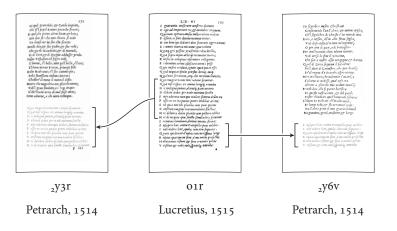


reissued Petrarch need have appeared before Aldo's death, on February 6, 1515. The 1514 Petrarch was intertextual even to begin with. See below: shored against its ao forme are fragments of Ei from Sannazaro's Arcadia (A-K⁸ L¹⁰), whose colophon date (on L9r) is September 1514. (Half of its eleven sheets seem to have been printed when imposition of the first of Petrarch's twenty began; yet Sannazaro's close is dated a month after Petrarch's?) September 1513, says the colophon of Aphrodisias's Commentary on Aristotle; but fire, says its epistle (dated February 16, 1514), delayed publication. In that light, reconsider our Cæsar (A-B⁸

C⁴ a-z⁸ aa-oo⁸): its colophon date (on kk8v) is *April* 1513, but its epistle is dated

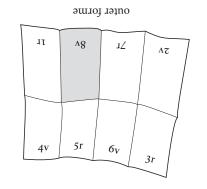
December of that year. Should we therefore understand "1513" as 1513? or 1514? or

Resetting sheets y and B, and adding C, Aldo reissued the 1514 Petrarch with two new sewers, $Bo \rightarrow Co$ and $Bi \rightarrow Ci$ (flowing like the those of the 1501 edition). Because the colophon was not reset, unsuspecting readers will date this reissue April 1514. But see above: blind type in ₂y comes from sheet o in Lucretius (*⁸ a-q⁸), whose colophon date (on q6r) is January 1515. As *com*position of sheet * could easily have lagged behind that of q, neither this edition nor the

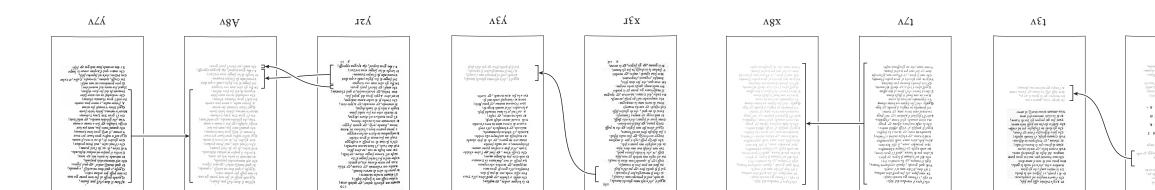


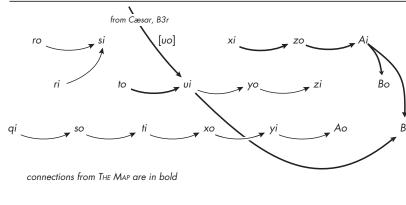
Bo page), as does AIV (another Ai page), which also (an inner-forme page, like $A_{\nabla V}$) supplies blind type to the verso of our B6 (a place, printing blind on B7r when the forme shifts again, now to Bo. This A8r A8r when the forme shifts from zo to Ai. Next, its last seven lines continue in Now to read THE MAP's bottom row. Staying put, all of z7r prints blind on

As a check on this sequence of formes, look to Ber and B7v: thus, Bo > Bi, and so 6/b > 7/c and 8 > 9. rearrangement implies that B8v was imposed before to B6r and B7v do not. The presence and absence of appear on B8v retain their positions, but those destined But note that the three blocks of type from $A \nabla v$ that same logic may seem to apply to 6, 8, and b, all on Ai. Legend's pages a and 5, as both go from zi to Ai. The ters. One deems simultaneous the imposition of the Now to correlate the schedule's numbers and letout the following sequence of imposition: a > b > c. supplies B5r (another Bo page). All these events spell



