

Chemise bindings and Hulleninband

Compiled by Lady Isabell Winter (aka Vanessa Robb email kaosv2@yahoo.com)

Chemise bindings are a simple yet effective way of protecting your book dating to medieval times. I have put this together as a reference type document for me to refer to, but I do hope others may also find it useful.

There does not appear to be many extant examples remaining of chemise bindings, but given they were used to protect a book and the often delicate nature of the chemise binding itself being made of very soft leather (suede) or fabric (often velvet), it is understandable why there may not be many remaining.

Hulleninband is another term used which translates as case binding, shell cover, cover sleeve. I think that Hulleninband is used more in reference to books that have a second leather cover attached and leaves a skirt around the fore-edges of the book to assist protection. This same sort of skirt can also be seen in some girdle books where the cover is left to extend past the end of the boards of the book rather than being wrapped around.

In example 4 below the hulleninband has been wrapped around the boards and glued down to look like a normal leather covered bound book would look. I wonder how many other extant books may have have the same thing happen to them. As fashion changes and the purpose of protection is no longer needed to the same level it is easy to understand why this fate may befall this type of binding.

Chemise bindings/Hulleninband have extant examples that I have found from the second half of the 14th century thru to very early 16th century. This is a similar time period to girdle books although chemise bindings do seem to start appearing nearly a century earlier. It would be a logical progression for people to extend the tail of a chemise cover to make the cover into a girdle book specialised for traveling, so I do wonder if this is in fact what may have occurred. There are also many images of chemise covers in use in paintings.

If the originally idea for chemise covers was to cover small books you carried with you for example in your belt pouch, protecting the tooling on the leather cover would be sensible, particularly when you factor in the cost that books held during medieval times. It is also important to remember literacy was limited during this period so carrying a book could also be seen as a mark of status. One thought is that chemise bindings were used more by ladies of nobility in comparison to girdle books which may have been used more by men or members of the church.

List of additional links and references

<http://sirencreations.com/page6.php> – reproduction bookbinding, list of useful links

<http://www.guildofbookworkers.org/resources/chemise.pdf> instructions on how to make a chemise binding

<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1404&context=tsaconf&sei-redir=1&referer=http%3A%2F%2Fwww.google.co.nz%2Furl%3Fsa%3Dt%26rct%3Dj%26q%3Dchemise%2520binding%26source%3Dweb%26cd%3D15%26sqi%3D2%26ved%3D0CHUQFjAO%26url%3Dhttp%253A%252F%252Fdigitalcommons.unl.edu%252Fcgi%252Fviewcontent.cgi%253Farticle%253D1404%2526context%253Dt%26saconf%26ei%3DxJNuUO6YIMi3iQfo0IGYc%26usg%3DAFQjCNGOw231n3Taj4UBoZk4XXBLhIaZA%26sig%263DBpZsbPUnZLLlQ117epjrpw#search=%22chemise%20binding%22> – Research paper – Textile and Embroidered bindings of medieval England and France. Robin E Muller.

http://books.google.co.nz/books?id=2Rr3ad0Xy7QC&pg=PA78&lpg=PA78&dq=chemise+binding&source=bl&ots=1vbc6SfNM5&sig=6Bv8ddJQNo_GMek2q8_ctA2uhOs&hl=en&sa=X&ei=V5tuUITiE46biQfLp4GYCg&ved=0CEsQ6AEwBjgK#v=onepage&q=chemise%20binding&f=false – google books mention of chemise bindings in book called French book of hours, Making an archive of prayer c. 1400 – 1600.

<http://www.coblaith.net/BookDisguises/ChemiseBinding/default.html> – Making a chemise binding. Coblaith Muimnech, Barony of Bryn Gwlad, in the Kingdom of Ansteorra

<http://www.bl.uk/catalogues/illuminatedmanuscripts/GlossC.asp> – British Library catalogue of illuminated manuscripts – definition of chemise binding.

