



SANDRA HINDMAN
ARIANE BERGERON-FOOTE

BINDING AND THE ARCHEOLOGY
OF THE MEDIEVAL AND
RENAISSANCE BOOK

TEXTMANUSCRIPTS 1



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RENAISSANCE BOOK

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INTRODUCTION

The publication of *Binding and the Archeology of the Medieval and the Renaissance Book* celebrates the 10-year anniversary of www.textmanuscripts.com, the website of Les Enluminures devoted exclusively to manuscripts interesting for their texts. Ironically, we celebrate the achievements of the site not with a related web project but with a printed catalogue. The first in a projected series of books on text manuscripts, this catalogue and subsequent ones will allow us to explore special themes while examining clusters of manuscripts in different ways than we do on the site. Struck by the large number of original bindings on text manuscripts and the fascinating avenues opened up by the study of them, we present here a selection of manuscripts mostly in their original bindings.

Our title is similar to that of J. A. Szirmai's landmark study, *The Archaeology of Medieval Bookbinding* (1999). In Szirmai's account of the evolution of the physical structure of the book in codex form, he employed the word "archaeology" to signify the physical characteristics of binding structures. Here, we understand the word "archeology" differently. We use it instead in the theoretical sense that L.M.J. Delaissé proposed in a famous article "Toward a History of the Medieval Book" (1967), where he ambitiously argued for the study of the book as a whole. For Delaissé, a complete analysis of the material characteristics of how the book was made, along with all aspects of its contents, could help determine the time and place of execution. He concluded: "Why not therefore use for the medieval book the word archeology which not only indicates a method but also suggests a purpose because of its historical significance." Without using the same terminology, M. Foot recently argued for a similar approach in her inquiries on what binding as a physical object can teach us about the history of the book in general, its development, its use, and its readership (1987, 1998).

Thus, along the lines of Delaissé's method and following up on Foot's premises, our book is not about bindings *per se*. It does not showcase a series of masterpieces of European bookbinding. Nor does it survey all major forms of bookbinding; some notable types are sadly absent, such as chained books and girdle books. Rather, it presents a sequence of mostly ordinary manuscripts from the Gothic and Renaissance eras that, because they happen to preserve their original bindings, offer a precious glimpse into the moment of their production and, often, shed light on their use by readers. We have divided the thirty-two examples in this book into five sections based either on their types of bindings or chronological sequence: 1) medieval bindings; 2) leather and vellum blind-stamped bindings; 3) textile bindings; 4) Renaissance bindings; 5) reused, recycled, rebound. Every example reveals something of interest, but certain topics merit special consideration.

In the early Middle Ages, the binding of books was carried out mostly in monasteries, in those very communities where the books themselves were made. However, in the Gothic and Renaissance eras, commercial craftsmen were also found in the towns, although the practice of monastic bookbinding

continued to flourish. These new craftsmen were, more often than not, stationers or booksellers and sometimes, with the advent of printing, printers. Nevertheless, they were largely anonymous, and therefore any contemporary documentation on their identities is valuable. One remarkable manuscript is signed and dated by its binder. Working in a monastic library of the Canon's Regular in Austria, Leonard Hamerl not only signed his name on the lower pastedown, he also announced with pride that in 1470 this "was the first book he bound after his instruction" (no. 26). The fifteenth century witnessed many rebinding projects in monasteries throughout Europe (see Alexandre and Lanoë, 2004), and Hamerl's project, the rebinding together in one volume of four manuscripts from the thirteenth and fourteenth centuries, probably formed part of such an endeavor. Another monastic example comes from a house of the Windesheim Congregation in Nieuwlicht near Hoorn, which bound a manuscript in the early sixteenth century for a nun in a nearby convent, confirming the vigorous activity of the *Devotio Moderna* in the domain of bookmaking (no. 6). By the sixteenth centuries, commercial binders, some of them printers, identified themselves by monograms on their stamps (Haebler, 1969). Here we have examples of the work of the Master IB of Cologne (no. 12) and Masters GK and HR, perhaps Georg Kammerberger and Hans Reinisch respectively both active in Wittenberg (no. 23). In the latter case, the binding is dated 1570, adding documentation to the careers of these artisans.

Pastedowns are another area of considerable interest to the history of the book. In order to hide unseemly evidence of channeling and cover the lacing pattern, binder's waste from discarded parchment leaves was frequently pasted inside the front and rear covers of books. Pastedowns can reveal a disinterest in reading a certain type of book, the re-edition in manuscript of print of a text, or even evidence of the collecting habits of an entire community. The most notable study of pastedowns is that of R. Babcock (1993), who was able to reconstruct much of the medieval library of Lambach Abbey on the basis of fragments long ago removed from their sources. Babcock's study calls attention to one problem with pastedowns: often removed at later dates from the manuscripts into which they were inserted, they no longer, once removed, offer the same sort of historical evidence. Many of our manuscripts preserve pastedowns. A fifteenth-century religious miscellany made in a monastic community in Westphalia has pastedowns from manuscripts of Boethius and the Pseudo-Boethius (no. 10). A unique copy of a commentary on the "Authentica Habita," establishing the foreign juridical rights of students and masters in Bologna and written by a law professor, possesses pastedowns from another legal work, a



copy of Gratian's Decretals (no. 5). Finally, a collection of texts on the Passion, localized in Cologne on the basis of its language and binding, has pastedowns from an Utrecht document mentioning the Archbishop of Cologne (no. 12). The recording and preservation of these pastedowns in their host manuscripts makes possible further studies on the history of books and their readers by future generations of scholars.

One final related subject deserves our attention: the reuse, recycling, and rebinding of books, of which an eclectic group of interesting examples is presented in the last section. A few works witness early rebinding projects: an extraordinary blind-tooled Sienese binding from the Convent of St. Mary Magdalene was altered within a quarter century of its fabrication. Perhaps in emulation of the famous tradition of Biccherna in Siena, the nun's book received a painted image on wood of St. Mary Magdalene close to works by Giacomo Pacchiarotti, a collaborator of Pintoricchio. Today, a growing concern with the preservation of medieval bookbindings has led to the development of new techniques that privilege the remains of earlier structures instead of replacing them with our idea of what the original binding might have looked like. Two examples stand out here. The first is an archeological restoration of a medieval Sienese binding (no. 31). The original structure of the spine remains visible following the consolidation of the blind-stamped binding. Interestingly, this manuscript preserves a rare record of the "segmentation of copy," revealing how long it took the scribe to write it (one day per folio). The second is a unique rebinding project that, in the interest of preserving the original cords and the comfortable opening complete with gutter prickings, posed a limp vellum binding without recourse to adhesive (no. 32).

We offer these and many other examples to our readers interested in text manuscripts. Included is a glossary of binding terminology, diagrams on medieval binding structures, and a select bibliography in the hope that this catalogue "Text Manuscripts 1" will serve as a kind of primer on how a study of bookbinding can contribute to the archeology of the medieval and Renaissance book.

Sandra Hindman







M E D I E V A L
B I N D I N G S



reduced



1

GRAMMAR MANUAL

including PSEUDO-DONATUS, *Ianua*; PHILIPPUS DE NADDO, *Grammatica latina*; [ANONYMOUS], *Liber faceti or Facetus*; MARTINUS DUMIENSIS, *Tractatus de quatuor virtutibus*; [PSEUDO-CATO], *Disticha* (Anonymous Italian Translation)

In Latin and Italian, decorated manuscript on parchment and paper
Northern Italy, likely Umbria or Tuscany (Perugia? Florence? Pisa?)

c. 1200-1250; c. 1375; c. 1425-1450



What was worthy to be learned in the thirteenth century was still pertinent for fifteenth-century students and teachers. Copied over three centuries, these key texts for teaching grammar and Latin were assembled in the mid-fifteenth century in a wallet-style limp vellum binding. Called in medieval inventories “books without wooden boards” (*libri sine asseribus*), limp vellum bindings were frequently used for archival materials and also for unpretentious school books, intended to be carried about (Szirmai, 1999, pp. 285-319; and Scholla, 2002). Thus assembled, the codex formed a handy portable compendium of grammar and Latin language.

This manual preserves one of the earliest copies of the medieval *Ianua*, a syntax and grammar manual to be memorized by schoolchildren. But it also includes texts in the vernacular, witnessing the progressive introduction of vernacular insertions and attesting to the shift from medieval to Renaissance pedagogy. Such a composite manual shows that Humanist education did not break radically from medieval methods, and it provides significant insights into teaching by grammar masters. The survival of grammar schoolbooks is a great rarity due to their general wear and tear, and they are coined by P. Gehl as books that are “broadly useful but rarely pretentious” (Gehl, 1993, p. 47). They remain always endearing and precious. [TM447]

DESCRIPTION: 103 ff., parchment and paper, missing an undetermined number of leaves, in six independent sections, written in a variety of bookhands from gothic scripts to a cursive “mercantesca” script, bound in limp vellum, wallet-style Italian binding of the 15th century, missing its tie, well-worn but in its original condition. Dimensions 225 x 150 mm.

LITERATURE: R. Black, *Humanism and Education in Medieval and Renaissance Italy*, Cambridge, 2001; P. Gehl, *A Moral Art. Grammar, Society and Culture in Trecento Florence*, Ithaca/London, 1993; A. Scholla, 2002; and J. A. Szirmai, 1999.

Sanctus

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2

**REGISTER OF TOLL CHARGES FOR TARASCON,
Lo registre del peage de Tarascon
 In Provençal with some Latin, decorated manuscript on parchment
 Southern France, Provence (Tarascon-sur-Rhône), c. 1385-1400**

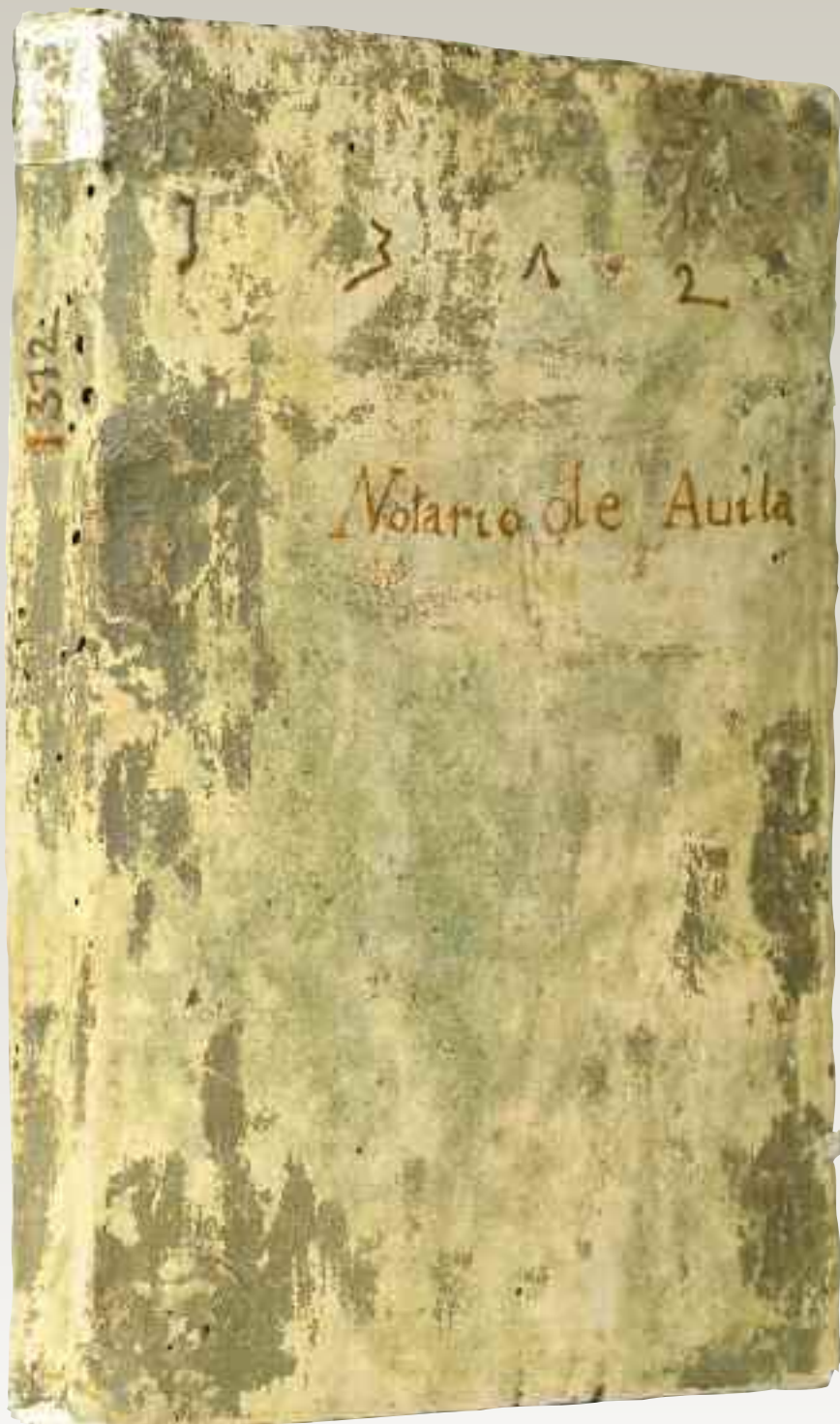


Bound in reversed sheepskin, this manuscript is wholly preserved in its original condition, with the exception of removed pastedowns, of which traces are still visible on the wooden boards. Because of the absence of pastedowns and flyleaves, the original stitching, pegging, and split cords are all visible, offering an excellent opportunity to study the structure of the manuscript. The register must have served as a working memorandum for those whose task was to levy the toll for the king but also for the influential local barons.

