The *Annual of Medieval Studies at CEU*, more than any comparable annual, accomplishes the two-fold task of simultaneously publishing important scholarship and informing the wider community of the breadth of intellectual activities of the Department of Medieval Studies. And what a breadth it is: Across the years, to the core focus on medieval Central Europe have been added the entire range from Late Antiquity till the Early Modern Period, the intellectual history of the Eastern Mediterranean, Asian history, and cultural heritage studies. I look forward each summer to receiving my copy.

Patrick J. Geary
# TABLE OF CONTENTS

Editors’ Preface .......................................................................................................................... 5

**I. ARTICLES AND STUDIES** ........................................................................................................ 7

Anna Aklan

*The Snake and Rope Analogy in Greek and Indian Philosophy* .................................................. 9

Viktoriia Krivoshchekova

*Bishops at Ordination in Early Christian Ireland: The Thought World of a Ritual* ....................... 26

Aglaia Iankovskaia

*Travelers and Compilers: Arabic Accounts of Maritime Southeast Asia (850–1450)* ................ 40

Mihaela Vučić

*The Apocalyptic Aspect of St. Michael’s Cult in Eleventh-Century Istria* ......................... 50

Stephen Pow

*Evolving Identities: A Connection between Royal Patronage of Dynastic Saints’ Cults and Arthurian Literature in the Twelfth Century* ................................................................. 65

Eszter Tarján

*Foreign Lions in England* ........................................................................................................ 75

Aron Rimanyi

*Closing the Steppe Highway: A New Perspective on the Travels of Friar Julian of Hungary* .......... 99

Virág Somogyvári

*“Laugh, My Love, Laugh:” Mottos, Proverbs and Love Inscriptions on Late Medieval Bone Saddles* ......................................................................................................................... 113

Eszter Nagy

*A Myth in the Margin: Interpreting the Judgment of Paris Scene in Rouen Books of Hours* ............ 129

Patrik Pastrnak

*The Bridal Journey of Bona Sforza* .......................................................................................... 145

Iurii Rudnev

*Benvenuto Cellini’s Vita: An Attempt at Reinstatement to the Florentine Academy?* ................... 157
Felicitas Schmieder

*Representations of Global History in the Later Middle Ages – and What We Can Learn from It Today* .......................................................... 168

**II. REPORT ON THE YEAR** ................................................................. 182

Katalin Szende

*Report of the Academic Year 2016–17* .................................................. 185

Abstracts of MA Theses Defended in 2017 ............................................. 193

PhD Defenses in the Academic Year 2016–17 ........................................ 211
Introduction

Fifteenth-century bone saddles form a particularly unique and special object group in medieval Central European history. There are thirty-three bone saddles dispersed in museums all over the world from Budapest to New York. Most of the saddles were preserved in collections of aristocratic families before they were taken to their current homes, the museums. Despite their particularity and uniqueness, these bone saddles have a marginal position in scholarship.

1 The article is based on Virág Somogyvári, “The Art of Love in Late Medieval Bone Saddles,” MA thesis (Central European University, 2017). I would like to thank my supervisors, Alice M. Choyke and Béla Zsolt Szakács for their support for my research. I am particularly grateful to Gerhard Jaritz for his enormous help reviewing the inscriptions, transcriptions and translations of the saddles, and to András Vizkelety for his critical advice on the translations and the literary context. Finally, I thank Chloé Miller for her advice on the language of my paper.


several issues regarding their places and times of origin, their original purposes, and their use for which there are no convincing answers due to the lack of written sources.

In the twentieth century, a theory emerged that all of the saddles were made for Holy Roman Emperor Sigismund’s Order of the Dragon. However, recently a new idea has arisen regarding the original purpose and function of the saddles. Benedetta Chiesi suggests that these saddles were used in tournaments and parades as well as in marriage ceremonies, more precisely during the procession of domunductio, in which the bride was led from the parental house to her new husband’s house. This procession symbolized the change of the bride’s status and it was also a chance to display the family’s wealth by showing off the dowry. The main goal of my recent MA thesis was to examine this new marriage theory and find an answer to the question of whether the fifteenth-century bone saddles were made for wedding purposes.

