



deitate ipm scdm ipsius naturā .s. ipsa matia ut pfe
ctibile. S; hō est naturalit̄ ipfectus. primo enī est
ipfectus q̄tum ad corpus. 2^o quantum ad animā
Quantum ad corpus. Nam nascitur primo sub
imperfecta q̄titate. 7 ppt̄ h̄ data est sibi virtus aug-
mentatiua ipm pducēs ab imperfecta q̄titate ad p-
fectam uel ad pfectiorē s; nascit̄ indigēs corpore
ab extrinsecis corrūpentiōib; defensionē. Nā nata
alijs tradidit corrua in sui corpore defensionem
quemadmodū bob; ceruis zc. Alijs dētes quēad-
modū porcis. Alijs lanam quēadmodū pecorib;
Doies oīb; his denudatos pduxit. ¶ Itē q̄tum
ad animā nascit̄ ipfectū. Primo q̄tum ad animā
sensitiuā. z^o q̄tum ad intellectuā. ¶ Quantum ad se-
sitiuā uel appetitiuā. 7 h̄ est quod dicit p̄hs pmo
ethicorū. Rō quēnt̄ semp̄ deprecāt̄ ad op̄m. Mōrē
aut̄ 7 in his quoddā inatū ē qd̄ semp̄ aduertatur
7 obuiat̄ rōi. s. appetitus sensitiuus. Et h̄ etiam dicit̄
z^o ethicorū dices. Apa. n. sumus ad delectationes.
Vñ difficilē est resistere cupie q̄ ite. h̄ enī nob;
ex p̄ concomitat̄. ¶ 2^o nascit̄ ipfectū quantum ad
animā intellectuā. 7 h̄ est qd̄ dicit p̄hs 3^o de aia. d
Q̄ est in p̄ma sui creatiōe sicut tabula rasa in qua
nihil est depictū uel in tra scriptū. Vñ etiam paulo
ante dicit. Neq; nullā naturā h; aie intellectū scōy
naturā aut hāc qua possibilib; uocatus ē 7 nihil ē
actu eoz q̄ sunt ante suū intelligere. ¶ Sumus autē;
actus ē puatio pfectionis 7 iō est natalit̄ ipfectus
Sed homo pericit p̄ philosophia; . pericit enim
quantū ad corpus p̄ p̄ham p̄dicā factiua q̄ scdm
Vgonē de sancto Victore sub. 7. artib; mechanicis
orinet̄. s. lanificiū. armatura. nauigatio. agricultura
uenatio. theatra. medicina. ¶ Sed q̄tum ad animā
ipfectū. h̄ est qd̄ dicit p̄hs 1^o de aia. d. h̄ enī nob;
ex p̄ concomitat̄. ¶ 2^o nascit̄ ipfectū quantum ad
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Call for Papers

Printing Colour & Colouring Prints in 15th- and 16th-Century Europe

Comparative Perspectives

23-24 June 2022

Institute of Art History
University of Warsaw, Poland

Deadline for proposals: 1 November 2021

Opening page, illuminated by a Cracow workshop around 1480 and a hand-written initial E, in: Johannes de Janduno, *Quaestiones super libros De anima Aristotelis* (Venice: Franz Renner Nicolaus von Frankfurt, 1473), Jagiellonian Library, Cracow, shelf-mark Inc. 1776. Source: POLONA (public domain).



Early prints were generally polychromatic. Most fifteenth-century woodcuts were coloured freehand or with the use of stencils.

The text of the Gutenberg Bible (Mainz, c. 1452-1455) was printed in red and black. Several copies of this book were additionally richly illuminated (e.g. British Library, shelf-mark C.9.d.3,4). Apart from monochrome or two-colour printed type, musical notations, initials, vignettes and printers' devices, colour was applied mechanically to engraved paper instruments (as in Lazarus Beham's *Buch von der Astronomie*, Cologne: Nicolaus Götzt, c. 1476) or scientific illustrations (as in Johannes Regiomontanus's *Kalendarium*, Augsburg: Erhard Ratdolt, 1485). Some printers, like Erhard Ratdolt, gained renown for their inventive colour printing techniques, others, like Nicolaus Götzt, experimented with it only accidentally. Some innovations, like chiaroscuro woodcuts, had a broad and long-lasting reception; others, for instance so-called jigsaw-printing, were short-lived and used sporadically. The chronology and geography of colour printing, although studied since the turn of the nineteenth century, remains rather patchy. Even the much-studied phenomenon of the chiaroscuro woodcuts calls for further research on the range of their imitations and reception outside Germany, Italy and the Netherlands.

The aim of the conference is to initiate more extensive comparative research on the phenomenon of colour printing and print colouring so that the significance of colour in prints, reflected by a variety of cultural, political, social, economic and confessional backgrounds, can be better understood. We hope to contextualize local experiments with colour printing and the role of colourists in the adaptation of prints to local needs and tastes. A transregional overview will enable us to gain an understanding of the mobility of printmakers and the role it played in the transfer of know-how as well as the mobility of the prints, which were often professionally or amateurishly coloured far from their original printing site.

This approach also opens up the possibility of incorporating less studied regions into the ongoing, quickly developing studies on colour printing and print colouring, which so far have been focused mainly on the print production in Western and Central Europe.

We welcome proposals for papers that tackle such problems as for instance:

- **The geography of colour printing and print colouring;**
- **Experiments with colour printing outside the main printing markets;**
- **Techniques of colour printing and the materials used in various parts of Europe;**
- **Transfer of know-how, the social networks and mobility of printers, publishers and form cutters;**
- **Organization of colour printing and print colouring along with the regulation of their production;**
- **Reception and consumption of colour and coloured prints as well as theoretical reflections on colour in prints in the fifteenth and sixteenth centuries;**
- **Print colouring by amateurs, its 'styles', techniques and functions;**
- **Workshops of professional colourists and their relationship with printers and publishers;**
- **The interplay between printed and painted colour in the early printed page up to 1600.**

We invite all early-stage and senior researchers of every discipline interested in various aspects of colour printing and print colouring in the fifteenth and sixteenth centuries to join us in Warsaw to share their expertise and discuss the potential of the comparative approach for this field of study. Please send proposals (of not more than 300 words) for 20-minute presentations in English along with a brief biography to conference organizers: Karolina Mroziewicz (karolina.mroziewicz@uw.edu.pl) and Małgorzata Łazicka (m.lazicka@uw.edu.pl) or directly to printsandcolours@uw.edu.pl by 1 November 2021. Notifications for acceptance will be issued by 1 December 2021. There will be no conference fee. We plan to publish selected contributions in an English-language collected volume.