

Collection of Medieval Manuscripts, Early Prints, Religious and Historical art and scripture, 1175-1980, bulk 1175-1643

Call No: 50.12.001.

Acquisition: A majority of the materials within this collection were donated to Farley Library by Andrew J. Sordoni, former State Senator and national president of the American Automobile Association, in 1955. They were discovered on a shelf in the Wilkes University Archives in Spring 2022 by Wilkes University Archivist, Suzanna Calev and have been refoldered into acid-free folders and boxes. Some of the artwork within this artificial collection was donated by Helen Farr Sloan, wife of famous painter John Sloan.

Access: Open for research.

Condition note: The materials are overall in good condition with slight signs of wear, page yellowing/browning, and fading. The following materials within the collection should be handled with extreme care as they have yellowed/browened with age, have staining, and page tears:

Psalter with Commentary, Devotional Treatise, Latin Vulgate Bible, The Golden Legend, Numeri (Bible Book of Numbers, Chapter XXXIII), Plate of Adoration of the Magi, from the life of the Virgin, Nicolas von Wyle, Tranzlatzioneln oder Tutschunger des hochgeachtn Nicolai von Weil, St. Demetrius, 2-sided Arabic Text Page from "Book of Kings," Polo Game

Provenance: The Collection of Medieval Manuscripts, Early Prints, Religious and Historical Art scripture, 1175-1980, bulk 1175-1643 is an artificial collection that was compiled together from various sources to create a collection that would be easier to access for researchers given the lack of provenance information at the time the materials were discovered in Spring 2022 by Suzanna Calev, Wilkes University's Archivist. With assistance from Wilkes' English professor, Thomas Hamill, it was eventually brought to light that Andrew J. Sordoni first donated a majority of the materials comprising the collection of Medieval Manuscripts, Early Prints, Religious and Historical Art scripture, 1175-1980, bulk 1175-1643, in 1955. According to the September 14, 1955 issue of *The Beacon*, Sordoni donated \$700 worth of rare and special books that included this collection of medieval manuscripts and pages of first printed books. The article states that these were initially bought by Sordoni from Kroch's and Brentano's bookstore in Chicago, one of the largest bookstores at the time in 1955. They were initially found in an oversized envelope in plastic sleeves and the captions that accompany them look to have been made for an exhibit, which according to the article, was held in Kirby Hall in 1955. It is speculated that some of the rare books within the original Sordoni donation were destroyed in the Agnes flood of 1972 as the rare book vault was located in the basement of Farley Library and librarians and staff at the time were unable to move all of them before the flood hit in June 1972. The article below states that Sordoni donated *The Almanach Anf Das Jur*, a miniature book of detailed portraits published in

1823 and reproductions of *The Book of Kells*, however we are unable to locate these materials within our current collection and can therefore speculate they were lost in 1972. Some of the historical artwork within this collection are part of donations that were given to the university by Helen Farr Sloan, a patron of the arts, educator, accomplished artist and second wife to John Sloan. Helen was an original member of the Sordoni Art Gallery Advisory commission and an avid supporter and donor of artwork to Wilkes.

Sordoni Gives Rare Book Collection Valued at \$700 to Wilkes Library

Andrew J. Sordoni, national president of the American Automobile Association, has donated \$700 worth of rare and special books to the Wilkes College Library.

The former State Senator, a resident of this area, donated a collection consisting of books autographed either by author or publisher, books notable for the early date of their printing, others illustrated with valuable pictures.

The collection, from Kroch's and Brentano's, world's largest bookstore, also include volumes with rare bindings, some published only in limited editions, others which were the products of private presses. The collection also includes miniature books.

One of the miniature rarities is a work half an inch by eleven sixteenths of an inch; and illustrated. It has seven portraits in it, plus more on each cover. The *Almanach Auf Das Jur*, it was published in Carlsruhe in 1823.

Another work, the *Book of Kells*, contains some two dozen plates reproducing the original manuscript.

Highlights of the collection are the pages of medieval manuscripts and pages of first printed books. These, samples of medieval church books, will be displayed in cases in Kirby Hall. Other sets or single volumes will be housed in the Treasure Room, the College library's repository for rarities.

Processed By: Morgan Rich, Archives Work-Study, Spring-Fall 2023, supervised and edited by Suzanna Calev, archivist, Spring-Fall 2023.

Copyright: These manuscripts are in the public domain.

Historical Sketch

This particular collection covers manuscripts, prints, and artwork over a vast range of time

periods. The collection contains a broad range of illuminated manuscripts and early prints from the 12th century to the 17th century, with the bulk of them created in the 15th century.

[Illuminated manuscripts](#) were formally prepared texts, created by hand, and decorated with flourishes such as borders and miniature illustrations. [The Roman Catholic Church](#) used these illuminated manuscripts for visual tools for prayers, psalms, and public worship, and were used to support the daily devotions of monks, nuns, and laymen (a non-ordained male member of a church), which primarily happened during the Romanesque period through the Renaissance.

[Illuminated manuscripts](#) were created by monks and nuns across Europe until the 13th century; they were created with natural, delicate materials such as gold leaf, silverpoint, vellum, and bright, mineral-derived paints. These manuscripts were illustrated, gilded, and written by hand and were time consuming, tedious, detailed, and demanding; it was not uncommon for these monks and nuns to work in solitude from the morning until the night. Larger monasteries even had rooms that they called [scriptoriums](#), which were reclusive spaces built for the purpose of writing, copying, illuminating, and binding manuscripts. By the 14th century, the public demand for manuscripts increased alongside a growing, educated middle class, which caused illuminated manuscripts to be produced in commercial facilities in Amsterdam, Rome, and Paris; this made them accessible to the middle class.

[Illuminated manuscripts](#) during the Middle Ages were only available to the clergy, but were quickly sought after by royals, aristocrats, and laymen. Different families who commissioned these works often passed them down as heirlooms or displayed them in private libraries. Toward the end of the Middle Ages, illuminated manuscripts were created for secular use (meaning works that are neutral in content regarding religion) and resulted in many manuscripts having poetic, historical, and mythological content. 1440 hailed the beginning of the end of illuminated manuscripts with the invention of the printing press and by the 16th century, production of manuscripts plummeted to an all time low and, once again, became reserved for the wealthy elite since they were not being commonly produced.

The collection contains manuscripts created during The Romanesque period. [The Romanesque period](#) (1000-1150 A.D.) contained styles of art and manuscripts that focused on the concept of visual storytelling through illustration and often focused on the Christian religion. [Romanesque manuscripts](#) are characterized by striking colors, [historiated initials](#) (an enlarged letter at the beginning of a section of text/paragraph that contains a picture and is decorated), and fully illuminated pages. Many of the people who looked at books during the Romanesque period could not read or write, so, the images on these manuscripts contributed to communicate the messages of the text. These illustrations also contained vivid colors that contrasted against the background of the manuscript in order to communicate the scene effectively. These manuscripts contained silver or gold embellishments and were usually created by a group of people instead of an

individual; they were so expensive that usually only clergy could afford to commission artists and monks to make them.

Monks produced almost all [illuminated manuscripts](#) during this time, however, towards the end of the Romanesque period, artists were commissioned to do this work; even though artists rarely signed their work, [tax records of the time suggested that these artists were mostly women](#). Romanesque manuscripts focused on the Bible, often bound into more than one volume and each book was prefaced by a large historiated initial, and the psalter, a public worship book containing the “Book of Psalms” where major historiated initials were also illuminated. Both of these books contained lavish examples of many different illustrated religious scenes.

Additionally within this collection are examples of illuminated manuscripts from the Gothic period. [The Gothic period](#) refers to art and manuscripts developed during the Middle Ages (1150-1520 A.D.), which was a term that was first used in the 19th century. The term “gothic” is sometimes used to generally refer to all post-Romanesque art in Europe. The Gothic style evolved as a reaction to Romanesque art and [Byzantine art](#), which focused on religious expressions, heaven, and the spiritual world and often contained intricate patterns and rich colors. [The Gothic period](#) placed an emphasis on earthy and natural materials, gruesome and horrific elements, and sexual and violent imagery. This particular style developed in Northern France, Belgium, Germany, and Switzerland before spreading to Spain, Portugal, and the rest of Europe in the 15th century.

The Gothic period was divided into three distinct parts: [the Early Gothic Period \(1150-1350 A.D.\)](#), [High Gothic Period \(1250-1300\)](#), and [the Late Gothic Period \(1300-1500 A.D.\)](#), which only applied to Gothic architecture and was not applied to manuscripts or artwork. The earliest [Gothic art](#) often revolved around the stories of the New and Old Testament, side by side, and depicted the lives of different Saints; along with this, images of the Virgin Mary also changed to a form that appeared more human, caring, and affectionate, attempting to mirror the manners of a well-born aristocratic woman, instead of having the Virgin Mary sitting down and holding Christ on her lap. [Works of secularity](#), which are works that are neutral in content regarding religion, also started to rise during this time. With the increase of cities in Europe, founding of universities, an increase in trade, the establishment of a money-based economy, the bourgeoisie (middle class) were finally able to afford to patronize the arts and commission arts, which led to a rapid production of paintings and illuminated manuscripts.

[Gothic illuminated manuscripts](#) are the world’s most complete record of Gothic paintings and date back to the middle of the 13th century. Many illuminated manuscripts from this time were royal bibles, psalters, and prayer books. [Gothic manuscripts](#) come in a variety of different forms and types, which sometimes present different distinct features, however, the vast majority of Gothic manuscripts are characterized by Gothic script, topics based around the bible, religion,

secular legends, and heroic legends, decorative borders, and the manuscripts were smaller in size. The biggest characteristic of these Gothic manuscripts was their use of Gothic script, also known as Blackletter, Gothic miniscule, or Textura, which was used throughout Western Europe from 1150 until the 17th century, even after the end of the Gothic Period. It served as one of the major typefaces in the history of Western typography.

Gothic script derived directly from [Carolingian miniscule](#), a script which developed as a calligraphic standard in the medieval European period characterized by rounded, distinguishable shapes, and clear capital letters, spaces between words. Carolingian miniscule was labor-intensive, consumed a lot of the space, and was time consuming during a time when new books in many different subjects were needed to keep up with the founding of new universities, new businesses, interests in law, grammar, history, and other works that were not just religious, which lead to the creation of Gothic script. The text script itself consists of tall, narrow, black letters that form straight, sharp lines; these aspects made the script easier, and quicker to write while filling up more of the page to keep up with the demand for more books.

The early prints within this collection were created shortly after the invention of the printing press. Johannes Gutenberg invented [the printing press](#) in 1440, which was an innovative device, operated by hand, that transferred ink to a print medium. This invention allowed for a rapid increase in the speed at which materials could be produced, allowing print materials to become widely available to people of all classes, and not just for the wealthy. The lower classes were now able to educate themselves through reading, which allowed their lifestyles to improve drastically. Gutenberg's [printing press](#) used Gothic script letters; each letter was made on a metal block by engraving it into the base of a copper mould, and then filling the mould with molten metal. Individual blocks were arranged in a frame to create a text and then covered in ink. After this, a sheet of paper, made out of old linen and rags at the time, was mechanically pressed onto the metal blocks.

After the invention of Gutenberg's printing press, [new types of presses](#) began to appear, notably with two men from Germany, Arnold Pannartz and Conrad Sweynheim (Schweinheim). The two of them established the first Italian printing press in 1465 in the Benedictine monastery of Subiaco, Italy. They eventually moved their printing operation to Rome in 1467, before moving to Venice in 1469. There were some issues with these new movable-type printing presses, such as the lack of quality compared to handmade books, a drab presentation compared to the color-illustrated manuscripts, and errors in early printed editions that were often repeated in later editions. A new boost to the quantity of printed material came with the rise of the humanist movement and its interest in reviving literature from ancient Greece and Rome.

Two printers, Nicholas Jensen, who was a Frenchman, and Aldus Manutius, an Italian man, profited off of this new demand. [Jenson](#) innovated with new typefaces in his printing shop in

Venice Italy, which included easy-to-read Roman type and a Greek font which imitated manuscript texts. Some of Jenson's books also had illustrations and decorations added by hand to recapture the quality of older, entirely handmade books.

Jenson cut a [Roman type](#) that borrowed shapes from the calligraphic shapes from [humanist miniscule](#). Humanist minuscule was a script style primarily based on Carolingian miniscule inspired by traditional Latin letterforms; it is characterized by low contrast between thin and thick strokes, loose letter spacing, and was more legible for small-sized text. [Roman type](#) is characterized by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful. After the schwabacher script, the [Fraktur typeface](#) took over in popularity during the Scientific Revolution after the end of the Gothic Period.

The collection also contains early prints from The Scientific Revolution. [The Scientific Revolution](#) was a drastic change in scientific thought that took place during the 16th and 17th centuries, in which a new view of nature emerged which replaced the Greek view that had dominated science for almost 2,000 years. Science became an autonomous discipline that was distinct from both philosophy and technology, and it came to be regarded as having utilitarian goals. By the end of this period, it essentially replaced Christianity as the focal point of European civilization. [During this time, there arose a new view of science that brought forth the following transformations: the reeducation of common sense in favor of abstract reasoning, the substitution of a quantitative for a qualitative view of nature, the view of nature as a machine rather than an organism, the development of an experimental scientific method that sought definite answers to certain limited questions couched in the framework of specific theories, and the acceptance of new criteria for explanation, and stressing the "how" rather than the "why" that had characterized the Aristotelian search for final causes.](#)

The growing flood of information that resulted from the Scientific Revolution put heavy strains on old institutions and practices because it was no longer sufficient to publish scientific results in an expensive book that only a few people could buy; information had to be spread widely and rapidly. [Fraktur typeface](#) is a calligraphic hand of the Latin alphabet and any of several blackletter typefaces derived from this hand, which was developed in the early 16th century. It is often characterized as "the German typeface" because it remained popular in Germany and Eastern Europe for longer than anywhere else. Fraktur typeface is characterized by letters that are designed by individual strokes that are broken apart, and that in the lower case 'o,' the left part of the bow is broken, but the right part is not.

This collection also contains artwork ranging from the late Gothic Period/early Renaissance until the Romantic Era.

The [Renaissance](#) was a fervent period of European cultural, artistic, political, and economic “rebirth” that followed the Middle Ages that took place gradually from the 14th century to the 17th century; it often marks the transition from the Middle Ages to modernity. The Renaissance promoted the rediscovery of classical philosophy, literature, and art. [The Renaissance](#) originated in Florence, Italy, which was a place with rich cultural history where wealthy citizens could afford to support new artists. Different Italian writers, artists, politicians, and others declared that they were participating in an intellectual and artistic revolution that would be much different from what they experienced during the Dark Ages. The powerful Medici family, who ruled Florence for more than 60 years, backed this movement.

The movement first expanded to other Italian city-states such as Venice, Milan, Bologna, Ferrara, and Rome before spreading to France and then throughout western and northern Europe during the 15th century. Art, architecture and science were closely linked during the Renaissance and it was a unique time when these fields of interest fused together seamlessly. Artists, such as Leonardo da Vinci, incorporated scientific principles into their work so that they could recreate the human body with extraordinary precision, meanwhile, architects, such as Filippo Brunelleschi, studied mathematics to accurately engineer and design immense buildings with expansive domes.

[Renaissance art](#) was characterized by realism and naturalism, and artists strived to depict people and objects in a true-to-life way; they used techniques, such as perspective, shadows, and light to add depth to their work and emotion was another quality that artists tried to infuse into their pieces. [Humanism](#), which is a philosophical stance that emphasizes the individual and social potential, and agency of human beings, encouraged Europeans to question the role of the Roman Catholic during the Renaissance. [As more people learned how to read, write, and interpret ideas, they also began to examine and critique religion as they knew it.](#) Also, because the printing press allowed for texts, including the Bible, to be easily reproduced, this allowed for everyone to read and purchase books, which meant that the people were often reading this Bible for the first time.

During the 16th century, Martin Luther, who was a German monk, led the Protestant Reformation, which was a revolutionary movement that caused a split from the Catholic church; he questioned many of the practices of the church and whether they aligned with the teachings of the Bible, and, as a result, a new form of Christianity known as Protestantism was created. [The Renaissance](#) began to die out due to several contributing factors, the first of which being that numerous wars plagued the Italian peninsula. Changing trade routes also led to a period of economic decline and limited the amount of money that wealthy contributors could spend on the arts.

Later on in the Renaissance movement, known as the Counter-Reformation, the Catholic church began to censor artists and writers in response to the Protestant Reformation, which caused many

Renaissance thinkers to fear being too bold, which stifled creativity. Finally, in 1545, the Council of Trent established the Roman Inquisition, which made humanism and any views that challenged the Catholic church an act of heresy punishable by death. A good portion of [Renaissance art](#) depicted scenes from the Bible or was commissioned by the church; there was an emphasis on naturalism, however, placing such figures as Christ and the Madonna in landscapes from the observable world.

The collection also contains artwork from the [Romantic era](#), which was an artistic and intellectual movement that originated in Europe towards the end of the 18th century, and peaked from 1800-1850. It stressed strong emotion as a source of aesthetic experience, specifically emotions such as trepidation, horror, and the awe that was experienced in confronting the sublimity of nature. The Romantic era elevated folk art, language, and custom, and argued for an [epistemology](#) (a theory of knowledge that is a branch of philosophy that studies the nature, origin, and scope of knowledge and belief) based on usage and custom.

[Romanticism](#) arose as a reaction against the excessive rationalism of the Enlightenment and it drew upon the French Revolution's rejection of aristocratic social and political norms; it was also influenced by the theory of evolution and uniformitarianism, which argued that "the past is the key to the present." [Romanticism](#) elevated the achievements of what it perceived as misunderstood heroic individuals and artists that altered society, and legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art. Romanticism was the inevitable reaction to the Enlightenment's rationalism, and the artistic and literary works of the Romantic movement have had lasting appeal because of the human faculty of emotions.

Generally, [Romanticism](#) can be understood as a pursuit for the value of beauty on the part of humans because they have the faculty of emotion, intellect, and will. All of these pursue the values of truth and goodness, but when intellect is emphasized one-sidedly, such as in the Enlightenment, and when will is stressed, human beings naturally react with their faculty of emotion. In France, the movement is associated with the 19th century, particularly in paintings, because it developed later after the rise of Napoleon.

During the Romantic period, artists began turning their attention to the natural world. With this growing fascination of nature, there was an increase in the practice of painting [en Plein air](#), which meant that artists painted outside. This process enabled artists to produce elevated landscapes, and the close and intimate observation of the natural world translated into more emotive and atmospheric scenes in artwork. [These pieces](#) were often highly varied and characterized by people, landscapes, peaceful beauty, religion, and revolution.

Additionally there are different booklets and newspaper articles discussing the Gutenberg Bible, and a modern reprint of the Gutenberg Bible within the collection.

[Johannes Gutenberg](#) (1398-1468) was the son of a patrician of Mainz and obtained a skill in metalwork. From 1428 and 1430, he was exiled from Mainz in the course of a bitter struggle between the guilds of that city and the patricians, which caused him to move to Strasbourg, France. While he was there, he engaged in crafts such as gem cutting, and taught pupils. Besides these, there is not much information about Gutenberg's life. He invented [the printing press](#) in 1440 which allowed for a rapid increase in book production, and he specifically produced "[The Gutenberg Bible](#)," which was one of the earliest major books that was printed using the movable metal type in Europe. It marked the start of the "Gutenberg Revolution." The Bible itself is an edition of the Vulgate and contains the Latin version of the Hebrew Old Testament and the Greek New Testament. This Bible is also mainly the work of St. Jerome, who started his translation work in 380 A.D. "The Gutenberg Bible" is the world's most famous bible and was completed printing in late 1455 in Mainz, Germany. It was also the first book that was mass produced in which 180 copies were printed.

Lastly this collection contains two different manuscripts from the Persian Empire, one that was created during the Qajar Dynasty, and another that was created during an unknown time but references a persian poem from *Shahnameh* ("The Persian Book of Kings") from [the Samanid Empire into the Ghaznavid Dynasty](#).

[The Samanid Empire](#) was a Persianate Sunni Muslim empire of Iranian origin which was centered in Khorasan and Transoxiana, while also encompassing Persia and Central Asia from 818 to 999. Four brothers, Nuh, Amad, Yahya, and Ilyas founded the Samanid state and each of them ruled territories under the Abbasid suzerainty. The Samanid Empire was part of the Iranian Intermezzo, which saw the creation of a Persianate culture and identity that brought Iranian speech and traditions into the fold of the Islamic world, which later contributed to the formation of the Turko-Persian culture. The Samanids promoted the arts, gave rise to the advancement of science and literature, which attracted scholars such as Rudaki, Ferdowsi, and Avicenna. Scholars noted that the Samanids revived Persian language and culture while continuing to use Arabic for sciences and religious studies. Samanid authorities even declared that "[here, in this region, the language is Persian, and the kings of this realm are Persian kings.](#)"

[The Ghaznavid dynasty](#) succeeded the Samanid Empire and was a Persianate Muslim dynasty and empire of the Turkic mamluk origin, ruling at its greatest extent, with large parts of Persia, Khorasan, and much of Transoxiana and the northwest Indian subcontinent from 977 to 1186. The dynasty was founded by Sabuktigin upon his succession to the rule of Ghazna after the death of his father-in-law, Alp Tigin, who was an ex-general of the Samanid Empire from Balk, which was north of the Hindu Kush in Greater Khorasan. Mahmud of Ghazni, Sabuktigin's son,

expanded the Ghaznavid Empire to the Amy Darya, the Indus River, and the Indian Ocean in the east to Rey and Hamadan in the west. Under the reign of Mas'ud I, the Ghaznavid dynasty began to lose control over its western territories to the Selkuj Empire after the Battle of Dandanaqan in 1040, which resulted in a restriction of its holdings to modern-day Afghanistan, Pakistan, and Northern India.

The second manuscript was most likely created from the 19th century to the early 20th century with influences from the Qajar Dynasty. The [Qajar Dynasty](#) was founded by Mohammad Khan and was the ruling dynasty of Iran from 1794 to 1925. The [Qajar Dynasty](#) introduced Western science, technology, and educational methods into Iran and some historians argue that the Qajars brought about the country's modernization. [In order to legitimize their rule over their Shi'i subjects, the Qajars emphasized Shi'i rituals and practices in the nineteenth and early twentieth century. The Qajars represented themselves as patrons of Moharran rituals. They attended public mourning rituals, such as the rowzeh khani, ta'ziyeh, and shabih khani, and they financially supported such ritual observances.](#) The dynasty fell in 1925 when Reza Khan became the prominent political personality in Iran while Ahmad Shāh was absent and deposed by the national consultative assembly in October of 1925.

[Persian miniatures](#) were a private form of painting that emerged in Persia during the 13th century. These miniatures were often kept in books of albums and served to illustrate the accompanying texts beautifully scripted in calligraphy. [Persian miniatures](#) began when Persia was ruled by a succession of foreign dynasties, who came from the east and the north. It was only in the 14th century that the practice began of commissioning illustrated copies of classic works of Persian poetry. However, a 14th century flowering of Arabic illustrated literary manuscripts in Syria and Egypt collapsed at the end of the century, leaving Persia the undisputed leader in Islamic book illustration. Many of the best miniatures from early manuscripts were removed from their books in later centuries and transferred to albums, several of which are now in Istanbul, which is what complicates the tracing of the art history

[Art](#) during this time period is characterized by an exuberant style and flamboyant use of color, which was emphasized as the 19th century progressed. An important feature of Qajar art is the richness of its iconography, which are the visual images and symbols used in a work. Flowers (especially roses and irises), foliage, and fruit normally function as both the central and supporting motifs. Within these works, there are also views of pastoral landscapes and buildings that are inspired by imported European illustrations. Within these artworks are also many different narratives. Nostalgia for Persia's past is reflected in these works, including traditional themes of Persian literature, and battles. The most significant and interesting iconography often included in these works is drawn from the themes of popular folklore, which are found in the oil paintings decorating the walls of coffee houses, paintings on glass, colored lithographs, and

tilework panels. Unique to the Qajar period, these images represent the survival of a tradition whose earlier history has been lost.

[Persian](#), also known as Farsi, was used throughout these manuscripts, which is a Western Iranian language that belongs to the Iranian branch of the Indo-Iranian subdivision of the Indo-European languages. Persian is a language that has different standard forms and is predominantly spoken and used officially within Iran, Afghanistan, and Tajikistan. Throughout history, Persian was considered prestigious by various empires centered in West Asia, Central Asia, and South Asia. It was the first language to break through the monopoly of Arabic on writing in the Muslim world, with Persian poetry becoming a tradition in many eastern courts. There are two different classifications of the Persian language: [Old Persian and Middle Persian](#). [Old Persian](#) is attested from the wedge-shaped inscriptions left by the [Achaemenid dynasty](#) (599 to 331 B.C.) that ruled the lands known as the Realm of the Aryans up until the conquest of Alexander the Great. [Middle Persian](#), also known as Pahlavi, is known chiefly through its use in Persian's pre-Islamic [Zoroastrian](#), meaning that they believed their religion was revealed by their supreme God, religious writings. [Persian manuscripts](#) carry with them a long history of vivid storytelling and poetic power. Today, there are around 250 Ta'zieh pieces that were collected by an Italian ambassador to Iran, Cherulli, and were added to a collection in the Vatican Library.

Today, Persian is the language of Iran, but it has long been in an impressive geographic range and for diverse texts and traditions. During the Middle Ages, a virtuosic tradition of miniature painting was cultivated in Persian manuscript production which endured well into the modern period. Persian manuscripts were often characterized by a mesmerizing use of pattern, color, and composition marks an illumination practice.

