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## Sacred leaves Bibles in the age of Gothic cathedrals

Helena Katalin Szépe

Todd Chavez

University of South FloridaTampa Library

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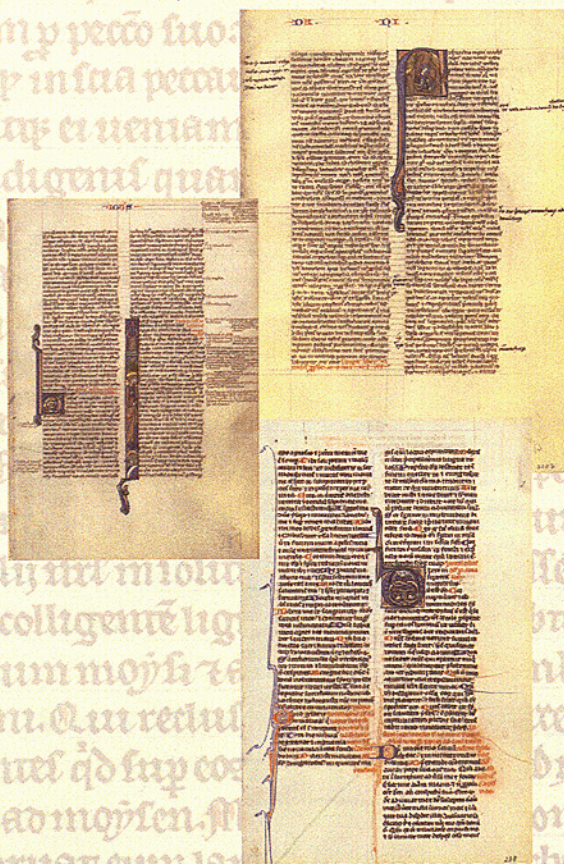
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# Sacred Leaves

## Bibles in the Age of Gothic Cathedrals



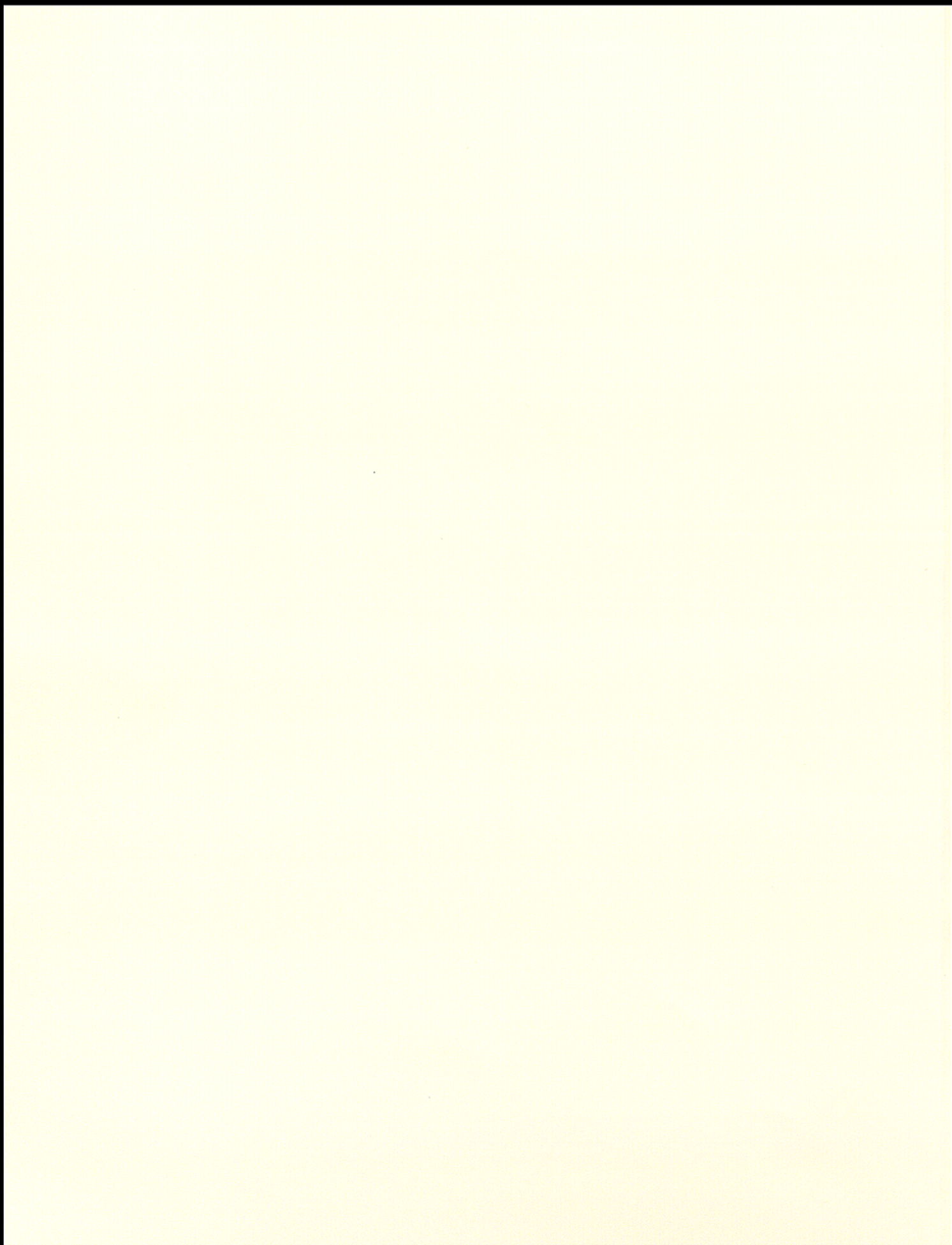
The  
USF Tampa Library  
presents an  
exhibition of fine  
illuminated leaves  
from a selection of  
13th century Bibles

February 10 – August 8, 2003

University of South Florida Tampa Library  
Special Collections, Reading Room









# *Sacred Leaves:*

## *Bibles in the Age of Gothic Cathedrals*

Helena K. Szépe, editor

Initiative / Exhibition Coordinator: Todd Chavez

Introduction by Helena K. Szépe, with contributions by Todd Chavez, Laura R. Herrmann,

Shawna Himelright, Lesley A. Treace, Larissa Gilbert, Candace Mircović

Catalogue of an exhibition in the Library of The University of South Florida, Tampa

10 February - 8 August 2003



The University of South Florida Tampa Library  
Tampa, Florida  
2003



This publication accompanies an exhibition of thirteenth century illuminated manuscript leaves from a selection of Gothic Bibles on view at the University of South Florida Tampa Library from February 10, 2003 through August 8, 2003.

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Front Cover: Margin detail drawn from Catalogue 7 (recto), Bible A, leaf with the end of Luke and the beginning of the Gospel of John. Background image from Catalogue 22 (verso), Bible D, leaf with Numbers, Chapters 14-16. Additional images from Catalogue 4 (recto), Bible A; Catalogue 7 (recto), Bible A; and Catalogue 24 (recto), Bible F.

Back Cover: Catalogue 15 (recto), Bible A, leaf with the end of Acts and the prologue to and beginning of the Epistle of James.

We wish to thank the Newberry Library for permission to reprint the image on page 55.

Please feel free to visit the exhibition website at:  
<http://www.lib.usf.edu/manuscripts/>



## CONTENTS

<b>Foreword and Acknowledgments .....</b>	<b>7</b>
<b>Introduction .....</b>	<b>9</b>
Helena K. Szépe	
<b>The Format and Text of Thirteenth Century Portable Bibles .....</b>	<b>11</b>
Laura R. Herrmann	
<b>The Materials and Methods of Bible Production in Thirteenth Century Paris .....</b>	<b>15</b>
Lesley A. Treace	
<b>Glass as a Parallel Art .....</b>	<b>19</b>
Shawna Himelright	
<b>Owners and Users of Portable Bibles .....</b>	<b>21</b>
Candace Mircoviç	
<b>Catalogue .....</b>	<b>23</b>
<b>Glossary .....</b>	<b>59</b>
Lesley A. Treace	
<b>Recommendations for Further Reading .....</b>	<b>63</b>
Laura R. Herrmann	

### *Sacred Leaves*

*Bibles in the Age of Gothic Cathedrals*

#### Errata

Title Page (recto):  
"Intiative" should be "Initiative."

Page 21; also page 24, note 2:  
"Stegmüller" should be "Stegmüller."

Page 55, Figure 11:  
Strike the phrase, "an unusual image of."



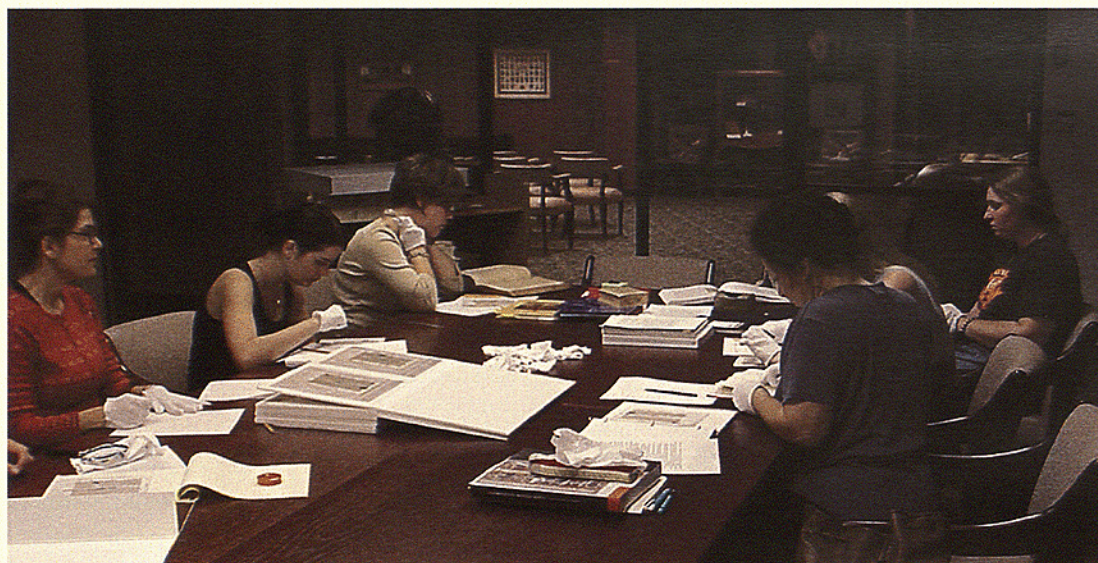


Figure 1. Students of ARH 4796/6798 "Medieval Manuscripts Seminar" analyzing leaves from the exhibition.



## FOREWORD AND ACKNOWLEDGMENTS

*Bibles in the Age of Gothic Cathedrals* is the first in what is hoped will be a series of manuscript exhibitions entitled *Sacred Leaves* at the University of South Florida Library, made possible by a generous loan from a private collector. The pages from Gothic Bibles lent to this first exhibition are fine examples of the art of scribes and miniaturists. They can be viewed purely for visual pleasure, but also afford valuable insights into the culture of medieval Europe when studied more closely.

The extended loan of these leaves during the Fall semester of 2002 allowed a small group of University of South Florida students in a medieval manuscripts seminar the remarkable opportunity to examine the Bibles in depth. The essays and entries for this catalogue were written by these students under the supervision of myself as the professor of the class. They are intended to give the general viewer and reader an introduction to the manuscript pages from a variety of perspectives; the novelty of their physical appearance and contents in the thirteenth century, how they were made, who were owners of such books, and a broader sense of thirteenth century visual culture.

Critical to manuscript scholarship is the examination of numerous actual books and leaves. We offer many thanks to William Sibley, who has provided funds for manuscript study to the USF School of Art and Art History, making a study trip to New York City possible. In New York, the class was shown manuscript treasures of the Pierpont Morgan Library by William M. Voelkle, Curator and Department Head of Medieval and Renaissance Manuscripts. We also wish to thank Roger Wieck, Curator of Medieval and Renaissance Manuscripts at the Morgan Library for valuable advice while preparing the exhibition. Christine M. Brennan facilitated our study of one of the thirteenth century Bibles of the Metropolitan Museum of Art and Barbara Boehm, Curator of Medieval Art at the Metropolitan Museum offered helpful advice.

We are grateful to librarian Todd Chavez for making the exhibition possible. He arranged invaluable access to digital and printout images of the leaves, and he and Larry Heilos obtained many critical secondary materials in a timely manner. The staff of Special Collections at USF was endlessly patient with our numerous requests. The students continually marveled at how the experience of seeing the actual leaves was so critical to understanding them more fully. For this remarkable opportunity we wish to warmly thank the lender to the exhibition.

Helena K. Szépe



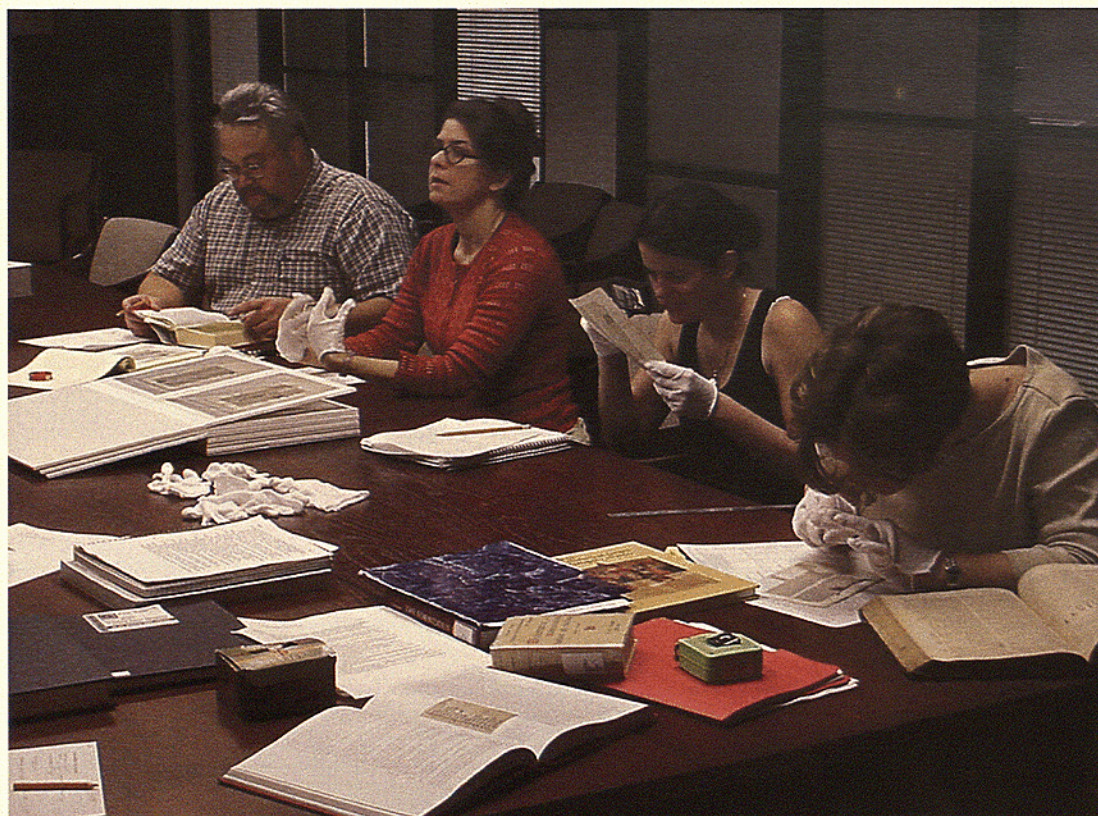


Figure 2. Professor Helena K. Szépe lectures the seminar on codicology.



## INTRODUCTION

Contemporary to construction of the great Gothic cathedrals of Chartres, Amiens, and Reims, and of the exquisite Sainte-Chapelle in Paris, the private chapel of King Louis IX, a fundamental change occurred in the format and appearance of Bibles. The Bible was the central authoritative text of the European Middle Ages, but is actually a library of books, and early medieval Bibles were typically large, multi-volume editions. As further discussed in the essays below, in the late twelfth and early thirteenth centuries there was a new demand for a complete but portable one-volume Bible, and critical changes occurred in typical Bible format which form the basis for Bibles printed today.

The leaves in this exhibition and catalogue are from manuscripts that exhibit the characteristics of this new Bible format, but they also display the broad range within that category. A minute script with many abbreviations, sometimes called "pearl-script," and an extremely fine parchment were used to make the truly "pocket" Bibles, as for example in Bible 'A' (Catalogue 1-15). Indeed, the script is so small that it is hard to believe it was read without a magnifying glass. Bible 'D' is also small relative to most Romanesque Bibles, but its somewhat larger size and more careful bookhand suggest that it was primarily to be read on a lectern. The leaves also show a variety of decorative schemes and styles of illumination. Paris was the late medieval center of book production in Northern Europe, and the new Bible format appeared first there, but it quickly spread to England and even Italy. Some of the leaves in this exhibition may, therefore, have been produced outside Northern France.

Few miniaturists signed their work in the thirteenth century, and like the sculptors at Reims or Amiens, they typically remain anonymous. Art historians have developed methods of examination and comparison, in the practice called connoisseurship, to attempt to distinguish different "hands" at work. Robert Branner was the first art historian to systematically try to distinguish artists and their workshops of the miniatures of thirteenth century Paris by visual analysis. One of the most exciting contributions by the class is a proposed change in artistic attribution of the leaves in Bible 'A.'

A Sotheby's auction catalogue of 1998 attributed the miniatures of this manuscript to the artists of the workshop Branner named the "Soissons Atelier," after a manuscript made in Paris but now in a library in Soissons, France.<sup>1</sup> Branner attributed miniatures in nineteen manuscripts in libraries throughout Europe and the U.S. to this workshop, and members of the class had the opportunity to examine a portable Bible in New York, the miniatures of which Branner attributed entirely to the Soissons Atelier (Metropolitan Museum of Art 31.134.9). By actually viewing the Metropolitan Museum manuscript, the class saw that the leaves of Bible 'A' were by a distinctly different artist and workshop. Although the subject matter and format of some of the initials of these books are similar, in the Met manuscript, figures are somewhat stockier and have rather large heads.<sup>2</sup> The modeling of drapery differs completely in conception from that of 'A,' emphasizing highlights that indicate the forward jutting knees of the figures. By contrast, in the leaves of Bible 'A,' the heads are



typically elongated and thin, with rather shaggy hair. The folds of drapery are indicated by dark lines which emphasize the drapery itself, rather than the body beneath. By comparison with various photographs, members of the class consider the miniatures of Bible 'A' closer in style to the group defined by Branner as the 'Mathurin Atelier.' There are certainly limitations to the practice of connoisseurship, indeed to Branner's categories, and more definitive attribution awaits further study.

A complementary method of study to understand the artisans of the type of manuscripts on exhibit is offered by the more recent, monumental two-volume study by Richard and Mary Rouse.<sup>3</sup> Rather than focusing primarily on information offered by the manuscripts themselves, the Rouses have emphasized the organization and craftsmen of the Paris booktrade through study of surviving documents – tax records, contracts, testaments, etc. From this information, they have been able to not only describe typical book production, but to produce a register of the names of people involved, often with some biographical details. Unfortunately, for the thirteenth century it is usually impossible to link these names with actual manuscripts or illuminations that survive. While the Rouses offer an impeccably documented "micro-history" of the book trade in medieval Paris, art historians must still rely on the inexact method of connoisseurship to distinguish artistic personalities to more thoroughly understand workshop practice. We hope that careful research of all aspects of the manuscripts themselves (as partially documented in the entries of this catalogue), correlated with documentary evidence, will continue to yield insight into the social, economic, and aesthetic role of manuscripts in medieval culture.

Helena K. Szépe

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Notes

<sup>1</sup> Sotheby's, *Western Manuscripts and Miniatures* (London, Tuesday December 1, 1998) cat. 72, 45-48. Robert Branner, "The 'Soissons Bible' Paintshop in Thirteenth-Century Paris," *Speculum*, 44:1 (Jan 1969), 13-34; Robert Branner, *Manuscript Painting in Paris During the Reign of Saint Louis* (Berkeley, 1977).

<sup>2</sup> For comparative illustrations of the Met Bible, see Branner, *Manuscript Painting*, plate XI.

<sup>3</sup> Richard H. Rouse and Mary A. Rouse, *Manuscripts and their Makers. Commercial Book Producers in Medieval Paris 1200-1500* (Turnhout, 2000).



