The meeting started with a morning devoted to study Sammelbände of the collections of the Arsenal library, after an introduction by Nadine Ferey (BnF Arsenal) of the history of the library and its collections, and a presentation by Christine Bénévent (École nationale des Chartes) and Lucie Moruzzi (Archives Nationales) of some volumes formerly contained in the Collège de la Sorbonne library. The network members could study the selection of volumes presented on tables to exchange knowledge on bindings, printings processes and material details such as the rich annotations present in many titles of the former Sorbonne library, which were mostly books to study theology and classical languages.

The first afternoon session offered papers on Renaissance book collections from university libraries. Christine Bénévent developed the case of the Sorbonne library by analysing a sixteenth-century catalogue of the books present in the library at the time. This list allows understanding that many of these books were gathered in Sammelbände that have disappeared or have been dismantled since them. Because they were described in the catalogue in details, it is possible to see how specific titles were combined together, even if is not always possible to reconstruct precisely what some of these Sammelbände were about, when the description is too vague.

Rosa Gomes (University of Coimbra) presented Sammelbände of the Joanina Library of the University of Coimbra consisting of publications printed in Lyon in the sixteenth century. Of the more than 500 books printed in France during this century still present at the Joanina Library, half of them were published in Lyon. Rosa Gomes studied eight volumes gathering 19 titles, finding that most of the Sammelbände were a combination of two titles. But she also underlined that the current catalogue sometimes mixes up separate titles in volumes being Sammelbände, and titles of different parts of only one title.

The two papers underlined that while the two institutions presented were very similar in terms of organisation of knowledge, the way the volumes were collected and organised within the library was quite different.

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Languages and Sammelbände: Paris and Versailles-Saint-Quentin —15-16 June 2023

The Sammelband Flyleaf

No 1 - October 2023

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... continued on page 2

Call for Bibliographic References

Though Sammelbände have historically attracted few specialised studies analysing the phenomenon, a number of articles have been published, mostly dedicated to specific case studies. As these are dispersed in various volumes and journals published in different countries and periods, the project seeks to establish a reference Sammelband bibliography that will be published on-line on the project website.

Updates and recent publications on Sammelbände of the fifteenth and sixteenth centuries—whatever the language in which they are written—will become a regular feature of future numbers of the Flyleaf.

The project asks readers to send in lists they may have of existing publications on Sammelbände (including their own articles and books) so that an initial bibliography can be compiled and made available here:

https://sammelband.hypotheses.org/a-sammelband-bibliography

Languages & Sammelbände

Provenance & Sammelbände

Collectors & Sammelbände

Meeting Renske Hoff

Future Event in Amsterdam

Digitising Van Buchell’s Books

Members

Colophon
The second afternoon session revolved around the notion of language, and especially of learning languages. Natasha Constantinidou (University of Nicosia) presented a series of cases of Sammelbände used to learn Greek. The volumes she studied combined books in Greek and books in other languages, not the least because Grammars of Greek were usually written in Latin. She proposed categories of volumes containing only teaching aids (grammars, etc.), volumes containing textbooks in Greek only, and volumes combining Greek and Latin textbooks.

Bart Jaski (Utrecht University Library) studied the books concerned with Latin and Greek grammars and authors until 1534 from the collection of Hubert van Buchell, comparing the contents of such Sammelbände with the two types of bindings used to cover them, and interrogating the places in which someone who lived in Utrecht but went to Cologne for his studies bought his study books. His analysis of different types of annotations and hands underlined the difficulty to analyse a Sammelband annotated in different hands, to figure out at which date a specific owner could have a book in his possession.

Finally, Clémentine Sabouret (École nationale des Chartes) presented the case of *alba amicorum* shared by German students in the sixteenth century: these students wrote in each other’s album in different languages and also added riddles, music scores and drawings, forming very hybrid volumes. The specificity of the case presented is one of printed books intercalated with blank pages so that they could be used as alba amicorum.

