

# GUTENBERG BIBLE



MAINZ 1454











Golden Mainz, the city of Johannes Gutenberg's birth and with which he was associated throughout his life. This city, where the art of printing originated, was among the most important cities of the German empire at that time. Situated at the junction of the Rhein and Main, Mainz won glory and political power early on. Since 746, it had been the seat of the Archbishop and Archbishop Willigis (975-1011) was the first to crown an emperor there. Later, the Archbishop of Mainz was simultaneously Chancellor of the empire with the power to convene the Imperial Diet and the Principal Assembly. Along with political power, came the development of commerce and the trading economy. Flourishing textile trading and goldsmithery brought wealth to the city. The Rhine, a major trading route between Switzerland and the Netherlands, brought many foreigners to the city that was rich in churches and monasteries. It was here in the "Hof zum Gutenberg", around 1400 that the young Johannes Gutenberg, son of a Mainz patrician was born. Not far from his birthhouse is the Christophkirche, the church where he was baptized. This house of God was destroyed during World War II, but the gothic baptismal font decorated with four lions still exists today.

Gutenberg grew up during a period of major complications between the guilds and the patricians, disturbing the city's peace. Although not much is known about his educational background, we can assume that, like many patricians sons from Mainz, Gutenberg completed his studies at the University of Erfurt.

We don't know if it was the internal disturbances in Mainz or more likely his own enterprising spirit, in any case Johannes Gutenberg left the city of Mainz. For many years we are unable to track him, until 1434 when he finally reappears in the city of Strasbourg. The choice of city



Bust of Gutenberg

should come as no surprise: at the time the population was three times as high as Mainz and it was seen as a more important trading junction. For an inquisitive and enterprising spirit like Gutenberg's it was an appropriate place to start working and earning his own money. Gutenberg stayed in Strasbourg for 10 years until the longing for his hometown called him back. In 1448 he was again attested as a resident of Mainz and it was here, in his hometown, that he set up his compositor's room and printing shop which he ran, together with helpers in the "Gutenberg Hof". Whether the cornerstone of his discovery was already laid in Strasbourg or not, the first dated book was provably printed in Mainz. The incredible underta-



Baptismal font of the St. Christoph Church, Mainz

king of printing a complete Bible, which demands an astonishing amount of preparation, took place in 1452. This vast work supposedly took 3 years to print. With the Bible, Gutenberg proved that he was able to produce a book as perfectly as a medieval scribe.

During the years in which the Bible was printed, 1454 and 1455, the workshop also printed for the Bishop-elect, letters of indulgence. A thousand copies were produced and sold not only in Mainz, but also in the surrounding cities and in the Archdiocese of Cologne. The versatility of this discovery was immediately recognized. In his later years, Gutenberg tragically saw the militant fall of Mainz but along with that, the beginnings of the expansion of printing throughout Europe. The Archbishop Dieter von Isenburg, excommunicated by the Pope, was besieged in 1462 by Adolf of Nassau, the city of Mainz was overtaken and many of its citizens were killed. The following day 800 adult citizens of Mainz were expelled from the city, and a few months later, during Fastnacht (Shrove Tuesday) in 1463, 400 more citizens were forever exiled from the city. Among them were many of the earlier printing and composing apprentices from Gutenberg's and then Fust and Schöffer's printing workshops. Due to this banishment, many of them settled in other cities and thus, the knowledge of printing spread.

Gutenberg himself spent his last years in Eltville on the opposite side of the Rhein river, probably as one of the banished. From 1465 onward he received a pension from the Archbishop Adolf of Nassau, the victor, which was regarded as a public honor. Gutenberg died on February 3, 1468 in his hometown, Mainz, where he was buried in the church of St. Francis.

