Nouvelles Nouvelles of New News
wherein are presented worthy items of note and pleasant deleration pertaining to the Center for Medieval and Renaissance Studies
printed at the sign of the eagle in the University Library

Center for Medieval and Renaissance Studies The Ohio State University October, 1995

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In this issue:

4 Director’s Greeting
6 French Baroque Opera on the Columbus Stage
8 Celebrating 50 Years at the CMRS
12 MRGSA
13 Popular Culture and the Deep Past
14 RBMS News and New Acquisitions
GREETINGS

from the

DIRECTOR

Dear readers,

The season advances, and with it the exquisite leafy horizon, from gold to copper to purple, that surrounds us each year at this moment ‘when Autumn’s yellow lustre gilds the world.’ We have enjoyed several events already in our fall CMRS series, and look forward to several more before this year’s harvest of visitors and gatherings is complete.

A September lecture on compost and compositions by Frances Dolan, of the University of California at Davis, gave us a fascinating entrée into the cultural and literary ecology of the seventeenth century, with lively glimpses of our own era, viewed from the standpoint of her own long involvement with food, gastronomy, and their environmental dimensions, in Ohio and more recently in California’s central valley. In early October, Andrew Hicks, from Cornell University, explored the theme of listening in its poetic, spiritual, and philosophical dimensions, through the works of Rumi and the Sufi tradition radiating from medieval Persia. Ann Blair, in an exceptional mid-week visit from Harvard University the following week, engaged in a stimulating conversation with Chad Wellmon, from the University of Virginia, on the topic of historical information management and overload from the Renaissance up into the Romantic era; the next day, she lectured on her current research on the ‘amanuenses,’ or helpers of all kinds, so frequently hidden behind the work of famous authors of the Renaissance. And on November 20, Jane Hwang Degenhardt visited from the University of Massachusetts at Amherst to give the annual MRGSA lecture on the evolving concept of ‘fortune’ in the early modern world, as represented in art, literature, and drama. We still look forward to the visit of Florence Eliza Glaze, who will speak on bodies, wounds, and conceptions of balance in medieval medicine (December 4).

Beyond individual lectures, we have also enjoyed larger gatherings. In late September, Heather Tanner’s ‘Beyond Exceptionalism’ conference, held at the university’s Mansfield campus, brought scholars from Europe as well as the United States to speak on the fascinating topic of elite medieval women, considered as something more than ‘exceptional’ figures. The CMRS was pleased to host a reception on Friday evening for the conference, at the Winery 1285 tasting room in Mansfield, which was a lovely spot and featured their unusual specialty of artisanal blueberry wine. In late October, we had the annual conference of Ohio State’s Medieval and Renaissance Graduate Student Association, on the theme of ‘Metamorphosis,’ drawing speakers from universities near and far to speak on a wide variety of topics ranging from the early medieval to the early modern. One of many highlights of the event was Karl Whittington’s keynote address, reassessing the famous Lorenzetti ‘government’ frescoes in the Palazzo Publico of Siena as combining diagrammatic and narrative functions in a way that is simultaneously didactic and poetic. And the following week, we were treated to this year’s Texts and Contexts conference, hosted by the Center for Epigraphy and Paleographical Studies and organized by its director, Frank Coulson, which this year featured Erika Kihlman of Stockholm University, giving the annual Virginia
Brown Memorial Lecture on the topic of editing and understanding medieval sequence commentaries.

Amid all these events, a particular highlight of the fall term for CMRS was our 50th anniversary celebration, taking place in the Mortar Board and Conference rooms (Rm. 202 and 204) on the second floor of Thompson Library on the afternoon of November 5. It was an exciting and delightful gathering, in keeping with its goal of honoring our fifty years of collegiality, conviviality, and scholarship. Three round tables were arranged, featuring numerous panelists from diverse fields, departments, and career stages, speaking about the traditions, values, and influence of the CMRS on their experience of university and academic life. They included, on the ‘CMRS Past’ discussion, Chris Frantz, Predrag Matejic, Anna Grotans, Barbara Hanawalt, and Richard Green; on the ‘CMRS Present’ discussion, Eric Johnson, Mary-Allen ‘Pasha’ Johnson, Alan Farmer, and Daniel Frank; and on the ‘CMRS Future’ panel, Karl Whittington, Jonathan Combs-Schilling, Sam White, Mary-Kate Hurley, and Robey Patrick. There was also a reception, featuring sparkling wine, fine cheeses, bread, fruit, and pastries, with a broad array of artifacts on display from the archives of the CMRS, and a special exhibition of medieval, Renaissance, and early modern sources from the Rare Books and Manuscripts collection of the Library, curated by Eric Johnson and Pasha Johnson, and presented in the Jack and Jan Creighton Special Collections Reading Room. A special moment of the afternoon was our recognition of Barbara Hanawalt, King George III Professor of British History emerita at Ohio State, for her generous endowment of the CMRS Public Lecture fund, ensuring its well-being, prominence, and outreach for many years to come. We also profited from this fine occasion to announce the launching of our new ‘Friends of the CMRS’ group, about which you shall be hearing more in the coming months.