## THE FORMAT AND TEXT OF THIRTEENTH CENTURY PORTABLE BIBLES

At the start of the thirteenth century in Europe, a fundamental change developed in the physical appearance and contents of Bibles that laid the foundation for the modern Bible. What had once typically been a multi-volume, bulky text in the twelfth century became a small, standardized, and searchable book, widely available as a personal possession by both the religious orders and laity.<sup>1</sup> These Bibles were probably first produced in Paris and are therefore often called Paris Bibles. But the new format and order were quickly adopted by bookmakers throughout Europe, so the designation "portable Bible" serves as a useful and more universal description of Bibles that include these traits.<sup>2</sup> The leaves on view in this exhibit, a number of which were probably made in Paris, are representative of the innovations of the thirteenth century portable Bible.

Such a sweeping change of an important text begs the question of why modification was required. Beginning in the twelfth century, the Church increasingly recognized the need for a preaching ministry to serve the rootless inhabitants of the newly urbanized centers. In addition, strong and widespread challenges to the Church's teachings stimulated efforts to institutionalize teaching and preaching methods.<sup>3</sup> The response to these initiatives spawned the development of reference books intended to aid in the preparation of sermons.<sup>4</sup> In order to be most valuable for their users, these research tools demanded a uniform and easily searchable Bible in which to locate the texts indicated. The thirteenth century Bible developed in concert with these reference works and became a scholarly tool. Thus, a new format and contents resulted in part from the Church's aim to disseminate standardized teachings through institutionalized preaching.

The new requirements both preachers and scholars had for their Bibles summoned unique solutions which gave the Bible its thoroughly renovated textual content and format.<sup>5</sup> Most immediately obvious to the eye, a thirteenth century Bible was in general surprisingly small compared to its predecessors, yet its many texts, which had previously filled multiple volumes, were now contained in a single manuscript, made compact by Gothic script and extremely thin vellum.<sup>6</sup> The changes were borne out of practicality. The main advantages of a small, one-volume book were portability and accessibility. Preachers were often itinerant friars, and small books were easier to manage during journeys. Scholars may have found such a book easy to carry with them to lectures. Having all the books of the Bible in one volume would have made using reference aids quite a bit simpler while preparing a sermon.<sup>7</sup>

The version of the Bible available in the Middle Ages was called the Vulgate. Around 400 at the request of Pope Damasus, Eusebius Hieronymus (Saint Jerome), prepared and edited this translation of the Bible from Greek and Latin sources. In the twelfth century, Vulgate Bibles usually included several volumes, each containing a few books of the Bible, which could be arranged in different ways to suit unique needs. The new format of the single-volume thirteenth century Bible created the need for a consistent contents and order. Furthermore, standardization was particularly important to make the



research tools efficient. Around 1230, new Bibles containing textual revisions of the Vulgate, and a standardized canon and book order with new supplementary texts, emerged to answer these problems.<sup>8</sup> In this new adaptation of the Vulgate, certain books were accepted as official scripture and formed a new canon. The included books and their order closely resemble the canon and its progression in the modern Bible. While the books that were to be included in the Bible and their order were customarily the same, variance was, nevertheless, plentiful.

It has been well established that the features of the portable Bible were intended to make it useful for study. In this vein, divisions in the text made it easier to find a specific section. In order to provide even greater ease in locating distinct texts, uniform chapter divisions were instituted. Though textual divisions were not new to the Bible, they were now standardized so that each Bible could be compatible with reference aids referring to chapters.<sup>9</sup>

To further enhance its scholarly role, supplementary texts were included right in the midst of the Bible. Various prologues, which served as short prefaces to the books of the Bible, were also standardized. Often they contained fragments from the writings of Church Fathers like Jerome or sometimes more contemporary authors. In the thirteenth century Bible, there are sixty-four customary prologues introducing the text or writer of the subsequent book.<sup>10</sup> Also, a revision of the *Interpretation of Hebrew Names* beginning with *Aaz – apprehendens* was typically appended at the close of a portable Bible. It provided an alphabetical list of Hebrew person and place names. Its translations aided the reader with nouns that were difficult to render in Latin.

These elements created a searchable, scholarly text that was supported by the object's illumination. The decorations of medieval manuscripts make for spectacular visual feasts. As precious and tantalizing as its beauty is, illumination can also be functional. In this light, illumination has been characterized as punctuation, acting as marks that clarify the textual meaning.<sup>11</sup> In the portable Bible, the delightful illuminations reinforced the textual tools that facilitated access to the text.

In contrast to the magnificence of the large text and illumination of certain twelfth century Bibles, impressive even from a distance, the red and blue pageantry of the portable Bibles infiltrates the tiny words, pointing the reader to divisions in the text, easing him through the book, and generally pointing toward specific passages indicated by an instructor, preaching guide, or concordance. The books of the Bible are heralded across the folios with banner-like headers announcing their titles. Additionally each book begins with an opening initial and a title rubricated in red to signal its starting point. Opening initials could contain a narrative or figure from the book that is being introduced, as in Bible 'A,' or be filled with ornamental motifs of *rinceaux*, hybrids, or animals, like Bibles 'F' and 'G.' Within the page, illumination and red rubrics also directed the readers to the start of the prologues while distinguishing them from the opening of the actual text of the book. For instance, in Bible 'A,' the prologues are introduced with decorated initials that are smaller in size and less elaborately decorated than the initials opening the main text of the book. Often they contain only abstract designs and hybrids, while individual protagonists and



narrative scenes dwell in the opening initials of the main texts. Chapter divisions are indicated by Roman numerals in red and blue next to the text and open with initials written in red or blue and flourished in the alternate color.

Interestingly, the Psalms eluded the far-reaching reformatting of the Bible and its accompanying decorative program. In the medieval period, all of the 150 Psalms were believed to have been composed by King David, and they were models to directly address God in various circumstances. In portable Bibles, the Psalms usually lack headers and chapter numbers.<sup>12</sup> Instead, a flourished initial in red or blue ink usually indicates its opening texts. Certain Psalms are treated with special deference and headed with a fanciful initial. Usually Psalms 1, 26 (27), 38 (39), 52 (53), 68 (69), 80 (81), 97 (98), and 109 (110) received special attention because they held important places in the liturgy.<sup>13</sup> The first seven just noted were the initial psalms to be recited at Matins for each day, and Psalm 109 opened Sunday Vespers.<sup>14</sup> Also, each Psalm was divided into verses which are highlighted with opening red or blue capitals. Even in this age of the single volume Bible, the Psalms often resided in their own particular book, called a Psalter, because they were so essential to institutional liturgy and private devotion.<sup>15</sup> This book had its own standard format and therefore, even in a portable Bible, the Psalms were rendered using alternative conventions. Though the Psalms may be structured under different standards than the rest of the books in the thirteenth century Bible, illumination was still essential to guide the reader through the text.

The new portable Bible was developed in response to a transformation of its role. Instead of serving a largely symbolic as well as textual function, it was now more often used for study with reference tools. Consequently, it included a standardized selection of books in a consistent order with additional texts to support its task. It seems appropriate then that the portable Bible, a book characterized by its "new-ness," was produced in a manner that was just as innovative as its format, contents, and decoration.

Laura R. Herrmann

#### Notes

<sup>1</sup> For a general introduction to Romanesque Bibles, see Walter Cahn, *Romanesque Manuscripts* (London, 1996) and especially, Walter Cahn, *Romanesque Bible Illumination*, (Ithaca, NY, 1982).

<sup>2</sup> The history of naming these Bibles is discussed in Robert Branner, *Manuscript Painting in Paris During the Reign of Saint Louis* (Berkeley, 1977) 16-18, and Laura Light, "French Bibles c. 1200-1230: a new look at the origin of the Paris Bible" in *The Early Medieval Bible: Its Production, Decoration, and Use*, ed. Richard Gameson (Cambridge, 1994) 155.

<sup>3</sup> See Laura Light, "The New Thirteenth Century Bible and the Challenge of Heresy" *Viator* (18, 1987) 276-288, and R. Rouse and M.A. Rouse, "Statim invenire: Schools, Preachers, and New Attitudes to the Page" in *Renaissance and Renewal in the Twelfth Century*, eds. Robert L. Benson and Giles Constable with Carol D. Lanham (Cambridge, MA, 1982).

<sup>4</sup> A complete discussion of the sermon aids being used in the thirteenth century is found in D. L. D'Avray's *The Preaching of the Friars: Sermons Diffused from Paris before 1300* (Oxford, 1985).

<sup>5</sup> Rouse and Rouse propose that distinguishing between scholars and preachers as users of Bibles is, for the most part, artificial because often one person filled both roles. See their essay, "Statim invenire," p. 218. Laura Light argues that some of these changes occur between 1200 and 1230 in "French Bibles."



<sup>6</sup> The scripts used in the portable Bibles were originally developed for glosses written in the margins of the large format Romanesque Bibles.

<sup>7</sup> A complete analysis of the scholarly use of the Bible is found in B. Smalley, *The Study of the Bible in the Middle Ages* (Oxford, 1952).

<sup>8</sup> In *Manuscripts*, p. 154-155, Branner gives a summary of the portable Bible canon. De Hamel offers his own version in *The Book: A History of the Bible* (London, 2001), 210. It is important to note that as new supplementary reference aids were being added to the Bible, other tools such as canon tables and marginal glossed concordances became obsolete and were extracted.

<sup>9</sup> The particular division of chapters contained in these Bibles is generally attributed to the late twelfth and early thirteenth century scholar Stephen Langton.

<sup>10</sup> De Hamel, 123. Tables of prologues customarily included in the Paris Bible can be found in N. Ker, *Medieval Manuscripts in British Libraries* (Oxford, 1969) 96-98 and Branner, *Manuscript Painting*, 154-155. Note that though these were the common prologue texts, variation was frequent.

<sup>11</sup> W. Noel, "Psalters" in *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*. ed. James R. Tanis with the assistance of Jennifer A. Thompson (Philadelphia, 2001) 45.

<sup>12</sup> Chapter divisions are, however, designated on Catalogue 17, a leaf containing Psalms 26(27) through 32(33).

<sup>13</sup> The numbering of the Psalms in the Vulgate is usually one less than the numbering of psalms in most modern day Protestant editions of the Bible. The numbers in parentheses indicate the Protestant numbering of the Psalms.

<sup>14</sup> Matins and Vespers are two of eight canonical Hours, which were times of daily prayer. A group of Psalms was sung at the beginning of each of the Hours. Matins was the first Hour each day, while Vespers occurred in the evening and was the next to last Hour of the day.

<sup>15</sup> See de Hamel, p. 129. Psalters and their use in the liturgy are discussed in John Harper, *Forms and Orders of Western Liturgy* (Oxford, 1991) 67-71 and in William Noel's essay "Psalters."



Figure 3. Catalogue 24, Bible F, leaf with Psalms 51(52) through 55 (56).



## THE MATERIALS AND METHODS OF BIBLE PRODUCTION IN THIRTEENTH CENTURY PARIS

Prior to 1200, manuscripts in Europe were produced primarily in monasteries and court *scriptoria*. The thirteenth-century Bibles of this exhibition were probably produced by a new rival system of independent manuscript bookshops, which arose in urban centers.<sup>1</sup> The *librarius*, or head of such shops, orchestrated the manufacture of manuscripts, their sale, and even dealt in second-hand books. Among the most frequently listed items on their inventory lists were small Bibles.<sup>2</sup>

To produce manuscripts, the *librarius* relied on several groups of specialists in the materials or skills required. Each of these groups, from the parchment makers to ink-sellers, perfected their particular resource and offered a range in quality. A tax roll from 1292 indicates the bustling industry of book production in Paris by listing the presence of "twenty-four scribes, eleven writing masters, thirteen illuminators, nineteen sellers of parchment, and one seller of ink."<sup>3</sup>

Like many lay workshops in Paris during the thirteenth century, bookshops were largely family-run businesses, and women *librarii* were not uncommon. One bookshop located on the west of the Rue St. Jacques had four successive owners from 1270 to 1342, three of whom were family members, including one Margaret of Sens.<sup>4</sup> During the thirteenth century, several bookshops opened along the streets in Paris to meet the growing demand for books, fueled in large part by the University of Paris. Cooperation amongst the competitors was essential for success, and records indicate that the book production community existed harmoniously.<sup>5</sup> This close-knit community of laymen bookshops nurtured a successful enterprise for over a century.

Their success was based largely on an innovative system of purchasing materials, and employing labor. Some of the artisans visited by the *librarius* include the parchment maker, the ink seller, the apothecary, the scribe, the illuminator, and the book binder. The *librarius* either organized outside workers and shops for the entire production of manuscripts, or employed their own scribes and illuminators. Some also collaborated with other bookshops while others worked independently.<sup>6</sup>

The first step for the *librarius* in producing a manuscript was the selection of the parchment, also called vellum. The *percamenarius*, or parchment maker transformed animal skin, typically sheepskin in Paris, into the material for the pages of a manuscript.<sup>7</sup> The *percamenarius* would wash the animal hide, scrape away the hair, stretch it over a beam and then scrape away the layers until it achieved a smooth surface.<sup>8</sup> One characteristic of the portable Bibles is the extremely thin and fine parchment. Generally, such fine parchment went through more extensive preparation and was more expensive.

The next stop for the *librarius* after the parchment maker was the ink seller. The most common type of ink for the text of a portable Bible was either carbon ink made from



charcoal or metal-gall ink made from a mixture of tannic acids and sulphate.<sup>9</sup> Before a scribe began writing, lines were ruled on the parchment to guide the writer. To determine the line-spacing, a sharply tipped implement made from metal or bone, called a stylus, was used to prick tiny holes through several pages of parchment vertically along the margin. Lines drawn in lead from these pricking marks created the ruling pattern. After the text was written out, it would often be edited, with corrections inserted in the margins. In Bible 'D,' corrections are framed in colorful boxes to attract the reader's attention.

After the scribe completed the rulings and text, pigments and a binding medium were required to paint the illuminations. Pigments were typically obtained from an apothecary. The mineral cinnabar produces a red ink, the mineral orpiment produces yellow, and the color green was extracted from copper plates with the fumes of vinegar or urine.<sup>10</sup> The most expensive color was a brilliant, sapphire-like blue obtained from the powder of lapis lazuli, imported from Afghanistan. A less expensive alternate blue was made from the mineral azurite which produces a softer, more aqua shade. The most common binding medium was a mixture of egg whites and yolks.<sup>11</sup>

If gold was to be used in the illuminations, the *librarius* could obtain sheets of hammered gold leaf from the apothecary.<sup>12</sup> As Robert G. Calkins has written, "the divine light of the Word of God was made physically bright through the use of colors and gold."<sup>13</sup> The application of gold leaf, a time-consuming task requiring much skill and care, was completed before the rest of the illumination to keep the gold from sticking to the applied ink. Gold leaf needed to be carefully burnished in order to achieve its brilliant shine.

Some Parisian miniaturists were financially successful, and some even took up the profession of *librarius*.<sup>14</sup> Their fees were determined in part by the size of miniatures, number of colors, and use of gold leaf.<sup>15</sup> If the *librarius* employed his own illuminators then all decorations were generally completed in one location and under one master, or chief illuminator. This *chef d'atelier* often had apprentices who assisted in the preparation of paint and in some instances minor illuminations.<sup>16</sup> A *chef* could have worked for more than one atelier and may have been equipped with a number of styles, just as a scribe could write in various bookhands.

The exact process of developing the programs of illumination for a thirteenth century portable Bible remains unknown, but graphite sketches in the margins of some of these manuscripts offer intriguing clues. In Catalogue 4, a graphite sketch of the historiated initial of Daniel in the den of lions can be seen in the margin. Was this a reminder to the illuminator as to what narrative to depict? Or was it an instruction by the scribe to indicate what part of the text they were illuminating?<sup>17</sup> A strong repetition in figure style as well as scene depiction exists in portable Bibles, of which Robert Branner wrote, "... mass production of Bibles in Paris tended to press illuminators to use simple solutions that could be repeated over and over without much thought."<sup>18</sup>

Some manuscript ateliers in Paris incorporated a transformed system of copying manuscripts in response to growing demand, particularly by students. In this method,



known as the *pecia* system, portions of a master text copy, or exemplar, were rented out to be copied by students or paid scribes.<sup>19</sup> For many years, portable Bibles were thought to have been produced by this system, but recent scholarship refutes that notion.<sup>20</sup>

Lesley A. Treace

#### Notes

<sup>1</sup> By the mid-thirteenth century, the population of Paris increased to about 150,000, up from about 50,000 in 1200. De Hamel, *The Book* 129-130.

<sup>2</sup> Ibid. 130.

<sup>3</sup> Alexander, *Medieval Illuminators* 23.

<sup>4</sup> R. H. and M. A. Rouse "The Book Trade at the University of Paris ca. 1250-ca. 1350," *La production du livre universitaire au moyen age: exemplar et pecia* (Paris, 1988) 56, 63.

<sup>5</sup> Records also document intermarriage among booksellers. Elizabeth Moodey, review of R. H. Rouse and M. A. Rouse, "*Manuscripts and their Makers: Commercial Book Production in Medieval Paris 1200-1500*" in *HNA News* (2002) 1.

<sup>6</sup> Branner, *Manuscript Painting* 14.

<sup>7</sup> Christopher de Hamel, *Medieval Craftsmen: Scribes and Illuminators* (London and Toronto, 1992). During the Middle Ages parchment could also be made of goat, cow, deer, pig and calf skin.

<sup>8</sup> Ibid. 12. As a result of using animal skin, a piece of parchment has two distinct sides: the hair side and the skin side. The hair side is generally rougher and has a darker, more yellow tint whereas the skin side often has a softer feel and whiter appearance.

<sup>9</sup> Ibid. 32.

<sup>10</sup> Abigail Quandt and William G. Noel "From Calf to Code" in *Leaves of Gold*, 16.

<sup>11</sup> De Hamel, *Medieval Craftsmen* 62.

<sup>12</sup> Cennino Cennini records that 145 leaves of gold could be hammered out from one single gold coin. De Hamel, *Medieval Craftsmen*, 59.

<sup>13</sup> Robert Calkins, *Monuments of Medieval Art* (Ithaca, NY, 1979) 201.

<sup>14</sup> Some miniaturists could afford two or three houses. Alexander, *Medieval Illuminators* 23.

<sup>15</sup> A record from a thirteenth century English Gospel book records that the miniaturist charged a penny for every 300 red and blue initials that mark the paragraphs. De Hamel, *Medieval Craftsmen* 63-64.

<sup>16</sup> Art historians have identified a number of ateliers in Paris based on the style of their illuminations. For example, Robert Branner, in *Manuscript Painting*, categorizes Parisian ateliers based on their stylistic similarities of illuminations as well as any "signature" marks made by illuminators. He identifies at least thirteen different ateliers and indicates that all but one, the "Gautier Lebaube" atelier, engaged in collaboration with one another (14).

<sup>17</sup> Alexander, *Medieval Illuminators* 45.

<sup>18</sup> Branner, *Manuscript Painting* 17.

<sup>19</sup> The *pecia* system involved the *stationarius*, who lent out pages from an *exemplar* (master copy) manuscript to be copied in return for payment. The University of Paris became involved primarily to ensure the accuracy of the exemplar. Barbara Shailor, *The Medieval Book* (Toronto, 1991) 98.

<sup>20</sup> Christopher de Hamel points out that it is not clear that the only three existing Bibles said to have been made by the *pecia* system (Paris, BNF, mss. Lat. 28, 9381, and 14238) were actually made in that manner, and that there is no evidence of such production on any of the *pecia* lists maintained by the University of Paris. De Hamel, *The Book*. Richard and Mary Rouse likewise agree that there is little evidence to suggest that Bibles were products of the new system. Rouse and Rouse, "The Book Trade at the University of Paris ca. 1250-ca. 1350" 57.





Figure 4. Detail from Catalogue 13, Bible 'A' depicting a historiated initial "P" which illustrates the use of rich saturated blues also found in stained glass of the period.



## GLASS AS A PARALLEL ART

During the reign of St. Louis (1226-1270), a time frame to which we attribute the production of most of the leaves in this exhibit, the art and architecture of Paris developed to a highly sophisticated level, in part due to the eminence of the king of France among the rulers of Europe, and the position of the city of Paris as a new capital.<sup>1</sup> Surging trade and tourism further induced many people to move from rural areas to the newly bustling city of Paris.

As Paris became a centralized capital, independent owners of workshops, or ateliers, flourished. Patrons flocked to the extravagant and elegant city and commissioned lavish works, a practice that inevitably drew in more master craftsmen and strengthened quality. With growing trade, materials such as ivory, lapis lazuli, and gold were imported from as far as Afghanistan and Africa and made available to craftsmen.<sup>2</sup>

Like the prominent bookshops of the time, the ateliers of the stained glass craftsmen were also successful in Paris. Glass painters were considered professionals with specific tasks to carry out and were paid on commission.<sup>3</sup> They could be called upon for everything from leading cut glass to painting a window. After a commission was ordered, the atelier was faced with several tasks; choosing the glass (which was often ordered from a glass production shop and varied greatly in both thickness and quality), drafting the cartoon, painting the images, firing the painted glaze onto the glass, leading the piece, and fixing any errors that arose as a result of the unpredictability of the process. Although stained glass production was certainly nothing new by the thirteenth century, its popularity increased dramatically.