<http://translate.google.co.nz/translate?hl=en&sl=de&u=http://de.wikipedia.org/wiki/H%25C3%25BClleneinband&prev=/search%3Fq%3DH%25C3%25BClleneinband%26hl%3Den%26biw%3D1278%26bih%3D598%26prmd%3Dimvns&sa=X&ei=NlxvUPi1I8mZiQfisIDgBg&ved=0CDgQ7gEwAw> – Helleneinband description translated on wikipedia

http://translate.google.co.nz/translate?hl=en&sl=de&u=http://www.beyars.com/kunstlexikon/lexikon_4190.html&prev=/search%3Fq%3DH%25C3%25BClleneinband%26start%3D10%26hl%3Den%26sa%3DN%26biw%3D1278%26bih%3D598%26prmd%3Dimvns&sa=X&ei=GMJvUNm_Kc-tiQfM04GoAg&ved=0CCcQ7gEwATgK – The great art encyclopedia definition of shell cover

- ♣ Friedrich Adolf Schmidt Künsemüller: *cover band*. In: Severin Corsten (ed.) *Encyclopedia of the entire book trade*. Bd third Hiersemann, Stuttgart 1991, [ISBN 3-7772-9136-6](https://www.isbn-international.org/number/3-7772-9136-6), pp. 545f.
- ♣ H. Schreiber: *book bag and envelope volumes in*. *Archive for the Book Trade*. 76, 1939, S.492-496.
- ♣ Jean Loubier: *The book cover second*. Edition. Hermann Seemann, Leipzig, 1926, p.95-98.
- ♣ H. Loubier, *casing cover of the late Middle Ages*, in: Bibliografiska, studied devoted Baron J. Rudbeck, Stockholm 1917
- ♣ A. Rhine, *wrong terms in the cover story in*: Gutenberg Jahrb, Mainz 1960th.

Extant Examples

1. Valencia? C 1460. Book of Hours. National Library of the Netherlands. Koninklijke-bibliotheek.

<http://www.kb.nl/en/web-exhibitions/100-highlights-of-the-koninklijke-bibliotheek/from-1-to-100/14-chemise-binding>

Vellum, 167 leaves, 150 x 100mm. Prov: Nico Israel's antiquarian bookshop, Amsterdam, 1988. 135 J 55, fol. 13v-14r.



Dark brown morocco, blind-tooled (inner cover) over wooden boards. Chemise of velvet (outside), dark brown-carmine fading to lavender-red, and of lavender-red silk (inside) with trimmings and pellets in red and gold thread; silver fastening. The chemise, of which the overhanging part is c. 2.5 cm all around, is only tied to the binding by its fastening.

The chemise binding might be called the refined, textile version of the Hülleneinband. Instead of one covering (leather or textile) it has two, of which the outer textile covering has supple flaps all around. The nails of the fastening are the only means of attachment of the chemise to the binding. As the lining over the insides of the covers continues into the shoulders, it would be extremely difficult to unfasten the chemise. The second covering has disappeared in almost all cases and this will certainly be due to the fact that textile is a very vulnerable material. Its makers may even have foreseen this problem, and this would explain the blind-tooling on the inner covering of this binding, which would, of

course, only be fully visible without the chemise.

Chemise bindings are even rarer than Hülleneinbände: there are only seven extant items. Although no Dutch originals have survived, they must have been especially popular in the Netherlands with the upper middle classes and the nobility. They are depicted on many panel paintings and miniatures from the Flemish and Northern Netherlandish school. A good example is the binding held by Mary on the polyptych of the Adoration of the Lamb in St. Bavon in Ghent, by Jan and Hubert van Eyck. Chemises are mostly found in the hands of the Virgin and other female saints, which indicates that the books must have been meant especially for the private worship of ladies.

The manuscript in the chemise binding is a Book of Hours which, judging from its decoration, must have been made in Valencia. The miniatures have been executed by two artists.

References:

Vriendschap in vereniging. Den Haag 1988, no. 1

J. Storm van Leeuwen, 'The well-shirted bookbinding', in: *Theatrum orbis librorum. Liber amicorum presented to Nico Israel*. Utrecht 1989, p. 277-305

Zeldzaam en kostbaar. Den Haag 1992, no. 3.

