

ars musica

Partituras
medievais dos
Séculos x-xiii

Exemplo de composição com a fonte Ratdolt.
Valor do Kerning em InDesign= Metrics.

Ratdoldt, uma Gótica Rotunda

A E S Y ADIA P Q S U
a ā b c d e ē f g h i l m n ñ
o ô p p̄ p q q̄ r r̄ s f
st t t̄ u ũ v x y z ʹ ʳ ʳ̄ ʳ̄̄ ʳ̄̄̄

Gótica Rotunda, impressa. Tipo móvel usado em Augsburg, por Erhard Ratdolt. Typ.11:230G GfT603. Imagem: Diet Library, Japan.



Gótica Rotunda, impressa. Tipo móvel usado por Erhard Ratdolt. 1482 Augsburg. Amsterdam, Special Collections - Inc. 445

Fonte **Ratdolt**: set de glifos

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l n o p q r s t u v w x y z
ÿ â ã ä å æ ç, ó ô õ ö ÷ õ õ õ œ
é ê ë ì í î ï, ù ú û ü ù, ý ÿ, ç ċ ċ ċ
đ ġ ģ ĥ ħ ſ ſ t w w w y œ œ z ž ž ž
ç ij l t ° ° † ‡ ... - - · : ; , ! ? % . z œ μ s ! }
1 2 3 4 5 6 7 8 9 0 [\] ' ^ ˇ ˘ ˙ ˚ ˛

Ba

Fonte Ratdoldt: prova de composição

Tabule directionũ profectionũ q^o famosissimi viri Magistri Jo- annis Bermani de Regiomonte in natiuitatibus multum vtilis ed. Johannes Angelus. Augs- burg: Erhard Ratdolt, 1490.



A regularidade e a exactidão da
composição do mestre de Augsburg
definem os mais altos padrões
tipogrãficos dos incunãbulos tardios.
Comprove nesta folha de *Boethius*,
Anicius Manlius Torquatus Severinus.
De institutione arithmetica.
Augsburgo: Erhard Ratdolt, 1488.
Quarto. 48 folhas.
Scan: Waseda University Library,
Japão.

Fonte Ratdoldt Open Type features:
Discretionary Ligatures

champs > **ch**amps

wrack > **w**rack

ctimo > **c**timo

sissimi > **siff**imi

store > **s**tore

Qfir > **Q**fir

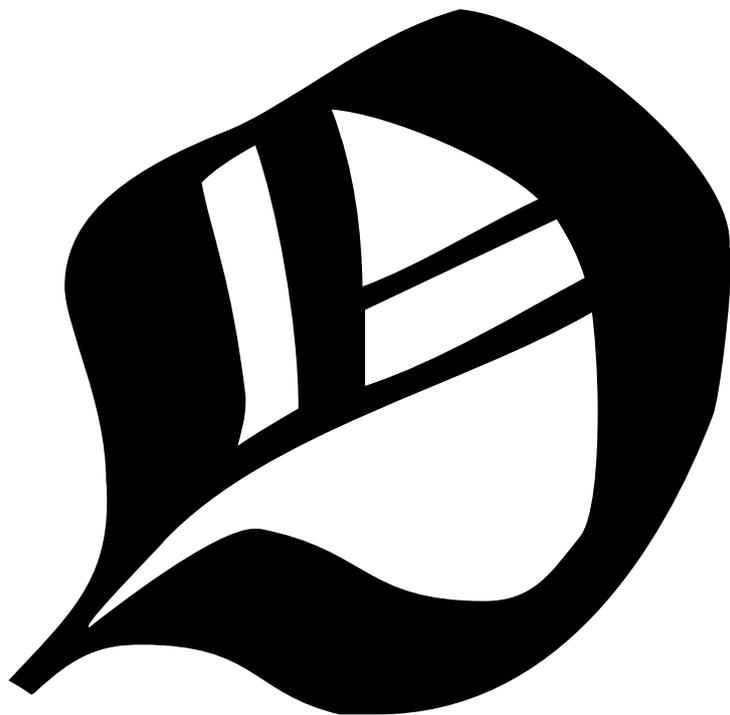
spagnolo > **s**pagnolo

Theo > **T**heo

ct, ch, ck, ff, ffl, ffi, ff, sp, st, fh, fi, ft, Th

Fonte Ratdolt Open Type features:
Swash Capitals

A B C H M N Ñ O P Q S T U
A B C H M N Ñ O P Q S T U



Provas de composição, comparando diferentes Rotundas

Na seguinte prova de texto foram usadas as fontes Ratdoldt e San Marco. O corpo foi escolhido de forma a obter a melhor comparação possível. Cremos que as fontes agora apresentadas são as mais fiéis ao padrão histórico definido pelos incunábulos, conservando a quantidade necessária de imprecisões nas suas formas para simular as irregularidades das impressões antes de 1500. Para a hifenização do texto – uma Carta de Cataldo Sículo, impressa por Valentim Fernandes – foi escolhida a opção «Catalão»

Cataldus Alphonso Portugaliae principí.
Salutem.