Stained glass transforms incoming light into a variety of jewel-toned colors, and the materials for production were costly. Since the glass would often arrive at an atelier already stained, a glass painter found himself paying for the expensive pigments twice; once for the pigment in the purchased glass, and again for his own array of glazes, which he used to create a multitude of hues. The effect of painting onto stained glass allowed the artist to create more values of light and shade, adding to the realistic portrayal of his subjects.

Images in stained glass during the thirteenth century can be compared with contemporary illumination. See for example the rich saturated blues and reds in Bible 'A' and a thirteenth century scene of Esther from the Queen's panel at Ste. Chapelle, Paris.<sup>4</sup> There are also similarities in form, narrative, and composition. By comparison with the scene of Job and his wife in a leaf from Bible 'B', we see that both Job's wife and Esther are portrayed in three-quarter view, and are dressed in clothing contemporary to the time. The folds in their gowns are deep. Esther's facial details are painted in with a black glaze and leaded with tracery, and those of the face of Job's wife are similarly carefully inscribed. Although the scenes were created to illustrate different parts of the biblical text, in both images the gestures convey deep sentiment between man and wife.



The primary difference in the representation of these scenes – aside from their subject matter and media – is the background. While gold leaf forms the luxurious backdrop to the scenes of Bible 'A,' the predominant background color in thirteenth century stained glass is a resonant blue. Blue, however, also forms the background of many other Bible manuscript illuminations of the time.

Although stained glass windows often depicted biblical scenes, reading a manuscript is an experience quite different from looking at a narrative window, aside from the enormous differences in scale. As Madeline Caviness points out,

There are important ways in which windows do not work like books; first, in books, the pages have to be turned, and the turning closely shadows a passage of time, so the past is hidden, the present revealed, the future not yet known; there is no 'leafing through' a window which may present as many as thirty scenes to a single viewing position, and usually several such windows may be viewed, more or less completely, at once.<sup>5</sup>

Shawna Himelright

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Notes

<sup>1</sup> Robert Branner, *St. Louis and the Court Style in Gothic Architecture* (London, 1965) 2.

<sup>2</sup> Branner, *St. Louis and the Court Style* 5.

<sup>3</sup> Sarah Brown and David O'Connor, *Medieval Craftsmen. Glass-Painters* (Toronto, 1991) 15.

<sup>4</sup> Rolf Toman, ed. *The Art of Gothic Architecture, Painting, Sculpture* (Cologne, 1999) 473.

<sup>5</sup> M. Caviness, "Stained Glass Windows: Were They Bibles for the Poor?" *The Bible in the Middle Ages : its influence on literature and art*, Bernard S. Levy, ed. (Binghamton, NY, 1992) 126.



## OWNERS AND USERS OF PORTABLE BIBLES

The element of intimacy and portability allowed by small Bibles anticipated a broadening appeal and widening audience for such manuscripts. The urban clergy used portable Bibles in a new form of liturgy, the preachers and teachers of the church schools used it as a reference tool, and small Bibles became luxury items owned by wealthy members of the growing urban upper class.

The movement of people from rural to urban regions created a new social structure in which new forms of religious expression were sought. The solution was offered by mendicant friars whose teaching and preaching took place outside of monastic enclosures. Franciscan and Dominican friars significantly influenced the development of the liturgy.<sup>1</sup> The portable Bible became a response to liturgical needs of urban clergy, and some had liturgical calendars incorporated into them.<sup>2</sup>

Later on, the Franciscan and Dominican friars also dedicated themselves to missionary activity.<sup>3</sup> Unlike the canons, the friars often traveled widely and thus sought a compact sized set of Scriptures, as well as a Missal and Breviary. With the portable Bible to represent the Scriptures, they hoped to spread the Christian religion.<sup>4</sup> Thus the portable Bible traveled not only around Europe, but even to Africa.

In the thirteenth century the portable Bible became one of the most desired reference tools for the preachers and the teachers of church schools. This century saw the coming of the age of the universities, the development of scholastic philosophy, and it also witnessed the confrontation between scripturally-oriented preachers and professors advocating Greek and Arabic learning.<sup>5</sup> In addition, the practitioners of scholastic philosophy, in order to increase comprehension, encouraged the practice of silent reading, in contrast to the traditional monastic practice of reading aloud.<sup>6</sup>

The University of Paris was the first to separate speculative questioning from lectures on the Bible.<sup>7</sup> This decision met with strong opposition from the professors who sought more emphasis on scriptural studies. Therefore, in thirteenth century Paris, preaching manuals were replaced with the biblical text.<sup>8</sup> The portable Bible then assumed the role of a reference tool. In addition to the composition of their sermons, the preachers were also concerned with their audience.<sup>9</sup> Use of the vernacular for the composition of sermons became more common. For example, the preacher would produce a sermon based on the text of the Vulgate, first reading the Latin text, then translating it, and finally writing a sermon in the vernacular.<sup>10</sup>

The considerable production of books in Paris attracted a large segment of the wealthy population to purchase them. By the end of the thirteenth century, among the wealthy bourgeoisie, the portable Bible, with its delicate, precious and elegant decorative



features, became a highly desirable luxury object. The century also witnessed the invention of spectacles. Having eyeglasses might aid reading, but it also opens the whole new visual world in the miniatures.

Candace Mircoviç

#### Notes

<sup>1</sup> The most prominent mendicant, or begging, orders were the Franciscan Order (Order of Friars Minor or Grey Friars) established by St Francis of Assisi (1181-1225), and the Dominican Order (Order of Preachers or Black Friars) established after St Dominic (1170-1221).

<sup>2</sup> The portable form of liturgical books resulted from the similar needs of the Papal Curia in Rome and the Franciscans in cities. While regular clergy could devote much of their time to the daily Office and Mass, the clergy in the Curia were also active in diplomacy and in ecclesiastical administration. Consequently, the liturgical practices of the Curia became more succinct, influenced by and influencing the burgeoning Franciscan Order. John Harper, *The Forms and Orders of Western Liturgy from Tenth to the Eighteenth Century*, 17-21; 28-31; also, Christopher de Hamel, *The Book: A History of the Bible*, 132.

<sup>3</sup> The Fourth Lateran Council (1215) encouraged the missionary activities of the friars with the aim to convert pagan Slavs, Muslims in Egypt and Spain, as well as to uproot internal Christian opposition (e.g. the Albigensian movement).

<sup>4</sup> The Fourth Lateran Council also focused on the necessity of preaching in cathedral churches.

<sup>5</sup> The development of the monastic and cathedral schools was followed by the formation of the universities.

<sup>6</sup> Paul Saenger, "Silent Reading: Its impact on Late Medieval Script and Society," 382-87. Also, John Dryfus, "The Invention of Spectacles and the Advent of Printing," John Dreyfuss, *Into Print: Selected Writings on Printing History, Typography and Book Production* (London, 1994) 298-310.

<sup>7</sup> The chief controversy of the thirteenth century revolved on the contents of Aristotle's natural philosophy and his Arab and Jewish commentators (e.g. Avicenna, Averroes, Avicenna, Maimonides).

<sup>8</sup> There are hundreds sermons which survive from the thirteenth century: some intended for mendicant missionaries or priests with a care of souls; other were designed for preachers of highly structured thematic sermons to learned congregation. For the shift in biblical text as a source for the sermon, see Beryl Smalley, *The Study of the Bible in the Middle Ages*, pp 196-375. It is very possible that some professors helped in devising the one-volume portable Bible. See Christopher de Hamel, *idem*, p138.

<sup>9</sup> Some of the preaching compositions that survived display a concern with the adaptation of preaching to different congregations. See Beryl Smalley, *idem*.

<sup>10</sup> Most probably these practices helped to speed the translation of the Vulgate into vernacular French. It is not therefore surprising that the first translation of the Bible in vernacular French was made in the same century, under the patronage of Louis IX.



## CATALOGUE

Comparison of the scripts, decoration, and other details of the 25 leaves in this catalogue reveals that the leaves were at some time extracted from some seven different manuscripts, which we have named Bibles 'A' through 'G.' The entries are arranged first by the Bible names we assigned to them, and then by the order of their biblical texts in a typical thirteenth-century Bible.<sup>1</sup> Bible 'A' has prologues preceding many of the biblical texts. Such prologues are variable in medieval bibles, and have been catalogued by F. Stegmüller. When the prologue has been catalogued and further explained by Stegmüller, we have indicated his number for that prologue preceded by an "S."<sup>2</sup>

In the illustrations one can note symbols which key the reader to glosses, notes, and corrections in the margins. In Bible 'A,' some passages are keyed to particular feast days indicated in red in the margins, suggesting that this bible was used by a preacher.

H.K.S.

### **Bible 'A' (Catalogue 1-15)**

Paris (?), France, thirteenth century. Vellum. Folio dimensions, 19.8 x 13.5 cm. Text block dimensions, 13.5 x 8.7 cm., with two columns of text, 56 lines each. Historiated, inhabited, and decorated initials. The running titles, flourished initials, and chapter divisions are in red and blue ink. Gothic Textualis script.

Illuminated initials open each of the prologues and their corresponding biblical books. The initials of the prologues are smaller and less elaborate, and contain vegetal forms or animals and hybrid creatures. The initials opening the biblical books are either simply inhabited with principal figures from the text, or are historiated with a scene related to the narrative of that particular book. The subjects of the miniatures are: Moses offers a sacrifice (Catalogue 1); Jeremiah laments over the fallen Jerusalem (Catalogue 2); Ezekiel dreams of the tetramorph (Catalogue 3); Daniel in the lions' den (Catalogue 4); Obadiah with a scroll (Catalogue 5); Jonah escapes from the whale (Catalogue 5); Zechariah before an altar (Catalogue 6); John the Evangelist (Catalogue 7); Paul with a sword (Catalogue 8-13); Paul and a Hebrew conversing (Catalogue 14); James standing (Catalogue 16). Figures in the miniatures are typically dressed in red and halos are often emphasized.

Of particular interest are the graphite sketches located in the margins of the illuminations of Ezekiel, Daniel, and Jonah (Catalogue 3,4,5). Was it the master illuminator who made sketches to instruct his/her apprentices, or were they notes to himself? Or did the illuminator first practice his subject before applying the gold leaf? Was the client involved in the choice of the scene?



Bible 'A' is represented by the largest number of leaves; fifteen in all. It has an abundance of illuminations with gold grounds, giving an effect of luxury. However, the numerous textual glosses in the margins suggests that Bible 'A' was also used as a reference tool or for study.

C.T.M.

*Bibliography:* Sotheby's, *Western Manuscripts and Miniatures*. London, Tuesday December 1, 1998, cat. 72, pp. 45-48.

**Bible 'B' (Catalogue 16-19)**

Paris (?), France. ca. thirteenth century. Vellum. Folio dimensions, 19.2 x 14cm, text block dimensions, 14 x 9cm, with two columns of 50 lines. Running titles and chapter divisions in blue and red ink. Flourished, decorated, inhabited and historiated initials. Lead ruling. Gothic Textualis script.

Bible 'B' is among the smaller books in this catalogue. The text is clearer and easier to read than that of the text of Bible 'A,' due in part to the larger size of the script (the columns are almost the same size, though Bible 'A' has 56 lines per column). The illuminations are slightly larger and more intricate than those of Bible 'A.' The pen flourishes are particularly distinctive and elaborate, and the hybrid creatures are lively in this manuscript.

L.G.

**Bible 'C' (Catalogue 20, 21)**

Paris (?), France. ca. thirteenth century. Vellum. Folio dimensions, 14.5 x 9.7cm. Two columns of text with approximately 45 lines of text per column. Formal Gothic Textualis script.

The exhibition contains two leaves from the Bible we have named 'C'; a leaf from Psalm 118, and one leaf from the book of Job. The leaves do not contain any illuminated initials, but this may be because they do not contain major text openings. The pages are decorated with elaborate alternating red and blue pen flourishes. This Bible is the second smallest in the exhibit.

S.H.



**Bible 'D' (Catalogue 22)**

Paris (?), France. ca. thirteenth century. Vellum. Folio dimensions, 30.1 X 21 cm. Two columns of 41 lines of text. Formal Gothic Textualis script.

The one leaf from Bible 'D' is the largest in size of all the Bibles on exhibit. The script is larger and has greater spacing between the letters. The format of the page is similar to the other Bibles in that it has two columns of text, a Header at the top of the page in blue and red ink, pen flourishes, and Roman numeral chapter headings. The pen flourishes on Bible 'D' extend the length of the page as opposed to the ones on Bible 'A,' which extend only to the length of the text column.

The larger size of the Bible, almost twice that of Bible 'B,' suggests that it was more expensive and probably not for everyday, portable use.<sup>3</sup> This leaf, from the Book of Numbers, does not contain any gloss or notes in the margins, further suggesting that this manuscript was not primarily intended for study.

L.A.T.

**Bible 'E' (Catalogue 23)**

Paris (?), France, thirteenth century. Vellum. Folio dimensions, 19.7 x 13.3 cm. Text block dimensions, 13.8 x 9 cm., with three columns of text, written in brown ink, of 55 lines each. Gothic Textualis script.

Bible 'E' is represented by one leaf with the *Interpretation of the Hebrew Names*, a text unique in this exhibition because it is not strictly biblical. Instead, it is a dictionary of Hebrew words with their meaning in Latin, arranged in alphabetical order.

C.T.M.

**Bible 'F' (Catalogue 24)**

Paris (?), France. ca. thirteenth century. Vellum. Folio dimensions, 14 x 9 cm. Text block dimensions, 12 x 7 cm., with two columns of text, 47 lines in the left column and 56 lines in the right column, recto; 48 lines of text per column, verso. Gothic Textualis script.

Bible 'F,' the smallest of the Bibles exhibited here, is an excellent example of how portable a thirteenth century Bible could be. When viewed with the comparatively giant leaf from Bible 'D,' one can see the variety in this distinctive group of Bibles. However, the format and ruling of its single folio on display, a section of the Psalms, reveal its similarity to the other Bibles. The script is quite similar to that of Bible 'A,' and the red and blue pen flourishes, like those of Bible 'D,' extend the length of the page.



The leaf from this Bible contains one illuminated opening initial. A Bible in the Newberry Library, Chicago (MS-18), contains four nearly identical and one similar opening initial illuminations. See for example the opening to Obadiah of the Newberry manuscript (Figure 10, page 55, MS-18, folio 331, verso). Robert Branner has attributed this Newberry Bible to the "Gautier LeBaube Atelier."<sup>4</sup>

L.R.H.

### **Bible 'G' (Catalogue 25)**

France (?), ca. thirteenth century. Vellum. Folio dimensions, 23.5 x 17 cm. Text block dimensions, 15.5 x 10 cm with two columns of 48 lines. Gothic Textualis script.

Bible 'G' has a fine script distinguishing it among the Bibles in this collection. The especially delicately rendered red and blue pen flourishes contribute to its preciousness. Due to its larger size and careful decoration, this Bible may have been a luxury book, though its patron could have desired a sumptuous book for scholarly work.

The opening initial illumination is decorated with *rinceaux* and an animal figure. This type of decoration differs from other opening initials on leaves in the exhibition that contain narrative scenes or individuals mentioned in the text they introduce. These variations indicate the many alternatives for illuminators and patrons to choose from when planning the paintings for a Bible.

L.R.H.

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#### Notes

<sup>1</sup> See for example de Hamel, *The Book: A History of the Bible* 120.

<sup>2</sup> F. Stegmüller, *Repertorium Biblicum Medii Aevi*. Madrid 1940, volume 1.

<sup>3</sup> Author Laura Light defines "portable" or "pocket-size" Bibles as manuscripts with a written space no larger than 150 mm in height. "The New Thirteenth-Century Bible and the Challenge of Heresy" *Viator* (18, 1987) 278.

<sup>4</sup> Paul Saenger, *A Catalogue of the pre-1500 Western Manuscript Books at the Newberry Library* (Chicago and London, 1989), 34-35.





Figure 5. Detail from Catalogue 13, Bible 'A.' The red script in the margin accompanying the red brackets in the body of the leaf point to a liturgical reading for Christmas Eve.



### Catalogue 1, Bible 'A'

*Leaf with the end of Exodus, and the beginning of Leviticus*

Recto: Header, "S." Left column, flourished initial "L."; chapter division "XL."

Verso: Header, "LE." Left column, historiated initial "A." Right column, two flourished initials "A" and "O"; chapter divisions "II" and "III."

Exodus tells a miraculous story of the redemption of the Israelites from slavery in Egypt, and their wanderings in the desert, led by Moses. It concludes with Joshua leading the Israelites into the Promised Land. Leviticus, which describes different priestly duties and rituals, follows the Book of Exodus. The rituals described are related to the notion of the holy as contained in the sanctuary and the Promised Land of the ancient Israelites. The priests are responsible to instruct the people of Israel to prevent defilement, and to cleanse the sanctuary whenever it is defiled.

A sacrificial ritual is set in the initial "A" which opens Leviticus. This scene is derived from the Leviticus narrative, where God tells Moses how the burnt offering should always be an unblemished male animal from the herd. Here God watches the kneeling Moses who offers a sacrifice at the altar. Other scenes used for the opening of Leviticus in the portable Bibles of the thirteenth century included Moses with the tablets and the Worship of the Golden Calf.

Text: verso. Rubric: "Incipit lib(er) Levitici."

Leviticus begins: "Vocavit aut(em) Moysen | et locutus e(st) ei d(om)inus | de tab(er)naculo testi | monii dicens" (And a Lord called Moses and spoke to him from the Tabernacle of the testimony).

C.T.M.

### Catalogue 2, Bible 'A'

*Leaf with the end of Jeremiah, and the beginning of Lamentations*

Recto: Header, "RE." Right column, flourished initial "P." Chapter division "III."

Verso: Header, "IE." Right column, historiated initial "P" with figure; decorated initial "E."

The Book of Jeremiah prophesizes that Jerusalem will fall because its people, the Israelites, were not exclusively devoted to one God. Lamentations is a collection of poems ascribed to the prophet Jeremiah and its first chapter explains how the city of Jerusalem became "unclean."

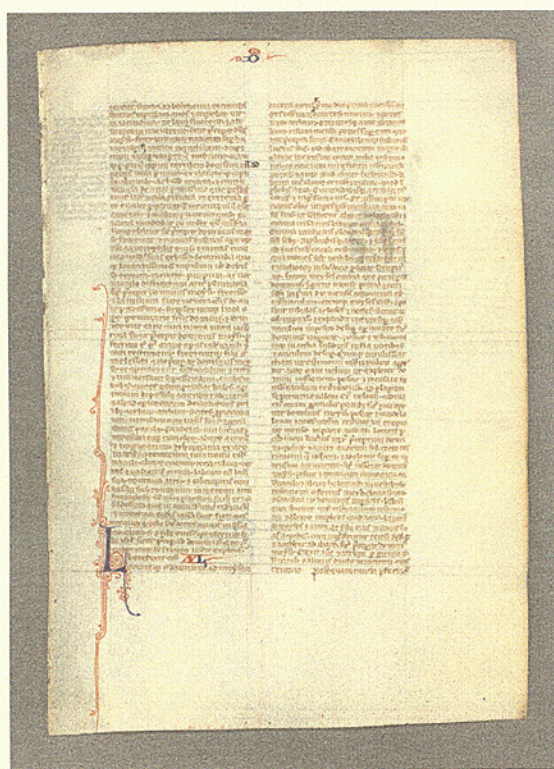
Lamentations opens with a miniature which references Jeremiah's prediction of the destruction of Jerusalem. His face is taut with sadness and his head tilts downward. Next to him, the walls of the city of Jerusalem are pictured.

Text: recto. Rubric: "lam(en)tatio ieremie."