The word “pancarte” is inscribed in ink by a later owner or user on the upper board. The word refers to the posted sign or register on which each traveler could find the amount owed in toll charge. “Pancarte” soon became synonymous with the term “tariff,” and this is precisely what one finds in the present manuscript, the tariffs and conditions applicable to persons and merchandises when they pass the toll points of Tarascon on the “Rose” (Rhône River), the “Portal de Tarascon” (one of the city-gates), and the suburb of Saint-Gabriel. The French and Provençal word for toll is “péage” from the Latin “pediaticum” (right to set foot), meaning the right to circulate, to use a road, a river, a city-gate etc. Transcribed in the local language of Provençal, the register includes a rich vocabulary pertaining to commerce, weights and measures, botany and produce, and economy at large. [TM275]

DESCRIPTION: 16 ff., complete, written in a rounded gothic bookhand in brown ink, bound in contemporary reversed sheepskin over wooden boards, back sewn on 3 raised thongs, original engraved brass catchplate on lower board with gothic letters, the word “Pancarte” in ink on the upper board. Dimensions 190 x 135 mm.

LITERATURE: edition based on a later manuscript by E. Bondurand, *Les péages de Tarascon. Texte provençal*, Nîmes, 1891.



reduced



3

GONÇALO GONÇALES DE VEGA, *Notario de Avila*
In Spanish and Latin, illuminated manuscript on parchment
Spain, Avila, dated August 1414-1415



This is an interesting legal document in its attractive original green-dyed sheepskin binding over pasteboards and of relatively luxurious composition with gold leaf illumination. The date "1372" and the title "Notario de Avila" are written in brown ink on the upper cover of the manuscript. The date "1372" appears again on the spine, perhaps penned by the same hand, along with a white sheepskin label that probably once displayed a shelf mark. Although the text, a legal document concerning a land dispute, was written in 1414-1415, it cites many earlier documents beginning in 1218 and referring to the same land. It seems likely that the date "1372" repeated twice is not an error, but is meant to cross-reference a legal act of critical importance to this dispute.

Recording in extensive detail a land dispute and penned by Gonçalo Gonçalves de Vega, scribe to King Fernando I "The Righteous," King of Aragon and Sicily, the codex has considerable linguistic interest (the language is Castilian Spanish) and legal import for the region of Avila under the reign of Ferdinand I. Its attractive, all original, appearance vividly evokes the tools of the trade of the practicing fifteenth-century notary. [TM40]

DESCRIPTION: 94 ff., complete, written in a cursive chancery bookhand, public notary's initials at the bottom of every folio, two gold leaf initials with purple penwork, bound in contemporary green sheepskin over pasteboards, traces of ties, quires detaching from spine, revealing binding structure. Dimensions 260 x 180 mm.

LITERATURE: L. Ariz, *Historia de las grandezas de la ciudad de Avila, por el Padre Fray Luiz Ariz*, Alcala de Henares por L. Martinez Grande, 1607; A Database of Catalan, Galician, Portuguese, and Spanish Manuscripts - <http://sunsite.berkeley.edu/PhiloBiblon/phsea.html>.



reduced



4

FERIAL PSALTER AND BREVIARY (use of the Franciscans?)
In Latin, manuscript on paper
Austria/Northern Italy (Trieste?), c. 1450, with additions dated 1493



This liturgical manuscript offers an excellent opportunity for studying medieval binding techniques, because it lacks the leather that once covered its boards and spine, thus revealing the structure of the book. The lacing pattern is clearly visible. Regular quires of twelve leaves (sexternions) are gathered together at the spine with their threads sewn over three slit double cords of white pigskin. The threads from the remaining two sewing stations, stitched at 45-degree angles to the spine are gathered in endband headbands. Tiny metal pegs anchor the cords in place in the thickness of the boards. Evidence of turn-ins and pastedowns still exist in the manuscript, which is localized in Trieste.

Signed and dated by its second scribe who added texts in 1493, this liturgical manuscript contains a Ferial Psalter and Breviary probably for use in a Franciscan context. This manuscript includes the rubrics prepared by Haymo of Faversham in the thirteenth century, and the interesting and rare rubrics by Pope Boniface IX for the readings used at matins during the last months of the liturgical year. Unusual leather tabs mark key passages in the liturgy. These tabs extend from the gutter (they are sewn into the quire) to the other edges of the paper. Some of them preserve their soft brown fur. [TM98]

DESCRIPTION: 337 ff., missing one folio between ff. 96 and 97, else complete, written in gothic cursive script in dark brown ink by two, possibly three scribes, original wooden boards uncovered, spine swen on three raised bands, broken clasp on upper cover. Dimensions 212 x 142 mm.

LITERATURE: S.J.P. van Dijk, ed., *Sources of the Modern Roman Liturgy*, I, *The Ordinals of Haymo of Faversham and Related Documents*, 1243-1307, 2 vols. Leiden, 1963; J. Moorman, *A History of the Franciscan Order from its Origins to the Year 1517*, Oxford, 1968



reduced



BARTHOLOMEUS BOLOGNINUS
Commentary on the Imperial Constitution "Authentica Habita" (1154-1155)
 In Latin, decorated manuscript on paper
 Italy, Bologna, dated 12 January 1492



In its doeskin binding with remnants of the original ties and pastedowns, this is the only known manuscript of a legal commentary on the Imperial Constitution known as the "Authentica Habita" first issued by Frederick I Barbarossa in 1155 and here composed by the doctor of law, Bartholomeus Bolognini (died 1498?). The commentary is dedicated to Giovanni II Bentivoglio (1443-1508), ruler of Bologna from 1463 to 1506 and important patron of the arts. The manuscript is apparently autograph, or at least commissioned directly by the author for Bentivoglio, as suggested by the dated colophon. Indeed, this manuscript seems to be the presentation copy made for Bolognini: the dedicatory preface is not found in the partial printed edition of the commentary and is unique to this copy. The text was never translated.

Considered a landmark for the development of medieval universities, the Constitution granted juridical privileges and rights and protection to students (often foreign) and masters of Bologna. The University of Bologna vied with Paris for the honor of being the first European university, attracting masters and students who often had little protection and few legal rights away from home. They petitioned secular imperial power for privileges in the twelfth century. Composed in the fifteenth century, Bolognini's commentary testifies to the continued debates that animated schools of law and also witnesses the author's ties with the ruling Giovanni II Bentivoglio, who was close to university humanists and influential as a policy-maker. [TM409]

DESCRIPTION: 42 ff., complete, arms cut out on f. 2, slightly affecting lower portion of text, bound in pink-beige doeskin over pasteboards, back sewn on 3 bands, leather ties, 15th-century pastedowns with excerpts from canon law, *Liber Sextus*. Dimensions 314 x 214 mm.

LITERATURE: partially published in *Bartolomaei Bolognini clarissimi iureconsulti...*, Ingolstadt, 1542, but the present manuscript, cited on "Wikipedia" as the only known copy, is far more complete.





6

DUTCH PRAYER BOOK (Franciscan Use)
 In Dutch, manuscript on paper
 The Netherlands, Convent of St. Cecilia, Hoorn, c. 1500



Inscriptions identifying the binder are vital sources for the history of medieval book-making. This attractive wallet-style binding made of limp vellum protects a manuscript where both owner and binder are named: “this book belongs to the daughter of Lucy Wouters in the Convent of St. Cecilia in Hoorn and was bound in Nieuwlicht in Blokker outside Hoorn in the year of Our Lord 15[...].” (Dit boec hoert toe [Luci wouters dochter in] sinte cecilien convent binnen boern ende is ghebonden te nyelicht totten regulieren in blocker buten hoern int jaer ons heren M cccc ende [...]).

Lucy’s daughter, Mary Wouters, was a Franciscan Tertiary in a convent of the Penitents, for which seven other manuscripts are recorded. She may also have been the scribe of the manuscript containing many rare and unpublished prayers in the vernacular focused on devotion to Christ. It was the nearby Augustinian Canon’s Regular Monastery of St. Mary’s of Nieuwlicht, one of the two daughter houses of Windesheim, which bound the manuscript for the Franciscans. Closely associated with the *Devotio Moderna*, canons in the houses of the Windesheim Congregation were meant to copy and bind books as part of their vocation—for four hours in Winter and five hours in Summer. Here, then, is a fine example of their work. Another manuscript bound by the same house in 1519 is in the University Library in Amsterdam (MS I F 14). [TM418]

DESCRIPTION: 223 ff., complete, written in littera hybrida in brown ink, bound in contemporary 16th-century limp vellum wallet-style binding sewn on 3 thongs, contemporary single brass clasp, all 3 thongs severed. Dimensions 146 x 113 mm.

LITERATURE: K. Stoker and T. Verbeij, *Collecties op Orde: Middelnederlandse handschriften uit kloosters en semi-religieuze gemeenschappen in de Nederlanden*, 2 vol., Louvain, 1997, pp. 692-697; J. van Engen, *Sisters and Brothers of the Common Life: The Devotio Moderna and the World of the Late Middle Ages*, Philadelphia, 2008.



reduced



MEDICAL MISCELLANY, *Würzburger Wundarznei*
 In German, manuscript on paper
 Germany, East Franconia (Würzburg?),
 c. 1488-1500, with later additions up to around 1525

This typical late Gothic binding houses a medical manual for use by a student or physician. Its heavy wooden boards (of beech?) are squared at the outer edge and beveled at the spine, which is then covered by alum-tawed pigskin. Such half-leather bindings of pigskin were used for modest books, leather being more expensive than unadorned wood. Leather soaked in aluminium salts (alum-tawed) was a good choice for a book meant to sustain heavy use, since the process toughened the leather. The pigskin was stamped, but the stamps are worn from extensive use.

The *Würzburger Wundarznei* comprises a selection of recipes for medication, arranged in various categories. There are twelve sections, of which seven center around pharmaceutical aspects, each one revolving around one specific medication, while the remaining five each focus on a specific basic symptom and the respective therapeutic treatment. Much influenced by works of the famous surgeon Peter von Ulm, the *Würzburger Wundarznei* is the only representative of this genre extant from eastern Franconia. The physicality of the book with its workaday binding is enhanced by other signs of use: a dried plant is still present in the section on recipes between ff. 45v-46. [TM250]

DESCRIPTION: 98 folios, complete, paper with watermarks from 1488-1507, Vienna and Freiburg i. Br., written in bastarda by at least 5 hands, contemporary binding of half alum-tawed pigskin over boards, designs enclosed within a triple-fillet border, stamp "blattwerk mit knospe" (Sprandel-Krafft, pls. 21-23, from Würzburg, Bamberg, Franconia), sewn on three raised thongs, brass mountings for a clasp. Dimensions 310 x 215 mm.

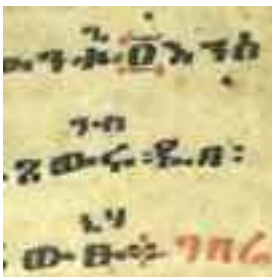
LITERATURE: K. Bentele and G. Keil, "Die *Würzburger Wundarznei*. Anmerkungen zu einem neu gefundenen Arzneimittel-Handbuch des Spätmittelalters," in P.J. Becker, E. Bliembach, H. Nickel, R. Schipke and G. Staccioli (ed.), *Scrinium berlinense. Festschrift Tilo Brandis*, Berlin, 2000, pp. 358-382; L. Sprandel-Krafft, 2000.



lower cover



Deggwa [liturgy] and the Märha Ewwur [Guide of the Blind]
 In Ge'ez and Amharic, manuscript on parchment
 Ethiopia, 19th century




Ethiopian manuscripts, even those of a relatively late date, are marvellous because their binding structures survive as archetypes of early Christian codices from the fourth to seventh centuries. Christianity came to Ethiopia in the fourth century, and until the seventh century Ethiopia maintained close contact with the Coptic Church. Despite a brief period of Portuguese rule, the country remained isolated until the nineteenth century. Features of Ethiopian, or Coptic, bindings found here include: chain stitching (also called “Coptic” stitching) without cords and sewn directly into the thickness of the boards, paired sewing stations, square unbeveled wooden boards on which traces of the adze are left visible (this binding even has a knot hole in the front cover), and textblock flush with the boards. The flat spine is covered with brown leather.

More remarkable than the binding in the present manuscript is its musical notation. The creation of the text of the *Deggwa*, a non-monastic liturgy for the Divine Office, is traditionally ascribed to the sixth-century saint Yared. The music for the *Deggwa* was only developed in the fourteenth century and not found in manuscripts before the seventeenth century. This manuscript includes the peculiar system of interlinear notation indigenous to Ethiopia called in Ge'ez *melekket* or “signs.” Each sign stands for an abbreviated word, which in turn represents a melodic formula. This mnemonic system requires the singer to remember the tunes associated with the signs and apply them to the words below. Our *Deggwa* also includes a small number of conventional, non-alphabetic signs; numbers indicating the repetitions of the “halleluiahs”; and marginal signs indicating related groupings of melodies. Manuscripts containing *melekket* are very rare in private hands. [TM471]

DESCRIPTION: 68 ff., complete (?), written by two scribes, in a neat small hand (1), and in an untidy hurried hand (2), with interlinear and marginal musical notation, bound between plain wooden boards, the front board split and repaired with string. Dimensions 145 x 150 mm.

LITERATURE: K. K. Shelemay and P. Jeffrey, eds., *Ethiopian Christian Liturgical Chant: An Anthology*, 3 vols., Madison, Wisconsin, 1993-97; J. A. Szirmai, 1999, pp. 45-50.





LEATHER
AND VELLUM
BLIND-STAMPED
BINDINGS



reduced



9

**THOMAS AQUINAS, *Compendium theologiae*; HUGH OF ST. VICTOR, *Adnotationes in psalmos*; WERNER ROLEWINCK, *Regimen rusticorum*
In Latin, decorated manuscript on paper and parchment, and imprint
Germany, Cologne?, c. 1475-1500**



Preserved in its striking original panel-stamped binding with heavy brass bosses protecting the covers, this hybrid codex associates two manuscript texts and one printed text. The three works were always intended to form a single volume, because the script and decoration are uniform, and the foliation is continuous. The imprint “Regimen rusticorum” (On the government of the common folk) was probably printed in Cologne between 1471 and 1475. Contemporary with the date of this manuscript, the author of the imprint Werner Rolewinck (d. 1502) was a Carthusian monk at the monastery of St-Barbara’s in Cologne. Cologne in the fifteenth century had many religious establishments known for their book production and fine libraries. Werner Rolewinck’s own monastery of St-Barbara was perhaps the most illustrious, but the codex includes no evidence of specific institutional ownership.

