

NEO-GOTHIC

Book Production and Medievalism

primer

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primer | 5

general editor Sandra Hindman



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Timeline

1764, Horace Walpole, *The Castle of Otranto*, first Gothic novel

1789, George Washington, first president of the United States

1789, French Revolution, meeting of the Estates-General and the storming of the Bastille

1790-1876, Ambroise Firmin Didot, French printer, publisher, and art collector

1792-1883, Auguste de Bastard d'Estang, French publisher, collector, and bibliophile

1793, King Louis XVI of France guillotined

1795, Opening of the Musée des monuments français in Paris

1796, Lithography invented by the German author and actor Alois Senefelder

1804, Napoléon Bonaparte declared emperor

1814, Restoration of the monarchy in France (Louis XVIII)

1832, Great Reform Act decreed in England

1834-1896, William Morris, English Arts and Crafts author and book-designer

1835, Restoration of Vézelay Abbey and Notre-Dame Cathedral (1845) by Eugène Viollet-le-Duc (1814-1879)

1835, Houses of Parliament in London to be rebuilt in Gothic style

1836, Godefroy Engelmann of Mulhouse invents chromolithography

1839, Invention of practical photography by Louis Daguerre

1844-1846, William Henry Fox Talbot, *The Pencil of Nature*, illustrated with photographs

1846, Trinity Church, New York City by Richard Upjohn

1848, *The Communist Manifesto* published

1848, Pre-Raphaelite Brotherhood

1851-1853, John Ruskin (1819-1900), *The Stones of Venice*

1851, A. W. Pugin's medieval court at the Great Exhibition

1851, Gustave Courbet exhibited *A Burial At Ornans* at the Paris Salon

1853, Second Empire in France, Louis-Napoléon declared emperor

1856, Owen Jones, *The Grammar of Ornament*

1859, Charles Darwin, *On the Origin of Species*

1860, Facsimiles of the Hours of Anne of Brittany and Hours of Étienne Chevalier

1862, Photographic facsimile of the Grimani Breviary

1863, President Lincoln's Emancipation Proclamation

1867, Reform Act in England extended male suffrage

1869-1882, Illustrated volumes on medieval art and life by Paul Lacroix

1870, Franco-Prussian war

c. 1880-1910, Arts and Crafts movement, decorative arts inspired by the medieval past

1889-1900, Publication of *L'enlumineur*

1894-1910, Edvard Munch, *The Scream*

1905, Charles Mills Gayley (1858-1932), University of California, Berkeley, proposed a Central Bureau of Reproduction for facsimiles of manuscripts, rare books, and documents

1906, Claude Monet's *Water Lilies* and Henri Matisse's *Self-Portrait in a Striped Shirt*

1914, Assassination of Archduke Ferdinand of Austria; World War I

1914-1915, Missal produced by the Belgian nuns at Maredret (Morgan Library MS M.658)

1917, Russian Revolution

1919, Treaty of Versailles ends World War I

1936, Spanish Civil War

1938, The Cloisters Museum of medieval art opens in Fort Tyron Park

Continuing to Create the Middle Ages

Indeed it seems that people like the Middle Ages
— Umberto Eco, “Dreaming the Middle Ages,” 1986

Medieval-like books and manuscripts from the late eighteenth to the early twentieth centuries tend to get lost in the shuffle. They are not taken seriously by medievalists, because they postdate the Middle Ages; and they are not assimilated in a history of “modern” book production, because they are anachronistic. There are a great many of them. Examining a group of just such medieval-like books, this Primer provides a short introduction to a complex subject: how artists, scribes, and publishers in France, England, Germany, and the United States used the remote medieval past to articulate aesthetic principles in the book arts at the dawn of the modern era. Our selection covers the period from about 1840 to about 1920.

Today viewers are often surprised at how deeply and variously collectors, scholars, and the general public in the eighteenth and nineteenth centuries thought about the Middle Ages. From the period of the Renaissance on, cultivated people had been taught to consider the era between the end of the Roman Empire and the fifteenth century as a “dark” age, emblematic of barbaric tastes and practices. But around the year 1750 collectors, artists, historians, and other tastemakers began to turn to the Middle Ages as a period that embodied lost social, spiritual, and cultural ideals.

No simple term encompasses the expanse of ideas and agendas that came to be associated with the medieval era in the modern one. Old standards include Gothic Revival, sometimes called Neo-Gothic. Both Gothic Revival, and Neo-Gothic, often used interchangeably, generally refer to architecture (those buildings that changed the landscape of Great Britain and define the campuses of many North American universities), but they also embrace other art forms. Horace Walpole’s first Gothic novel, the *Castle of Otranto*, published in 1764 inaugurated Neo-Gothic literature; for Walpole and many of his successors the word “Gothic” simply meant medieval. Sir Kenneth Clark included the plastic arts as part of the Gothic Revival in his 1928 essay on the history of taste. Neo-Gothic has become a bit of a catch-all today, incorporating neo-gothic fiction,

neo-gothic jewelry, neo-gothic script, among other “neos.” For convenience, we have stuck with the term “Neo-Gothic” for our title. More recently, theorists, including Umberto Eco, writing about the impact of the medieval era on our modern one, also use terms such as medievalism, neo-medievalism, postmodern medievalism, and even postmodern neo-medievalism to address phenomena as diverse as Hollywood movies, video games, the Trump Tower, and television shows. Leslie J. Workman, the founding father of Medievalism as a modern discipline in the 1970s, defined it as “the continuing process of creating the Middle Ages.” Long before Leslie Workman, however, in 1853, John Ruskin employed the term “medievalism” to refer to his generation’s enthusiasm for all things medieval. These days, Medievalism is so entrenched in the academy that there is a critical history of it, a resource of critical terms, a journal, blogs, and many courses in the curriculum. Our title “Neo-Gothic Book Production and Medievalism” thus takes into account how the works assembled here are united in their imaginative approach to the medieval past; it does not offer a conventional survey of the Neo-Gothic movement.

