





SEWERUN

THE MAP (oversheet) charts two streams of dead type in the second Aldine Petrarch, 1514 (if we trust its colophon date, on z7r), to their confluence on B6. (As first issued, this octavo collates a–z<sup>8</sup> A–B<sup>8</sup>.) With numbers and letters, THE MAP’s Legend traces a separate chronology for each fêted sewer. B6 appears twice in the two bottom rows, with grey bands linking its recto (r) and verso (v), just to remind us that they comprise a single leaf. Note that the Legend’s labels for these locations, “9” and “c”, appear more than once. Such repetitions are not mistakes, but serve to indicate simultaneity in the respective chronologies.

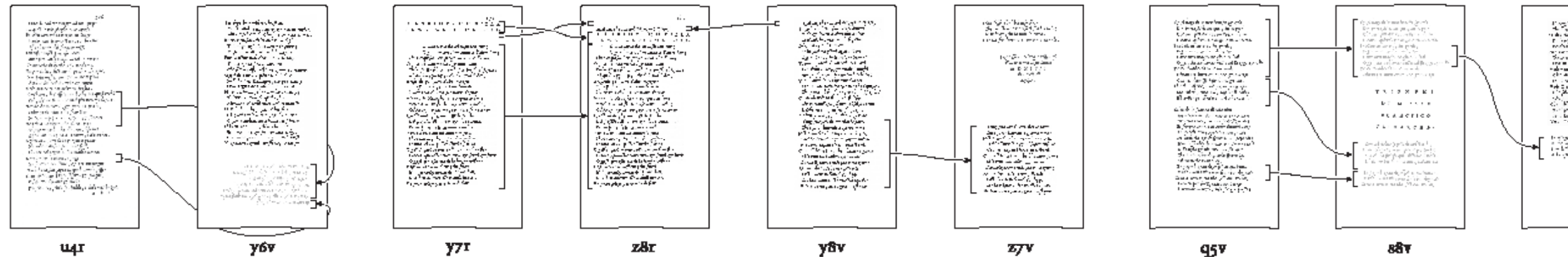
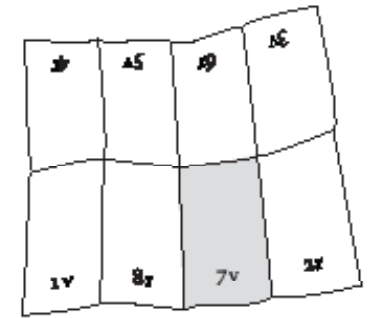
Our story begins (see Legend 1) in Latin, in the year previous, in another publication altogether, the 1513 Cæsar (so claims its colophon), where Pope Julius II praises italic types for their handwritten appearance: they are “*characters the people call curfive or chancery*”. The celebration of Aldo’s italics in Aldo’s italics splits after the line that ends in “*characteribus*”, and the next ten lines move atop the blank space on Petrarch u5v (Legend 3), at the end of *Del triompho damore*, where they print without ink, as do the previous seven lines, now ranged below them. At the base of u5v are four doleful verses, also blind, from nearby t5r (Legend 2).

The papal lines where I underscored words will eventually flow from u5v to B6r (Legend 9). To understand the interim, focus now on THE MAP’s top row. All printed lines on x7v appear blind on z8v; then the last three reappear, blind, on A7v, and blind again on B8v, where other A7v lines join them, inked before, but not now. The two sequences, numbered in the Legend from 2 to 3 and 4 to 7, argue that sheets t and u and sheets x, z, A, and B were imposed and printed in alphabetical order (as one might expect). For deeper insight into the latter sequence, factor in the outer and inner formes (or sides) of its sheets, recalling that, when we fold a sheet, only its outer forme remains in view: x7v is *inner-forme* (xi); z8v *outer-* (zo); A7v *inner-* (Ai); and B8v *outer-* (Bo): so, xi → zo → Ai → Bo. Production occurred not only alphabetically by sheets, but also with blind type flowing through alternate formes. (We have yet to comprehend, however, why sheet y does not figure in the latter sequence—as yo, say, followed by zi → Ao → Bi.)

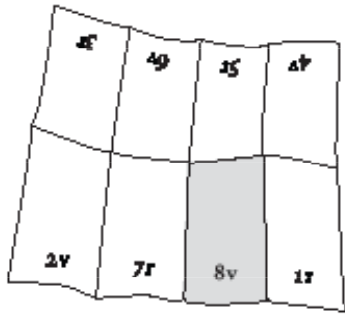
THE MAP suggests that type may well apply to type from Cæs as x7v, z8v, A7v, and B8v. As this forme 7v and outer-forme 8v occupied bounding metal frame that hold forme in place for printing); they merely have stayed put and been when the identity of the forme to zo. The sequence 4 > 5 > 6 > 7 > 8 > 9, may thus map more of in

This *non*-movement of blocks B8v did not empty the former page links my first representation of A7v second and last (Legend 8), where shunts right and left, to print blind forme-mate B6r (one of the two pages on), leaving on A7v only “Z” (the k