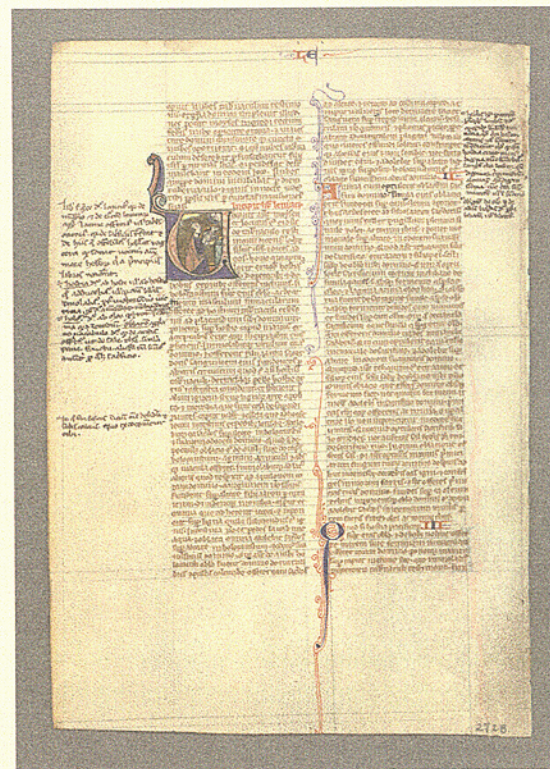
Lamentations begins: "Quomodo sedet sola civitas" (How deserted lies the city!).

L.A.T.



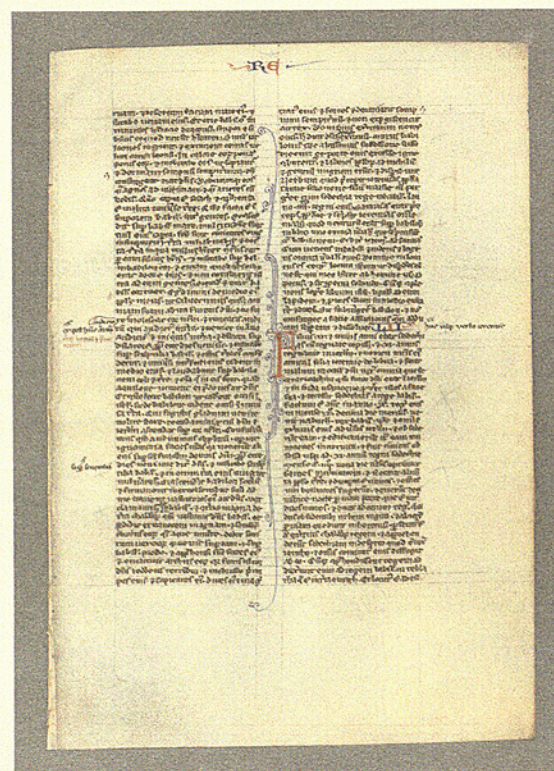


Recto

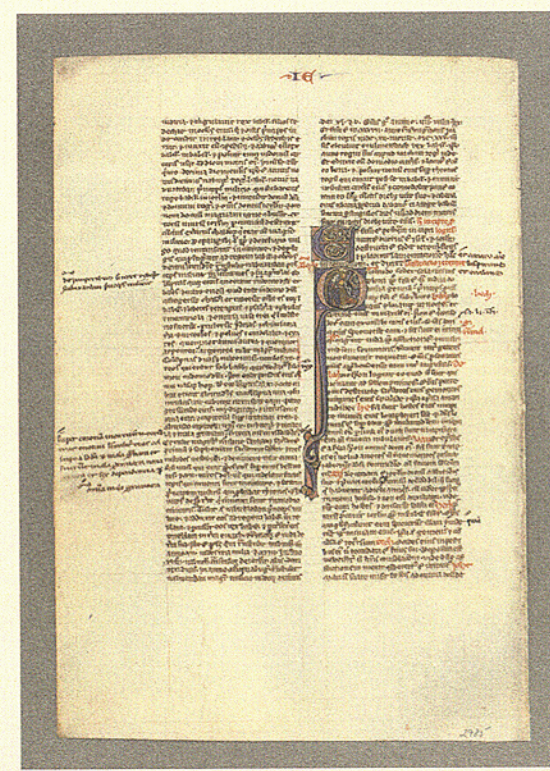


Verso

Catalogue 1, Bible A



Recto



Verso

Catalogue 2, Bible A



### Catalogue 3, Bible 'A'

*Leaf with the end of Baruch and a prologue to, and the beginning of, the Prophecy of Ezechiel*

Recto: Header, "RUCH." Left column, flourished initial "P" in red.

Verso: Header, "EZE." Right column, decorated initial "E"; historiated initial "E."

The Prophecy of Baruch is an epistle to the captives of Babylon teaching them that, though they are in the hands of ones who have created an appearance of godliness, that power is false. The epistle teaches that the kings of Babylon are not to be worshipped nor feared.

The verso begins the Prophecy of Ezekiel. Chapter 10:14 describes a vision during his captivity under King Joachin: "And as for the likeness of their faces: there was the face of a man, and the face of a lion on the right side of all the four: and the face of an ox, on the left side of all the four: and the face of an eagle over all the four." The four rise above the earth and show Ezekiel a throne and the appearance of amber fire around it. Their combined bodies and the sound of their wings were God's being and voice. Ezekiel ends: "As the appearance of the rainbow when it is in a cloud on a rainy day this was the appearance of the brightness round about."

A decorated initial "E" begins the prologue. The historiated initial "E," depicting Ezechiel sleeping with the vision of the four heads of the beasts above him, begins the incipit. The inclusion of halos above each beast's head points to Christian interpretation of the animals of the tetramorph as the four evangelists. The image of Ezekiel in bed is typical of Ezekiel illumination in thirteenth century bibles.

Text: verso. Prologue to Ezekiel: "Ezekiel propheta" (S 492).

L.G.

### Catalogue 4, Bible 'A'

*Leaf with the end of Jerome's prologue to Daniel, and the beginning of Daniel*

Recto: Header, "DA NI." Right column, historiated initial "A."

Verso: Header, "DA." Left column, flourished initial "I"; chapter division "II."

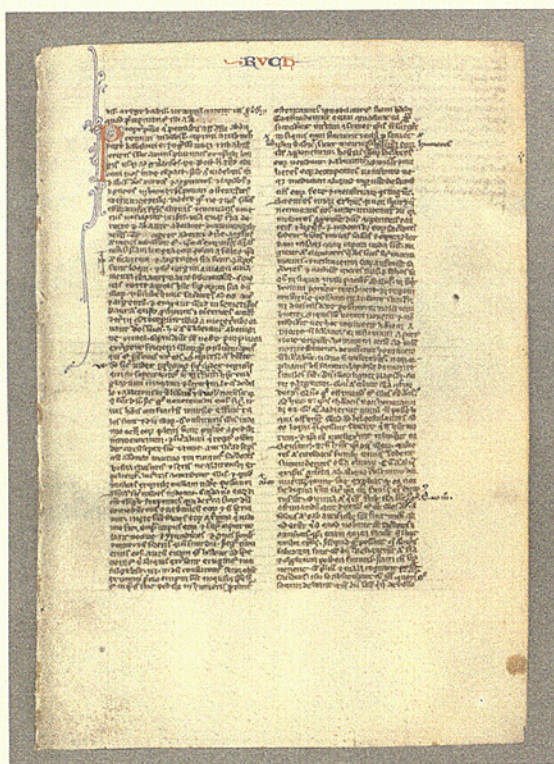
The protagonist of this book, Daniel, is a young Jewish man who remained faithful to God even though Israel had fallen into the hands of the Babylonians and later the Persians. The first half of the book is historical narrative containing six stories, five about Daniel and one about his friends. The accounts show that God is greater than all the difficult circumstances these men faced, and His people should be true to Him no matter the situations in which they find themselves. The second part of Daniel relates four visions he received concerning events that the people of Israel would encounter. This section of the book is apocalyptic revelation, a literature of encouragement to the people of God in the midst of their captivity.

As in most thirteenth Bibles, the Book of Daniel is introduced with a historiated initial containing an image from the narrative of Daniel in the den of lions. In this story, Daniel refuses to stop praying to God even though an edict prohibiting prayer to anyone but the king is being enforced. Consequently, Daniel suffers the punishment of being thrown into a den of ravenous lions. However, God protects him by closing the mouths of the lions in order to spare his life. The illuminator depicts this moment of the story by showing Daniel in the pit embracing two tight-lipped, rather docile lions. A dragon peeks around the edge of the initial towards the viewer. Though scenes from the start of a narrative or book are most often used to illustrate an opening text, perhaps this story from the middle of Daniel was chosen because it relates such a spellbinding tale, encapsulating the theme of God's care for His people. To the left of Daniel's opening initial in Bible 'A,' a faint sketch in lead suggests the general composition to be rendered.

Daniel begins: "Anno (te)rtio regni ioachi(m) | regis iude venit nabu | chod(onosor)" (In the third year of the reign of Joakim, king of Judah, Nabuchodonosor).

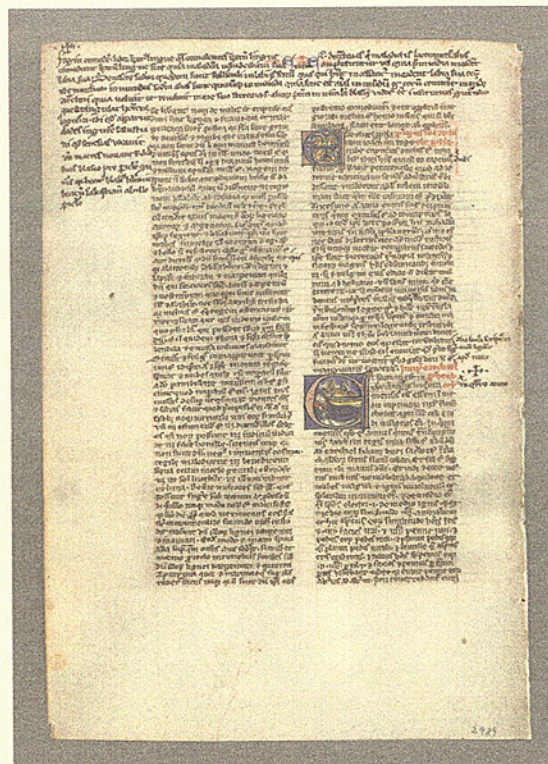
L.R.H.



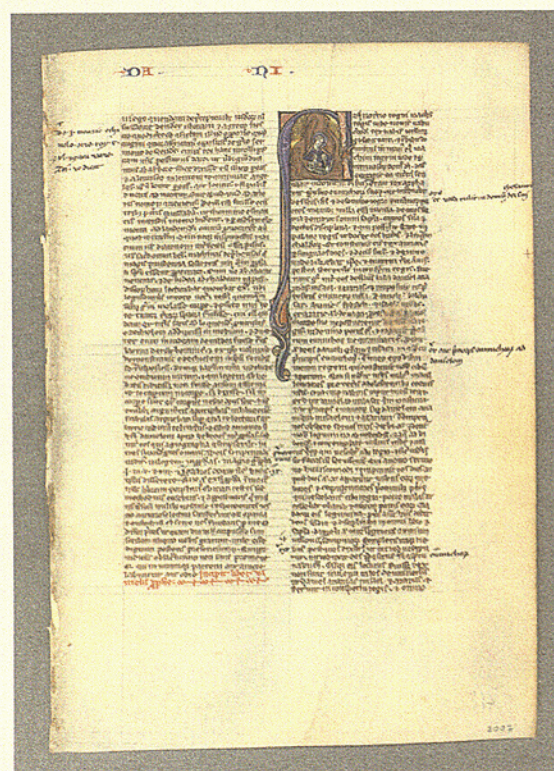


Recto

Catalogue 3, Bible A

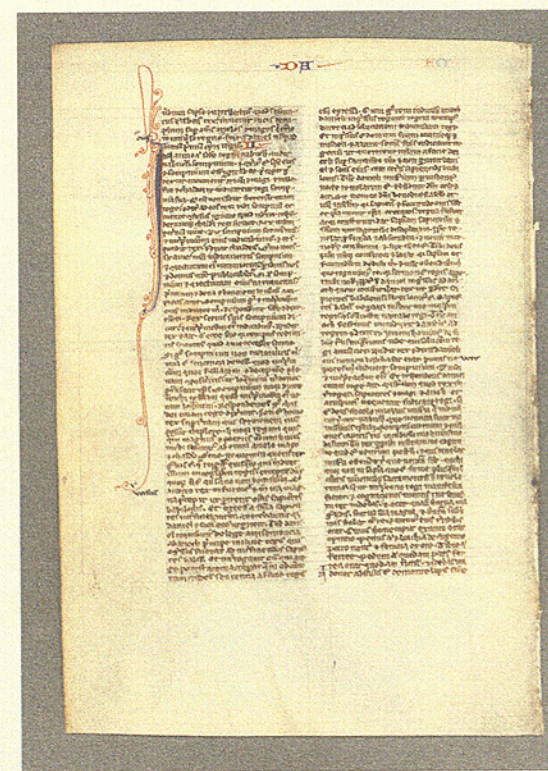


Verso



Recto

Catalogue 4, Bible A



Verso



**Catalogue 5, Bible 'A'**

*Leaf with the end of Amos, the prologue and entire text of Obadiah, and the prologue to and beginning of Jonas*

Recto: Header, "MOS." Left column, flourished initial "V"; chapter division "VIII." Right column, historiated "V" initial containing two figures; inhabited initial "A."

Verso: Header, "IO." Left column, historiated initial "E"; illuminated initial "I." Right column, flourished initial "C"; chapter division "II."

This leaf contains the conclusion of the Book of Amos on the recto, the entire book of Obadiah split between the recto and verso, and the opening to the Book of Jonas on the verso. The Book of Amos, of which our collection contains chapter eight, exposes the callous ways of living among the nobility of ancient Samaria in the Northern Kingdom. Amos, a minor prophet, sought to moralize religion without substituting morality for religion; the main body of the text includes an overall theme of righteousness over ritual, and includes a prophesy from God: "I will plant Israel in their own land, never again to be uprooted from the land I have given them, says the Lord your God."

The Book of Obadiah is the shortest of the prophetic books, and consists of only twenty-one verses. It contains a denunciation of Judah's traditional enemies, the Edomites, who assisted in the overthrow of Judah by Nebuchadnezzar. Lines such as, "We have heard a message from the Lord: an envoy was sent to the nations to say, 'Rise, and let us go against her for battle -- See, I will make you small among the nations; you will be utterly despised,'" are impassioned prophesies of the destruction of the town of Edom.

On the verso of this leaf, we find the story of Jonas, the fifth book of the twelve Minor Prophets. This tale relates the events of Jonas' life as opposed to addressing mystical themes of prophesy. The Lord ordered Jonas, a prophet of Israel, to travel to the pagan city of Nineveh and preach his word. Jonas decided to abort the mission and flee on a ship, and during his travel a great storm convinced the sailors that someone on board was cursed, and they threw Jonas overboard. Jonas, realizing he would die, prayed to the Lord for forgiveness, and was then swallowed by a great whale. The whale eventually spit Jonas onto the shore of Nineveh, where he proceeded to tell the city of the great wrath which they would endure if they did not repent. The King of Nineveh was troubled by the prophecy, and the town repented. Jonas, angered that God did not punish Nineveh for their sins, called out to God and was then banished to the desert. The Book of Jonas reads as a tale with the moral that God is both patient and forgiving.

Obadiah, depicted with his scroll on the recto of this leaf, is illuminated in a fashion typical of other portable Bible illustrations for the Minor Prophets. His scroll is a symbol of prophesy, and a common attribute of Old Testament prophets. Just above Obadiah, this leaf also contains an inhabited "A" initial, where a lion, a common symbol in Old Testament books, looks out at the reader. The illumination of Obadiah also has a very slight sketch to the right of it, where the illuminator may have practiced his subject before applying the gold leaf. This leaf is special to our exhibition because it contains a complete book of the Bible as opposed to just one section.

The book of Jonas opens with an illuminated "I." The verso of this leaf depicts Jonas in the mouth of the whale in the lower section of the historiated initial "E," while the city of Nineveh inhabits the top section. This illumination subject is fairly common in portable Bibles of this time period. To the right of the illumination, there is a small sketch that outlines the basic shape of Jonas standing in the whale's mouth.

Text: recto. Rubric: "Incipit liber abdie pro | phete."

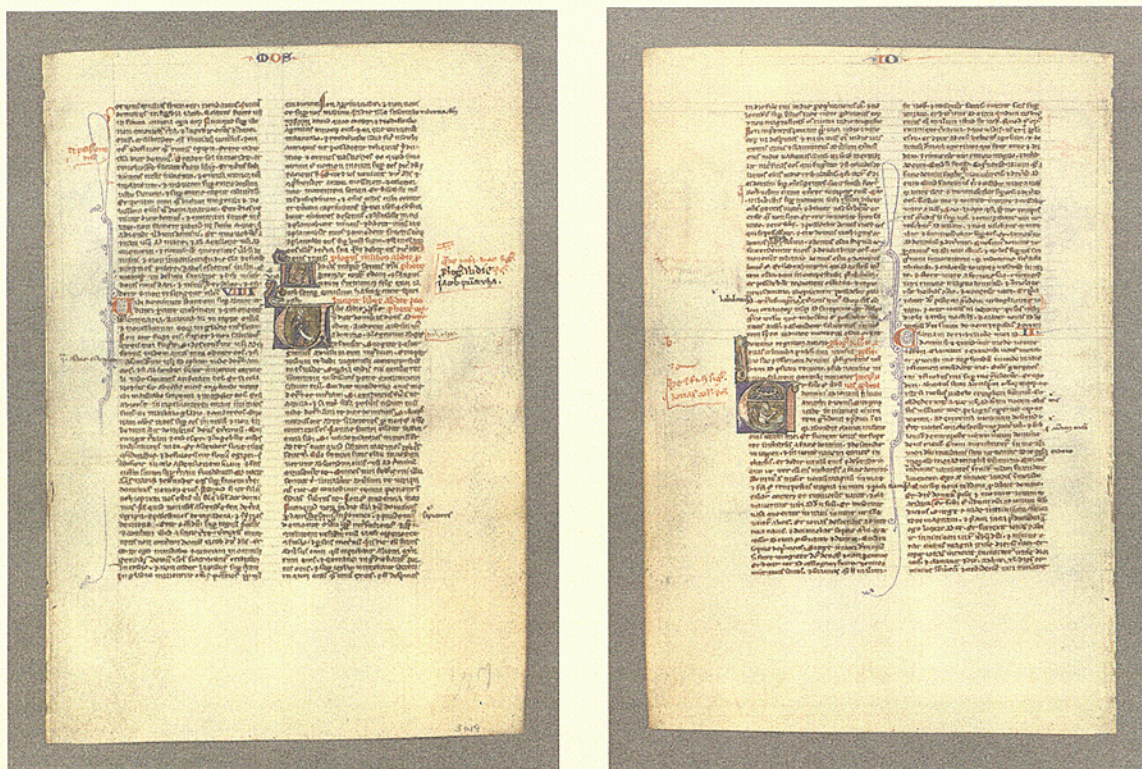
The Book of Obadiah opens: "Visio Abdiae," (The vision of Obadiah).

Text: verso. Rubric: "Incip(it) lo | nas p(ro)pheta." Prologue to the Book of Jonas: "Jonas columba" (S 521).

Jonas opens: "Et f(a)ct(u)m e(st) verb(um) | domini..." (The word of the Lord came...).

S.H.





Recto

Catalogue 5, Bible A

Verso



Figure 6. Detail of Obadiah and his scroll.



## Catalogue 6, Bible 'A'

*Leaf with the end of a prologue to, and the beginning of, Luke*

Recto: Header, "CAS." Left column, historiated initial "F."

Verso: Header, "LV." Right column, flourished initial "F"; chapter division "II."

Luke, the third Gospel Book in the New Testament, presents the works and teachings of Jesus from his birth until his ascension into heaven. The Book of Luke concentrates on the poor, women, and children, who were often neglected in their contemporary society, but given special concern by Jesus. Other themes unique to this particular Gospel include prayer before important occasions, joy when the Gospel is announced, and the recognition of Gentiles as well as Jews as part of God's people.

The letter "F" encases Zacharias, who is introduced almost instantly in the text, as a priest in the Jewish temple. Here he is shown putting incense on God's altar. The first chapter of Luke explains that one day, as Zacharias was performing his priestly duty of incensing the altar, an angel appeared to him. This angel announced that he and his wife Elizabeth would have a son even though Elizabeth was too old to bear children. Their son would be John the Baptist who prepared the way for his cousin Jesus' ministry.

Text: recto. Rubric: Incipit lib(er) luce | ewan | g(e)liste.

Luke begins: "Fuit indieb(us) herod(is) regis iudee sacerdos quidam no | mine zacharias de" (There was in the days of Herod, the king of Judea, a certain priest named Zachary...).

L.R.H.

## Catalogue 7, Bible 'A'

*Leaf with the end of Luke, and a prologue to and beginning of the Gospel of John*

Recto: Header, "JOHS." Left column, decorated initial "H." Right column, inhabited initial "I."

Verso: Header, "JO." Right column, flourished initial "E"; chapter division "II."