Of the thirteen examples in this Primer, many include more than one work, and all are illustrated. We begin with reproductive processes created in the mid-nineteenth century – lithography, chromolithography, and photography – and we examine how these techniques (nos. 2-4) help disseminate a broader understanding of the Middle Ages, in part through the facsimile and the calligrapher’s handbook (nos. 5-6). The creation of “original” works (nos. 7-10) that are medieval in style, beginning in about the 1880s, was a natural evolution of the widespread use of reproductive processes that provided access to and a greater familiarity with a whole field of art, often only otherwise visible in museum and library reserves. They also provided a wealth of source material. So too, inevitably it would seem, the same availability of reproductive material spawned a market for fakes and forgeries, which grew up at the end of the century around 1900 (nos. 11-12). A few works speak to the continuity of the medieval era in our times well past our cut-off date of about 1920 (nos. 1 and 13). Nearly all the works included in the Primer are previously unstudied and unpublished, and they would lend themselves readily to further research, individually, or in relationship to broader topics.

Spanning the era from 1840 to 1920, the works in this Primer also narrate a history of art that runs parallel to the version in mainstream accounts, rounding out our understanding of artistic practice during this period. From Romanticism to Expressionism, encompassing Realism, Impressionism and Post-Impressionism, and Cubism and Surrealism, conventional art history teaches this era as the period of the growth of progressive modernism in the arts, new approaches to form and color, and a new attitude toward society, in short the origins of the avant-garde. Gustave Courbet created a sensation exhibiting his *A Burial at Ornans* at the Paris Salon in 1851, the same year Le Finat signed sketches for the *Vengeance* (no. 2). Claude Monet's *Water Lilies* and Henri Matisse's *Self-Portrait in a Striped Shirt* bear the same dates as Clothilde Coulaux's *Missal* of 1906 (no. 9). The pastels of little-known Austrian artist, Gustav Zimpel (no. 10), created in 1920 acknowledge his familiarity with Edvard Munch (*The Scream*, versions dating from 1894 to 1910) and other Expressionist artists. The artists discussed in this Primer – Le Finat, Avril and Racinet, Clothilde Coulaux, Prosdocimi, Napoleone Verga, and Jehanne de la Lande – are not household names compared to their contemporaries from Courbet to Picasso, and they do not warrant a wholesale revision of our art history text books. Nevertheless, the story their works tell, created outside traditional artistic circles, merits a place of its own side by side the canonical account.

Entire monographs, exhibitions, and courses remain to be constructed around themes raised by some of these interesting works. The varied status, and even definition, of the “copy” in relationship to the “original” deserves closer analysis. Photography, lithography, chromolithography, tracing, free-hand drawing and painting, photocopying and scanning, digital imagery, and most recently 3-D replication are all techniques or processes used in the reproduction of art works, and they achieve very different results. Works in this Primer can be studied individually, and together, in respect to their reproduction of originals. The Fouquet volume (no. 3), for example, produced for (and by?) Léon Curmer records the variety of reproductive processes then available to the publisher. The development of the manuscript facsimile (from the Latin *fac simile*, or “make alike”) is a related topic. Others have already raised the problematic of the look-alike manuscript in the age of mechanical reproduction, focusing for example on

the famous *Très Riches Heures* (Camille, 1990), and suggested that reproduction sometimes reduces the work of art to an iconic status unavailable for consultation or study. The recurrent facsimiles of the Grimani Breviary (1862, 1881, 1904-1910, 1972, 2009; see no. 5) would lend themselves to a similar inquiry. The most recent facsimile of the Grimani Breviary of 2009 assures us that the original manuscript is “safely housed” in the library in Venice, but promises readers that the facsimile edition “captures all of the beauty and enchantment of this ancient manuscript.” Does it? The purpose of the miniature presented here, after one in the Grimani Breviary, remains unclear. A simple search of worldcat.org reveals many portfolio sets consisting of only a limited number of plates (usually four) reproducing the Grimani Breviary. What was their function? How and where were they sold? What techniques were used to reproduce them? Carl Nordenfalk raised some of these issues, and others, in a landmark exhibition on facsimiles in 1976 that has never really been superseded.

Whole fields of research open up to enterprising teachers and students, and numerous undervalued and little-known manuscripts are available to libraries, museums, and collectors. Now is the time. “It seems that people like the Middle Ages,” so said Umberto Eco in 1986. What was true in 1986 is even truer today nearly thirty years later. Those who chronicle medievalism point to a sort of nostalgia about medieval times that indicates dissatisfaction with contemporary life. Whether or not this is the case, we can assert with some conviction that the perception the medieval has acquired is new. This perception calls into question the long-favored view that the growth and progress we associate with modernity started in the Renaissance and continued uninterrupted to the present day. The nineteenth- and early twentieth-century books and manuscripts presented here prompt further exploration of the meaning medieval had, then and now.

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1

ROGER VAN DER WEYDEN (COPY AFTER), Portrait of Philip the Good

One leaf, tempera on parchment

France (?), late eighteenth or nineteenth century

This is a reasonably faithful copy in reverse of one of the most iconic Northern Renaissance portraits: Roger van der Weyden's image of Duke Philip the Good depicted as the sovereign chief of the Order of the Golden Fleece. The original, painted c. 1445, no longer exists but a remarkably large number of copies, of different dates and with many variations, survive in museums (Madrid, Lille, Bruges, Paris, Antwerp, Dijon, and elsewhere). Established in 1430 to celebrate the Duke's marriage to the Portuguese infanta, the chivalric order survives to the present day, its members distinguished by wearing a lavish gold necklace, from which a gold sheepskin (Jason's conquered fleece) dangles. Roger's image, and the copies of it, rely not so much on physiognomic likeness but on symbols of identity (the necklace), power (the signet ring), and devotion (the manuscript) to represent the duke.

Finely executed with tempera on parchment, our copy must date to the late eighteenth or nineteenth century, based on scientific analysis of the pigments, which include Turner yellow and Prussian blue as well as traces of chrome in the glaze. This date speaks not to revival but rather to continuity, for there are even today living "knights" of the Order of the Golden Fleece, and manuscript copies of the statutes and lists of its members date as late as the eighteenth century. Traces of animal glue and ruling on the reverse of our delicate sheet suggest the tantalizing idea that this small image was once pasted into a book – perhaps in just such a manuscript – keeping alive the memory of the Order's founder.

DESCRIPTION: single parchment sheet, traces of script and paste on verso, excellent condition apart from folds and minor loss of pigment at the edges and corners. Dimensions 191 x 133 mm.