Prof. Dr. Eva Hanebutt-Benz  
Director of the Gutenberg Museum, Mainz







We don't know many details about the brilliant man that printed the first Bible. He was most likely a goldsmith's

apprentice, particularly because his father belonged to the so-called "Münzerhaus Genossenschaft" (Brotherhood of Forgers). It is a well-known fact that at the time more goldsmiths worked in Mainz than in other comparably sized cities, and that seal and die cutting was much practiced. When Gutenberg moved to Strasbourg for political reasons, according to existing documents he practiced metal working, polishing precious gemstones and manufacturing pilgrimage souvenirs (mirrors). It was probably in Strasbourg that he made his first attempts at printing with movable type. After he returned to Mainz he produced a series of prints: calendars, letters of indulgence, grammar books ("Donate"), as well as the famous so-called fragment from the Last Judgement, the first existing printed piece, and above all the 42-line Bible.

The Latin Bible was the most important and popular book of the Middle Ages. The translation, the most common and only one recognized by the Catholic church, was that of St. Jerome (d. 419 or 420). Because of its wide distribution it is today known as the Vulgate (v. editio). Which, at the Trident Council of 1546, was declared as the only authorized version of the Bible.



Gutenberg Museum, Mainz

It was obvious that the Vulgate was the first comprehensive work published by Gutenberg's workshop. He began printing in 1452, as was reported in a letter by Enea Piccolomini, the later Pope Pius II on March 12, 1455, to the Spanish Cardinal Juan de Carvajal, when he was offered "a part of the Bible from an admirable man". We can confidently assume that this took place in October of 1454 at the time of the Imperial Diet of Frankfurt.

To finance the printing, Gutenberg had to borrow 800 guilders, twice, from the wealthy Mainz businessman Johannes Fust, which was at the time a very high sum. Since Gutenberg couldn't pay back the loan on time the printing press was confiscated by the financier Johannes Fust who, together with his son-in-law Peter Schöffer, a former co-worker of Gutenberg's, established his own printing business that survived well into the 16th century.

Gutenberg's Bible supposedly deviates very little from the standard depiction of the old codices. Therefore the text follows the tradition of manuscripts printed in the Mainz region. Format, text layout, typeface, arrangement of columns and illustrations- everything had to

be executed so that the buyer doesn't receive a book with an unfamiliar presentation. To create a well balanced body of text with

a border, Gutenberg had 290 drawings designed, 47 uppercase letters, 243 lowercase letters and punctuation marks, in which all the complex connections between the type (the ligatures) are remarkable. Since then no printed piece has surpassed this typographic accomplishment. One couldn't conceive of a more perfect beginning to support such a work.

Purchasers of a Gutenberg Bible didn't own identical copies, instead each was uniquely decorated, either illustrated and laid out by the workshop or according to the purchaser's taste, it could be created by the calligraphers, text illustrators and layout artists.

Because each copy of the Gutenberg Bible is unique, a facsimile edition of the copy in Burgos will also be soon produced.

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State Public Library - Burgos

The Bible consists of two volumes: the first of which has 325 leaves and the second 317. It is large in format with the text printed on the paper or parchment in two columns. The first 40 lines of the text continue until the front side of the fifth leaf. On the back of the fifth leaf is one more additional line, and the last on the front side of the sixth, invariably using 42 lines for the entire work. Hence this book is also known as the 42-line Bible.

It contains the Old and the New Testament according to the Vulgate, the Latin translation of the Holy Scriptures as written by St. Jerome. It ends with the Apocalypse of St. John.

The typeface is gothic, as was common for German manuscripts at the time. Ligatures and abbreviations abound due to either the influence of the old codices, or to create uniformity of the words and letters at the end of a line, or to economize on the 1,284 leaves of paper.

It is written in Latin and printed in black ink.

The Bible contains four different watermarks: an oxeshead with a 6-pointed star over its neck; grapevines of various sizes, of which the longest is fluted and the shorter diagonally truncated at the stem; and a bellowing young bull or calf in gallop. The oxeshead watermark appears more often than the other two. These watermarks allow for the origin of the paper to be identified.