Now at last, in 2014 (and for the first time) I can read the whole text of B6, its inked recto. Consider first the recto of this leaf: it uncannily opens Giovanni d’e D’Alfonso’s “*whether I see what I see*”. Below it are three *capitoli* from *mal mi preme & mi spauenta il peccato* (carta 95). Lurking beneath these is another *canzone*, and three *capitoli* from *the first lines and folios* (now turvy topsy) or the papal praise of italics, via u5v. Though sliced and diced, the pope’s words speak to Aldo’s unending search for institutional protection from the counterfeiters of his editions and founts. In the midst of poetry and textual scholarship, they remind us of the cutthroat and poorly-regulated contemporary markets.



Now to read THE MAP's bottom row. Staying put, all of z7r prints blind on A8r when the forme shifts from zo to Ai. Next, its last seven lines continue in place, printing blind on B7r when the forme shifts again, now to Bo. This A8r (an inner-forme page, like A7v ) supplies blind type to the verso of our B6 (a Bo page), as does A1v (another Ai page), which also supplies B5r (another Bo page). All these events spell out the following sequence of imposition: a > b > c.



outer forme

Now to correlate the schedule's numbers and letters. One deems simultaneous the imposition of the Legend's pages a and 5, as both come from zi and go to Ai. The same logic may seem to apply to 6, 8, and b, all on Ai. But note that stable positions of the three blocks of type from A7v that appear on B8v, but those destined to B6r and B7v do not. The presence and absence of rearrangement implies that B8v was imposed before B6r and B7v: thus, Bo > Bi, and so 6/b > 7/c and 8 > 9.

As a check on this sequence of formes, look to Aldo's Vergil (a-g<sup>8</sup> A-X<sup>8</sup> Y<sup>4</sup>), with colophon date of April 1501. The arrival of new ligatured sorts in this, the first of his revolutionary line of italic octavos, reveals the schedule of composition: ua, nt, uu, and im appear first, not in No, but in Ni and regularly thereafter (in sheets O, P, Q, R, S, T, a, b, c, etc.). Thus, No before Ni. This pattern pertains in the next sheet as well, where nu first appears, throughout O and regularly thereafter; but no, un, and um appear only in Oi and thereafter. Thus Oo before Oi. Finally, fp appears first in Vi and throughout X, but is absent from Vo, which must have been composed before Vi. (So also in Aldo's 1501 Petrarch, where new ligatures za, ze, zi, and zo appear first not in ao, but in ai and thereafter.) True, one can point to rare exceptions, as when the absence of fp ligature from Vergil Y suggests that this concluding half-sheet was composed before Vi. But, away from endings, Aldo's general practice for verse seems to have been to cast off copy for composition (and then, one supposes, for imposition) in alphabetical order, outer forme first.

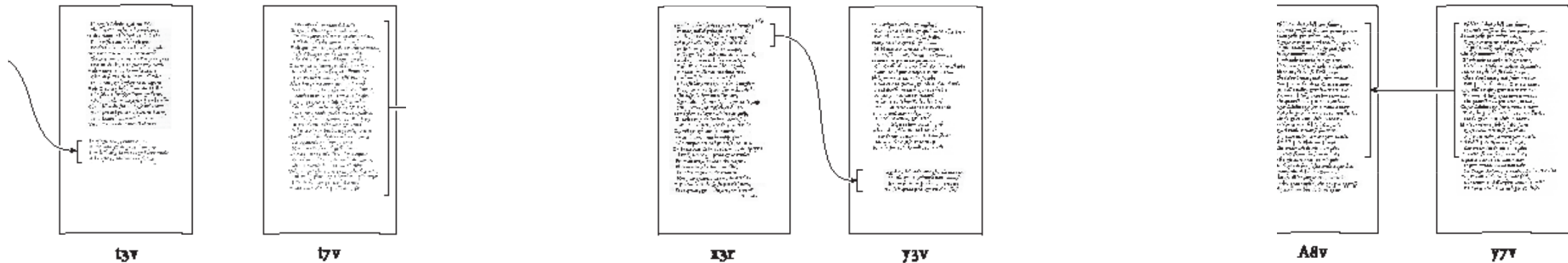
In the 1514 Petrarch, evidence for this sequence lies in the movement or (as we now know to deem it) the *abiding* of the peripheral types of A7v when Ai changed to Bo (Legend 6 > 7), in contrast to the telltale rearrangement of the newly exposed central types of A7v to Bi (Legend 8 > 9). This evidence points to the now-expected sequence of imposition of the outer forme before the inner. Since, however, the rhythm of production is liable to break down on a final sheet, B could have been *composed* (by forme or seriatim) and both formes imposed in their chases in a single operation. (Thus, the following possible order of imposition should not be taken necessarily to rule out the possibility of 6/b > 7/8/9/c.)