LITERATURE: P. Cockshaw and Christiane Van den Bergen-Pantens, *L'ordre de la Toison d'or de Philippe le Bon à Philippe le Beau, 1430-1505 : idéal ou reflet d'une société?*, Bibliothèque royale de Belgique, Turnhout and Brussels, 1996; Sophie Jugie, "Les portraits des ducs de Bourgogne," *Publications du centre européen d'études Bourguignonnes (XIV^e-XVI^e)* 37 (1997), pp. 49-86; Sophie Jugie, "Les portraits des ducs de Bourgogne," *L'œuvre du mois*. Musée des beaux-arts Dijon, http://mba.dijon.fr/sites/default/files/Collections/pdf/les_portraits_des_ducs_de_bourgogne.pdf

PHILIPPE III LE BON DUC DE BOURGOGNE



2

AUGUSTE DE BASTARD D'ESTANG, Preparatory Studies, Facsimiles and Drawings

Three volumes, lithographic facsimile, tracings, water colors
France (Paris), c. 1850-1851

Auguste de Bastard d'Estang (1792-1893) is best known for his grand project of reproduction of manuscript illumination (*Peintures et ornements des manuscrits*, Paris, 1837-46). For this comprehensive project of some twenty plus volumes, he used lithography and had the plates colored by hand. He scorned the new technique of chromolithography invented by Godefroy Engelmann in 1836, especially because of the inaccuracies of its color, and he had installed in his mansion in Paris some thirty artists, whose copying of manuscripts he oversaw and rigorously controlled. Nearly all the Bastard source material (publications, manuscripts, and letters, etc.) is found today in public institutions in France, principally the Bibliothèque nationale.

This set of three volumes merits study for its techniques. One volume, the least rare, is a copy of an uncolored lithographic facsimile of the *Roman de Girart de Nevers* (BnF MS fr. 24378). The second volume is an album of tracings, mostly uncolored, from multiple sources: manuscripts, seals, tombstones, etc. The color guides added in manuscript to the bottom of each page show that these tracings were intended for reproduction. A third volume includes more than fifty very fine and extremely accurate watercolor sketches after the *Vengeance de Notre Seigneur* in Arras (Médiathèque MS 697), presumably for a facsimile project that was never completed. These are signed and dated 1851 by an artist "Le Finat." These volumes belonged to Bastard's wife, who gave them to her nephew in 1886, as ownership notes in the books indicate.

DESCRIPTION: 3 volumes: (1) lithographic facsimile, 16 pages, modern cardboard binding. Dimensions 305 x 235 mm. (2) Tracings, 91 folios, modern calf binding by Ch. de Haas, Paris. Dimensions 225 x 180 mm. (3) *Vengeance* watercolors, 24 folios, copied in a bâtarde script, red rubrics, more than 50 drawings, nineteenth-century half morocco binding, binding slightly scuffed, otherwise in very good condition. Dimensions 355 x 280 mm.

LITERATURE: Jocelyn Bouquillard, "Les Peintures et ornements des manuscrits du compte de Bastard," *Bulletin du Bibliophile* 1 (1996), pp. 108-150; Bouquillard, 1998, pp. 6-17; Léopold Delisle, *Les collections de Bastard d'Estang à la Bibliothèque nationale; catalogue analytique*, Nogent-le-Rotrou, 1885.

1
cc. lvi.



Cy est romment baspasien qui
estoit meueaux se complaint
a tuis son filz cheualier

2

Cy est romment baspasien romade
que on luy guise medecins
par tout pour le sauz
cc. lvii.



de finch
197. 197

3

LÉON CURMER, *Facsimiles of Works by JEAN FOUQUET*

One volume, photographs and chromolithographs
France (Paris), c. 1866-67

This majestic volume unites three great names: the French Renaissance painter-illuminator Jean Fouquet (d. 1481) and two celebrated nineteenth-century printers, Léon Curmer (1801-1870) and Ambroise Firmin Didot (1790-1876). Sold in the auction of the extensive library of Ambroise Firmin Didot in 1884 (acquired by him from Curmer), the volume was one of a set of four magnificently bound works focused on Jean Fouquet. The first three volumes (location unknown) included fifty-seven paintings on paper and parchment by contemporary artists Lavril and Racinet after manuscript illuminations and panel paintings by Fouquet. Most come from the famous Hours of Étienne Chevalier, others from after the *Antiquités judaïques*; also included was his famous portrait in the Louvre.

The fourth volume appears to be a sort of personal memento of Curmer's achievement of the publication of Fouquet's work (*Oeuvres*, 1866-67). Set into eight sheets of thick card are proofs for the publication: a hand-colored photograph of Pope Pius IX, who honored Curmer's publication with a special prayer and whose portrait was published in volume one, two proofs in different tones of Fouquet's self-portrait now in the Louvre, a proof of a chromolithograph from the *Antiquités judaïques*, and two photographs and two proofs for chromolithographs of Fouquet's portrait of Agnes Sorel as the Virgin Mary. The curious volume merits further study for what it may reveal about printing during the period, especially the relationship between photography and chromolithography, with which Curmer experimented at an early stage.

DESCRIPTION: 8 proofs set into sheets of thick card and tipped into a 19th-century half red leather binding. Dimensions 355 x 311 mm.

LITERATURE: Gérard Blanchard, "Curmer ou la leçon d'un grand éditeur romantique," *Le Courrier Graphique* 117 (1962), pp. 42-51; Maurice Cloche, "Un grand éditeur du XIX^e siècle, Léon Curmer," *Arts et métiers graphiques* 33 (1933), pp. 28-36; Jammes and Courbage, 1998.



reduced

4

JEAN MIDOLLE, *Album*; and *Recueil ou Alphabet de lettres initiales historiques avec bordures et fleurons d'après le 14 et 15 siècles*

Two volumes: Illuminated manuscript on paper, Switzerland, 1840; Chromolithography, Belgium, Ghent, 1846

Although roughly contemporary with Léon Curmer and Auguste Bastard d'Estang, Jean Midolle (birth and death dates unknown) is utterly different from them in his approach to the Middle Ages. Born in Strasbourg, he also lived in Geneva, where he taught calligraphy, and he published his volumes throughout Europe – in Strasbourg, St.-Gall, and Ghent. These volumes consisted mostly of alphabets, such as *Spécimens des écritures modernes* (1836) and *Album du Moyen Age* (1840), and they relied extensively on chromolithography at a remarkably early phase in the history of the technique. But whereas Curmer and Bastard were unrelenting in their attempts to reproduce the Middle Ages, Midolle used manuscripts as an inspiration to create a highly individualistic fantasy of the period.