It is an appropriate moment to reflect, not only on the glories of CMRS past, but also on what it holds in store for our many faculty, students, and friends, on campus and around the world. Let us therefore enjoy the many delights of the season, with its feast of colloquy and collegiality, while also remaining attuned to the tranquility that delights so keenly the contemplative soul. As James Thomson wrote, some 285 years ago:

The pale-descending year, yet pleasing still,
A gentler mood inspires; for now the leaf
Incessant rustles from the mournful grove;
Oft startling such as, studious, walk below,
And slowly circles through the waving air.

Sincerely,

Graeme M. Boone
Director, Center for Medieval and Renaissance Studies
On September 17–20 Opera Columbus presented Armide by Jean-Baptiste Lully—a bold move for a company that mainly offers a steady diet of eighteenth- and nineteenth-century warhorses. It was a natural choice: Peggy Kriha Dye, Artistic Director of Opera Columbus, has sung the title role numerous times for Opera Atelier in Toronto. She imported three additional leads from Opera Atelier, along with the conductor, David Fallis, but otherwise put together an entirely new production, directed by Crystal Manich. Audience reaction was enthusiastic.

Lully (1632–1687), the most powerful composer at the court of Louis XIV, was the first important composer of French opera. Armide (1686) represents the culmination of his career, his last complete opera for the public stage and his final collaboration with the poet Philippe Quinault. The plot, loosely based on the Armida and Rinaldo episodes from Torquato Tasso’s Gerusalemme liberata, revolves around the princess-magician Armide’s internal conflict as she vacillates between love for her enemy, the Crusader Renaud, and vengeance against him.

Dye delivered a powerfully expressive performance in the title role. Tenor Colin Ainsworth, as Renaud, sang with a lovely purity of tone that complemented Dye’s assertive passion. The orchestra comprised sixteen members of the acclaimed period-instrument orchestra Apollo’s Fire, based in Cleveland. Vocal delivery throughout was modern: big voices with full vibrato. Nonetheless, the singers, like the orchestra, achieved the grace, delicacy, and elegant phrasing inherent in Lully’s music. The continuo group (theorbo, harpsichord, and baroque cello) did not merely accompany; it truly supported the singers, with an often thrilling urgency.

The opera includes several episodes for ballet troupe and singers, among them a civic ceremony, a scene of pastoral enchantment, and a horrifying ritual for Hatred’s followers (who attempt to “remove Love from Armide’s breast”). The chorus sang from a side box, to leave more room for the dancers on the small stage of the Southern Theatre. Edward Liang choreographed these scenes in modern ballet for six young members of BalletMet 2. His decision to use individual dancers to represent Armide and Renaud at strategic moments was true to the baroque spirit, whereby dance for anonymous members of a collective often represented the emotional states of the principal...
The dancers used well-chosen props from time to time—for instance, large palm fronds suggesting the verdant setting as they lulled Renaud into an enchanted sleep.

Production Designer Sarah Fairchild (a New York artist with Columbus roots) did a splendid job of evoking baroque scenery with entirely modern means: a single painted backdrop that came and went, lavishly decorated with pink and red floral and fruit designs, and several hanging drapes that gave a vague impression of baroque side flats. There was just one piece of furniture (that is to say, one more piece than would have appeared on Lully’s stage): a bed, present through much of the second half, but easily pushed out of sight at strategic times. To some audience members, accustomed to elaborate sets, the stage seemed “bare” (or so I heard); in fact, this arrangement supported the complete continuity inherent in Lully’s operatic scores, the minimalist scenery and sensitive lighting shifting as the music continued playing.