(and then, one supposes, for imposition) in alphabetical order, outer forme first. general practice for verse seems to have been to cast off copy for composition concluding half-sheet was composed before Vi. But, away from endings, Aldo's exceptions, as when the absence of β ligature from Vergil Y suggests that this and zo appear first not in ao, but in ai and thereafter.) True, one can point to rare posed before Vi. (So also in Aldo's 1501 Petrarch, where new ligatures za, ze, zi, first in Vi and throughout X, but is absent from Vo, which must have been comappear only in Oi and thereafter. Thus Oo before Oi. Finally, Jp appears nu first appears, throughout O and regularly thereafter; but no, un, and um Thus, No before Ni. This pattern pertains in the next sheet as well, where No, but in Ni and regularly thereafter (in sheets O, P, Q, R, S, T, a, b, c, etc.). reveals the schedule of composition: ua, nt, uu, and im appear first, not in new ligatured sorts in this, the first of his revolutionary line of italic octavos, Aldo's Vergil (a-g⁸ A-X⁸ Y⁴), with colophon date of April 1501. The arrival of





So to read Petrarch's guts augurs *what*?—three work sites? as many composi

tors and their cases? three presses? But at least we do now know the paristalsis

of production, against which (someday) to chart the recurrence of distinctive

inked types. Just for the view, we have climbed our own Mount Ventoux-just

for the view of the Sewers of Hippocrene. How very differently they ran in 1501:

only two of them then, one for the outer forme of each sheet, one for the inner;

in 1533, also only two sewers, each for both formes now, but of alternate sheets.

S.

C8v

₂B3r

ro so to uo xo yo z

so si uo ui yo yi [Ao Ai]

the diff is given model error; $\log_{10} r_{\rm emp}(z)$, $\log_{10} (M_{\rm emb}(z) - \log_{10} (Z_{\rm emb}(z) - \log_{10} (Z_{$

It da man deftra housa quel (ran Romono) Che fi in Germania, c'a Franca tal raina-ingelto, Cr Drufo feio a mano a mano ; Β ειιί

₂B4r

ri to ti xo xi zo zi

Ài [Bi]

ri si [ti] ui xi yi —

tion should not be taken necessarily to rule out the possiblity of 6/b > 7/8/9/c.) their chases in a single operation. (Thus, the following possible order of imposi-B could have been composed (by forme or seriatim) and both formes imposed in Since, however, the rhythm of production is liable to break down on a final sheet, to the now-expected sequence of imposition of the outer forme before the inner. newly exposed central types of $A \nabla v$ to Bi (Legend 8 > 9). This evidence points changed to Bo (Legend 6 > 7), in contrast to the telltale rearrangement of the iA now know to deem it) the *abiding* of the peripheral types of Ay when AiIn the 1514 Petrarch, evidence for this sequence lies in the movement or (as

ary divide-from poems in morte di madonna Laura to Del triumpho damore.)

the expected but nonpresent $ri \rightarrow to$ or $si \rightarrow uo$ would have had to cross a liter-

this edition, where (in $Ai \rightarrow Bo$ and $Ai \rightarrow Bi$) currents also jump sewers. (n.b.:

si (where one expects $ri \rightarrow to$), to show an anomaly reminiscent of the end of

diagram reveals parallel currents of production for this stench of the edition.

ous page). Below these headings, the flow of debris reveals the three sewers. Ac-

first (in response to typographical evidence in the Vergil adduced on the previ-

A-B) alphabetically, each letter appearing twice, once per forme, outer forme

detected this crucial fact had we known only the first two short, too short, sewers).

of omission also pertains to the two other sewers (not that we would ever have

reveal the pattern of these gaps: it is every third letter that is left out. This pattern

ting x, the latter, helpfully, r, u, and z-for this third sewer is sufficiently long to

formes, and occasional one-letter gaps in the sequence: the former sewer omit-

new information exhibits two familiar traits: alphabetical alternation of

 $yo \rightarrow zi$. They also reveal a third sewer: $qi \rightarrow so \rightarrow ti \rightarrow xo \rightarrow yi \rightarrow Ao$. This