Scope and Content

The Collection of Medieval Manuscripts, Early Prints, Religious and Historical art and scripture contains manuscripts, early prints, wood carvings, print illustrations, paintings, booklets, and newspaper articles ranging across seven distinct time periods from 1175-1980, the bulk from 1175-1643. A majority of these manuscripts were created in Italy, Germany, and France.

The first time period of these materials is [The Romanesque period](#) (1000-1150 A.D.), which contained styles of art and manuscripts that focused on the concept of visual storytelling through illustration and often focused on the Christian religion. [Romanesque manuscripts](#) are characterized by striking colors, [historiated initials](#) (an enlarged letter at the beginning of a section of text/paragraph that contains a picture and is decorated), and fully illuminated pages. Many of the people who looked at books during the Romanesque period could not read or write, so, the images on these manuscripts contributed to communicate the messages of the text. These illustrations also contained vivid colors that contrasted against the background of the manuscript in order to communicate the scene effectively. Romanesque manuscripts focused on the Bible, often bound into more than one volume. Each book was prefaced by a large historiated initial,

and the psalter, a public worship book containing the “Book of Psalms” where major historiated initials were also illuminated. Items in this collection that were modeled after this particular time period is the manuscript, “The Book of Hours.”

The second time period covered by materials within the collection is [The Gothic period](#). The Gothic Period refers to art and manuscripts developed during the Middle Ages (1150-1520 A.D.), which was a term that was first used in the 19th century; The term “gothic” is sometimes used to generally refer to all post-Romanesque art in Europe. [The Gothic period](#) placed an emphasis on earthy and natural materials, gruesome and horrific elements, and sexual and violent imagery. This particular style developed in Northern France, Belgium, Germany, and Switzerland before spreading to Spain, Portugal, and the rest of Europe in the 15th century.

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Another time period that this collection covers is [The Scientific Revolution](#), which was a drastic change in scientific thought that took place during the 16th and 17th centuries, in which a new view of nature emerged which replaced the Greek view that had dominated science for almost 2,000 years. During this time, science became an autonomous discipline that was distinct from both philosophy and technology, and it came to be regarded as having utilitarian goals, and by the end of this period, it essentially replaced Christianity as the focal point of European civilization. The growing flood of information that resulted from the Scientific Revolution put heavy strains on [old institutions](#), namely the Catholic Church, and practices because it was no longer sufficient to publish scientific results in an expensive book that only a few people could buy; information had to be spread widely and rapidly. The item in this collection from the Scientific Revolution is the print, “Phillip Hassail” from “Theatrum Europaeum.”

The fourth time period covered within the collection is the [Renaissance](#), a fervent period of European cultural, artistic, political, and economic “rebirth” that followed the Middle Ages that took place gradually from the 14th century to the 17th century; it often marks the transition from the Middle Ages to modernity. The Renaissance promoted the rediscovery of classical

philosophy, literature, and art. [The Renaissance](#) originated in Florence, Italy, which was a place with rich cultural history where wealthy citizens could afford to support new artists. Art, architecture and science were closely linked during the Renaissance and it was a unique time when these fields of interest fused together seamlessly.

[Renaissance art](#) was characterized by realism and naturalism, and artists strived to depict people and objects in a true-to-life way; they used techniques, such as perspective, shadows, and light to add depth to their work and emotion was another quality that artists tried to infuse into their pieces. [As more people learned how to read, write, and interpret ideas, they also began to examine and critique religion as they knew it.](#) A good portion of [Renaissance art](#) depicted scenes from the Bible or was commissioned by the church; there was an emphasis on naturalism, however, placing such figures as Christ and the Madonna in landscapes from the observable world. “Plate of Adoration of the Magi, from the Life of the Virgin,” is a print example within our collection from the Renaissance.

The collection also contains items from the [Romantic era](#), which was an artistic and intellectual movement that originated in Europe towards the end of the 18th century, and peaked from 1800-1850. It stressed strong emotion as a source of aesthetic experience, specifically emotions such as trepidation, horror, and the awe that was experienced in confronting the sublimity of nature. The Romantic era elevated folk art, language, and custom, and argued for an [epistemology](#) (a theory of knowledge that is a branch of philosophy that studies the nature, origin, and scope of knowledge and belief) based on usage and custom.

Generally, [Romanticism](#) can be understood as a pursuit for the value of beauty on the part of humans because they have the faculty of emotion, intellect, and will. All of these pursue the values of truth and goodness, but when intellect is emphasized one-sidedly, such as in the Enlightenment, and when will is stressed, human beings naturally react with their faculty of emotion. Our collection contains two different items from the Romantic Era. The first piece is a print illustration entitled, “Sir Kenneth and the Dwarfs of the Chapel and Master Holdenough Interrupted in his Vocation” (French translation: “Le Chevalier Kenneth et les Nains de la Chapelle - Maître Holdenough interrompa dans su vocation” while the second piece is a “Mamluk Soldier Painting.”

Another portion of this collection contains items that were created after Johannes Gutenberg’s invention of [the printing press](#) in 1440, which was an innovative device, operated by hand, that transferred ink to a print medium. This invention allowed for a rapid increase in the speed at which books could be produced, allowing print materials to become widely available to people of all classes, and not just for the wealthy. The lower classes were able to educate themselves through reading, which allowed their lifestyles to improve drastically. Because the printing press allowed books to be more easily produced which [increased the number of schools, libraries, and](#)

[universities](#), including the Bible, [the literacy rate increased](#) over time and more people started to read the Bible for the first time.

Gutenberg's [printing press](#) used Gothic script letters; each letter was made on a metal block by engraving it into the base of a copper mould, and then filling the mould with molten metal. Individual blocks were arranged in a frame to create a text and then covered in ink. After this, a sheet of paper, made out of old linen and rags at the time, was mechanically pressed onto the metal blocks. After the invention of Gutenberg's printing press, [new types of presses](#) began to appear.

The items within this collection that are examples of early prints created after the printing press are, "Numeri (Bible Book of Numbers, Chapter XXXIII)," "Liber Chronicorum," "De Re Rustica," "Vitae Illustrium Virorum (From Plutarch's Lives)," "Herbarius Latinus," and "Nicholas von Wyle Tranzlatzionelm oder Tutschunger des hochgeachtn Nicolai von Weil."

This collection also contains items that are specific to the history and information regarding Gutenberg's printing press, which include a booklet entitled, "Our Most Precious Heritage," a newspaper article entitled, "How Gutenberg Paved the Way," and a print copy of "The Gutenberg Bible."

This collection additionally contains two Persian manuscripts that were created possibly in the the Samanid Empire through Ghaznavid Dynasty and possibly in the Qajar Dynasty.

The first manuscript is a Nastaliq 2-sided manuscript that is most likely from *Shahnameh*, ("The Persian Book of Kings"), from the 10th to early early 6th century B.C.E., created during the Samanid Empire and Ghaznavid Dynasty. [Shahnameh](#) is a long epic poem that was written by the persian poet, [Ferdowsi](#), between c. 977 and 1010 CE; it is the national epic of greater Iran, and is one of the longest poems in the entire world that tells the mythical and historical past of the Persian Empire. [Shahnameh](#) is the longest work by a single author in world literature at a length of 50,000 rhymed couplets, 62 stories, and 990 chapters.

[Persian manuscripts](#) carry with them a long history of vivid storytelling and poetic power. Today, Persian is the language of Iran, but it has long been in an impressive geographic range and for diverse texts and traditions. During the Middle Ages, a virtuosic tradition of miniature painting was cultivated in Persian manuscript production which endured well into the modern period. Persian manuscripts were often characterized by a mesmerizing use of pattern, color, and composition marks an illumination practice.

We have another Persian manuscript in this collection from the Qajar Dynasty entitled, "Polo Game" created during the 19th-20th century. This particular manuscript is most likely an

example of a [Persian miniature](#) and is a perfect example of artwork created during the Qajar Dynasty because it has an exuberant style and flamboyant use of color, it is rich in iconography, and tells a narrative of a past battle in Persian history.

The [Qajar Dynasty](#) was founded by Mohammad Khan and was the ruling dynasty of Iran from 1794 to 1925. The [Qajar Dynasty](#) introduced Western science, technology, and educational methods into Iran and some historians argue that the Qajars brought about the country's modernization. [In order to legitimize their rule over their Shi'i subjects, the Qajars emphasized Shi'i rituals and practices in the nineteenth and early twentieth century. The Qajars represented themselves as patrons of Moharran rituals. They attended public mourning rituals, such as the rowzeh khani, ta'ziyeh, and shabih khani, and they financially supported such ritual observances.](#) The dynasty fell in 1925 when Reza Khan became the prominent political personality in Iran while Ahmad Shāh was absent and deposed by the national consultative assembly in October of 1925.

[Art](#) during this time period is characterized by an exuberant style and flamboyant use of color, which was emphasized as the 19th century progressed. An important feature of Qajar art is the richness of its iconography, which are the visual images and symbols used in a work. Flowers (especially roses and irises), foliage, and fruit normally function as both the central and supporting motifs. Within these works, there are also views of pastoral landscapes and buildings that are inspired by imported European illustrations. Within these artworks are also many different narratives. Nostalgia for Persia's past is reflected in these works, including traditional themes of Persian literature, and battles. Unique to the Qajar period, these images represent the survival of a tradition whose earlier history has been lost. During this dynasty and all of the years after, [Persian](#), also known as Farsi, was used, which is a Western Iranian language that belongs to the Iranian branch of the Indo-Iranian subdivision of the Indo-European languages.

The manuscripts, artwork, prints and newspapers within the Collection consist of topics regarding religion, secularity, legends, stories told through biblical paraphrase, revolution, the printing press, and Persian history. In regards to religion, this collection is extremely important to see how religious works developed from the Romanesque period, all the way through the Romantic period. All of these items within the collection are crucial to understanding the history of these mediums and how they reflect their distinct time periods.

Series Description

The Collection of Medieval Manuscripts, Early Prints, Religious and Historical art and scripture, 1175-1980, bulk 1175-1643, is arranged into four series: Series I: Medieval Manuscripts and Early Prints, 1175-1645, bulk 15th century, Series II: Religious and Historical Artwork, 1501/02-1838, Series III: Gutenberg Bible, 1950-1960, and Series IV: Persian texts, unknown to

10th-early 6th century BCE. Series I has been arranged into two further subseries: Subseries I: Medieval Manuscripts, 1175-1450, and Subseries II: Early Prints, 1472-1643. Each series is arranged chronologically by creation date.

Series I: Medieval Manuscripts and Early Prints, 1175-1645, bulk 15th century

Series I: Medieval Manuscripts and Early Prints, 1175-1645, bulk 15th century, is arranged chronologically and is arranged further into two distinct subseries: Subseries I: Medieval Manuscripts, 1175-1450, and Subseries II: Early Prints, 1472-1643. The series contains a broad range of illuminated manuscripts and early prints from the 12th century to the 17th century, with the bulk of them created in the 15th century.

Subseries I: Medieval Manuscripts, 1175-1450, consists of [illuminated manuscripts](#) that were formally prepared by hand, and decorated with flourishes such as borders and miniature illustrations. These manuscripts were created across the Romanesque and Gothic periods and contain topics such as Christian devotional texts, the lives of saints, and examples of Gregorian notation.

Subseries II: Early Prints, 1472-1643, consists of early printed materials created after the invention of the Gutenberg printing press, and feature script types such as Gothic script, Carolingian Miniscule, Fraktur typeface, schwabacher script, and Jenson's Roman Type. The prints range in a variety of topics such as stories of the Israelites, historical accounts of the world, legends, mythological creatures, agriculture, and biographies.

Subseries I: Medieval Manuscripts, 1175-1450

Subseries I: Medieval Manuscripts, 1175-1450, is arranged chronologically by date and contains illuminated manuscripts created prior to the printing press during the Romanesque and Gothic periods. [Illuminated manuscripts](#) were formally prepared texts, created by hand, and decorated with flourishes such as borders and miniature illustrations. [The Roman Catholic Church](#) used these illuminated manuscripts for visual tools for prayers, psalms, and public worship, and were used to support the daily devotions of monks, nuns, and laymen (a non-ordained male member of a church), which primarily happened during the Romanesque period through the Renaissance.

Within this subseries, there is one example of an illuminated manuscript from the Romanesque period, titled, [“The Book of Hours”](#) which was a collection of different Christian devotional texts, containing prayers that are in honor of the Virgin Mary. These types of devotional texts were popular during the Middle Ages through the Renaissance. Although [“The Book of Hours”](#) was not made during the Romanesque time period and was created during the Gothic period, it reflects the Romanesque style with elaborate religious illustrations, gold embellishments, floral borders, and historiated initials.

Additionally within this subseries are examples of illuminated manuscripts from the Gothic period. [The Gothic period](#) refers to art and manuscripts developed during the Middle Ages (1150-1520 A.D.), which was a term that was first used in the 19th century; The term “gothic” is sometimes used to generally refer to all post-Romanesque art in Europe. The Gothic style evolved as a reaction to Romanesque art and [Byzantine art](#), which focused on religious expressions, heaven, and the spiritual world and often contained intricate patterns and rich colors. [The Gothic period](#) placed an emphasis on earthy and natural materials, gruesome and horrific elements, and sexual and violent imagery. This particular style developed in Northern France, Belgium, Germany, and Switzerland before spreading to Spain, Portugal, and the rest of Europe in the 15th century.

[Gothic manuscripts](#) come in a variety of different forms and types, which sometimes present different distinct features, however, the vast majority of Gothic manuscripts are characterized by Gothic script, topics based around the bible, religion, secular legends, and heroic legends, decorative borders, and the manuscripts were smaller in size. The biggest characteristic of these Gothic manuscripts was their use of Gothic script, also known as Blackletter, Gothic miniscule, or Textura. Blackletter was used throughout Western Europe from 1150 until the 17th century, even after the end of the Gothic Period. It served as one of the major typefaces in the history of Western typography. Gothic script derived directly from [Carolingian miniscule](#), a script which developed as a calligraphic standard in the medieval European period characterized by rounded, distinguishable shapes, and clear capital letters, spaces between words.

An item within this subseries, titled, “[Psalter with Commentary](#),” was written by an unknown author in 1175 and was developed in the Gothic period. It was written in Carolingian miniscule since it was developed in the early beginnings of the Gothic period, which still utilized older script types. Carolingian miniscule was labor-intensive, consumed a lot of the pace, and was time consuming during a period when new books in many different subjects were needed to keep up with the founding of new universities, new businesses, interests in law, grammar, history, and other works that were not just religious, which lead to the creation of Gothic script. The text script itself consists of tall, narrow, black letters that form straight, sharp lines; these aspects made the script easier, and quicker to write while filling up more of the page to keep up with the demand for more books.

There are many different manuscripts within our collection that contain Gothic script, but the first example in our series is the “Devotional Treatise.” The Devotional Treatise, published in 1450, is an example of a [minute manuscript](#), a small script made in an attempt to meet the demand for inexpensive books, which was produced during the Gothic period. The Gothic script on this particular manuscript is characterized by tall, narrow, black letters that form straight, sharp lines, with annotations in red ink.

Another example of Gothic script within the series is [“The Golden Legend,”](#) created by [Jacobus de Voragine](#) in 1450, which was a story that depicted the lives of saints in different factual and fictional stories. This particular manuscript was also created in the middle of the Gothic period and is characterized by script that contains tall, narrow, black letters that form straight, sharp lines, and topics of the bible, religion, and legends. [“The Golden Legend”](#) was a story that depicted the lives of saints in different factual and fictional stories. He also wrote about the accounts of events in the lives of Christ and the Virgin Mary, and holy days and seasons. Each chapter of [“The Golden Legend”](#) concerns a different saint or Christian festival, and they are ordered according to the feast days through the calendar. The story was immensely popular during the Middle Ages and was the most widely read book, after the Bible. Voragine’s purpose of this book was to captivate, encourage, and edify the faithful while preserving information that pertained to church traditions and legends. It was then translated all over Western Europe, however, during the Reformation the book was deemed “unacceptable” because of its lack of historical perspective. Thus, the book went out of fashion and its popularity started to dwindle.

One last example of manuscripts from the Gothic period within the subseries is [“Antiphonale Romanorum,”](#) created in 1450. This manuscript was written in large, upright Gothic type and contains Gregorian notation, an early form of musical notation, on vellum; the script also contains tall, narrow, black letters that form straight, sharp lines, and is a religious chant. Even though this is an example of a manuscript made in the Gothic period, consisting of Gothic script, it contains aspects of a Romanesque manuscript, as well, with the historiated initials throughout the piece.

Subseries II: Early Prints, 1472-1643

Subseries II: Early prints, 1472-1643, is arranged chronologically by date and contains early prints created after the invention of the printing press. Johannes Gutenberg invented [the printing press](#) in 1440, which was an innovative device, operated by hand, that transferred ink to a print medium. This invention allowed for a rapid increase in the speed at which materials could be produced, allowing print materials to become widely available to people of all classes, and not just for the wealthy.

[“Numeri \(Bible Book of Numbers, Chapter XXXIII\),”](#) published in 1475, is an example within our collection of works that were published because of Gutenberg’s printing press. This particular print was printed during the Gothic period and contains Gothic script. This script contains tall, narrow, black letters that form straight, sharp lines, and follows the story of the Israelites when they wandered through the wilderness after the departure of Sinai and before their occupation of the Promised Land. This print is a perfect representation of not only a print that contains Gothic script, but also contains qualities of a story from the Gothic period, containing religion and stories from the Bible.

Another example of a print from the Gothic period that contains Gothic script is [“Liber Chronicorum,”](#) also known as “The Nuremberg Chronicle,” created by Hartmann Schedel, and published in 1493 by Anton Koberger. “The Nuremberg Chronicle” is an illustrated encyclopedia that consists of historical accounts of the world and different accounts that are told through biblical paraphrase; this work also contains different subjects of legends, and mythological creatures, which makes it a representation of subjects from the Gothic period.

After the invention of Gutenberg’s printing press, [new types of presses](#) began to appear, notably with two men from Germany, Arnold Pannartz and Conrad Sweynheim (Schweinheim). The two of them established their printing press in 1465 in the Benedictine monastery of Subiaco, Italy. Their printing press was the first printing press in Italy, and they moved their printing operation to Rome in 1467, before moving to Venice in 1469.

There were some issues with these new movable-type printing presses, such as the lack of quality compared to handmade books, a drab presentation compared to the color-illustrated manuscripts, and errors in early printed editions that were often repeated in later editions. A new boost to the quantity of printed material came with the rise of the humanist movement and its interest in reviving literature from ancient Greece and Rome. Two printers, Nicholas Jensen, who was a Frenchman, and Aldus Manutius, an Italian man, profited off of this new demand. [Jenson](#) innovated with new typefaces in his printing shop in Venice Italy, which included easy-to-read Roman type and a Greek font which imitated manuscript texts. Some of Jenson’s books also had illustrations and decorations added by hand to recapture the quality of older, entirely handmade books.

An example of a print by Jensen is “De Re Rustica” by Rutilius Palidius. This print was published in 1472 by Jensen in Italy during the Gothic period, but is characterized by an early example of Jenson’s Roman type. Jenson cut a [Roman type](#) that borrowed shapes from the calligraphic shapes from [humanist miniscule](#), which was a script style based on Carolingian miniscule which was inspired by traditional Latin letterforms; it is characterized by low contrast between thin and thick strokes, loose letter spacing, and was more legible for small-sized text. [Roman type](#) is characterized by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful. “De Re Rustica” is also characterized by these specific script qualities and also contains rubricated red capital letters.

[“Vitae Illustrium Virorum \(From Plutarch’s Lives\),”](#) created by Plutarch and published January 2, 1475, is another example of a print from the Gothic period that also contains Jenson’s Roman type; this print’s script is also characterized by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful.

One last example of a print from the Gothic period, which also contains Jenson's Roman type is "Herbarius Latinus," created by Leonardus Archates and Gulielmirs de Pavia, which was published in 1491. Along with a hand drawn picture of a plant, the script is characterized by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful. A Gothic script known as, [schwabacher](#), also evolved from regular Gothic script under the influence of Humanist type design.

In our collection, the print "[Nicolas von Wyle, Tranzlatzionelm oder Tutschunger des hochgeachtn Nicolai von Weil.](#)" published by Johannes Bryse in 1510 is an example of a print from the Gothic period that also contains schwabacher script. This print contains a script that consists of sharp edges, and the lower-case 'g' and upper-case 'H' having distinctive forms.

In our series, we have one example of [Fraktur typeface](#) and a print from the Scientific Revolution, entitled "Philip Hassail" from "Theatrum Europaeum," written by Heinrich Oraeus von Assenheim, I.P.A. V.M. in 1643. Phillip Hassail, who this print is written about, was actually known as [Phillip III, Landgrave of Hesse-Butzbach](#), who was born in Darmstadt, Germany on December 26th, 1581. Phillip III was born to parents, George I "the Pious" of Hesse-Darmstadt, and Magdalene of Lippe. He married his first wife, Anna Margaretha of Diepholz, who died childless, and not long after he married his second wife, Christina Sophia of East Frisia. After his father died in 1596, he inherited some of his father's land, Butzbach. Phillip became a well-traveled man who spoke eight different languages, was a mathematician, built an elaborate library, built an observatory, and had astronomical instruments made. Phillip even conversed and kept in contact with influential people such as Kepler and Galileo. Phillip died in 1643 during a treatment from his doctor, in which alcohol caught fire and Phillip suffered severe burns. [Fraktur typeface](#) is a calligraphic hand of the Latin alphabet and any of several blackletter typeface derived from this hand, which was developed in the early 16th century. It is often characterized as "the German typeface" because it remained popular in Germany and Eastern Europe for rather longer than anywhere else. Fraktur typeface is characterized by letters that are designed by individual strokes that are broken apart, and that in the lower case 'o,' the left part of the bow is broken, but the right part is not.

This early print is an example of Fraktur typeface because it is characterized by letters that are designed by individual strokes that are broken apart, and the lowercase 'o' has a broken left part of the bow, while the right is not broken. After the schwabacher script, the [Fraktur typeface](#) took over in popularity during the Scientific Revolution after the end of the Gothic Period.

Series II: Religious and Historical Artwork, 1501/1502-possible 19th Century

Series II: Religious and Historical Artwork, 1501/1502-possible 19th Century is arranged chronologically by date and contains artwork ranging from the early Renaissance until the

Romantic Era such as prints, wood carvings, and a painting. The artwork in this collection depicts a variety of topics such as the Virgin Mary and the baby Jesus, St. Demetrius, illustrations from “The Talisman” and “Woodstock,” and a painting of a Mamluk soldier.

The “Plate of Adoration of the Magi, from the Life of the Virgin,” created by Albrecht Dürer in 1501/1502 was created during the Renaissance era. This particular [artwork belongs](#) to the series, “The Life of the Virgin,” which is a series of 19 different woodcuts that were published in book form. “The Life of the Virgin is considered to be his most important work because it influenced the development of Renaissance art in Europe and has been studied by many different artists. It is an example of Renaissance art because it depicts the Virgin Mary and the baby Jesus being visited by the three Magi, but instead of being placed in a Biblical scene, they are depicted on the steps of a stone building in the observable world.

This series then takes a big jump to the [Romantic era](#), with works in this collection such as the print book illustration, “Sir Kenneth and the Dwarfs of the Chapel and Master Holdenough Interrupted in his Vocation” (French translation: “Le Chevalier Kenneth et les Nains de la Chapelle - Maître Holdenough interrompa dans su vocation” by George Cruikshank, published by Fisher Son & Co. London & Paris in 1838. This particular print is split into two separate illustrations, the top depicting a scene from Sir Walter Scott’s novel, [“The Talisman”](#) and the bottom illustration depicts a scene from Scott’s novel, [“Woodstock.”](#) Even though this book illustration may not fit the conventional art norms of the Romantic Era, it depicts scenes from two books that emphasize revolution, thus, meets the characteristics of the Romantic Era.

One last example we have from the Romantic Era is the “Mamluk Soldier Painting” by Jose Villegas Cordero, published sometime within the 19th century. This watercolor painting consists of light colors of yellow, blue, red, gray, and white, and depicts a [Mamluk](#) soldier, which also symbolizes revolution because of the 10+ battles the Mamluk soldiers were in. The [Mamluks](#), which is translated to “one who is owned” (which means “slave”), is a term that most commonly refers to non-Arab, ethnically diverse enslaved mercenaries, slave soldiers, and freed slaves who ended up being assigned high-ranking military and administrative duties; they ended up serving the Ottoman and Arab dynasties in the Muslim world. The [Mamluks](#) ended up ruling Egypt and Syria from 1250 until 1517 when their entire dynasty was extinguished by the Ottomans.

Series III: Gutenberg Bible, 1950-1960

Series III: Gutenberg Bible, 1950-1960, is arranged chronologically by date and contains a series of different booklets, and newspaper articles discussing the Gutenberg Bible, and a modern

reprint of the Gutenberg Bible. The first item is a booklet entitled, “Our Most Previous Heritage” by the American Bible Society, which was published between 1950-1960 in New York, New York. This booklet consists of 16 different pages, telling the story of the Bible and how it progressed throughout the years to become our modern-day Bible.

The second item we have in this collection is a newspaper article entitled, “How Gutenberg Paved the Way,” by Margaret T. Hills which was published on November 1, 1956. This particular newspaper article describes Johannes Gutenberg and how his Bible paved the way for the modern-day bible.