The production did involve compromises. Several small roles were folded together, and this three-hour opera was reduced to ninety minutes, in part by omitting the prologue (a panegyric to Louis XIV) as well as an entire parenthetical act, but also by making numerous small cuts throughout. Only the opening was truly jolting for those of us familiar with the libretto and score. Instead of patiently listening to two confidants offer several minutes of reassurances before expressing her concerns, Armide heard just one quatrain from her confidant before leaping in. Fortunately, that white-knuckle moment was not repeated. The remaining excisions were well chosen and sensitively handled.

I do regret the altered ending. According to the libretto, after ordering the demons to destroy her magic palace (for which Lully’s designer created a splendid machine, representing a crumbling building), Armide leaves on “a flying chariot.” The Columbus Armide, kneeling on the bed, committed suicide with a dagger—the same one she had earlier failed to use on Renaud.

This has been a busy few months for Lully’s Armide: productions in Nancy in June and Innsbruck in August, and a revival of Opera Atelier’s production in October, staged in Versailles as well as Toronto. The Columbus production holds its own in that august company. There was much to recommend it.

By Lois Rosow

MEDREN 2215 – Gothic Paris: 1100-1300
Instructor: Kristen Figg
Lecture: 31382
Time: WeFr 12:45PM-2:05
Room: Hagerty Hall 046

MEDREN 2610 – Travel and Exploration
Instructor: Jessica Rutherford
Lecture: 32409
Time: TuTh 11:10AM-12:30PM
Room: Hopkins Hall 246

MEDREN 4504 – The Arthurian Legends
Instructor: Karen Winstead
Lecture: 31988
Time: WeFr 11:10AM-12:30PM
Room: Macquigg Lab 162

MEDREN 5631 – Survey of Latin Literature: Medieval and Renaissance
Instructor: Christopher Jones
Lecture: 32317 (undergrad); 32318 (grad)
Time: TuTh 9:35AM-10:55AM
Room: Enarson Classroom Building 206

MEDREN 5695-- Seminar: The Little Ice Age
Instructor: Sam White
Lecture: 26965 (undergrad); 26964 (grad)
Time: Mondays 2:15-5:00
Room: 455B Hagerty Hall

For more information, including course descriptions, prerequisites, and textbook information, please consult the courses page under the curriculum tab at our website: cmrs.osu.edu.
CELEBRATING 50 YEARS

Stanley Kahle – Director 1969-1978
Joseph Lynch – Director 1978-1983
James Kittelson – Interim Director, 1983-1984
Christian Zacher – Director 1984-1992
Eve Levin – Director 1992-1995
Anna Grobans – Interim Director, 1999-2000
Sarah Ives Johnston – Interim Director 2002-2003
Barbara Hanawalt – Director 2003-2005
Sarah Grace Heller – Interim Director 2010-2011
Graeme Boone – Director 2013-Present
The CMRS 50th Anniversary Celebration on Thursday, November 5 included many speakers and guests, as well as a display of numerous artifacts from CMRS past, as shown on these pages.
On October 23 and 24, the Medieval and Renaissance Graduate Student Association hosted its third graduate conference at Ohio State. This year’s theme of “Metamorphosis” drew fifteen engaging papers from across the country, including presenters from Texas, California, South Carolina, New York, and Washington, D.C. The keynote address, given by Professor Karl Whittington of the OSU Department of History of Art, considered the mutability and metamorphosis of meaning in Ambrogio Lorenzetti’s Allegory of Good and Bad Government frescoes. Finally, in a closing roundtable on “Agents of Change,” four Ohio State professors shared their perspectives on continuity and change in medieval and early modern societies, as well as the implications of digital media in academic disciplines.

We would like to acknowledge the OSU sponsors, including the Center for Medieval and Renaissance Studies, who made this event possible. Their support allowed us to keep this event free and open to the public. Thanks to our sponsors, we were also able to present Brice Peterson (Pennsylvania State University) with an award of $100 for his paper “Finding the Perfect Dietie Diett: Donne’s ‘Love’s Deity’ and ‘Love’s Diet’ as Answer Poetry about Choice.”
Come join us for a two-day event on February 19-20, 2016, sponsored and produced by the Center for Medieval and Renaissance Studies at The Ohio State University, intended as an exploration of popular identities past and present with special attention to the world of Shakespeare’s time.