The Gospel of John describes the life of Jesus from the time of his baptism by John the Baptist to his passion and resurrection. Stylistically a departure from the synoptic works of Matthew, Mark, and Luke, the Gospel of John reveals the Hellenistic influences of the time, but does not do so to the extent of the writings of Paul. The Gospel of John logically falls into four elements; a prologue describing the doctrine of the "Incarnation of the Eternal Word"; a narrative of the public life of Jesus; the death and resurrection of Jesus; and an epilogue which recounts important events and sayings of Jesus not rendered in the main body of the work.

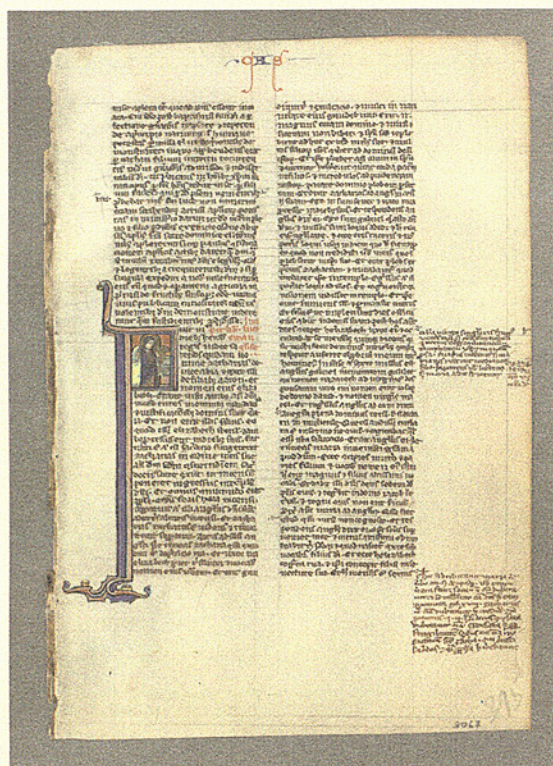
The recto of the leaf includes two fine examples of illuminations common to thirteenth century Bibles. In the left column, delineating the beginning of the prologue to the Gospel, the reader encounters a decorated initial "H" which includes a hybridized red fox intertwined throughout the arch of the letter. The right column of the text block incorporates an inhabited initial "I" depicting a haloed John as the Evangelist, with an eagle (John's symbol derived from the tetramorph) at his feet and a tower above his head. Extending 10.8 cm (35 lines of text), this initial is one of the most extensive of those found in the exhibition's leaves.

Text: recto. Rubric (left column): "P(ro)log(us) in libe(r) ioh(ann)is | evang(e)liste." Prologue to John; "hic est | ioh(ann)es" (S 624). Rubric (right column): "Incipit lib(er) io | hannis | evan | g(e)lis | te."

John begins: "In p(ri)ncipio erat | v(er)bum," (In the beginning was the Word ...).

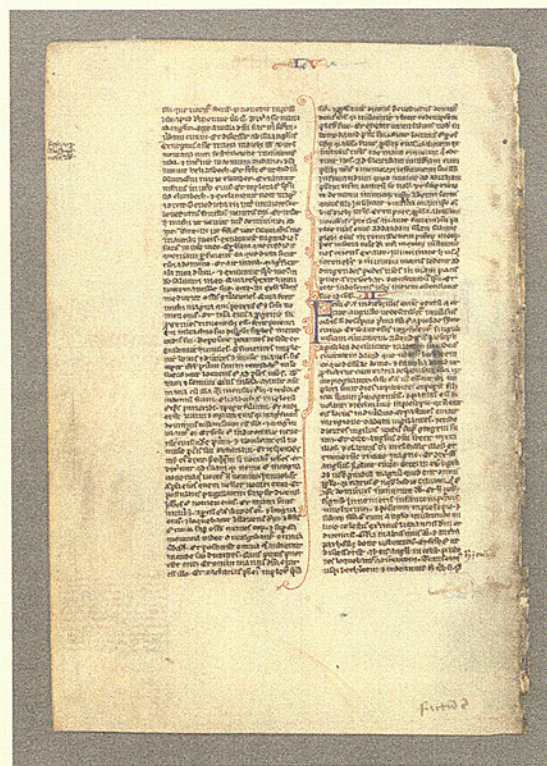
T.A.C.





Recto

Catalogue 6, Bible A

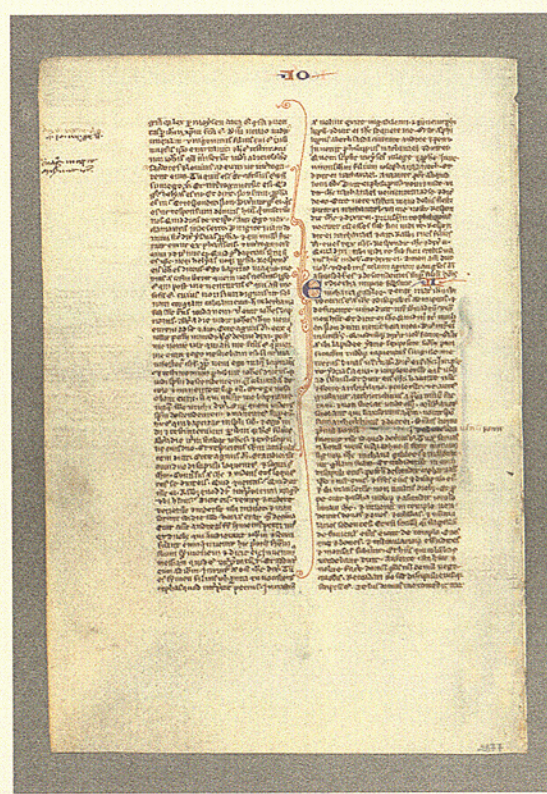


Verso



Recto

Catalogue 7, Bible A



Verso



# Catalogue 8, Bible 'A'

*Leaf with the end of I Corinthians, and the prologue to beginning of II Corinthians*

Recto: Header, "RINH II." Left column, figure initial "P"; decorated initial "P." Right column, flourished initial "S"; chapter division II.

Verso: Header, "II CO." Left column, flourished initial "I"; chapter division III. Right column, flourished initials "I" and "S"; chapter divisions "III" and "V."

I Corinthians and II Corinthians are two of the epistles of the apostle Paul. Paul was a learned Jewish religious leader from Tarsus in Cilicia who persecuted Christians. On a journey to Damascus, he was met on the road by the risen Christ and was converted to Christianity. Thus, he was called to missionary work and made three journeys spreading the Gospel. He became an apostle or emissary representing his sender, Christ. He was the founder of many churches in Asia Minor and Greece. Because he could not always be with them, he gave instruction for specific situations by writing letters or epistles to the churches. Paul was arrested for his teachings in Jerusalem and sent to Rome where he was imprisoned. According to tradition, he was beheaded by means of a sword outside of Rome.

After Paul founded the church at Corinth, a bustling Greek and later Roman metropolis, the church strayed from Paul's teaching and opposed his leadership. He wrote his second letter to the church after imposter apostles had discredited Paul and the Gospel. Because he had made changes in his itinerary that altered his plans for a visit to the Corinthians, these teachers told them that he could not be trusted. The letter begins with an explanation of his change in travel plans and justifies his apostolic ministry by reminding them of his honorable conduct in their presence and the life changing message of the Gospel. Next, Paul asked them to send relief to the struggling Christians in Jerusalem. He laid out the philosophy of Christian giving by petitioning the Gentile Corinthian Christians to show concern for the Jewish Christians who were ostracized by their non-believing families and friends. In Chapters 10-13, Paul finished the letter by arguing for the authenticity of his apostleship based on his calling and suffering for the sake of the Gospel.

In this Bible, the epistle is preceded by a prologue indicated with a decorated initial containing a hybrid figure. A figure initial inhabited by Paul opens the text of the letter. The bald, bearded apostle holds a sword, the instrument of his martyrdom. A similar figure initial illuminates the opening initial of each Pauline Epistle in Bible 'A' on exhibit. Such an illustration was common, though not universal, for Paul's letters in thirteenth century Bibles. Illuminators also chose events in the life of Paul, alternate depictions of Paul, and topics highlighted in a particular epistle to decorate opening initials of Pauline Epistles.

Text: recto. The prologue to II Corinthians opens: "post actam p(aenitenti)am | consolatoriam scribit eis" (S 700). Rubric: "Incipit .ii. ep(isto)la ad chorin | theos."

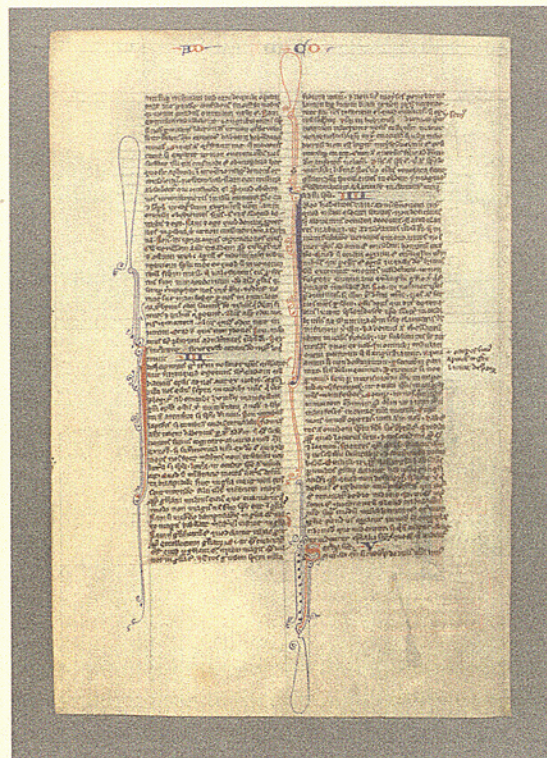
II Corinthians opens: "Paulus ap(ostolu)s | (Iesu) (Christi) <per> voluntate(m) | d(e)i" (Paul, an apostle of Jesus Christ by the will of God ... ).

L.R.H.





Recto



Verso

Catalogue 8, Bible A

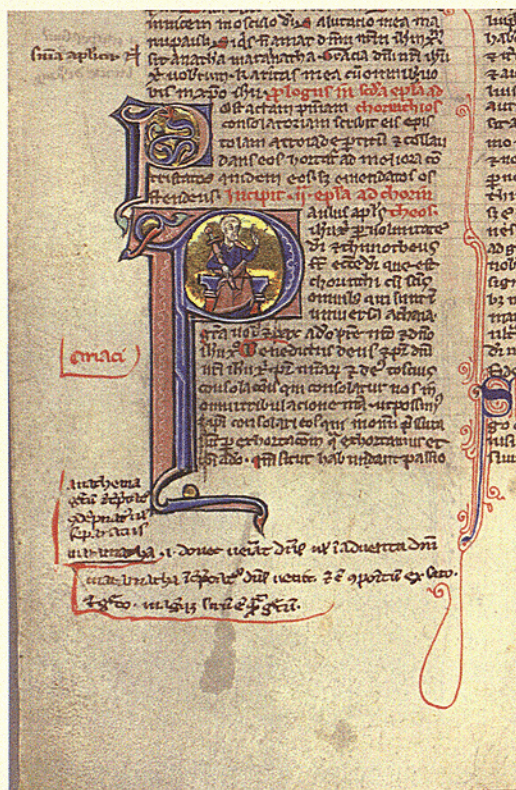


Figure 7. Detail of a decorated initial depicting Paul holding a sword, the instrument of his martyrdom.



### Catalogue 9, Bible 'A'

*Leaf with the end of Corinthians II, and the prologue to and beginning of Galatians*

Recto: Header: "RINT II." Left column, flourished initial "I" in red.

Verso: Header: "AD-GA." Left column, flourished initial "S" in red. Right column, flourished initial "E" in blue; figure initial "P."

The second book of Corinthians, teaches of the virtue and charitable necessity of forgiveness and penance (see Catalogue 8, Bible 'A').

The Epistle of Paul to the Galatians begins on the verso, following the end of Second Corinthians. Paul shames them for allowing themselves to be taught by a gospel of man and not that of Jesus Christ; "For I give you to understand, brethren, that the gospel which was preached by me is not according to man. For neither did I receive it of man: nor did learn it but by the revelation of Jesus Christ."

The figure initial "P," which begins the incipit to Galatians, shows Paul seated and holding a sword, as a symbol of his martyrdom. As noted in Catalogue 8, this is typical of Pauline illumination.

Text: recto. Prologue to Galatians in right column, "Galatae sunt | graeci" (S 707).

L.G.

### Catalogue 10, Bible 'A'

*Leaf with the end of Galatians and the prologue to and beginning of the Epistles of St. Paul to the Ephesians*

Recto: Header, "LAT." Left column, flourished initial "F"; chapter division "VI." Right column, historiated initial "P"; decorated initial "E."

Verso: Header, "AD EPHE." Left column, flourished initial "E"; chapter division "II." Right column, flourished initial "H"; chapter division "III"; flourished initial "O"; chapter division "III."

This leaf contains chapters five and six of the Book of Galatians on the recto, before the illumination of Paul, which opens the Book of Ephesians. For more on the Book of Galatians, please refer to Catalogue 9.

The Epistle of Paul to the Ephesians is commonly believed to have been written in approximately 59-61 AD, during Paul's imprisonment in Rome. The Epistle was carried by Tychicus, along with the Epistles of Colossians and Philemon, to Ephesus in Asia Minor. Unlike Colossians, which was a testimony combating false teachings, the book of Ephesians meditates on the ultimate purpose of God in reuniting all things in Christ, and further discusses the nature and meaning of the Church. Ephesians explores the divine purpose of the Christian message, and the significance of the Church with respect to divine purpose. The Epistle proclaims that the church is an extension of the body of Christ, and that through this body Christ accomplishes his work of reconciliation. The main focus of the Epistle teaches that Christians must by their love, understanding, and mutual service bring both the unity of the church and harmony to a disorderly world.

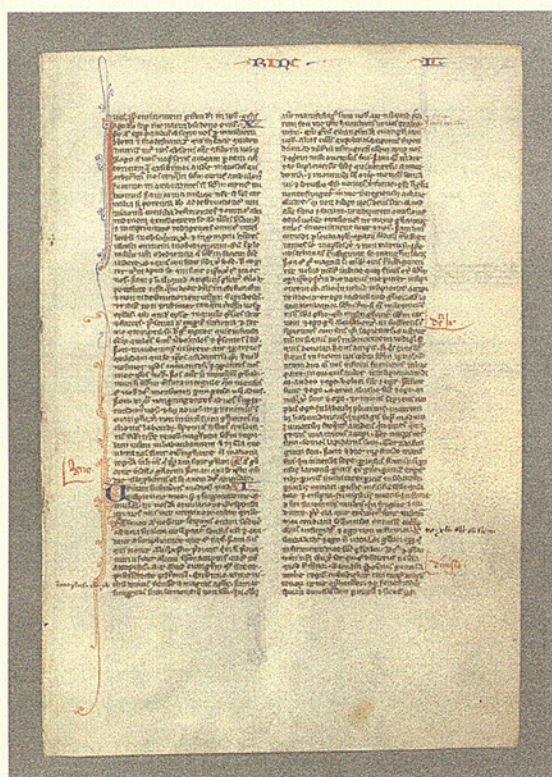
The prologue to the epistle opens with a *rincaux* initial "E." Just below, Paul is figured seated with his sword in an initial "P."

Text: recto. The Prologue opens: "Ephesii sunt | Asiani" (S 715). Rubric: "Incipit ep(isto)la | ad Ephese."

Ephesians opens: "Paulus ap(os)tol(us)," (Paul, an apostle...).

S.H.



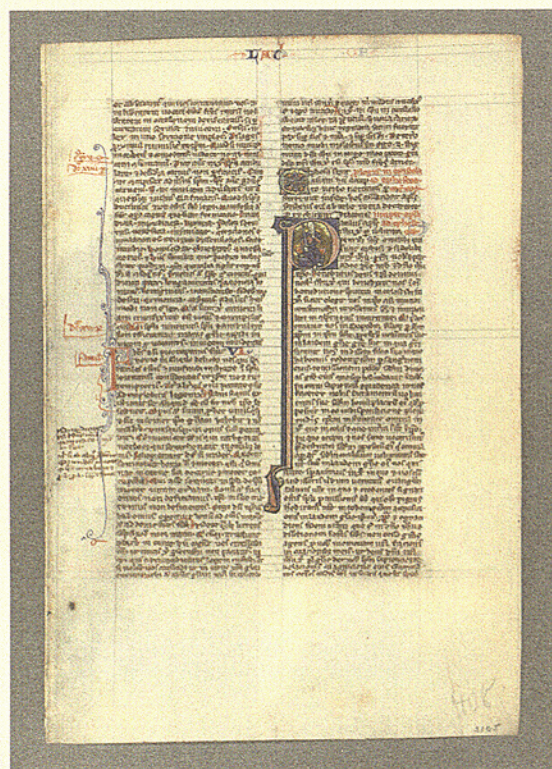


Recto

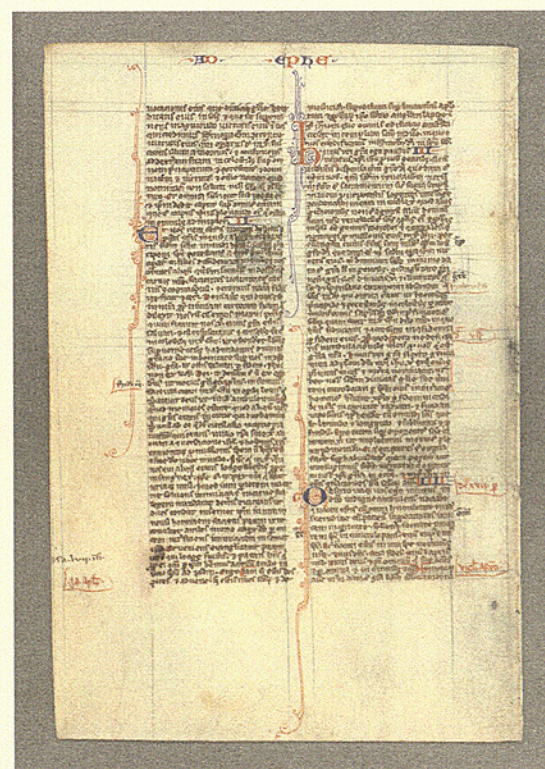


Verso

Catalogue 9, Bible A



Recto



Verso

Catalogue 10, Bible A



**Catalogue 11, Bible 'A'**

*Leaf with the end of the Epistle of Paul to the Ephesians, and the prologue to and beginning of the Epistle to the Philippians*

Recto: Header, "SES." Right column, flourished initial "E."

Verso: Header, "AD PHI." Right column, figured initial "P"; decorated initial "P"; flourished initial "P."

A dragon-snake lurks in the incipit to the prologue. Paul with a sword, his traditional attribute, is seated in the opening initial to the Epistle.

Text: verso. The prologue to the Epistle to the Philippians opens "Philippensis sunt ma | cedones" (S 728). Rubric: "Incip(it) epistola | ad Phi | lipe(nses)."

Philippians opens: "Paulus (et) Thi | motheus servi," (Paul and Timothy, servants).

C.T.M.

**Catalogue 12, Bible 'A'**

*Leaf with the end of the Second Epistle of Paul to the Thessalonians, and the prologue to and beginning of the First Epistle of Paul to Timothy*

Recto: Header, "SAL." Left column, decorated initial "O" and flourished initial "O"; chapter division "III." Right column, figured initial "P"; flourished initial "N."

Verso: Header, "AD THI." Left column, flourished initials "O" and "P"; chapter division "III." Right column, two flourished initials "S"; chapter divisions "IIII" and "V."

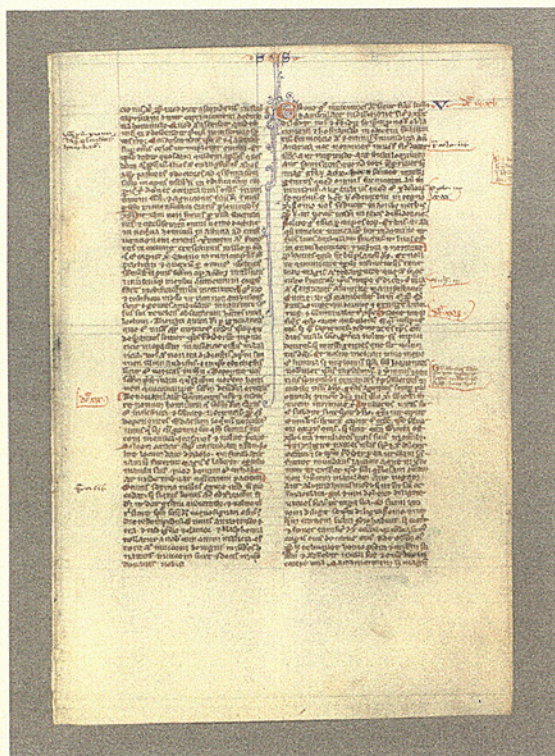
While the Second Epistle of Paul to Thessalonians deals with the crises and problems of the post-Pauline Christian communities, the Epistle to Timothy presents Timothy, Paul's follower and disciple, as an ideal church leader in sharp contrast to the corrupt lives and words of the teachers of other schools in Ephesus. A foliate "T" opens the prologue. Paul is seated with his sword in the opening initial to the Epistle.

