concluded the printing of the *Summulae logicales* of Petrus Hispanus with the following lines:²⁸

Much collated through the inquiry of distinguished men, the *Textus summularum* edited by brother Petrus Alfonsi Hispanus, from the Order of Preachers, is finished successfully. It was printed in the town of Aalst, in the County of Flanders, by John of Westphalia, from Paderborn, with his associate Dirk Martens, on 26 May 1474 [fol. 107v].²⁹

The two printers offered their clients a version that had been thoroughly reviewed by highly refined men (*multo elegantium virorum scrutinio collationatus*). The academic audience for whom this text was intended needed to reaffirm this argument, given the numerous copies that were in circulation, riddled with errors due to distracted copyists.

The desire to present an exact text is also present in the chief of printers of Delft, Jacob Jacobszoon van der Meer and Mauricius Yemantszoon, as indicated by the colophon at the end of the second volume of their Old Testament. It was published in the Dutch language in 1477:³⁰

This actual Bible with its books, and each book with all its chapters, was carefully translated from Latin into Dutch by a notable master, and very accurately corrected and properly spelled: was made in Delft in Holland with the help of God and by us, Jacob Jacobszoon and Mauritius Yemantszoon of Middelburg, to the honor of God, and for the edification and teaching of the Christian faithful. And it is completed. In the year of the incarnation of our Lord, one thousand four hundred seventy-seven, on the tenth day of the month of January [vol. 2, fol. (MM10r)].³¹

The bible is presented as being translated from Latin into Dutch by a famous master (*bi enen notabelen meester*) who had had his text subjected to assiduous correction (*wel naerstelic gecorrigeert*). The translation had been done for the glory of God and the edification and instruction of the Christian faithful (*ter eeren gods. ende tot stichticheit ende lerijnghe der kersten ghelonvighen menschen*). The colophon closes with the statement that the book was printed on 10 January 1477. The first bible printed in the Dutch language, the *Delft Bible*, is derived from the famous *Bijbel van 1360*, an East Flemish translation of the holy text that was highly successful at the beginning of the fifteenth century.³²

Books that benefit readers

The edification of the faithful remains a recurring theme in the colophons of devotional works, mainly in texts in vernacular languages. Here are two examples. The first is provided by a Dutch version of Bernardus Claravallensis' *Sermones de tempore et de sanctis*, which was printed in two volumes in Zwolle by Peter van Os van Breda between December 1484 and April 1485.³³ The second colophon of the first volume is as follows:

This book was printed in Zwolle in the diocese of Utrecht, to the honor of God and his dear mother Mary, and also for the salvation and well-being of all good Christian people, by me, Peter van Os. In the year of our Lord, 1484, on holy Christmas Eve. Praise be to God above all [fol. x5v].³⁴

The printing of this book was carried out in Zwolle with the intention of glorifying God and Mother Mary (*ter eren godes ende zijnder liever moeder marien*) and ensuring the salvation of believers (*oock mede tot heyl en salicheyt alre ghoeder kerstenen menschen*). The dating of the Christmas Eve print is certainly not insignificant. Contemporaries of this edition would have undoubtedly recognized the symbolism of this evening.

As our second example, in the French translation of the *Cordiale quattuor novissimorum* printed in Oudenaarde by Arend de Keysere c. 1480–1481,³⁵ the colophon invites the reader to:

Pray for the printer of this very excellent book. Printed in Oudenaarde for teaching all people [fol. 152r].³⁶