Dditional maps along the bottom of these four pages eke out the de-

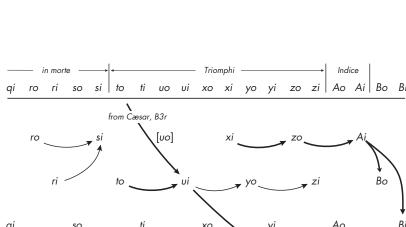
 e^{3} scription of a sewer we already know: to \rightarrow ui extends now to to \rightarrow ui extends

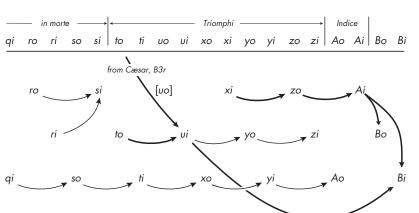
6 < 8 < 3/2 < q/9 < v/s < v < s < z < 1

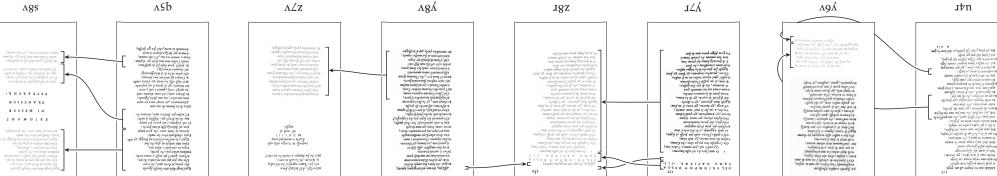
In a diagram atop the next page, I have arranged the final signatures (q-z,

 \leftrightarrow in but is \leftarrow or black of space, I also add ro \rightarrow si and ri \rightarrow

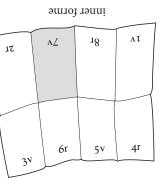
counting for all the signatures and formes in the heading except uo, this climactig www







they remind us of the cutthroat and poorly-regulated contemporary markets. feiters of his editions and founts. In the midst of poetry and textual scholarshit, speak to Aldo's unending search for institutional protection from the counterthe papal praise of italics, via usv. Though sliced and diced, the pope's words on sheet A). These are interspersed with two fragments (now turvy topsy) of one canzone, and three capitoli from the Triomphi (all drawn from the index, anthology: the first lines and folio numbers of two more of Petrarch sonetti, carta 95). Lurking beneath these inked texts, blind and far from home, is more mal mi preme & mi fpauenta il peggio" (to the rest of which we are referred on whether I see what I see ". Below it is I. 1 of Petrarch's risposta in like rhymes, "Il uncannily opens Giovanni d'e Dondi's sonnet atop the page-"I don't know Consider first the recto of this leaf. "Io non Jo ben s'io vedo quel, ch'io ueggio" to read the whole text of B6, its inked and blind types alike, black and black. Now at last, in 2014 (and for the first time in five centuries), it is possible



second and last (Legend 8), where the remaining type links my first representation of A7v (Legend 6) to the B8v did not empty the former page. A single grey line This non-movement of blocks of type from A7v to ances, may thus map more of inertia than of flow. to zo. The sequence 4 > 5 > 6 > 7, despite appearwhen the identity of the forme changed from xi merely have stayed put and become z8v types torme in place for printing); thus, x_7v types may bounding metal frame that holds the pages of the forme 7v and outer-forme 8v occupy the same location in the chase (the

on), leaving on A7v only "Z" (the last Index-heading).

forme-mate B6r (one of the two pages we're homing in

shunts right and left, to print blind on B7v and on its

as x7v, z8v, A7v, and B8v. As this diagram of page locations shows, innermay well apply to type from Cæsar B3r, but not to type on such other pages THE MAP suggests that type moves from one page to another. "Moves"

นทมอุพอร

are not mistakes, but serve to indicate simultaneity in the respective chronologies. labels for these locations, "9" and "c", appear more than once. Such repetitions verso (v), just to remind us that they comprise a single leaf. Note that the Legend's appears twice in the two bottom rows, with grey bands linking its recto (r) and letters, The Map's Legend traces a separate chronology for each fêted sewer. B6 on B6. (As first issued, this octavo collates $a-z^{s} A-B^{s}$.) With numbers and t Petrarch, 1514 (if we trust its colophon date, on z_{VV}), to their confluence

