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Jana Brožovská Onderková works as an assistant professor at the Institute of Czech Language and Library Science at the Silesian University in Opava, Czech Republic. She works in the area of the history of public librarianship in Czechoslovakia (1918–1938), associations and political partisanship in Czechoslovakia during the interwar period (1918–1938)

K

eywords: Czech lands; Middle Ages; codicology; manuscripts; illuminations

A

bstract: The monograph *Knižní kultura českého středověku [Czech Book Culture in the Middle Ages]* presents in four chapters the history of the manuscript and partially printed books and book culture, especially the area of book painting and book binding in the Czech lands in the Middle Ages until about the end of the 15th century. There is also an additional topic connected with book history, the period of incunabula. The authors of the individual chapters are Michal Dragoun, Jindřich Marek (Institute of Information Studies and Librarianship, Faculty of Arts, Charles University), Kamil Boldan (National Library of the Czech Republic), Milada Studničková (Institute of Art History, Czech Academy of Sciences). It

summarizes new knowledge in areas previously summarized in the publications published in the early 1990s, *Česká kniha v proměnách staletí [Czech Book through the centuries]*, compiled by a collective of authors under the leadership of Mirjam Bohatcová, and Josef Krása's study *České iluminované rukopisy 13.–16. století [Czech Illuminated Manuscripts 13th to 16th centuries]*. The reviewed book is based on many years of research done by the members of the author's team and also on partial studies by personalities of Czech and Moravian codicology and library science (e.g., Jiří Hlaváček, Petr Voit, Ladislav Dokoupil, and others).



The collective monograph focuses thematically on Bohemian manuscript production up to 1500. Each chapter is devoted to one of the stages of Czech book culture. The book does not focus only on individual manuscripts, but also describes the circumstances of their creation. Separate sections are devoted to the important centres of book culture in the Czech state (the St. Vitus Chapter in Prague, the Olomouc Chapter during the pontificate of Jindřich Zdík, monastic scriptoria) and to institutional and private libraries. The individual chapters also define the stages of the development of the manuscript period of Czech book culture.

The first chapter, “Book Culture of the Premyslid and Luxemburg Period” (by Michal Dragoun), focuses on the beginnings of book culture on the territory of the Czech state in the 10th century. Transformation of book culture begins as early as the 13th century, when the circle of passive and active recipients of written text begins to expand and, at the same time, alongside the universal language of Latin manuscripts, the first evidence of texts of Bohemian and German linguistic provenance appears. In parallel, the author of the text traces the transformation of the book (the differentiation of manuscripts with regard to their purpose) in the context of the expansion of the circle of users (the establishment of the University of Prague in 1348, the spread of the book to the bourgeoisie during the reigns of Charles and Wenceslas of Luxembourg) and authors – scribes, illuminators and craftsmen–parchment makers, bookbinders (the emergence of secular scriptoria and the transfer of crafts associated with book production to the cities). It deals with hitherto neglected chapters related to book culture, e.g., the book in an aristocratic environment and the relationship of other members of the Luxembourg family (Jošt of Luxembourg) to books.

The second part, entitled “Book Culture from the Beginning of Hussitism to the End of the Reign of Jiří of Poděbrady 1419–1471” (by Jindřich Marek), focuses on manuscripts and specific features of book culture in the Czech lands during the Hussite period. Some genres recede into the background during the war years (e.g., the chivalric romance disappears), while mainly Bohemian and Latin spiritual preaching and polemical works develop, as recorded in surviving manuscripts. The author also points out the influence of the war period (the seizure of institutional libraries) on the price of manuscript books in Bohemia. The price was very favourable for foreign buyers. Other parts of this chapter discuss the relationship of recipients from different social classes to the book.

The third part, titled “Book Culture of the Jagiellonian Period to 1500” (by Kamil Boldan), is devoted to manuscript and printed book culture in the era of the media revolution. The author of the chapter, Kamil Boldan, traces the parallel of the manuscript and printed book, namely the common features of manuscript and printed book (e.g., the typeface, the graphic aspect, such as the use of calligraphers and illuminators in the processing of the illumination and graphic/woodcut pages), and the gradual “emancipation” of the printed book. He focuses in particular on the “emancipation” of the printed book in the field of writing, graphic dec-

oration – painting initials, illustration techniques) and the emergence of the book market in the Czech lands. He shows that the advent of the printing press did not completely supplant the manuscript book, citing as examples the area of Czech and Moravian legal literature (e.g., Znojmo, or the Tovačov book of municipal law), pedagogical writings for the University of Prague, or the Jena Codex associated with the environment of Czech Utraquism. The conclusion is devoted to libraries and reading in the late Middle Ages and in the beginnings of Renaissance. The book is understood by the authors not only as a medium for conveying information, but also as an artistic artefact, as Kamil Boldan presents it in the final part of his chapter on bookbinding.

A separate chapter “Illuminated Manuscripts of the Czech Middle Ages” by Milada Studničková is devoted to the painting decoration – illumination – of medieval manuscript production associated with the Czech lands. She analyses the artistic form of illuminations not only from the point of view of painting style, but also from the point of view of contemporary medieval connotations (e.g., the well-known drawing in the manuscript “De civitate Dei” depicting the illuminators of this work, Hildebert and Everwin). The authors have gathered a wealth of pictorial material not only from the collections of Czech memory institutions, church and monastic libraries (e.g. the National Library in Prague, the National Museum in Prague, the Scientific Library in Olomouc, the Strahov Monastery Prague, the Library of the Chapter of St. Vitus, *The Roman Catholic Metropolitan Archdiocese of Olomouc*, the Benedictine monastery in Rajhrad), but also from foreign institutions, including the Museum Plantin-Moretus Antwerp, the Vatican Apostolic Archive, Vatican City, the Metropolitan Museum of Art New York City, the British Library London, the Bayerische Staatsbibliothek München, the Österreichische Nationalbibliothek Wien, the Kungliga biblioteket Stockholm, and other institutions. The authors also used materials from the collections of Polish institutions – the Jagiellonian Library in Kraków, the National Museum in Kraków, and the Library of Nicolaus Copernicus University in Toruń.