Gaps were left, areas not imprinted, so that columns or miniatures could be manually added at the beginning of the Prologue of the book or chapter, much as the earlier monastic scribes did on every important codex.

There are illuminated capitals in the Prologue, but also elsewhere in the book, that cover the entire page. In one case, there is a miniature of plant motives surrounding the text. The beginning of each chapter within the same book is only occasionally illuminated with one color: red or blue.

The colors that were used are: green, red, blue, yellow, gray and ocher - all in various tonalities with an ample gambit of shading. Occasionally gold dust was used and only one time, gold leaf.

The decorative motif is the thistle with a somewhat elongated stalk; it appears in several varieties, executed with artistic freedom and beauty.

The illuminations appear to be executed by only one artist. We know neither the name of the miniaturist nor of the workshop where this piece was illustrated.

One lay-out artist, Heinrich Cremer, Vikar of Saint Stephan's in Mainz, gives the date August 1456 when he stopped working as a miniaturist and bookbinder. One of these copies belonged to Cardinal Mazarin and today is preserved in the National Library of Paris.

It is bound in wooden covers overlaid with leather

It is the first printed work, the principal work of Johannes Gutenberg, and the masterwork of printing. It is regarded as the most beautiful of all printed books, with its uniform print and carefully arranged

sentences, guaranteeing the proper distance between the letters and the words.

During the first thirty years of the 15th century there were many people who attempted to find a system that could reproduce texts swiftly and at the lowest cost. They tried to replace the calligraphers and miniaturists work through a mechanical medium.

This desire and attempt manifested itself at the beginning of the second quarter of the 15th century in the form of various attempts, all of which remained undeveloped. Attempts were made in Strasbourg, Brussels, Avignon, Bologna and so forth.

The final solution was discovered by Gutenberg in the middle of the century in Mainz, on the Rhine.

Before Gutenberg's discovery, there had been previous attempts at printing, for example, "xylography", in which one printed an image and accompanying description on only one side of the paper. In other works the image was just as valuable as the text. Text alone appeared only in books demanded largely for use among scholars, like the Latin grammar book by Aelio Donatus, later simply named "Donat".

Illustrated texts were most likely the first published pieces ever. Books were created from many pages bound together, some of which still exist today. Amongst them are the following: the Bible of the poor, the Decalog, the Apostle's Creed, the Book of Planets, the Danse Macabre, the Mirror of Human Salvation, and the Apocalypse. These were among the most popular books.



Equestrian monument of Cid Campeador - Burgos

Only a small quantity of the earlier attempts at printing still exists. Among those are the so-called Turk and astronomer's calendars, which contain health regulations, a seal from Pope Nicholas V, fragments of a poem on the Last Judgement, etc.

By 1450 Gutenberg had perfected his invention and was ready to use it commercially. Between 1454 and 1456 he was occupied with the printing of the 42-line Bible. In it he alludes to neither the name, the date, nor the location of the printer.

It took him more than 20 years to find a solution to his ideas. There were many problems that had to be solved: he constructed the presses or printing machines by copying the presses that were used in the surrounding regions for pressing Rhein wine grapes; letters had to be engraved, matrices had to be produced, letters had to be poured so as to achieve an even height, instruments for the line composition had to be produced, along with typecases, printing inks, etc.

It is understandable that specifically the Bible was the masterpiece of the Mainz workshop. It was the most important work for Christianity, with a secure market, as is proven by the increasing number of copies that were produced during the 15th century.

180 copies were printed - 150 of them on paper, 30 on parchment.

The reproduction of Burgos is the only one in Spain.

The business of the big trading guilds of Burgos, which emerged in conjunction with the wool trade, was supported by those areas where printing was discovered and was cultivated (Mainz had a blooming textile trade), and the fact that many of these merchants were classically educated men is most likely the contributing factor as to why this work reached the Castilian region.