Alba Page

In Tuscan, Fred, this translates: "Beneath Petrarch is yet another Petrarch, a

Poer and indice die, melt, and

does not figure in the latter sequence—as yo, say, followed by $zi \rightarrow Ao \rightarrow Bi$.)

through alternate formes. (We have yet to comprehend, however, why sheet y

tion occured not only alphabetically by sheets, but also with blind type flowing

outer- (zo); $A \uparrow v$ inner- (Åi); and B8v outer- (Bo): so, $xi \rightarrow zo \rightarrow Ai \rightarrow Bo$. Produc-

we fold a sheet, only its outer forme remains in view: x7v is inner-forme (xi); z8v

factor in the outer and inner formes (or sides) of its sheets, recalling that, when

betical order (as one might expect). For deeper insight into the latter sequence,

that sheets t and u and sheets x, z, A, and B were imposed and printed in alpha-

not now. The two sequences, numbered in the Legend from 2 to 3 and 4 to 7, argue

A7v, and blind again on B8v, where other A7v lines join them, inked before, but

printed lines on x7v appear blind on z8v; then the last three reappear, blind, on

В6г (Legend 9). To understand the interim, focus now on THE MAP's top row. All

At the base of usv are four doleful verses, also blind, from nearby tsr (Legend 2).

they print without ink, as do the previous seven lines, now ranged below them.

blank space on Petrarch usy (Legend 3), at the end of Del triompho damore, where

after the line that ends in "characteribus", and the next ten lines move atop the

ple call curfive or chancery". The celebration of Aldo's italics in Aldo's italics splits

praises italic types for their handwritten appearance: they are "characters the peo-

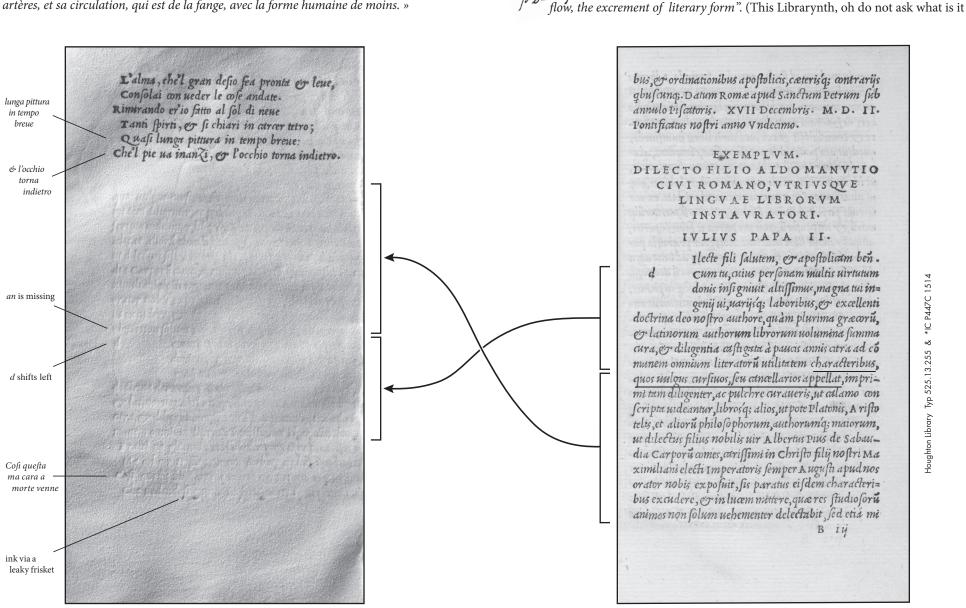
lication altogether, the 1513 Cæsar (so claims its colophon), where Pope Julius II