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Dragoun, Michal i in. *Knižní kultura českého středověku [Czeska kultura książki w średniowieczu]*. Wydání první. Dolní Břežany: Scriptorium, 2020. 399 str. ISBN 978-80-7649-012-3.

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Jana Brožovská Onderková pracuje jako adiunkt w Instytucie Języka Czeskiego i Bibliotekoznawstwa na Uniwersytecie Śląskim w Opawie w Czechach. Zajmuje się historią bibliotekarstwa publicznego w Czechosłowacji (1918–1938), stowarzyszeniami i stronnictwem politycznym w Czechosłowacji w okresie międzywojennym (1918–1938).

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Słowa kluczowe: ziemie czeskie; średniowiecze; kodykologia; rękopisy; iluminacje

S

treszczenie: Monografia *Knižní kultura českého středověku [Czeska kultura książki w średniowieczu]* przedstawia w czterech rozdziałach historię książek rękopiśmiennych i częściowo drukowanych oraz kulturę książki, zwłaszcza dziedzinę malarstwa i oprawy książek na ziemiach czeskich w średniowieczu do końca XV wieku. Jest też dodatkowy temat związany z historią książki, czyli okres inkunabułów. Autorami poszczególnych rozdziałów są: Michal Dragoun, Jindřich Marek (Instytut Studiów nad Informacją i Bibliotekoznawstwem, Wydział Nauk Humanistycznych, Uniwersytet Karola), Kamil Boldan (Biblioteka Narodowa Republiki Czeskiej), Milada Studničková (Instytut Historii Sztuki Czeskiej Akademii Nauk). Podsumowuje nową wiedzę z dziedzin, które zostały wcześniej podsu-

mowane w publikacjach opublikowanych na początku lat dziewięćdziesiątych: *Česká kniha v proměnách staletí* [*Czeska książka przez wieki*], opracowanej przez kolektyw autorów pod kierownictwem Mirjam Bohatcovej, oraz w opracowaniu Josefa Krásky *České iluminované rukopisy 13.–16. století* [*Czeskie rękopisy iluminowane od XIII do XVI wieku*]. Recenzowana książka oparta jest na wieloletnich badaniach prowadzonych przez członków zespołu autora, a także na częściowych studiach osobistości czeskiej i morawskiej kodykologii i bibliotekoznawstwa (m.in. Jiříego Hlaváčka, Petra Voita, Ladislava Dokoupila i innych).

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Dragoun, Michal u. a. Knižní kultura českého středověku [Tschechische Buchkultur im Mittelalter]. Vydání první. Dolní Břežany: Scriptorium, 2020. 399 SS. ISBN 978-80-7649-012-3.

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Jana Brožovská Onderková arbeitet als Dozentin am Institut für Tschechische Sprache und Bibliothekswissenschaft der Schlesischen Universität in Opava in Tschechien. Sie befasst sich mit der Geschichte des öffentlichen Bibliothekswesens in der Tschechoslowakei (1918–1938), der Verbände und der politischen Partei in der Tschechoslowakei in der Zwischenkriegszeit (1918–1938).

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chlüsselworte: tschechische Gebiete; Mittelalter; Kodikologie; Handschriften; Illuminationen

Z

usammenfassung: Die Monografie *Knižní kultura českého středověku* [Tschechische Buchkultur im Mittelalter] schildert in vier Kapiteln die Geschichte der handschriftlichen und zum Teil auch gedruckten Bücher sowie der Buchkultur, vor allem die Frage der Buchmalerei und Buchbinderei auf tschechischem Boden im Mittelalter bis beinahe zum Ende des 15. Jahrhunderts. Es gibt noch einen weiteren Aspekt zur Geschichte des Buches, nämlich die Epoche der Inkunabeln. Unter den Autoren der einzelnen Kapiteln befinden sich Michal

Dragoun, Jindřich Marek (Institut für Informations- und Bibliothekswissenschaft, Fakultät für Kunst der Karls-Universität), Kamil Boldan (Nationalbibliothek der Tschechischen Republik), Milada Studničková (Institut für Kunstgeschichte, Tschechische Akademie der Wissenschaften). Die Publikation fasst den neuen Wissensstand in Disziplinen zusammen, die vorher in den Veröffentlichungen aus dem Anfang der 1990er Jahre umfassend dargestellt wurden: *Česká kniha v proměnách staří* [Tschechisches Buch im Laufe der Jahrhunderte], ausgearbeitet von einem Autorenteam unter der Leitung von Mirjam Bohatcova, sowie *České iluminované rukopisy 13.–16.století* [Tschechische illuminierte Handschriften vom 13. bis zum 16. Jahrhundert], bearbeitet von Josef Krása. Das rezensierte Buch basiert auf mehrjährigen Forschungsarbeiten des Autorenteam sowie einzelnen Untersuchungen zur tschechischen und mährischen Kodikologie sowie Bibliothekswissenschaft (darunter Jiří Hlaváček, Petr Voit, Ladislav Dokoupil und andere).