The last item within this collection is a copy of “The Gutenberg Bible” published by Pageant Books, INC. 1960. This exact print describes the history of “The Gutenberg Bible” and its significance. [“The Gutenberg Bible”](#) was one of the earliest major books that was printed using the movable metal type in Europe, and marked the start of the “Gutenberg Revolution.” The Bible itself is an edition of the Vulgate and contains the Latin version of the Hebrew Old Testament and the Greek New Testament. This Bible is also mainly the work of St. Jerome, who started his translation work in 380 A.D. “The Gutenberg Bible” is the world’s most famous bible and was completed printing in late 1455 in Mainz, Germany. It was also the first book that was mass produced in which 180 copies were printed.

Series IV: Persian texts, 10th-early 6th century BCE to 19th-20th century

Series IV: Persian texts, 10th-early 6th BCE to 19th-20th century, is arranged chronologically by date and contains two different Persian manuscripts. The first Persian manuscript we have is a 2-sided text page from “The Book of Kings,” created by Ferdowsi between c. 977 and 1010 C.E. The manuscript [“The Book of Kings,”](#) also known as “Shahnameh,” is a long epic poem that is the national epic of Iran; it is one of the longest poems in the entire world and tells the mythical and historical past of the Persian Empire. [Ferdowsi](#) wrote this poem in [Nastaliq script](#), which is one of the main calligraphy handwritings that is used to write Perso-Arabic script and some Indo-Iranian languages. This manuscript is an example of the Persian [Nastaliq script](#) because, it is a cursive script, written horizontally but at a sloping angle where the longer sequence of characters is in a calligraphy-connected cluster, the taller it becomes, with short verticals and long horizontal strokes.

The second manuscript entitled, “Polo Game,” describes the quality of stories surrounding the [Battle of Karbala](#) and how it is used in Ta’zieh. This particular manuscript is most likely an example of a [Persian miniature](#) and is a perfect example of artwork created during the Qajar Dynasty because it has an exuberant style and flamboyant use of color, it rich in iconography, and tells a narrative of a past battle in Persian history. This manuscript contains the [Persian alphabet](#), also known as the Perso-Arabic script. It is written with a right-to-left alphabet used for

the Persian language and is a variation of the Arabic alphabet with four additional letters added: پ چ ژ گ. The script is characterized by being, not exclusively, right-to-left (mathematical expressions, numeric dates, and numbers bearing units are embedded left to right), and cursive.

[Persian manuscripts](#) carry with them a long history of vivid storytelling and poetic power. Today, Persian is the language of Iran, but it has long been in an impressive geographic range and for diverse texts and traditions. During the Middle Ages, a virtuosic tradition of miniature painting was cultivated in Persian manuscript production which endured well into the modern period. Persian manuscripts were often characterized by a mesmerizing use of pattern, color, and composition marks an illumination practice.

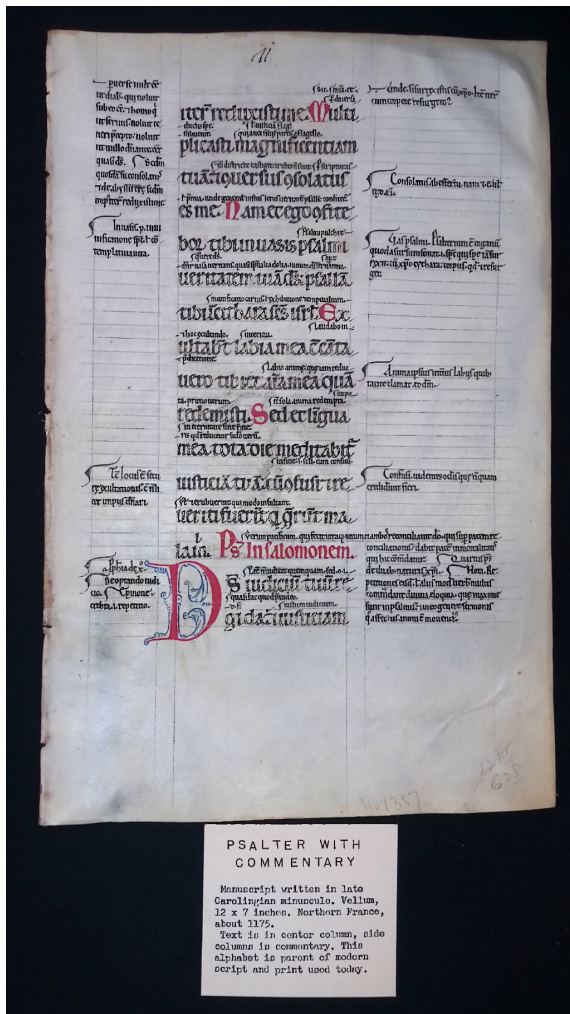
Box List

Folder List

Series I: Medieval Manuscripts and Early Prints, 1175-1645, bulk 15th century

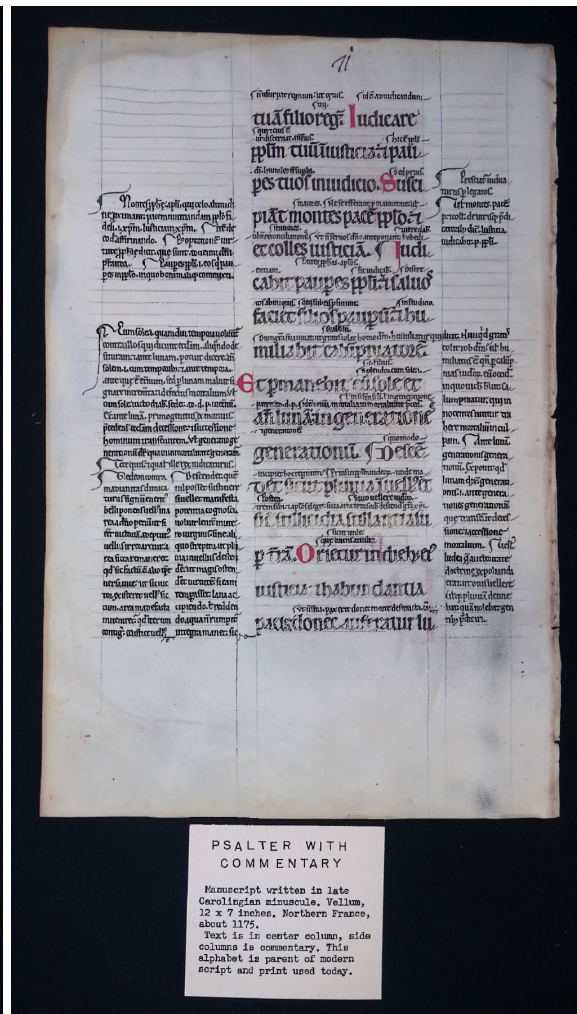
Subseries I: Medieval Manuscripts, 1175-1450

1.1. Psalter with Commentary, 1175



PSALTER WITH
COMMENTARY

Manuscript written in late
Carolingian minuscule, Vellum,
12 x 7 inches, Northern France,
about 1175.
Text is in center column, side
columns in commentary. This
alphabet is parent of modern
script and print used today.



PSALTER WITH
COMMENTARY

Manuscript written in late
Carolingian minuscule, Vellum,
12 x 7 inches, Northern France,
about 1175.
Text is in center column, side
columns in commentary. This
alphabet is parent of modern
script and print used today.

Type of Material: Manuscript

Title: Psalter With Commentary

Description: This manuscript is a [Psalter](#) With Commentary that was written in about 1175 in Northern France. Psalters are liturgical (public worship) books that are commonly used for liturgical worship in Christian churches. The text itself is biblical, however, the arrangement of the text is liturgical (meaning public worship) and contains directions for worship, to be used in churches and monasteries. The Psalter with Commentary was written during the [Gothic Period](#) in Latin in late [Carolingian minuscule](#) on vellum. Carolingian minuscule was a handwritten script that was developed during the reign of Charlemagne or Charles The Great (768 A.D - 814 A.D.) and was created to reduce the number of varying scripts within the Roman Empire. The script evolved over the course of the following centuries. It was characterized by clear and manageable script, broad and round letterforms with the letters rarely touching. This form of writing, known as psalters, were created as the standard script during this time period. This script has influenced Renaissance humanist scripts and different modern Roman font types, for example, Times New Roman. The text of this manuscript is in the center column with the side columns being

commentary, which means that this manuscript comes from a type of glossed bible. [Glossed bibles](#) consisted of the addition of texts either between the lines of the original text or in the margins of the page. This type of commentary consists of the writing of the Church Fathers and different theologians. This specific glossed manuscript separated the main text from the commentary by having the main text bigger in front with rubrication, while the commentary was smaller in size and distinctly written on the sides. [Rubrication](#), the addition of red ink to a manuscript, was used for emphasis in medieval manuscripts. These [red and decorated letters](#) provided a visual point of reference (marking divisions in the text), and in biblical texts, these letters were utilized to instruct worshipers when to sing, kneel, pray, etc.

Date: About 1175

Creator: unknown

Subjects: church, monasteries, Roman Empire, Renaissance, glossed bible, church fathers, theologians

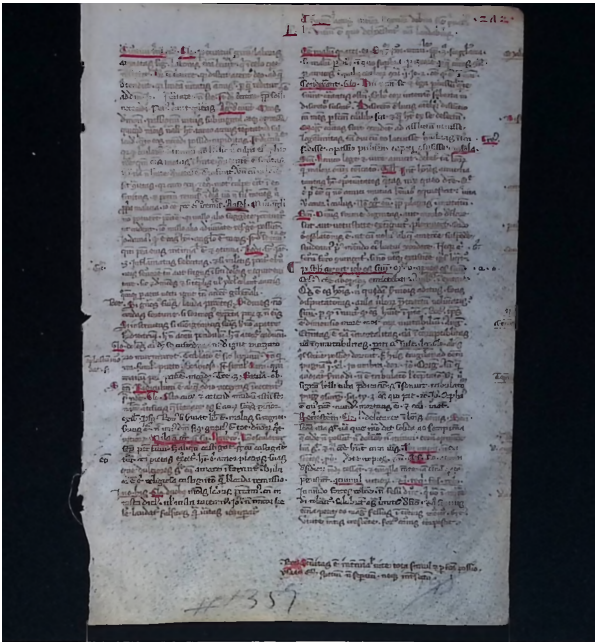
Locations: Northern France

Peoples: unknown

General Condition: Fair. Material has yellowed/browned with age with some staining around the edges, and there are a few small tears on the edges.

Measurements: 11.7in x 7.8in

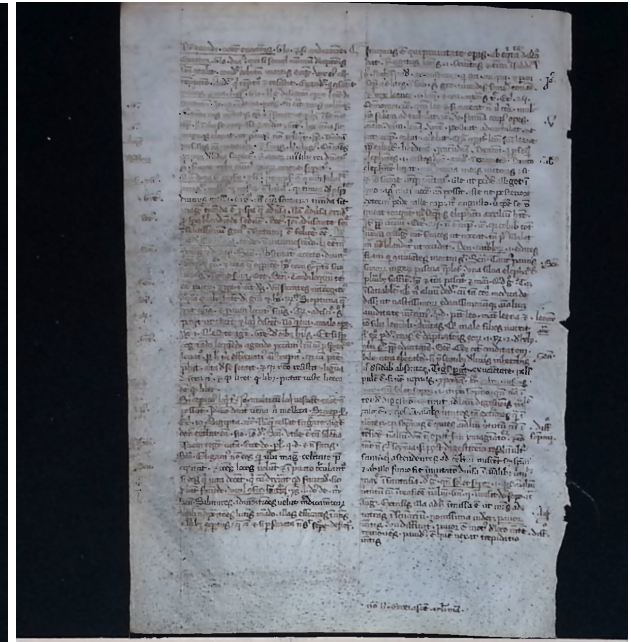
1.2. Devotional Treatise, 1350



DEVOTIONAL TREATISE

This is an example of a very minute script that first came into use in the 13th century. It was an attempt to meet the demand for inexpensive books, a problem that was not satisfactorily solved until the invention of printing.

Manuscript written in a tiny Gothic script (11 or 12 lines to the inch). Italy about 1350.



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Manuscript written in a tiny Gothic script (11 or 12 lines to the inch). Italy about 1350.

Type of Material: Manuscript

Title: Devotional Treatise

Description: This type of manuscript is an example of an extremely small script that first appeared in the 13th century. These small scripts were made in an attempt to meet the demand for inexpensive books, which had been a problem in the 13th and 14th centuries until the invention of the printing press in 1440. An [increase in urbanization and the spread of universities](#) created a new demand for books. [Minute manuscripts](#) were common during the Middle Ages because they were inexpensive and easier to carry around. These tiny scripts were mostly prayer books and were normally favored by literate women who relied on these small books for prayers, psalms, and daily devotion. [Literacy levels were low among rural dwellers and as a general rule, the only writing a typical rural female was capable of was the signing of her name.](#) Tiny scripts also usually were seen as a “challenge” for ambitious artists and writers, who wished to demonstrate their skills and precision on a more minute scale. By the time the 13th century rolled around, minute books were growing in interest due to their portability, as mentioned before; priests and monks preferred to carry around pocket-sized bibles so they could preach the word of God easier, while students and lecturers found that these books were easiest to transport from the school to their home. This specific manuscript is written in Latin, is double-sided, and is split

into two columns on both sides. There are also small annotations and symbols made on the sides of the columns that contain the main text. [Common reasons](#) for annotations in medieval manuscripts consisted of corrections/textual errors in the manuscript, marked passages of interest, directing the attention of other readers to the marked passages, to clarify texts, and they were also used so that the reader could find a specific passage easier. On one side of the manuscript, there are also red underlined words, used to draw attention to specific keywords/phrases.

Date: About 1350

Creator: unknown

Subjects: Middle Ages, prayerbooks

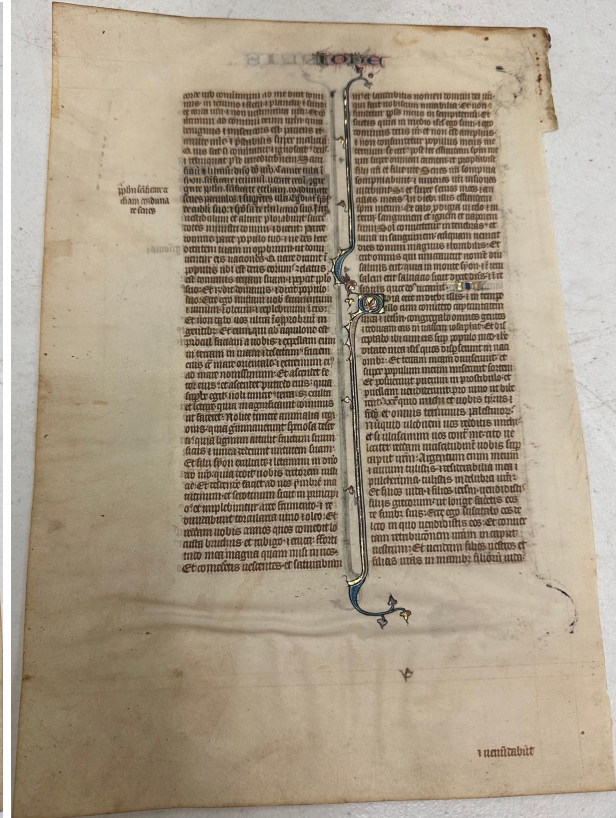
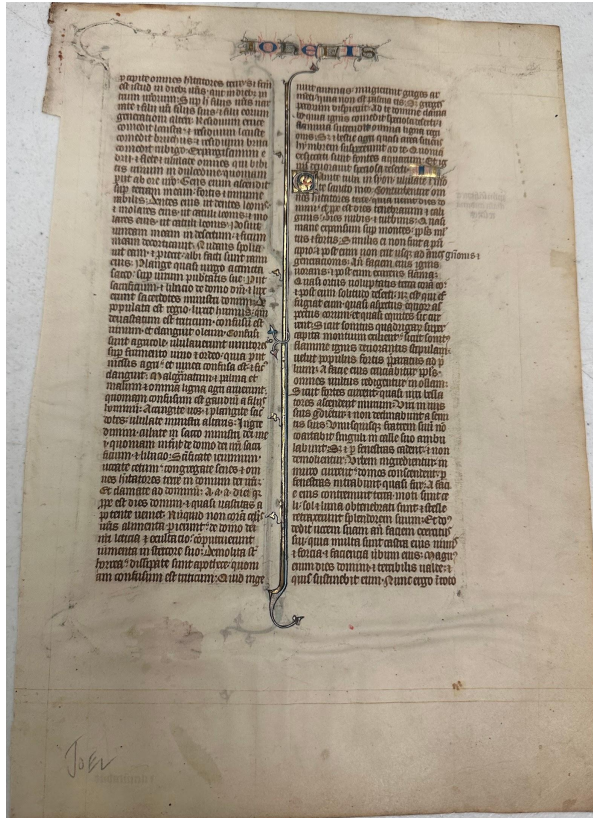
Locations: Italy

Peoples: unknown

General Condition: Fair. Material has yellowed/browned with age with some staining around the edges, and there are a few small tears on the edges.

Measurements: 4.5in x 3.1in

1.3. Latin Vulgate Bible, translated by Jerome, 1430



Type of Material: Manuscript

Title: Latin Vulgate Bible

Description: This manuscript is from the Latin Vulgate Bible, which was translated by St. Jerome in 1430. [St. Jerome](#), known in Latin as Eusebius Sophronius Hieronymus, was born around 342 AD in Stridon, Dalmatia (Croatia or Slovenia today). [St. Jerome](#) lived as a biblical translator, monastic leader, a hermit, and a priest, and served as secretary to Pope Damasus I. He was made most famous by his translation of the Bible, which he spent most of his life translating from Hebrew and Old Latin. St. Jerome died on September 30, 420, and is currently known as the patron saint of archaeologists, Biblical scholars, librarians, students, and translators. The “Latin Vulgate Bible,” otherwise known as the “Vulgate,” is the Latin translation of the Holy Bible. This particular translation, also called versio vulgata, became the officially promulgated Latin version of the bible in the Catholic church and is particularly used within the Roman Catholic Church. The translation of this bible was not immediately accepted but began to be commonly used in the mid-6th century. Both the front and back of this particular manuscript are characterized into two columns of text, separated by a fancy middle border. Borders on both sides are decorated with red, gold, and blue, with small arrows pointing to particularly important passages. On one side, there are letters in Latin at the very top, rubricated in gold, blue, and red, while there is one singular rubricated ‘O’ in the second column. This ‘O’ is rubricated primarily with gold, blue, and some pinkish orange, with what appears to be a flower in the middle. On the second page, there is also a different title at the top, but is also rubricated in gold, blue, and red.

On this page, in the first column, there appears to be an annotation of around three lines, next to a particular passage. In the second column, there is another 'O' rubricated in blue, and gold, with a pinkish-orange flower in the middle, and next to it, there is a pinkish orange fish.

Date: 1430

Creator: Jerome

Subjects: Bible, saint, Catholic church, Roman Catholic church, flower

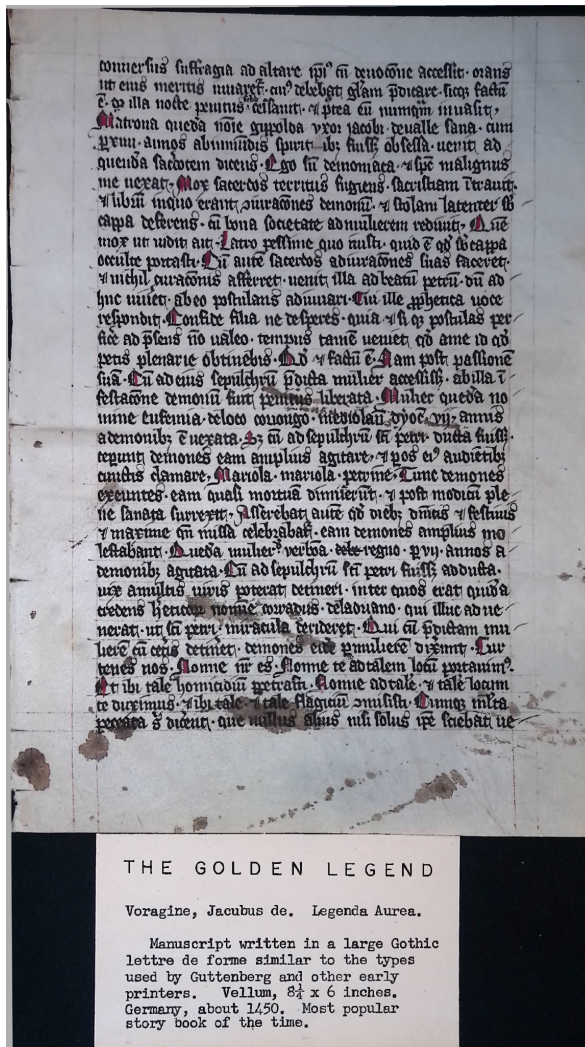
Locations: unknown

Peoples: St. Jerome

General Condition: Fair. Material has yellowed/browened with age with brown staining around the edges.

Measurements: 11.5in x 7.7in

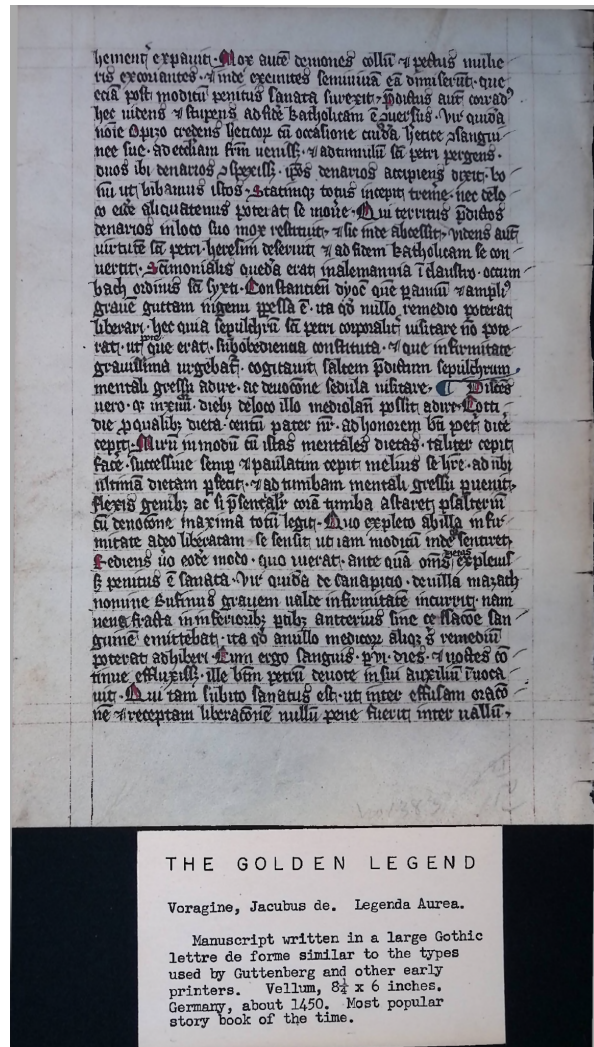
1.4. The Golden Legend, by Jacobus de Voragine, 1450



THE GOLDEN LEGEND

Voragine, Jacobus de. Legenda Aurea.

Manuscript written in a large Gothic lettre de forme similar to the types used by Gutenberg and other early printers. Vellum, 8 1/2 x 6 inches. Germany, about 1450. Most popular story book of the time.



THE GOLDEN LEGEND

Voragine, Jacobus de. Legenda Aurea.

Manuscript written in a large Gothic lettre de forme similar to the types used by Gutenberg and other early printers. Vellum, 8 1/2 x 6 inches. Germany, about 1450. Most popular story book of the time.

Type of Material: Manuscript

Title: The Golden Legend

Description: This manuscript, titled, “The Golden Legend,” was written in large Gothic letters that are similar to the text that was used by Gutenberg and other early printers. This manuscript was written on vellum in Germany in 1450 during the [Gothic period](#). “The Golden Legend,” also known as “Legenda Aurea,” was created and compiled by Jacobus de Voragine. [Jacobus de Voragine](#), also called Jacob of Voragine, was born about 1228/30 in Varazze, Italy, and died about July 13/14 1298 in Genoa, Italy. He entered the Order of St. Dominic in 1244 and was famous in northern Italy for his preaching and work as a theologian; he was also provincial of Lombardy (1267-78 and 1281-86) and archbishop of Genoa (1292-death). Voragine has many works, including many different sermons on gospel readings, different saint days, the Virgin Mary, and Legend Aurea (also known as “The Golden Legend” and “Lombardica historia”).

["The Golden Legend"](#) was a story that depicted the lives of saints in different factual and fictional stories. He also wrote about the accounts of events in the lives of Christ and the Virgin Mary, and holy days and seasons. Each chapter of ["The Golden Legend"](#) concerns a different saint or Christian festival, and they are ordered according to the feast days through the calendar. The story was immensely popular during the Middle Ages and was the most widely read book, after the Bible. Voragine's purpose of this book was to captivate, encourage, and edify the faithful while preserving information that pertained to church traditions and legends. It was then translated all over Western Europe, however, during the Reformation the book was deemed "unacceptable" because of its lack of historical perspective. Thus, the book went out of fashion and its popularity started to dwindle. The text is written neatly in bold-faced [Gothic script](#) and is front and back, and the beginning of a new sentence is continuously rubricated with red around the capitalized letter; it characterized by script that contains tall, narrow, black letters that form straight, sharp lines, and contains Gothic topics of the bible, religion, and legends.