The original, handsome and quite substantial binding is panel- and roll-stamped in blind; the tools include a stag, a lion, a flower, a double-headed eagle, a circular medallion of the Holy Face, the Annunciation and the Virgin Mary. Similar tools are associated with nearby Brabant (Weale, II, p. 171, no. 331). As occurred frequently, once paper became a common support for bookmaking, the quires are either composed with parchment outer leaves or have reinforcing strips to ensure the sturdiness of the paper sewn into the binding structure. [TM359]

DESCRIPTION: 227 ff., manuscript (ff. 1-168), printed (ff. 169-227v), watermarks of Cologne origin, from 1478-1489, written by at least 2 scribes in a hybrida script, bound in brown calf over wooden boards, panel-stamped in blind, rebacked, brass bosses and catches (probably 19th c.). Dimensions 215 x 138 mm.
LITERATURE: F. Goff, *Incunabula in American Libraries*, NY, 1973, R 292 a; W. H. Weale, 1894-1898.





Miscellany, including PSEUDO-BONAVENTURA, *Instructio sacerdotis ad se preparandum ad celebrandum missam*; JOHANNES FISCANNENSIS, *Oratio dicta s. Ambrosii*; HENRICUS SUSO, *Centum meditationes*
In Latin, decorated manuscript on paper
Germany, Moselle? Westphalia?, c. 1480-1490



Home of the first university founded in the Netherlands before 1500, Louvain boasted a number of well-established and flourishing binderies between the years 1480 and 1550. Typical of the Louvain-style binding of this manuscript are the diagonal double fillets and the numerous small stamps placed at the junctures of the fillets and in the triangular fields. The stamps here include small rosettes, an Agnus Dei, deployed eagles, fleur-de-lis, and ornamental acanthus leaves. In near-perfect condition and without any restoration whatsoever, this manuscript includes front and rear pastedowns from a commentary on Boethius, as well as excerpts from the pedagogical treatise called *De disciplina scholarium* by Pseudo-Boethius. The popular Louvain style of book-binding influenced binders in western regions bordering Flanders such as Westphalia and the Moselle, where the present manuscript was likely made. Script and watermarks confirm a Westphalian or Moselle origin.

Because of the nature of its texts, the manuscript may reflect a reaction to the influence of the Devotio Moderna, which began in the Netherlands but rapidly spread to Germany. Rather than focusing on personal prayer centered on Christ and the Gospels, as advocated by the Devotio Moderna, the official Church insisted instead on a return to sacraments, prescribing Eucharistic devotion and more frequent celebration of Mass for monks, priests, and members of clergy. It is exactly these kinds of instructions that are included in this manuscript. [TM233]

DESCRIPTION: 260 ff., missing some leaves at the end, written in a regular hybrid gothic bookhand in brown ink, bound in a contemporary Louvain-style binding of blind-tooled brown calf over wooden boards with stamps of varied tools, sewn on 3 bulky split cords, 13th- or 14th-century pastedowns. Dimensions 135 x 100 mm.

LITERATURE: C. Sorgeloos, 1993, II, no.1, pp. 42-43; and E. P. Goldschmidt, 1928, nos. 25 and 26.





GERMAN PRAYER BOOK (Bridgettine use)
 In German, decorated manuscript on paper,
 Germany, Hessen or Thüringen (?), c. 1500



This manuscript assembles a collection of unusual German prayers in a white pigskin binding. The codex is composed of short booklets written by several distinct hands, with some of the quires (or groups of quires) forming independent units. There are differences in paper quality and style of ruling in each booklet. It seems likely that these scribes belonged to the same monastery or brotherhood and that the booklets were bound together at the time of their creation. Unusual reinforcing strips of parchment from a near-contemporary manuscript are attached at the sewing stations at right angles to the spine, instead of vertically aligned with it.

The many prayers to St. Bridget suggest that the codex may have been intended for or composed in a Bridgettine convent (of which there were many in Germany), likely in Hessen or Thüringen, based on content and spelling characteristics. However, the presence of other prayers with large indulgences, as well as prayers directed toward members of a "Brotherhood of Mary," raises the possibility that the manuscript might have been made for or by members of such a brotherhood. Noteworthy also is a trace of ownership from the Carthusian Monastery of Buxheim, whose impressive library was auctioned in Munich in 1883 and counted some 450 manuscripts. [TM393]

DESCRIPTION: 116 ff., missing some leaves, written by at least six different hands in a quick hybrida script, bound in contemporary 16th-century white pigskin over wooden boards, panel-stamped with geometric and floral motifs, engraved brass and leather clasp and catch, back sewn on 3 thongs. Dimension 150 x 108 mm.

LITERATURE: U. Montag, *Das Werk der heiligen Birgitta von Schweden in oberdeutscher Ueberlieferung*, 1968; and P. R. Robinson, "The 'Booklet': A Self-contained Unit in Composite Manuscripts," *Codicologica* (1980), pp. 46-67.





Passio Christi, MISCELLANEOUS TEXTS AND PRAYERS
 In German (Nieder-Rheinisch), decorated manuscript on paper
 Germany, Lower Rhine, Cologne?, c. 1510-1520



This polished brown calf roll-tooled binding is adorned with a central panel containing repeated stamps of candelabra, putti, and escutcheons in which one distinguishes very clearly the initials "IB" on either side of a cross motif. The presence of the "IB" stamp associates this binding with the production of the Master IB. No less than four German binders signed their work "IB" in sixteenth-century Germany. Ours is, however, closest to a Cologne binding of 1540 with the arms of Cologne on it (see Haebler, below).

Prayers on the Passion of Christ are interspersed with excerpts from the Church Fathers and medieval theologians, including Bernard of Clairvaux. The work is written in a Lower Rhine dialect (Nieder-Rheinisch, or Low Franconian, spoken along the Lower Rhine in the west of Germany and the adjacent regions in the Netherlands). These texts are evidently exceedingly rare and appear together in only one other slightly later manuscript now in Münster and bound in a dated binding of 1536 (Münster, MS N.R. 1450). This manuscript represents exactly the type of work much appreciated within the milieu of the *Devotio Moderna*: the script, language, paper, binding, and pastedowns all confirm its production and use within the region around and northwest of Cologne, between modern-day Netherlands and Germany. [TM35a]

DESCRIPTION: 152 ff. (128 written), on paper, complete, written in a gothic "bâtarde" script by a single hand, contemporary binding of brown polished calf over wooden boards, boards blind-stamped and roll-tooled, brass clasp and catchplate, back sewn on 3 raised thongs, dated pastedowns from a notarial document of 1412 signed by a public notary of Utrecht and mentioning the Archbishop of Cologne. Dimensions 182 x 140.

LITERATURE: E. P. Goldschmidt, 1928, no. 98E; K. Haebler, 1928, I, p. 53; E. Overgaauw, *Die mittelalterlichen Handschriften der Universität- und Landesbibliothek Münster*, Wiesbaden, 1996, p. 181; and I. Schunke, 1937, p. 369, no. 2.



reduced



JOHAN SOTER,
Psalterium in Quatuor Linguis: Hebraea, Graeca, Chaldaea, Latina
 In Latin, Ge'ez, Greek and Hebrew, imprint on paper
 Cologne [Johan Soter], 16 June 1518
 [bound with] Commentary on the Psalms
 In Latin, decorated manuscript on paper and parchment
 Germany, Düsseldorf, 1545

The onset of printing after c. 1450 had consequences for the binding trade. Faced with more work and anxious to save time, binders of the later fifteenth century invented the roll as a substitute for the ornamental single stamp. Multiple stamps engraved on one piece of metal ensured that the cover could be uniformly ornamented with repeated impressions. The binder heated an engraved metal cylinder that rotated on an axel to which a handle was attached and applied pressure to the leather. Roll-stamped leather bindings enjoyed considerable popularity in northern Europe and were especially fashionable in Germany. Here, the rolls are

composed of wreaths of flowers and leaves vertically joined with heart-shaped motifs and arranged in a central panel, bordered on all sides by two additional rows.

This hybrid volume consists of a polyglot printed Psalter and manuscript commentary. The first Cologne publication by the humanist Johannes Soter is the second book to be printed in the Ge'ez language, and the first polyglot to include Ethiopic, as well as the first example of Hebrew printing in Cologne. Its original owner Wilhelm von Grevenbroich gave it to the friars of the Order of the Holy Cross of Düsseldorf, and Friar Theodoric added the manuscript in 1545 and had the volume bound. Both the compiler of the (unique?) text and its scribe were *Düsseldorf Kreuzherren*. [TM441]

DESCRIPTION: (Pt. I), 150 ff., complete; (Pt. II), 152 ff., written in a hybrid gothic script, contemporary blind-stamped binding, sewn on four split cords laced into wooden boards, repeated roll of foliate ornament, spine repaired, modern metal corner-pieces and clasps; later pastedowns, facing pages marbled. Dimensions c. 300 x 220 mm.

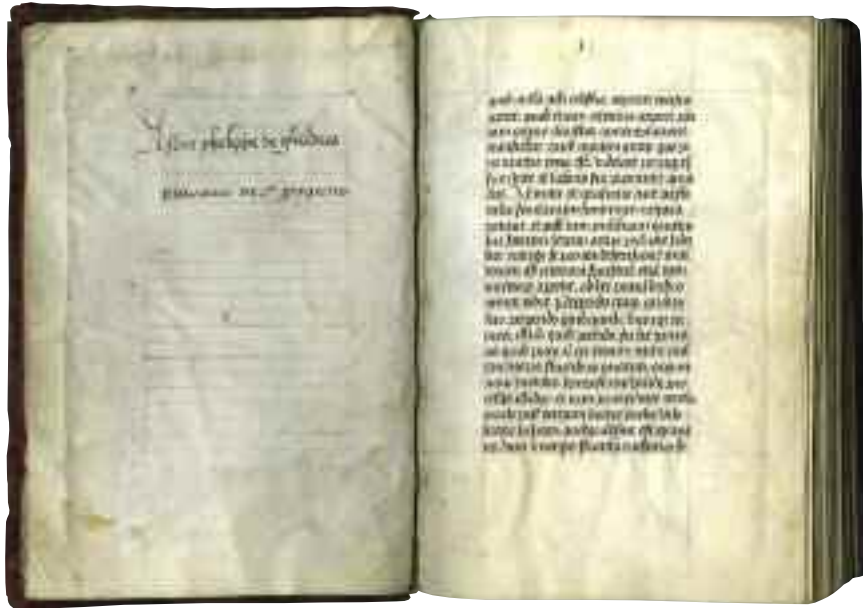
LITERATURE: T. H. Darlowe and H. F. Moule, *Historical Catalogue of the Printed Editions of Holy Scripture in the Library of the British and Foreign Bible Society*, 2 vols., London, 1903-11; E. P. Goldschmidt, I, pp. 64-65; W. Schmitz, "Das humanistische Verlagsprogramm Johannes Soters," in James Mehl, ed., *Humanismus in Köln / Humanism in Cologne*, Cologne, 1991, pp. 77-111.





T E X T I L E
B I N D I N G S





GREGORY THE GREAT, Dialogues
 In Latin, illuminated manuscript on parchment
 France, Paris, c. 1400-1425



Extant textile bindings are scarce, because they are so fragile. The present red velvet binding was most likely placed on the manuscript following its initial fabrication, probably in the later fifteenth or early sixteenth century and perhaps for its most famous owner. Velvet (red, black, tan, or even white) was often used to cover manuscripts, as inventories of the period confirm. For example, among the codices belonging to Charles d'Orléans, Count of Angoulême in 1496, there are those described as covered in crimson and black velvet. Surviving nearly intact with its gilt edges, this velvet binding received a striking finishing touch in the green and red silk embroidered endbands.

Original bindings often preserve valuable information about a manuscript and its provenance. In this case, an inscription on one of the flyleaves informs us that the manuscript was once owned by the Duchess of Lorraine, Philippe of Guelders (1464-1547): "A Seur Phelippe de Gheldres. Dialogues de St-Gregoire." Philippe spent most of her life in a convent of the Poor Clares at Pont-à-Mousson in Lorraine. Referring to her as "Seur," the ex-libris must date after 1520 when she took her vows. It is known that Philippe did not relinquish all her worldly goods and that she preserved a library within the convent walls. The manuscript is thus a touching reminder of the solace a woman of the world would find in books she either brought with her or was given. It also witnesses the transmission in the later Middle Ages of the Gregory the Great's Dialogues, still immensely popular as a collection of miracles stories.

[TM460]

DESCRIPTION: 211 ff., lacking 4 leaves, written in a gothic bookhand in brown ink, bound in a late 15th- or early 16th-century dark red velvet over wooden boards, back sewn on 5 thongs, edges gilt, traces of clasps. Dimensions 202 x 130 mm.

LITERATURE: Abbé Guillaume, "Notice sur plusieurs éditions de la vie de Philippe de Guedre et sur divers objets qui ont appartenu à cette princesse," *Bulletin de la Société d'archéologie lorraine* (1852), pp. 373-411, this manuscript cited on pp. 384-385.