Posteaquam opus illud ab inuictíssi-
mo rege, patre tuo, mihi demanda-
tum praefeceram, fortunatissime prin-
ceps, cogitauí mecum quíd nam et arguto ín-
genío tuorum et ísti probae índolí íocundum
ac conducibile talí tempore exísteret. Duo
potíssimum mihi ín mentem uenerunt: alte-
rum moralís fuit dísciplína prouerbíis quí-
busdam annotata; alterum uero políte, orna-
te, pulchreque dícendí genus. Ex quibus tum
uoluptatem, tum emolumentum aliquid Celsi-
tudíní Tuae futurum iudícauí. Nec non tui
amantíssimo patri rem gratíssimam fore arbi-
tratus sum. Quas quídem lucubratíunculas
qualescumque et quantaecumque sunt, ut
nomíní tuo sponte dícauímus, íta íussu tuo
ínfectas adhuc, tibi emísimus ut, donec reli-
quum absolueremus, aliquam híis principí-
ís operam dares; utique tu ípse nullo índí-
gens ínterprete a moralibus ad elegantías
te transferres, rursum ab elegantíis ad mora-
lía animum deduceres. Quo fieret ut pau-
cís post díebus ex illustri multo efficereris íl-
lustríor. Et quemadmodum ceteros principes
íngenío, moribus atque omnibus anímí
corporisque uírtutibus excellís, íta bonís ar-
tibus optimisque ínstitutionibus uínceres.
Fac, precor, ne plus curae ín te formando ha-
buerít natura quam tumet ín te ípso expolien-
do, exornandoque adhibuerís díligentíae.
Quod sí facies parentibus ín primís et popu-
lís non mínus fere externís quam tuis rem
períocundam te facturum exístima. Neque ex
faustís ínítíis ad amplíora et ad huius prae-
cipue operís absolutíonem plurimum excíta-
bis. Dale.

Texto corrido, composto com a fonte San
Marco LT Std (12 pt)

Cataldus Alphonso Portugaliae principi.
Salutem.

Posteaquam opus illud ab inuictíssi-
mo rege, patre tuo, mihi demandatum
praefeceram, fortunatissime princeps, cogi-
tauí mecum quíd nam et arguto ín-
genío tuorum et ísti probae índolí íocundum ac con-
ducibile talí tempore exísteret. Duo potíssi-
mum mihi ín mentem uenerunt: alterum mo-
ralís fuit dísciplína prouerbíis quibusdam
annotata alterum uero políte, ornote, pul-
chreque dícendí genus. Ex quibus tum uo-
luptatem, tum emolumentum aliquid Celsi-
tudíní Tuae futurum iudícauí. Nec non tui
amantíssimo patri rem gratíssimam fore arbi-
tratus sum. Quas quídem lucubratíunculas
qualescumque et quantaecumque sunt, ut
nomíní tuo sponte dícauímus, íta íussu tuo
ínfectas adhuc, tibi emísimus ut, donec re-
liquum absolueremus, aliquam híis princi-
piís operam dares, utique tu ípse nullo ín-
dígens ínterprete a moralibus ad elegantías
te transferres, rursum ab elegantíis ad mora-
lía animum deduceres. Quo fieret ut paucís
post díebus ex illustri multo efficereris íllus-
tríor. Et quemadmodum ceteros principes ín-
genío, moribus atque omnibus anímí corpo-
risque uírtutibus excellís, íta bonís artibus
optimisque ínstitutionibus uínceres. Fac,
precor, ne plus curae ín te formando habu-
erít natura quam tumet ín te ípso expolien-
do, exornandoque adhibuerís díligentíae.
Quod sí facies parentibus ín primís et popu-
lís non mínus fere externís quam tuis rem
períocundam te facturum exístima. Neque ex
faustís ínítíis ad amplíora et ad huius prae-
cipue operís absolutíonem plurimum excíta-
bis. Dale.