Date: 1450

Creator: Jacobus de Voragine

Subjects: saints, holy days, seasons, Middle Ages, Bible, church traditions and legends, Western Europe, Reformation

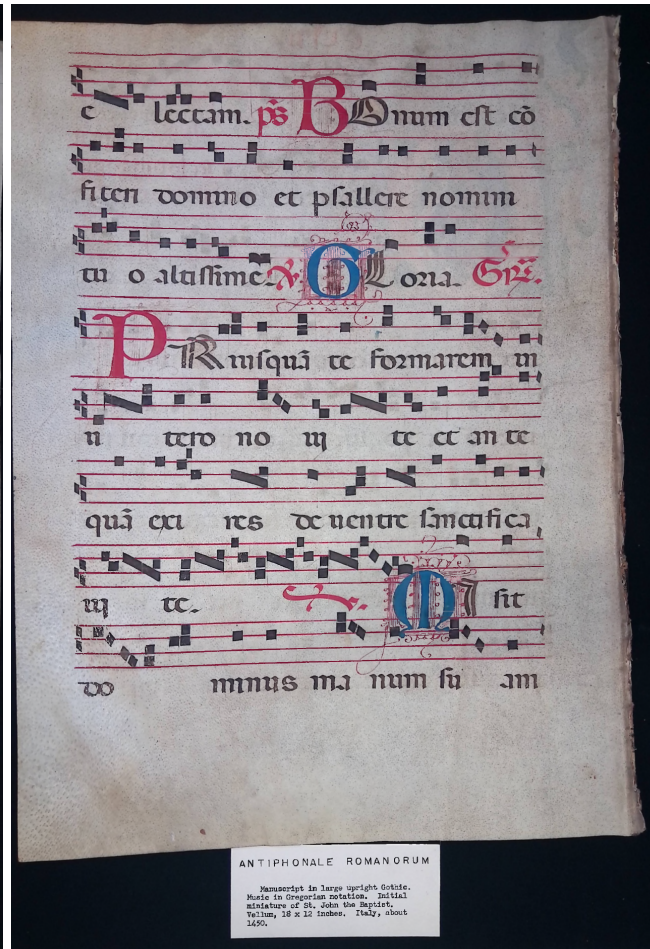
Locations: Germany

Peoples: Jesus Christ, Virgin Mary

General Condition: Fair. Material has yellowed/browened with age with some staining around the edges, and prominent brown staining on one side and there are a few small tears on the edges.

Measurements: 8.4in x 6in

1.5. Antiphonale Romanorum, 1450



Type of Material: Manuscript

Title: Anthiphonale Romanorum

Description: This manuscript was made in a large upright Gothic type and the music is in Gregorian notation on vellum. [Gregorian melodies](#) are most often written using what is called neumes, which is an early form of musical notation; the modern-day four-line and five-line staff developed from this. Gregorian chant notations are the unison and solo chants of the Catholic Church, and their melodies move in one of the eight church notes without time, but with definite time values. At the end of every line, there is a small sign of a note, called a custos (also known as a guide) that indicates the pitch of the first note in the next line. In most Vatican editions, this custos serves as a pause. The notes themselves, called neumes, are a combination of two or more notes in a distinct group, and the most common neumes are combinations of the accētus acūtus, and the accētus gravis, which is a higher tone with a lower one and vice versa. The manuscript

itself is entitled, “Antiphonale Romanorum.” The word ‘[antiphonal](#)’ in the music world means that there is more than one group of instruments/voices, and they are usually placed in different parts of the church or venue. This particular antiphonal is defined by eight different musical lines on the front and the back. On the front page, it defines its own page number by the Roman numeral. “CXVII,” which is 117 in Arabic numbers. The [Gothic script](#) of this manuscript contains tall, narrow, black letters that form straight, sharp lines, and is a religious chant. Even though this is an example of a manuscript made in the Gothic period, consisting of Gothic script, it contains aspects of a [Romanesque manuscript](#), as well, with the historiated initials throughout the piece. On the front and back pages of the manuscript, there are decorated letters. On the front, there is an initial miniature of St. John the Baptist, which is defined by browns, gold, pinks, blues, reds, and greens, with some white mixed in. [Decoration](#) in medieval manuscripts was used to enhance the value and appearance of the piece, serve as a statement of importance, aid in literacy by offering a textual/visual component, and they would often aid in the interpretation of the piece. When an initial or a border is decorated, it is normally used to announce divisions or to highlight a section of importance. Rubrication is also used on the front and back of this manuscript, with the first rubrication being on the front page, where nine different words are fully written in red ink. On the back, two initials are written in blue ink and decorated with thin, red ink. The letters “B” and “P” are rubricated, as well as different symbols that come right before the decorated and rubricated letters.

Date: 1450

Creator: unknown

Subjects: Music, Gregorian melodies, neumes, Catholic Church, custos, Gothic type, Vatican, antiphonal, church, Roman numeral

Locations: Italy

Peoples: St. John the Baptist

General Condition: Good. Material has yellowed/browned with age with a very small amount of staining around the edges.

Measurements: 16.3in x 11.5in

<https://mymodernmet.com/european-medieval-illuminated-manuscripts/>

https://commons.wikimedia.org/wiki/File:Attavante_degli_Attavanti_-_Leaf_from_a_Gradual_-_Initial_P_with_the_Nativity_-_2003.173_-_Cleveland_Museum_of_Art.tif

<https://musicprintinghistory.org/middle-ages-music-printing/>

1.6. (1) Manuscript Leaf from Book Of Hours: Miniature,
"Elizabeth greeting Mary," 1450



BOOK OF HOURS

Miniature, "Elizabeth
greeting Mary."
4 3/8 x 2 1/2 inches.
Entire leaf is 6 1/2 x 5 in.
Northern France, about
1450.



BOOK OF HOURS

Miniature, "Elizabeth
greeting Mary."
4 3/8 x 2 1/2 inches.
Entire leaf is 6 1/2 x 5 in.
Northern France, about
1450.

Type of Material: Manuscript

Title: Book of Hours

Description: This manuscript from “The Book of Hours” is a miniature “Elizabeth greeting Mary,” which was made in Northern France in 1450. Elizabeth and Mary are painted in the middle, in a type of window, while the outside of the window has an elaborately decorated border. “[The Book of Hours](#)” was created during the [Gothic Period](#), however, it reflects the manuscript style of the [Romanesque Period](#), with elaborate its elaborate religious illustrations, gold embellishments, floral borders, and historiated initials. “[The Book of Hours](#)” is a collection of different Christian devotional texts that were popular during the Middle Ages and the Renaissance. [This book](#) began to appear in the 13th century and contains prayers that are in honor of the Virgin Mary. [These books](#) were intended to help devout laypersons connect with the obligations of monastic life, which is the Divine Office/Liturgy of the Hours. More “Book of Hours” were made than any other book from the fourteenth until the mid-sixteenth century and not one of them was exactly alike. Because these books were normally so expensive to produce, many of those who owned and patronized the books were nobles. “Books of Hours” normally include five to 25 different elements, including calendars, gospel lessons, psalms, a focus on crosses, and Suffrages (prayers to Saints). Normally, what would go in the book would be decided by wealthy patrons, and these books were highly customizable. The language, imagery, decoration, and contents of the book were variable and could be made to please certain individuals. Some differences even accommodate the diversity of regional worship, and were made to reflect these regional variations of worship. Because of the way these books were so customizable, modern readers can see the lives of different people during this time and the varied styles of worship by medieval laypersons.

Date: 1450

Creator: unknown

Subjects: “The Book of Hours,” Christian, devotional texts, Renaissance, Middle Ages, 13th century, Divine Office, Liturgy of the Hours, nobles, saints

Locations: Northern France

Peoples: Elizabeth and Mary

General Condition: Good. Material has yellowed/browned with age with a very small amount of staining around the edges.

Measurements: Picture: 4.7in x 2.6in Entire Leaf: 6.7in x 4.8in

<https://britishlibrary.typepad.co.uk/digitisedmanuscripts/2011/08/royal-manuscripts-the-genius-of-illumination.html>

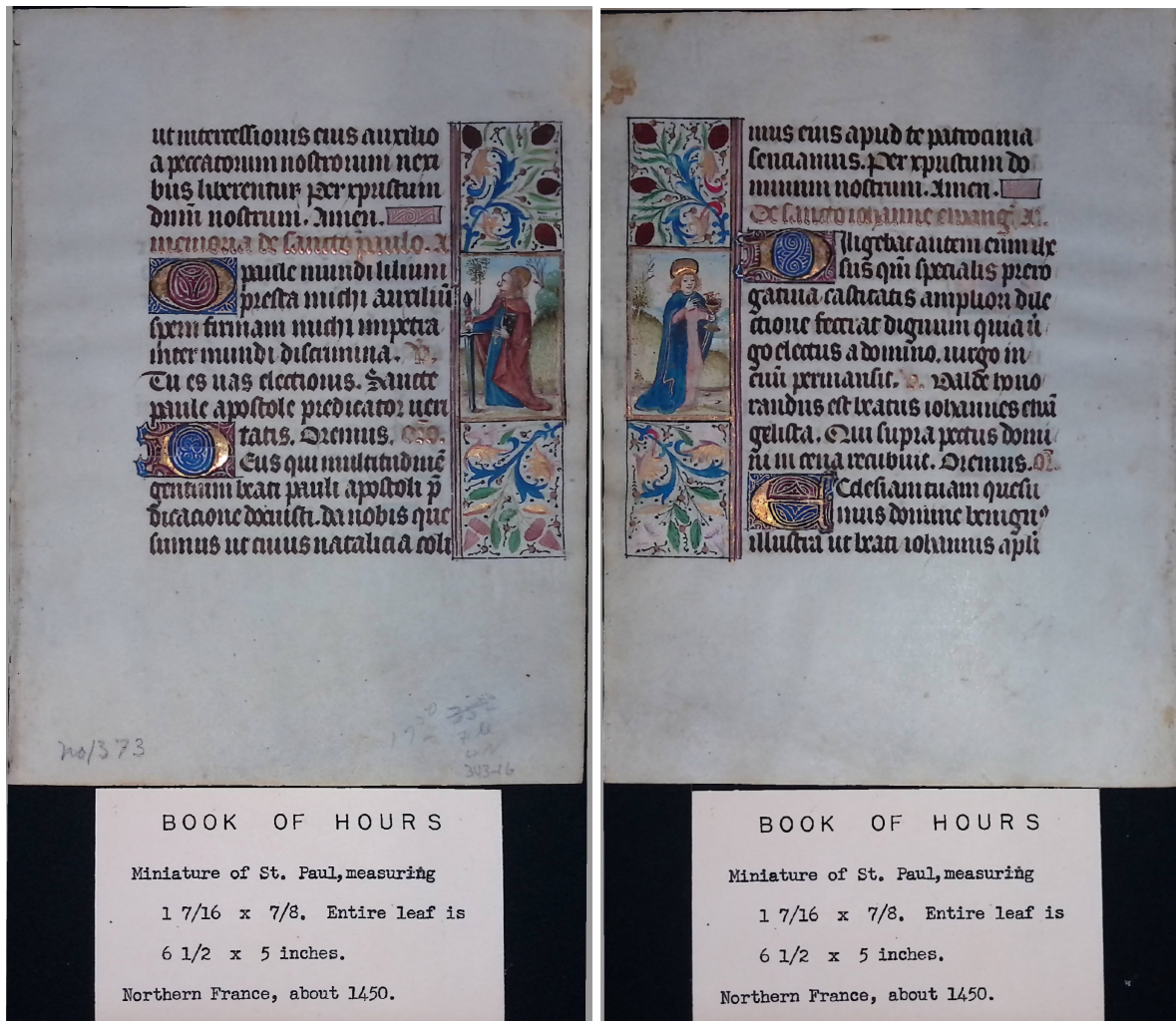
<https://www.bl.uk/catalogues/illuminatedmanuscripts/TourRoyalStuart.asp>

https://en.wikipedia.org/wiki/Royal_manuscripts,_British_Library

<https://varieng.helsinki.fi/series/volumes/09/elagina/#:~:text=The%20best%20known%20manuscript%20in,of%20Scots%20and%20dating%20to>

<https://www.nms.ac.uk/explore-our-collections/stories/scottish-history-and-archaeology/mary-queen-of-scots/mary-queen-of-scots/book-of-hours-inscribed-by-mary-queen-of-scots/>
<https://huntington.org/verso/2018/12/prayer-book-mary-queen-scots>
https://en.wikipedia.org/wiki/Book_of_hoursv
<https://onthetudortrail.com/Blog/anne-boleyn/anne-boleyns-books-of-hours/>

1.7. (2) Manuscript Leaf from Book of Hours: Miniature of St. Paul, 1450



Type of Material: Manuscript

Title: Book of Hours

Description: This manuscript from “The Book of Hours” is a miniature of St. Paul, which was made in Northern France in 1450. St. Paul is shown on one page of the manuscript, within a decorated side border, which is decorated with three boxes. Two of these boxes are filled with leaves colored blue, gold, green, yellow, pink, and brown, while there is a drawing of St. Paul in the middle. The front of the page is written in Latin, and a Gothic-style font is used. Within the text, there are two decorated letters, which [decoration](#) in medieval manuscripts was used to enhance the value and appearance of the piece, serve as a statement of importance, aid in literacy by offering a textual/visual component, and they would often aid in the interpretation of the piece. When an initial or a border is decorated, it is normally used to announce divisions or to highlight a section of importance. The first decorated initial is an ‘O,’ embellished with gold, and then red in the center with blue surrounding it, and the second initial is the inverted version of that. Some phrases within the text itself are rubricated in [gold](#), which was a medieval way of creating the illusion of gold, and it commonly appears in the backgrounds of miniature paintings.

On the opposite side of the manuscript, these three boxes, decorated with gold and plants, are also there, but in the middlebox, there is a drawing of an unknown person. This side also contains two decorated initials and a rubrication of different phrases in gold. The first initial, like on the back, is in gold with blue in the middle and a reddish-purple on the outside, and the second initial is more unique than the rest, with it being in gold, but with the rest of the colors being split in half. On the outside of the initial, blue is in the top half while that reddish purple is on the bottom, and in the middle, the colors are reversed.

Date: 1450

Creator: unknown

Subjects: "The Book of Hours," Latin, Gothic-style, plants, gold

Locations: Northern France

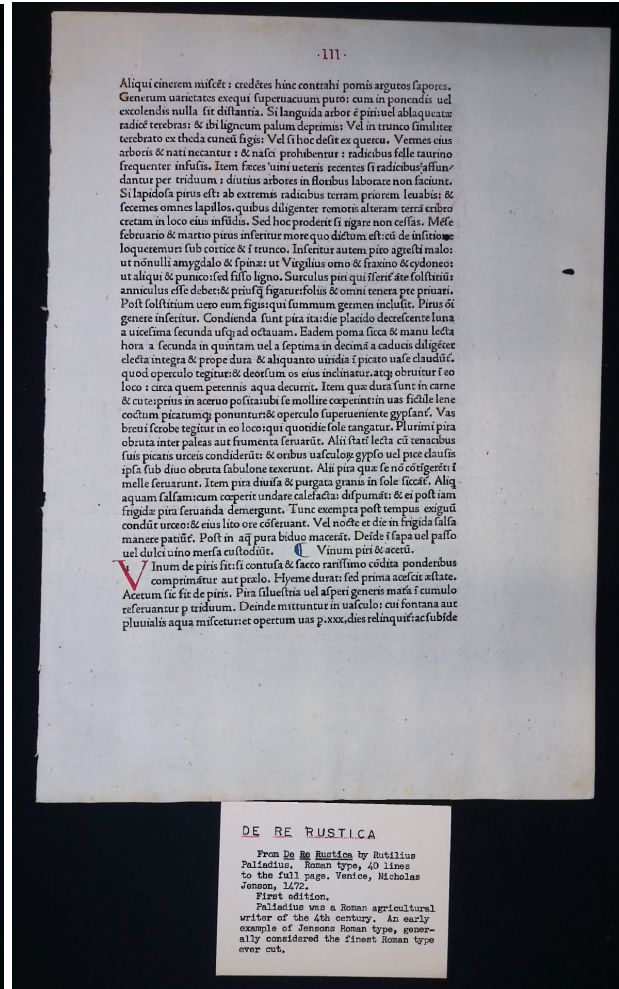
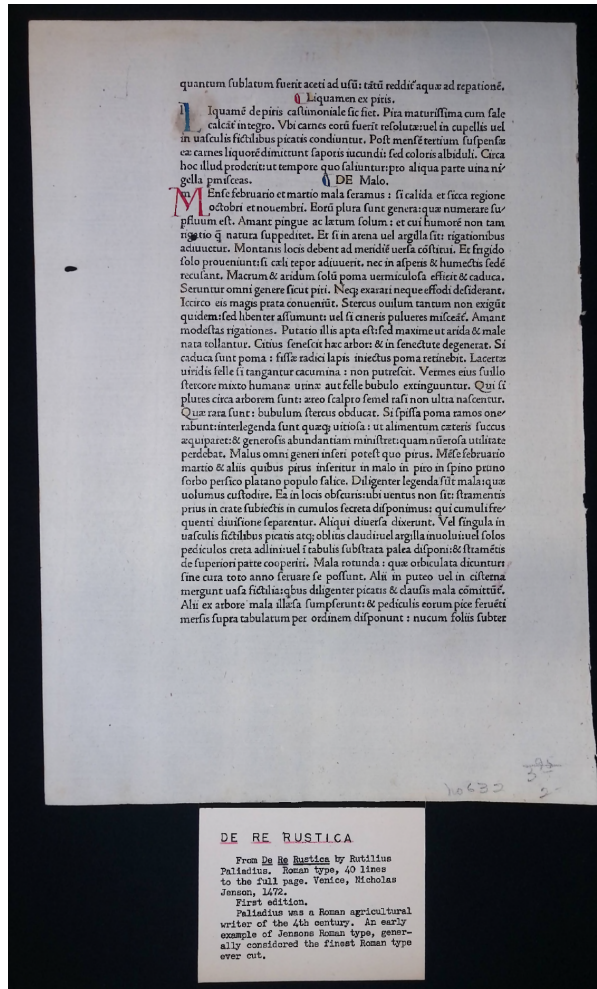
Peoples: St. Paul

General Condition: Good. Material has yellowed/browned with age with a very small amount of staining around the edges.

Measurements: Pictures: 1.5in x 0.9in Entire Leaf: 6.6in x 4.9in

Subseries II: Early Prints, 1472-1643

1.8. De Re Rustica, by Rutilius Palidius, 1472



Type of Material: Early Print

Title: De Re Rustica

Description: This early print is from the first edition of “De Re Rustica” by Rutilius Palladius/Palladius, and was published by Nicholas Jenson in Venice, Italy in 1472. There is not much known about the life of [Palladius](#), besides the fact that he was an ancient writer in the 4th or 5th century AD in Latin. He came from a prominent Gallic family and had firsthand knowledge of farming in Italy and Sardinia, as well as experience being a landowner. He is most well known for his poem, “De Re Rustica,” which he separated into 14 different books; the material derived from other early writers, including [Columella](#), who was a prominent writer of agriculture in the Roman Empire. “[De Re Rustica](#),” also known as “Opus Agriculturae,” was written in the late 4th century or early 5th century AD, and, as mentioned, was split into 14 different books. The first book is a general introduction while books two through 13 give a detailed account of typical activities on a Roman farm every year, starting with January. The 14th book was rediscovered in the 20th century, entitled, “De Veterinaria Medicina,” which described how to care for farm animals and different elements of veterinary medicine. Palladius also added a poem to these works, “De Insitione,” consisting of 85 couplets of elegiac verse. This early print

was published by Nicholas Jenson, who was a Frenchman who innovated with new typefaces in his printing shop in Venice Italy. These typefaces included easy-to-read Roman type and a Greek font which imitated manuscript texts. Some of Jenson's books also had illustrations and decorations added by hand to recapture the quality of older, entirely handmade books. On the print, page numbers are on the top of the pages, noting which page is which. The front marks page 111 which is characterized by an early example of Jenson Roman type, one of the finest Roman types that was ever cut. Jenson cut a [Roman type](#) that borrowed shapes from the calligraphic shapes from [humanist miniscule](#), which was a script style based on Carolingian miniscule which was inspired by traditional Latin letterforms; it is characterized by low contrast between thin and thick strokes, loose letter spacing, and was more legible for small-sized text. [Roman type](#) is characterized by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful. "De Re Rustica" is also characterized by these specific script qualities and also contains rubricated red capital letters. Red and blue rubrication is present on the "V" in the paragraph and on the front and back, each beginning letter is highlighted in yellow. On the back, there is blue rubrication with the letter "L" and red rubrication with the letter "M." There are also small subheadings within the text, which are marked by symbols in red and blue rubrication, which splits up the paragraphs. The rubrication in this particular print is used to designate the beginning of each new paragraph.

Date: 1472

Creator: Rutilius Paliadius

Subjects: Roman Empire, 4th century AD, 5th century AD, farm, animals, Jenson Roman type

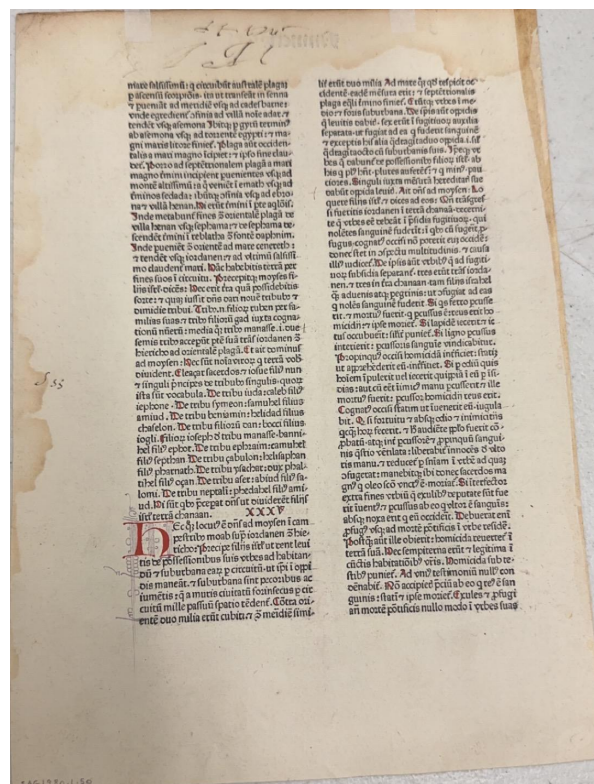
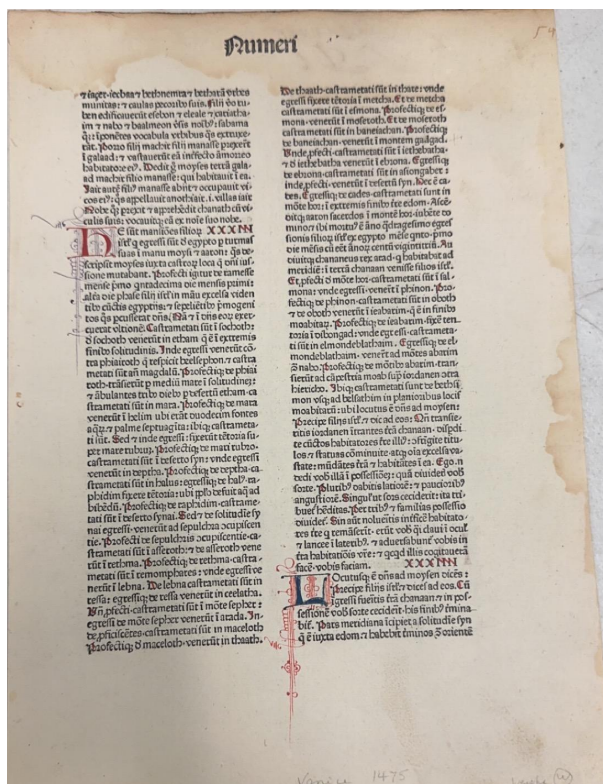
Locations: Venice, Italy

Peoples: Columella

General Condition: Good. Material has yellowed/browened with age with a very small amount of staining around the edges.

Measurements: 13in x 8.8in

1.9. Numeri (Bible Book of Numbers, Chapter XXXIII), 1475



Type of Material: Early print

Title: Numeri (Bible Book of Numbers, Chapter XXXIII)

Description: This print is from the Bible Book of Numbers, also called “The Fourth Book of Moses,” an excerpt from chapter XXXIII. This particular [book](#) follows the Israelites when they wandered through the wilderness after the departure of Sinai and before their occupation of Canaan, which is the Promised Land. The book describes the suffering that they endured and different complaints against God; the particular people within this book are depicted as faithless and rebellious, while God is depicted as one who provides and sustains his people. What this story aimed to do was explain and continue the story of God’s promise that the Israelites will

inhabit the Promised Land, which the story began in Genesis and does not reach its end until they finally successfully reach the promised land. “Nueri (Bible Book of Numbers, Chapter XXXIII)” was published due to the invention of [Gutenberg’s printing press](#), which was an innovative device, operated by hand, that transferred ink to a print medium. This particular print was printed during the Gothic period and contains [Gothic script](#). This script contains tall, narrow, black letters that form straight, sharp lines, and is a perfect representation of a story from the [Gothic period](#) because it contains religion and stories from the Bible. This particular print is divided into two columns on both sides of the page, with the title, “Nueri,” being bolded at the top of the page. Within each section, there is one rubricated letter to mark where the next section of a passage starts and to divide it up as important. On each page, as well, there are Roman numerals in between passages. On the first page, the Roman numeral is depicted as “XXV” (25), while the Roman numeral on the second page is depicted as, “XXXIII” (33).