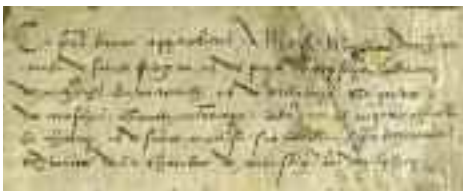


reduced



NICOLAS HOUSSEMAINE, *Gestes des premiers comtes de Dammartin*
 In French, illuminated manuscript on parchment
 France, Paris, between 1500 and 1503

6 large miniatures by the Master of the Paris Entries and the Master of Etienne Poncher



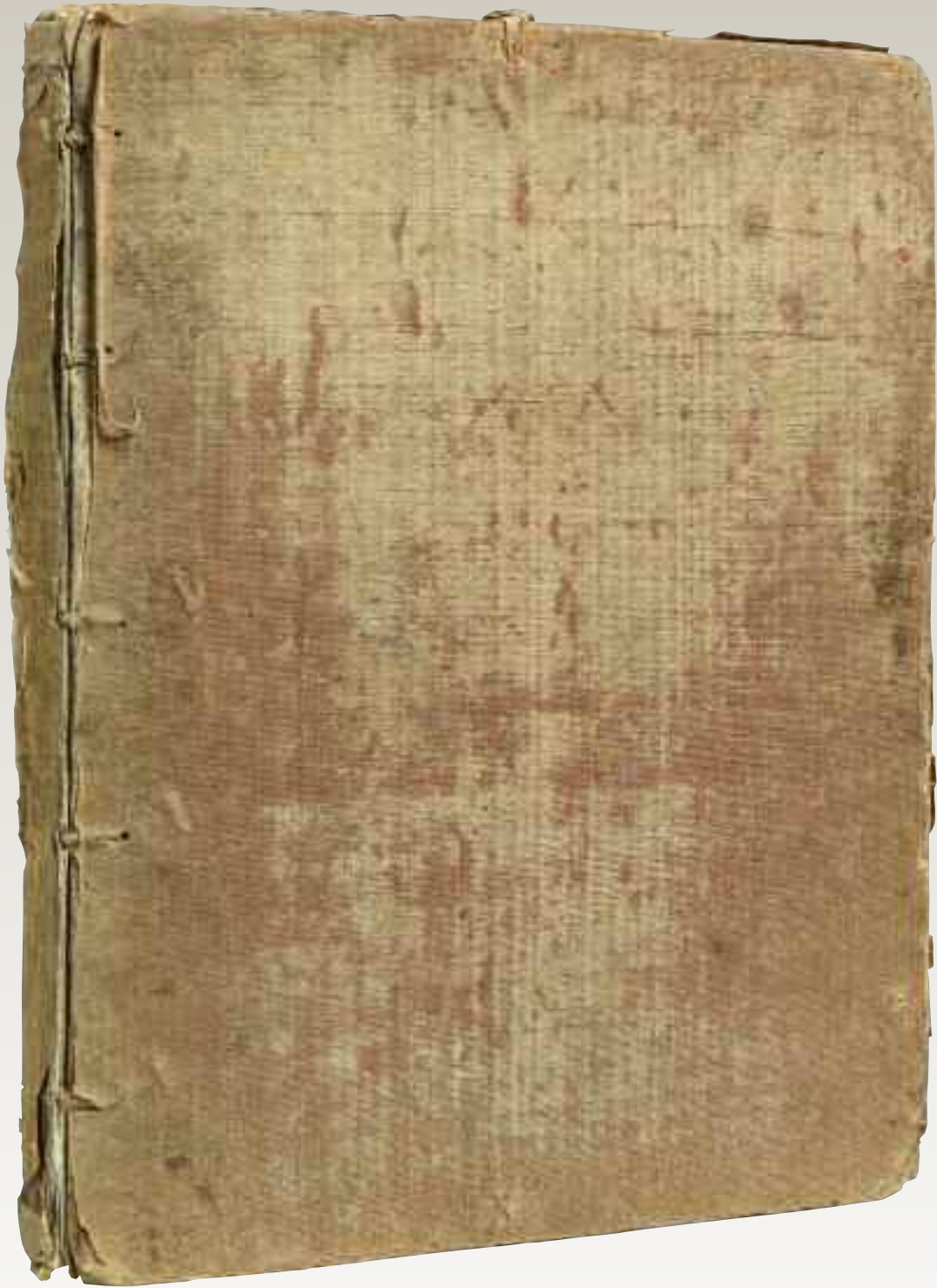
Described in inventories as “veloux bigarré,” bi-color velvet bindings are extremely rare due to the fragile quality of the delicate silk textile. The 1544 inventory of books and manuscripts at the Château of Blois cites less than a dozen examples, of which only one survives, an illuminated manuscript of the entry of the Emperor Charles in France covered in red and yellow velvet (Paris, BnF, MS fr. 5720).

The colors of such armorial bindings evoke the heraldry of their owners; in this case the gold and purple stripes are the arms of Suzanne of Bourbon, the wife of Jean de Chabannes for whom the historical chronicle was made. Her shield appears throughout the manuscript on each illuminated leaf.

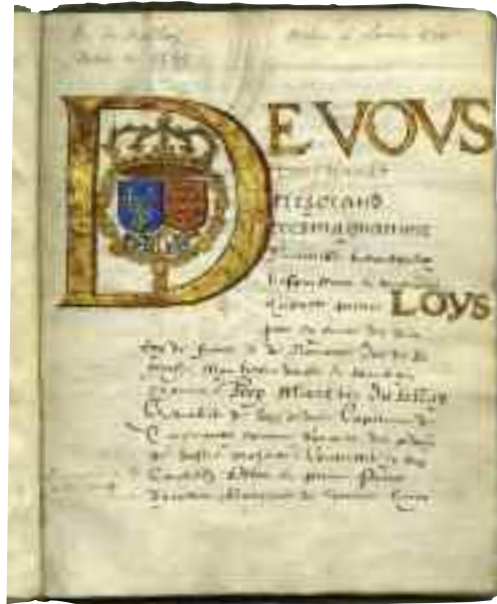
This deluxe presentation copy is an unedited chronicle by Nicolas de Houssemaine intended to glorify the noble lineage of Jean de Chabannes, Count of Dammartin (1448-1503), through his association with the house of Bourbon. Tracing their ancestry back to the Carolingian nobility, the Counts of Dammartin set out to place themselves on equal footing with royalty, in part by showing how their ancestors played such a vital role in the growth of the French state. The Dammartins were proud to be called “cousins” by the king of France, and Jean de Chabannes’s patronage—along with the remarkable royalist binding—was geared to shore up these claims.

DESCRIPTION: 60 ff., missing 11 leaves, including eight with miniatures, written in a fine “lettre bâtarde,” contemporary 16th-century velvet in six horizontal bands colored gold and purple over wooden boards, spine reinforced, traces of applied metalwork and straps. Dimensions 258 x 175 mm.

LITERATURE: E. A. R. Brown, “Fraude, fiction, et fausseté: Jean de Chabannes et le cas curieux du testament de sa fille Anne (1500-1502),” *Bib. de l’École des Chartes* (in press); E. Rosenthal, *Theseus de Cologne, a general study and partial edition*, 3 vol., Ph.D. Thesis, Birkbeck College, University of London, 1975.



reduced



**MARTIN DU BELLAY (1570-1637),
Aveu à Louis XIII pour la châtelainie d'Avrillé
 In French, illuminated manuscript on parchment
 France, Touraine [Château de Gizeux], 25-27 October 1610**



Bound in contemporary rose velvet, this dated feudal declaration (in French "Aveu") made by a vassal, here Martin du Bellay, to his suzerain, here King Louis XIII, was most certainly destined to be presented to the King in person. This would account for the choice of a deluxe binding in rose velvet. More often than not this type of account of feudal holdings and homages took the form of a modest archival document. Illuminated copies of Aveux such as this one are rare, and the present copy made for presentation to the King includes a crowned initial "L" and his arms (France and Navarre), circled by the collar of the Order of Saint-Michel.

Martin du Bellay (d. 1637) was a member of an illustrious family from the Loire Valley. His engraved book plate on one of the flyleaves adapts the imagery of a royal presentation miniature of the Carolingian era. Family members included Guillaume and Martin I du Bellay, chroniclers under King Francis I; Jean du Bellay, cardinal-statesman and protector of François Rabelais; and Joachim du Bellay, famous poet and member of the Pléiade. This *Aveu* lists du Bellay's rights and possessions in Avrillé as well as the feudal dues to the lord. Interesting as a source for local history, the document with its rich vocabulary and onomastics also preserves valuable information on ancestral rural and feudal practices. Avrillé, known today as Avrillé-les-Ponceaux (Indre-et-Loire), is near the elegant castle of Gizeux, where Martin du Bellay resided and ultimately deceased. [TM292]

DESCRIPTION: 39 ff., complete, written in a cursive bookhand, opening words in liquid gold epigraphic Roman capitals, large opening initial "D" with the illuminated coat of arms of France and Navarre, bound in contemporary rose velvet over pasteboards, contemporary engraved ex libris, gilt edges. Dimensions 294 x 227 mm.

LITERATURE: La Chesnaye-Desbois, *Dictionnaire de la noblesse*, 1863, II, col. 854-855; C. Port, *Dictionnaire historique, géographique et biographique de Maine-et-Loire*, 1876, II, pp. 69-70.





17

BOOK OF HOURS (use of Rome)

In Latin and French, illuminated manuscript on parchment
Northern France (Flanders), likely Lille, dated 1498

17 miniatures by the circle of Jean Markant (active Bruges and Lille, 1489-1532/1534)

Rebound in England in the seventeenth century, this Book of Hours boasts a magnificent embroidered binding on red satin, with floral, foliate, and pictorial designs, worked with metal silver and gold threads, colored silk threads, and seed pearls. Although leather was the most common binding medium, many other materials were also used including a rich variety of textiles, silk, velvet, and satin. Embroidered book bindings of the present sort can be found throughout the sixteenth century until about 1640, sometimes made for female owners and often by professional embroiderers.

This Book of Hours was copied and illuminated in Flanders based on the style of the miniatures attributed to the circle of Jean Markant. Jean Markant was an illuminator and scribe who trained in Tournai, was much influenced by Bruges artists such as the Master of Edward IV, and was active in Lille. Dated 1498, this work represents an early example of his style. Vanwijnsberghe has proposed the interesting hypothesis that the decline of Tournai as a center of illuminated book production allowed for the rise and increase in importance of Lille as an active center of manuscript production. [BOH49]

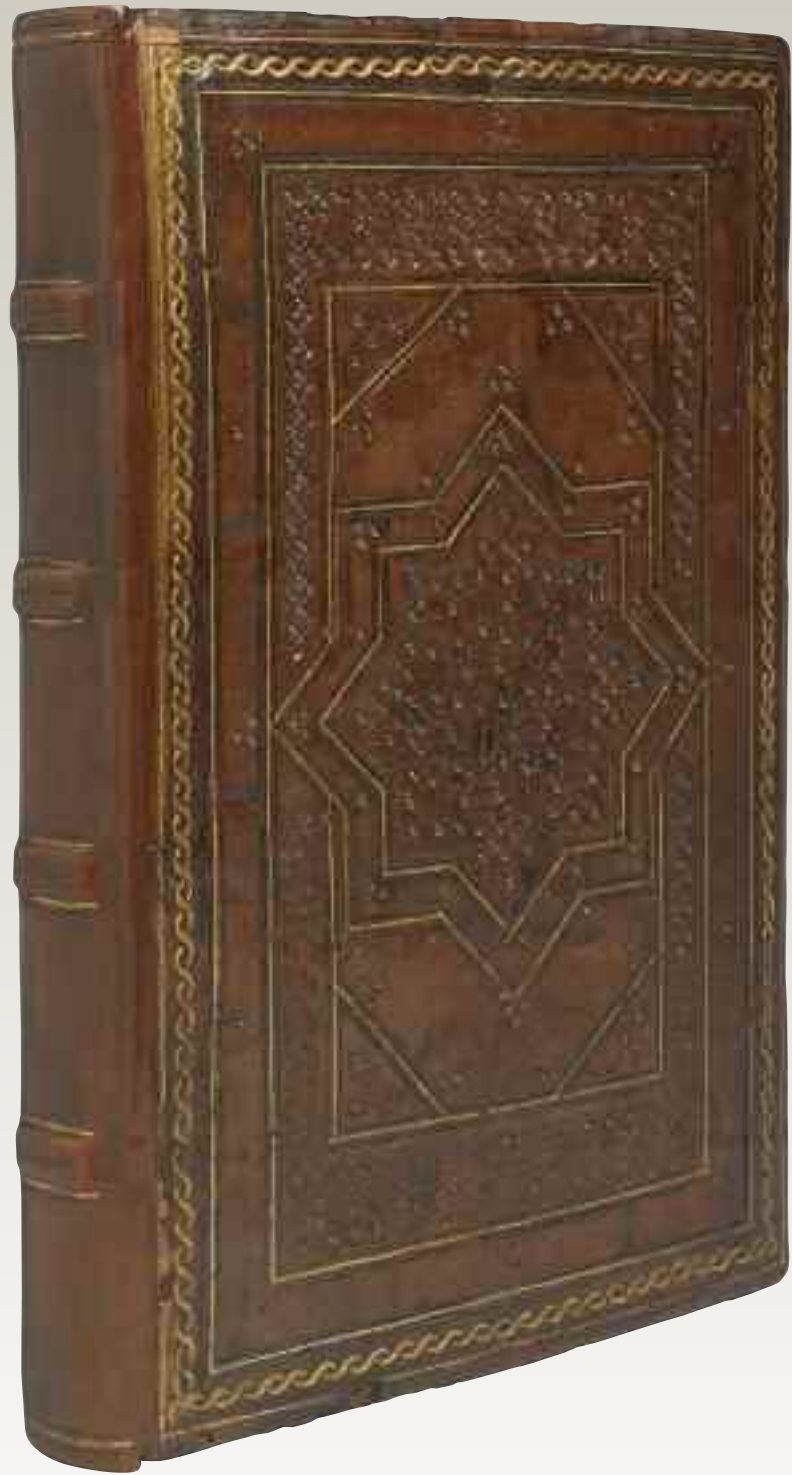
DESCRIPTION: 236 ff., written in brown ink in a hybrid bookhand, 17 miniatures, bound in an English c. 1620-1630 embroidered binding of red satin, with silver and golden wire, colored silk threads and seed pearls, floral and foliate motifs, back embroidered with vase and flowers surmounted by Christ on the Cross and "IESU MERCY," decorated silver clasp and catchplates, green silk doublures, gilt edges. Dimensions 133 x 90 mm.