This is the third in a yearly series of events under the broader CMRS theme of “Popular Culture and the Deep Past,” in which contemporary pop-cultural manifestations will be explored and celebrated with attention to their profound and wide-ranging historical and cultural contexts. A guiding principle of the series is to bring diverse communities together in and around Ohio State, including the academic and non-academic, scholarly and performative, creative, educational, and reflective communities. As in past years, this event will feature a scholarly conference (featuring papers, round tables, and other academic events) nested inside of a Renaissance-faire-like carnival (featuring exhibits, gaming, contests, and activities of all kinds).

Registration for the 3rd Annual Conference on Popular Culture and the Deep Past is now open at cmrs.osu.edu.

Both the conference and the public lecture are free and open to the public. For more information, visit cmrs.osu.edu or write to us at cmrs@osu.edu.
The Rare Books & Manuscripts Library had, I’m happy to report, another successful acquisitions year during 2014-15. As usual, we managed to add a range of interesting things to our collection that speak to the teaching and research needs of our students and faculty affiliates, including medieval manuscripts, the Reformation, early modern science, the history of architecture, seventeenth-century gender relations, daily life across Europe during the pre-modern period, and curious items testifying to the vagaries of book production in both manuscript and print.

Our year got off to a great start in August 2014 with a wonderful donation of a dozen medieval manuscript fragments by Lisa Kiser, Professor Emerita of OSU’s Department of English. The manuscripts were Professor Kiser’s own teaching samples that she used during her distinguished career educating countless students about textual culture during the Middle Ages. Included in the batch were leaves from several manuscripts of which RBMS already owns representative samples, including a pair of folios from two different Books of Hours, a page from an early-fourteenth-century pocket Bible, and a curious fifteenth-century Spanish leaf from a collection of wills and testaments that was broken up and sold off piecemeal by the notorious dealer, Bruce Ferrini, in the early 1980s. Personally, I was overjoyed to receive these leaves as my own work is heavily invested in the reconstruction of fragmentary manuscripts, so these were most welcome additions to the “fragment family” at RBMS. Other pieces included a lovely leaf from a ca. 1300 Swiss or German noted Missal, leaves from Psalters and Breviaries, and a stunning leaf from a late-fifteenth century Italian Humanist copy of the Epistles of Pseudo-Phalaris—a true rarity! I’d personally like to thank Professor Kiser again for her wonderful generosity, and I’m happy to say that RBMS will continue to employ these manuscripts as she did throughout her career, namely, as eminently useful and accessible tools for classroom learning and student research for generations to come!

Also on the manuscript front, Mr. J.C. Hanks and his family (major friends of RBMS) continued to build their own collection of medieval and Renaissance manuscripts—all of which they have generously placed on long-term deposit at RBMS for the use of our students and scholars. This year’s acquisitions included a complete—and gorgeous—codex of Nicolas de Osimo’s Supplementum Summa Pisanellae, a significant work of canon law and moral theology and one of the more influential confessional guides of the later Middle Ages. The manuscript includes a handy colophon telling us that it was completed in Ferrara, Italy, on 29 of October 1449, and the decorated catchwords that enliven the manuscript should not be missed (especially the hilarious doodle of a dog excitedly chasing a cat). Mr. Hanks also added to
his growing collection of diplomatics and legal documents with his acquisition of a trio of individual archives of notary acts, testaments, quitclaims, and financial records. The first includes fifty-four parchment rolls from Venice produced between the fourteenth and early-seventeenth centuries; the second is an assembly of nearly 150 fifteenth-sixteenth century records on paper and parchment from a single French family; and the third is an impressive gathering of forty-seven English documents—the majority of them complete with wax seals—from the early-thirteenth to sixteenth centuries (including some documents in English!). The ongoing generosity of the Hanks family is something for which we should all be grateful, as is Mr. Hanks’ incredible support for the use of his collection by students and researchers.

Other notable acquisitions include a stunning copy of Luca Pacioli’s treatise on proportion in art and architecture, De divina proportione, a sublime and influential volume that combines mathematics, art and architectural theory, and typography to create one of the printed masterpieces of the Italian Renaissance. Published in Venice on 1 June 1509 by Paganino de Paganini, this book includes text by the renowned mathematician, Franciscan friar, and so-called “Father of Accounting and Bookkeeping,” Luca Pacioli (ca. 1447-1517), and a series of 87 illustrations, 61 of which were designed by Leonardo da Vinci (1452-1519), along with many geometrical diagrams printed in the margins alongside the text. This book, along with several other seminal pieces such as a pair of volumes by Sebastiano Serlio and another by Jacques Androuet du Cerceau, were all acquired as part of the Herman J. Albrecht Library of Historical Architecture, and RBMS would like to thank the Foundation Board of the Albrecht Trust for their dedication and commitment toward building a world-class collection of historical architectural books.