Date: 1475

Creator: unknown

Subjects: Bible Book of Moses, Genesis, Promised Land

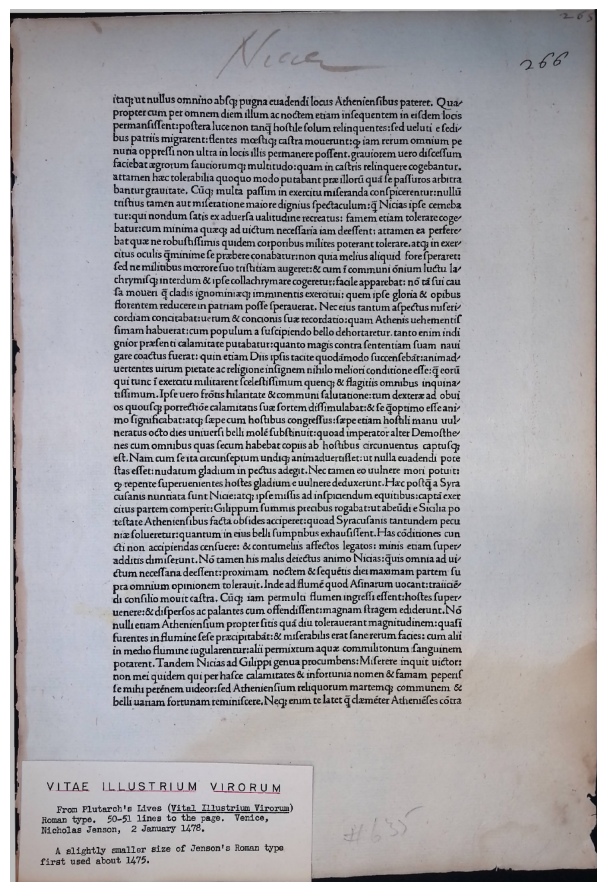
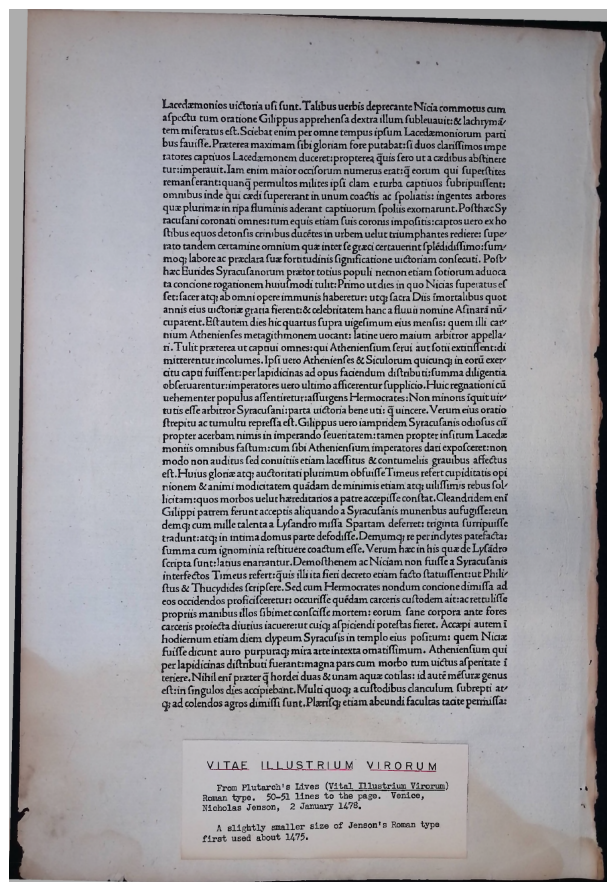
Locations: Canaan, and Sinai

Peoples: Israelites, God

General Condition: Fair. Material has yellowed/browened with age with brown staining around the edges.

Measurements: 10.4in x 7.5in

1.10. Vitae Illustrium Virorum (from Plutarch's Lives), by Plutarch, 1478 January 2



Type of Material: Early print

Title: [Vitae Illustrium Virorum \(from Plutarch's Lives\)](#)

Description: This early print entitled, “Vitae Illustrium Virorum,” is from “Plutarch’s Lives.” It is written in Roman type (about 50-51 lines per page) and printed by Nicholas Jenson on January

2, 1478, in Venice, Italy. This particular type is a smaller size than Jenson's Roman type which had first been used around 1475. This print was created during the [Gothic period](#), and contains [Jenson's Roman type](#); this print's script is also characterized by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful. The title "Vitae Illustrium Virorum" is translated to "Lives of Illustrious Men." The book that this particular print came from was entitled, "Plutarch's Lives," written by Plutarch. [Plutarch](#) of Chaeronea in Boeotia, also known as Plutarchos (Greek), and Plutarchus (Latin), was a Platonist philosopher who lived from 45-120 CE. He was a biographer and author whose works inspired and influenced the evolution of essays, biographies, and historical writing; his works also were an attempt to do justice to Plato's works and create a philosophical system out of it. Plutarch is best known for his works, "Plutarch's Lives," and his ethical, religious, physical, and literary topics, which are collectively known as the Moralia, or the Ethica (which amounted to more than 60 essays). ["Plutarch's Lives,"](#) also called "Parallel Lives" or "Lives," is a collection of biographies of different Greek and Roman soldiers, legislators, and statesmen written by Plutarch. What he intended to do with this, was provide model patterns of behavior to encourage mutual respect between Romans and Greeks. "Plutarch's Lives" gave details of the birth, youth, achievements, and death of his characters, and it was followed by a formal comparison.

Date: January 2, 1478

Creator: Plutarch

Subjects: "Plutarch's Lives," Jenson's Roman type, philosopher, Plato, biographer, Greek soldiers, Roman soldiers, legislators, statesmen

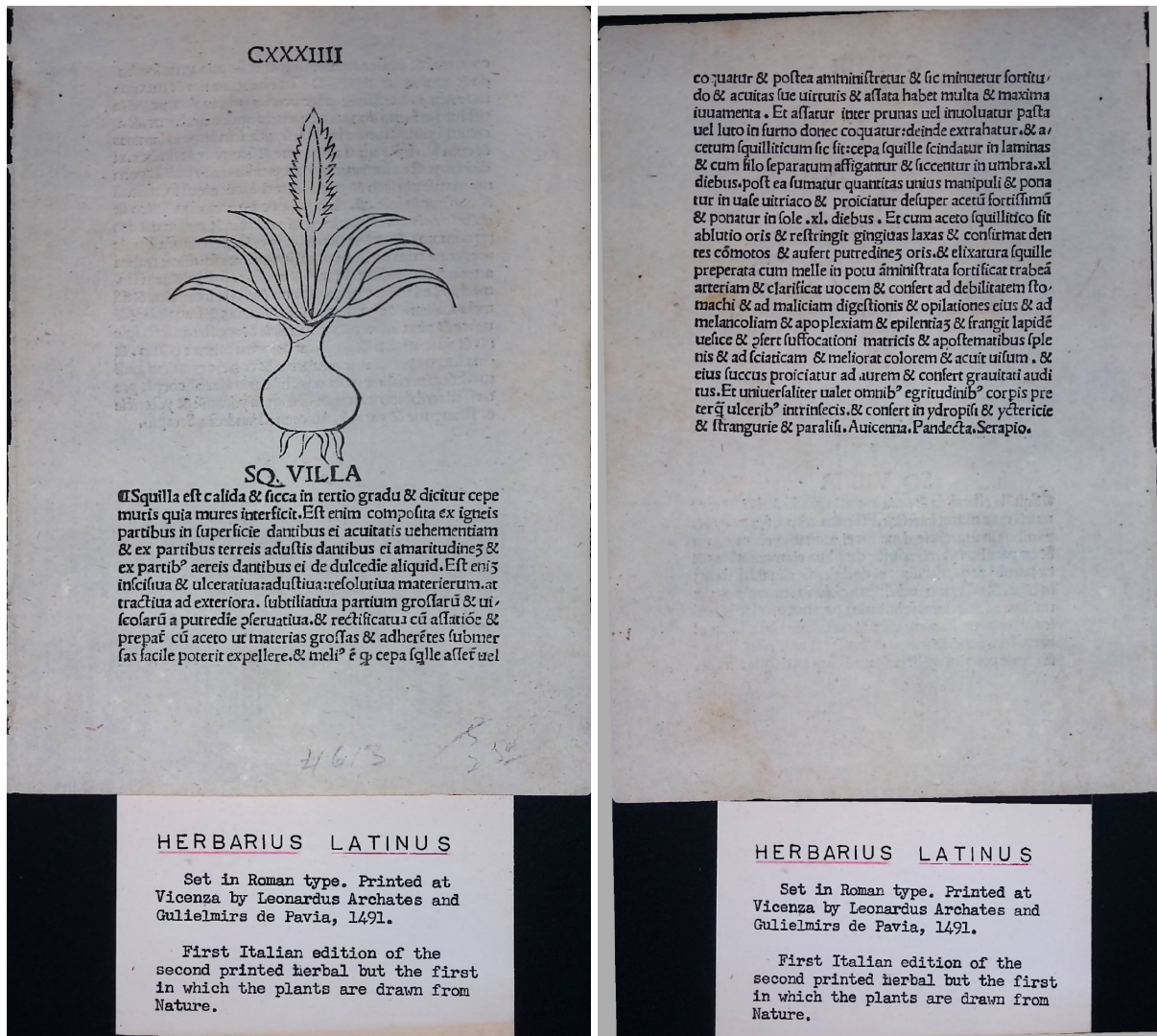
Locations: Venice, Italy

Peoples: Nicholas Jenson, Plutarch, Plato

General Condition: Good. Material has yellowed/browned with age with small amount of staining around the edges.

Measurements: 14.8in x 10in

**1.11. Herbarius Latinus, by Leonardus Archates and
Gulielmirs de Pavia, 1491**



Type of Material: Early Print

Title: Herbarius Latinus

Description: This text, titled, “Herbarius Latinus,” was printed in Latin and set in Roman type. It was first printed at Vicenza Italy, and was published by Leonardus Archates and Gulielmirs de Pavia in 1491. “Herbarius Latinus” is the first Italian edition of the second printed herbal, but the first in which the plants are actually drawn from nature. [Leonardus Archates](#) was born originally as Leonhard Agtstein in Basel, Switzerland. He was active from 1472-1491 as a compositor and was one of the first people who introduced the art of printing books in Italy. Archates printed books on many different subjects, including agriculture, grammar, and theology, and in 1472, he published a folio version of the Virgil in Venice. Little to nothing is known about Gulielmirs de Pavia/[Gulielmus de Pavia](#). Page numbers are written on the top of the first page, “CXXXIII.” Interestingly enough, there is no Arabic number for “CXXXIII.” There is a number for the Roman numeral, “CXXXIII,” which is 133. This print was published during the [Gothic period](#) and contains [Gothic script](#); along with a handdrawn picture of a plant, the script is characterized

by very little differentiation between thicks and thins, diagonal stress, capitals shorter than ascenders, and serifs that are small and graceful. On that first page, there is a drawing of an unknown plant, which was drawn from nature. The title of the chapter itself is bolded and uppercase, "SQ VILLA," while the remaining body text is neat and of a smaller text.

Date: 1491

Creator: Leonardus Archates and Gulielmirs de Pavia

Subjects: Plant, Roman type, Italian

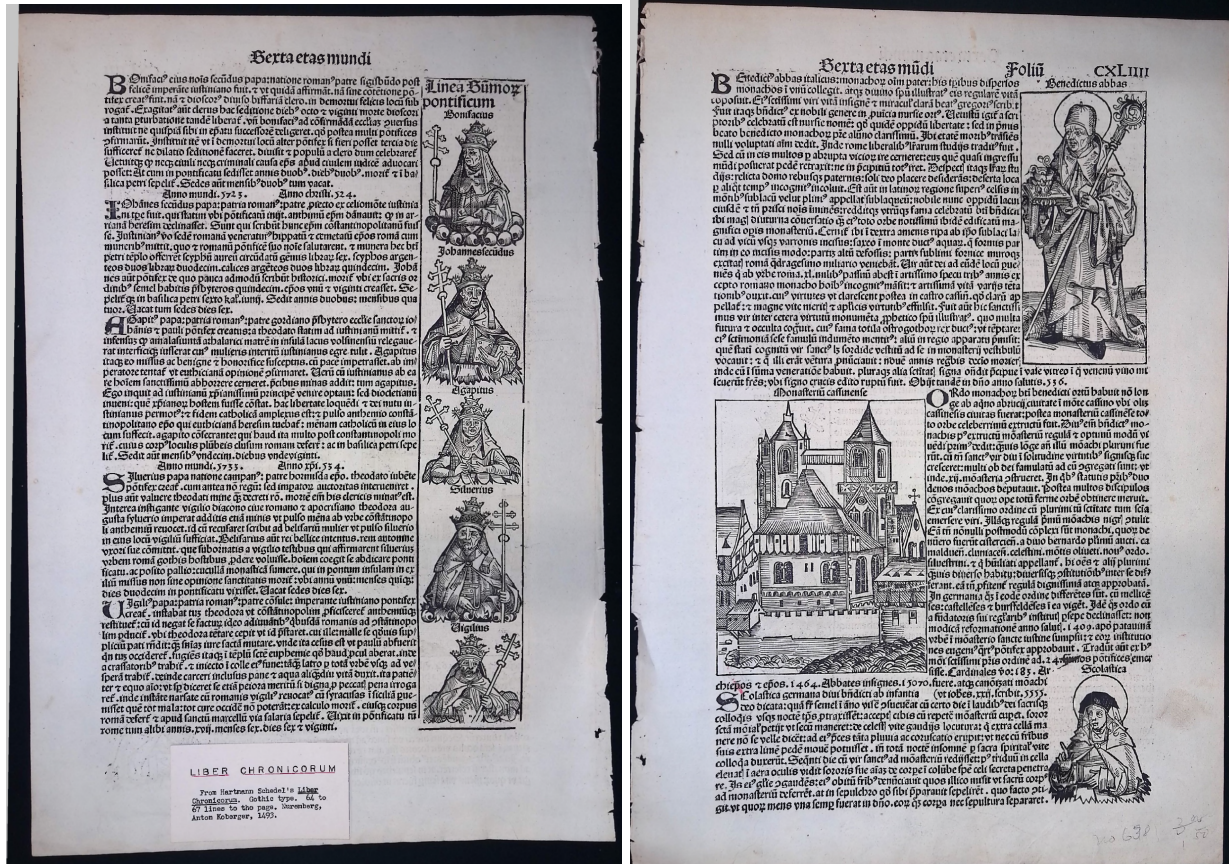
Locations: Vicenza, Italy

Peoples: Leonardus Archates, Gulielmirs de Pavia

General Condition: Good. Material has yellowed/browned with age with a very small amount of staining around the edges.

Measurements: 7.6in x 5.3in

1.12. Print of Liber Chronicorum, by Hartmann Schedel, 1493



Type of Material: Early Print

Title: Liber Chronicorum

Description: This print, entitled “Liber Chronicorum,” now widely known as the “Nuremberg Chronicle,” was written originally in Latin by Hartmann Schedel, then published in 1493 by Anton Koberger. This print is set in gothic type and is 64-67 lines to the page. [Hartmann Schedel](#) was a German humanist and historian that was born in Nuremberg (the center of European trade and publishing) on February 13, 1440. Schedel went to university at Leipzig in 1456, where he ended up obtaining his bachelor, and master's degrees. He obtained his doctorate in 1472 and became a doctor at Nordlingen in 1477. Throughout his life, he was connected with many different scholars and artists. His most notable work includes, “Liber Chronicorum,” which is a chronicle of the world, contributing to the spread of historical knowledge. This particular work is a compilation of earlier chronicles and depended on the “Supplementum chronicorum” that was issued in Venice in 1483. Even though Schedel was conservative and orthodox, he does not often express his own opinion within his work. Part of the book's popularity, however, is credited to artists Michael Wolgemuth and William Playdenwurff because of their fine woodcuts. Within

[Schedel's](#) last will, he stated that his library, which held the Nuremberg Chronicle, would remain a family heirloom. His grandson, Melchior, ended up selling Schedel's books to a merchant by the name of Johann Jakob Fugger; Fugger then sold his library and Schedel's to the Duke Albert V of Bavaria, which then became a cornerstone of the Bayerische Staatsbibliothek. Today, more than 370 manuscripts and over 460 printed items are preserved there and today it serves as the largest private collection of books that survived from the 15th century in Germany. "The [Nuremberg Chronicle](#)," overall, is an illustrated [encyclopedia](#) that consists of historical accounts of the world and different accounts that are told through biblical paraphrase. Many different subjects of the chronicle include illustrated mythological creatures, histories of different important Christian and secular cities, and human history of the bible. It is also considered one of the most densely illustrated and technically advanced works of early printing. "The Nuremberg Chronicle" is an example of a print from the [Gothic period](#) that contains [Gothic script](#), characterized by script that contains tall, narrow, black letters that form straight, and sharp lines; this work also contains different subjects of legends, and mythological creatures, which makes it a representation of subjects from the Gothic period. In this particular print, the title of the chapter is written in German (which had been translated from Latin) and is written at the very top of the print on both sides. On the first side, the text is split up into paragraphs with rubricated black letters at the beginning of the paragraph to show when the new paragraph starts. The first page also includes illustrations of five different people all along the side of the paragraphs. It is unknown who exactly these people are, however, it is guessed to be saints. On the opposite side of the print, the page number is written in Roman numerals, "CXLIII" which translates to 164. On this page, in the top right and bottom right corner, there are illustrations of saints and on the middle left, there is an illustration of what appears to be a place of worship or part of a city.

Date: 1493

Creator: Hartmann Schedel

Subjects: Gothic type, chronicle, mythological creatures, history, Christian, secular cities, human history, Bible, German

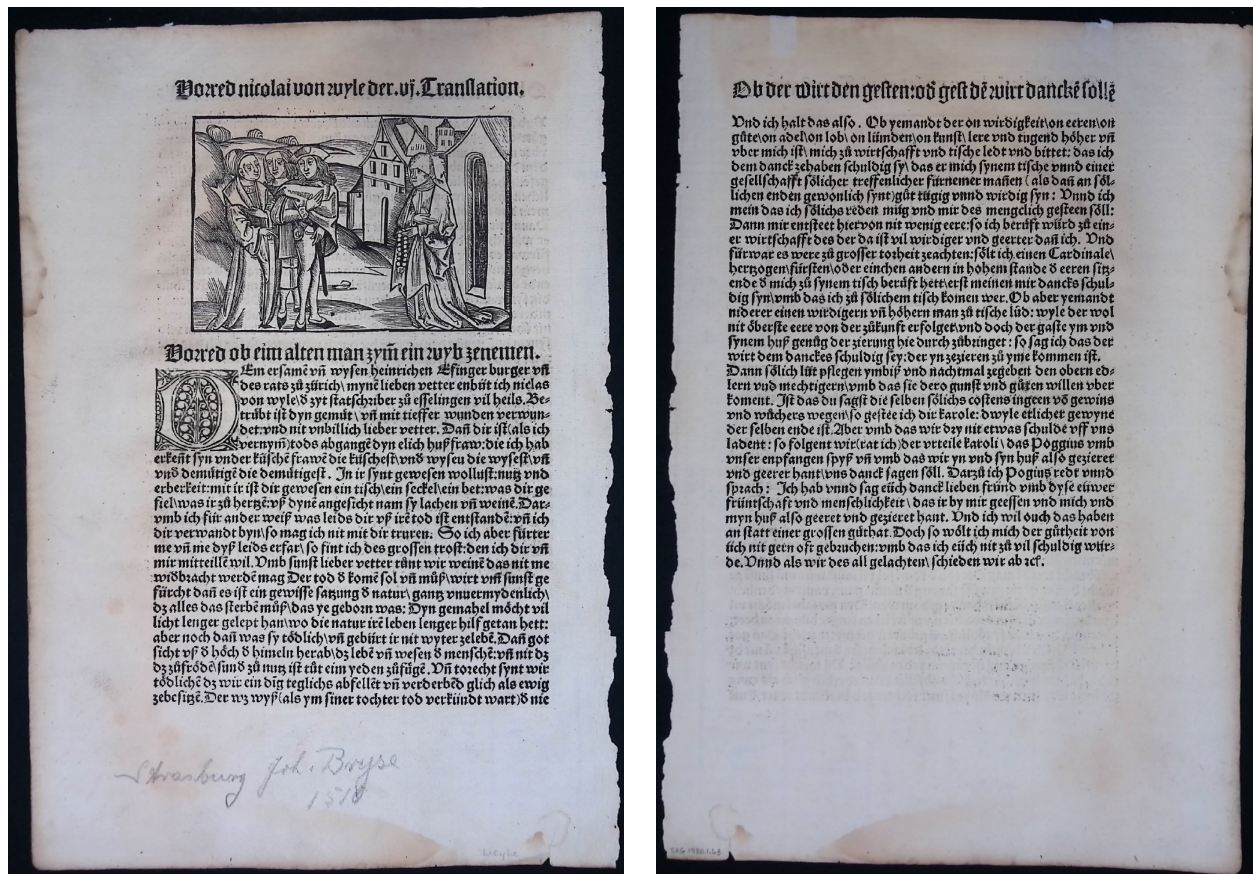
Locations: Nuremberg, Germany

Peoples: Unknown Saints

General Condition: Good. Material has yellowed/browened with age little to no staining around the edges.

Measurements: 16.3in x 11.9in

1.13. Nicolas von Wyle, Tranzlatzioneln oder Tutschunger des hochgeachtn Nicolai von Weil, by Johannes Bryse, 1510



Type of Material: Early Print

Title: Nicolas von Wyle, Tranzlatzioneln oder Tutschunger des hochgeachtn Nicolai von Weil

Description: This early print, entitled, “Nicolas von Wyle, Tranzlatzioneln oder Tutschunger des hochgeachtn Nicolai von Weil,” was produced by Johannes Bryse in 1510. [Nicolas von Wyle](#), also known as Niklas von Wyle, was born in Bremtgarten (Argau) in 1410. Von Wyle received his scientific education in Italy and ended up becoming a chronicler/writer in Radolfzell. In 1445, he ended up occupying the same position as a town writer in Nuremberg and Esslingen in 1449. In 1469, von Wyle became the chancellor of Count Ulrich of Wurttemberg and held this position until he died in 1478. His early [works](#) were published in early standard German between 1461 and 1478, and today, von Wyle is regarded as one of the German-speaking translators of Italian Renaissance literature. Not much is known about this particular print, however, there is plenty to be said about its publisher, Johannes Bryse. [Johannes Bryse](#), also known as Johann Prüss the Elder, Johann Prüss, Johann Bryse, and Johann Pryss, was born in Herbrechtingen in

Württemberg in 1447. Bryse began his studies within Ingolstadt in 1474, and worked as a printer, publisher, and book dealer at the house, "Zum Thiergarten " from 1480 until 1510; he specialized in worship [texts](#) and texts of classical authors and humanists. Bryse's son took over his publishing firm in 1527, and he died in Strasbourg between 1510 and 1516. This particular print was published during the [Gothic period](#) and contains script called schwabacher, which is characterized on both sides with the title of the piece written at the top; this script consists of sharp edges, and the lower-case 'g' and upper-case 'H' having distinctive forms. The German word [schwabacher](#) evolved from Gothic Textualis under the influence of [Humanist type](#) design in Italy during the 15th century, which was a script style based on Carolingian miniscule, which was inspired by traditional Latin letterforms; it is characterized by low contrast between thin and thick strokes, loose letter spacing, and was more legible for small-sized text; Schwabacher script was eventually replaced by Latin calligraphy during the mid-16th century. The oldest preserved schwabacher type dates back to 1472 in Augsburg, and it became widely known with the spread of the Luther Bibles from 1522. On the first page, there is a small drawing underneath the title of four people in a village; three people are standing together, while another person, who is standing with a rosary, is close to them. Underneath, there is a bolded text in bigger text, which serves as a subheading, while a text paragraph is located directly underneath the subheading. The paragraph starts with an elaborately decorated "O," continues onto the other side of the page, and goes a little more than halfway down the page.