The second day was held at the University of Versailles-Saint-Quentin. The morning started with Matthew Shaw (Queen’s College Oxford) presented a Sammelband held at the library of Queen’s College, containing a diversity of works related to religious themes, among which Miles Coverdale’s *Goostly Psalmes*. The aspect of language learning is very present in the organisation of the volume, although, contrary to the volumes presented during the first day of the workshop, this volume doesn’t seem to have been used at the College by a student, but rather points toward a use by a lay person who would learn languages and reflect on the religious content of the items at home.

Alessia Giachery (Marciana Library in Venice) then presented the case of a 16th-century book collection, owned by Giacomo Contarini, an important collection of about 1500 printed books which was bequeathed to the Venetian Republic by the Contarini family and entered the library in 1713. It allowed reflecting on the organisation of specific Sammelbände in link with what is known about their first owner, but also what happened to the volumes once they were integrated in the collection of the library.

In the second session, Giulia Ceccarelli (École nationale des Chartes) studied a Sammelband composed of short publications of sixteenth-century Italian poems about the news, which allowed to preserve twenty of them in the only known copy today. This volume, having many details about the printers and about its successive owners, allows reconstructing how the Sammelband was created, but also how it survived in time and in different hands.

Finally, Caroline Mogenet (Université de Versailles-Saint-Quentin) presented a volume of editions of the works of Marie-Catherine Desjardins, a well-known and successful author in the seventeenth century. The analysis of several volumes reveals that her works, printed in 1664 for several publishers, were meant to be put together or sold separately, depending on the wishes of the buyers.
The winter workshop of the Sammelband 15-16 network took place on 28 and 29 November 2022 at Enssib, with Provenances as central theme. Malcolm Walsby (ENSSIB) introduced the first day by underlining that, far from limiting ourselves to a limited definition of provenances as indications of owners’ names, we should also include all other types of material details that inform us on how the Sammelband was constituted and used. In fact, a good way to start an enquiry on provenances is to also consider the situation of a book at the producer’s and retailer’s shop, and study how the distribution flow also influenced the coming to existence of a volume.

Both the production and the reception processes were the topics of a series of papers in which participants presented case studies and broader analyses. The audience was invited to reflect on reception on the long term, from the sixteenth to the seventeenth and even eighteenth century, with the striking cases of a 1588 Genevan Bible in French which copies revealed vary varied uses, the transmission of religious volumes among the Jesuit community in Liège, and the volumes of satirical ‘Mazarinades’ pamphlets made for French collectors.

Other cases analysed aspects of book production and Sammelband conception through the examples of manuscript volumes of Spanish poetry finding their way into print in the early sixteenth century, the survival of the first Italian book catalogues such as the Aldine Index (1498) thanks to Sammelbände, and the curious case of a German university Professor, Nikolaus Andreas Granius, who made his own bindings for the books he bought.

Attention was also given to the survival of Sammelbände in public libraries, with the case of a dismantled Sammelband of Italian poetry that could be reconstructed thanks to the provenances, and a the classification of provenances in volumes of the University Library of Barcelona.

The participants could also take part to a hands-on session at Diderot library (ENS Lyon), to study a series of selected Sammelbände from the collections of this university library. Divided into small groups, the participants had some time to study three books that they subsequently presented to the rest of the group: analysing bindings, contents, provenances, volvelles and even wormholes and stains indicating that a book was at some point part of a chained library, the participants exercised in presenting the interest of these different volumes, noting details that helped understand the life of these books in the hands of their early modern and later users.

LYON COLLOQUIUM ON PROVENANCE
28-29 NOVEMBER 2022
The eighth conference organised by the Sammelband 15-16 project was held in Trieste with papers delivered in the Giorgio Costantinides of the Civico Museo Sartorio. The papers revolved around the theme of collections or volumes of early modern Sammelbände created or collected by contemporary and by later readers.

Nicholas Pickwoad (University of the Arts, London) focused on material aspects of Sammelbände by showing how such volumes could be reorganised and augmented thanks to multiple layers of sewing, notably with an example of a Sammelband having belonged to Henry VIII.