Text: recto. The prologue to the Epistle to Timothy opens: "Timotheum | instruit" (S 765). Rubric: "Incipit ep(isto)la | p(ri)ma ad Th | imotheum."

The epistle opens: "Paulus ap(osto)l(u)s I(e)su" (Paul, an apostle of Jesus).

C.T.M.



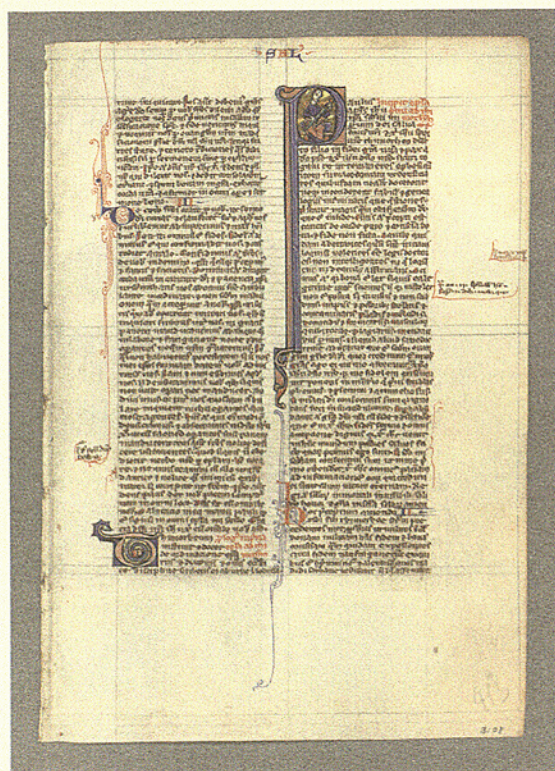


Recto

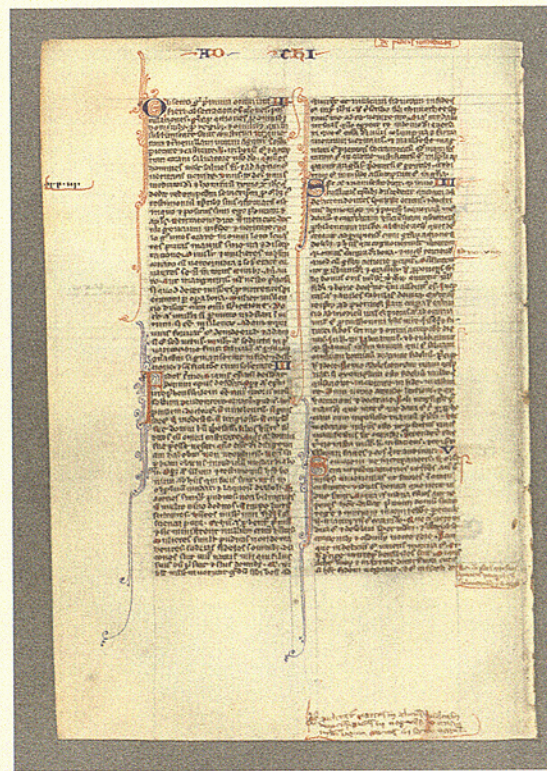


Verso

Catalogue 11, Bible A



Recto



Verso

Catalogue 12, Bible A



### Catalogue 13, Bible 'A'

*Leaf with the end of II Timothy, Titus, and the beginning of Philemon*

Recto: Header, "TIT." Left column, decorated initial "T"; flourished initial "T"; chapter division IIII.

Right column, figure initial "P"; flourished initial "T"; chapter division II.

Verso: Header, "PHI." Left column, flourished initial "A"; chapter division "III." Right column, figure initial "P"; decorated initial "P."

Though both Titus and Philemon are epistles written by Paul, he had different purposes for writing each letter. Titus was one of Paul's protégés whom he had left behind during one of his missionary voyages in order to nurture the church he had started in Crete. Paul wrote to encourage Titus to finish his work there. He instructs Titus on completing the organization of the church and combating false teachers. The letter includes doctrine as well as instructions for Christian living emphasizing that the two are intimately related.

Philemon, on the other hand, is addressed to the master of the slave Onesimus. Paul reveals his skill in rhetoric as he works towards persuading Philemon, his friend at Colosse, to receive his returning runaway slave. Onesimus had somehow met Paul in Rome and been converted through his teaching. Paul pleads with Philemon to take back Onesimus, not as his slave, but as his Christian brother. The epistle emphasizes the importance of Christian love as the primary director of human interaction as Paul begs Philemon to forgive and accept his fugitive slave as his friend and partner in the Gospel.

Both of these texts, like all the Pauline epistles on exhibit, begin with a figure initial of Paul holding a sword, the symbol of his martyrdom. In addition, smaller decorated initials alert the reader to the prologues. The decorated initial "P" for the prologue to Philemon has a small dragon intertwined in the colorful swirls that inhabit the letter.

Text: recto. The prologue for Titus opens, "Tytum (com)mone facit" (S 780). Rubric: "h(ic) incipit e | pistola ad | titu(m)"

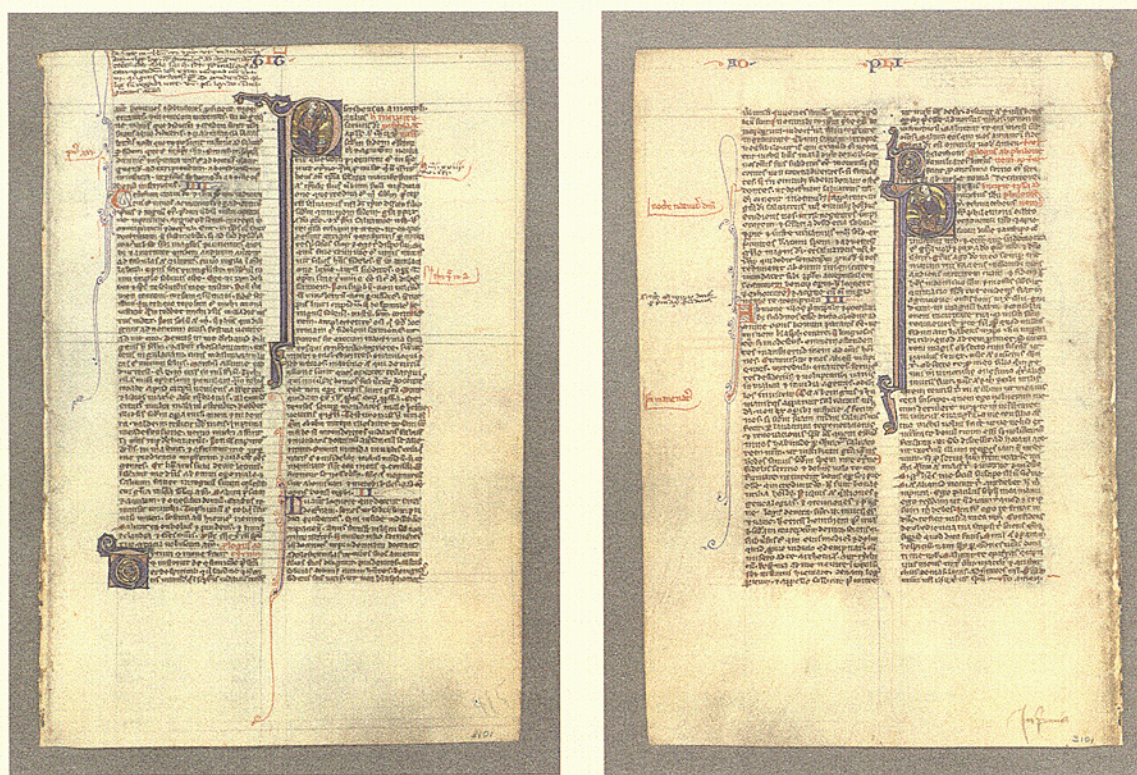
The first line of Titus: "Paulus | servus d(e)i ap(ostolu)s a(utem) (Iesu) (Christi)" (Paul, a servant of God and an apostle of Jesus Christ ...).

Text: verso. The prologue for Philemon opens on the verso, "Philemoni | familiares" (S 783). Rubric: "incipit ep(isto)la ad | philome | nem."

Philemon opens: "Paulus vinctus (Iesu) | (Christi) (et) thimotheus | f(rater) philemoni dil(ec)to et aduitori n(ostro)" (Paul, a prisoner of Christ Jesus, and Timothy, a brother: to Philemon, our beloved and fellow labourer).

L.R.H.





Recto

Catalogue 13, Bible A

Verso

Figure 8. Detail depicting an inhabited initial “P.”





# Catalogue 14, Bible 'A'

*Leaf with the beginning of Hebrews*

Recto: Header, "AD HE BRE." Left column, historiated initial "M"; illuminated initial "I"; chapter division "II." Right column, flourished "P" initial; chapter division "III."  
Verso: Header, "AD HE." Left column, flourished initial "T"; chapter division "IIII." Right column, flourished initial "O"; flourished initial "Q"; chapter division "V"; chapter division "VI."

The authorship of the Book of Hebrews was attributed to Paul at the end of the second century. Unlike the many Epistles of Paul, Hebrews contains no formal salutation, which indicates that the Book was originally intended as a homily or treatise written for believers everywhere, as opposed to being addressed to one particular group. The Book of Hebrews was intended to rekindle the faith of those who were drifting away from their Christian beliefs; the author carefully reasoned that Christianity is a modernized, complete form of the ancient Judaic religion, and that Jesus is the prophesized messiah. Chapter 8:1-3 reads, "The point of what we are saying is this: We do have such a high priest, who sat down at the right hand of the throne of the Majesty in heaven, and who serves in the sanctuary, the true tabernacle set up by the Lord, not by man," a passage which relates to the overall idea that while there are parallels between Christianity and Judaism, the author believes that Christianity offers a fulfillment of ancient prophesy as outlined in the Old Testament.

The prologue begins with an illuminated "I." The historiated "M" depicts Paul, with the halo to the left, in discussion with a Hebrew to the right (in the pointed hat, worn by and symbolic of Jews in thirteenth century Europe).

Text: recto: The prologue opens: "In primis dicendum" (S 793). Rubric: "Incipit | liber ad he | breos."  
Hebrews opens: "Multipharie | multisq(ue) | modis olim deus loqu(en)s..." (In the past God spoke [to our forefathers through the prophets] at many times and in various ways...).

S.H.

# Catalogue 15, Bible 'A'

*Leaf with the end of Acts, and the prologue to and beginning of the Epistle of James*

Recto: Header, "AP." Left column, inhabited initial "A." Right column, historiated initial "I" with figure.  
Verso: Header, "EPIA." Left column, flourished initial "F"; chapter division "II." Right column, flourished initials "N" and "U"; chapter division "III."

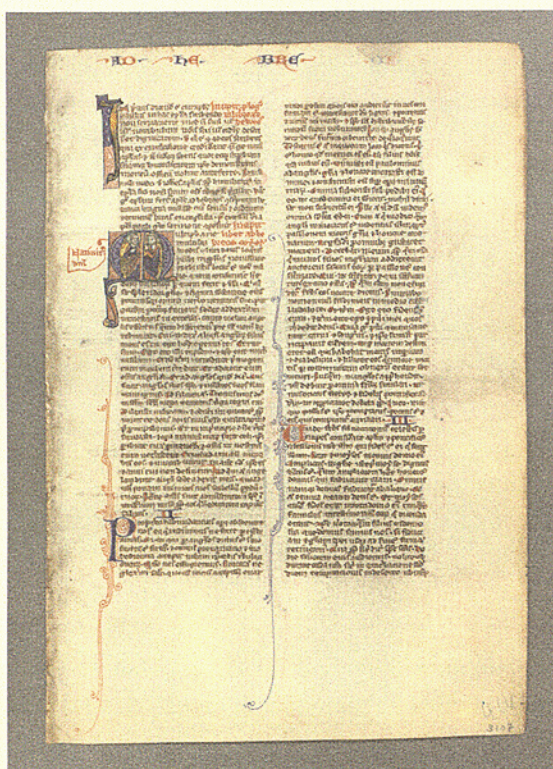
The Epistle of James stresses that faith must be backed by action, as in Chapter 1:22 (on the recto): "Do not merely listen to the Word of God and so deceive yourselves. Do what it says." The Epistle of James emphasizes the practicalities of exercising Christianity.

A hybrid with an animal head, mouth open and ears pointed straight back, resides in the initial "A" that opens the prologue to the Epistle. James stands in front of a building in the shape of a tower in the opening initial "P." This historiated initial is one of the tallest among the Bible 'A' illustrations, stretching down 34 lines of text.

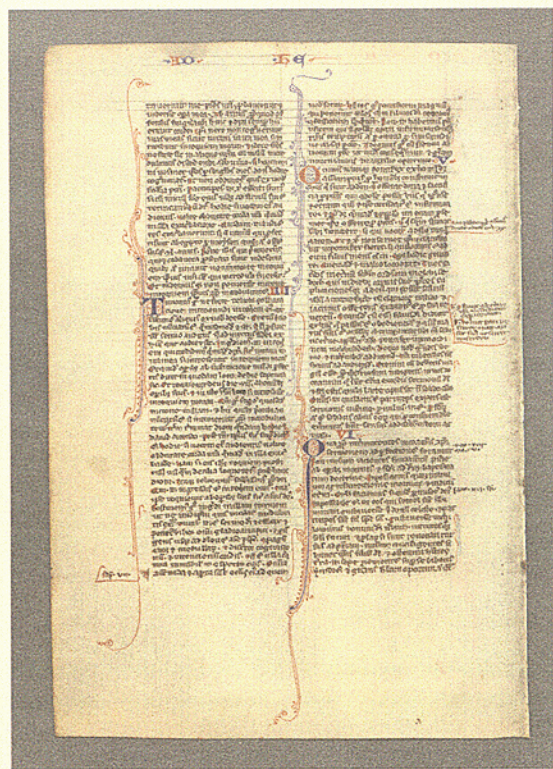
Text: recto. The Prologue opens: "Non ita e(st)ordo" (S 809). Rubric: "Incipit epistola | iacobi."  
The Epistle of James opens: "Iacob(us) dei et domini nostri (Iesu Christi) servus" (James, a servant of God and the Lord Jesus Christ ...).

L.A.T.





Recto

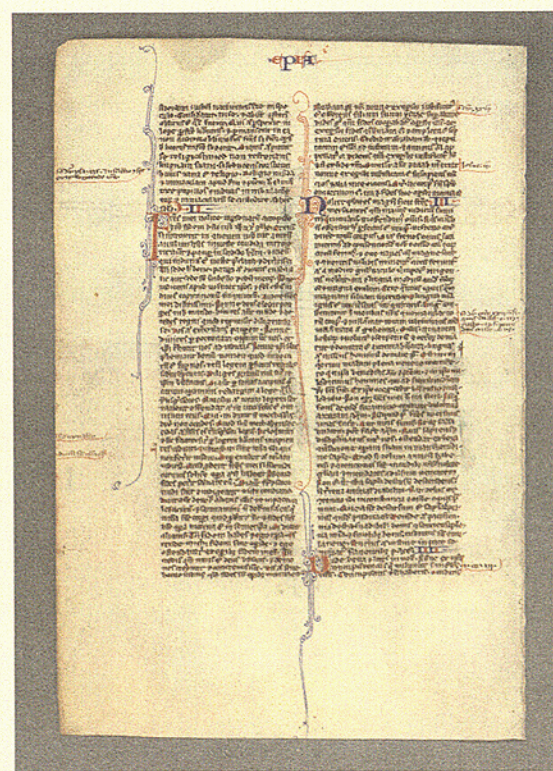


Verso

Catalogue 14, Bible A



Recto



Verso

Catalogue 15, Bible A



### Catalogue 16, Bible 'B'

*Leaf with two prologues to Maccabees, and the beginning of I Maccabees*

Recto: Header, "BEOR I." Left column, decorated initials, "M" and "E."

Verso: Header, "MACHA." Right column, flourished initial "I"; Chapter division "II."

Maccabees consists of two books. The title derives from the nickname given to Judas, which was "Macabeos." He was the leader of the revolt against the Seleucid Dynasty that imposed Hellenistic religious laws upon the Jews. The Book of Maccabees contains the history of the events during the Hellenistic period leading up to the revolt. The success of the revolt resulted in the establishment of an independent Jewish state. The recto of this leaf contains two decorated initials, one for the prologue, and one for the opening text.

Text: recto. Rubric: "Explicit p(ro)logu (us) Inci | pit liber machabeor(um) primus."

L.A.T.

### Catalogue 17, Bible 'B'

*Leaf with Psalms 26(27) through 32(33)*

Recto: Left column, inhabited initial "O"; flourished initial "A." Right column, flourished initials, "A," "E," "I."

Verso: Left column, flourished initial "B." Right column, flourished initial "E."

Saint Jerome was responsible for three different translations of the Psalms into Latin. One of his translations was directly from the Hebrew and was used for the translation into the English of the King James Bible, and for other Protestant versions. He also made a translation from the Gallican Psalter that is used here in this Vulgate edition. It was the most common translation used during the Middle Ages. Among the minor differences between the translations, the numbering of the Psalms is the major variant. The numbering in the Vulgate is usually one less than the numbering of Psalms in most Protestant editions.

The Psalms (the term comes from the Greek word for songs) were understood in the Middle Ages as being written by King David. They carry an overall theme of a direct and personal relation with God. The Psalm 26(27) on the recto for example emphasizes the trust in the Lord because the Lord is the light, the strength, the refuge, and the protector of life: "The Lord is My light, whom shall I fear."

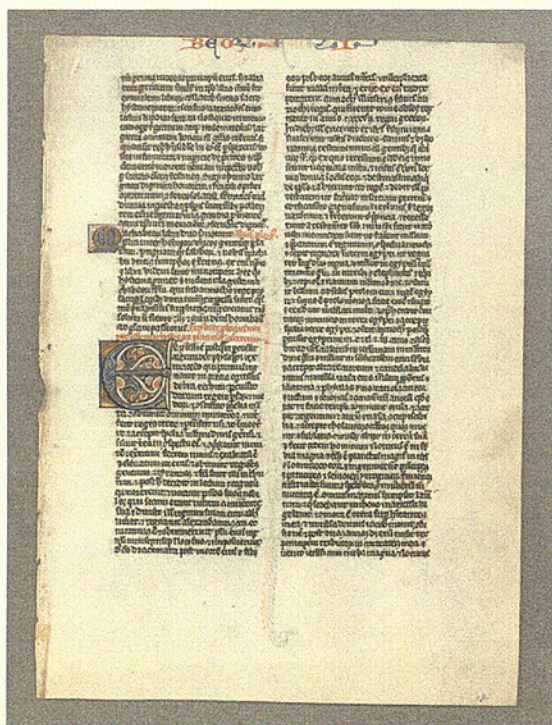
The initial "O" on the recto begins the Psalm 26 (27) and contains two hybrids. One is located entirely within the letter and has a white dog-like head with a red body of a snake. The second hybrid has a similar white head, which rests on top of the "O" while its red body hovers above and into the margin. On his body there are two legs with feet and two yellow wings. This whimsical creature immediately attracts the reader's attention and directs him to the beginning of the Psalm. The initial has gold leaf that adds a hint of shimmer when it reflects the light. The gold serves as a background to both the "O" in light blue ink and the residing hybrid.

Text: recto. Rubric: "P(salmu)s David."