Date: 1510

Creator: Johannes Bryse

Subjects: Rosary

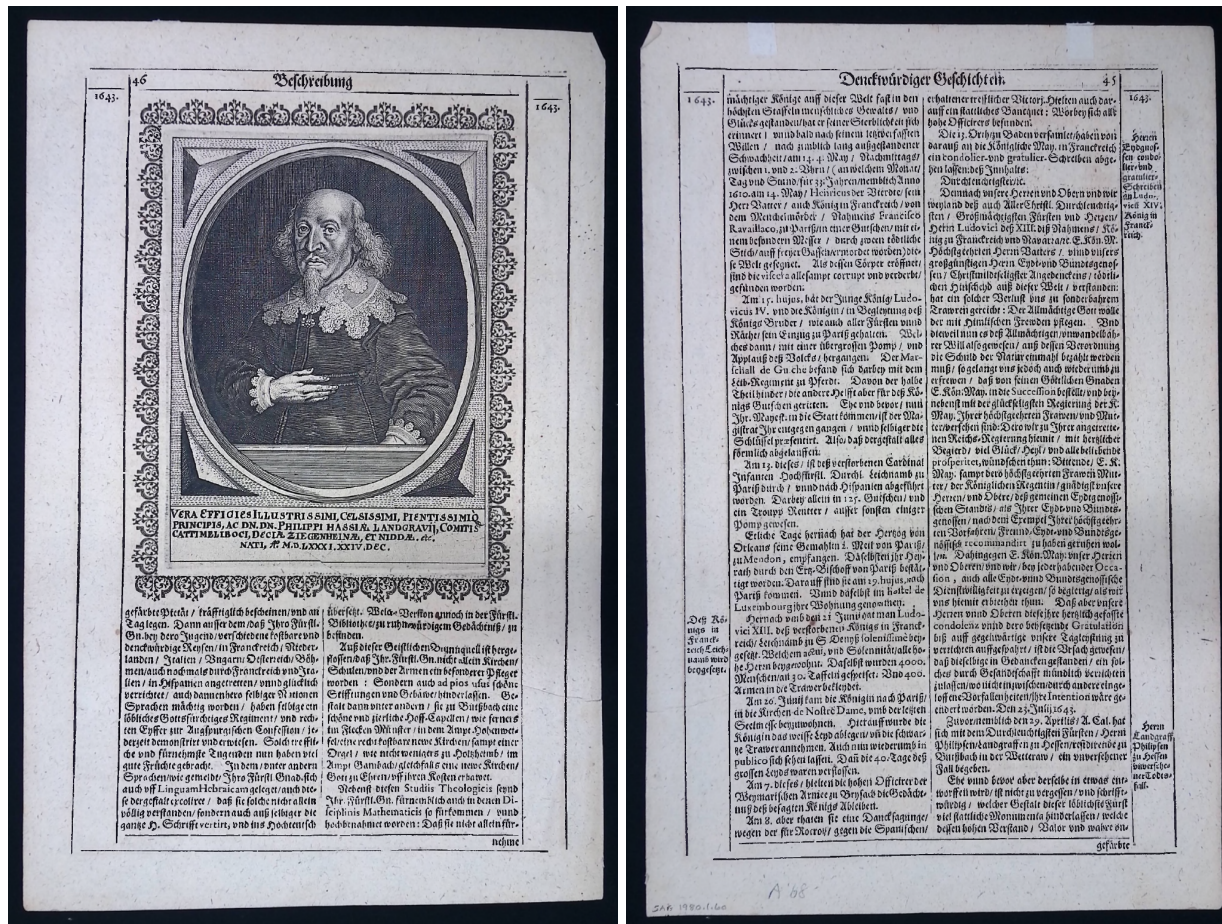
Locations: Strasbourg, France

Peoples: Johannes Bryse, Four villagers

General Condition: Fair. Material has yellowed/browned with age with brown staining around the edges.

Measurements: 11.9in x 8.1in

1.14. Philip Hassail, by unknown, 1643



Type of Material: Early print

Title: Philip Hassail

Description: This early print, entitled, “Phillip Hassail,” belongs to “Theatrum Europaeum,” and this particular edition was produced in 1643 during the scientific revolution. Phillip Hassail, who this print is written about, was actually known as [Phillip III, Landgrave of Hesse-Butzbach](#), who was born in Darmstadt, Germany on December 26th, 1581. Phillip III was born to parents, George I “the Pious” of Hesse-Darmstadt, and Magdalene of Lippe. He married his first wife, Anna Margaretha of Diepholz, who died childless, and not long after he married his second wife, Christina Sophia of East Frisia. After his father died in 1596, he inherited some of his father’s land, Butzbach. Phillip became a well-traveled man who spoke eight different languages, was a

mathematician, built an elaborate library, built an observatory, and had astronomical instruments made. Phillip even conversed and kept in contact with influential people such as Kepler and Galileo. Phillip died in 1643 during a treatment from his doctor, in which alcohol caught fire and Phillip suffered severe burns. This particular print belongs to "[Theatrum Europaeum](#)," which is a journal on the history of the German-speaking lands, which was published by many different authors between 1633 and 1738 in 21 different volumes, during the [Scientific Revolution](#). This particular print was most likely published by Heinrich Oraeus von Assenheim, I.P.A. V.M., in either his first or second edition, since he covered the time periods 1638-1643. [Helen Farr Sloan](#), an American painter born in 1911 and died in 2005, was the donor of this manuscript and she donated it to Wilkes University – it is unclear how or when she received this item. This print contains two side columns for annotations, on both sides, and both sides contain titles in bold at the very top of the print. On the first page, there is a detailed drawing of Philip III, Landgrave of Hesse-Butzbach with a fancy border around it and a small caption, written in Latin, underneath the portrait. This particular print is written in Fraktur typeface in German. [Fraktur typeface](#) is a calligraphic hand of the Latin alphabet and any of several blackletter typeface derived from this hand, which was developed in the early 16th century. It is often characterized as "the German typeface" because it remained popular in Germany and Eastern Europe for rather longer than anywhere else. Fraktur typeface is characterized by letters that are designed by individual strokes that are broken apart, and that in the lower case 'o,' the left part of the bow is broken, but the right part is not. The print is then split up into two text columns underneath the portrait, split by a thin black line in the middle. On the back of the print, the two columns continue, however, there are three written annotations (two on the right, one on the left) on the sides of the text. The columns also contain the date in which it was written/published at the top of them, 1643, and page numbers in the top right and left corners of the middle column, 45 and 46.

Date: 1643

Creator: Heinrich Oraeus von Assenheim, I.P.A. V.M.

Subjects: *Theatrum Europaeum*, German

Locations: unknown

Peoples: Phillip III, Landgrave of Hesse-Butzbach

General Condition: Excellent. Material shows no signs of staining, fading, or damage.

Measurements: 12.5in x 7.9in

**Series II: Religious and Historical Artwork, 1501/02-possible
19th Century**

**1.15. Painted Wood Carving of St. Demetrius by unknown
creator, no date**



Type of Material: Painted Wood Carving

Title: St. Demetrius

Description: This painted wood carving, entitled, "St. Demetrius," has an unknown date and an unknown creator. This wood carving has multiple colors, including yellows, browns, reds, and

light greens. There is a depiction of a large St. Demetrius in the middle, with smaller saints throughout the carving in different buildings. [St. Demetrius of Thessalonica](#), also known as the Holy Great-Martyr Demetrius the Myroblyte, was a Greek Christian martyr of the early 4th century A.D. who, during the Middle Ages, was revered as one of the most important Orthodox military saints. Early accounts of his life were compiled in the 9th century, however, there are images of him that date back to the 7th century. According to the accounts of his life, Demetrius was born to Christian parents in Thessaloniki, Macedonia in 270 AD. Demetrius became proconsul of the Thessalonica district and he was run through with spears in around 306 AD in Thessaloniki during the Christian persecutions that occurred under the emperor, Galerius. Demetrius was revered as the patron saint of agriculture, peasants, and shepherds in the Greek countryside during the Middle Ages. [Hans Kloft, a historian, stated](#) that he inherited this role from the goddess, Demeter. His feast day is on October 26 for Eastern Orthodox Christians and in the Roman Catholic church, he is most commonly called “Demetrius of Sermium.” [This wood carving](#) of St. Demetrius is an example of one of the many wood carving tablets of religious figures that were created in the [18th century](#). Carved wooden figures of saints were popular because they were often used to express gratitude or to ask for protection. Religious Christians during this time period believed that prayer was easier when they had the figure of the saint in front of them. Worshipping [carvings](#) of saints was closely tied to the tradition of having altars in the home, which started around the [2nd century](#). This practice of creating altars within homes became popular for many Christians who lived in the countryside because of the distance between the church and the remote rural areas in the countryside. Members of the Catholic Church pray to their saints, light candles to them, and celebrate them with festivals.

Date: unknown

Creator: unknown

Subjects: Wood carving, Greek, Christian, Orthodox, military, saint, Macedonia, Thessaloniki, Christian persecution, patron saint, agriculture, peasants, shepherds, Middle Ages, feast day, Roman Catholic Church

Locations: unknown

Peoples: St. Demetrius of Thessalonica, Hans Kloft, Demeter, Galerius

General Condition: Fair. Material shows signs of fading, scratches, and chipping.

Measurements: 12.6in x 10.1in

1.16. Plate of Adoration of the Magi, from the life of the Virgin, by Albrecht Dürer, 1501-1502



Type of Material: Print

Title: Plate of Adoration of the Magi, from the life of the Virgin

Description: This manuscript, entitled “Plate of Adoration of the Magi, from the late of the Virgin,” was created by Albrecht Dürer in 1501/1502 during the [Renaissance](#). [Albrecht Dürer](#) (1471-1528) was a German artist of the Renaissance period, who was born in Nuremberg. Dürer was a painter, printmaker, writer, and theorist who apprenticed with his father, a goldsmith, and a local painter, Michael Wolgemut. Throughout his life, Dürer revolutionized print making and created it to be its own independent art form. He was also very fond of northern European artists, and was very inspired by the artwork that came from Italy; he visited Italy twice throughout his life and absorbed many different works of the Italian Renaissance, including theoretical writings, classic heritage, and even took influence from Venetian color in his own works. Dürer ended up

eventually becoming a court artist to the Holy Roman Emperors, Maximilian I and Charles V. Today, there are surviving drawings, letters, and diary entries that document Dürer's travels through Italy and the Netherlands in 1520. This particular manuscript depicts the [Adoration of the Magi](#), also known as the visitation of the Wise Men, which is the name that is given to the subject of the Nativity of Jesus (represented in art), and the three Magi. This particular [artwork](#) is in the style of the Northern Renaissance, and belongs to the series, the life of the Virgin. [The Life of the Virgin](#) is a series of 19 different woodcuts that were published in book form. Dürer started this series in 1500 and then completed it in 1510-11, and is now on display in Staatliche Graphische Sammlung München, which holds a large collection of drawings, prints, and engravings. The Life of the Virgin is considered to be his most important work because it influenced the development of Renaissance art in Europe and has been studied by many different artists. It is an example of Renaissance art because it depicts the Virgin Mary and the baby Jesus being visited by the three Magi, but instead of being placed in a Biblical scene, they are depicted on the steps of a stone building in the observable world.

Date: 1501-1502

Creator: Albrecht Dürer

Subjects: Stone building, archway, stone stairs

Locations: unknown

Peoples: Three Magi (Wise Men), Virgin Mary, the baby Jesus

General Condition: Fair. Material has yellowed/browned with age with brown staining around the edges.

Measurements: 11.9in x 8.1in

1.17 Prints of Sir Kenneth and the Dwarfs of the Chapel - Le Chevalier Kenneth et les Nains de la Chapelle and Master Holdenough interrupted in his Vocation - Maître Holdenough interrompa dans su vocation, by George Cruikshank, published by Fisher Son & Co London & Paris, 1838



Type of Material: Print Book-Illustration

Title: Sir Kenneth and the Dwarfs of the Chapel - Le Chevalier Kenneth et les Nains de la

Chapelle and Master Holdenough interrupted in his Vocation - Maître Holdenough interrompa dans su vocation

Description: This print book illustration, entitled, “Sir Kenneth and the Dwarfs of the Chapel - Le Chevalier Kenneth et les Nains de la Chapelle and Master Holdenough interrupted in his Vocation - Maître Holdenough interrompa dans su vocation” was created by George Cruikshank and published in 1838 by Fisher Son & Co London & Paris during the [Romantic Era](#). [George Cruikshank](#), the creator of this piece, was born on September 27, 1792, and was an English artist, caricaturist, and illustrator who illustrated satirical political cartoons and books. George started to become popular when a series of his political caricatures that he created for the journal, *The Scourge, a Monthly Expositor of Imposture and Folly*. Cruikshank began to illustrate books in 1820, and it is estimated that he illustrated more than 850 books. Later in his life, he developed palsy which caused his work to decline in quality before he died on February 1, 1878. The illustrations above are split into two different sections. The first [illustration](#), on the top, is depicting a scene from [Sir Walter Scott's](#) novel, “The Talisman”, in which it shows Sir Kenneth speaking with the two dwarfs of the chapel (Chapter 5). “[The Talisman](#)” is one of the Waverly novels that was published in 1825 by Sir Walter Scott as the second of his “Tales of the Crusaders.” The book is set during the Third Crusade and focuses on the relationship between Richard I of England and Saladin. Chapter 5 of this novel, which the illustration is from, can be summarized as follows: After the service of two dwarves, Nectanabus and Guenevra, enter the chapel only to have Engaddi dismiss them; then, the dwarves depart with Sir Kenneth. The second [illustration](#), on the bottom, is a scene from Sir Walter Scott's novel, “Woodstock,” where a soldier is falling from a pulpit after having pulled a cloak off of Holdenough, who continues up the steps and a large congregation is observing with horror and surprise (Chapter 1). “[Woodstock](#),” also known as “The Cavalier,” was published in 1826 by Sir Walter Scott and is also one of the Waverly novels. “Woodstock” is set just after the English Civil War and was inspired by the legend of the Good Devil of Woodstock, which supposedly tormented parliamentary commissioners who had taken possession of a royal residence at Woodstock, Oxfordshire. The story focuses on the escape of Charles II in 1652 and his final triumphant entry into London on May 29, 1660. Chapter 1 of this novel, which the illustration is from, can be summarized as follows: Nehemiah Holdenough, who was a Presbyterian minister, is displaced in the pulpit of Woodstock parish church by Joseph Tomkins who is then taunted by Josceline Joliffe, who is a royalist forester. Even though this book illustration may not fit the conventional art norms of the Romantic Era, it depicts scenes from two books that emphasize revolution, thus, meets the characteristics of the Romantic Era. The illustrations are in black and white, and below each illustration are the descriptions of the illustrations, both in English and in French. The description below the top illustration is, “*Sir Kenneth and the Dwarfs of the Chapel - Le Chevalier Kenneth et les Nains de la Chapelle*,” while the description below the bottom illustration is, “*Master Holdenough interrupted in his Vocation - Maître Holdenough interrompa dans su vocation*.”

Date: 1838

Creator: George Cruikshank, Fisher Son & Co London & Paris

Subjects: Crusade, cleric, church, dwarf, The Talisman, saints

Locations: London, England and Paris, France

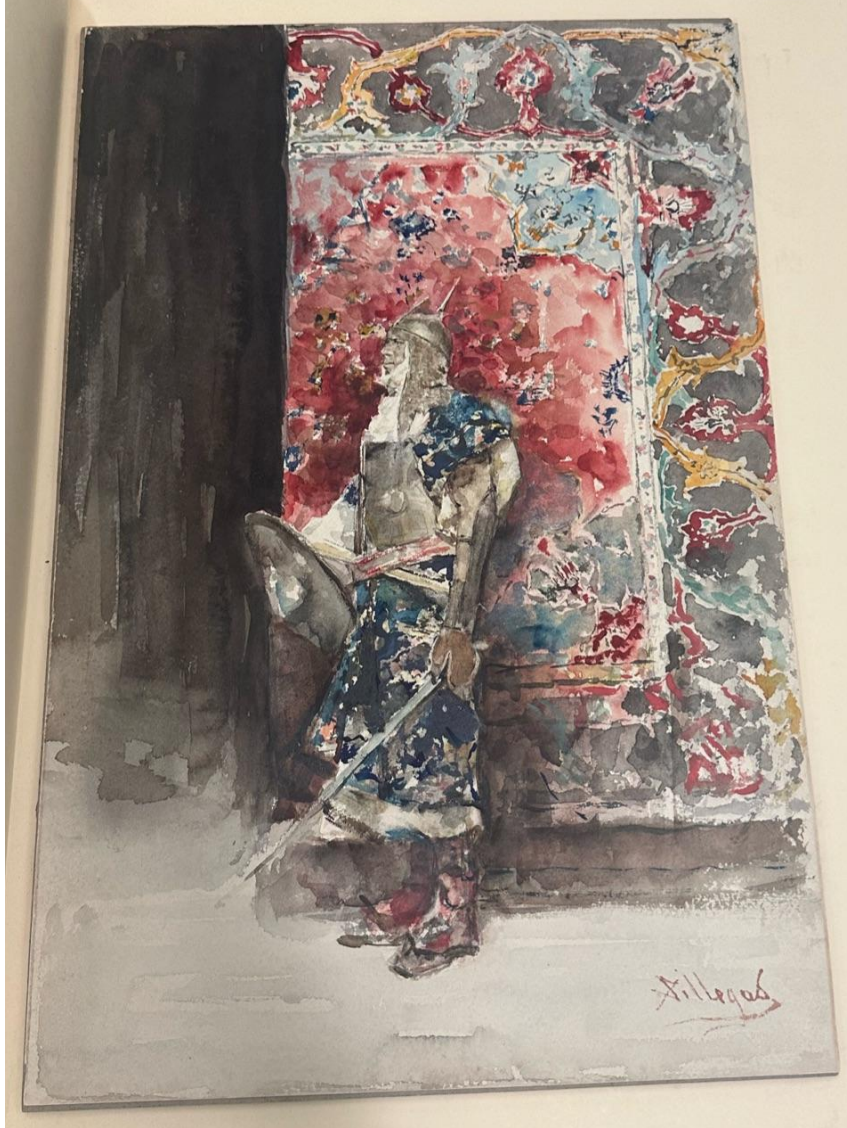
Peoples: Sir Kenneth (fictional character,) Master Holdenough (fictional character), Sir Walter Scott

General Condition: Excellent. Material shows no signs of staining, fading, or damage.

Measurements: Manuscript: 8.3in x 5.3in Entire Frame: 21in x 17.3in

Transcript Attempt: Sir Kenneth and the Dwarfs of the Chapel - Le Chevalier Kenneth et les Nains de la Chapelle and Master Holdenough interrupted in his Vocation - Maître Holdenough interrompa dans su vocation

1.18. Painting of Mamluk Soldier, by Jose Villegas Cordero, possibly 19th century



Type of Material: Painting

Title: Mamluk Soldier

Description: This painting, entitled “Mamluk Soldier Painting,” was painted by Jose Villegas Cordero possibly in the 19th century during the [Romantic Era](#). [Cordero](#) was born in Seville, Spain on August 26, 1844. When Cordero was only 16 years old, he sold one of his works at the “Exposición Sevillana” for around 2,000 reales, which is equivalent to around 406.78 US dollars. This changed the mind of the entire Cordero family, who originally had doubts about Cordero pursuing an artistic career. Shortly after he sold the painting, he became an apprentice for Jose

María Romero López and studied with him for two years before enrolling at the Escuela de Bellas Artes de Sevilla. While there, he also studied with Spanish painter, Eduardo Cano. Cordero lived in Venice, Italy starting in 1877 and produced different works to be of interest to wealthy buyers in America. In 1878, he was commissioned by the Spanish Senate to paint a large-scale historical work that would be based on the subject, “Hernán Cortés’ interview with Moctezuma.” The commission ended up being canceled after four years, however, it inspired Cordero to embark on a series of different historical paintings. In 1901, he was named Director of the Museo del Prado and ended up abandoning his studio in Rome and returned to Madrid. He ended up establishing a reputation as a portrait painter but then ended up resigning from his position after there was negative publicity after a jewelry theft by one of the museum’s guards. Cordero ended up dying on November 9, 1921, in Madrid. This particular painting of Cordero, which utilizes watercolor, is a painting of a Mamluk soldier. The [Mamluks](#), which is translated to “one who is owned” (which means “slave”), is a term that most commonly refers to non-Arab, ethnically diverse enslaved mercenaries, slave soldiers, and freed slaves who ended up being assigned high-ranking military and administrative duties; they ended up serving the Ottoman and Arab dynasties in the Muslim world. The [Mamluks](#) ended up ruling Egypt and Syria from 1250 until 1517 when their entire dynasty was extinguished by the Ottomans. This particular Cordero watercolor painting consists of whites, grays, reds, blues, and yellows and the depiction of a Mamluk soldier symbolizes revolution, a key characteristic of [Romantic Era artwork](#).

Date: possibly 19th century

Creator: Jose Villegas Cordero

Subjects: Sword, shield, armor

Locations: unknown

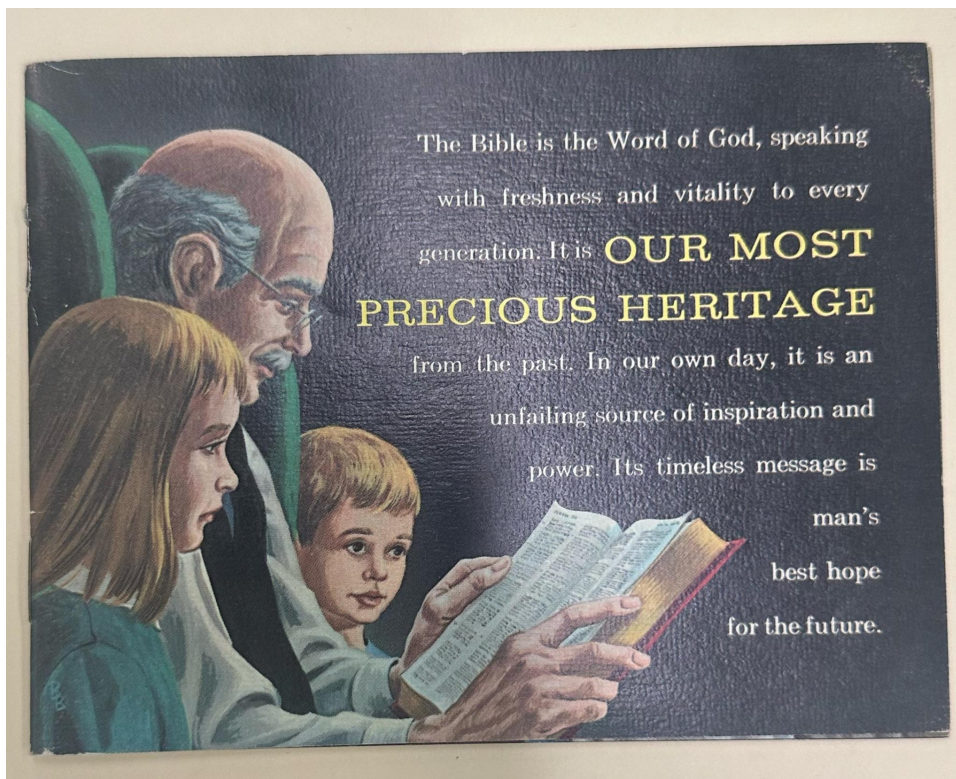
Peoples: Mamluk soldier

General Condition: Excellent. Material shows no signs of staining, fading, or damage.

