

2021 Lovis Corinth Colloquium XI

Art History Department, Emory University

Thursday – Saturday, October 14 – 16, 2021

By Invitation: Convocation Hall Room 208

Public Participation via Zoom – Registration required: <https://bit.ly/3leTRzE>

Customized Books in Early Modern Europe 1400-1700



Art historians, codicologists, and historians of the book have increasingly come to recognize that printed books, like other categories of book, such as codices, were ‘permeable’ rather than ‘fixed’ objects. Just as manuscripts were mutable, their material form and constituent parts manipulable, so too, printed books could be adapted to need or use, their format altered to fit a wide spectrum of functions, in response to contingent circumstances of all kinds. As bibliographers have amply documented, early modern printers and publishers often produced variable copies of the books they promulgated. Patrons and proprietors, either at the production stage, the time of purchase, or later in the life of the book, could intervene in the process of assembling or reassembling the book, thereby altering its format and function, manner and meaning. The kinds of variation we want to explore involve alterations to the physical structure of the book—through insertion or interpolation, subtraction or deletion, adjustments in the ordering of folios or quires, amendments of image or text. Although our primary interest is in printed books and print series bound like books, we shall also consider manuscripts since meaningful alterations made to incunabula and early printed books often followed the patterns such changes took in codices. Throughout *Customized Books* the emphasis will fall on the hermeneutic functions of the modifications made by makers and users to the structure of their manuscripts and books.

Theodoor, Cornelis, and/or Jan Galle, “Sponsae Virginis parturitionis” (Parturition of the Virgin Bride), from *Vita S. Joseph beatissimae Virginis sponsi patriarcharum maximi iconibus delineata ac versiculis ornata* (*Life of St. Joseph, Husband of the Most Blessed Virgin, Greatest of the Patriarchs, Portrayed in Images and Ornamented with Verses*), ca. 1601-1633. Engraving, 89 x 53 mm. Antwerp, Plantin Moretus Museum, MPM R 35.

Mara R. Wade (University of Illinois, Urbana-Champaign)

Thursday, October 14th

Opening Remarks: 9:30 – 9:45

Walter Melion, Emory University

Session 1: 10:00 – 11:30

Andrea van Leerdam, Utrecht University (Zoom)

A Medical Anthology Customized ‘for the Consolation of the Sick’ in a Brussels Convent

Anna Dlabacova, Universiteit Leiden (Zoom)

Compiled Compositions. Late Medieval Book Design in the *Kattendijke Chronicle*

Geert Warnar, Universiteit Leiden (Zoom)

Customizing the Multiple Options of 15th-century Religious Life: How and Why A Miscellany Was Personalized

Session 2: 12:30 – 2:00

Mara Wade, University of Illinois at Urbana-Champaign (Zoom)

More Than the Sum of its Parts: The Hybrid Emblem Book

Jason Rosenholtz-Witt, Emory University

Venice as a Musical Commodity in Early Modern Germany: A Frontispiece Collage, c. 1638

Walter Melion, Emory University

In Defense of the Faith: Interpolated Prints as Multifunctional Glosses in a Customized Copy of Franciscus Costerus’s Dutch *New Testament* (1614)

Friday, October 15th

Session 3: 10:00 – 11:30

Justyna Kiliańczyk-Zięba, Uniwersytet Jagielloński (Zoom)

How Early Modern Books Crossed Boundaries: Books of Fortune-telling in Central Europe

Karl Enenkel, Universität Münster (Zoom)

Unknown Emblematic Poems by a German Owner of a copy of Vaenius’s *Emblemata Horatiana*

Simon McKeown, Marlborough College (Zoom)

Vaenius in Ireland: Eighteenth-Century Adaptations of the *Emblemata Horatiana*

Session 4: 12:30 – 2:00

Brent Purkale, University of Oklahoma

Anamorphic Perspectives: A Comparison of the Printed Works of Jean François Niceron

Paul Gehl, Newberry Library

Tommaso Schifaldo in Several Contexts: A Humanist Miscellany from Sicily

Jakub Koguciuk, Yale University

What is Pastoral About a Customized Book? The 1495 Aldine *Theocritus* Illuminated by Albrecht Dürer for Willibald Pirckheimer

**Co-organizers: Walter Melion (Emory University),
Lia Markey (Newberry Library), and**

Friday, October 15th, continued

Session 5: 2:30 – 4:00

Julia Lillie, Bard Graduate Center (Zoom)

Outside the Atlas: Customized Books with Printed Maps in Early Modern Germany

Anne Koenig, Newberry Library

Customized Health: Sigmund Örtel’s Life-Preserving Book, c. 1467

Stephanie Leitch, Florida State University

A Catalogue of Printed Knowledge: Repurposed Prints in an Encyclopedic *Hausbuch*, c. 1524

Saturday, October 16th

Session 6, 10:00 – 11:00

Britt Boler Hunter, Florida State University

The Wellcome Apocalypse Manuscript and its Printed Precedents

Kelin Michael, Emory University

Reforming Hrabanus: Early Modern Iterations of *In honorem sanctae crucis*

Session 7, 11:30 – 1:00

Tom Cummins, Harvard University (Zoom)

Custom Made by Antonio Ricardo: Peru’s First Printer and His Illustrations

Pedro Germano Leal, John Carter Brown Library

‘By the Genius of the Indians’: The Creative Process behind Nieremberg’s *De la Diferencia* in Guarani (Loreto, 1705)

Shaun Midanik, University of Toronto (Zoom)

Customized Consumption: Making and Using Early Modern Books of Prints

Session 8, 2:00 – 3:00

Bret Rothstein, Indiana University (Zoom)

What’s in a Book? Customization, Transformation, Categorization, and the Value of a Burgundian Manuscript, ca. 1400

Christopher Fletcher, Newberry Library

The Customizing Mindset in the Fifteenth Century: The Case of Newberry Inc. 1699

Concluding Remarks – Publication 3:00 – 3:30