Our story begins (see Legend 1) in Latin, in the year previous, in another pub-

The papal lines where I underscored words will eventually flow from usv to

HE MAP (oversheet) charts two streams of dead type in the second Aldine

IN LES MISÉRABLES, Victor Hugo writes: « Paris a sous lui un autre Paris ; un Paris d'égouts ; lequel a ses rues, ses carrefours, ses places, ses impasses, ses artères, et sa circulation, qui est de la fange, avec la forme humaine de moins. »



for Fred Unwalla

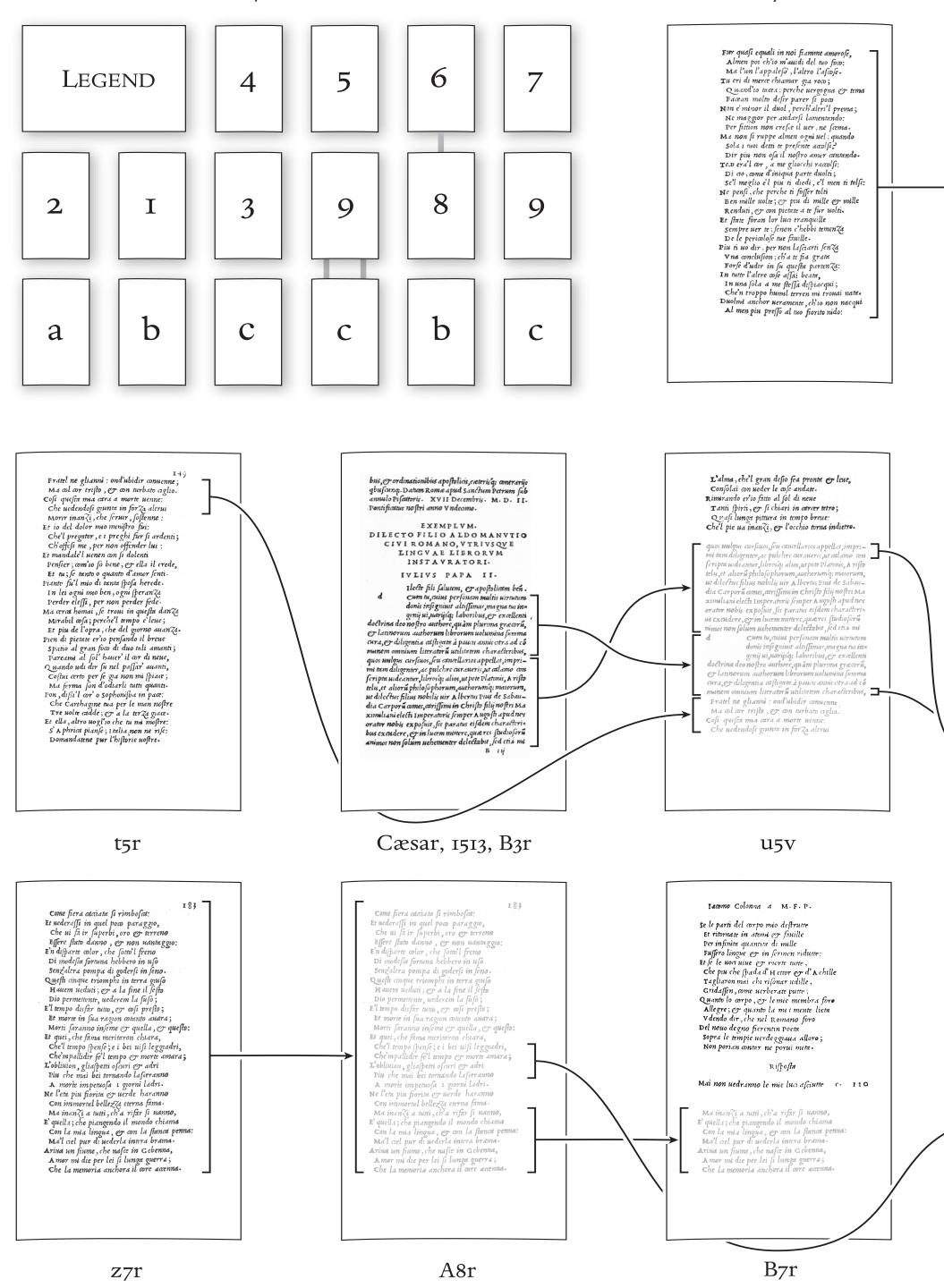
Petrarch, u5v (colophon: August 1514)

idd

Cæsar, B3r (colophon: April 1513)