The complexity and interdisciplinary character of the bone saddles resides in the fact that they can be examined from different approaches: art history, literary history, material culture, military history and cultural history. In this present article, I am examining the subject from the literary history point of view, focusing on the inscriptions incised into the saddles. Therefore, I will make


7 Accordingly, my thesis is divided into four main chapters. In the first chapter, I give an overview of the most important issues about the object group. In the second chapter, I reveal the saddles’ dominating iconography which is connected to love. The third chapter examines the inscriptions which usually have some love-related message, and the initials, which may refer to actual couples. Finally, I place these special objects in their probable cultural context: late medieval marriage rituals. See Somogyvári, “The Art of Love in Late Medieval Bone Saddles.”
a classification dividing three different types of inscriptions. Afterwards I will place some of these inscriptions in their possible literary context. This kind of examination of the saddles is particularly important since it has not been applied yet in scholarship. My examination covers only a handful of examples; therefore, at the end of the article, a table comprising the critically reviewed inscriptions of the saddles is attached. The following saddles, listed in the table, will be discussed: the Batthyány-Strattmann Saddle; the Western Bargello Saddle; the Saddle of Ercole d’Este; the Rhédey Saddle; the Tratzberg Saddle; the Saddle of the Tower of London; the Meyrick Saddle; and the Braunschweig Saddle.\footnote{For entire descriptions of the saddles including their current locations and inventory numbers, see Table. For the explanation of the appellations, and the traditional classification of the saddles (Eastern and Western types), see Somogyvári, “The Art of Love in Late Medieval Bone Saddles,” 102–150.}

**Inscriptions**

The inscriptions adorning the saddles fall into two main categories: twelve saddles are decorated with Middle High German, while three saddles have Latin inscriptions. Their length and meaning differ. The shorter inscriptions include mottos and short phrases. The longer ones are love dialogues written in rhymes on banderoles held by male and female figures on the saddles.

**Mottos**

The following saddle inscriptions can be interpreted as mottos: the repeated "gedenkt und halt" (recall and wait) on the Batthyány-Strattmann Saddle; the inscription of the Western Bargello Saddle ("aspeto tempo / amor / laus / deo" – I wait time / love / praise to / God); and the inscriptions of the Saddle of Ercole d’Este ("dea fortitud mea / dea adiutor" – God my strength / God my supporter).\footnote{The "aspeto tempo" occurs in Dante’s Canzone as well: “Aspetto tempo che più ragion prenda; / Purché la vita tanto si difenda.” (Canzone XIV). Dante Alighieri, *Opere poetiche di Dante Alighieri*, ed. Antonio Buttura (Oxford, 1823), 152. I am grateful to Patrik Pastrnak who drew my attention to this poem.} On the last of these, "dea adiutor" accompanies a scene of Saint George on the right cantle.\footnote{The cantle is the raised section at the back of the saddle. On the bone saddles these cantles are bifurcated so that one can distinguish the right and left cantles on each saddle.} The "dea fortitud mea" appears in its full length on the back of the left cantle above a scene of Samson or Hercules fighting with a lion. Additionally, they appear in abbreviated forms ("dea forti, deus adiutor") on each side of the
saddle. The “deus fortitudo mea” can also be read on the reverse of Ercole I d’Este’s grossone, running around the depiction of Saint George. It is his personal motto and the coat of arms of the Este family on the front side which indicate that the saddle belonged to Duke Ercole I d’Este (1471–1505), the count of Ferrara. This is the only bone saddle regarding which we can deduce the original owner based on the motto and personal coat of arms.

Proverbs

Two proverbs are prominently featured as part of dialogues on the saddles. One of the proverbs is the “lach lie[eb] lach” (laugh, [my] love, laugh) inscription that adorns the Rhédey and the Tratzberg Saddles (Figures 1–2). On the Rhédey Saddle, it is placed above the scene of Aristotle and Phyllis, heightening its...
mocking character. On the Tratzberg Saddle, the inscription does not connect to any particular scene; it is part of a dialogue between a man and woman, both depicted, and running through the whole surface of the saddle: “wol mich wart / ich hof der liben somerzeit / lach lib lach” (just wait for me / I am hoping for dear summertime / laugh, [my] love, laugh). The “lach lieb lach” expression exists in a contemporary literary source as well, the Lobriser Handschrift, which includes the work of Heinrich Münsinger: Buch von den Falken, Habichten, Sperbern, Pferden und Hunden. The book is the German translation and variation of Albert the Great’s zoological work: De animalibus libri (chapters 22 and 23). Münsinger’s translation in the Lobriser Handschrift can be dated to between 1420 and 1480. In one part of the book, which discusses hawks, the scribe concludes with the following line: “…und damit hat das drittain dißs buchs ain end. Got uns sin hayligren frid send. Laus Deo! Lach. Lief. Lach.” (…and with this the third part of the book ends. God send his holy peace to us. Praise to God! Laugh, [my] love, laugh). The saddle displays the moment when Alexander’s lover, Phyllis, rides on the philosopher’s back, proving that even the wisest person can become a fool of love. The scene of Aristotle and Phyllis was a popular motif in the Late Middle Ages, represented especially on secular objects. See Paula Mae Carns, “Compilatio in Ivory: The Composite Casket in the Metropolitan Museum,” Gesta 44, no. 2 (2005): 71.