Some other curious additions to our collections (but not all, by far!) include an intriguing seventeenth-century illustrated German broadside offering readers advice on how to determine whether the coins in their possession were counterfeit or legitimate; an eighteenth-century printed and gilt broadside announcing the upcoming nuptials of an Italian socialite; a pair of late-seventeenth century broadsides arguing the respective virtues—and faults—of both English bachelors and ladies; a large fragment of a deluxe illuminated copy of St. Augustine’s Enarrationes in Psalmos produced in Vienna around 1360; another substantial manuscript fragment of Thomas of Chobham’s Summa de penitentia, one of the most important and influential penitential manuals of the Middle Ages; and pair of early-18th century portraits of Martin Luther and his wife, Katherina von Bora.

I’ve said it before, but I’ll continue to say it for as long as I have the privilege of writing these acquisitions updates: All of these materials—and, indeed, everything in our extensive holdings—are available for teaching, research, and outreach initiatives. Please don’t hesitate to contact me directly if you’d like to explore how you can employ our holdings in your own teaching, research, and study. Despite what you may have seen in movies and on TV (and perhaps in some of the world’s less accommodating archives), books and manuscripts were made to be touched and used (gently, of course!). Be sure to do your duty! Use a rare book today!

New acquisitions to RBMS, 2014-2015

Adam, Melchior. Vitae Germanorum theologorum, qui superiori seculo, ecclesiam Christi voce scriptisque propagarunt et propugnarunt congregatae & ad annum usque MDCLXVIII. Francoforti: Sumptibus Jonae Rosae viduae, 1653.

- Decades duae continentes vitas theologorum exterorum principum, qui ecclesiam Christi superiori seculo propa-
garunt et propugnarunt coactae à Melchiore Adamo Silesio. Francofort : Sumptibus Jonae Rosae viduæ, 1653.


- Temples et Habitations Fortifiées or Petits Temples. Orléans, Jacques Androuet du Cerceau ca. 1547-1548.

[Bible]. Bibliia latina [with a manuscript bound at the end]. Venice: Reynaldus de Novimagio and Theodorus de Reynsburch, 1478. Bound at the end is a complete manuscript copy of a treatise entitled Incipit Vocabula Biblie Secundum ordinem librorum.


[Broadside]. Wir der Hochloeblichsten im Muntzwesen... Nuremberg, 11 March 1615.


RARE BOOKS and MANUSCRIPTS

Estio, Guillelmus. Historiae martyrum Gorcomiensum, maiori numero fratrum minorum; qui pro... Douai: Ex officina Baltazaris Belleri, 1603.


Kurtzer Vericht von gemeinem Kalender... Neustadt an der Haardt: Matthaeus Harnisch, 1583.


Leucht, Valentin. Abermal Bericht von der Praedicandten Sacramentischen Form so wol irer Tauff-Ordnung als auch ihres Nachtmauls wunderbarlichen Administration... Mainz: Nicolaus Stein, 1603.

[Luther, Martin]. A pair of portrait broadsides of Martin Luther and his wife, Katharina von Bora. Augsburg: Andreas
Malschenbaum, ca. 1730.


[Manuscript]. Alexander de Villa Dei (Villedieu). *Doctrinale puerorum*. Bifolium on vellum from a famous medieval grammatical treatise produced in northern France, ca. 1450, and later recycled as the covers for a different manuscript or book.

[Manuscript]. Antiphonal fragment recycled as an endleaf in a later binding. Italy, ca. 1150-1175.


[Manuscript]. A dozen medieval manuscript fragments donated to RBMS by Prof. Lisa Kiser of Columbus, Ohio, and the OSU English Department. The set includes 13th-15th-century leaves from several Books of Hours, a pair of pocket Bible leaves, leaves from Stephen Langton’s *Interpretation of Hebrew Names*, a noted Missal, a Breviary, a Psalter, a collection of Spanish wills, and an Italian Humanist copy of the *Epistolae Phalaris*.


NEW ACQUISITIONS

[Manuscript]. Five leaves from a Book of Hours produced in southern France or northern Italy, ca. 1350, sophisticated with later color illustrations added sometime in the 17th century.