Bart Jaski and Andrea van Leerdam (University Library of Utrecht) analysed an early case of collecting volumes of incunabula with the library of Evert van de Poll, a Dutch jurist who lived in the second half of the sixteenth century. Federica Formiga (Università di Verona) presented other Sammelbände made for jurists, this time in Verona in the seventeenth and eighteenth centuries, to preserve legal texts from destruction.

Patrizia Bertini Malgarini and Marzia Caria (Università LUMSA, Rome) also considered collective Sammelbände with the miscellaneous manuscripts produced in the scriptoria of female monasteries in Perugia, in the fifteenth and sixteenth centuries.

Performative arts in Venice were at the centre of two presentations: Iain Fenlon (University of Cambridge) analysed the Sammelbände of music imprints produced by Ottaviano Petrucci in the sixteenth century while Claudia Giordano (Syracusa-Beni Library) and Claudia Benvestito (Marciana Library, Venice) concentrated on theatre imprints.

Several collections from the eighteenth to the twentieth century were also analysed. The library of an eighteenth-century collector from Bologna, Ulbaldo Zanotti (1698-1769), was studied by Rita de Tata (Archivio di Stato di Bologna), who presented popular imprints in this collection, as well as by Sabrina Minuzzi (Università Ca’Foscari, Venice), who focused on medical titles.
Ester Peric (Scuola Superiore Meridionale, Naples), reconstructed the collecting work of early modern printers’ catalogues done by the Parisian historian and bibliophile Antoine-Augustin Renouard (1765-1853). Maria Simone (Trinity College, Cambridge), presented the Crewe Collection, housed in the library of Trinity College in Cambridge, which was originally created by Richard Monckton Milnes (1809-1885), an English politician with an interest in historical and literary works.

Rosa Gomes (Universidade de Coimbra) showed examples of Sammelbände from the library of Alberto Navarro, viscount of Trinidad, who, in the twentieth century, collected rare volumes, now held at the library of Coimbra. Renaud Adam (Liège University Library) studied Sammelbände of incunabula that surfaced during the recent auction sale of the collection of the Belgian bibliophile Georges Petit (1878-1956).

As was the case for previous meetings of the network, this conference comprised by a hands-on session on volumes, this time involving some of the books preserved in the Biblioteca Civica Attilio Hortis of Trieste. This was mainly organised around a series of volumes that were part of the thematic collections put together by Domenico Rossetti De Scander (1777-1842), a lawyer by trade, but also a geographer and literary scholar fascinated by two early Italian Renaissance figures: Francesco Petrarca and Enea Silvio Bartolomeo Piccolomini.

The latter was briefly bishop of Trieste (1447-1449) before becoming bishop of Siena then pope under the name Pius II, which gave a degree of local colouring to the analysis of his books. The examination of copies was preceded earlier in the day, by a visit to the Museo Petrarchesco Piccolomineo also hosted by the library.

Marcus Tullius Cicero, De senectute liber, [Leipzig: Martin Landsberg, 1503], USTC 674971
Trieste photo album
My name is Renske Hoff and I am a lecturer at the department of Middle Dutch Literature at Utrecht University. I work on manuscript and printed book culture in the late medieval and early modern period, with a particular focus on religious books, readers, and practices of use. At the moment, I am studying Middle Dutch psalters in manuscript and print around 1500, asking questions regarding the reading public, contexts of use, and the material transmission of the Middle Dutch psalms.

The psalms usually do not appear on their own but were combined with other texts, such as calendars, hymns, offices, or religious treatises. A considerable number of the printed Middle Dutch psalters (printed between 1480 and 1510) survive in Sammelbände: they were bound together with other texts, either in manuscript or print, and/or images. Some of these Sammelbände are hybrid: they consist of handwritten and printed units that have been bound together.

Studying such Sammelbände allows us to reassess two dichotomies that are often taken for granted: between the media of manuscript and print, and between book makers and book users. The hybrid Sammelbände demonstrate the continuous relevance and use of manuscripts throughout the late 15th and 16th century.