The other proverb in the Tratzberg Saddle’s inscription is the “in dem ars is vinster” (it is black/dark in the arse – Figures 3–4). The proverb also appears on the Saddle of the Tower of London as “im ars is vinster” (Figure 5). On the Tratzberg Saddle, it is part of the already mentioned inscription; the man’s response to the woman: “wol mich nu wart / in dem ars is vinster / frei dich mit gantzem willen” (just wait for me / it is black/dark in the arse
/ rejoice, with your whole will). On the Saddle of the Tower of London, the inscription is presented in an isolated position and is divided between the back sides of the two cantles: “im ars / is vinster.” This expression can also be found in contemporary German literature, more specifically in a manuscript preserving the Dialogue of Solomon and Marcolf located in Alba Iulia’s Biblioteca Batthyani ana. The original Latin dialogue, featuring the Old Testament king and a medieval peasant, was probably conceived around the eleventh century, and its Latin and German vernacular versions were widespread and extremely popular

---

in German lands from the fifteenth century onwards. Accordingly, the extant manuscripts from that time were all copied in southern Germany and Austria. The work is composed of five verbal contests, each using different rhetorical forms: genealogies, proverbs, riddles, arguable propositions and arguments on both sides of an issue. As part of the proverb contest, Solomon quotes a moral statement from the Old Testament Wisdom Books to which Marcolf adapts Solomon’s statement in vulgar language, mocking it. He degrades Solomon’s wisdom by applying his words to the functions of the lower parts of the body. In this section of the manuscript Solomon says: “Ain schöns weib ist ain zier jrm mann” (A beautiful woman is an ornament for her husband). Marcolf’s reply is: “Auf dem Hals ist sy weis als ain tawben, jm ars vinster als ein scher” (In the neck she is white as a dove, in the asshole black as a mole). The existence of the inscription in this contemporary German dialogue as a proverb suggests either that it could be the literary source of the inscription or – in the case of a less direct connection – that it was a popular idiomatic phrase at the time. Nevertheless, this vulgar proverb seems strange on the saddles when comparing it to the rest of their inscriptions and the illustrations. For example, on the Saddle of the Tower of London, the other parts of the inscription pray to God and Saint George for


\footnotesize{Bradbruy and Bradbury, introduction to The Dialogue of Solomon and Marcolf: A Dual-Language Edition from Latin and Middle English Printed Editions.}

\footnotesize{Ziolkowski translates the “ars” as “asshole.” Jan M. Ziolkowski, transl., Solomon and Marcolf, Harvard Studies in Medieval Latin 1 (Cambridge, Mass.: Department of the Classics, Harvard University, 2008), 71.}

\footnotesize{In other German versions of the dialogue, this line slightly differs, see the manuscript of the Staatsbibliothek of Munich (germ. 3973, middle of 15th century) fol. 211. v. and the first printed version: M. Ayrer, 1482 (?) Nuremberg; Griese, Salomon und Markolf – Ein literarischer Komplex im Mittelalter und in der frühen Neuzeit. Studien zu Überlieferung und Interpretation, 289; Ziolkowsky, Solomon and Marcolf, 71.}
success. Also, on the Tratzberg Saddle, lovers wait for each other and for the summertime. Neither of these contexts are reasonable places to mention a vulgar proverb about the darkness within arses.

