

The Print in the Codex, Part 1 of 2

Guest edited by Jeanne-Marie Musto

The following paper was first presented in a session sponsored by the Bibliographical Society of America that I chaired on 10 February 2021 at the 109th College Art Association Annual Conference. Entitled 'The Print in the Codex', the session considered books transformed through the incorporation of independently printed images. It is the first of two papers from the session that will appear in this journal.

Codices with added prints provide special opportunities to explore the creative conjunction of books, images, private owners or institutional curators, and audiences. At the same time, such codices pose challenges to institutional collections: neither exclusively book nor exclusively print, their intermedial nature places them at odds with increasingly standardized and discrete organizational systems that libraries and museums have developed for their collections.

Sarah Schaefer's study of nineteenth-century Bibles, published here in revised form, considers extra-illustration as a means of personalizing mass-produced books, and how the results served to inform publishers who were developing standard illustrated Bibles. In tracing the transformation of extra-illustration into standardized illustration, she provides significant insights for both book and print history.

In the next issue of this journal, a paper by Sylvia Massa will consider codices created to house single-sheet prints. Private collectors often stored their prints in this way. Her paper explores the integration of these codices into public collections. This has frequently meant removing the prints from the bindings altogether and, thereby, removing their historical context. Focusing on developments at the Kupferstichkabinett in Berlin, her paper sheds light on an overlooked aspect of book and print history of importance to both curators and print historians.

Jeanne-Marie Musto, an art historian and Judaica librarian at the New York Public Library, publishes on historiographical topics; current research focuses on the library of Leopoldo Cicognara and on Jewish travel writing. Jeanne-Marie holds a PhD in art history from Bryn Mawr College and an MA in history of decorative arts

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