2. Harley 1498, British Library.

<http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2011/09/quadripartite-indenture.html>
Quadripartite Indenture (the 'Harley Indenture'), London, 1504



Back binding of the indenture. Very few medieval or Tudor bindings survive; this is a particularly impressive example. It is a 'chemise' binding (or cloth cover) in red velvet lined with damask that may have been imported from Italy. This chemise wrapper covers four indentures, or series of agreements, between Henry VII and the monks of Westminster Abbey dated 1504. Two copies of the indenture were made and, remarkably, both survive with their original bindings—the current volume and the other now in The National Archives (E 33/1). Attached to the covers of both are a series of bosses in silver gilt and enamel, decorated with the King's emblems. Five original wax seals with impressions of the King also survive; these are affixed to the documents and authenticate the covenants contained within them. The upper edges of the pages are cut in curved lines, consistent with more typical indentures on parchment sheets that were cut apart so that they could be fit back together upon redemption or to verify the authenticity of claimed contractual obligations.

3. Royal 12c VIII Chemise binding 1509 – British Library

Description: Embroidered chemise binding of crimson velvet with seed pearls and silver thread with Prince Henry's badge and motto.

Origin: Italy, Central (Rome and Florence)

<http://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=51625> - image

<http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=7572&CollID=16&NStart=120308> – Detailed record.



Copyright © The British Library

Part 1 ff. 1v-87v **Author** Pandolfo Collenuccio of Pesaro (d. 1504), Lucian **Title** Collenuccio's Apologues (Agenoria, Misopenes, Alithia, and Bombarda) and Lucian's Dialogues (De raptu Europae, Galene et Panope, and De Paradis iudicio)

Origin Italy, Central (Rome and Florence)

Date c. 1509 - c. 1517

Language Latin

Script Humanistic

Scribe Ludovico degli Arrighi

Artists Attavante degli Attavanti

Decoration Frontispiece with full border in colours and gold with putti and flowers, a historiated initial 'I(n)' with a portrait of Pandolfo Collenuccio, and the arms of Henry VIII in the lower margin, supported by angels (f. 4). Full border with Tudor roses in gold or red, framing the prologue (f. 3v). Miniature in colours of a Putto holding aloft a panel with silver capitals on a blue ground (f. 65). 7 large historiated initials in colours and gold with partial borders (ff. 1v, 31, 59, 66, 72, 75, 76v). Text panels in colours and gold, with entwined roses in the corners at the beginning of the apologues (ff. 30v, 58v, 65v). Small initials in gold on coloured panels with the names of the protagonists of the dialogues (ff. 32-56v and ff. 72-87v).

Dimensions in mm 210 x 135 (120 x 75)

Part 2 **Origin** England, Central (Oxford)

Date 1st quarter of the 17th century, before 1605

Decoration Chemise binding of crimson velvet with seed pearls and silver thread, adorned with the badge and motto of Henry Frederick (b. 1594, d. 1612), Prince of Wales, son of James VI of Scotland and I of England (although he was not formally created Prince of Wales until 1610). The manuscript was presented to him on 29 August 1605 at Magdalen College, Oxford.

Official foliation ff. 87 (+ 12 unfoliated paper and 4 parchment flyleaves at the beginning + 1 parchment + 2 paper flyleaves at the end)

Form Parchment codex

Binding Post-1600. Binding of gold-tooled red leather probably made for Henry Frederick, Prince of Wales (see provenance). Chemise binding with his badge and motto stored separately.

Provenance Written by Ludovico degli Arrighi (b. 1475, d. 1527), a scribe who worked in the papal chancery, Rome, and decorated by the Florentine illuminator Attavante degli Attavanti (b. 1452, d. c. 1525).

Geoffrey Chamber: the text is prefaced by a letter of dedication, in the hand of Ludovico degli Arrighi, from Geoffrey Chamber to King Henry VIII, offering the manuscript to him on his return from Italy (ff. 1v-3).

Henry VIII (b. 1491, d. 1547), king of England and Ireland (from 1509): his arms (f. 4).

Nicholas Bond (b. 1540, d. 1608), President of Magdalen College, Oxford: inscribed, 'N. B. S. T. D. T. S. mnemosynon [in Greek characters] 96', (f. [xiii]) meaning, perhaps, 'Nicolai Bond sanctae theologiae doctoris tuae serenitati (or totiusque societatis?)', the volume having been placed in a chemise binding and presented to Prince Henry at Magdalen College, Oxford, 29 August 1605' (see Warner and Gilson 1921).