Texto corrido, composto com
a fonte Ratdoldt (10,5 pt)

Fonte Ratdolt: prova de composição. Texto corrido, em ponto pequeno (8 pt)

8 pt / 8 pt. The Inland Type Foundry, 1894/1911, opened its doors on 2 January 1894 at 217/219 Olive Street in Saint Louis and for seventeen years it was one of the most successful enterprises the industry had ever known. It was established by three sons of Carl Schraubstadter (1827/97), who had been one of the owners of the old Central Type Foundry in the same city. The three sons were William A. Schraubstadter (1864/1957), Oswald Schraubstadter (1868/1955) and Carl Schraubstadter, Jr. (1862/1947), and they were president, vice-president, and secretary and general manager, respectively, of the new venture. According to Henry Lewis Dillen,³ the Inland Type Foundry probably never would have come into existence if the Central Type Foundry had not been sold to the American Type Founders Company.

Esopo



Dic jacet rana

As fábulas de Esopo
nos livros quinhentistas

Exemplo de composição com a fonte Ratdoldt.

W

w

Ratdolt's Venetian press (1476–86) developed numerous typographical innovations (Renaissance initials and borders, printing in multiple colours), and issued +70 editions of outstanding quality. He used more than 8 different Gothic Rotundas... His printing influenced that of revivalist William Morris.

The German Erhard Ratdolt was a famous publisher, printer and typeface designer. His father was a carpenter and carver, living in the imperial city of Augsburg, where his name is found in the tax-book, as early as 1439, residing in the street or quarter of St. Antonin.

Erhard Ratdolt was born in Augsburg in 1447. He left his native Augsburg in 1475; by the following year he was at work in Venice, at that time one of the most important centers of the new printing business.

Soon his publications were among the most inventive to come from the many typographic presses being run in Venice. It was a period of immense vitality throughout Italy in the progress of the art of printing, and Venice takes a proud position in the excellence and value of the work she produced.

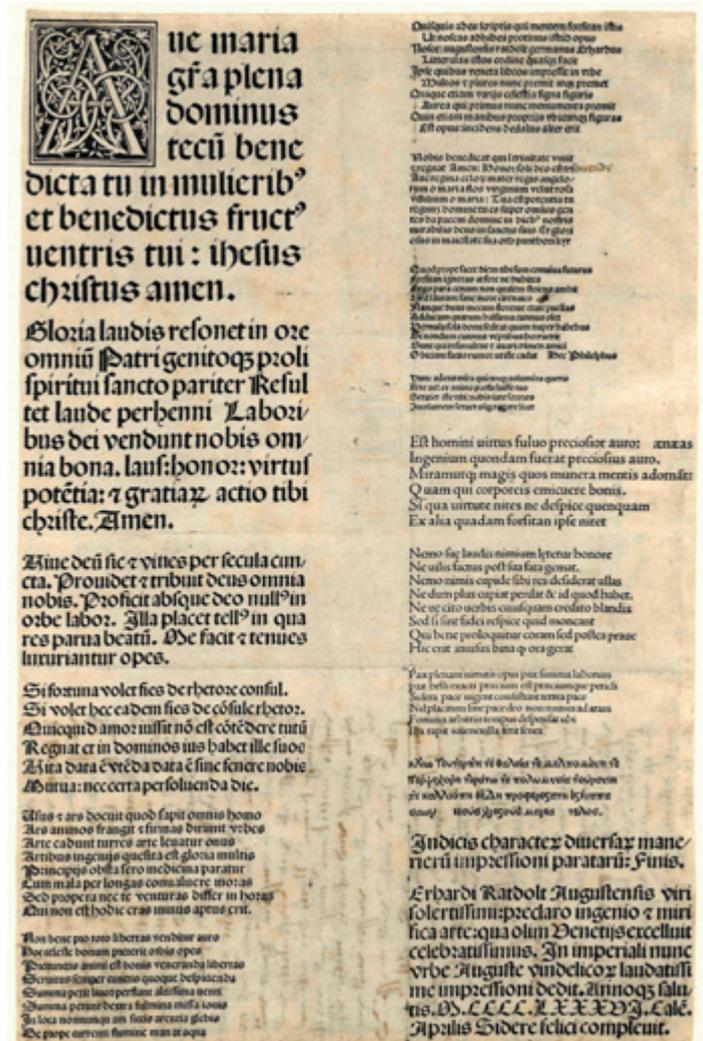
Venice very early became a central hub for the early printing industry. The 1499 *Cologne Chronicle* lists Venice as the first important printing city outside Germany (after Mainz, Cologne and Strasbourg). In the decade between 1470 and 1480, we find the names of more than fifty typographers in Venice, almost all Germans.

The writer and printer Francesco del Toppo employed many German workers in his press, who he affectionately referred to as *Germani fedelissimi* (faithful Germans), showing both the importance and ubiquity of German craftsmen in the Italian printing industry.

Ratdolt, upon arrival in Venice, had established a partnership with Bernhard Maler (in Latin: Pintor, or painter) and Peter Löslein, who their colophons described as “corrector” (i.e., an editor).