- 28 Petrus Hispanus, *Summulae logicales: textus summularum*, in Alosto: per Johannem de Westfalia Paderbornensem cum socio suo Theodorico Martino, 1474. 40 (ISTC ij00229050).
- 29 Multo elegantium virorum scrutinio collatio || natus || Explicit feliciter Textus summularum || editaru[m] a fratre Petro alfonsi Hispano: ordi || nis predicatoru[m] impressus in Alosto oppido || comitatus fla[n]drie. Per. Johannem de Vuest || falia Paderbornensem cum socio suo. Theodorico marti[ni]. Anno domi[n]i. M.º. cccc.º. lxxiii.º. || .!. May die xxvi. .!. || Unde multipharias altissimo refundim[us] lau || des. Qui est benedict[us] i[n] secula secular[um] Amen [fol. 107v].
- 30 *Vetus Testamentum* [Dutch]. Without the Psalms, but including the Apocrypha, te Delft: bij ons Jacob Jacobs soen ende Mauricius Yemants zoen van Middelborch, 1477. 20 (ISTC ib00648000).
- 31 Deese ieghenwoerdighe bible mit ho || ren boecken. ende elc boeck mit alle || sijne capitelen bi ene[n] notabelen mees= || ter wel overgheset wt den latin in || duytsche ende wel naerstelic gecorri || geert ende wel gespelt: was gemaect te delft in holland mitter hulpen godes ende bij ons iacobs soen en[de] mau || ricius yemants zoen van middelborch || ter eeren gods. ende tot stichticheit || ende lerijnghe der kersten ghelonvighe[n] || mensche[n]. Ende wort voleyndt. in iaer || der incarnacien ons here[n] duysent vier || hondert zevve[n] en[de] tseventich. Den thien || den dach der maent ianuario [vol. 2, fol. (MM10r)].
- 32 Herman Liebaers et al. (eds.), *Le cinquième centenaire de l'imprimerie dans les anciens Pays-Bas*, Exposition du 11 septembre au 27 octobre 1973, Bruxelles 1973, no. 117, 265–269; August A. den Hollander, 'Early printed bibles in the Low Countries' in Wim François & August A. den Hollander (eds.), *Infant milk or hardly nourishment? The bible for lay people and theologians in the early modern period*, Leuven/Paris/Walpole (Mass.) 2009, 52–55.
- 33 Bernardus Claravallensis, *Dat boec van sinte Bernardeus sermonen*, 2 vols., to Zwolle: bij mij Peter van Os, 1484–1485. 20 (ISTC ib00434000).
- 34 Dit boeck dat is gheeyndt to zwolle inden stichte van || utricht ter eren godes en[de] zijnder liever moeder marien. || en[de] oock mede tot heyl en salicheyt alre ghoeder kers || tenen menschen. bij mij peter van os. Inden iaere ons heren .M. cccc. End lxxxiii. Op des heylighen kerstes avo[n]t. || Lof gode van alle [fol. x5v].
- 35 *Cordiale quattuor novissimorum* [French] (trsl.: Thomas Le Roy), A Audenarde: [Arend de Keysere, 1480–1481]. 40 (ISTC ic00909000).
- 36 Priiez pou[r]. limpresseur de ce livre tresexcellent || A audenarde impresse, pou[r]. Instruire toute gent. (fol. 152r)

The printer asked his customers to pray for him, while also reminding them that this book can be used to teach everyone (*Instruire tout gent*). The request for prayer for his salvation may seem strange, but it is important to remember that this edifying text is about death and the Last Judgment. The book met with great success at the end of the Middle Ages with some 75 impressions published before 1500, in Latin as well as in German, French, Spanish and Dutch. Thomas Le Roy, a monk at St Martin's abbey in Tournai, suggested that a French translation makes the text accessible to 'secular people unable to understand Latin' (*la gent seculiere incapable de entendre le latin*, fol. 2r).³⁷

Cultural ambassador

Another theme found in the colophons is that of cultural ambassador among peoples. Dirk Martens is an excellent example. He proclaimed this ambition from the start of his career. The colophon of Baptista Mantuanus' *De vita Beata*, which was published in Aalst in 1474, sums up his program.³⁸ These two lines are (attempts at) dactylic hexameters.

I, Theodoricus Martinus, have printed this work at Aalst. I bring to the inhabitants of Flanders all the knowledge of the Venetians [fol. 30v].³⁹

The desire to transmit all the elegance of the Venetians (*Qui Venetum scita Flandrensibus affero cuncta*) to his Flemish compatriots goes far beyond the purely graphic aspect of the book. By using this formula, Dirk Martens expressed his intention to act as a bridge between Italy, where he trained, and his home country. At that time, Italy carried a great cultural aura. The country was at the origin of the diffusion, in all of Europe, of the classical humanities and the humanist model. Italy, and especially Venice, was also a model in the beauty of books and in philologically correct texts. Dirk Martens wanted to act as an intermediary for humanists in the Low Countries. But, despite being the first printer of an Italian humanist in the Low Countries with Enea Silvio Piccolomini's *De duobus amantibus* (1473),⁴⁰ he had to wait until his sixties to realize his ambition. The decades 1510–1520 were decisive for him. By partnering with Desiderius Erasmus, working with his team of scholars to choose and edit his books, and possessing a trilingual case (Latin, Greek, and Hebrew), he was able to place his workshop at the centre of the northern Renaissance humanist community.⁴¹ The impression of Thomas More's *Utopia* (1516), a major text of early modern philosophy, was certainly one of his greatest achievements.⁴²

Echoes of life

During Antiquity, the colophon was limited to providing the name of the author and the title of the work. Medieval scribes occasionally modified this standard and took the liberty to add personal comments and other information about the task they had just finished. If

the practice is not frequent for the earliest printed books, echoes of this tradition appear in some colophons of the fifteenth century. Some printers expressed their devotion, while others reported the difficulties of their times. Sometimes workers paid tribute to the memory of their deceased master.