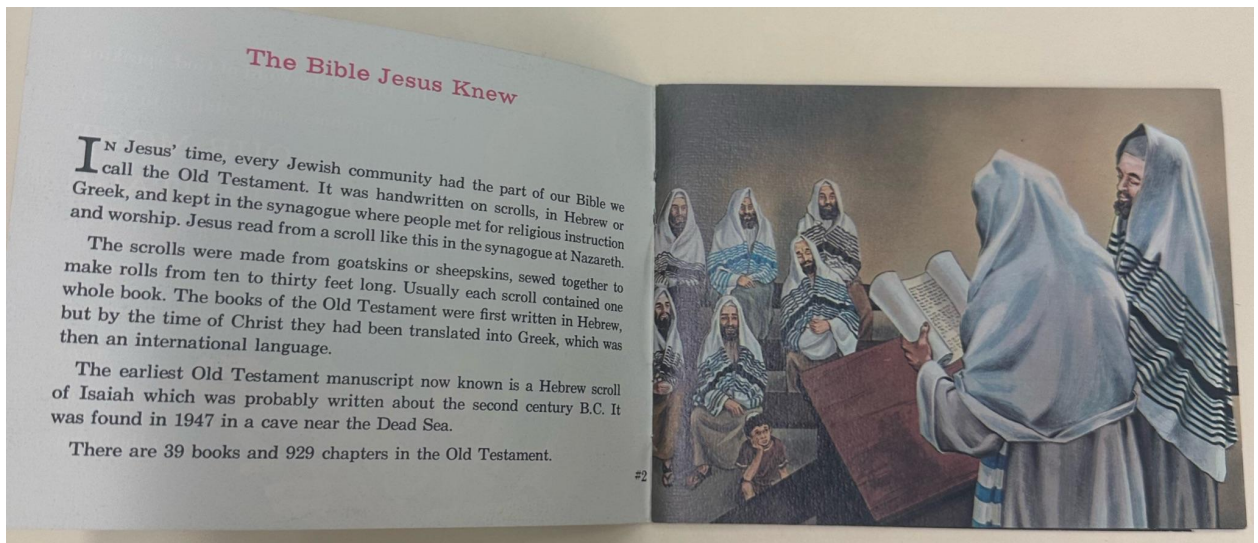
Measurements: 19in x 12.5in

Series III: Gutenberg Bible 1950-1960

1.19. Our Most Precious Heritage, by the American Bible Society, 1950-1960

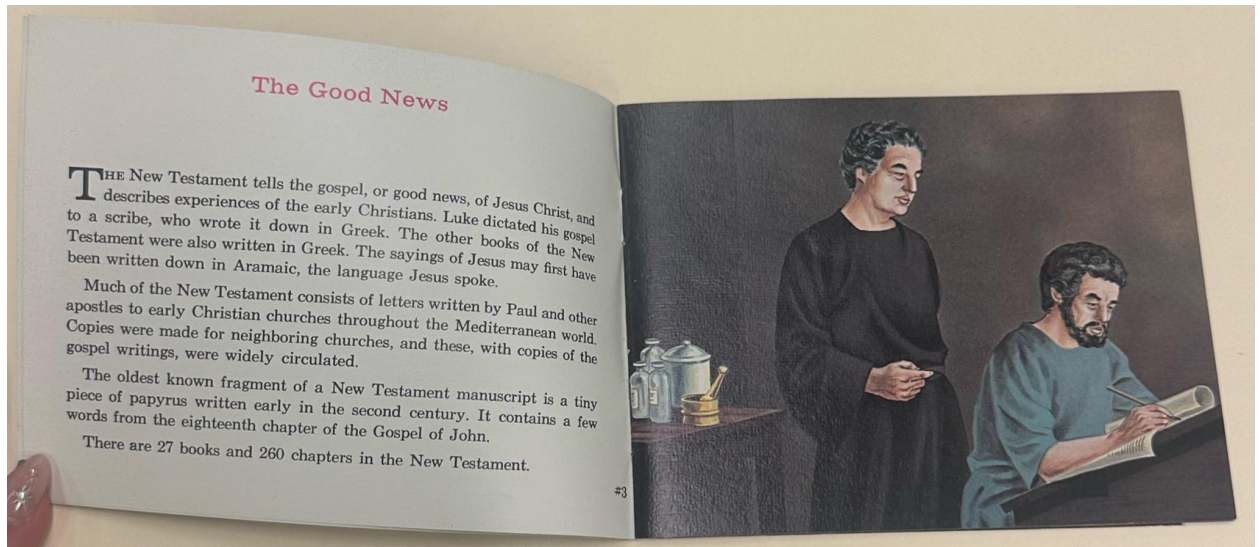


(1)

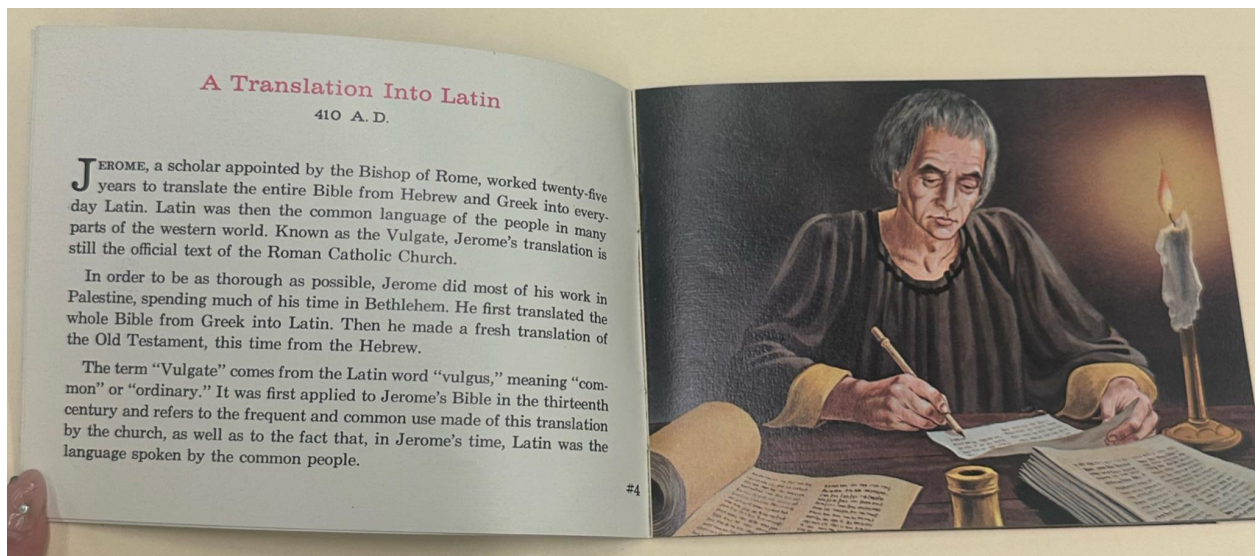


(2)

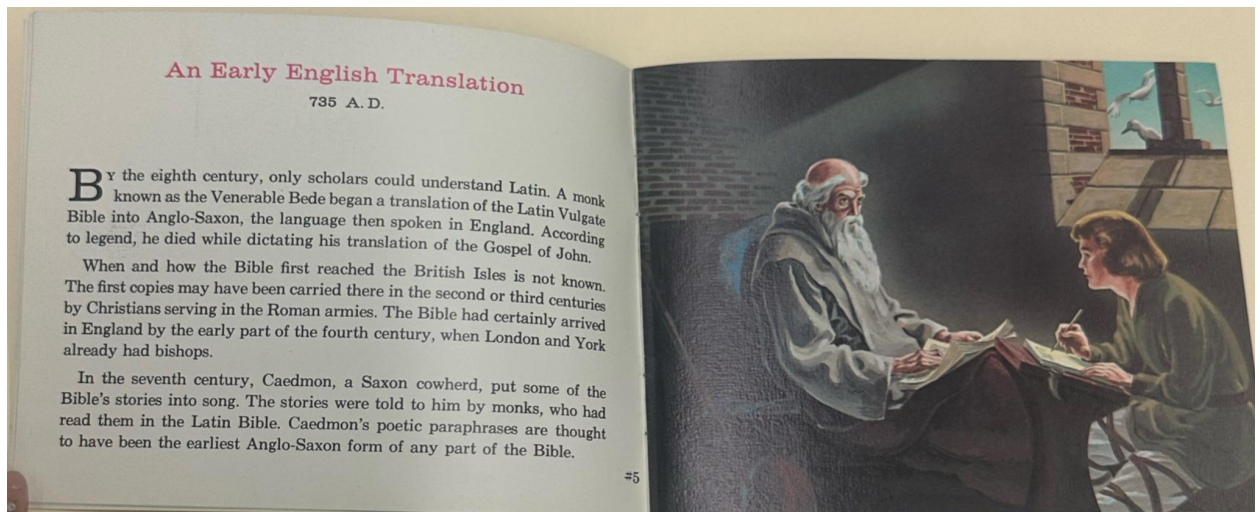
(3)



(4)



(5)



The First Complete English Bible

1383 A. D.

WHEN John Wyclif and others completed the first English translation of the entire Bible, from the Latin Vulgate, the church authorities did all they could to destroy it. Copies had to be written by hand and in secret. Wyclif distributed parts of them to his followers, called Lollards, who travelled all over England reading them to the people. Many who read and listened were punished, and some were burned at the stake.

Wyclif himself died in 1384, before he could be punished, but in 1428, at the direction of church authorities, his body was dug up and burned. The ashes were thrown into a nearby stream.

The Wyclif Bible, despite persecutions, was widely used throughout the fifteenth century. Some people paid the equivalent of more than two hundred dollars for a complete Bible, and others gave a load of hay for a few chapters from a single book.



#6

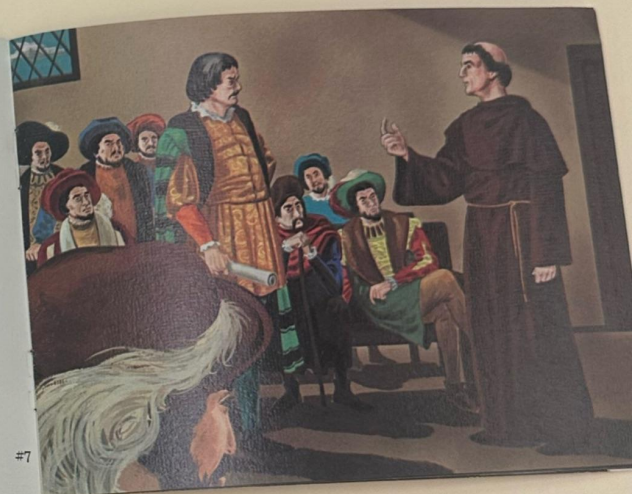
Martin Luther

1483-1546 A. D.

MARTIN Luther asserted the Bible's supremacy. Defying church and state, he declared his conscience was governed only by the Word of God. To bring the Bible to all the people, he prepared a German translation of the New Testament in 1522, and of the whole Bible in 1534. He used vivid, everyday expressions to make the meaning clear and alive, and his translation was based, not on the Latin Vulgate, but on the original Hebrew and Greek. His conviction and work had considerable influence on English translations that followed.

Protestants in Germany still use the Luther Bible.

Luther and other translators were greatly aided by the work of Erasmus, who produced in 1516 an edition of the Greek New Testament, with a parallel Latin translation. Until then most scholars in western Europe had no access to the New Testament in its original language, but had to depend solely on the Latin.



#7

William Tyndale

1494-1536 A. D.

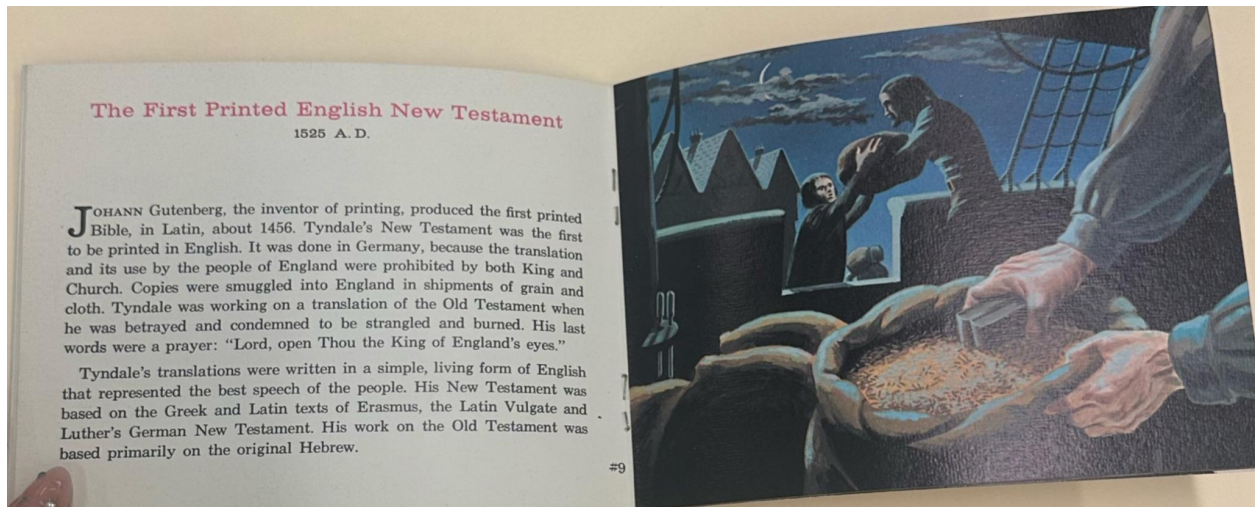
WILLIAM Tyndale was the first and most influential of the great sixteenth century English translators. Many of his expressions survive in the Bibles we read today. Tyndale felt that the people had a right to know what was promised to them in the Scriptures, and that they could not be expected to read Latin. To one of the many Church leaders who opposed him, he declared: "If God spare my life, I will cause a boy that driveth the plough shall know more of the Scripture than thou dost."

The Latin Bible was the only one then available to most Englishmen. Few were able to obtain one of the scarce, hand-written copies of the old Wyclif Bible. Even fewer could read its antiquated text, for the language had changed a great deal in a hundred and fifty years. Tyndale was aware that only a new translation, written in the English of his own day, could satisfy the people's hunger for the Scriptures.

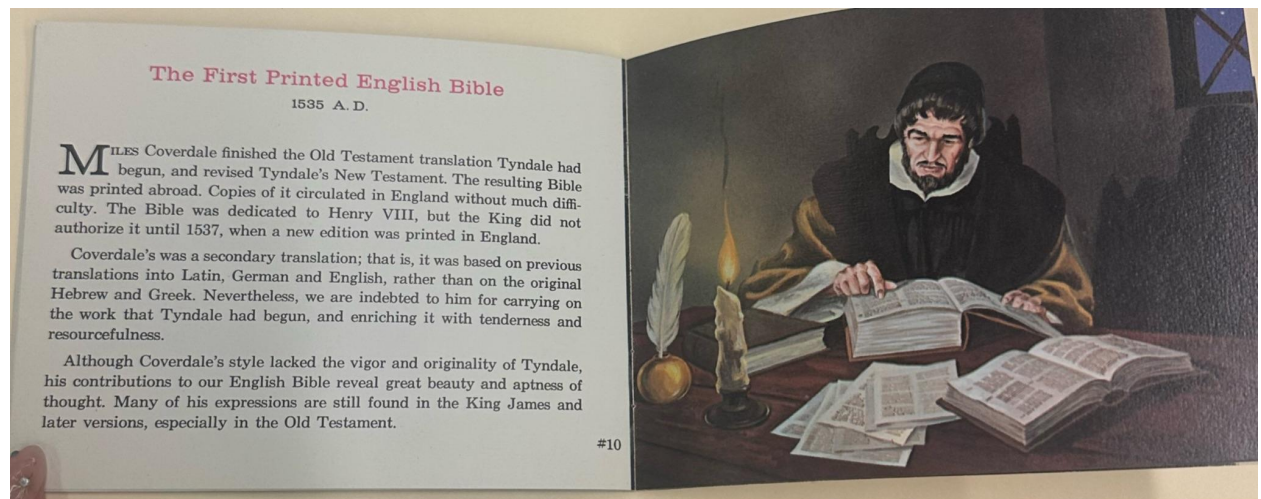


#8

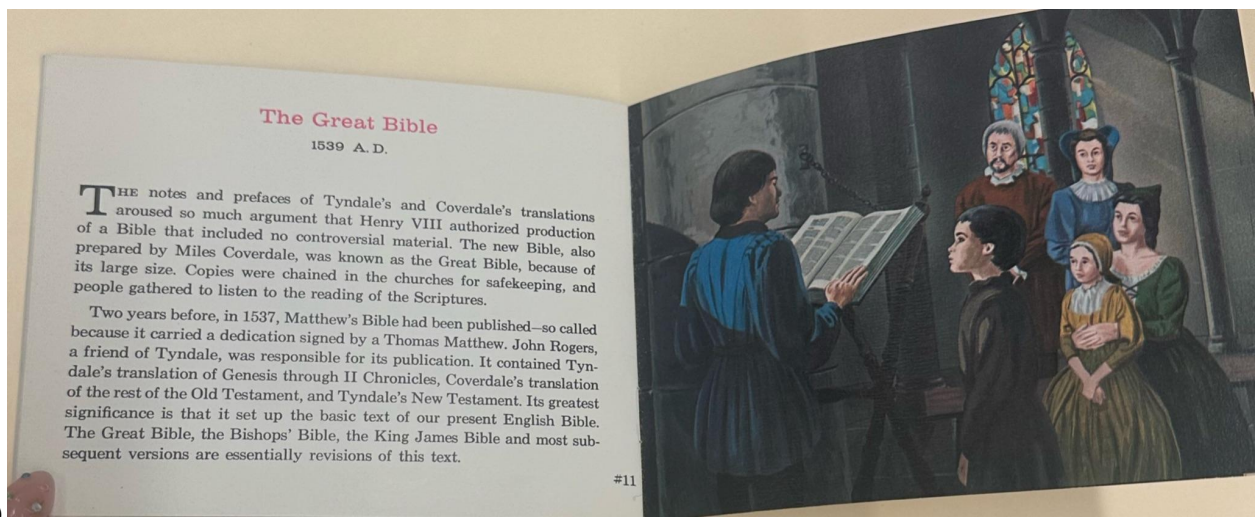
(9)

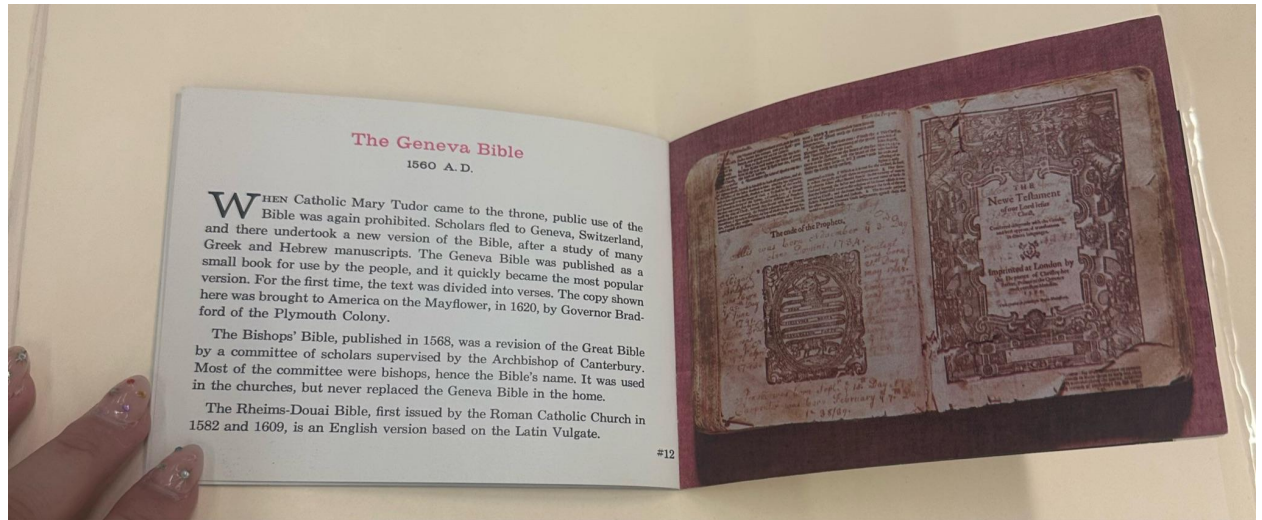


(10)

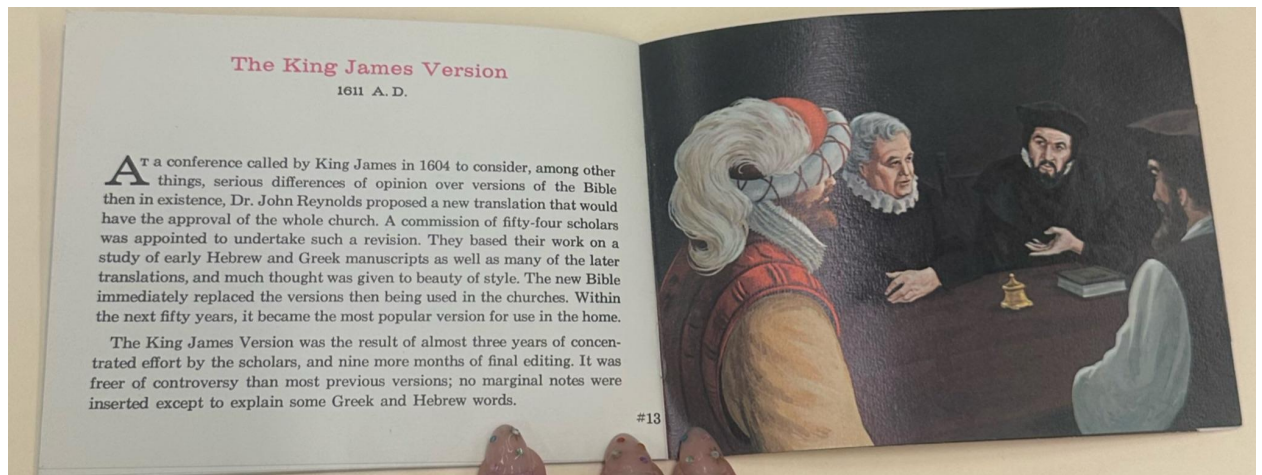


(11)

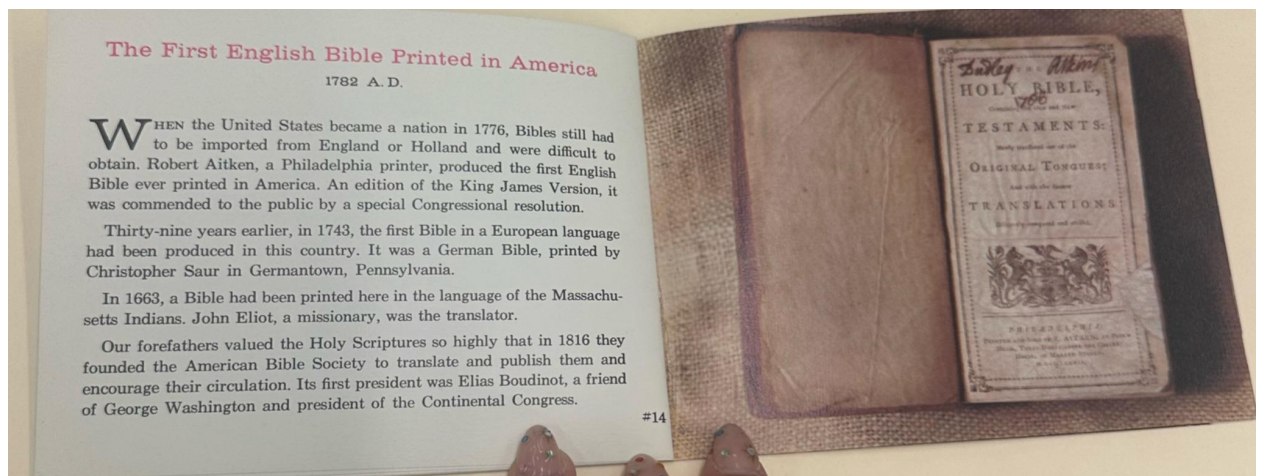




(12)

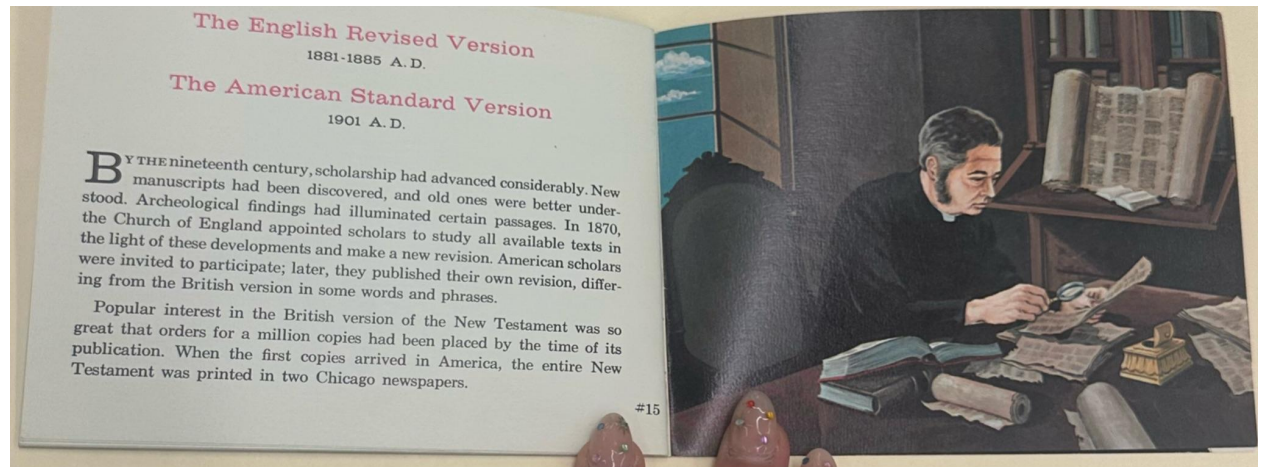


(13)

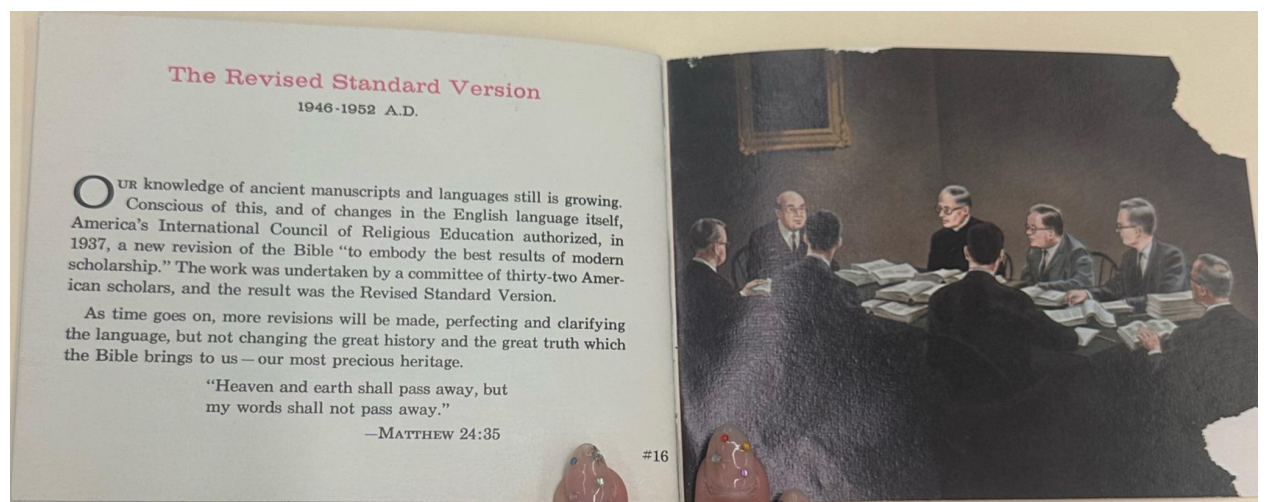


(14)

(15)



(16)



Type of Material: Booklet

Title: Our Most Precious Heritage

Description: This particular booklet was a booklet produced by the American Bible Society, entitled "Our Most Precious Heritage." This booklet was produced throughout the 1950s in New York, New York, and consists of 16 different pages, all telling the story of the Bible and how it progressed throughout the years to become our modern-day Bible. [The American Bible Society](https://www.absonline.org/) is a US-based Christian nonprofit organization that is headquartered in Philadelphia, Pennsylvania, and publishes and distributes translations of the Christian Bible; it was founded on May 11, 1816, in New York City by American protestants and is most well-known for their Good News Translation of the Bible. Currently, The American Bible Society has over 45,000 scriptures in their collection and has one of the largest collections of Bibles in the world, which dates back as far as the Gutenberg edition; they even have some of the pages of the Gutenberg Bible under protection.