Henry Frederick (b. 1594, d. 1612), Prince of Wales, son of James I: presented to him on 29 August 1605 at Magdalen College, Oxford; his badge and motto are embroidered on the chemise binding of crimson velvet with seed pearls and silver thread (although he was not formally created Prince of Wales until 1610).

Presented to the British Museum by George II in 1757 as part of the Old Royal Library.

Notes The pastedowns on the upper and lower covers are fragments of a 14th-century parchment manuscript of a text of scholastic theology, containing a discussion of the numerical plurality of angels.

Select bibliography George F. Warner and Julius P. Gilson, *Catalogue of Western Manuscripts in the Old Royal and King's Collections*, 4 vols (London: British Museum, 1921), II, p. 25.

- ♣ Jonathan J. G. Alexander and Albina C. de la Mare, *The Italian Manuscripts in the Library of Major J. R. Abbey* (London: Faber and Faber, 1969), p. 162 n. 3.
- ♣ *Renaissance Painting in Manuscripts: Treasure from the British Library*, ed. by Thomas Kren (New York: Hudson Hills Press, 1983), no. 17.
- ♣ Paul Oskar Kristeller, *Iter Italicum: Accedunt Alia Itinera: A Finding List of Uncatalogued or Incompletely Catalogued Humanistic Manuscripts of the Renaissance in Italian and other Libraries* 7 vols (London: Warburg Institute, 1963-1997), IV (1989), p. 202.
- ♣ Michelle P. Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (London, 1990), pl. 52.
- ♣ Michael Gullick, *Calligraphy* (London: Studio Editions, 1990), pl. 24.
- ♣ *Henry VIII: A European Court in England*, ed. by David Starkey (London: Collins & Brown, 1991), no. II.15 [exhibition catalogue].
- ♣ *Treasures of the British Library*, ed. by Nicolas Barker and others (London: British Library, 2005), p. 28.
- ♣ *Royal Manuscripts: The Genius of Illumination* (London: British Library, 2011), no. 113 [exhibition catalogue]. Last revised: 18 September 2009

4. Roman Catholic Liturgy, ca 1410. MS 673 Missal with trimmed chemise binding, England, 1405-1410.
<http://www.schoyencollection.com/liturgy.html#673>
Binding: South Weald, Essex, England, ca. 1410, goatskin over stout oak boards, sewn on 7 double thongs, with goatskin chemise, now trimmed and folded over inside boards, with text 2 as pastedown.



MS 673 binding
Goatskin chemise binding, now trimmed and folded over inside boards. England, ca. 1910

THE SOUTH WEALD MISSAL.

MS in Latin and Middle English (text 2) on vellum, South Weald, Essex, 1405-10, 248 ff. (-16), 41x29 cm, 2 columns, (29x20 cm) 36 lines in a Gothic liturgical book script, music of square notation on a 4-line red staff, red or blue initials with fleurissons, 15 large illuminated initials with bar borders and foliate sprays, 1 large illuminated initial with full border in the style of the workshop of Herman Scheere.

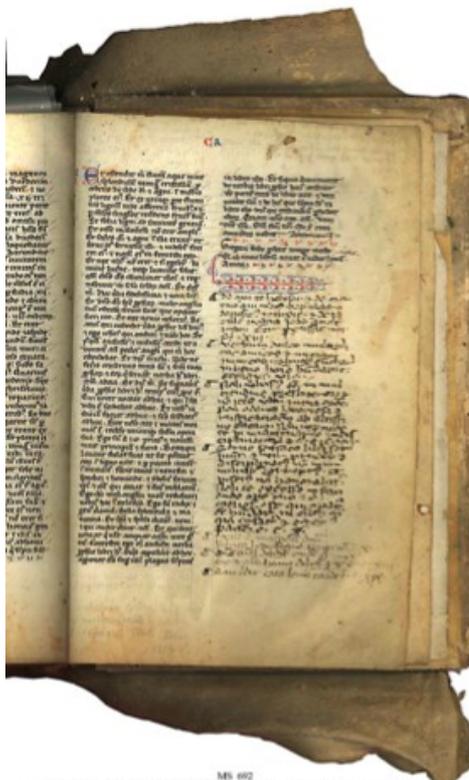
Published: Text 2. The Index of Middle English Prose. Handlist X. Irma Taavitsainen: Manuscripts in Scandinavian Collections. Cambridge, Brewer, 1994, p. 30.