LITERATURE: G. Barber, 1971; C. Davenport, 1899; D. Vanwijnsberghe, "Marketing Books for Burghers: Jean Markant's Activity in Tournai, Lille and Bruges," in *Flemish Manuscript Painting in Context*, Los Angeles, 2006, pp. 135-148; idem, "Le Maître des Heures de Claremont. Un enlumineur lillois du dernier tiers du XV^e siècle," in *Quand la peinture était dans les livres. Mélanges en l'honneur de François Avril*, Paris, 2006, pp. 367-381.





RENAISSANCE
BINDINGS



reduced



PSEUDO-AUGUSTINE, *Soliloquium animae ad Deum; Liber de contemplatione Domini* (Manuale); *Liber de spiritu et anima; Confessio beati Augustini ad Deum; De bona voluntate*
In Latin, illuminated manuscript on parchment
Italy, Veneto (Padua or Friuli?), c. 1450-1460



This magnificent Italian Renaissance binding is made of reddish-brown goatskin fitted over thinly beveled wooden boards, tooled in blind and gilt. Described by Hobson as “modo fiorentino,” similar bindings displaying knotwork and designs of Islamic inspiration may originate in Venice, the style and technique adopted by this maritime city through their trade with the Levant. Although skillfully rebacked, the binding is in excellent condition, preserving much of the gilding on the covers but also the gilt edges lettered in bi-colored ink. There are traces of four clasps attaching at the top and bottom as well as the outer edges.

The Paduan scribe and illuminator Battista da Cingoli contributed three strapwork initials in blue and rose pigments on punched gold grounds that open each of the patristic texts. Battista wrote and illuminated many books between 1449 and 1461 for Guarnerio d'Artegna, a canon and priest of San Daniele in Friuli, whose manuscripts are preserved intact in a public library, the Biblioteca Guarnieriana, he founded in 1466. The stylish ensemble befits the humanist-priest of sophisticated taste, and Guarnerio also owned other similarly adorned manuscripts on secular subjects. [TM202]

DESCRIPTION: 102 ff., complete, written in an elegant formal humanistic bookhand, in brown ink, bound in contemporary reddish-brown goatskin over wooden boards, tooled in blind and gilt, upper cover paneled with outer border of gilt S-tools, inner frame with plaited knotwork and circular punches, central compartment with eight-pointed star-form knotwork ornament with punch-gilt roundels, frames and outline of star-form lined with a single gilt fillet, back cover paneled in a similar design with circular roundel of knotwork and punch-gilt roundels, two gilt star tools above and below the circular compartment, frames and outer lining of roundel lined with a single gilt fillet, rebacked. Dimensions 238 x 150 mm.

LITERATURE: L. Casarsa, M. D'Angelo, C. Scalon. *La Libreria di Guarnerio d'Artegna*, Udine, 1991; A. Hobson, 1992 and 1995; and G. Mariani Canova, *La miniatura a Padova dal medioevo al settecento*, Modena, 1999.





GREGORIO D'ALESSANDRIA,
Confessione generale or Trattato o formola di confessione
In Italian and Latin, manuscript on parchment
Northern Italy, perhaps Milan, c. 1450

This goatskin binding is typical of northern Italian work around the middle of the fifteenth century. An intricate rope or cable pattern, deriving ultimately from Moorish models perhaps transmitted through Naples, forms an interlace that extends around the border between tooled lines. In the center of the upper and lower covers another interlaced rope design decorates a rectangular panel. There are the remains of a single brass clasp, missing its hinge on the upper cover but closing on the lower cover, as is typical of this type of binding (Hobson, 1995, p. 133). The binding adorns a rare Confession Manual written by Gregorio d'Alessandria, an Augustinian friar who lived in Milan; only two other copies exist, and it was never edited. The compact format is typical of works of this genre, made for daily and private use.

This “modern” humanist blind-stamped binding suggests that owners and their binders did not adopt different styles of binding for works of different content, religious or secular. The present binding is virtually identical with one on a portable copy of Chrysoloras’s elementary Greek grammar, the *Errotomata*, written by an important Greek calligrapher, who left Crete for Milan. Other similar examples are dated in the 1440s and 1450s. The early date and possible localization in Milan suggest that the manuscript may have been transcribed during or just after the author’s lifetime. [TM95]

DESCRIPTION: 32 ff., complete, written in light brown ink in a rounded italic script, bound in goatskin over boards, the covers paneled with triple blind fillets, a border of curved hatched tools repeated to form interlaced ropework, enclosing triple fillets at corners and central interlaced ropework, spine sewn on 3 thongs, rebacked. Dimensions 115 x 160 mm.

LITERATURE: T. De Marinis, 1960; A. Hobson, 1995; P. Michaud-Quentin, *Sommes de casuistique et manuels de confession au Moyen Age (XII^e-XVI^e siècles)*, Louvain, 1962.



reduced



**MARCUS TULLIUS CICERO, *Laelius de amicitia* [On Friendship];
Cato Maior de senectute [On Old Age]
 In Latin, illuminated manuscript on parchment
 Northern Italy, likely Lombardy, c. 1460-1475**



This binding is most likely of Lombard origin, like the manuscript content it protects. Albinia de la Mare suggested that the codex was copied in Lombardy by a scribe of Genoese origin. Both the binding and the script are distinctive and merit further study. The binding presents repeated impressions of a stylized ornament stamped from a simple round-headed tool with a lobed base (called a "Kopfstempel" in German) and columns of winged gryphons and lions rampant. The upper pastedown contains a yet undeciphered inscription in code "pdgbn de bgrldsgd" and the unresolved initials "AD."

From the Marston Collection, the manuscript presents an elegant humanist copy of two of Cicero's best-known works on the subjects of friendship (specifically political friendship) and old age, both originally dedicated to Cicero's close friend, Titus Pomponius Atticus. The works were natural companion pieces, often found together in one volume from the twelfth century onwards. The popularity of both texts with humanists stems from their clear and beautiful language which rendered them useful for teaching Latin to students and budding orators. Many of the later Italian manuscripts are glossed or annotated, like the present copy, revealing much about the appreciation of Cicero in the Renaissance. [TM437]

DESCRIPTION: 47 ff, complete, written in a fine humanistic script in brown ink, 2 large white-vine initials, erased arms (probably added slightly later) originally in the lower margin of the first leaf, bound in an original Italian binding of blind-stamped brown goatskin over wooden boards, some restorations (rebacked), boxed. Dimensions 260 x 170 mm.

LITERATURE: T. De Marinis, 1960; C. U. Faye and W. H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 1962, p. 63, no. 4; J. G. F. Powell, "The Manuscripts and Text of Cicero's 'Laelius de Amicitia'," *The Classical Quarterly*, 48 (1998), pp. 506-518; G. S. Vogel, *The Major Manuscripts of Cicero's de 'Senectute'*, 1939.





Processional (use of Rome)
In Latin and French, illuminated manuscript on parchment
France, Paris, dated 1534



This is an elegant example of a fanfare binding, a style popular in France and England from about 1570 to 1640. Composed of interlacing ribbons forming compartments of various shapes, as well as a multitude of scrolls wreaths sprays and flowers, the name fanfare derives from a copy of *Les Fanfares et corvées abbadesques des Roule-Bontemps* printed in 1613 and acquired by the bibliophile Charles Nodier in 1829. Nodier asked Thouvenin, a famous Parisian binder, to rebind the book. Thouvenin based his decoration on the style attributed to Nicolas Eve and his workshop. Thus, it was from this nineteenth-century invention that the seventeenth-century bindings became known retrospectively as "à la fanfare." In the present binding, the central oval compartment contains a Crucifixion with the standing figures spelling out the monogram IHS on the front cover and the Annunciation on the back cover.

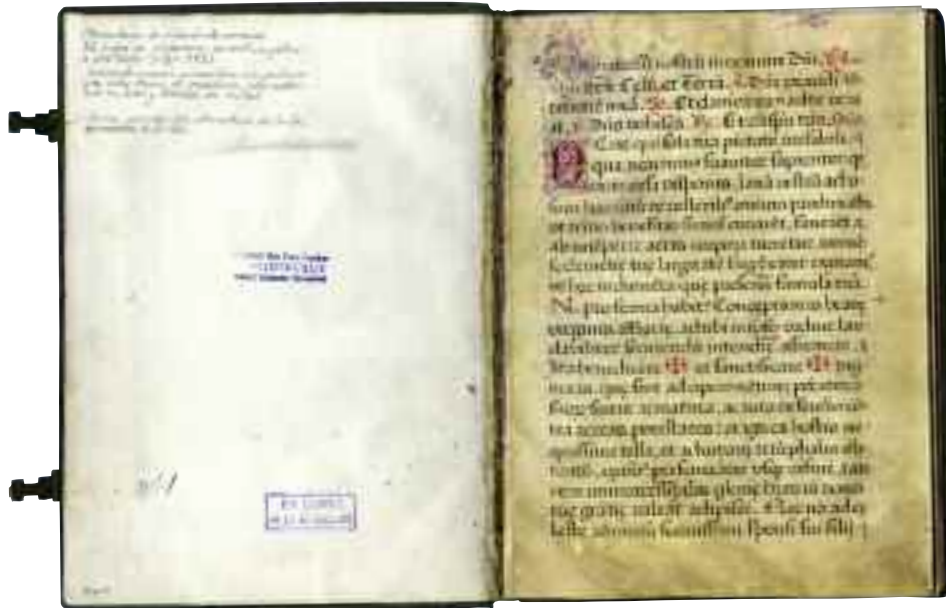
Charles Hémart de Denonville (d. 1540), Bishop of Mâcon made Cardinal in 1536, gave this small portable Processional to his sister, Loyse de Hémart in 1534. Loyse was a nun at the Convent of the Cordelières de Lourcine-lez-Saint-Marcel near Paris, founded c. 1270-1275 by Margaret of Provence, widow of Saint Louis. We know the name of the subsequent female owner in the seventeenth century, a nun named Judith de Forgues, with her arms and name echoed in an anagram: *Seur du tige de foy*. Vivid "memento mori" images are painted in some of the lower margins (coffins, bones and skulls, scythes, etc.). There are very few extant manuscripts from this convent in public collections. [TM383]

DESCRIPTION: 85 ff., complete, written in a formal liturgical gothic script in dark brown ink, bound in a 16th-century Parisian gold-tooled fanfare binding (c. 1580) of olive-brown morocco, tools include cherub-heads and doves surrounded by rays (tied to the *Ordre du Saint-Esprit*, founded in 1578, see Hobson, 1970, p. 31), smooth gilt spine, gilt edges. Dimensions 168 x 109 mm.

LITERATURE: A. Franklin, *Les anciennes bibliothèques de Paris*, 1873, III, pp. 401-402; G. D. and A. Hobson, 1970, p. 15, no. 41, citing this manuscript; and J. P. Willems, "Les cordelières de la rue de Lourcine..." in *Paris et Ile de France, Mémoires...*, 43 (1992), pp. 207-248.



reduced



**Monastic Ritual or Ceremonial, Liturgy for the Clothing and the Profession of Nuns
In Latin and Spanish, decorated manuscript on parchment
Spain (Castile?), c. 1575-1625**



Bound in its original and very sober binding of black morocco, this is a fine example of a late sixteenth- or early seventeenth-century liturgical manuscript from Spain from a monastery of Augustinian Nuns dedicated to “Nostra Señora de la Encarnación” (Our Lady of the Incarnation). The sobriety of the ritual is well reflected by the binding, blind-tooled with minimal ostentation and in a somber tone to reflect the humbling process of vow-taking.

The manuscript contains a carefully written copy of the rituals regarding clothing and profession for nuns entering a monastery, both liturgical occasions of considerable beauty and pathos. Although the exact monastery for which this manuscript was made has not been identified, a number of clues point towards an Augustinian obedience, since Augustine is the only saint invoked in the prayers and the author of the Order’s rule. Two possible candidates for the original ownership of this manuscript may be suggested: a Discalced Augustinian foundation in Valladolid (founded 1606) and the famous Royal Monastery of the Encarnación, a Recollect monastery founded in about 1612 by Mariana de San José (1568-1638). [TM356]

DESCRIPTION: [ii]-22-[i] ff., written in a rounded late liturgical gothic bookhand, bound in contemporary black morocco over wooden boards, spine sewn on 4 raised bands, blind tooled, two original brass clasps and catches, edges dyed red. Dimensions 257 x 187 mm.
LITERATURE: E. Lehfeldt, *Religious Women in Golden Age Spain*, Ashgate, 2005; R. Metz, *La consécration des vierges dans L’Eglise romaine*, Paris, 1954.



reduced



Hamburgisches Stadtrecht von 1497 [HAMBURG CODE OF MUNICIPAL LAW]; Langer Rezess [LONG ORDINANCE] (1529); Hermann Röver, List of Councilors from the year 1190 to 1670.

In Middle Low German and Latin, illustrated manuscript on paper Northern Germany, Lower Saxony, 1570-1573, with additions until 1670.

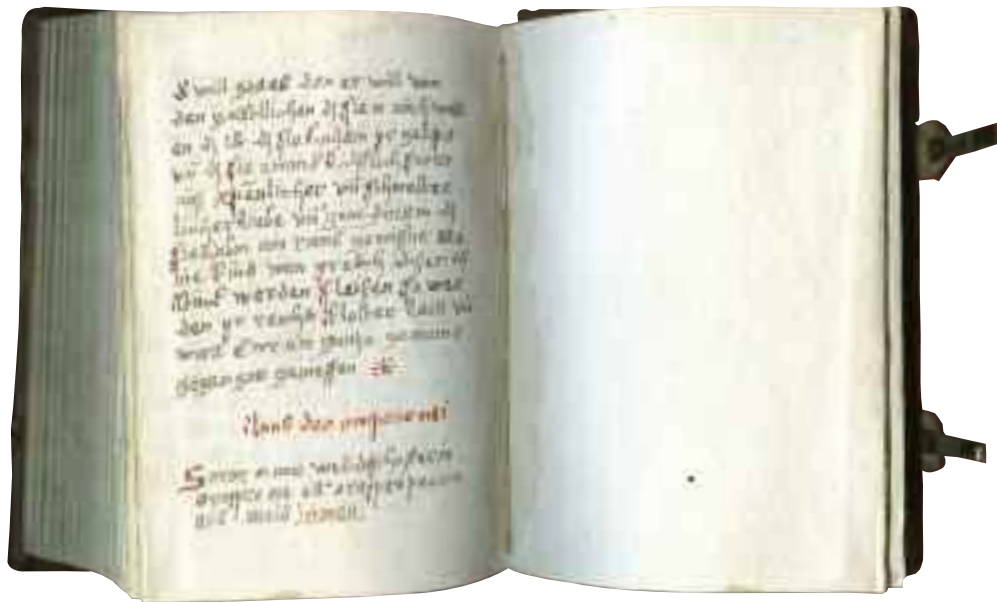
Typical of panel- and roll-stamped bindings widespread in Saxony in the latter half of the sixteenth century, this magnificent example is similar to the work of master binders in Wittenberg in the 1570s. In the borders, Lucretia, Justice, Prudence, and Grace are portrayed in three-quarter poses wearing plumed hats, gold chains, and Renaissance robes. These images are probably based on pictures or engravings of the Cranach School. Other double plate stamps arranged in the central panel include the Annunciation and the Nativity, stamped "GK" (Georg Kammerberger of Wittenberg?) and the Baptism of Christ and the Good Samaritan. Another decorative roll is stamped "HB" [Heinrich Blume of Wittenberg?]. The date 1570 and the title are stamped on the cover "Stadt-boeck."

