

## Collection and Digitization of Western Illustrated Books of Keio University

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### Abstract

Keio University has been involved in the digitization and research of late medieval MSS and early printed books since 1996 when the university acquired a copy of the Gutenberg Bible. The current EIRI Project (Early Illustrated Books Research Initiative, 2009-2014) is engaged in comparative studies on the Japanese, Chinese, Islamic and European illustrated books produced mostly in the 15th, 16th and 17th centuries. Since the EIRI project is meant to lay the foundation for advanced research, we have acquired specimens of different genres, especially the late medieval MS and printed Books of Hours. The researches on the MS Books of Hours produced in workshops in northern France, Flanders, and England in later 15th century as well as on the printed Books of Hours of early 16th century are still relatively few in number, and this is the area in which our project can make a contribution. Some of the collected books are digitized. Digitization is the whole process involving: preliminary bibliographical research, the photography session, the processing of raw data, metadata management, transcription of the text, XML encoding, and online publishing. The digital content can function as a new research environment for the history of the book.

### 要旨

慶應義塾大学は1996年の「グーテンベルク聖書」の購入を契機として、貴重書のデジタル化と書物史の研究に取り組んできた。「絵入り本プロジェクト」(2009-2014)は、15～17世紀における絵入り本の世界的比較研究を目的とし、その研究基盤形成のために中世後期から近代初期の西洋の絵入り本を精力的に収集してきた。中世後期から16世紀にかけて写本と印刷本の両方で広い階層に行き渡っていた時禱書は、本プロジェクトの主たる収集・研究対象であり、特に北フランス、フランダース、イングランドで制作された15世紀後半の工房制作の写本時禱書、16世紀前半の活版印刷の時禱書に関する研究は未だに数少なく、本プロジェクトが寄与できる分野である。収集した時禱書の何点かについてはデジタル化がなされている。デジタル化とは、対象図書の選定、書誌学的調査、高精細デジタル撮影と画像処理、転写(トランスクリプション)、XMLによるタグ付け、オンラインコンテンツとしての公開までの一連のプロセスである。そうして構築されたコンテンツは書物史研究のための新たな環境として機能できる。

**keywords** キーワード:

Book of Hours

digitization

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時禱書、デジタル化、XML

Keio University has been involved in the digitization project of late medieval MS and early printed books since 1996 when the university acquired a copy of the Gutenberg Bible, in three consecutive projects funded by grant from Japanese government. The two foregoing digitization projects spent much time and energy on high-resolution digital photography but the current EIRI Project is more research-oriented, focusing on the history of the book and bibliography, using both the accumulated digital resources as well as the collection of rare books we have purchased in the past five years.

EIRI stands for Early Illustrated Books Research Initiative, and the acronym also means in Japanese, 'illustrated', or 'with illustration'. Its objective is comparative studies on the Japanese, Chinese, Islamic and European illustrated books produced mostly in the 15th, 16th and 17th centuries. This is roughly the period often described as the age of exploration or discovery in European history. In Europe, this is also the period when manuscript culture gradually shifted to that of printing, after a century of coexistence. In Japan, where its own document culture flourished as early as from the eighth century, the first European printing press with movable type was set up in the southern island of Kyushu in 1590s by Jesuit missionaries. It is certainly naive to presuppose simple interactions, but this is an important and interesting period for the history of the book in both East and West. This essay will introduce the collection of European illustrated books mostly by the EIRI Project, outlining the focus of our collection and the method of digitization.

Every collection must have a focus though needless to say, with rare books, one's collecting is limited by what is available on the market. Also, since EIRI project is meant to lay the foundation for advanced research, we have acquired specimens of different genres, including late medieval manuscript Books of Hours, incunabulae and 16th-century books with woodcut illustrations, 16th- and 17th-century emblem books, early modern Catholic hagiography, as well as early travel books with engraved or etched illustrations. Of these, my primary interest is on the manuscript and printed Books of Hours from 15th to 16th centuries produced in England or in Northern France and Flanders which flourished as the production centres for books for English market. The collection is meant to provide a context for research into late medieval vernacular authors and readers who were not necessarily well-versed in Latin and whose educational background varied widely. In other words, the focus is on popular books of late Middle Ages, in terms of both targeted readers and wide dissemination.