The monastery of Santo Domingo de Silos (Burgos) possessed one copy of the 42-line Bible. Due to the derequisition laws of goods of mortmain (leyes desamortizadoras) from the 19th century, the abbey was closed and their bibliographical and archival collections were strewn all over the world. The Bible finally resurfaced in the museum of the United Library of Leipzig.

The converted Jew Luis de Maluenda, a relative of the family of Santa Maria, was treasurer of the Burgos Cathedral and Chaplain of La Visitacion. He bequeathed, according to his last will and testament dated September 24, 1488 "my large, printed Bible that cost me three million, two hundred fifty maravedises", to the monastery of San Juan de Ortega (Burgos).

This testamentary stipulation allowed for the origin of the Bible to be identified as the 42-line Gutenberg Bible of Mainz.

After the monastery was closed, its library holdings were turned over to the state, among them this copy which is preserved in the State Public Library in Burgos.

Eumelia Samano Guillen  
Director of the State Public Library, Burgos





As an introduction allow me to go into a short history.

When J. Gutenberg printed on paper for the first time using movable type and a manual press, it was an historical event for the spread of culture that up until then had been propagated either orally or through handwritten manuscripts, which were accessible only by the privileged and educated stratum of society, and those with political power either through nobility or the church.

The historical records have indicated that after the vast plundering and burning of Mainz by the troops of the Count of Nassau in 1462, the printers of Mainz left the city and settled elsewhere. This rapidly increased the spread of printing, which in Europe was immediate, as Haebler's world map proves: Mainz (1450); Strasbourg, Foligno (1460); Cologne (1465); Pilsen, Basilea (1468); Venice (1469); Nuremberg, Naples, Utrecht, Beromünster (1470); Speyer, Milan, Ferrara, Bologna (1471); Esslingen, Laningen, Cremona, Fivizzano, Jesi, Padua, Parma, Verona, Mandovi, Ulm (1472); Erfurt, Lüneburg, Marseburg, Alost, Lyon, Lodi, Brescia, Messina, Pavia, Santorso (1473); Marienthal, Genoa, Turin, Treviso, Como, Savona and Valencia (1474).

With the expansion of printing throughout Occidental Europe at the beginning of the Renaissance, the new mentality of the Modern Age was forming, as is well known. The book was no longer only a possession of specific institutions or wealthy people, as was the case with the costly manuscripts of the Middle Ages. It began to open up to a public that was growing, yet still in the minority.

As far as Valencia is concerned, in the second half of the 15th century the Valencian economy experienced a period of prosperity, reflected in its population and cultural growth. In 1483 the city of Valencia had a population of 75,000 inhabitants and developed into a well populated metropolis of prime importance in the entire Mediterranean region. It was for this reason, the German printer Jakob Vizlant and Lambert Palmart came to the city.

These circumstances allow us to assume this to be the reason Valencia is the cradle of printing in Spain. It was here in 1474 that the first literary work entitled *Les Obres o Trobes en Labors de la Verge Maria* was printed. Only one example of this piece is known of today, located in the University of Valencia Library.

J.E. Serrano Morales presented a complete study of the German printers Vizlant and Palmart in



his *Diccionario de las imprentas que han existido en Valencia desde la introduccion del Arte Tipografico en Espana hasta 1868, con noticias bibliograficas de los principales impresores*. From this we know that Morales worked closely with the great historian and specialist Konrad Haebler.

The influence and teaching of these printers was crucial to the consolidation of printing and created many early masters like Nicolau Spindel, Marti Pasquasi, Joan Rosenbach, Francesc de Padua, Pere Hagenbach, Leonard Hutz, Joan d'Orlanda, Gaspar Grez, Pere Trinxer, Lope de la Roca, Joan Jofre and Cristofol Cofman in which the Valencian tradition of the noble art of printing still continues.