This is one of 50 extant manuscripts of the Hamburg Code of Municipal Law. It is distinguished from most of the other, more ordinary, working copies not only by its fine contemporary binding, but by its accomplished watercolor drawings, rare in workaday manuscripts of Urban Codes. The inclusion of later texts, critical to the later governing of the city, is also noteworthy. [TM294]

DESCRIPTION: 371 ff., missing f. 313, on paper, written by a number of different hands in a variety of scripts, Fraktur, cursive chancery, humanistic, 4 watercolor drawings, bound in a contemporary dated binding of blind-stamped pigskin over wooden boards, sides with roll borders, portraits, heads-in-medallions, and double plate stamps, back sewn on four raised thongs, original brass fore-edge clasps and catches. Dimensions 306 x 200 mm.

LITERATURE: B. Binder, "Die Illustrationen zum Hamburger Stadtrecht von 1497," in *Die Kunst des Mittelalters in Hamburg*, Hamburg, 1999, pp. 249-254; idem, *Illustriertes Recht: die Miniaturen des Hamburger Stadtrechts von 1497*, Hamburg, 1988; K. Haebler, 1928, I, p. 42-43, 221-25.





Rules and Homilies for the ceremony of the entrance of postulants at a Dominican Convent
In German, manuscript on paper
Southwestern Germany, likely Baden-Württemberg, 1583-1587

Written and signed by a female scribe, the nun Anna, this manuscript contains a remarkable series of homilies delivered by the Prioress of a German Dominican convent between 1583 and 1587, when the Convent accepted new postulants. The recovery of authentic women's voices is always difficult, because of the distortion of male influence, be it scribe, translator, or spiritual advisor. However, here is a case where the text's author and scribe are both women. The homilies reveal the Prioress to be a very well-educated woman, well equipped to lead the convent spiritually. Almost certainly unpublished, these texts offer a fascinating glimpse into the life of the convent.

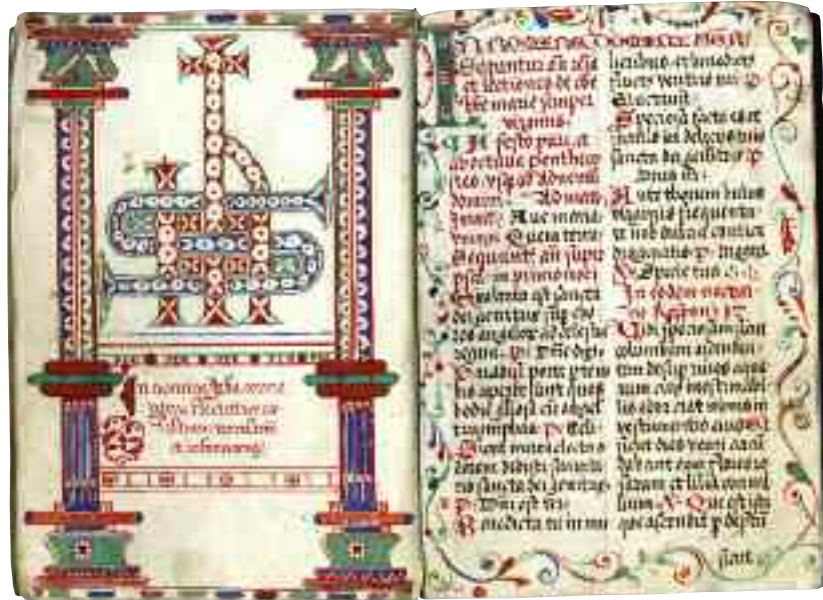
The gold and silver gilt leather binding confirms that the nuns spared no expense on this relatively modest paper manuscript for their own use. In brown calf over wooden boards, the binding is stamped in blind on the front and back covers with two sets of triple fillets forming a border and floral stamps in each corner. The central panels most likely derive from engravings (still unidentified). On the front cover a Crucifixion includes the figures of Mary and John at the foot of the Cross making up the "H" of the monogram "IHS." On the back cover appear the Virgin and Child of the Apocalypse, the Virgin standing on the crescent moon. Both are set in rectangular panels surrounded by angels at the four corners. Before oxidation and wear, the gold and silver leaf must literally have shimmered, creating a luminous effect on the sober brown leather. [TM349]

DESCRIPTION: 182 ff., complete, written by two scribes in a skilled cursive gothic script (1) and a less formal cursive script (2), bound c. 1580-90 in brown leather over wooden boards, stamped in blind, rounded spine sewn on four raised thongs, gilt, two brass clasps, probably original, edges dyed green. Dimensions 155 x 105 mm.

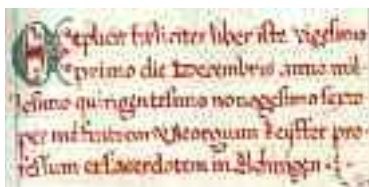
LITERATURE: J. Mecham, "Reading Between the Lines: Compilation, Variation and the Recovery of an Authentic Female Voice in the Dornenkron Prayer Books from Wienhausen," *Journal of Medieval History* 29 (2003), pp. 109-128; and C. Woodford, *Nuns as Historians in Early Modern Germany*, Oxford, 2002.



reduced



Texts for the Commemorative Office of the Virgin Mary and Noted Office of the Dead
In Latin, decorated manuscript on paper
Germany (Bavaria), Elchingen, dated 1596



This Renaissance limp vellum binding offers an excellent example of the adaptation for monastic manuscripts of a type of binding originally employed for printed books of small format. Used by the famous Elzevir Press, established in Leiden and then in Amsterdam, this style of binding, known as a Holland binding, spread to France, and also to Germany. Our example is a fine rendering: limp vellum is applied over cardboard without paste or glue; there is a flat back with the stitching on thin cords to allow

for easy opening, a flap on both upper and lower covers, ties (here green cloth), and gold stamps and tools. In the center of gold-tooled elliptical frames appear the Annunciation and the Nativity on front and rear covers respectively.

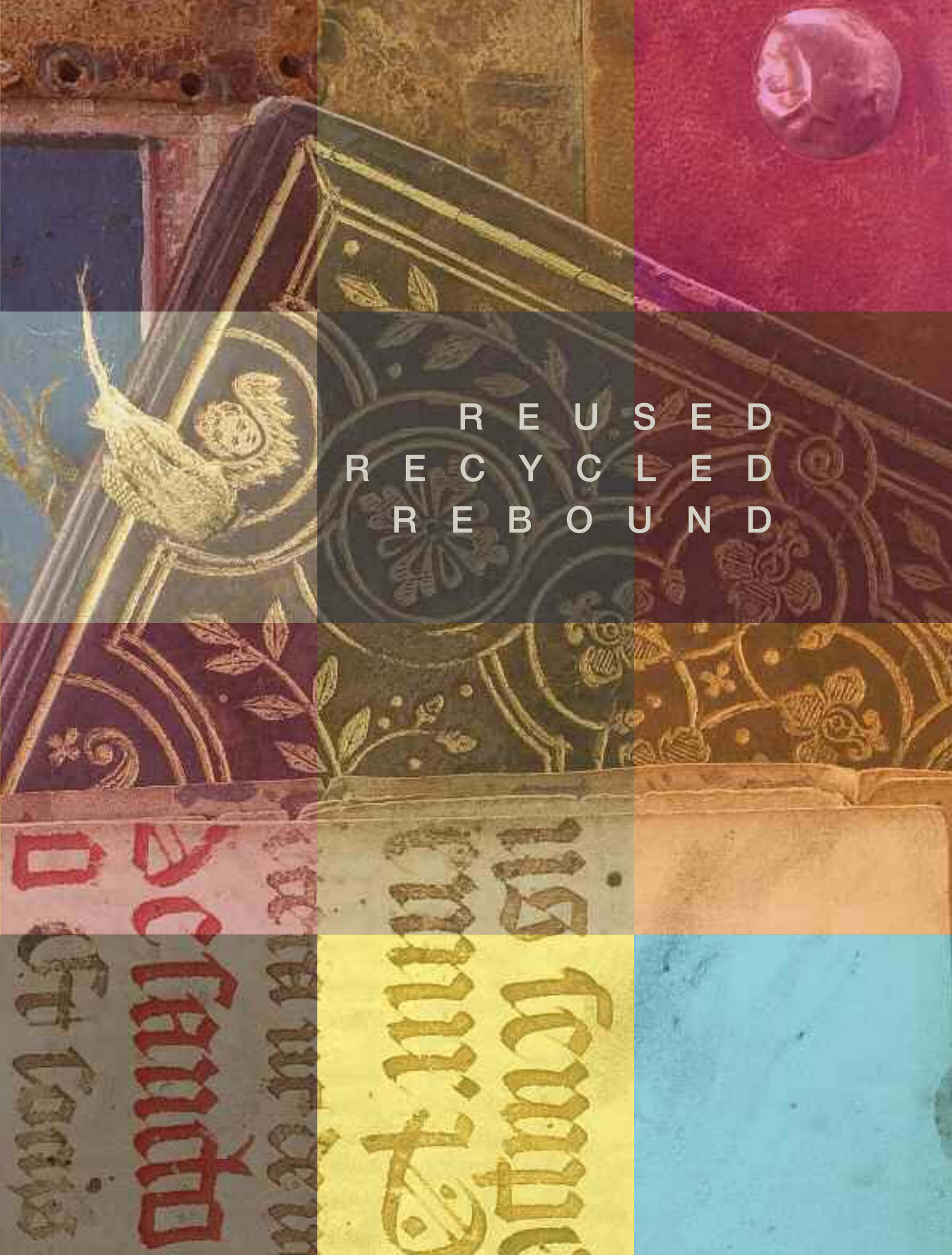
Signed and dated by the scribe, Georgius Keyffer, at Elchingen, 21 December 1596, who describes himself as a monk and priest of that monastery, this attractive codex is a fascinating example of the persistence of manuscripts a century and a half after the invention of printing. It is distinguished both by its controlled script and its exuberant decoration, including three full-page designs featuring architectural columns. Corrections and additions to the text in a later hand make it clear that this was a functional liturgical book in the monastery. Krämer lists twenty-one manuscripts once belonging to Elchingen, all now in public collections in Germany. One of these, also signed by Keyffer, preserves a similar Holland binding with different stamps (Weale, no. 812). It is unknown whether such bindings were done in-house or commissioned locally by the monastery. [TM395]

DESCRIPTION: 131 ff., complete, written in a beautiful, mannered, late gothic Fraktur, cadel initials, hufnagel musical notation on 5-line staves, bound in original gold-stamped Holland binding, gold-tooled borders with fleurons at each corner, framing large oval panel stamps (now worn), c. 65 x 47 mm., remnants of green cloth ties. Dimensions 205 x 138 mm.

LITERATURE: R. Devauchelle, 1995, p. 84; S. Krämer, *Handschriftenerbe des deutschen Mittelalters. Mittelalterliche Bibliothekskataloge, Deutschlands und der Schweiz, Ergänzungsband 1*, Munich, 1989-1990; and W. H. Weale, p. 296, no. 812.



...an. d. H. a. n. n. i.
...per. p. e. c. c. a. l. m. o. s.
...I. h. o. s. e. p. h. u. s.
...I. h. o. s. e. p. h. u. s.



R E U S E D
R E C Y C L E D
R E B O U N D

St Louis
de France

in France

Blank page with faint texture



reduced



Miscellany, INNOCENT III, *Canons of the Fourth Lateran Council*; PETRUS RIGA, *Aurora*; GUILIELMUS DURANDUS (?), *Opus aureum sive memoriale omnium sacerdotum*; LAURENTIUS HISPANUS, *Apparatus in tractatum de poenitentia* (partial)

In Latin, illustrated manuscript on parchment
Austria or Southern Germany, composed of four manuscripts:
c. 1215-1220; c. 1225-50; c. 1300-1350; c. 1300-1350.



Names of actual binders and accounts of their activity are exceedingly rare from the Middle Ages. A neatly penned inscription on the inside lower cover of this manuscript reads (in translation, see detail): “Master Leonard Hamerl from Suprino [presumably Sopron, across the Hungarian border from Austria about twenty miles from Wiener Neustadt] a professed monk of this monastery, bound this book in the year of our Lord, 1470, and this was the first book that he bound after his instruction.” Two other contemporary ex-libris situate the manuscript in the library of the monastery of the Canons Regular of St. Katherine’s in Stainz, in Styria, southeastern *Austria*.