Date: 1950-1960

Creator: American Bible Society

Subjects: Old Testament, scroll of Isaiah, Dead Sea, Gospel of John, Vulgate, Lollars, Bible, English Bible, the Great Bible, the Bishop's Bible, King James Bible, Mayflower, Plymouth Colony, Rheims-Douai Bible, Roman Catholic Church, American Bible Society, Church of England, America's International Council of Religious Education, Revised Standard Edition

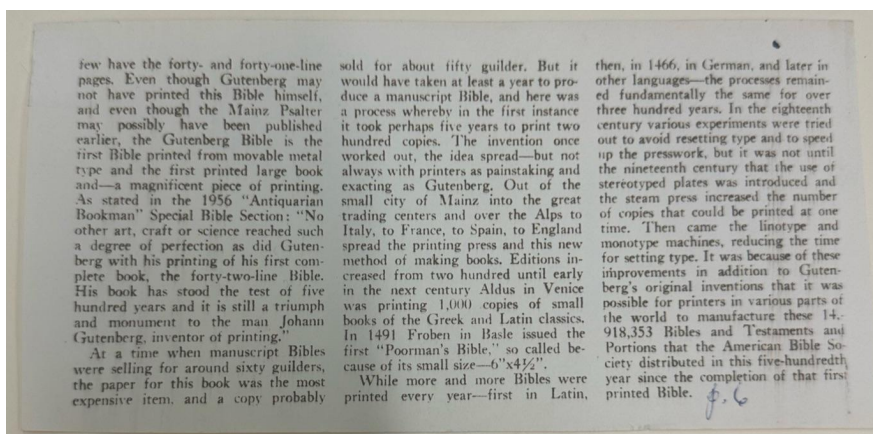
Locations: New York, New York

Peoples: Jesus Christ, Paul, Luke, Jerome, Venerable Bede, Caedmon, John Wyclif, Martin Luther, Erasmus, William Tyndale, Johann Gutenberg, Miles Coverdale, Thomas Matthew, John Rogers, Mary Tudor, King James, Dr. John Reynolds, Robert Aitkan, Christopher Saur, John Eliot, Elias Boudinot, George Washington, Henry VIII, Governor Bradford

General Condition: Excellent. Material shows no signs of staining, fading, or damage.

Measurements: 3.9in x 5.2in

1.20. How Gutenberg Paved the Way, by Margaret T. Hills, **November 1, 1956**



Type of Material: Newspaper article

Title: How Gutenberg Paved the Way

Description: This newspaper article entitled, "How Gutenberg Paved The Way," was written by Margaret T. Hills on November 1, 1956. Margaret T. Hills lived in Concord, New Hampshire,

and New York City, and was a librarian and associate secretary of the translation department of the American Bible Society. Hills was also an editor of the English Bibles of America, a researcher of information for the U.S. Historical Catalog of English Bibles, and editor of “Book of a Thousand Tongues.” She was a member of different literary associations, including the Altrusa Club of New York, the Riverside Church of New York City, the Green Mountain Club, and the New Chelsea Democratic Club. Hills also received her bachelor's degree at Russell Sage College, her master's degree in history from Cornell University, and the Crockett Service Award for outstanding achievement in 1965. This particular newspaper article describes [Johannes Gutenberg](#) and how his Bible paved the way for the modern-day bible. [Johannes Gutenberg](#), born in 1398 in Mainz, Germany, was a craftsman and inventor of the printing press. This printing press was considered to be an invention that changed the course of history, because it made books widely available and accessible, and caused an “information revolution.” Before the printing press, books were only copied and made by Woodstock printing, which was expensive and time-consuming, whereas with the new printing press, books were made quickly, cheaply, and uniformly. This particular newspaper article is split into three columns and on the first page, there are two small photos on the bottom of the page with captions above each photo, which are dark and cannot be made out well. The newspaper article goes onto another smaller page and is separated into three columns there, as well.

Date: November 1, 1956

Creator: Margaret T. Hills

Subjects: Bibliotheque Nationale, Bible, Gutenberg Bible, “Poorman’s” Bible

Locations: unknown

Peoples: Johannes Gutenberg, Henry Cremer

General Condition: Good. Material shows little to no staining, fading, or damage.

Measurements: 10.9in x 7.8in and 3.8in x 7.8in

1.21. The Gutenberg Bible, by Pageant Books, INC., 1960

The Gutenberg Bible

*A New Facsimile Edition of the
Famous Keystone of Western Printing
Presented in Its Original Size with
the Illuminations Reproduced in
Full Color and Gold*



JOHANNES GUTTENBERG

PAGEANT BOOKS, INC.
Paterson, New Jersey
1960

(1)

The Gutenberg Bible has often been called the greatest book in the world. There is good and sufficient reason for the claim. Marking the threshold of a new art, the magnificent work was the first major book in the West to be printed from movable type. The Bible's producers rank high among the handful of men who gave civilization modern printing, an invention to compare with the wheel, the discovery of fire, or the uses of gunpowder.

Printing may have been the supreme achievement of the Northern Renaissance. Because of it, the barbarian dark was pushed back. Advocates of the new humanism or the old theology could count on the presses to send their basic tenets across national borders and into the far places of the earth. Written knowledge, once the province of the cultured few, became available to every literate man.

Publication of the great Bible (sometimes called the 42-line Bible from the number of lines per page; sometimes the Mazarin Bible, for the cardinal in whose library a famous copy was found in 1763) released a spate of printing in Europe. From 1457 to 1500, presses appeared at Strasbourg, Cologne, Augsburg, Nuremberg, Ulm, Basle, Rome, Venice, Florence, Paris, Lyons, Westminster and a host of other cities and towns. Along with the proliferation of printing presses came rival claimants, their adherents seeking to displace Gutenberg from his position as first of the master printers. There has never been definite proof relating to a specific inventor of printing in the West. Like most inventions, it must have sprung from many hands. But over the years, the weight of evidence has favored Johann Gutenberg as the foremost pioneer practitioner of the new art. Gutenberg, like Shakespeare, left behind only tantalizing fragments concerning his life and work.

Johann Gensfleisch, born into a well-to-do family of Mainz about 1400, took the name of Gutenberg from his patrician mother. Some time after his birth, political disturbances forced the family to flee Mainz and settle in Strasbourg. There Gutenberg grew up and entered into a partnership, presumably to carry out some form of experimental printing. Details of this period are hazy and only known through legal proceedings. For several years before mid-century, Gutenberg disappeared from historical records. By 1448, he had again become a citizen of Mainz.

In that city, from 1450 to 1455, the pioneer printer worked through a crucial period of his career. About 1450, he borrowed 800 gulden from Johann Fust, a goldsmith and capitalist, and two years later, asked for and received a similar amount. The sum was used to promote the art of printing and Gutenberg's working equipment was put up for security. When payment was not forthcoming, Fust went into court in 1455, suing to recover his money with interest and also requesting possession of Gutenberg's tools. As a witness, the burgher produced Peter Schoeffer of Gernsheim, a technician in Gutenberg's employ. Once again, the mists of time blot out the record; it appears Fust did take over much of the printing equipment. The partnership of Fust and Schoeffer was then established and they became prominent printers of Mainz, producing a magnificent Psalter in 1457, among their other works. Gutenberg apparently was bankrupt but managed to continue printing. In 1465, Archbishop Adolf of Mainz appointed him to a court position for life for services rendered in the past. The great printer died in 1468, but circumstances of his death and burial are unknown.

Among printed pieces attributed to Gutenberg are several editions of a Latin grammar by Donatus, some letters of indulgence from the Pope (dated 1454 and 1455), a rare 36-line Bible, and a Latin dictionary called the *Catolicon*. But the major question remains: what was Gutenberg's connection with the famed 42-line Bible which carries his name? There are no clean-cut answers. After much sifting of evidence, scholars have concluded that the Bible was conceived and begun by Gutenberg and probably finished and marketed by Fust and Schoeffer.

The Gutenberg Bible was placed in time by Heinrich Cremer, vicar of the Collegiate Church of St. Stephen in Mainz, who rubricated, illuminated and bound a set of the work in 1456, marking the date within the volumes. Allowing several months for Cremer's efforts, it seems apparent the Bible came from the presses some time in 1455. The printers themselves placed no date on their work. Whatever its actual date, the 42-line Bible was a remarkable achievement for its time or any other. Most pioneering works are crude, tentative and fumbling. The Gutenberg Bible is none of these. As a complete and polished entity, it has stood inspection for 500 years.

The medieval printers, practicing an art rather than a craft, lavished infinite care on this first printing of the Book of Books. A large and distinguished format, fine press work, creamy paper and an elaborately beautiful Gothic type face all contribute to this majestic production. After experiments with 40- and 41-line pages, the printers settled on a 42-line page with two columns of type. There are 1,282 printed pages, in black ink. Spaces were left for capital letters and headings, and owners of the book employed artists to illuminate its pages with religious miniatures, dragons, peacocks, falcons and a Gothic riot of medieval flowers.

The number of Gutenberg Bibles printed at Mainz is not known. Estimates say some 200 copies, of which 165 were on paper and 35 on vellum, came from the presses. At present, there are 47 known copies and there have been reports (not yet fully authenticated) of one or two more.

This masterpiece marking the birth of printing has long been coveted by bookmen around the world. Because so few copies of the great Bible exist, and because of its supreme importance to all bibliophiles, Pageant Books, Incorporated has undertaken the enormous task of printing a full size, full color edition of the Gutenberg Bible in facsimile. Utilizing the finest that modern printing, engraving and binding processes have to offer, American craftsmen are producing the book in the United States.

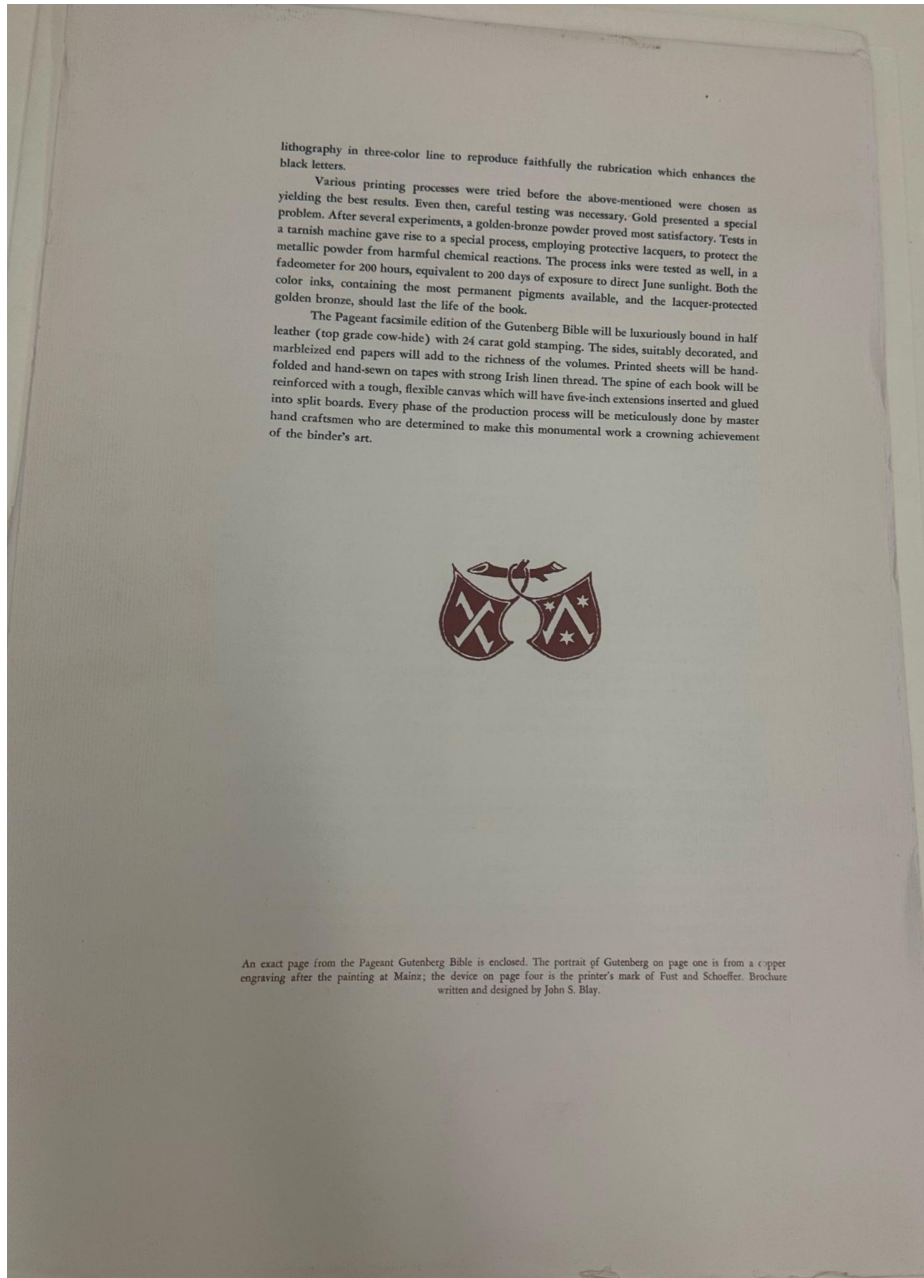
The project is creating a book for posterity, one which will be treasured as long as men value beauty and dignity. To assure the highest quality in the finished product, the producers of this Bible have allotted a full year to the undertaking and limited the edition to 1,000 copies, 996 of which are for sale. The Bible will prove an invaluable addition to the collections of churches, museums, universities, libraries, and will have an overwhelming appeal to scholars and those engaged in publishing and the many phases of the graphic arts.

The new edition derives from the 1913-14 facsimile printed in collotype by Insel Verlag, Leipzig. Sources for this edition were Gutenberg Bibles from the Berlin Staatsbibliothek and the Fulda Landesbibliothek. The Leipzig facsimile preserves some of the loveliest illuminated pages in existence.

The Pageant Gutenberg Bible is in two volumes, volume one containing 648 pages, volume two 634. Page size is approximately 12 by 18½ inches and margins are wide. The paper is off-white, 90-pound, 100 per cent rag content stock made especially for this edition by the Curtis Paper Company. It has a laid finish and is smooth enough to take quality gravure printing.

To make the Pageant Bible an outstanding book, as close to the original as possible, two printing processes are employed. The 93 illuminated pages are being done by five-color process, sheet-fed gravure, to assure true and careful reproduction of the many subtle colors on the original leaves. Gold is widely used, and is protected from discoloration by an undercoat and an overcoat of lacquer.

To guarantee richness and fidelity, each color sheet is fed through the press seven separate times. The remaining pages, 1,189 of type alone, are being printed by photo-



Type of Material: Print

Title: The Gutenberg Bible

Description: This print entitled, "Gutenberg Bible," was produced by Pageant Books, INC. in Paterson, New Jersey in 1960. This print consists of six different pages, and three of which, pages 2, 5, and 6, contain paragraphs that are rubricated with red letters at the beginning of each new paragraph. These particular pages describe the history of the Gutenberg Bible and its significance. [The Gutenberg Bible](#) was one of the earliest major books that was printed using the movable metal type in Europe, and marked the start of the "Gutenberg Revolution." The Bible itself is an edition of the Vulgate and contains the Latin version of the Hebrew Old Testament

and the Greek New Testament; this bible is mainly the work of St. Jerome, who started his translation work in 380 AD. [The Gutenberg Bible](#) is the world's most famous bible and was completed printing in late 1455 in Mainz, Germany. Pages 3 and 4 of this manuscript are examples from the original bible. Page 3 has the text separated into two columns with red and blue rubrication throughout the text. The page itself is extremely decorative, with a decorative "O" that contains a miniature painting of the letter. Then, along the sides of the text, there is a decorative border that contains intricate details and paintings of different birds. Page 4 is similar to page three, also containing two columns of Gothic text with red and blue rubrication throughout the text.

Date: 1960

Creator: Pageant Books, INC.

Subjects: Gutenberg Bible, Gutenberg Revolution, Vulgate, Hebrew Old Testament, Greek New Testament, Bible, Germany, Gothic text, Latin

Locations: Paterson, New Jersey

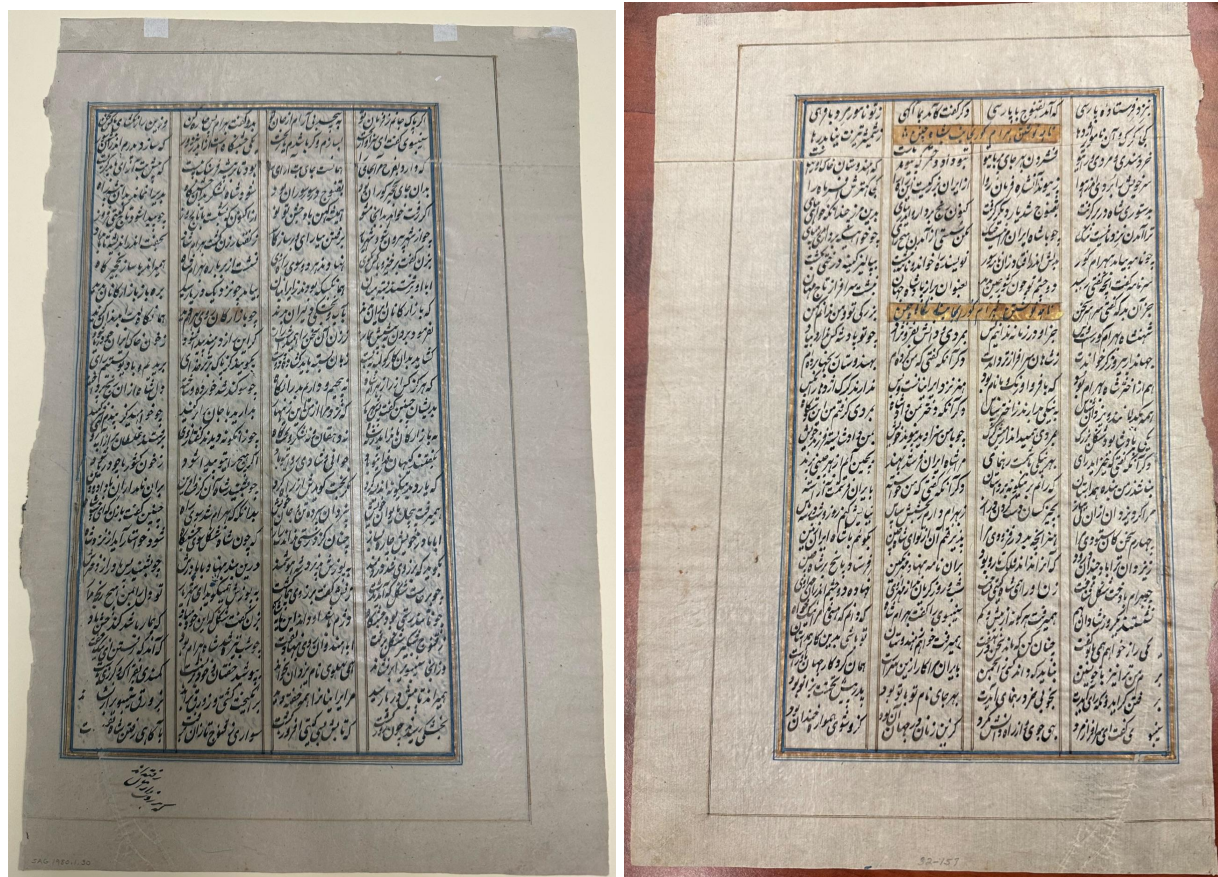
Peoples: Johannes Gutenberg, Jerome

General Condition: Excellent. Material shows no signs of staining, fading, or damage.

Measurements: 3.9in x 5.2in

Series IV: Persian Texts, 10th to early 6th century B.C.E. - 19th-20th century

1.22. 2-Sided Text Page from “Book of Kings,” by [Ferdowsi](#), 10th to early 6th century B.C.E.



Type of Material: Manuscript

Title: 2-sided Text Page from “Book of Kings”

Description: This manuscript is an example of a Nastaliq manuscript. [Nastaliq](#) is one of the main calligraphy handwritings that is used to write Perso-Arabic script, and some Indo-Iranian languages. This particular script was developed in Iran from naskh, which is a smaller and round Islamic calligraphy script, in the 13th century. Today, the script is widely used throughout Iran, India, Afghanistan, and Pakistan for written poetry and as a form of art. This particular Nastaliq manuscript most likely derives from [Shahnameh](#). Also called “The Book of Kings,” Shahnameh is a long epic poem that was written by the Persian poet, [Ferdowsi](#), between c. 977 and 1010 CE;

it is the national epic of greater Iran, and is one of the longest poems in the entire world and tells the mythical and historical past of the Persian Empire. This manuscript is two-sided and consists of four differentiated columns, which are lined with gold. Inside of the four columns is the Nastaliq calligraphy script, and in the middle two columns, four different particular Nastaliq calligraphies are highlighted. In the bottom left hand corner, below the first column, there is some Nastaliq calligraphy that comes out of the border around the text.

Date: January 1, 1980

Creator: [Ferdowsi](#)

Subjects: Nastaliq, Iran, nashk, Islamic calligraphy 13th century, Shahnameh, "The Book of Kings," epic poem, Persian Empire

Locations: Iran

Peoples: Ferdowsi

General Condition: Fair. Material has yellowed/browened with age with tearing on the left side.

Measurements: 13.9in x 8.9in

1.23. Polo Game, unknown artist, ca. 19th-20th century (Framed and removed to President's Home)



Type of Material: Manuscript

Title: Polo Game

Description: This manuscript, entitled “Polo Game,” is an example of a Persian manuscript, with the date and creator being currently unknown. This manuscript describes the quality of stories surrounding the Battle of Karbala and how it is used in Ta’zieh. [The Battle of Karbala](#) was fought on October 10, 680, and was fought between the second Umayyad Caliph Yazid I, and a small army that was led by Husayn ibn (who was the grandson of the Islamic prophet, Muhammad). Husayn ibn was defeated and massacred by the Umayyad Caliph Yazid I and the battle ended up securing the position of the [Umayyad dynasty](#). Because of this loss in power, the Shi’i Muslims view the 10th of Muharram as an annual holy day of public mourning and the tomb of Husayn at Karbala as a holy site. Originating in the 17th century, the practice of reenacting the Battle of Karbala and the death of Husayn, is called [Ta’zieh](#). These public reenactments were similar to Christian passion plays. This practice became popular during the Qajar Dynasty. The Qajar Dynasty was founded by Mohammad Khan and was the ruling dynasty of Iran from 1794 to 1925. The Qajar Dynasty introduced Western science, technology, and educational methods into Iran and some historians argue that the Qajars brought about the country’s modernization. [In order to legitimize their rule over their Shi’i subjects, the Qajars emphasized Shi’i rituals and practices in the nineteenth and early twentieth century. The Qajars represented themselves as patrons of Moharran rituals. They attended public mourning rituals, such as the rowzeh khani, ta’ziyeh, and shabih khani, and they financially supported such ritual observances.](#) The dynasty fell in 1925 when Reza Khan became the prominent political personality in Iran while Ahmad Shāh was absent and deposed by the national consultative assembly in October of 1925.

This particular manuscript is an example of a [Persian miniature](#) created during the Qajar dynasty. [Persian miniatures](#) were a private form of painting that emerged in Persia during the 13th century when Persia was ruled by a succession of foreign dynasties that came from the east and the north. Persian miniatures were often kept in books of albums and served to illustrate the accompanying texts beautifully scripted in calligraphy. It was only in the 14th century that the practice began of commissioning illustrated copies of classic works of Persian poetry. However, a 14th century flowering of Arabic illustrated literary manuscripts in Syria and Egypt collapsed at the end of the century, leaving Persia the undisputed leader in Islamic book illustration. Many of the best miniatures from early manuscripts were removed from their books in later centuries and transferred to albums, several of which are now in Istanbul, which is what complicates the tracing of the art history. This particular manuscript is an example of this as it was found already

framed and it was not until it was removed from the frame that we were able to see that it has a front and back, with the front of the manuscript split into two text columns, one on the top and one on the bottom, with a painting in the middle. This particular manuscript is most likely an example of a [Persian miniature](#) created during the Qajar Dynasty because it has an exuberant style and flamboyant use of color, and is rich in iconography. The text tells a narrative of a past battle in Persian history. The manuscript depicts art on the front with three men riding horses, playing a game of Chovgan. [Chovgan](#) is a sporting game involving horses that originated in Iran. It was an aristocratic game that was held on a separate field, with specially trained horses, and was later adapted in the Western World, as polo. The back of the manuscript is purely full of black Persian text encased in a drawn, black, lined border.

Date: 19th-20th century

Creator: unknown

Subjects: Horses, Battle of Karbala, Shi'i Muslims, Muharram, Ta'zieh, passion plays, Timur's Temple, chovgan

Locations: unknown

Peoples: unknown

General Condition: Fair. Material has yellowed/browened with age with tearing and staining on the sides and edges.

Measurements: Picture: 11.1in x 5.8in Entire Leaf: 13in x 8in