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Peter Schoffer: Bucher fur Europa, and: Peter Schoffer aus  
Gernsheim und Mainz, and: Peter Schoeffer, Printer of Mainz:  
A Quincentenary Exhibition at the Bridwell Library, 8  
Sept.-8 Dec. 2003 (review)

Lotte Hellinga

The Library: The Transactions of the Bibliographical Society, Volume 7,  
Number 1, March 2006, pp. 93-94 (Review)

Published by Oxford University Press



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one: he rightly describes the chant sources as 'textes vivants', objects of study that cannot be fully understood outside the context of daily singing for which they were devised. Taken as a whole, the volume provides an ideal instruction manual for the novice liturgical scholar, after he has fully digested Huglo's short guide to the function and interrelation of chant sources, *Les Livres de chant liturgique* (Typologie des sources du Moyen Âge occidental, 52; Turnhout, 1988).

The opportunity to reprint so many articles was not taken lightly by Huglo, and much time and effort have been invested in this new publication. Each of the four volumes is provided with an introduction providing a certain amount of auto-biographical *mise-en-scène* for the articles that follow, and an extensive section of addenda lists later publications on the manuscripts discussed, as well as occasional anecdotes concerning their provenance for which the original publication may not have provided the appropriate moment. The addenda to the second volume, entitled *Les Anciens Répertoires de plain-chant*, include invaluable updated lists of sources of Old Roman chant and of manuscripts from Aquileia. The remaining volumes collect together writings on *Chant grégorien et musique médiévale* and *La Théorie de la musique antique et médiévale*, and the final volume also includes a supplement to the bibliography of Huglo's writings published in the collection that acts as his festschrift, *Recherches nouvelles sur les tropes liturgiques* (Stockholm, 1993). Each volume includes not one but four carefully prepared indexes: of manuscripts, of places, of names, and of chants cited. The reproduction is to a high standard throughout, and there can be no doubt that these volumes will quickly prove themselves indispensable to the diverse range of scholars for whom Michel Huglo continues to be a guiding light.

London

NICOLAS BELL

*Peter Schöffer: Bücher für Europa.* By CORNELIA SCHNEIDER. Mainz: Gutenberg Museum. 2003. 109 pp. €18. ISBN 3 9805506 7 2.

*Peter Schöffer aus Gernsheim und Mainz.* By HELLMUT LEHMANN-HAUPT; translation and introduction by MONIKA ESTERMANN. Wiesbaden: Reichert Verlag. 2002. xxix + 102 pp. + 10 plates. €29.80. ISBN 3 89500 210 0.

*Peter Schoeffer, Printer of Mainz: A Quincentenary Exhibition at the Bridwell Library, 8 Sept.–8 Dec.* 2003. Ed. by ERIC MARSHALL WHITE; preface by PAUL NEEDHAM. Dallas: The Bridwell Library. 2003. xv + 93 pp. \$30. ISBN 0 941881 32 6.

THE QUINCENTENARY OF THE DEATH of one of the great printer-publishers of the fifteenth century was celebrated in 2003 in the United States with an exhibition at the Bridwell Library and in Germany by an exhibition at the Gutenberg Museum, the publication by the Museum of an innovative study, and the translation into German of Helmut Lehmann-Haupt's biography, first published in 1953. Dr Monika Estermann added to her translation an extensive introduction, including some corrections and a very useful summary of the further developments of research into Schoeffer's life and work. It has long been known that Schoeffer occupied a central place in the dissemination of printing in the fifteenth century with his own publications of large folio volumes, mainly between 1459 and 1480, until 1467 in partnership with Johann Fust. Research from 1973 onwards has accumulated to show that

from the late 1460s Schoeffer had a pivotal role in the trade in printed books through his connections with printers in Venice, Basel, Nuremberg, and other major centres. After a decade of great productivity as printer as well as bookdealer, he shifted his business interests almost entirely to the retail trade. Acting as an *entrepôt*, or one might say as a 'refiner', for books printed elsewhere, his business organized their illumination and binding in Mainz by craftsmen and artists who were associated with him, then to be sold on by him for the German market and far beyond.

Instead of an exhibition catalogue, the Gutenberg Museum has published Cornelia Schneider's study as a permanent memorial of the occasion. In her book she takes full account of the development of Schoeffer's business, and illustrates it with details of the illuminations from which the central organization behind the work of the artists can be inferred. But she begins with a brief yet spectacular new contribution to Schoeffer studies, an interpretation of the well-known device of two shields hanging from a branch (the earliest printer's device), the model and inspiration of countless other devices, which has also been the subject of an untold number of more or less fanciful interpretations.

The original version of the device was used from 1462 (its occurrence in a single copy of the 1457 Psalter may be a later addition) and traditionally scholars have allocated one shield to Fust and the other to Schoeffer. Schneider points out, however, that in the period a set of shields would designate a single individual, when not a noble. The large symbols on the two shields in the device she deciphers convincingly as the Greek letters Chi, for Christ, and Lambda, for Logos, the three stars set around the lambda symbolizing the Trinity. Together the symbols refer to the opening words of the Gospel of St John. The symbolism would have been particularly suitable for Peter Schoeffer, who was a cleric devoting his life to the materialization and dissemination of the word of God in the medium of print. Schneider argues that during Fust and Schoeffer's partnership the device would have stood for publications in which Schoeffer had a financial stake, and speculates whether the few publications without a colophon and device might have been financed by Johann Fust alone.

The exhibition at the Bridwell Library of forty-two items of Schoeffer editions and related material, mainly from its own collection, is focused on Schoeffer as printer and publisher. It was accompanied by a catalogue with workmanlike descriptions of the exhibited items, and excellent illustrations, which do full justice to the splendour of Schoeffer's large folio editions.

London

LOTTE HELLINGA

*Elizabethan Poetry: A Bibliography and First-Line Index of English Verse, 1559–1603.*

By STEVEN W. MAY and WILLIAM A. RINGLER, JR. 3 vols. London and New York: Thoemmes Continuum. 2004. xx + viii + viii + 2337 pp. £495. ISBN 0 8264 7278 8.

AMONG THOSE INTERESTED IN THE SCOPE and textual history of early modern English poetry, these volumes have been long and eagerly awaited. The cherished project of the late William A. Ringler, Jr, to index all English verse from 1476 to 1603 surviving in either printed or manuscript form has now been brought to completion by his heirs and successors. Before his death on 1 January 1987 Ringler delivered the