I must confess to you, I have always felt a great passion for the history of the development of printing. I am a man that since his childhood has had great admiration for Gutenberg and his ingenious invention. It radically changed the way knowledge is conveyed and made the spread of culture possible, which led to the modern world we know today.

I was lucky enough to be born in an old city that is rich in history. In this city the printers were considered the aristocrats of the Valencian craftsmensguild. I was born into such a printing family. I still nostalgically remember the large workshop of my ancestors, that throughout generations was a part of our household and the center of our daily life. I still remember the unforgettable, potent smell spread by the printing inks, the solutions, the paper and the machine itself. I was just a child, but still participated in the daily rituals of the printing shop that at times gave the satisfaction of a job well-done and yet at other times gave us tremendous difficulty something this trade, with its cross between art and technology brings with it.

Later I was lucky enough to spend my formative years in Germany. The German schools brought technology, sophistication and modern

technology into what was for me only one vocation.

A few years ago, as I was about to prepare my newest facsimile, the manuscript of the Apocalypse of St. John, by Beato de Liebana, which is in the Cathedral of El Burgo de Osma, I had the opportunity to visit the city of Burgos in order to see the magnificent exhibition entitled "Las edades del hombre".

I was truly amazed by the quality and quantity of pieces that were exhibited in the cathedral. Goldsmithery, illustrations, tapestries, maps, and above all, books. It was there that I could admire for the first time, the only Gutenberg Bible that we have in Spain. I thought to myself that I, as a publisher and printer, couldn't neglect producing a book like this.

It was an homage to a master. This was also the short history out of which such a complex and fascinating project grew, just like the publication of the first printed book in the world.

To close, I would like to use the precise and concise words of a remarkable person. An obscure half-Neapolitan named Leonardo Fioravanti, best known as the author of *Specchio de scientia universale*, vehemently and for the first time gives us an apology and praise for the art of printing in 1564. We read his words that, even today, I would like to make my own:

"To the advantage of all those who enjoy literature, there has never been a more beautiful discovery than that of printing. It is certainly an art that, through its beauty and provocations, opened the eyes of an ignorant world. Through the blessed birth of printing man learned, men as well as women, to read. And more importantly - philosophy and medicine and all the other sciences were manifolded, were printed in our native tongues, so that each of us can choose the knowledge that he desires. In this way, a time will come when anyone can become a scholar of any discipline. And thus the world benefitted from printing".

RICARDO J. VICENT  
Master Printer and Chief Editor



esdras sacerdos: et dixit ad eos. Vos transgressi estis et duxistis uxores alienigenas: ut adderetis super delictum israel. Et nunc date confessionem domino deo patrum vestrorum: et facite placitum eius: et separamini a populo terre: et ab uxoribus alienigenis. Et respondit universa multitudo: dicensque voce magna. Juxta verbum tuum ad nos sic fiat. Verumtamen quia populus multus est: et tempus pluuiæ: et non sustinemus stare foris: et opus non est diei unius vel duorum: vehementer quippe peccauimus in sermone isto: constituantur principes in universa multitudine: et omnes in ciuitatibus nostris qui duxerunt uxores alienigenas veniant in temporibus statutis: et cum hijs seniores per ciuitatem in ciuitatem et iudices eius: donec auertatur ira dei nostri a nobis super peccato hoc. Agit ionathan filius asaphel et iaazia filius thecui: steterunt super hoc: et mesollai et sebethai leuites adiuuerunt eos. Feceruntque sic filij transmigrationis. Et abierunt esdras sacerdos et viri principes familiarum in domos patrum suorum: et omnes per nomina sua: et sederunt in die primo mensis decimi: ut quærerent rem. Et consummati sunt omnes viri qui duxerunt uxores alienigenas: usque ad diem primam mensis primi. Et inuenti sunt de filiis sacerdotum qui duxerunt uxores alienigenas: de filiis iosue filij iosedechi et fratres eius maasia et eliezer et iarib et godolia. Et dederunt manus suas: ut recerent uxores suas: et pro delicto suo arietem de ouibus offerrent. Et de filiis emmer: anani et zebedia. Et de filiis serim: masia et helia: et semeia: iehihel et ozias. Et de filiis phessur: heliogenai: maasia: ysinahel: nathanael: iozabeth et helesa. Et de filiis leuitarum:

iosabeth et semei et celaia: ipse est calitaphadai: iuda et eliezer. Et de ratoribus eliasub: et de ianitoribus sellum et chelem et uri. Et ex israel: de filiis pharos: remeia et ezia et melchia: et minim et eliezer et melchia et banea. Et de filiis elam: mathania: zacharias et iehihel et abdi et rimoth et helia. Et de filiis zethua: heliogenay: elyasib: nathanai et iherimuth et zabeth et aziza. Et de filiis lebai: iohannan: anania: zabbai: athalai. Et de filiis beniamin: mofolla et melluch et adaia: iasub et saal et ramoth. Et de filiis phemoab: edna et thalaal: banaias et maalias: mathanias: belesel: betui et manasse. Et de filiis erub: eliezer: iesue: melchias: semeias: symeon: beniamin: maloch: samarias. Et de filiis asom: mathanai: matheth: azabeth: elphel: iermai: manasses semei. De filiis bani: maaddi: amram et huiusmodi: banas et baidas: chelau: bannia: marimuth et heliasib: mathanias: mathanai et iasif et bani et betui: semei et salmias et nathan et adaias: medinetabai: ysai: sarai: ezrel et selemau et semeria: sellu: amaria: ioseph. De filiis nebi: ahihel: mathathias: zabeth: zabina: ieddu et iohel et banay. Omnes hijs acceperant uxores alienigenas: et fuerunt ex eis mulieres que pepererant filios. *Ex lib. esdre*

*Incipit lib. neemie qui est esdre*  
**E**tha nec secundus  
 mie filij helchie. Et factum est in mense cal-leu: anno vicesimo: et ego eram in iulias ca-stro. Et venit anani unus de fratribus meis: ipse et viri iuda: et interrogavi eos de iudeis: qui remanserant et superant de captivitate et de



dñi nostri ihesu xpi vobiscū. Salutat  
vos thimothē⁹ adiutor me⁹: et lucius  
et iason et solipater cognati mei. Sa-  
luto vos ergo tecius: q̄ scripsi episto-  
lam in dño. Salutat vos gaius ho-  
spes meus: et vniuersē ecclie. Salutat  
vos etat⁹ archan⁹ ciuitatis: et quar-  
tus frater. Gratia dñi nostri ihesu xpi  
cū om̄ibz vobis amen. Et autē qui po-  
tens est nos confirmare iuxta euāgeliū  
meū et p̄dicationē ihesu xpi: scdm̄ reue-  
lationē misterij temporibz eternis ta-  
citi qđ nūc patefactū est per scripturas  
prophetarū scdm̄ p̄ceptū eterni dei ad  
obeditionē fidei i cūdis gentibz cogni-  
ti soli sapienti deo p̄ ihesū xp̄m: cui ho-  
nor et gloria in secula seculorū amen.

*Explicit epla ad romanos. Incipit  
plog⁹ i eplam ad corinthios.*

**C**orinthij sunt archaici: et  
hij similiter ab aplo audi-  
erūt verbū veritatis: et sub-  
uersi sunt mulpharie a  
falsis aplis. Quidam a philosophiē  
verbosa eloquentia: alij secta legis iu-  
daice induci sunt. Hos reuocat apo-  
stolus ad verā fidem et euangelicam  
sapientiam: scribēs eis ab epheso per  
thimothēum. *Explicit plog⁹. Incipit  
epistola ad corinthios prima.*