[Manuscript]. Four Graduals produced in Spain or Catalonia, ca. 1200. Of particular note is an observance added in a later hand in the lower margin of one of the leaves for the Feast for the Crown of Thorns, popularized after 1239.

[Manuscript]. Illuminated manuscript leaf with an excellent historiated initial, from an early Bible in Latin. Text from the Prologue and first three chapters of Ezechiel. Oxford, the workshop of William de Brailles, ca. 1240.

[Manuscript]. Illuminated leaf from a French Book of Hours painted by an artist in the circle of the Coetivy Master depicting the Presentation of Christ in the Temple, the image traditionally used to introduce the celebration for the hour of None in the Little Office of the Virgin Mary. Paris, ca. 1450. Gift of Nancy and Bill McGrath of Akron, Ohio.

[Manuscript]. Illuminated leaf from the Hornby Bible featuring the *capitula* list, prologue to, and opening chapters of the first Epistle of John. France (Paris/Amiens), ca. 1220.

December 2015     Nouvelles Nouvelles     17
[Manuscripts] Lot of five medieval manuscript fragments, including a glossed Bible fragment from St. John’s Gospel; a transitional northern French Bible leaf; a leaf from a luxury Pontifical; a leaf from a prayerbook in Dutch; and a fragment from Alexander de Villa Dei’s *Doctrinale Puerorum*.


[Manuscript]. Pope Gregory IX. Glossed fragment from the *Decretales*. Italy, ca. 1330, with illumination by Lando d’Antonio (fl. 1329-1334).

[Manuscript]. Portfolio of medieval Bible fragments from manuscripts produced ca. 1160-1300, including a bifolium from a Glossed Bible (in complex format) featuring the text of and commentary on the Gospel of John (Paris, ca. 1220); a French folio Bible (ca. 1250); Peter Lombard’s *Magna glossatura* on the Pauline Epistles (in the distinctive *intercisum* format); a portion of a leaf from a monumental “Atlantic”, or Giant, Bible (Spain, ca. 1160); a Glossed Bible (in simple format) from the monastery of St. Oyen in southern France (ca. 1175); a pair of French pocket Bible leaves (ca. 1250); and a leaf from Stephen Langton’s *Interpretatio of Hebrew Names* that was once part of a ca. 1300 northern French folio Bible.

[Manuscript]. Southern France (ca. Toulouse), a history in documents, 1400-1600. An archive of notary acts, testaments, quitclaims, and financial records from a single French family. 100+ documents on parchment and paper.

[Manuscript]. Thomas of Chobham. Quire fragment from Chobham’s *Summa de penitentia*. Germany, ca. 1475.

[Manuscript]. Two folios on vellum from a small Processional produced in England, ca. 1425.

[Manuscript]. Vellum leaf from a luxury illuminated Pontifical produced in northern France, ca. 1525.

[Manuscript]. VENICE, a history in documents, 1300-1700. An archive of notary acts, testaments, financial records from a single Venetian family. 54 rolls on parchment.


*In evangelia, quae usitato more diebus dominicis & festis proponuntur, annotationes Philippi Melanthonis. Wittenbergae: Excudebat Johannes Lufft, 1545.*

Peucer, Kaspar. *Commentarius de praecipuis generibus divinationum….* Wittenberg: Crato, 1560.


Serarius, Nicolaus. *Dess Luthers Nachtliecht, Das ist, Kurzter Warhaftiger, beständiger vnd gründlicher Bericht, von der grossen vnd ersten, vornembsten vnd wunderbarlichen Erleuchtung, durch welche dem thewren vnd hochgelehrten Mann D. Martin Luther seine Lehr im anfang offenbahret worden….* Ingolstadt: Andream Angermayer, 1603.

*NEW ACQUISITIONS*

Serlio, Sebastiano. *De Architectura Libri Quinque, quibus cuncta ferè Architextonicae facultatis mysteria doctè, perspicuè, uberrimeq[ue] explicantur, a Joanne Carolo Saraceno ex Italica in Latinam linguam nunc primùm translati atque conversi….* Venice: Apud Franciscum de Franciscis Senensem & Joannem Chrieger, 1569.


Sor Juana. *Memoria, y origen de las gracias, y virtudes que tienen la. Cuentas de la Madre Santa Iuana de la Cruz*. Seville, ca. 1650.


Winter Landscape with Skaters and Bird Trap
(1565)
Pieter Bruegel the Elder