Though about one third of books printed before 1500 contained illustrations, according to the historian Horatio Brown, “the practice did not become common in Venice till [sic] it was introduced by the famous association of Erhard Ratdolt, Bernhard Maler, and Peter Löslein.”

1476 is the date of the first work of Ratdolt and his companions. In that year they completed in two lan-



A sheet showing specimens of his sizes and designs of type, dated 1486, is the earliest known specimen sheet. He produced, near the end of his time in Venice, the first type specimen sheet, including Gothic, Roman, and Greek type

guages, Latin and Italian, the *Calendarium* (Record Book) of the astronomer Johannes Müller of Königsberg, better known by his Latinised name Regiomontanus, or in Italian, Montereio.

In the *Calendarium* of 1476, with its woodcut border, the Ratdolt team introduced the first decorative title page in a printed book. Ratdolt and his partners Bernhard Maler and Peter Loeslein, made significant design innovations toward the "totally printed book", some which can be seen in the *Calendarium*.

At a time when most publishers left blank spaces for initial letters to be added by hand, he introduced a series of ornamental woodcut initials.

Ratdolt had a particular interest in astronomy and mathematical science, using printed images to illustrate these subjects. The *Calendarium* included ten pages of drawn eclipses, with the illuminated portion hand-colored in yellow.

His *Euclid* of 1482 included geometrical diagrams ingeniously set into the margins of the text. The astronomical treatise shown here was the first book to include an illustration printed in three colors of ink. The first part of this publication deals with the treatise on the sphere by the thirteenth-century British astronomer John Holybush (Sacrobosco in Italian).

In 1478, Peter Löslein disappears from the colophon, and Ratdolt and Maler's names appear alone on the edition of Müller's *Calendarium* that they printed that year. Then Maler drops out also, and Ratdolt's last 1478 edition bears his name only. Perhaps because he had lost his partners, Ratdolt did not produce any editions in 1479, and he only made two or three in 1480.⁴⁷ He soon, however, began to gain steam, producing six editions in 1481, and an amazing eight or nine in 1482.

Having successfully run his printing workshop in Venice for more than ten years, Erhard Ratdolt began taking steps towards returning to Augsburg. In April 1485, while still in Venice, he published a breviary for the city of Augsburg which showed the high quality of the products of his printing workshop.

A year later, Radolt accepted the invitation of the bishop of Augsburg Johannes of Werdenberg (1469-1486) and his successor Friedrich of Zollern (1486-1505) and returned to his home town to set up a press there. The change of location brought with it a change in the profile of his publications. Whereas in Venice Ratdolt had published numerous scientific and historical books, he now specialised more and more in printing liturgical works for which church commissions assured him a solid market.

From Venice, Ratdolt brought various innovations to Augsburg which he had developed himself –or adopted from others. With this broadside, Ratdolt advertised the diversity of typefaces available in his printing house. The print, preserved only in one copy, is dated to 1 April 1486 and may have been produced while Ratdolt was still in Venice.

It contains samples of 14 different fonts, of which ten use (round) gothic letters, three Antiqua (humanist Roman) and one Greek script, in a range of sizes. Among the gothic fonts, the Italian Rotunda was used mainly for printing liturgical works. Besides advertising his well-equipped press, Ratdolt took the opportunity to praise himself amply as a man of great-ability (*vir solertissimus*) famous in Venice for his great talent and amazing skill (*preclaro ingenio et mirifica arte. . . celbratissimus*), who was now ready to publish books of exemplary quality in the imperial city of Augsburg"

Ratdolt's name reappears in the tax-book of Augsburg for the first time after his prolonged absence in 1486. For a period of twenty years, from 1486 to 1506, he lived in St. Katherine Street, his name being at first mentioned as Erhard Ratdolt, then as "Meister Erhard Ratdolt," and at times also as Meister Erhard Ratdolt (Buchdrucker). In the year 1507 he seems to have moved to another house in the Frauengraben, and there he remained until 1527, as recorded in the various annual tax-books.

When he died in 1528 at the age of 81, he was a rich and well-respected citizen. During his years in Augsburg, Ratdolt continued to innovate in his printing process, and his Augsburg editions are decidedly more complex than his Venetian ones when it comes to illustrations. He reused some of the blocks from his 1482 edition of Hyginus, as well as other blocks and types that he brought back with him from Venice.

Bland, David. *A History of Book Illustration*. London: Faber & Faber, 1958.

Brown, Horatio F. *The Venetian Printing Press. An Historical Study Based Upon Documents for the Most Part Hitherto Unpublished*. London: J.C. Nimmo, 1891.