These two volumes are good examples. The first, an untitled manuscript, signed and dated on most pages 1840, includes a miscellany of prayers, souvenirs, and portrait vignettes, each sheet mounted on blue card tipped into a folio volume. Expressing the Romanticism of his day and tipping his hat to the new medium of photography, he included small monochromatic landscapes at the bottom of the page. Midolle's distinctive use of micrography is also unusual. The second, dated 1846, *Alphabets ... historiques* (17 copies recorded in worldcat.org), is a calligraphic tour de force of the rulers of Europe from A (Anne de Bretagne) to Z (Zuintibold de Lorraine). Not a single identifiable manuscript source emerges for any of the letters. Surely, this helps explain why the Surrealists revived the talented Midolle a half millennium later, when André Breton and Paul Éluard used his letter forms in their *Dictionnaire abrégé du surréalisme*.

DESCRIPTION: 2 volumes: (1) 12 illuminated paper folios mounted on card, written in gothic script in black, red and blue, some slight damage to the gold leaf, original leather binding. Dimensions 365 x 285 mm. (2) Chromolithography, 25 folios, original half-leather binding. Dimensions 476 x 317 mm.

LITERATURE: [Robert] Massin, "Jean Midolle et Joseph-Balthazar Silvestre: deux lithographes de l'époque romantique," *Art et métiers du livre* 165 (1991), pp. 60-64.





Le Duc
de

Mise

avait une interdi-
ction qui l'accompagnoit dans les acci-
dens, ou son prisonnier etait interces-
sion, ou son vassal, ou pour un hom-
me qui se fait vassal de le tuer: si
le fil venoit, le regarda entre les
deux yeux, et lui donna un air
embarrassé de timide. Ces hom-
mes là, dit-il en haussant les
épaules, ne me fera jamais
rien d'est un peu pas la peur
de l'écarter, qu'on le laisse aller.

Ce fut celle sécurité qui afa fin lui rendra la vie. Après
sa victoire de Breton, il était allé en 1505 faire le ser-
vice de Breton, le centre de la faction protestante. Hottel de
Breton se rendit au camp du Duc, ou il l'attendit de sejourner le pro-
testantisme pour se faire catholique. Le Duc le regarda très bien
et même l'habita à sa personne mais ce monstre fatigué
de sa soif son brentaire, ainsi perit ce grand homme.

J. M. de la Roche 1640.

5

GERMANO PROSDOCIMI, *Queen of Sheba before Solomon* from the Grimani Breviary

In Latin, one illuminated parchment leaf
Italy, Venice, 1864

Not all reproductions of medieval manuscripts were made by lithography or chromolithography. Facsimiles of the period included hand-painted copies of illuminations by artists known as “facsimilists.” Lavril and A. Racinet were responsible for the copies of Fouquet’s miniatures from the Hours of Étienne Chevalier (no. 3). Le Finat painted copies of the *Vengeance* (no. 2). G. Prosdocimi signed and dated miniatures after the Grimani Breviary, housed in the Biblioteca Marciana in Venice. Contemporary with Gustave Courbet, and even the early work of Édouard Manet, the Realists and Proto-Impressionists of France, these facsimilists are the unsung artists of the day.

The function their copies of illuminated manuscripts served is unclear. Conspicuously signed, they were not intended to deceive. Copies of the Grimani Breviary appear instead to be related to the publication of the facsimiles of this famous manuscript. In 1862, its 110 full-page miniatures inspired an early portfolio of albumen prints by photographer Antonio Fortunato Perini (1830-1879). Around the same time G. Prosdocimi, a Venetian watercolorist of the period, created many skillful replicas on parchment of its beautiful Flemish paintings, then credited to Hans Memling. This is one of them, and along with three others it was in the collection of Ambroise Firmin Didot. Prosdocimi also signed others found interleaved in the 1904-10 black-and-white facsimile acquired by J. Pierpont Morgan (M.260d.1-2). Perhaps they provided connoisseurs, and even tourists, second-hand access to this difficult to see, fragile to hold, famous manuscript. They may also have functioned as guides for hand-painting of photographic facsimiles.

DESCRIPTION: One illuminated parchment leaf, blank on the verso. Dimensions 285 x 215 mm.

LITERATURE: Hindman et al., 2001, pp. 139-140, and fig. 75; Jammes and Courbage, 1998, pp. 89-90, no. 231 and plate 9; Lacroix, 1874, p. 871.



H. SP. AM. LY. ON. 1013

D. PROSDOCIMI F. DE A. M. G. C. L. X. V.

In epiphania domini ad
mat: non oī; Domine la:
bia ꝛ nec: Desi adiutorius ꝛ

is absolute incipiat: eboos
aīa ꝛ Afferte: domino filij tui:
adorate dn̄m in aula facta eiusꝛ

6

GEORGE ASHDOWN AUDSLEY, Facsimile copy of Initials 'R' and 'U'; with the original initials

One sheet and two cuttings, illuminated initials on parchment
England, 1890s and Germany, Rhineland, c. 1450

The present illuminations are probably studies for a handbook, such as the *Guide to the Art of Illumination* or *Missal Painting*, published in chromolithography in 1868 by George Ashdown Audsley (1838-1925). They are not, however, found in that imprint or evidently in any others by the Scottish author-architect-calligrapher, so they may survive as preparations for an unfinished project. Audsley was an architect of some note, his firm completing ten churches in the Gothic Revival Style in Liverpool, but he seems to have favored manuscript illumination, since he wrote in his *Guide*: "of all the arts that flourished during the Middle Ages that of Illumination may be said to be most glorious."

It is rare to find the originals, in this case an initial R and U from a Rhenish music manuscript, with their copies. There is no visible pouncing or squaring for transfer on the originals, although the copies measure exactly the same size as the fifteenth-century originals. True to size and adopting the identical ornamental pattern and color scheme, Audsley's initials would never be mistaken for their medieval counterparts: the colors are intense and acidic, the contours crisp and linear, the textual context of the music entirely eliminated. Curious is the wording of the contemporary label: "Restorations ... by G. A. Audsley." This use of the word restoration implies not only revival but the act of returning something to its original state, which is perhaps what Audsley thought he was accomplishing in this smartened-up design that is not quite a "facsimile."