Perhaps as part of a monastery-wide rebinding project, Leonard assembled four medieval manuscripts of independent origins in a typically German monastic binding composed of tooled and stamped brown leather over thick wooden boards. Whereas he preserved different early texts presumably prized by the foundation, he used as binder’s waste a thirteenth-century copy of Ovid’s *Metamorphoses* (and an alphabetical dictionary); perhaps these manuscripts were no longer read in the monastery. A unique diagram showing the location of the pantry, the hold, and the latrines on Noah’s Ark distinguishes this copy of Petrus Riga’s *Aurora*. [TM440]

DESCRIPTION: 153 folios, written at different times with different layouts, bound in dark brown leather over wooden boards, with triple fillets forming a frame and saltire design, blind stamps of foliage in a rectangle, a scroll lettered “maria,” and a rectangle with adorsed birds on each side of foliage, sewn on three leather thongs, remains of clasps, binding and spine repaired. Dimensions 260 x 185 mm.

LITERATURE: P. E. Beichner, ed., *Aurora: Petri Rigae Biblia versificata; a verse commentary on the Bible*, Notre Dame, Indiana, 1965; P. B. Pixton, *The German Episcopacy and the Implementation of the Decrees of the Fourth Lateran Council, 1216-1245: Watchmen on the Tower*, Leiden and NY, 1995.

quando n̄ puella n̄ ... n̄ scit
q̄d dicitur q̄d adiu uim n̄ mouu
fere; auct̄ q̄d garubiu n̄ dicit̄
ipse dicit̄ Signu dicitur q̄d r̄u
expt̄. N̄ s̄ f̄u ḡt̄ n̄ amos r̄u n̄
n̄ mot̄ ā. moſi q̄d u l̄ q̄ n̄ d̄ om̄ n̄
t̄uā. Hoc usq; in uer̄ ḡt̄ n̄ d̄ p̄ t̄u
lo unde hodie dicit̄ uar̄ uim. ut
l̄uā in uer̄ n̄. n̄ om̄ n̄ uer̄ p̄ t̄u
Act̄ or̄ n̄ r̄ l̄ l̄ ā r̄ ē n̄ h̄ u l̄ q̄ ū s̄
cunā n̄ d̄ n̄ ḡo. q̄d ē p̄ n̄ q̄ d̄ r̄ u
S̄ in uer̄ d̄ ū n̄ n̄ r̄ o ḡ ā h̄ u n̄ q̄ d̄ ā u r̄
Hoc d̄ ū n̄ d̄ ē r̄ o ḡ ā n̄ s̄ o l̄ ū q̄ d̄ r̄ ē
n̄ uer̄ d̄ r̄ n̄ a r̄ s̄ s̄ o ḡ ā n̄ s̄ ī ḡ n̄ s̄
c̄ a r̄. N̄ ḡ t̄ d̄ ū ē u a n̄ ḡ l̄ ī o u n̄ d̄ ē h̄ o c
a r̄ u n̄ s̄ l̄ a r̄ ū ē a r̄ ī ē h̄ a b̄ ī t̄ ū b̄ u m
quo n̄ a r̄ ū q̄ p̄ o s̄ s̄ ī ā n̄ a ē l̄ l̄ ī ḡ ī u r̄
h̄ ē d̄ a r̄ m̄ b̄ ī t̄ u a r̄ ē s̄ n̄ ē i n̄ d̄ ē s̄ o l̄ ū a r̄ ē
q̄ u a r̄ a n̄ ē r̄ ī s̄ ī s̄ o l̄ ū a r̄ ē p̄ t̄ ī n̄ i d̄ ē o n̄ u l̄
l̄ ē q̄ a ē s̄ t̄ ī o r̄ ē m̄ e r̄ n̄ ē r̄ ē. D̄ n̄ m̄ ē n̄
q̄ p̄ n̄ p̄ o s̄ s̄ ī a r̄ o q̄ ū r̄ ē s̄ u r̄ r̄ ē x̄ ī t̄. q̄ i n̄
p̄ r̄ o p̄ a n̄ t̄ ū l̄ ē ḡ ī m̄. q̄ p̄ o r̄ n̄ a n̄. n̄ a
n̄ a r̄. n̄ p̄ o r̄ n̄ a n̄ ē a r̄ ē ē m̄ u r̄ u s̄ i n̄ c̄
q̄ u a n̄ d̄ o p̄ t̄ ē n̄ ē q̄ p̄ t̄. q̄ q̄ u a n̄ d̄ o

cu uidebo
q̄ garubiu
n̄ ad d̄ ū n̄ d̄
r̄ e s̄ u r̄ r̄ ē x̄ ī t̄
d̄ ē a n̄ ū r̄ ē
p̄ o s̄ s̄ ī a r̄ o
d̄ i l̄ i ḡ a
s̄ i ḡ o d̄ i l̄ i ḡ
i p̄ s̄ ū. i n̄ ē q̄ ū
u l̄ l̄ i s̄ i n̄ c̄ a r̄
r̄ e d̄ ē l̄ a r̄ ē
d̄ o d̄ ē d̄ ē h̄ a r̄
S̄ h̄ o c d̄ u r̄ i n̄ ḡ
l̄ ē ḡ a s̄ s̄ ī m̄
m̄ a n̄ i f̄ e s̄ t̄ ā
c̄ ū m̄ a n̄ i f̄ e s̄ t̄
m̄ u s̄ q̄ m̄ u i d̄ ē
i s̄ t̄ e r̄ u l̄ i
p̄. n̄ ē a r̄
h̄ ē d̄ ē a r̄ m̄
u a r̄. u r̄ a r̄
d̄ n̄. q̄ q̄ u a n̄ d̄
u i s̄ ī o n̄ ē. N̄ ē o
d̄ e m̄ u s̄ u i n̄ a



27

Treatise on the Astrolabe Quadrant
In Latin, illustrated manuscript on paper
Southern Italy, c. 1500-25

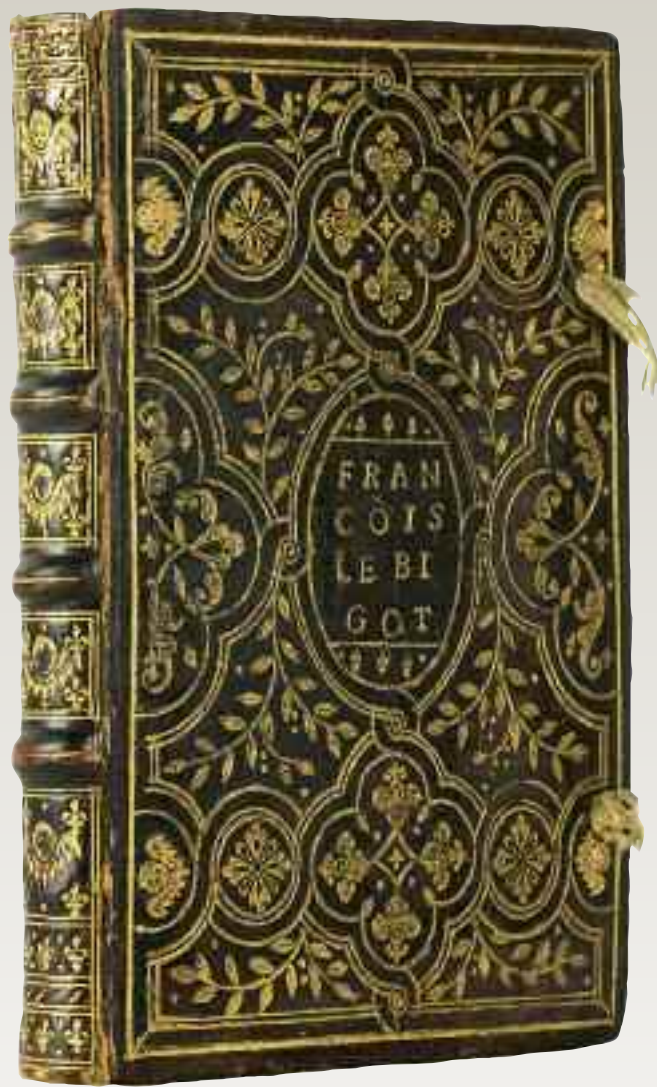


This unpublished and apparently unique treatise on the Astrolabe is bound with a bifolium of Bari-type Beneventan script, probably dating from c. 1100-1150 from a manuscript of Augustine's Commentary of the Gospel of John. Beneventan script is a strikingly beautiful, highly calligraphic script that developed from late-Roman cursive. Unlike most of the so-called "national" scripts, it was not replaced by Carolingian minuscule, but survived in southern Italy from the mid-eighth century into the thirteenth century, and in some centers, until the middle of the sixteenth century. Taking its name from the former Duchy of Benevento, the script was used especially at Beneventum, Bari, and Monte Cassino.

Bindings account for the survival of many examples of Beneventan script, as reinforcing strips, pastedowns, or covers, such as occurs here and in many other cases, often in printed books or registers from the sixteenth century. Watermarks, textual references to place names, and dates place the origin of this manuscript in southern Italy in the first quarter of the sixteenth century, where Beneventan script flourished and where samples to use as binder's waste would have been plentiful. [TM435]

DESCRIPTION: 28 ff., watermarks similar to Briquet no. 93, Florence 1529 and Naples 1529, complete, written in an elegant cursive humanistic script, 6 tables, 16 illustrations of diagrams, bound in a limp vellum cover of a bifolium from a Beneventan manuscript, quires stitched directly through the spine, turn-ins also stitched down. Dimensions 207 x 145 mm.

LITERATURE: V. Brown, "A Second New List of Beneventan Manuscripts I," *Medieval Studies*, 40 (1978), pp. 239-280; II, 50 (1988), pp. 584-625; III, 56 (1994), pp. 299-350; IV, 61 (1999), pp. 325-392; L. Thorndike and P. Kibre, *A Catalogue of Incipits of Medieval Scientific Writings in Latin*, London, 1963.



FRAN
COIS
LEBI
GOT



Hours of François Le Bigot and Perrette d'Amours (use of Rome)
In Latin, illuminated manuscript on parchment
France, Tours or Le Mans, c. 1470s
12 miniatures, 7 by the Circle of Jean Fouquet



Sometimes manuscripts were rebound a generation or so after they were made. The earlier binding might have become worn out through use or damaged or, as often occurs with Books of Hours, a later owner simply wanted to personalize the manuscript for a special occasion. Such is the case with this exquisite small Book of Hours in an elegant French Renaissance “fanfare” binding of olive morocco gilt from around 1540. The cartouches on the upper and lower covers spell out the names of the owners, François le Bigot and his wife, Perrette d’Amours, who married in 1537.

In the case of the Bigot-d’Amours Hours, the binding provides a clue to the origin of the manuscript. Long associated with the School of Jean Fouquet (active in Tours, c. 1420-1480) and written by a known Parisian scribe, Jean Dubreuil, the manuscript bears no indications of original ownership, although it was most likely made for someone in the Loire Valley, because of the many local saints of Tours and Le Mans. Living in Anjou, where their ancestral manor still stands, François and Perrette traced their ancestors back to the time of King Louis XII, whose court was installed in Tours. The later binding thus reinforces the hypothesis that the manuscript was made for one of their grandparents, François d’Amours du Serrin, who became maitre d’hôtel in 1489 in King Louis XII’s household. [BOH17]

DESCRIPTION: 107 ff., lacking 6 folios probably with miniatures, copied in a gothic “bâtarde,” 12 miniatures, 7 in camaïeu d’or by the Circle of Jean Fouquet, bound in a 16th-century Parisian gold-tooled olive morocco fanfare binding, covers with central oval cartouche and compartments with strapwork with many hatched tools (see Hobson, 1970, tool named “tête d’angelot”), remnants of silk ties, gilt edges. Dimensions 143 x 100 mm.

LITERATURE: T. Kren, “Seven Illuminated Books of Hours Written by the Parisian Scribe Jean Dubreuil, ca. 1475-1485,” in *Reading Texts and Images. Essays on Medieval and Renaissance Art and Patronage in Honour of Margaret M. Manion*, Exeter, 2002, pp. 157-200; and N. Reynaud, “An Unknown Manuscript Made for Philip the Good,” in *Illuminating the Book Makers and Interpreters. Essays in Honour of Janet Backhouse*, London and Toronto, 1998, p. 100, n. 16.



reduced



**Constitutions of the Nuns of St. Mary Magdalene of Siena of the Order of Augustinian Hermits); Ceremonial; and Tonary
In Italian and Latin, decorated manuscript on parchment
Italy, Siena, Convent of the Nuns of St. Mary Magdalene of the Hermits of St. Augustine, after 1503-c. 1526, and c. 1539-51**



The extraordinary binding represents several layers of craftsmanship. The original brown stamped leather binding likely dates from the end of the fifteenth century, along with its bosses, and the remains of two straps. When it was re-used for this manuscript between 1503 and 1526, a painting of the Convent's patron, St. Mary Magdalene, was added to the back cover. The painting compares closely with works by Giacomo Pacchiarotti (1474-1539/40), who was a collaborator with Pinturicchio (they both worked on the vault of the Piccolomini Library in 1502-3). Siena is known, of course, for its remarkable wooden bindings, decorated by prominent painters on the financial records of the Biccherna and Gabella; this style

of binding is also found on the books from the Ospedale di Santa Maria della Scala.

Manuscripts from houses of Nuns are of special interest, since they are generally rarer than manuscripts from male religious houses. This copy of the Constitutions and Ceremonial in Italian from St. Mary Magdalene in Siena sheds important light on the liturgical life of this monastery; the details concerning the chant, including noted passages, are of particular interest given the importance of music in Italian Convents during the Renaissance and later. [TM470]

DESCRIPTION: 68 ff., complete, written in a gothic-antiqua script, square musical notation on red four-line staves (ff. 20-22), bound in a contemporary blind-stamped wooden boards with rounded corners, five metal bosses on front, two on rear, spine sewn on three raised bands, remains of two straps, nail holes for clasps, stamped with fillets, arabesques, diamonds, quadrilobes, etc., rebacked and lower cover reworked (early restoration), with an early Siennese painting, boxed. Dimensions, 233 x 162 mm.

LITERATURE: T. De Marinis; K. Christiansen, L. B. Kanter, C. Strehlke, *Painting in Renaissance Siena, 1420-1500*, New York, Metropolitan Museum of Art, 1988; G. Piccinni and C. Zarrilli, 2003; and C. Reardon, *Holy Concord Within Sacred Walls; Nuns and Music in Siena, 1575-1700*, Oxford/New York, 2002.