In this sense, the Book of Hours is undoubtedly the most popular type of book in both manuscript and print in the late Middle Ages. Christopher de Hamel commented

that ‘for many medieval families it was the only book they ever owned’<sup>1</sup> while Roger Wieck called it ‘the bestseller of the Middle Ages and the Renaissance’, adding that ‘from the mid-thirteenth to the mid-sixteenth century, more Books of Hours were commissioned and produced, bought and sold, bequeathed and inherited, printed and reprinted than any other text, including the Bible’.<sup>2</sup> One reason for such popularity is that in the late 15th century, there existed streamlined production of the Book of Hours in the bookshops in Paris, Rouen and Flemish cities such as Brugge and Gent, catering for the widening demand. Because they were often illustrated after an existing model and not entirely produced on order for a specific client, they were affordable by non-aristocratic middle class community including citizens and merchants. In such Books of Hours more or less mass produced by workshop, one can usually find stylistic similarities, recurrent patterns of illustrations, and shared iconography. For example, the illumination in Rouen in the third quarter of the 15th century was dominated by a group of artists associated with the Master of the Échevinage of Rouen. One MS copy in Keio University Library (120X-680-1) shares, though in modest scale, basic characteristics of the Rouen school around 1470-1490s. Miniatures in the Keio MS exhibits a number of shared motifs that appear in more than one miniature – e.g. red and blue hangings and green square floor tiles that appear in all the indoor scenes, stylized round green trees and mountains in outdoor scenes, the consistent use of blue and red for the costume of all principal figures.<sup>3</sup>

The market for the Books of Hours spread even further when the printed edition began to be produced in the late 15th century. Once again, Paris and Rouen were centres of productions, where printers flourished often in rivalry with MS workshops. Just as in the cases of MS Books of Hours, some of the printed editions were produced for English market, with uses of Salisbury and York. One of the first printed Books of Hours for Sarum Use was actually by a Rouen printing press, that of Jacques Le Forestier in 1495.

Despite the popularity, such MS books of Hours, catering for non-aristocratic owners, have not been studied thoroughly in bibliographical terms. Art historians focus mostly on a select number of more lavishly illustrated MSS or those with significant provenance. Perhaps the situation has not changed much since the early 20th century when the French specialist on liturgical MSS, Victor Leroquais, compiling his vast bibliography of liturgical MSS, commented on the scarcity of the bibliographical research on the Book of

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1 Christopher de Hamel, ‘Books of Hours: “Imaging” the Word’, in *The Bible as Book: The Manuscript Tradition*, ed. by John L. Sharpe, III and Kimberly van Kampen (London, 1998), pp.137-43 (p.137)

2 Roger S. Wieck, *Painted Prayers: The Book of Hours in Medieval and Renaissance Art* (New York, 1997), p. 9

3 See *Mostly British: Manuscripts and Early Printed Materials from Classical Rome to Renaissance England in the Collection of Keio University Library*, ed. by Takami Matsuda (Tokyo, 2001), pp. 90-96

Hours.<sup>4</sup> Only recently they have been studied in the context of the history of the book and popular culture, for example with Eamon Duffy's *Marking the Hours: English People and their Prayers 1240-1570*.<sup>5</sup> The situation is no better for the printed books of Hours. But the online bibliography of Renaissance Liturgical Imprint Census (RELICS) has paved the way for serious research on them, and studies by Mary Beth Winn on Antoine Vérard is an example of recent contributions.<sup>6</sup>

There is also a practical reason for focusing on this genre. They are readily collectable, and not frightfully expensive as far as medieval MSS go. The late 15th-century Books of Hours from Rouen workshop is one of the most popular types of MSS that are still extant in many copies. The printed books of hours published in the late 15th and 16th centuries are also extant in a number of editions, including those produced in or for England. It has been said that at least 760 different editions were published from 1485 to 1530.<sup>7</sup> Here are the list of copies of MS and printed Books of Hours in Keio University, many of them acquired by the EIRI project, as of 2014.

#### [MS]

- Horae, Use of Rouen, in Latin (Rouen, c.1465 – 85) 103ff.
- Horae, Use of Bayeux, in Latin (Rouen, c.1465 – 80) 118ff.
- Horae, Use of Salisbury, in Latin (S. Netherlands, mid 15th century) 81ff.
- Horae, Use of Langres, in Latin (Langres, c. 1480) 127ff.
- Horae, in Latin (Tours, c. 1480-90) 174ff.

#### [printed book]

- *Hore intemerate virginis marie secundum usum Romanum...* ([Paris]: Thielman Kerver pour Gillet Remaclé, 1501), 96ff.
- *Hore intemerate dei genitricis virginis Marie secundum usum Romane Ecclesie* (Paris: Nicolas Vivien, 1511), 128ff.
- *Heures a l'usage de Romme* (Paris: Gillet Hardouyn, 1515?), 102ff.
- *Hore Intemerate Dive Virginis Marie secundum Usum Ecclesie Romane* (Paris, Jehan Poitevin, c. 1503), 100ff.
- *Ces presentes heures a lusaige de Paris...* (Paris: par la veufue de Thielman Kerver [i.e. Yolande Bonhomme], 1525), 144ff.
- *Hore beatissime virginis Marie ad verum Sarisburiensis ecclesie ritum* (Paris: Nicolas Prevoist for Franz Birkman in London, 1527) 233ff.