Provenance: 1. Church of St. Peter, South Weald, Essex (from ca. 1410); 2. Henry Lymbur (16th c.); 3. H.C. Pratt, Brentwood, Essex (1990); 4. Sam Fogg Rare Books Ltd., London.

Commentary: Chemise bindings are rare. For another chemise binding, see [MS 692](#).

Published: Text 2. The Index of Middle English Prose. Handlist X. Irma Taavitsainen: Manuscripts in Scandinavian Collections. Cambridge, Brewer, 1994, p. 30.

5. THE ELLESMERE BIBLE 15th century
MS 692 <http://www.schoyencollection.com/bindings.html>
BIBLE WITH ST. HIERONYMUS PROLOGUES



MS 692
Bible England, ca. 1220-1240; Colophon: This last book has now been completed on the feast of St. Gregory on a cheerless day. May he (i.e. the scribe) live, lest he go to hell. Amen



MS 692 binding
Bible with St. Hieronymus Prologues, England, ca. 1240; chemise binding

MS in Latin on vellum, England, ca. 1220-1240, 520 ff. (complete), 24x17 cm, 2 columns, (17x11 cm), 49 lines in a skilled, clear rotunda Gothic book script of medium quality, 14th c.

notes, headings in red, large, 2-to 4-line, decorated initials throughout in red and blue with extensive and unusually varied pen flourishes, by a skilled and sometimes quite exuberant artist.

Binding: England, ca. 1240, deerskin over stout beech boards, sewn on 5 split tawed thongs, made as a chemise binding with the leather extending well beyond the covers to practically encase the volume. Complete on top edges including the tab on top of the spine, only a small portion remains along the lower edge, the 2 catches on the upper cover are preserved. 10 brass bosses, 5 on each cover, probably 15th c.

Provenance: 1. English owners (marginal annotations 13th & 14th c.); 2. Convent, Köln (1586); 3. Possibly: Visconti, Milano (1752); 4. Possibly: Richard Heber, Oxford, London (1773-1833?); 5. Earl of Ellesmere, Bridgewater Library, London (1833?-1897); 6. Quaritch, London (1898); 7. Possibly: Michael Tomkinson, London (until 1922); 8. Quaritch London (1922?-1926); 9. Possibly: Sir John Cockerell (from 1926); 10. Maggs or Quaritch, London (1950-ies); 11. Frank de Bellis, San Francisco (1950-ies - 1989); 12. Mrs. Serena de Bellis, San Francisco (1989-1990); 13. Bernard Rosenthal, San Francisco.

Commentary: Colophon: "Gregori festo perfecit tempore mesto ultimum nunc librum. Vivat ne vadat in imum (infernum). Amen". i.e.: This last book has now been completed on the feast of St. Gregory on a cheerless day. May he (i.e. the scribe) live, lest he go to hell. Amen. Chemise bindings are very rare.

Exhibited: Conference of European National Librarians, Oslo. September 1994.

6. **Hülleneinband** – also referred to as Case binding in english. Sweden 1387.

Photo: István Borbás/National Library of Sweden

Hülleneinband - binding with an extra leather cover. The Town Law (Söderköping) of Magnus Eriksson. Sweden, 1387.

<http://www.flickr.com/photos/25300312@N08/5061793149/in/photostream/> - image below



<http://www.flickr.com/photos/25300312@N08/sets/72157625119930048/>

Hülleneinband - binding with an optional leather cover.
The Town Law (Soderkoping) of Magnus Eriksson.
Sweden, the 1387

Hülleneinband
Hülleneinband - bindings with extra leather wrapping, 1387

Bibliographic Description
Magnus Eriksson stadslag Soderkoping, 1387
Handwriting.

Formal ties description
Red hulleneinband with an extra loose skin covers, two buckles, solid back with seven tie, baguette leather headband and white thread, uncut cut.
Five round binder fittings and a metal eyelet front, five round binder fittings and a metal plate behind, style: Gothic, påsband
340 x 245 x 50 mm, Sweden, 1387, contemporary bands.

7. **Hülleneinband** – also referred to as Case binding in english. National Library of Sweden Maastricht(?), second half of the fourteenth century.