**P**aulus vocat⁹ apo-  
stolus ihesu xpi per  
volūtātē dei et solte-  
nes frater ecclie dei  
que ē corinchi: san-  
ctificans i xpo ihesu  
vocatis sandis: cū om̄ibz qui inuo-  
cant nomē dñi nri ihesu xpi in omni  
loco ip̄os et nro. Gratia vobis et pax  
a deo patre nro: et dño ihesu xpo. Gra-  
tias ago deo meo semp p vobis i gra-  
tia dei q̄ data est vobis in xpo ihesu:

q̄a in om̄ibz diuites facti estis in illo  
in om̄i verbo et in om̄i scientia: sicut  
testimoniū xpi confirmatū ē in vobis ut  
nichil vobis desit in nulla gratia: et  
spectantibz reuelationē dñi nri ihesu xpi:  
qui et confirmabit vos usq; in finē sine  
cūmine: in die aduent⁹ dñi nri ihesu  
xpi. Fidelis de⁹: p̄ quē vocati estis in  
societatem filij ei⁹ ihesu xpi dñi nostri.  
Obsecro autē vos fratres p̄ nomē dñi  
nri ihesu xpi: ut idipm̄ dicatis om̄es:  
et nō sint i vobis scissmata. Sims autē  
p̄fecti in eodē sensu: et in eadē scientia.  
Significatū est enim michi de vobis  
fres mei ab hjs qui sūt doct⁹: q̄a cōtri-  
tiones sunt iter vos. Hoc autē dico: qđ  
vnusquisq; vrm̄ dicit. Ego quidē sum  
pauli: ego autē apollo: ego vero cēpt⁹:  
ego autē xpi. Diuisus est xps? Nūqđ  
paulus crucif⁹ ē p vobis: aut i noīe  
pauli baptizati estis? Gratias ago  
deo meo q̄ neminē vrm̄ baptizauit: ni-  
si crispum et gainū: ne quis dicat q̄ in  
noīe meo baptizati estis. Baptizauit  
autē et stephane domū: ceteri nescio si quē  
aliū vrm̄ baptizauerim. Nō enim mi-  
sit me xps baptizare sed euangelizare:  
nō i sapiētia verbi: ut nō euacuet crux  
xpi. Verbū enim crucis p̄uinitibz quidē  
stulticia ē: hjs autē qui salui sūt id est  
nobis vire⁹ dei ē. Scriptū ē enī. Perdā  
sapiētiā sapiētū: et prudētiā prudē-  
tū reprobabo. Vbi sapiēs ubi scriba:  
ubi inquisitor hui⁹ seculi? Nōne stul-  
tam fecit de⁹ sapiētiā hui⁹ mūdi? Nā  
quia in dei sapiētia non cognouit mū-  
dus p̄ sapiētiā deū: placuit deo p̄ stul-  
ticiā p̄dicationis saluos facere cōtētes.  
Quoniā et iudei signa petūt: et greci sa-  
piētiā querūt. Nos autē p̄dicamus  
xpm̄ crucif⁹: iudeis quidē scādālū: ge-  
tibz autē stulticiā: ip̄is autem vocatis





Prof. Dr. Eva Hanebutt-Benz  
Director of the Gutenberg Museum, Mainz

Was born in 1947 in Hamburg, Germany. Her fields of study were Art History, Archeology, English and Sociology with an emphasis on Printing Graphics and the 19th Century. In 1978 she was awarded a doctorate for her dissertation entitled "Studies of German Wood Block in the 19th Century". She worked for one year in an antiquarian book shop. From 1979 to 1981 she worked as a volunteer at the Museum für Kunsthandwerk in Frankfurt, a.M. From 1981 to 1987 she was the Curator for the Book Arts and Graphics Division at the Museum für Kunsthandwerk. She conceived and executed exhibits like "Ornament and Design", "The Art of Reading", "Artists Make Books", "Albums from Goethe's Time", "The Face of Books", among others. In 1985 she won a Fulbright Travel Scholarship for a five-week study trip through the U.S.A. (theme: "Museum Administration"). She was co-initiator of the conference "Women in the Museum" which took place at the Museum für Kunsthandwerk in Frankfurt, 1985. From 1985 to 1987 she was a jury member for the contest "The 50 Most Beautiful Books of the Federal Republic of Germany". Since September 1987 she has served as Director of the Gutenberg Museum in Mainz. She has lectured at universities in Hamburg, Marburg, Frankfurt and Mainz. She is publisher of the yearbook "Impri-matur" of the Society of Bibliophiles of Germany. She is also a Member of the Board of the International Gutenberg Society and is Senator of the Museo de la Obra Gráfica in El Puig.