4 V. Leroquais, *Les Livres d'heures manuscrits de la Bibliothèque Nationale*, 2vols (Paris, 1927), I, i.

5 (New Haven, CT, 2006)

6 Renaissance Liturgical Imprints: A Census (RELICS) <<http://quod.lib.umich.edu/r/relics/>>; Mary Beth Winn, *Antoine Vérard Parisian Publisher 1458-1512: Prologues, Poems, and Presentations* (Genève, 1997)

7 Mary C. Erler, 'Devotional Literature', in *The Cambridge History of the Book in Britain: Volume III 1400-1557*, ed. by Lotte Hellinga and J.B. Trapp (Cambridge, 1999), pp. 495-525 (p. 496)

- *Horae Beate Marie Virginis secundum Usum Romanum* (Paris: Philippe Pigouchet for Simon Vostre, c.1508), 104ff.
- *Thys prymer in Englyshe and in Laten is newly tra[n]slytyd after the Laten texte.* ([Rouen : Printed by N. le Roux for F. Regnault? in Paris, 1538]), 182ff.
- *Officium Beatæ Mariæ Virginis, Pii V. Pont. Max. iussu editum* (Antwerpen: Officina Plantiana Balthasar Moretus, the widow of Johannes Moretus, & Johannes Meurisius, 1622), 370ff.

There are also three copies of 15th and 16th-century editions of the *Kalender of Shepherdes*, another popular book of the late Middle Ages. This is a compendium of miscellaneous texts including a popular astrology, folk medicine and prayers and expositions on elementary catechism.<sup>8</sup> The *Kalender of Shepherdes*, is rather similar to the printed Book of Hours in both function and contents. They were both heavily illustrated books that were mass produced and went into a number of editions. But while the printed books of Hours are extant in substantial number, all editions of the *Kalender of Shepherdes* are now rather scarce.

Some of these books have been digitized and made available as a complete digital facsimile. Some were done by professional digitization team and are of especially good quality, while more recently, a digital facsimile is created by amateur photographer like myself, following the policy of do-it-yourself digitization increasingly adopted by major European and North American libraries. Digitization is not just a production of online digital facsimile. Rather it is the whole process involving: preliminary bibliographical research, the photography session, the processing of raw data, metadata management, transcription of the text, encoding, and online publishing. In other words, it is the process that produces a digital research environment of a particular book.

A complete transcription of the text is first made from a digital facsimile, which is then encoded with XML tags to represent textual and paratextual features to prepare a digital edition. With XML, one can design original tags and encode the text with them according to different interpretive needs. The XML markup can be used to re-create the dynamics of book production and its reception by reader. The process involved in production and reception of a book can be envisaged as that of marking up letters, words and ideas that constitute a text, from viewpoints of various people involved with the book, including author, scribe, editor and readers. XML is now a standard tool for the editors of historical and literary texts. It allows you to encode variant readings, textual emendations, literary footnotes, and highlight any textual features that are significant while this feature of XML markup can also be used to record traces of different, individual acts of reading.

8 Cf. Takami Matsuda and Satoko Tokunaga, "A Composite Copy of the *Kalender of Shepherdes* in Keio University Library" in *Codices Keionenses: Essays on Western Manuscript and Early Printed Books in Keio University Library*, ed. by Takami Matsuda (Tokyo: Keio University Press, 2005), pp.119-208

The digital edition in this respect consists of the three basic elements or layers - (1) the complete digital facsimile, (2) the diplomatic transcription tagged with orthographical variants, paratextual elements such as page layouts, illustration, and initials, and (3) the edited versions that are tagged with contextual elements such as provenance, references and quotations in other texts, or sources and analogues. One may also mark up the text with individual comments and add a personalized layer to the edition. As the basis, the diplomatic transcription of the text is prepared, that reproduces fonts and abbreviations and page layout of the original text as accurately as possible. Expansions and textual emendations are added as tags which can be displayed by applying a different stylesheet.