In addition, they show how readers were involved in customising their psalters and ‘growing’ their books, both in manuscript and print. Discussing my research with other researchers and librarians in the Sammelband 15-16 network has enabled me to view my findings in a broader context of early modern book culture.

These hybrid books are not (just) individual rarities, but are objects that testify to the wide variety of dynamic interactions between early modern readers and their books.

A few years ago, I encountered this hybrid Sammelband. It contains a New Testament printed in Leuven in 1548 and a manuscript with the Old Testament lessons for mass (Maurits Sabbe Library, P22.005.1/Fo BJ 1548). The manuscript was probably used separately for a little while before being bound in with the New Testament soon after 1548.

The style of the manuscript, the binding, and ownership inscriptions suggest that the book was assembled and used within a religious female community. The combination of texts would allow a reader to conveniently use the book in a (para)liturgical context. This little book sparked my interest in hybrid Sammelbände.

Renske can be contacted via email at the address: r.a.hoff@uu.nl
In May 2023, the University of Amsterdam will host the next main event of the Sammelband 15-16 project with particular emphasis placed on bindings and their relationship to ownership and use. From sewing and flyleaf papers to a volume’s decoration, this aspect of early printed Sammelbände provides a wealth of often overlooked information about the individuals and institutions as well as offering vital clues on how and why owners had titles bound together for their libraries in the early modern period.

For this event, different copies from the Allard Pierson collection will be examined by the speakers. The detailed material analysis will be combined with explanations of the methods that can be used to better understand a volume’s constitution.

The Allard Pierson houses the rare book collections of the University of Amsterdam. The holdings provide numerous possible case studies, mostly from volumes constituted in northern Europe and will constitute an important point of comparison and contrast with the collections seen during events organised in France and Italy as well as in Utrecht.

The event is scheduled to take place on 27-28 May 2024 with a group of around 15 contributors present in person and the wider Sammelband network participating on-line with the use of cameras to highlight small material details.

**FUTURE EVENT**

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**DIGITISING VAN BUCHELL’S SAMMELBÄNDE IN UTRECHT**

As indicated in the previous number of *The Sammelband Flyleaf*, a vast campaign of digitisation of the Sammelbände from the Hubert van Buchell collection is underway in the University Library in Utrecht.

The digitised books come with their own specific initial sheet that recognises the need to include often forgotten aspects of the physical book such as the top and bottom edges. The high quality photos enable readers to have access to an important series of imprints and understand their organisation into a large quantity of contemporary Sammelbände.

Since the beginning of the Van Buchell programme of digitisation over 1400 different editions have been prepared, photographed and made available online as part of the university’s digital library. A regularly updated list of the digitised items is available on the Utrecht University library website at the address: https://objects.library.uu.nl/reader/recent.php.
Sammelband 15-16 is a project that studies the creation and use of Sammelbände in fifteenth- and sixteenth-century Europe.

The extraordinary initial development of the printing industry has been carefully charted and analysed. But many aspects of the volumes created as a result of this proliferation of printed texts are yet to be investigated.

The Sammelbände are a case in point. The works produced in the printer’s workshop were not automatically encased in a publishers binding. The choice of a binding, its quality and characteristics, were generally determined by the owner. The result was a great variety in bindings that, even in the simplest of cases, represented a substantial proportion of the cost of book acquisition. This encouraged the fashioning of volumes that contained not just one work, but different texts gathered and bound together, volumes which are generally known by the German term, Sammelband.

These volumes are one of the most striking features of the fifteenth- and sixteenth-century book world yet their characteristics have not been the subject of detailed analysis. As a result, despite their ubiquity even today, scholars have little understanding of these volumes. This project seeks to understand the steps that led to their creation and their use in fifteenth- and sixteenth-century Europe.

The Sammelband 15-16 are...

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Bibliothèque universitaire de Liège, Belgium

Christine Bénévent
Ecole nationale des chartes, Paris, France

Claudia Benvestito
Biblioteca Nazionale Marciana, Venice, Italy

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