DESCRIPTION: Audsley copy, one illuminated sheet on parchment. Dimensions 260 x 190 mm. Originals, two cuttings, illuminated initials on parchment. Dimensions 158 x 158 mm. and 88 x 95 mm.

LITERATURE: "George Ashdown Audsley," in *Dictionary of Scottish Architects*, Biography Report, http://www.scottisharchitects.org.uk/architect_full.php?id=200176



reduced

ALGERON CHARLES SWINBURNE, *A Midsummer Holiday and Other Poems*

In English, illuminated manuscript on paper
Scotland, Aberdeen, c. 1885

The end of the nineteenth and turn of the twentieth century witnessed a new phenomenon: the creation of original works in a medievalizing style, whether period literature or devotional texts. Their existence reflects the fact that medieval as an aesthetic now enjoyed a firm footing, thanks in part to its wide dissemination through the reproductive processes of lithography, chromolithography, and photography earlier in the century. This manuscript of Algernon Charles Swinburne's poems, *A Midsummer's Holiday* first published in 1884, is one of a sequence of four such original works in this Primer.

A Victorian lyric poet, friend of the Rossetti brothers, and a prominent member of the Pre-Raphaelites in England, Swinburne (1837-1909) wrote florid, moody verse much favored by English audiences of his day. This set of nine poems evokes the moors, havens, seas, lanes, and bays of England in summertime. Written in different gothicizing scripts, the manuscript is illustrated in part with lively and colorful borders inspired by medieval manuscripts and in part by bleak pen-and-ink drawings in a Romantic style. The contrast is striking and engaging. Only in one instance is a page lifted directly from a manuscript source, and not without reason. The illumination on f. 6 of the squire from the Ellesmere Chaucer now in the Huntington Library in California illustrates the poem that praises Chaucer "our father" whose likeness England takes in the month of May, to paraphrase Swinburne. William Jackson, the Scottish bookbinder, embossed the arms of the original owner on the cover, a member of the MacDonald family.

DESCRIPTION: 18 folios plus frontispiece, complete, hand written in several different styles of gothicizing script, ten illuminated initials, borders and miniatures, contemporary vellum binding with crest and motto. Dimensions 235 x 175 mm

LITERATURE: Antony H. Harrison, *Swinburne's Medievalism: A Study in Victorian Love Poetry*, Baton Rouge, Louisiana, 1988; Indiana University, The Algernon Charles Swinburne Project, <http://swinburnearchive.indiana.edu/swinburne/>



Along these low pleached lanes, on such a day,
 So soft a day as this, through shade and sun,
 With glad grave eyes that scanned the glad wild way,
 And heart still hovering o'er a song begun,
 And smile that warmed the world with benison,
 Our father, lord long since of lordly rhyme,
 Long since hath haply ridden, when the lime
 Bloomed broad above him, flowering where he came.
 Because thy passage once made warm this clime,
 Our father Chaucer, here we praise thy name. -----
 Each year that England clothes herself with May,
 She takes thy likeness on her. Time hath spun
 Fresh raiment all in vain and strange array
 For earth and man's new spirit, vain to shun
 Things past for dreams of better to be won,

8

NAPOLEONE VERGA, Prayer Book commissioned by Gustave Eiffel

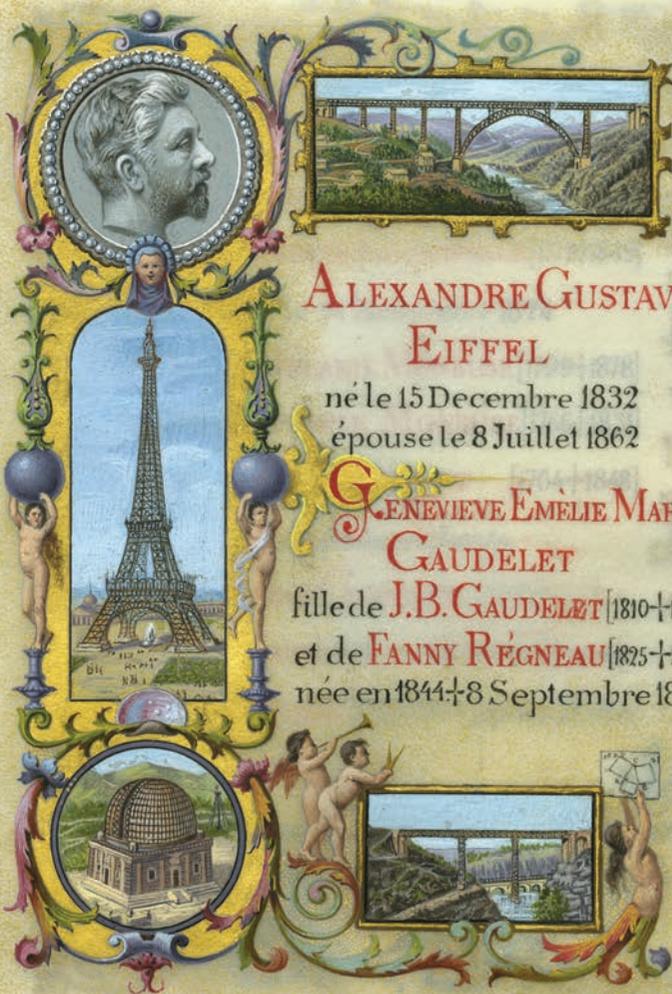
In French, illuminated manuscript on parchment
France, Nice, 1898-99

The Eiffel Prayer Book, comprising sixty-six richly illuminated parchment folios, testifies to the impact Italian Renaissance art had on manuscript production by 1898-99, the year of its completion. According to its colophon, Gustave Eiffel (1832-1923) commissioned the manuscript from the Italian artist Napoleone Verga (d. 1916) as a gift for his daughter Claire Salles (1863-1934). A professor of design in Perugia, Verga took part in international European exhibitions (London 1862, Paris 1867) before moving to Nice in France. Perhaps the two men met in Nice. Little known today, Verga was highly acclaimed in the nineteenth century as “superior to almost all other ancient magnates in the art of illuminations on vellum.”