The most heavily tagged text in this respect is a 16th-c. printed book of hours, which use a variety of Latin abbreviations and is heavily illustrated with border woodcuts. For example, one line 'me festina. Gloria patri et filio: et spirituisan-' is rendered as follows:

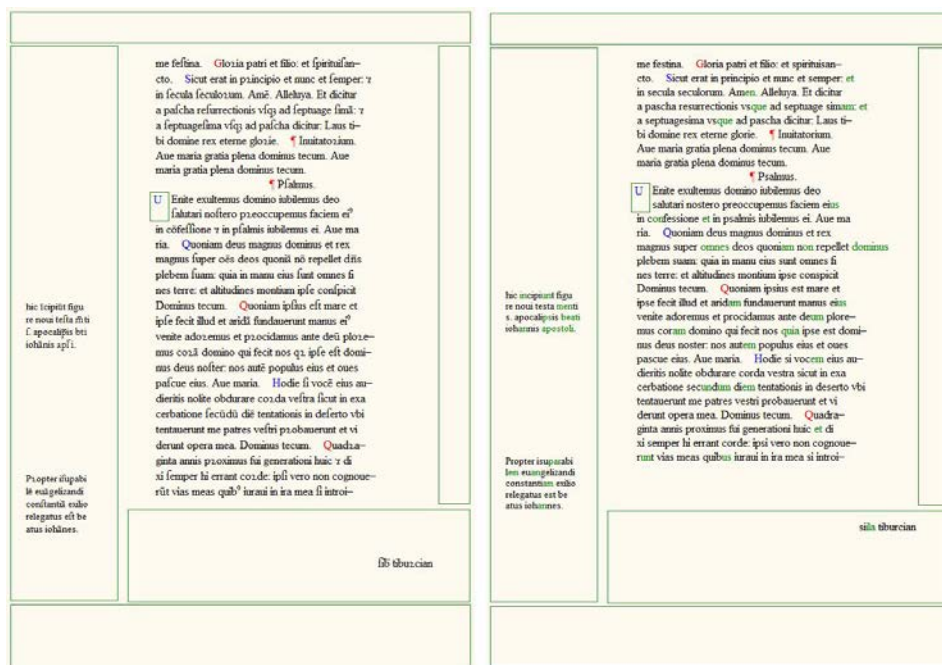
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<l tp="H1508 d1v" n="01" halign="indent0">me fe<lvar id="s">f</lvar>tina.
<space3/><typeface id="ms"><initial type="large" size="1line" clr="red">G</initial></
typeface>lo<lvar id="r">&#61966;</lvar>ia patri et filio: et <lvar id="s">f</lvar>piritui<lvar
id="s">f</lvar>an<hyph type="a">-</hyph></l>
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Some of the variant letters and abbreviations are not found in the standard unicode font set. To reproduce all characters, The Alphabetum Unicode font which use private area for non-standard fonts, is used.<sup>9</sup> Letter variants, ligatures and abbreviations are tagged so that they can be highlighted and searched. Also, by applying a different stylesheet to the same XML, the expanded version of the text can be displayed, using only the standard font set.

Visual elements, including historiated initials, are tagged for their iconographical as well as paratextual attributes, such as size, colour, and motif. A series of border illustration and accompanying text, which is an original feature of the many of the printed books of hours, can be extracted separately for closer scrutiny. The edited text can be tagged with differing interest of readers so that they represent layers of reading upon the single text, which can in turn be displayed individually by applying a different stylesheet. The content I have described is fundamentally based on a simple combination of XML and XSL. This simplicity is an important feature as it makes this content accessible to humanities scholars without special training in programming and information processing. The digital edition is meant not only to provide online contents, but also to provide a research environment for scholars who pursue literary, art historical, or bibliographical research on a particular text.

Another major collection which the EIRI Project helped to strengthen is European emblem books of 16th and 17th centuries. The collecting at Keio University Library has actually started some 30 years ago and there are some 70 editions of emblem books in

9 <http://guindo.pntic.mec.es/jmag0042/alphabet.html>



&lt;diplomatic transcription&gt;

&lt;expanded text&gt;

the library.<sup>10</sup> Recent acquisitions include *Lux claustrii* with fine engraved plates by Jacques Callot, and the first Latin edition of Alciato's *Emblemata*. The initial purpose of collecting was to provide context for students of medieval and early modern European literature, art, and cultural studies, but recently, they began to draw attention as important sources for European elements in early modern Japanese art and literature. This is one aspect that can still be pursued in terms of the comparative study in the history of books.

<sup>10</sup> For the collection of Western rare books in Keio University Library, see 松田隆美 『寓意の鏡—16・17世紀ヨーロッパの書物と挿絵』 (慶應義塾図書館, 1999) [Takami Matsuda, *Reflections in Allegory: European Illustrated Books, 1500-1700* (Keio University Library, 1999)]; 佐々木孝浩、住吉朋彦、松田隆美 『義塾図書館を読む—和・漢・洋の貴重書から—』 (慶應義塾図書館, 2007) [Takahiro Sasaki, Tomohiko Sumiyoshi, and Takami Matsuda, *Highlights of Japanese, Chinese, and European Rare Books from Keio University Library* (Keio University Library, 2007)]