1 > 2 > 3 > 4 > 5/a > 6/b > 7/c > 8 > 9

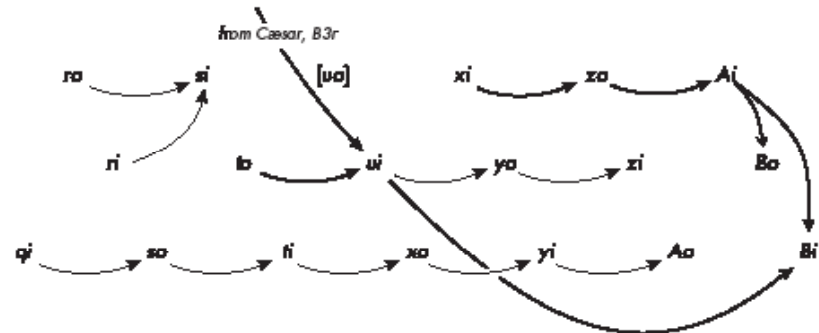
Additional maps along the bottom of these four pages eke out the description of a sewer we already know: to → ui extends now to to → ui → yo → zi. They also reveal a third sewer: qi → so → ti → xo → yi → Ao. This new information exhibits two familiar traits: alphabetical alternation of formes, and occasional one-letter gaps in the sequence: the former sewer omitting x, the latter, helpfully, r, u, and z—for this third sewer is sufficiently long to reveal the pattern of these gaps: it is every *third* letter that is left out. This pattern of omission also pertains to the two other sewers (not that we would ever have detected this crucial fact had we known only the first two short, too short, sewers).

In a diagram atop the next page, I have arranged the final signatures (q-z, A-B) alphabetically, each letter appearing twice, once per forme, outer forme first (in response to typographical evidence in the Vergil adduced on the previous page). Below these headings, the flow of debris reveals the three sewers. Accounting for all the signatures and formes in the heading except *uo*, this climactic diagram reveals parallel currents of production for this stretch of the edition.

Omitting supporting maps for lack of space, I also add ro → si and ri → si (where one expects ri → to), to show an anomaly reminiscent of the end of this edition, where (in Ai → Bo and Ai → Bi) currents also jump sewers. (n.b.: the expected but nonpresent ri → to or si → uo would have had to cross a literary divide—from poems *in morte di madonna Laura* to *Del triumpho damore*.)

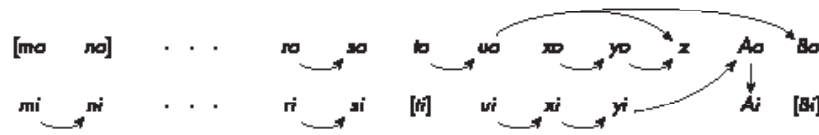


In morie | Triumph | Iackson |  
 qi ro ri so si | to f uo ui xo xi yo yi zo zi | Ao Ai | Bo Bi

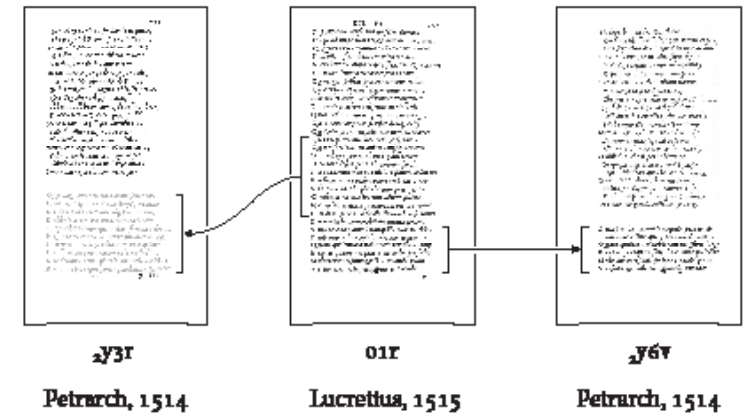
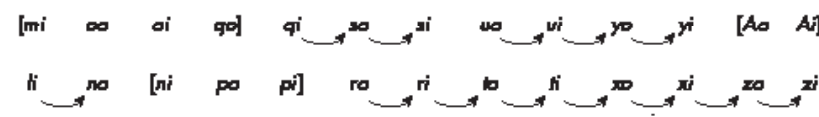


connections from THE MAP are in bold

So to read Petrarch's guts augurs *what?*—three worksites? as many composers and their cases? three presses? But at least we do now know the peristalsis 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:



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



Resetting sheets y and B, and adding C, Aldo reissued the 1514 Petrarch with two new sewers, *Bo* → *Co* and *Bi* → *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 <sub>2</sub>y comes from sheet o in Lucretius (\*<sup>8</sup>a–q<sup>8</sup>), whose colophon date (on q6r) is January 1515. As composition of sheet \* could easily have lagged behind that of q, neither this edition nor the 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–K<sup>8</sup> L<sup>10</sup>), 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–B<sup>8</sup> C<sup>4</sup> a–z<sup>8</sup> aa–oo<sup>8</sup>): 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