Typographers often expressed gratitude to God or the Virgin Mary in their colophons for their successful completion of a work's printing. The colophon of the *Speculum exemplum*, a vast collection of 1,236 fables published by Richard Pafraet at the beginning of May 1481, follows this line:⁴³

To the praise and glory of the eternal and indivisible Trinity, of the most Blessed Virgin Mary, of all the saints and angels, this *Speculum Exemplorum* is finished and completed by me, Richard Paefroed, citizen of Deventer, on the day after the feast of the Blessed Apostles Philip and James [2 May], in the year of our Lord 1481. Of whom may God be blessed forever. Amen [fol. 503r].⁴⁴

According to the printer in Deventer, the printing was done and finished to praise the eternal and indivisible Trinity, the Most Holy Virgin Mary, and all the saints and angels (*Ad laudem et gloriam sempiternae individuae trinitatis. beatissime marie virginis omnium sanctorum et angelorum finitum et completum est hoc*). Pafraet took no risk. He ensured that his work was protected by all the tutelary figures of Catholicism.

References to the misfortunes of time, such as wars or epidemics, are occasionally found in colophons. An appeal for peace was launched by the workers of John of Westphalia in 1477 in the colophon of the *Kaetspel gemoraliseert* of Jan van den Berghe:⁴⁵

Within Leuven, newly printed in the year 1477, by Master John from Westphalia, dear friends. May Christ grant everyone His peace. Whoever reads or hears this, everywhere [fol. 69v].⁴⁶

37 On this book, see: *Cinquième centenaire de l'imprimerie*, no. 158, 349–350.

38 Baptista Mantuanus, *De vita beata*, Alosti: Martinus Theodoricus, 1474. 40 (ISTC ib00095900).

39 Hoc opus impressi Martins [sic] Theodoricus Alosti || Qui Venetum scita Flandrensibus affero cuncta [fol. 30v].

40 Enea Silvio Piccolomini, *De duobus amantibus*, Alosti: [John of Westphalia & Dirk Martens], 1473. 40 (ISTC ip00671700).

41 Renaud Adam & Alexandre Vanautgaerden, *Thierry Martens et la figure de l'imprimeur humaniste (une nouvelle biographie)*, Brussels/Turnhout 2009.

42 Thomas More, *Libellus vere aureus nec minus salutaris quam festivus de optimo reipublicae statu, deque nova insula Utopia*, almae Lovanensium academiae, Theodorici Martini, 1516. 40 (Renaud Adam, 'The first edition of Thomas More's *Utopia*, its printer and the Erasmian network: Exploring the role of a humanist network in a printing house' in Wim François et al. (eds.), 1516: *Towards Erasmus and More*, Turnhout 2021, 415–452).

43 *Speculum exemplorum*, Daventrisensem: per me Richardum Paefroed, 2 May 1481. 20 (ISTC is00651000).

44 Ad laudem [et] gloriam sempi || terne individue[ue] trinitatis. bea || tissime marie virginis omnium sa[n] || ctorum [et.] angelorum finitum [et] co[m] || pletum est hoc Speculum exem || plorum per me Richardu[m] paef || roed civem daventriensem in cra || stino beatissimoru[m] apostolorum || Philippi et iacobi Anno d[omi]ni. M || cccclxxxi. De quo sit deus bene || dictus in secula. Amen [fol. 503r].

45 Jan van den Berghe, *Kaetspel gemoraliseert*, Binnen Lovene: Bij meester Janne uut Westfalen, 1477. 20 (ISTC ib00341850).

46 Binnen Lovene eest nieu gheprint || Int iaer. xiiiic. ende lxxvii mede. || Bij meester Janne uut Westfalen vanden ghemint. || Christus gheve elken ziinen vrede. || Diet leest, oft hoort, in elke stede [fol. 69v].

