

The Print in the Codex, Part 2 of 2

Guest edited by Jeanne-Marie Musto

The following paper by Silvia Massa was first presented at 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. This is the second of two papers from the session to appear in this journal; Sarah Schaefer's study of the impact of extra-illustration on printing history, 'Bibles Unbound: The Material Semantics of Nineteenth-Century Scriptural Illustration', appeared in the June 2022 issue.

Focusing on developments at the Kupferstichkabinett in Berlin, Massa's paper sheds light on an overlooked aspect of book and print history of particular importance to print curators. She examines the evolution of print albums designed to house single-sheet prints—a storage arrangement long popular with private collectors. Set on a shelf, such albums resembled imposing tomes and lent the prints within them the visual authority of fixed and reliable texts.

The *Schraubände* at the Kupferstichkabinett were designed as an improvement on these traditional albums. Screwed rather than sewn together, the leaves of *Schraubände* could be reorganized at will. These binders nevertheless retained the appearance of having been sewn, thanks to the false raised bands on their spines. Massa explores the integration of these and other print albums into public collections. Integration has frequently meant removing the prints from the bindings and, thereby, removing their historical context. In calling attention to this context, Massa's study underlines the ambivalent status not simply of prints but of print collections, appreciated variously in terms of the purposeful narratives they can tell, or the individual artworks they contain.

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 from Bard Graduate Center. Her work with professional organizations includes serving as liaison to the College Art Association for the Bibliographical Society of America.

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