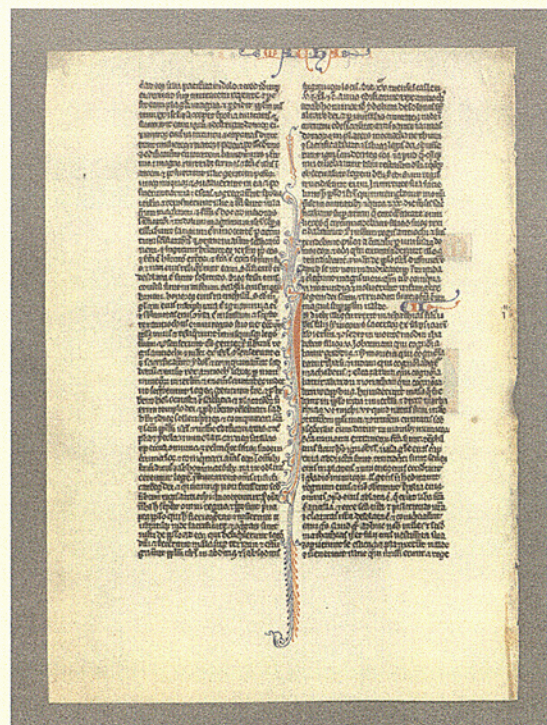
Psalm 26 (27) opens: "Domin(us) illum(ina)ti(o) | mea..." (The Lord is my light. ...).

L.A.T. and L.R.H.



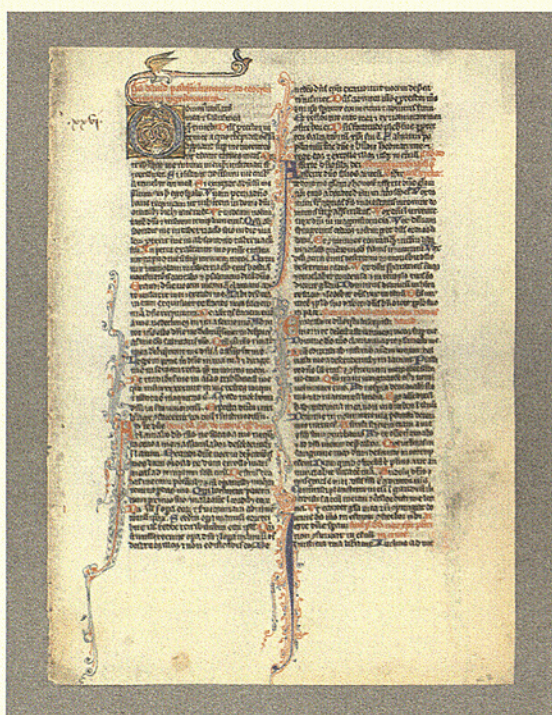


Recto

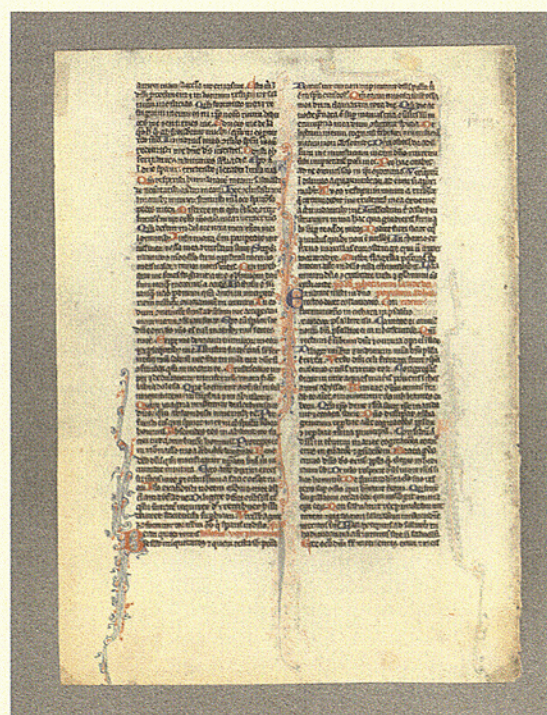


Verso

Catalogue 16, Bible B



Recto



Verso

Catalogue 17, Bible B



**Catalogue 18, Bible 'B'**

*Leaf with part of a prologue to and the beginning of Job*

Recto: Header, "IOB." Left column, historiated initial "V." Right column, flourished initial "F"; chapter division "II."

Verso: Header, "V." Left column, flourished initial "P"; chapter division "III." Right column, flourished initial "B"; chapter division "IIII."

The Book of Job is considered the longest-sustained composition in the entire Hebrew Canon. The story tells us of a pious man by the name of Job, who became the subject of debate between Satan and God. In the tale, God allows Satan to tempt and torture Job in every way, provided that Satan was not allowed to kill Job. God does this to prove to Satan the devotion of God's people. Although Job loses his wife, children and farm, he does not lose faith in God's will. At the end of the story, Job remains loyal to God, and God restores to Job his worldly riches, "tenfold."

The depiction of Job historiated initial "V" on the recto of this leaf is one of the most touching scenes within the exhibition. Inside the initial "V," Job is wrapped in a blanket, his skin covered in boils. His wife looks after him, her hand over her heart. The scene is impassioned, and shows the love between Job and his wife before Satan takes her from him.

Text: recto. Rubric: "Explicit p(ro)logus incipit | liber Job."

Job opens: "Vir erat in t(er)ra Hus no(m)i(n)e | Iob," (In the land of Uz there lived a man whose name was Job).

S.H.

**Catalogue 19, Bible 'B'**

*Leaf with the end of the First Epistle, and the beginning of the Second Epistle of Peter*

Recto: Header, "TRI II." Left column, flourished initial "X" and "S"; chapter division "V." Right column, decorated initial "S."

Verso: Header, "PETRI II." Left column, flourished initial "P"; chapter division "II." Right column, flourished initial "N"; chapter division "III."

While the First Epistle of Peter emphasizes the goal of Christians to emulate Christ by doing good and not retaliating against those who slander the community, the Second Epistle of Peter is a testament in which Peter desires to be remembered for his Christian teachings. The Second Epistle of Peter also stresses the significance of the grace of God while emphasizing the need for individual and collective moral effort in order to attain final salvation. A scrolling vine initial "S" in blue, pink and red on gold opens the epistle.

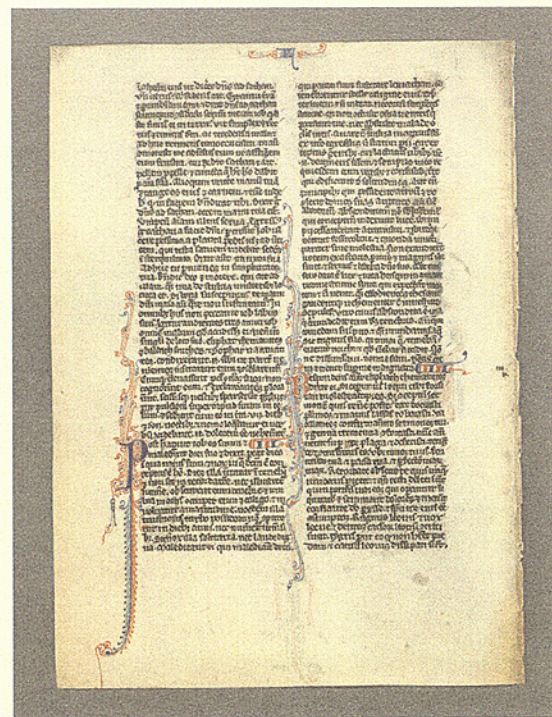
Text: recto. The Epistle of Peter begins "Simon Petrus servus (et) Apostol(us) ..." (Simon Peter, a servant and apostle ...).

C.T.M.



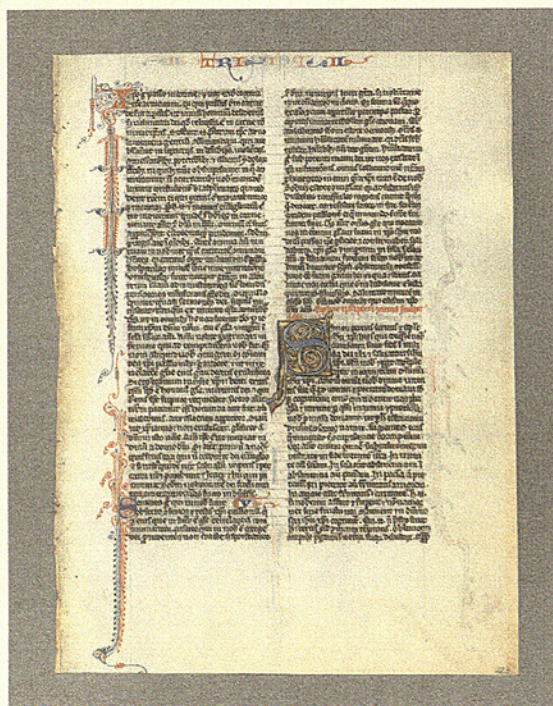


Recto

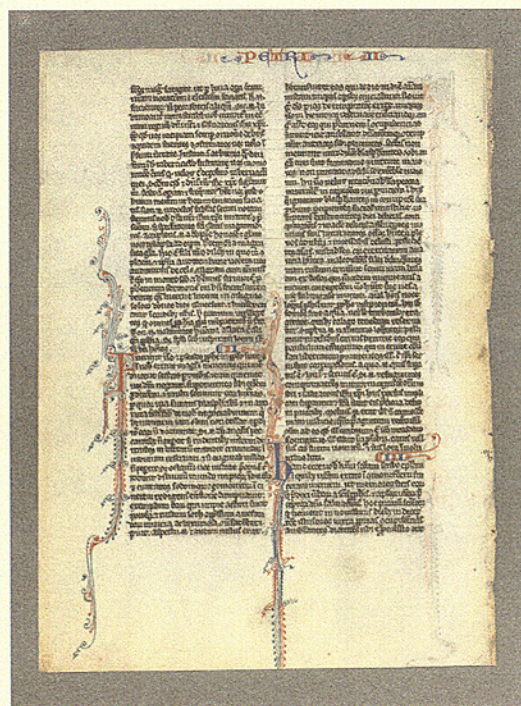


Verso

Catalogue 18, Bible B



Recto



Verso

Catalogue 19, Bible B



**Catalogue 20, Bible 'C'**

*Leaf with Job, Chapters 25 -29*

Recto: Header, "IOB." Left column, flourished initials "R" (2); chapter divisions "XXV" and "XXVI." Right column, flourished initials "A" and "H"; chapter divisions "XXVI" and "XXVIII."  
Verso: Header, "I." Left column, flourished initial "A"; chapter division "XXIX."

As indicated in Catalogue 18, the Book of Job explores human suffering and the necessity of faith. In Chapters 25 through 29, Job laments the loss of his blessed past. Line two of Chapter 29 stresses his feelings: "How I long for the months gone by, for the days when God watched over me."

Text: recto. Chapter 25 begins: "Respondes aute(m) baldad suites," (Then Bildad the Shuhite replied).

L.A.T.

**Catalogue 21, Bible 'C'**

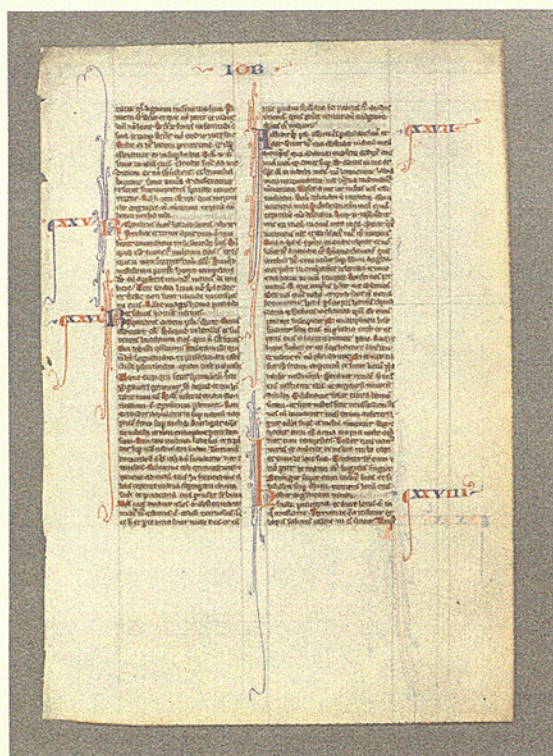
*Leaf with the end of Psalm 118 (119) and the first line of Psalm 119 (120)*

Recto: Left column, flourished initial "D"; flourished initial "J"; flourished initial "Q." Right column, flourished initial "L"; flourished initial "J"; flourished initial "F."  
Verso: Left column, flourished initials "M" and "C" in red and blue. Right column, flourished initials "U," "P," "A," and "A" in red and blue.

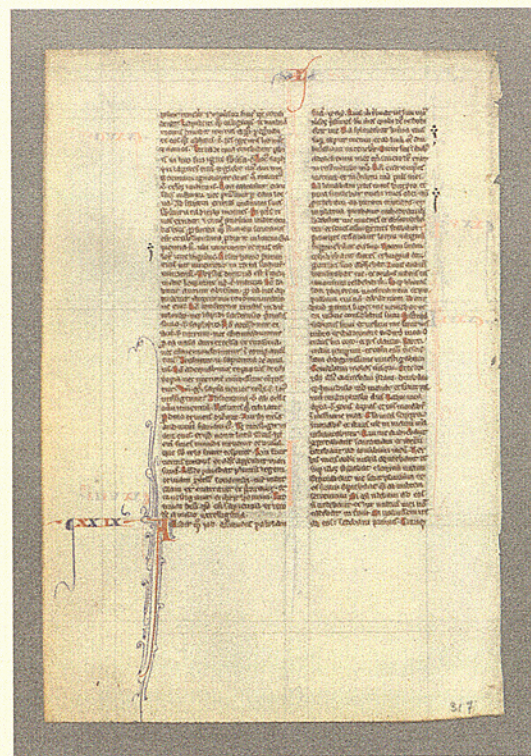
This leaf is without illumination, but contains alternating red and blue pen flourished initials, which provide a visual break-up of the different Psalms. In addition, each verse is marked with a red notation to aide the reader.

S.H.



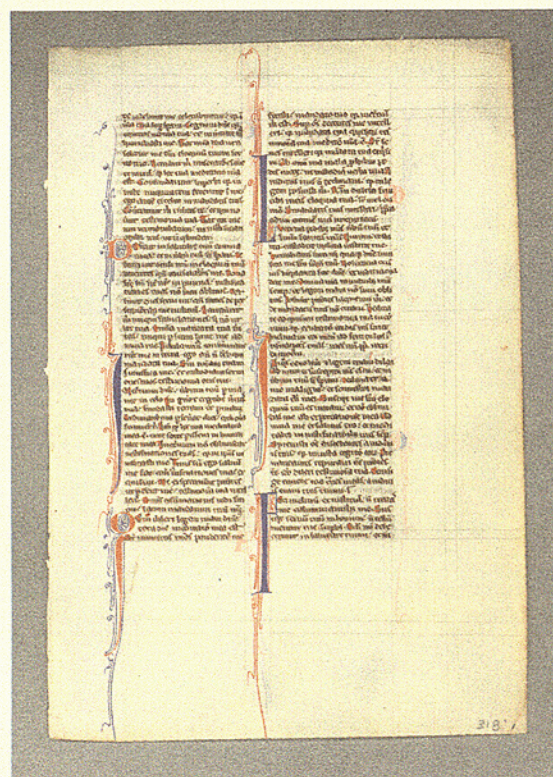


Recto



Verso

Catalogue 20, Bible C



Recto



Verso

Catalogue 21, Bible C



## Catalogue 22, Bible 'D'

Leaf with Numbers, Chapters 14-16.

Recto: Header, "ME." Right column, flourished initial "L."; chapter division "XV."

Verso: Header, "NV." Right column, flourished initial "E"; chapter division "XVI." Three corrections to the text in black ink surrounded by boxes in margins.

Numbers takes its name from the original tribes of Israel and is part of the Pentateuch. The overall theme of the book is about inspiration for communities experiencing turmoil or relocation. The original tribes living in the Promised Land rebelled against the laws imposed on them by Moses.

Text: recto. Chapter Fifteen begins: "Locutus est d(omi)n(u)s ad Moysen dicens." (The Lord said to Moses speak).

Text: verso. Chapter Sixteen begins: "Ecce autem core filius Ysaar" (And lo, Korah, son of Izhar...).

L.A.T.

## Catalogue 23, Bible 'E'

Leaf with opening to the Interpretation of the Hebrew Names

Recto: Four flourished initials "A."

Verso: Three flourished initials "A."

The *Interpretation of the Hebrew Names*, once a separate book, was attached to the biblical texts, and became a common part of portable Bibles after 1230. A magnificent hybrid with a fox-like head and wings of an eagle melds with the contour of the letter "A" that opens the text.

Text: recto. The first entry begins "Aaz, apprehendens vel apprehensio," (Aaz, taking hold). Second entry begins "Aad, testificans vel testimonium," (Aad, bearing witness).

C.T.M.

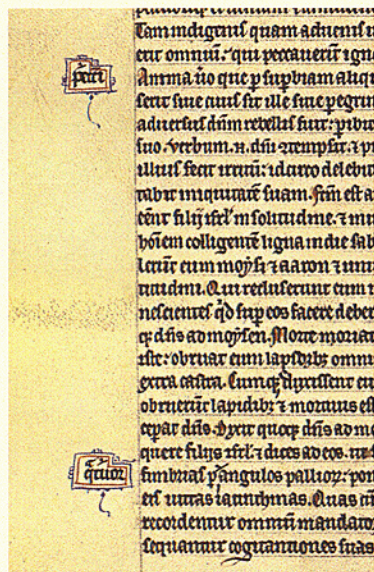
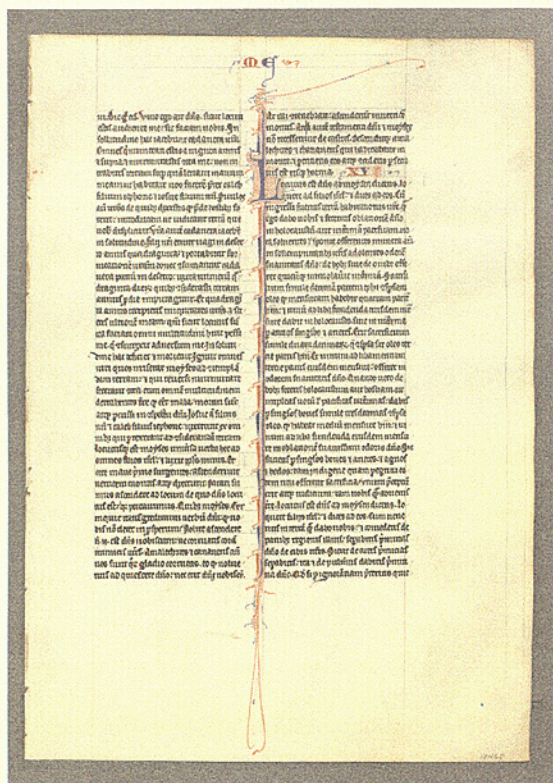


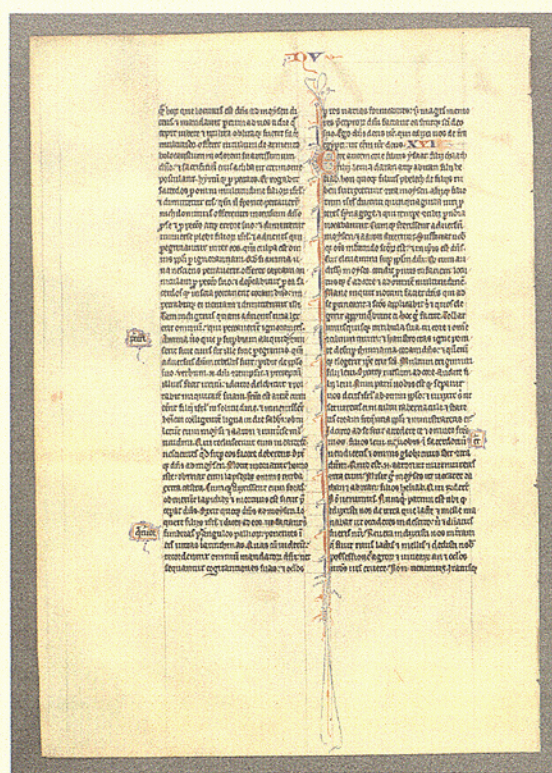
Figure 9. Detail from Catalogue 22 depicting two of the three corrections to the text surrounded by boxes.