The last two sentences reflect the anguish of the inhabitants of Brabant caught in a war they did not want. Charles the Bold's death at the town gates of Nancy on 5 January 1477 had brought the Low Countries under the sway of King of France and led to a period of instability that lasted until the end of the century.⁴⁷ It is therefore easy to understand the plea addressed to Christ: may he give peace to everyone (*Christus gheve elken ziinen vrede*) and may it be read and heard everywhere (*Diet leest, oft hoort, in elke stede*).

The colophon of the *Chronicles of England*, printed in Antwerp in 1493, evokes the misfortune that struck a printing house:⁴⁸

Printed in the Duchy of Brabant, in the town of Antwerp, in the year of our Lord 1493, by Master Gheraert Leeu, a man of great wisdom in all kinds of knowledge, who has now passed from life into death, which is a great loss for many poor people. May Almighty God, in His great grace, have mercy on his soul [fol. 108v].⁴⁹

These lines were composed by the workers of typographer Gheraert Leeu who were deeply affected by the tragic disappearance of their boss (*is come from lyfe vnto the deth*), who was a man of great wisdom (*grete wysedom*) and to whom they wanted to pay a vibrant tribute. Gheraert Leeu had indeed died at the end of 1492 after two days of agony, following a blow to the head he had received during an altercation with the typesetter Henrick Pietersz. die Lettersnider.⁵⁰ Antwerp was not the only city to witness such violence. In Venice, for example, around twenty actors from the book world were involved in trials for assault and even murder before 1530.⁵¹

47 Jean-Marie Cauchies, *Philippe le Beau, le dernier duc de Bourgogne*, Turnhout 2003, 3–24; Jelle Haemers, *For the common good. State power and urban revolts in the reign of Mary of Burgundy, 1477–1482*, Turnhout 2009.

48 *Chronicles of England*, in the towne of Andewarpe: by maister Gerard de Leew, 1493. 20 (15TC 1000 481000).

49 Enprentyd In the Duchye of Braband. in the towne || of Andewarpe In the yere of our lord .M.cccc. xcij. By maister Gerard || de leew. a man of grete wysedom in all maner of kunnyng: which nowe || is come from lyfe vnto the deth/ which is grete harme for many of poure || man. On who sowle god almighty for hys high grace have mercy [fol. 108v].

50 НРТ, 1, 71–73; *Cinquième centenaire de l'imprimerie*, no. 139, 350–306; Adam, *Vivre et imprimer*, 11, 62–63.

51 Kikuchi, *La Venise des livres*, 170–178.

52 Margaret M. Smith, *The Title-Page. Its Early Development, 1460–1510*, London 2000.

Conclusion

The examination of multiple colophons emphasizes the features utilized by the early printers to distinguish their work from others. Although the technical aspect has already been mentioned, printers do not hesitate to highlight the linguistic quality of a text. Readers of the fifteenth century had been faced with too many handwritten copies riddled with errors, so this claim resonated widely. The salvation of the faithful was primarily targeted in devotional works in vernacular languages. Finally, on occasion, several typographers did not hesitate to converse directly with their readers, such as Dirk Martens positioning himself as a cultural agent or the employees of John of Westphalia lamenting the misfortunes of the world.

The use of certain colophons clearly reflects commercial intentions. For instance, Veldener and Westphalia emphasized the beauty of their types to appeal to an audience attentive to the aesthetic qualities of their books. Martens did so by positioning himself as a cultural ambassador of Italy or by offering books that meet the philological expectations of readers. The same applies to Peter van Os van Breda, in Zwolle, who hoped that his printing of the works of Bernardus Claraevallensis would contribute to the salvation of his clients.

This anthology of colophons provides an opportunity to examine the timeline of the passage from manuscript to print, and specifically, how the main actors, the printers, expressed or claimed it. The terms used to sign the Mainz Psalter are certainly a valuable indicator in understanding the first issues related to the invention of printing. It is indeed a question of finding a mechanical method to facilitate the reproduction of books and, consequently, reduce costs. It is important to recall here the inventiveness of Fust and Schöffer, who went beyond the purely technical aspects to venture into the lexical field with their neologism *characterizare* that allowed them to describe the composition of a text letter by letter. John of Westphalia reused the term when he moved to Leuven. The emphasis of the first printers on technological innovation should warn us against any teleological interpretation of this major media revolution, which would focus on the cultural consequences of an invention that would not fully be felt for a century. Furthermore, most of the authors mentioned here lived during the medieval period, including Bernardus Claraevallensis, Petrus Comestor, and Petrus Hispanus.