Page after page of miniature versions of High Renaissance paintings by Raphael, Andrea del Sarto, Titian, Botticelli, Perugino, Correggio, and others, are opulently rendered in reds, blues, greens, and lilacs, and decorated with burnished gold and silver leaf. Clearly intended as a family heirloom, recording the genealogy of Claire and her immediate family (in the fashion of medieval Books of Hours), the ornate manuscript concludes with a sumptuous page on Alexandre Gustave Eiffel, “the magician of iron,” illuminated with images of his greatest achievements, the Eiffel Tower, the Viaduct of Rouzat in central France, the Pia Maria Bridge in Portugal, and the Observatory in Nice. A lavish Art Nouveau binding by Petrus Ruban, who won a silver medal for his accomplishments in the same year that Eiffel won his bid for the tower, completes the Eiffel Prayer Book, a veritable tour de force.

DESCRIPTION: 66 folios on parchment, copied in a script mimicking roman type in red and black on the rectos only, every recto illuminated in full or part; bound in 1900 in red morocco lavishly tooled in gold and green. Dimensions 151 x 192 mm.

LITERATURE: Henri Didon, *Discours prononcé au mariage de M. Adolphe Salles et de Mlle Claire Eiffel: à l'église Saint-François-de-Salles, le 26 février 1885, par le père Didon*, Paris, 1885; Alastair Duncan and Georges De Bartha, *Art Nouveau and Art Deco Bookbinding: French Masterpieces, 1880-1940*, New York, 1989.



ALEXANDRE GUSTAVE
EIFFEL

né le 15 Decembre 1832

épouse le 8 Juillet 1862

GENEVIEVE EMELIE MARIE
GAUDELET

fille de J.B. GAUDELET [1810-†1871]

et de FANNY RÉGNEAU [1825-†1898]

née en 1844-†8 Septembre 1877

9

Missal, illuminated by CLOTHILDE COULAUX

In French and Latin, illuminated manuscript on paper
France (Alsace, Molsheim), June 29, 1906

Forgotten today, Clothilde Coulaux, was responsible for the writing and illuminating of this enchanting Missal dated 1906. She signed her manuscript, full of literally hundreds of illuminations, on the last folio, “living in the city of Molsheim on the street of Notre-Dame facing the parish church” and included a delightful self-portrait of herself looking like a fairy-tale princess seated at her lectern writing. A decade earlier in 1896 Clothilde took second prize in a competition for illuminators, for which she received an annual subscription to the magazine *Coloriste-Enluminure*, a journal promoting manuscript illumination as a domestic activity most suitable to young women. The other competitors were all women.

Clothilde’s Missal reveals her considerable accomplishments, her wide range of artistic sources, and her lively imagination. Many images are faithful reproductions of German Renaissance prints mostly by Albrecht Dürer, but also Hans Holbein and Urs Graf; still others are likely based on personal observation (local street scenes, church spires, images of daily life). A Crucifixion resembles a stone sculpture in her home-town church, and perhaps the opening pages (pp. 2-3) depict the tower and porch of the same church, especially considering she took pains to write that she lived facing the parish church. In this make-believe world of the Middle Ages there is an owl in a belfry, a cat in a window, a man dragging a pig, a lady serving wine, a jester with a basket of fruit, and countless lords and ladies, all in fanciful medieval dress, private daydreams of a time long ago.

DESCRIPTION: 176 pages, complete, written in a stylized cursive gothic bookhand, 5- to 7-line colored initials, illuminated on every page in watercolor, often with brushed gold, with 28 full-page miniatures and more than 20 large miniatures, half-page or smaller miniatures on the remaining pages, in almost pristine condition, p. 49 loose, original mottled leather blind-tooled binding. Dimensions 124 x 87 mm.

LITERATURE: Coomans and De Maeyer, 2007, page 61, fig. 3.25; *Le coloriste enlumineur: journal d'enseignement du dessin, de la miniature, des émaux, de l'aquarelle, de la peinture sur verre, sur soie, etc., à l'usage des amateurs et professionnels*, vol. 4 (1896), pp. 4-5.



fluctuq; ventris
 sui, vobis post hoc
 existitq; ostende.
 Et clearens, o pia
 o dulcis Virgo
 Maria! **Oratio**
 O Gra pro nobis
 sancta Dei Devi
 trix & O digne chi
 cia que pro christo
 filio christi **oratio**
 O que pateris sem
 piterne Deuz, qui

gloriosae Virgini Mariae corpus et
 animam ut dionysii Filii sui habitaculum
 effici mereretur, Spiritu sancto cooperante
 preparasti: da, ut cuius domus manerere
 laetatur, eius pia intercessione ab insidiis
 malis et a morte perpetua liberetur. Per
 eundem Christum Dominum nostrum Amen



Ce missel roman fut achevé en
 l'honneur de Notre Seigneur Jésus
 Christ le vingt-neuvième jour de
 juin de l'an de grâce mil neuf cent
 six, fête des saints Apôtres Pierre
 et Paul, par Clotilde Coulaux
 demeurant en la cité de Moulins
 rue Notre-Dame
 en face l'église
 paroissiale.



10

GUSTAV ZIMPEL, *Die Berg Predigt (Sermon on the Mount)*

In Geman, illuminated manuscript on paper

Vienna, Austria, March 21, 1920

It may seem off the mark to include an artist's book as the fourth original work of medieval inspiration. Created in 1920 by Gustav Zimpel (1904-1954), the nephew of Gustav Klimt and the younger brother of Julius Zimpel, this pocket-sized manuscript transcribes the Sermon on the Mount from Matthew chapters 5-7. Gustav and his brother Julius both participated in the important artists's collective in Vienna, the Wiener Werkstätte, which grew out of the late nineteenth-century Vienna Secession Movement dedicated to promoting innovation and artistic freedom. Adherents typically worked on industrial design employing mostly geometric forms. From 1910 to about 1920-22, however, Julius turned out a number of illustrated manuscripts, and it is tempting to see the sixteen-year-old Gustav trying his hand at calligraphy and illumination at his brother's side.

In this unusual manuscript, Caroline minuscule utterly transformed under the influence of twentieth-century modernist typography is enclosed by simple frames of color against black grounds that extend to the edges of the parchment. The frames recall (coincidentally?) the Black Prayer Book made for Charles the Bold in the Vienna National Library (now known as the Black Prayer Book of Galeazzo Maria Sforza). Burnished gold historiated initials introduce each of Matthew's three chapters, and ten full-page illuminations offer expressive interpretations of the text: Adam and Eve are the adulterous couple, houses built on a rock topple into the sea, and a man with arms upraised fulfills the law, the latter an uncanny echo of Edvard Munch's *Scream*. Innovative it is: biblical text, medieval sources, modern design, and expressionist images are fused in this wholly individualistic, fascinating book.