30

JACOBUS PONTANUS, *Jacobi Pontani de Societate Iesu, Poeticarum institutionum Libri III. Editio secunda emendatior*
 In Latin, imprint on paper
 Ingolstadii, Excudebat Adam Sartorius, 1597

The present imprint is preserved in a limp vellum wallet-style binding made up from a fifteenth-century parchment leaf taken from a liturgical manuscript for the Divine Office, a Collectarium, a Diurnal, or a Breviary. Designated in medieval catalogues as “libri sine asseribus” (without wooden boards) or sometimes “pergameno sine postibus” (parchment without boards), these simple bindings seem to proliferate at the end of the fifteenth and beginning of the sixteenth centuries. They are often used on books carried about by the owner—ledgers, schoolbooks (see no. 1), and sometimes even Prayerbooks (see no. 6). The textblock is usually flush with the cover.

It seems anachronistic to find a liturgical leaf written in a Gothic script covering a humanist work printed in clean Roman type and important in the history of Poetics and its application to teaching and theater. Reflecting later humanist preoccupations with the forms of the epic poem, of comedy and of tragedy, Pontanus’s learned work was popular in Jesuit schools. Presumably the first owner—a young student—wished to have his work bound inexpensively in an unpretentious cover to carry it about with him to his lessons. A local binder selected waste or scrap available in his workshop, a discarded local liturgical manuscript (note the Germanizing spelling of the word “Ewangelio” in the right hand column of the front cover). [TM444]

DESCRIPTION: small in-8o, [8] + 239 pp., complete, decorated typographic initials, bound in a limp vellum wallet-style binding made up from a 15th-century parchment leaf from a liturgical manuscript, text in two columns, rubrics in red, a few initials in blue. Dimensions 157 x 100 mm.

LITERATURE: A. de Backer and C. Sommervogel, *Bibliothèque de la Compagnie de Jesus*, Brussels/Paris, 1895, vol. 9, col. 779; suppl. col. 712; and J. A. Szirmai, 1999, pp. 285-319.



reduced



ALFONSUS VARGAS TOLETANUS,
Commentary on Book I of the Sentences of Peter Lombard
 In Latin, with some Bohemian, illuminated manuscript on paper and parchment
 Italy, Siena, copied between November 1469 and May 1470



An “archeological” restoration of this original late Gothic binding was conducted by Isabelle Bonnard. She was able to determine that the binding had never undergone previous restoration and that all the structural components were original. Whereas many restorations make up missing elements and privilege an “illusionistic” final result that is close to the idea we have of the original binding, the present restoration followed a different approach. By consolidating, without filling in, the leather compartments on the spine and boards, this restoration sought to preserve and make visible the original structure of the back, with the horizontal stitching and the tie downs at the foot of the spine and the split cord thongs.

This manuscript contains a signed, dated, and illuminated copy of a commentary on the Sentences of Peter Lombard by Alphonsus Vargas of Toledo (d. 1366). The unrecorded Bohemian scribe identifies himself as Brother Augustinus Bartholomeus de Tusta, living in Siena and established at the Convent of Sant’Agostino of the Order of the Augustinian Hermits. Indeed “Tusta” is the Bohemian form of Domažlice (“Taus” in German), a Bohemian town bordering with Bavaria. This accounts for the numerous mottoes in German that pepper the manuscript (“Ich hoff [c]zu dir”) and the uncommon colophon in Czech. Noteworthy is the fact that the manuscript contains examples of “segmentation of copy,” that is indications on the rate of copy demonstrating how long it actually took to transcribe the text: in this manuscript, the scribe copied approximately one leaf per day for 172 days (see Gullick, pp. 39-58). [TM403]

DESCRIPTION: 201 ff., complete, written in an abridged cursive bookhand, bound in a contemporary Italian blind-stamped binding of calf over wooden boards with interlaced ropework designs, traces of bosses in the corners and center, pair of fore-edge clasps (one clasp defective), restoration of binding in 2010. Dimensions 335 x 225 mm.

LITERATURE: M. Ascheri, ed., *Lo studio e i testi: il libro universitario a Siena*, Siena, 1996; T. De Marinis, 1960; C. Fanti, ed. *Lecceto e gli eremi agostiniani in Siena*, 1990; M. Gullick, 1995, pp. 39-58.



reduced



Vulgate Bible

In Latin, decorated manuscript on parchment
Northern France, Paris c. 1220-1230



This unique rebinding structure began with a coverless textblock previously sewn over secure raised bands. The binder, Scott Kellar, faced the task of intervening as little as possible in the process of providing new covers in order to preserve the gutter as well as fore-edge prickings, and the comfortable flat opening. The challenge was to provide spine support without either resewing or attaching spine linings with adhesive. After attaching vellum endsheets (sewing them on over extended supplemental linen cords and vellum tapes) a slotted vellum sleeve was fitted over the spine with the raised bands fitted within the slots. By adding an external sewing around the original raised bands and over the vellum spine, he was able to provide the necessary support without adhesive, similar to a long-stitch binding structure. A Christopher Clarkson style laced-on limp vellum binding finishes the project. The procedure used is entirely new and will be published independently by Scott Kellar.

Unlike the numerous Bibles copied in Paris after c. 1230, Bibles from 1200 to 1230 are not common. Such volumes are known as the Proto-Paris Bible, and to date only fourteen have been identified. The text of the present "transitional" Bible is extremely interesting, for it includes features both of the Proto-Paris Bible and the Paris Bible. The large size, comfortable margins left for note-taking, and many marginal additions and other signs of use suggest that this was a working Bible owned by theology students from the University of Paris. [TM454]

DESCRIPTION: 425 ff., complete, written above the top line by as many as five scribes in upright early gothic bookhands, bound in modern limp vellum by Scott Kellar, over original sewing on five bands and head- and tailbands, structure intact, boxed. Dimensions 287 x 197 mm.

LITERATURE: C. Clarkson, 1982; L. Light, "French Bibles c. 1200-30: a New Look at the Origin of the Paris Bible," *The Early Medieval Bible: its Production, Decoration and Use*, Cambridge, 1994, pp. 155-176; and idem, "Versions et révisions du texte biblique," in *Le Moyen Âge et la Bible*, Paris, 1984, pp. 55-93.

GLOSSARY OF BINDING TERMS

ALUM TAWED: process for preparing white leather by soaking animal skin in alum (potassium aluminum sulfate).

ARMORIAL BINDING: binding decorated with arms or other device of royalty or nobility as a mark of ownership.

BACK: the part of the cover of a book which conceals the folds of the sections and is covered by the spine.

BINDER'S WASTE: surplus sheets, printed or manuscript, employed by binders for lining or pastedowns, sometimes found in the spine as stuffing.

BLIND-STAMPED PANELS: designs impressed on the leather cover of a book by means of a single engraved wood or metal panel stamp bearing a complete design.

BLIND TOOLING: embossed lettering or designs by means of heated tools such as a single stamp or rolls into a leather or cloth binding without the use of gold, ink or foil.

BOARDS: the covers at the front and back of the book, whether of wood or pasteboard, covered with leather or parchment.

BOOKMARKER: variety of devices for marking key openings in a book, including tabs or knotted strips of parchment, ribbons of linen, silk, or parchment attached to the endband, and others.

BOSS: small raised metallic ornament of brass or silver fixed upon the covers of a book, usually at the corners and the center, for embellishment and protection against rubbing.

CALF: a high-grade leather, prepared in natural color or dyed, from calf skin and in rough or smooth finish, used for bookbinding. It is known to be used as early as 1450.

CATCH: metal plate secured to the fore-edge, and at times to the head and tail edges, of a book cover, and fixed with a bar, over which the clasp fits. Sometimes a pin is used in lieu of a bar.

CHANNELLING: system of grooves cut into the binding boards to carry the cords that attach the boards to the quires.

CHEMISE: a loose jacket of chevrotain, other leather, or sometimes of silk, which was fitted over the boards. Dating from the twelfth to the fifteenth centuries, they were sometimes used in place or in addition to binding.

CLASP: metal fitting attached to the boards at the fore-edge of a binding in order to keep the book shut (popular from the fourteenth century).

CORDS: horizontal supporting bands onto which quires are sewn at the spine to form the book; the ends of the cords are then threaded into the boards (also thongs or bands; split cords have a slit in the center, double cords are thongs joined together).

CORNERPIECE: ornament, usually arabesque, designed to be used at the corners of a binding of a book, sometimes to match a center-piece or other decoration.

COVERS: the paper, board, cloth or leather (used singly or combined) to which the body of a book is placed securely on to protect it. Upper cover is the front of the book; lower cover is the bottom or underside.

DOUBLURE: from the French "doubler," to line. An ornamental inside lining of a book cover made with tooled leather, silk, or other material.

ENDBANDS: bands placed at the head and tail of the spine in order to consolidate its ends, strengthen the attachment of the boards and impede the entry of worms (also head- and tailbands, sometimes projecting, woven, stuck on, or embroidered).

END LEAF: parchment or paper inserted by the binder at the beginning and the end of a book to help fasten the sewn sections to the cover. One half is pasted to the inside of the cover; the other is pasted to the end leaf of a section.

EX LIBRIS INSCRIPTION: an instruction, hand-written or printed, that records a book's inclusion in a library, whether private or institutional.

FANFARE: an elaborate style of French binding developed from about 1570-1640, whose main features are complex geometrical interlacing ribbons forming compartments of various shapes as well as a multitude of scrolls wreaths sprays and flowers, filling all compartments on back and sides except the central one.

FASTENERS: elements attached to the binding that keep the book closed, including clasps, straps, and loops and toggles.

FILLET: ornamental line or lines, usually of gold, impressed on the back or side of a book-cover. It also refers to the stamp or wheeled tool with which lines are impressed.

FLYLEAF: a leaf or leaves at the beginning or end of a book, usually without text, being the half of an endpaper.

FORE-EDGE: the outer edge of a book opposite its spine.

FORE-EDGE PAINTING: a watercolor decoration, usually a scene or a geometric design, painted on the ends of the pages of the fore-edge of a book.

FURNISHINGS: ornamental fittings, usually of metal, to adorn and protect bindings (especially Gothic), including bosses, cornerpieces, shoes, heels, edge strips, frames for title labels, and skids.

GAUFFERING: the decoration of the edges of the leaves of a bound book with heated finishing tools which indent a small repeating pattern.

GILT EDGES: the edges of the pages of a book finished with gold paint.

GUTTER MARGIN: the inner space between two facing pages.

HALF BINDING: a binding in which the spine (as well as up to about half the upper and lower covers) and sometimes the corners are covered with a stronger material than the rest of the sides.

HEAD: the top edge of the book.

HINGE: strip of paper or fabric, placed between the two halves of an endpaper, where the body of the book is fixed to the covers, to reinforce the first and last signatures of a book.

JOINT: the joining parts on the sides of a book, between the covers and the spine, where the boards hinge.

KETTLE STITCH: stitch at or near the head and tail of a manuscript that links a quire to the preceding one during sewing.

LACING PATH: course taken by the cluster of threads of the quires as they are channeled into the binding structure.

LIMP BINDING: binding of parchment, paper, or fabric without boards.

MARBLED PAPER: paper decorated with a variety of colors in an irregular pattern evoking the veins of marbles and used by bookbinders. Marbling results from the transfer to the sheets of paper of colors floating on the surface of a gum solution.

MOROCCO: a leather made from goatskin. Morocco is classed as one of the most durable leathers for bookbinding. It is very firm, yet flexible, and is usually finished on the grain side.

PASTEBOARD: thin firm board made of sheets of paper or parchment glued or pressed together, used instead of wooden boards. The earliest mention is in 1335, and pasteboard bindings are common after 1470.

PASTEDOWN: the half of an endpaper which is pasted down to the inner surface of the cover or boards of a book to conceal the channeling or pegging or other mechanics of the binding.

PEGGING: securing of cords to the boards of a binding by means of dowels or pegs, generally of wood, sometimes of metal.

QUIRE: gatherings or booklets of which the book is formed, typically of four bifolio (quaternion).

RE-BACKED: said of a book having the spine re-covered in a style or material approximating the old spine.

REINFORCING STRIPS: pieces of parchment folded vertically around the creased edge of a quire to strengthen it for stitching into the binding. This is especially common in books written or printed on paper.

SEWING STATION: the points in the gutter where the sewing needle travels through the quires of a manuscript to be sewn onto the cords.

SHEEPSKIN: the skin of a sheep prepared as a book-binding material. Such skins were used in England for bookbinding from about 1400; the boards they covered were usually of oak.

SHOULDER: the place where one of the boards of a binding joins the spine.

SPINE: the part of the outer cover of a book which protects and encloses the back where the book is sewn together.

TACKETS: loosely rolled parchment strips, leather lacing, or thread, passed through quires and knotted to join them together, or to secure a vellum binding to the spine (in place of cords).

TAIL: foot or lower end of a manuscript.

TEXTBLOCK: body of the book consisting of the paper or parchment support, including the text and its margins, without the binding (also bookblock).

TOOLING: the impressing by hand of lettering and decoration into a leather or cloth binding with heated tools or stamps used to apply pigment or metal foil. Blind tooling is done with heated tools but no gold or foil; for gold tooling, gold leaf is used.

TRIMMED: used to indicate that the edges have been cut down from their original format, thus reducing the margins, often during subsequent rebinding and most commonly by machine.

TURN-INS: the edges of the covering material of a binding, which are folded over the head, tail and fore-edge of the boards and secured to their inner sides.

UNCUT: a book is described as being uncut when the edges have not been trimmed or cut by a guillotine or the plough.

EXTERNAL BINDING STRUCTURE



THOMAS AQUINAS, *Compedium theologiae*
Germany, c. 1475-1500
(no. 9, pp. 29-30)

INTERNAL BINDING STRUCTURE

HEAD



TAIL

REGISTER OF TOLL CHARGES FOR TARASCON
Southern France, c. 1385-1400
(no. 2, pp. 13-14)

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