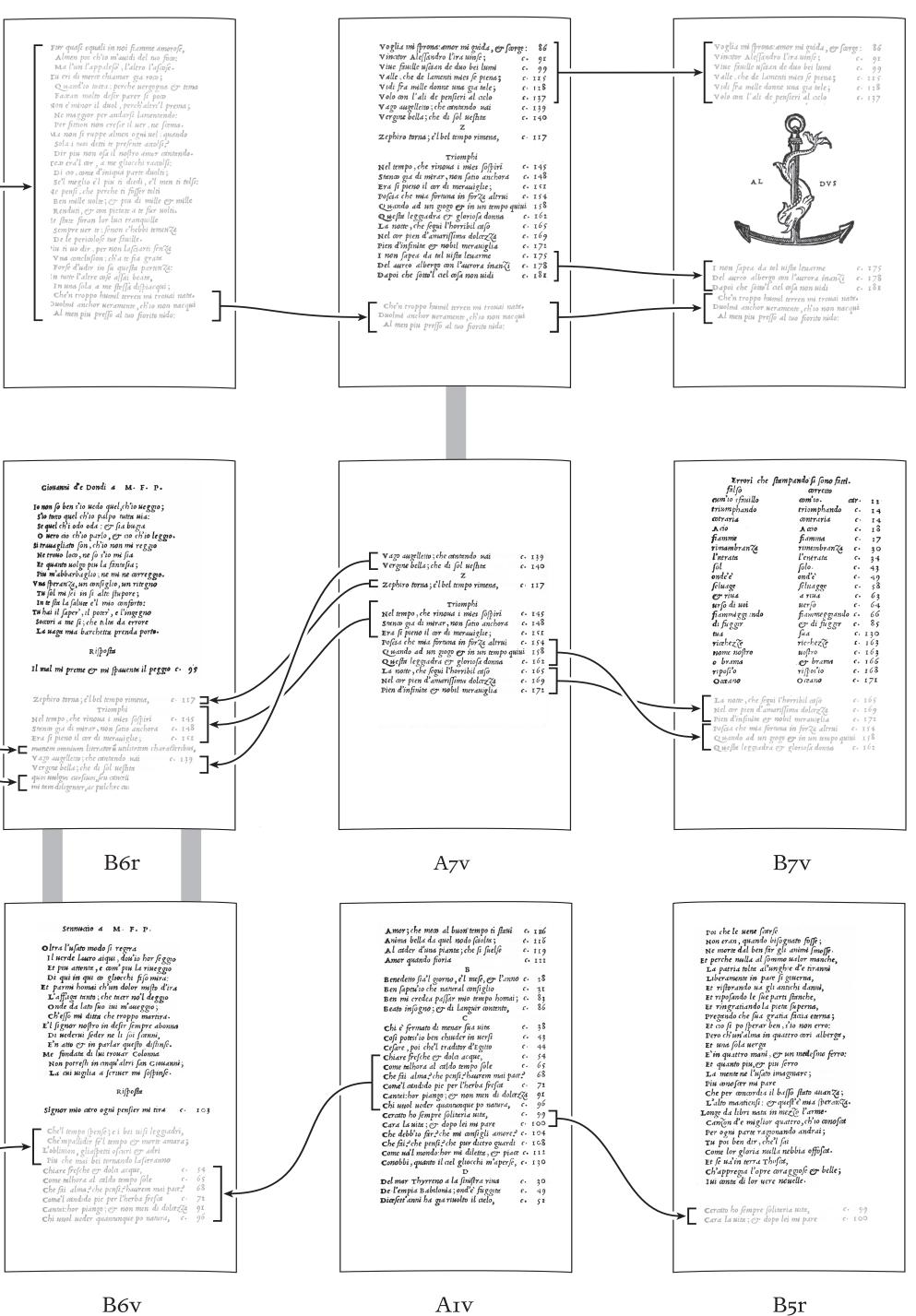
artwork by Brandon Besharah

X7V



z8v





B6v

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