DESCRIPTION: 40 folios, copied in an idiosyncratic calligraphic script, 3 illuminated initials, 10 full-page watercolor illustrations, original quarter calf and marbled paper binding, slightly rubbed. Dimensions 100 x 46 mm.

LITERATURE: Jane Kallir, *Austria's Expressionism*, New York, 1981; Waltraud Neuwirth, *Die Keramik der Wiener Werkstätte: , vol. 1, Originalkeramiken 1920-1931*, Vienna, 1981; W. Scheiger, et al., *Wiener Werkstätte: Kunst und Handwerk 1903-1932*, Vienna, 1982.



11

C. SUETONIUS TRANQUILLUS, *Divus Iulius* from *De vita Caesarum* (The Life of Julius Caesar), illuminated by the SPANISH FORGER

In Latin, illuminated manuscript on parchment
Northern France, Paris, c. 1890-1920

Whereas Gustav Zimpel, Clothilde Coulaux, Napoleone Verga, and the anonymous artist of Swinburne's poems did not aim to deceive, the so-called Spanish Forger did. And, he succeeded, at least for a while. It was not until 1930 that Bella da Costa Green, then director of the Pierpont Morgan Library, unmasked him for what he was, namely an artist working in the medieval style. He takes his misleading name, the Spanish Forger, from her attribution to him of a painting once thought to be by a fifteenth-century Spanish artist. The name has stuck. Since 1930, remnants of old Parisian newspapers stuffed in his frames established that he worked in Paris, a fact confirmed by his reliance for his sources on chromolithographic editions by Paul Lacroix published in Paris by Firmin Didot. The ever-expanding body of work attributed to him suggests that he supervised an atelier, making it all the more surprising that no trace of his real identity has come to light.

This codex stands out in his work, which consists largely of independent miniature paintings. The Forger depicts the Roman emperor Julius Caesar like a chivalrous king of France, enthroned wearing a fleur-de-lis robe, leading his men into battle, and triumphantly entering a city. Typically, when the Forger executed complete volumes, he used original manuscripts, adding miniatures to incomplete books or scraping away the surface of the miniatures, making it more difficult to detect his fakes. In this single surviving example, however, text and binding are also made by him (or his associates).

DESCRIPTION: 69 folios, complete, written in a modern imitation of a gothic bookhand, red or blue initials, 10 miniatures, 19th-century half vellum binding, tooled in blind. Dimensions 203 x 150 mm.

LITERATURE: Voelke, 1978 and 1987; Voelke in Coomans and De Maeyer, 2007, pp. 206-227.



Parsimonia eius in cibo et potu
 in rebus nullum in re
 inani et quidem in re
 aucta et uerbis in re
 cationis est inani et
 omnibus ca. lacerant
 ad emendandam temp. libitum accedunt
 et nam. curia uictam e oppius adeo
 inuictentem docet ut quidam ad hoc
 uide conditum oleam pro mudi appro
 litum alpernantibus cacteris solium
 etiam. annus dicat appetitile ac holi
 tem. non negi genit. aut iustitiam
 inuictetur arguerit

Rapacitas eius
 obedienciam neq. in imperius
 neq. in magistralibus prestat

12

HUON LE ROI DE CAMBRAI, *Le vair palefroi*, illuminated by JEHANNE MICHEAU DE LA LANDE

In French, illuminated manuscript on parchment
France, Paris (?), 1920s (?)

Did Jehanne Micheau de la Lande set out to make a fake manuscript like the Spanish Forger? Or was she one of the many female scribe-illuminators like Clothilde Coulaux, trying her hand at a bygone craft? We cannot know for sure. Her opening gambit suggests she wanted her readers to believe her work was medieval: "This was written and illuminated by Lady Jehanne Micheau de la Lande in the year of our Lord 1400 ... a lai by Huhon de Cambrai." But, no Jehanne Micheau de la Lande has come to light from the Middle Ages. She was certainly neither the author nor the scribe of the courtly romance by Huon le Roi de Cambrai, which exists in a single copy of about 1300 in Paris (BnF MS fr. 837).

Deciphering the manuscript is as close as we can come to Jehanne. Her miniatures are decidedly late Gothic in inspiration, although no direct sources can be identified. She took considerable liberties with them, populating her visions of the Middle Ages with kings and queens, knights and ladies-in-waiting, castles, and even nuns, not called for in the text. She wrote in a gothic bâtarde on reused parchment (perhaps blank flyleaves from medieval manuscripts). Probably her work dates after 1912, because the text follows word for word an edition published by Langfors in that year and varies considerably from the transcriptions of 1808 and 1872. Counterfeiter? Amateur? The likelihood is that Jehanne inhabited the world of 1920s Paris, as did the Spanish Forger.

DESCRIPTION: 14 folios, copied in a modern script imitating bâtarde, colored line fillers, pen initials, gold initials, 3 historiated initials and 2 three-quarter page miniatures with borders, unbound.

LITERATURE: Huon le Roi, de Cambrai, *Le vair palefroi: édition bilingue*, ed. and trans Jean Dufournet, Paris, 2010.



Toute sa terre li rendrez
En il vous avroit ainsi promise
En vostre amor me sui tant mise
Que molt me pleroit li marchiez

13

Presentation booklets for HEINRICH CONRIED, one by AMES AND ROLLINSON, designers and illuminators

In German and English, two volumes, illuminated manuscripts on paper and parchment
New York City, 1898 and 1908

Revival and continuity meet in these two final manuscripts of American manufacture. It was not until the turn of the twentieth century that illuminated manuscripts had secured a firm place in New World culture. Several landmark exhibitions in 1890 and 1892 brought manuscripts before the public eye, and by the 1890s the millionaire-collectors J. P. Morgan and Henry Walters were actively scouring Europe for treasures. A popular feature of American medievalism was the illuminated diploma or certificate. One of the booklets (perhaps both) presented here is by the New York firm Ames & Rollinson (now “The Award Group”), who credits their skill at producing “ancient and prestigious products” to their 250 year practice of calligraphy. Their website hosts examples with illuminations reminiscent of fifteenth-century manuscripts.