Awards: 1990 "Donna Europa", Milan  
1991 "Palme d'Academi-ques"



Prof. Dr. phil. Hans-Joachim Koppitz  
Professor emeritus and Director emeritus of the Institute of Library Sciences of the Johannes Gutenberg University

Was born on February 8, 1924 in Baitzen (Silesia). After passing his Abitur, while serving in the armed forces, he was taken into Russian captivity from May of 1945 to the summer of 1947, after the armistice agreement. In 1948 he began studying at the University of Tübingen and in 1950 transferred to the University of Bonn. His fields of study were Germanic Philology, History, Comparative Linguistics and Philosophy. In 1954 he was awarded a doctorate at the University of Bonn for his dissertation entitled "Wolfram's Piety" (published: Bonn, 1959). It was there, in 1955, that he took his state exams in German, History and Philosophy. Thereafter he entered the Library Services. In 1955 he was Assistant Professor at the Bibliotheker-Lehr-institute des Landes Nordrhein-Westfalen in Cologne. In 1972 he was appointed to the Philosophy Department of the University of Cologne ("Studies of the Tradition of the Secular Middle High German Epic in the 15th and Beginning of the 16th Century", Munich, 1980) for Germanic Philology and Library Sciences. In 1976 he was University Professor and Director of the Institute Library Sciences at the Johannes Gutenberg University in Mainz and simultaneous Member of the Board of the Gutenberg Society. Since 1978 he has been responsible for the publishing of the Gutenberg Yearbook. In 1950 he was appointed Senator del Museo de la Imprenta y de la Obra Gráfica El Puig de Santa Maria, Valencia. Retired in April 1992, he still holds lectures at the University of Mainz. Selection of other publications: *Fundamentals of Bibliography*, Munich, 1977. - *Gutenberg's Image in the German Literature*, Eltville, 1982. - *Franz Pfeiffer/Karl Bartsch: Correspondances*, Cologne, 1969. - *The Re-establishment of Scientific Libraries in the Federal Republic of Germany*, Munich, 1990.



## TECHNICAL DATA OF THE 42-LINE BIBLE

Gutenberg's principal work.  
Printed in Mainz between 1452 and 1455.  
Incunabulum, written in Latin.  
Two volumes, containing 325 and 317 leaves, respectively.  
1,248 pages. 42 lines on each page.  
Printed in black.  
Text printed on paper, organized in two columns.  
Gothic typeface. Initials made with watercolor.  
Abundance of ligatures and abbreviations.  
Colors: green, blue, yellow, gray, ochre.  
Use of gold dust.  
Decorative motif: thistle with elongated stalks.  
Illustrator unknown.  
Bound in wooden covers overlaid with leather.  
Only existing copy in Spain.  
413 x 303mm  
State Public Library, Burgos.

Photographs:  
KLAUS BENZ - MAGUNCIA: 1-2-3-5-11-12  
JULIO SANZ - BURGOS: 6-7-8-9  
KALO VICENT - VALENCIA: 10  
Photograph courtesy of the Gutenberg Museum, Mainz.

Realizado en: ARTES GRÁFICAS VICENT, S.A.

The original edition used as facsimil - edition for the Gutenberg Bible can be found in the Biblioteca Pública of Burgos with the incunabile signature nr. 66.  
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