The shift of the economy of the medieval book in the typographical era is not as abrupt as the historical periodization imposes on us, opposing, theoretically, codicology and the study of incunables. The colophons of the earliest printed matter taught us that the rupture introduced by the *ars imprimendi* seemed to be limited, in the eyes of the first heirs of Gutenberg, to the mode of production in which lead replaced the calamus.

The increasingly common use of the title page in the 1480s led to a change in the use of colophons.⁵² This is one of the first formal breaks with the manuscript, in which the title page was practically unknown. The information provided in colophons would be progressively moved to the beginning of the works. The content of colophons would be greatly reduced over time, causing colophons to lose the freedom that has been with us throughout these pages.

Samenvatting Dit artikel onderzoekt de vroegste gedrukte colofons uit de Nederlanden uit de tweede helft van de vijftiende eeuw en analyseert hoe drukkers ze gebruikten om te communiceren en commerciële strategieën te implementeren. Oorspronkelijk verschaften colofons basisinformatie zoals identificatie, locatie en datum, maar al snel werden ze een middel voor reclame en zelfrepresentatie. Deze bijdrage onderzoekt een selectie colofons om de opvattingen die drukkers hadden over hun nieuwe techniek en de bijdrage ervan aan de boekconomie te begrijpen.

Drukkers gebruikten colofons om technische innovaties te benadrukken, zoals de beschrijving in het *Psalter van Mainz* van het drukken ‘zonder gebruik van een pen’. Later benadrukten drukkers als Johannes van Westfalen de moderniteit en kwaliteit van hun lettertypes, terwijl Johann Veldener zijn beheersing van het drukproces en de visuele aantrekkingskracht van zijn boeken in detail beschreef. De nadruk werd ook gelegd op nauwkeurigheid en filologische

kwaliteit van teksten in vergelijking met foutgevoelige manuscripten. Bij devotionele werken was het doel van innerlijke vervolmaking voor de gelovigen een terugkerend thema. Sommige drukkers, zoals Dirk Martens, stelden zich op als culturele ambassadeurs die Italiaanse kennis naar Vlaanderen brachten. Daarnaast bevatten colofons soms persoonlijke overdenkingen over devotie, oproepen tot vrede in woelige tijden of eerbetoon aan overleden meesters.

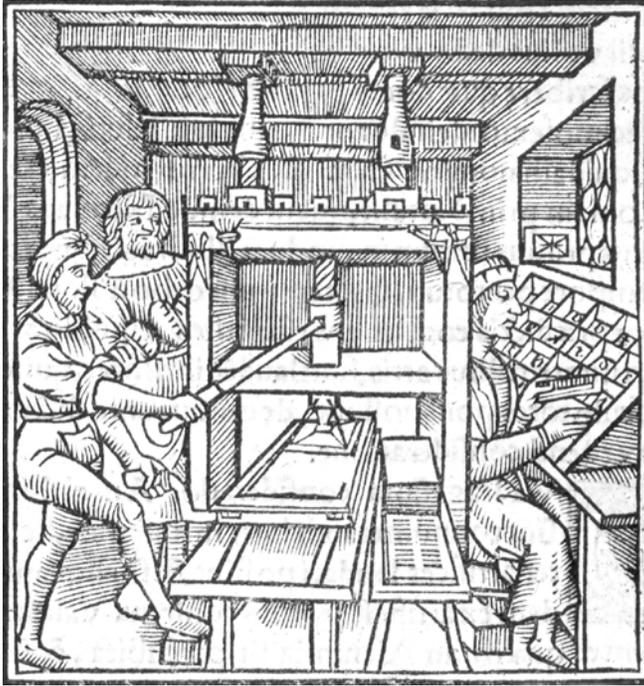
Deze verschillende colofons tonen hoe de eerste drukkers probeerden om hun werk te onderscheiden en klanten aan te trekken. Ze weerspiegelen een opvatting over typografie die er aanvankelijk op gericht was om het handschrift te vervangen door een nieuwe productiemethode. De evolutie van colofons, vooral in relatie tot de latere opkomst van de titelpagina, illustreert het veranderende landschap van de drukcultuur.