These illuminated presentation booklets were given to Heinrich Conried (1855-1909), prominent in the New York music world. The first in 1898 signals his twenty-five years as Director of the Germania Theatre in New York, the second in 1908 his retirement as Director of the Metropolitan Opera. The latter includes Impressionist-style illuminations of Parsifal’s grail and Salome’s veil to celebrate two productions that distinguished Conried’s career. Over objections of Richard Wagner’s widow, Conried undertook in 1903 the first performance of Parsifal outside Germany. His first American production of Salome in 1907 was so hotly contested that Mrs. Herbert Satterlee, daughter of J. P. Morgan, had it cancelled after its opening, and it was not performed again until 1934. Many New York socialites – Charles Fairchild, Louis Fleischmann, Hermann Ridder, Mrs. Hearst, etc. – signed each booklet. Mrs. Satterlee and J. P. Morgan did not.

DESCRIPTION: two volumes: (1) 1898 volume, 12 folios on paper, 4 pages of signatures, five illuminated pages, original green leather binding. Dimensions 285 x 121 mm. (2) 1908 volume, 6 folios, 3 pages of signatures, four illuminated pages, original blue leather binding. Dimensions 340 x 65 mm..

LITERATURE: Montrose Jonas Moses, *The Life of Heinrich Conried*, New York, 1916.



Rheingold
Walküre

❖ PARSIFAL ❖

Siegfried

24 DECEMBER 1903

Götterdämmerung

Die Meistersinger

Hansel und Gretel

the five years of your administration at the
Metropolitan Opera House

They desire to thank you for
your generosity in promoting the interests
and welfare of the Orchestra, and to ex-
press to you the wish that your work may

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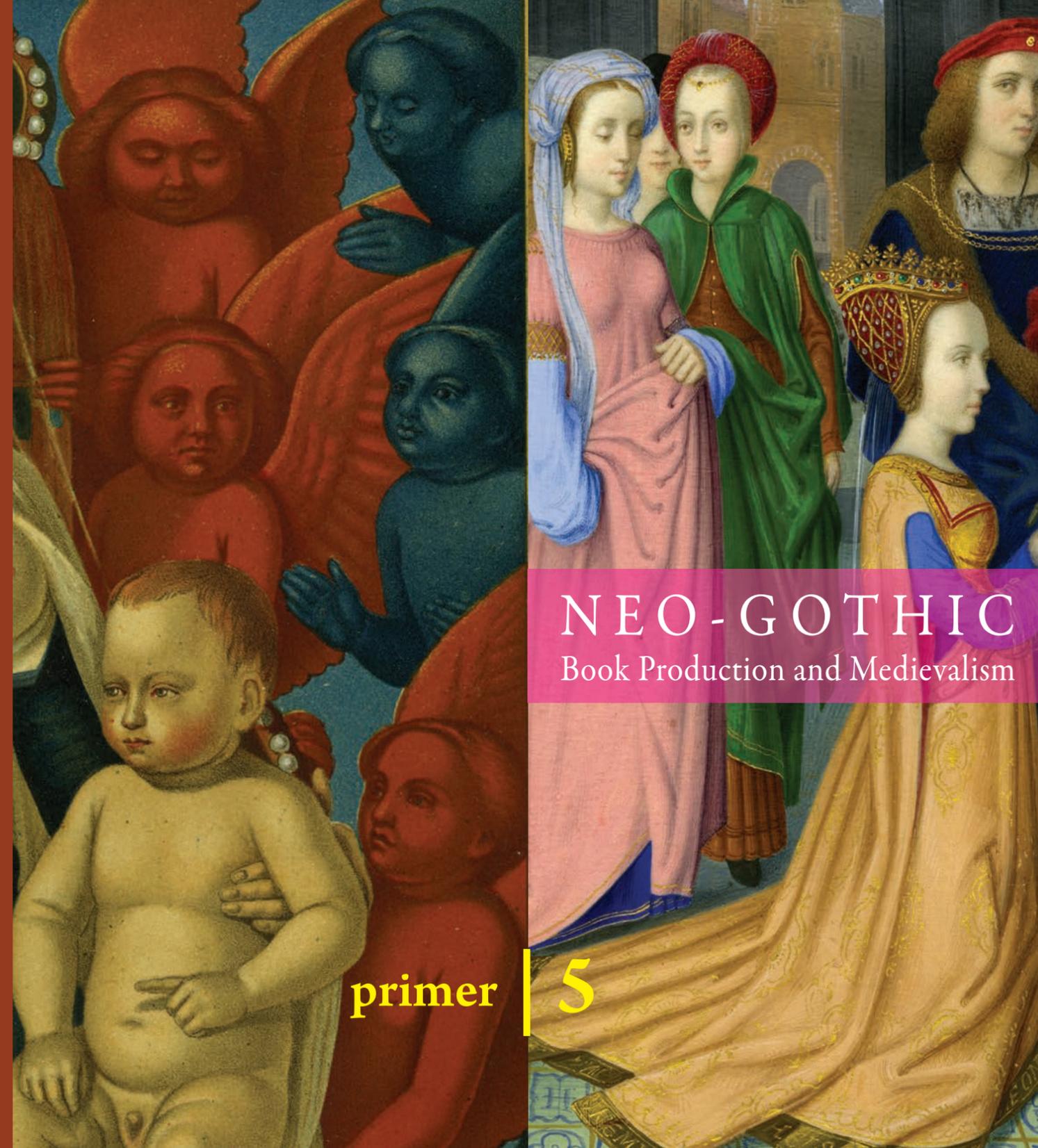
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NEO-GOTHIC Book Production and Medievalism

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Each volume in the series of “primers” introduces one genre of medieval manuscripts to a wider audience, by providing a brief, general introduction, followed by descriptions of the manuscripts and accompanied by other useful information, such as glossaries and suggestions for further reading.

Medieval-like books and manuscripts from the late eighteenth to the early twentieth centuries tend to get lost in the shuffle. They are not taken seriously by medievalists, because they postdate the Middle Ages; and they are not assimilated in a history of “modern” book production, because they are anachronistic. There are a great many of them. Examining a group of just such medieval-like books, this Primer provides a short introduction to a complex subject: how artists, scribes, and publishers in France, England, Germany, and the United States used the remote medieval past to articulate aesthetic principles in the book arts at the dawn of the modern era. Our selection covers the period from about 1840 to about 1920.

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