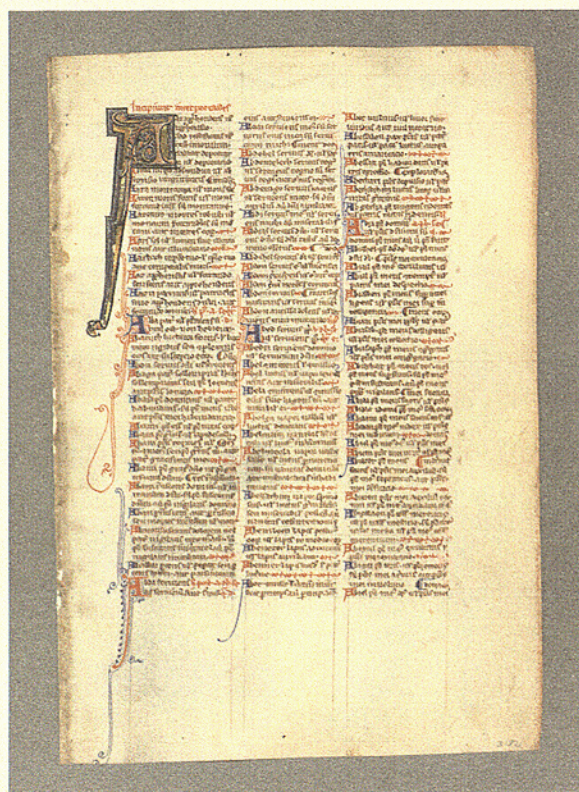


Recto

Catalogue 22, Bible D

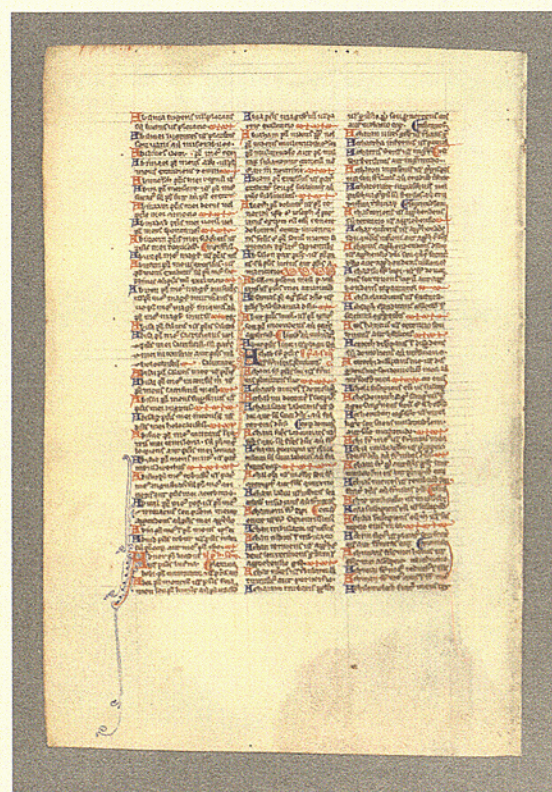


Verso



Recto

Catalogue 23, Bible E



Verso



**Catalogue 24, Bible 'F'**

*Leaf with Psalms 51(52) through 55(56)*

Recto: Left column, flourished initial "D." Right column, decorated initial "D"; flourished initial "Q."  
Verso: Left column, space indicated for a flourished initial "E." Right column, flourished initial "M."  
Capitals opening sentences throughout text.

While most books contained in the thirteenth century portable Bible embraced its innovative format, the Book of Psalms escaped reformatting. Though this leaf was probably part of a one-volume Bible, the Psalms could be contained in an independent volume called a Psalter for use in private devotion and group worship. Red and blue color pervades the text, highlighting the capitals at the start of each verse, but notice that this folio lacks title banners at the head of the pages and numbers at the start of each chapter.

While each psalm begins with a flourished initial and a title rendered in red ink, only certain psalms are highlighted with decorated initials. Usually, Psalms 1, 26 (27), 38 (39), 52 (53), 68 (69), 80 (81), 97 (98), and 109 (110) received special attention because they held important places in the liturgy. The first seven were the first psalms to be recited at Matins for each day, and Psalm 109 opened Sunday Vespers. Here we see a hybrid dwelling in the "D" which opens Psalm 52 (53). The decorated initial acted as signpost, guiding the user to the psalm which began the liturgy of a particular day. Though the Psalms were sometimes decorated with historiated or figure initials, they were just as likely to be decorated with rinceaux. On the verso, we get a hint of how the scribe indicated the location and nature of the flourished initials to the illuminator. At the top of the left column, the scribe penned a small guideletter "e" before the blank space he left for the flourished initial. The illuminator, however, seems to have overlooked the opening initial to this psalm (Psalm 54 [55]).

Text: recto. Psalm 52 (53) opens: "dixit in | sapiens in | corde su | on(on) est d(eu)s" (The fool said in his heart: There is no God).

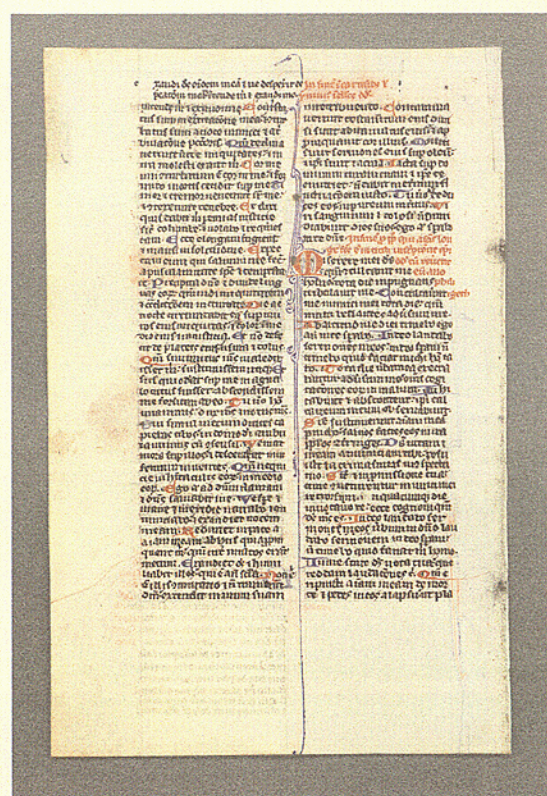
L.R.H.





Recto

Catalogue 24, Bible F



Verso



Figure 10. Newberry Library MS-18, folio 331 verso. These opening initials show many similarities to those in Catalogue 24 (above). Branner has attributed all of the illuminations of this Bible to the "Gautier LeBaube Atelier." Image courtesy of the Newberry Library, Chicago.



**Catalogue 25, Bible 'G'**

*Leaf with the end of I Esdras (Nehemiah), and the beginning of II Esdras*

Recto: Header, "DRA I." Left column, flourished initial "E"; chapter division "X."

Verso: Header, "ES." Left column, decorated initial "V" in left column. Right column, flourished initial "F"; chapter division "II."

Esdras was originally conceived of as one book. According to tradition, a Jewish priest named Ezra wove together his own memoirs, the written recollections of Nehemiah, and various other historical documents to compile a text that would encourage the Jews. Though they were still under foreign rule, they had been able to return to their city, Jerusalem, and God was continuing to work among them. In Bible 'G,' as in most thirteenth century Bibles, the book was divided into I Esdras, Ezra's account of the rebuilding of the Temple in Jerusalem after the Babylonian exile, and II Esdras, relating the subsequent rebuilding of Jerusalem's city walls under the direction of Nehemiah. In present day editions of the Bible, II Esdras is often called the book of Nehemiah.

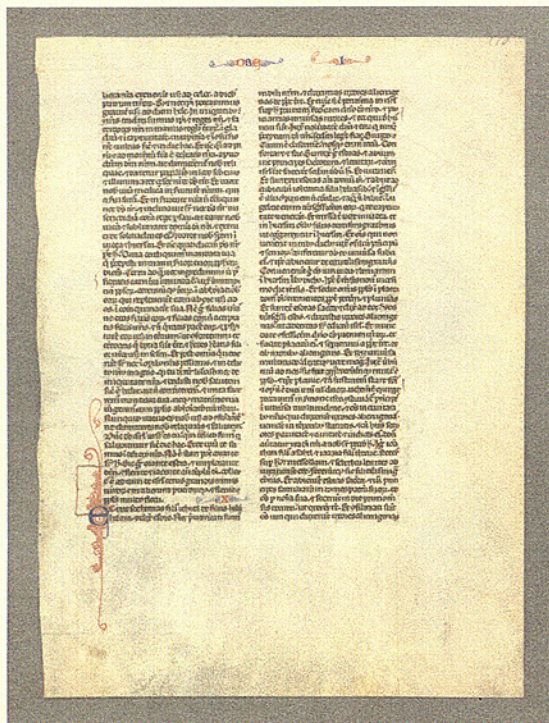
The first book of Esdras explains that God's people, the Israelites, had been conquered by the Babylonians and driven into exile. The Persians under King Cyrus assumed control of the captive Israelites after defeating the Babylonians. God stirred the spirit of Cyrus causing him to commission Ezra and a group of Israelites to return to Jerusalem and rebuild the Temple, the house of the Lord. The second book of Esdras, opening on this folio, begins when Nehemiah is granted permission by a subsequent Persian king named Artaxerxes to rebuild the defensive walls of Jerusalem thus restoring glory to the Israelite city. After the walls are rebuilt and dedicated to God, the people's covenant relationship with God is restored. Overall, both books of Esdras explain how God works through human agents to accomplish his redemptive purposes.

In contrast to the historiated and figure initials starting the books in Bibles 'A' and 'B,' the initial which opens the second book of Esdras in Bible 'G' is simply decorated with a fox-like creature perched upon the swirling lines contained in the "V." The opening text to the book is rendered distinctly from openings in other Bibles on exhibit; although written in black ink it is highlighted by red lines that run through the text.

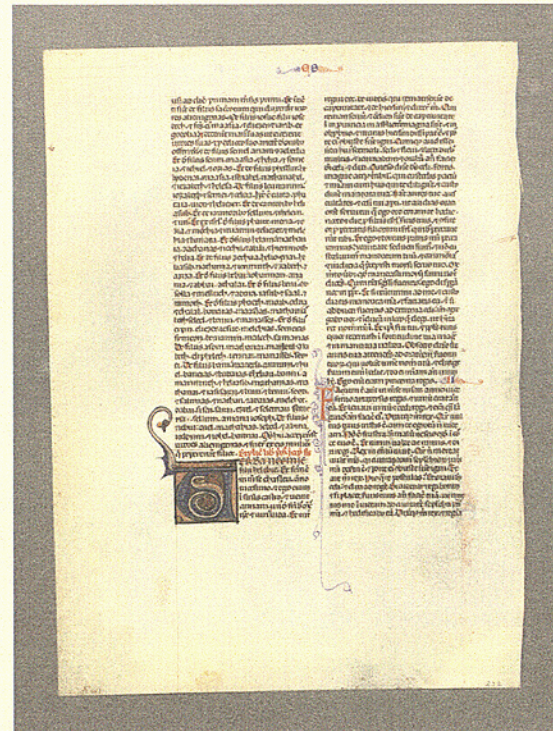
Text: verso. II Esdras opens: "VERBA NEEMIE. | filii helchie. Et f(actum) e(st) | in m(en)se chasleu. a(n)no | vicesimo. (et) ego eram | in susis castro" (The word of Neemias, son of Helchia. And it came to pass in the month of Casleu, in the twentieth year, as I was in the castle of Susa).

L.R.H.





Recto



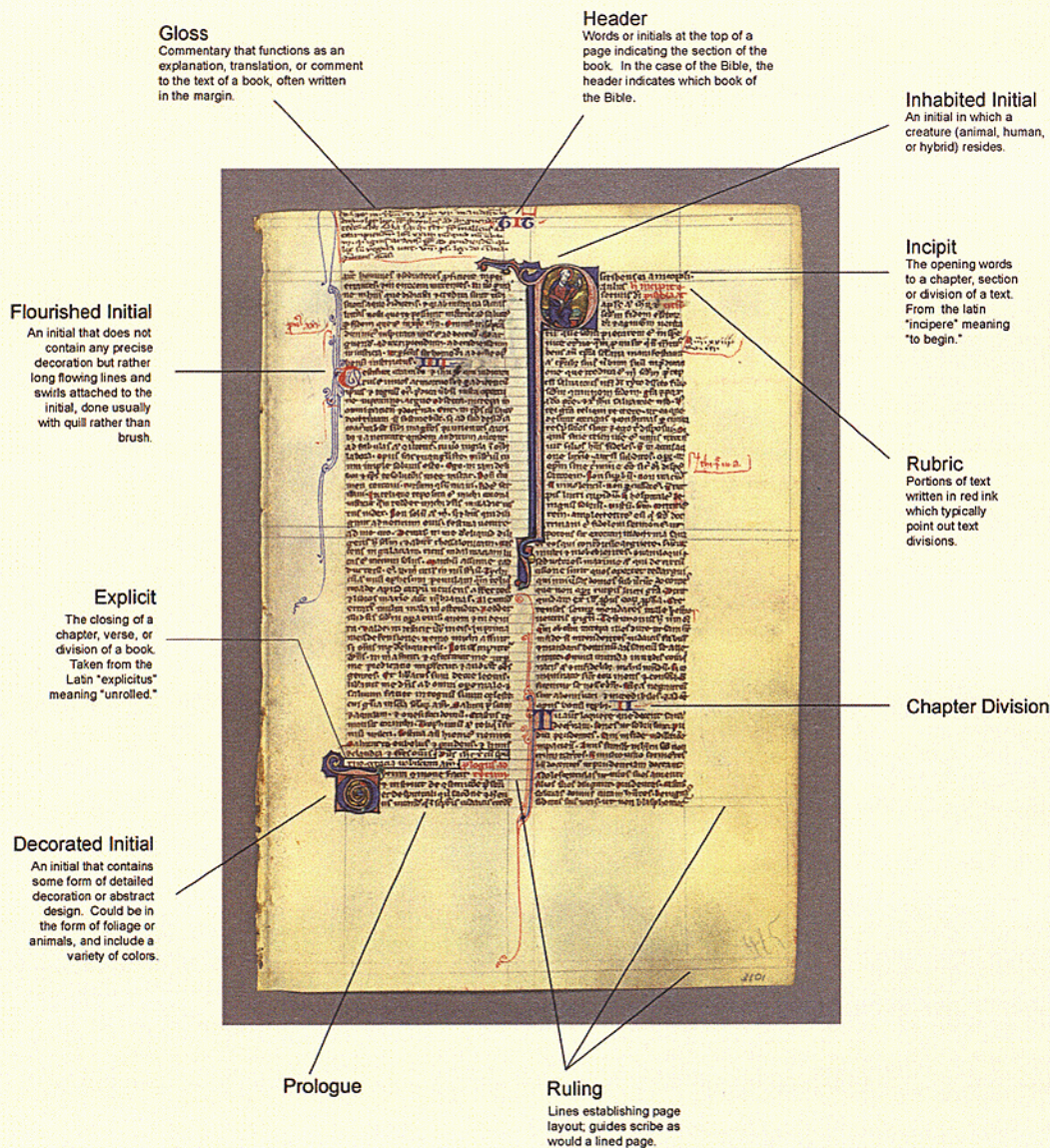
Verso

Catalogue 25, Bible G



Figure 11. Detail of the decorated initial "V" depicting an unusual image of a fox-like creature.





## VISUAL GLOSSARY



## GLOSSARY

**apocrypha** – Books of the Bible that were included in the Old Testament of the Latin Vulgate version but not in the Hebrew Bible. The fifteen books of the apocrypha include: 1 Esdras, 2 Esdras, Tobit, Judith, the Additions to Esther, Wisdom of Solomon, Sirach, Baruch, Letter of Jeremiah, Song of the Three Youths, Prayer of Azariah, The Additions to Daniel, Prayer of Manasseh, 1 Maccabees, and 2 Maccabees.

**atelier** – French term for workshop.

**bookhand** – a script used for book production as opposed to scripts used for documents and letters.

**burnish** – to increase the shine and brilliance of gold leaf with a burnisher, usually made of bone or sometimes a dog's tooth.

**decorated initial** – an initial that contains some form of detailed decoration or abstract design; could be in the form of foliage or animals, and include a variety of colors.

**exemplar** – the book from which another is copied; the master copy -- see also, *pecia* system.

**explicit** – the closing of a chapter, verse, or division of a book; taken from the Latin “explicitus” meaning “unrolled.”

**flourished initial** – an initial that does not contain any precise decoration but rather long flowing lines and swirls attached to the initial, usually done with a quill rather than a brush.

**folio** - a leaf of parchment which when folded together is referred to as a bifolio (*bifolium*). Bifolios (*bifolia*) are nestled together and sewn to form a quire, or gathering, of leaves. The front of a folio is called the recto and the back is called the verso.

**guide letter** – a small letter indicating to the illuminator what initial to supply.

**gloss** – text that functions as an explanation, translation, or comment, often written in the margin.

**gold leaf** – a tissue-thin piece of gold, often made by flattening a gold coin or gold piece.

**header** – words or initials at the top of a page indicating the section of the book.

**historiated initial** – an initial that contains an narrative image, often referring to the accompanying text.



**hybrid** – a figure of mixed composition; for example, a figure that is half animal and half human.

**illumination** – decorations applied to a manuscript by hand.

**illuminated manuscript** – a hand-written book that contains illuminations.

**incipit** – the opening words to a chapter, section or division of a text.

**inhabited initial** – an initial in which a creature (animal, human, or hybrid) resides.

**leaf** – one folio; the front forms the recto and the back forms the verso.

**liturgy** – prescribed forms for religious services; includes language, prayer, texts, etc.

**Mendicant Order** – monastic orders such as the Franciscans and Dominicans who lived by preaching and almsgiving.

**miniature** – an independent illustration usually not part of the border or initials of an illuminated manuscript.

**paleography** – the study of scripts.

**parchment** – the writing support made from animal skins -- see also, *vellum*.

**pecia system** – a system that developed in the thirteenth century by which exemplar manuscripts (master copies) were parceled out by leaf or by quire for copy in return for payment. This system was generally employed for University textbooks that were approved and monitored by the University to ensure accuracy.

**prickmarks** – guides along the edge of a leaf made of pinhole marks that served as guides for the ruling of the page.

**Psalter** – a book primarily containing the Psalms.

**quire** – a gathering of bifolia.

**recto** – the right hand page of a book or the front of an individual leaf often identifiable by the binding marks down the left hand side.

**rinseau, rinceaux** – ornamental motif of leafy or vine scroll.

**rubric** – portions of text written in red ink which typically signal text divisions.

**ruling** – lines establishing page layout; used to guide the scribe.



**scribe** – the individual who writes out the text of a manuscript.

**script** – type of bookhand or calligraphy.

**stylus** – an implement with a sharp tip used for making prick marks.

**text block** – the area of the page reserved for text.

**verso** – the left hand page of a book or the back of an individual leaf often identifiable by the binding marks down the right hand side. .

**vellum** – *see parchment*

**Vulgate** – the version of the Bible translated by Jerome from the original Hebrew and Greek into Latin during the fourth century. Jerome also arranged the books of the Bible into a standard order.

Lesley Treace





Figure 12. Catalogue 23, Bible E, leaf with the opening to the *Interpretation of the Hebrew Names*.



## SUGGESTIONS FOR FURTHER READING

Branner, Robert. *Manuscript Painting in Paris During the Reign of Saint Louis*. Berkeley: University of California Press, 1977.

In this landmark volume, Branner proposes stylistic similarities between certain thirteenth century manuscripts and designates the resulting groups with names. In addition to offering an historical context for the illumination of the manuscripts, Branner's work provides a foundation for identifying the decoration of thirteenth century Parisian illumination.

Camille, Michael. *Gothic Art: Glorious Visions*. New York: Harry N. Adams, 1996.

Camille's text is an innovative guide to Gothic art and architecture. Rather than considering monuments in a chronological fashion, Camille explores how they would have been understood. Each chapter examines artwork in the larger framework of Gothic perception focusing on understandings of space, time, deity, nature, and self.

De Hamel, Christopher. *A History of Illuminated Manuscripts*. London; New York: Phaidon Press, 1994.

De Hamel provides a highly readable introduction to manuscripts from the seventh to the sixteenth centuries. His book is organized by the users of the types of manuscripts he discusses, resulting in interesting discussions about the functions of manuscripts.

—. *The Book: A History of the Bible*. London; New York: Phaidon Press, 2001.

In this text, De Hamel explains the history of the Bible as a physical object from the fifth to the nineteenth century. Of particular interest is chapter five, a study of thirteenth century portable Bibles.

Rouse, Richard H. and Mary A. Rouse. *Manuscripts and Their Makers: Commercial Book Producers in Medieval Paris, 1200-1500*. Turnhout: H. Miller, 2000.

Rouse and Rouse provide a monumental exploration of how manuscripts were produced in Paris during the thirteenth century. Using historical documents, they establish the nature of the bookmaking business and create a valuable register of individuals who were involved in the process of book creation.

Tanis, James R, ed. *Leaves of Gold: Manuscript Illumination From Philadelphia Collections*. Philadelphia: Philadelphia Museum of Art, 2001.

This exhibition catalogue contains several helpful introductory essays, including one which details the methods of manuscript production.

Laura R. Herrmann