Summary This article investigates the earliest printed colophons in the Low Countries during the second half of the fifteenth century, analysing how printers used them to communicate and implement commercial strategies. Originally providing basic information like identification, location, and date, colophons quickly became a means of advertising and self-representation. This contribution explores a selection of these paratexts to understand printers’ conception of their new art and its contribution to the book economy. Printers used colophons to highlight technical innovation, such as the *Mainz Psalter’s* description of printing ‘without any use of a pen’. Later, printers like John of Westphalia emphasized the modernity and quality of their typefaces, while Johann Veldener detailed his mastery of the printing process and the visual appeal of his books. Emphasis was

also placed on the accuracy and philological quality of texts compared to error-prone manuscripts. For devotional works, the purpose of edification for the faithful was a recurring theme. Some printers, like Dirk Martens, positioned themselves as cultural ambassadors, bringing Italian knowledge to Flanders. Additionally, colophons occasionally contained personal reflections, including devotion, appeals for peace during turbulent times, or tributes to deceased masters.

The diversity of these colophons demonstrates early printers’ efforts to distinguish their work and attract customers. They reflect a conception of typography initially focused on it being a new production method. The evolution of colophons, particularly with the later emergence of the title page, illustrates the changing landscape of print culture.





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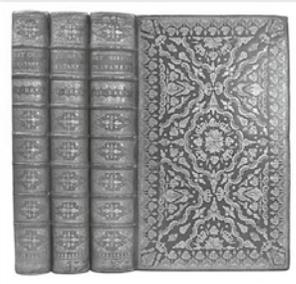
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- ❖ begeleiding bij het starten, onderhouden en uitbouwen van verzamelingen;
- ❖ technische, inhoudelijke en commerciële kennis en vaardigheden;
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- ❖ contacten met andere verenigingen rond specifieke thema's;
- ❖ informatie over bezoeken, opleidingen, evenementen, tentoonstellingen en veilingen;
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- ❖ een jaarlijkse Algemene Vergadering met lezing en diner;
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Het jaarlijks lidgeld bedraagt € 59 per persoon.
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U kunt zich als kandidaat-lid aanmelden via de website bibliofielen.be.

Via e-mail (voorzitter@bibliofielen.be) geven wij graag antwoord op al uw vragen. Tot binnenkort?



JOINDRE

LA SOCIÉTÉ DES BIBLIOPHILES ANVERSOIS ?

La Société des Bibliophiles Anversois se présente comme un réseau actif regroupant les collectionneurs, experts scientifiques, marchands, éditeurs et autres parties intéressées ayant une passion pour les objets imprimés et manuscrits.

Sa fondation date de 1877. Dès cette date, elle siège au Musée Plantin-Moretus.

Les membres reçoivent la revue *Le Compass d'Or* deux fois par an et bénéficient des réductions importantes sur d'autres publications.

En outre nous offrons:

- ❖ conseils sur le démarrage, entretien et formation des collections;
- ❖ expertise technique et commerciale;
- ❖ accès privilégiés aux experts académiques et commerciaux;
- ❖ échanges avec les sociétés sœurs sur certains sujets thématiques;
- ❖ informations sur les enchères, ventes, expositions, présentations et publications;
- ❖ un bulletin;
- ❖ assemblée générale annuelle suivie d'un exposé académique et dîner;
- ❖ réductions éventuelles.

Nous vous accueillerons comme membre.

La cotisation annuelle s'élève à € 59 par personne. Pour les personnes de moins de 30 ans la cotisation n'est de € 30 par an.

Vous pouvez vous présenter comme candidat membre via notre site bibliofielen.be.

Par courriel (voorzitter@bibliofielen.be) nous répondons à toute question! A bientôt?



SUBSCRIBE TO THE GOLDEN COMPASSES?

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Two issues of *The Golden Compasses* are included in our one-year membership.

The Antwerp Bibliophile Society is a broad and active network for collectors, researchers, merchants, publishers and all others with a passion for printed and handwritten objects.

It was established in 1877 and has had its seat in the Museum Plantin-Moretus ever since.

In addition we offer:

- ☛ privileged access to experts in academic and commercial circles;
- ☛ contacts with other societies with a specific interest;
- ☛ information on visits, education, events, exhibitions and auctions;
- ☛ a newsletter (in Dutch);
- ☛ an annual meeting in Antwerp, including a lecture and informal dinner;
- ☛ special offers and discounts.

We would love to welcome you as a new member.

The annual membership fee is € 59, or € 30 for people under 30 years old, and includes two issues of *The Golden Compasses*.

Please apply for membership on our website: bibliofielen.be.

We will be happy to answer all your questions by e-mail (voorzitter@bibliofielen.be) and hope to welcome you soon!



DGP
TGC