The appearance of the same phrases such as “im ars is vinsten” and “lach lieb lach” in completely different genres suggests that they were frequently used proverbs at the beginning of the fifteenth century. The words “lach lieb lach” can be found in a book about animals (Summa zoologica), while “im ars vinsten” is part of a medieval dialogue between an Old Testament king and a peasant. These examples illustrate that the proverbs fit well in completely different contexts. This ambiguous character of these literary examples, as well as the inscriptions of the saddles, may seem peculiar to us, but their medieval audience was probably well-acquainted with them and their meaning.

Love inscriptions

Love inscriptions include short sentences as well as dialogues in rhymes between the men and women depicted on the saddles. Most of these dialogues show similarities to Middle High German lyric.

The dialogue between the man and woman is the longest on the Meyrick Saddle (Figure 6). There are two inscriptions on each side. The long inscription on a banderol starts on the cantle, runs along the borders of the saddle, rises up the volute, and finishes in the hand of the woman on the left side and the hand of the man on the right side. The shorter inscription runs around the field, under the cantles on each side, and is held by a man on the left side and by a woman on the right side. The long inscription held by the woman on the left side says: “ich pin hie ich ways nit wie / ich var von dann ich ways nit wan / nu wol auf mit willen unvergessen” (I am here, I don’t know how / I am leaving, I don’t know when / Now then, willingly unforgotten). The long inscription held by the man on the right side replies: “ich var ich har ye lenger ich har me gresser nar / dein ewichleich in sand ierigen nam” (I go, I wait, the longer I wait the more rescue/salvation I have / yours forever in the name of Saint George). The short inscription, held by a man on the left side says: “ich frei mich all zeit dein” (I always rejoice you), and the woman on the right side replies: “we den k[...] rat” (25). The inscriptions show similarities with two genres of Medieval German lyric. This kind of dialogue between a man and woman can be identified with the genre of Wechsel (exchange between man and woman). The Wechsel does not mean a direct conversation, but rather a series

25 Due to the unresolved abbreviation after the k[…], the meaning of the sentence is not clear.
Fig. 6. Meyrick Saddle. London, Wallace Collection, inv. A 408. © The Wallace Collection, London
of strophes which relate to one another. Apart from this, the hesitant character of the inscription ("ich var, ich bar…") suggests a moment of separation, and therefore can be linked to the tradition of the Tagelied (dawn song), which is a lyric type that describes the couple waking up together in the early morning when they are warned by a bird’s sing or a guard that it is time to separate. These two poetic genres appear usually together in German lyric.

The short inscription of the Braunschweig Saddle speaks about fidelity: “treu yst sel[en] in der weld” (fidelity is rare in the world). Faithfulness, a popular motif at that time, exists also on different media such as caskets, tapestries, sealstones, and manuscript illuminations. Couples promising fidelity also appear on the different sides of a German casket, (Minnekästchen) where the man states, “uf din tru bu ich al stund” (on your faith I rely at every hour), to which the woman replies, “din tru lob ich nu” (to be faithful to you I vow now). According to Jürgen Wurst, around this time fidelity became important in man-woman relationships, not only as a moral virtue, but also because it confirmed the marital alliance that provided the economic survival of the family. The reliefs of the Minnekästchen reflect this idea, representing contemporary relationship models. The inscription about fidelity on the Braunschweig Saddle can also be placed in that relationship context. Furthermore, by the fourteenth and fifteenth century, German love

---


27 The Tagelied is the only type of love lyric which indicates the physical union of the lovers. Classen, “Courtly Love Lyric,” 136–7.


30 Ibid., 107.


32 Ibid.

33 The new importance of the family and fidelity in marriages is discussed in Chapter 2 of my MA thesis in connection with the changing symbol of the wild man, which also served as a form of expression of this transitional period. See Somogyvári, “The Art of Love in Late Medieval Bone Saddles,” 32–3; Jürgen Wurst, “Reliquiare der Liebe: Das Münchner Minnekästchen und andere
lyric went through significant changes. The earlier traditions which expressed the love between men and women – but exclusively outside of marriage – were transformed into marital love poems between spouses. One of the pioneers of this new tendency was Oswald von Wolkenstein in whose work the vestiges of the motifs of the traditional love lyric can be recognized. An example is the Tagelied tradition in which the woman warns her lover about the presence of spies. At the same time, von Wolkenstein’s love poems were dedicated primarily to his wife.

As we can see from the previous examples, the transitional character of this period, reflected through the presence of the old traditions and new tendencies, is captured by the inscriptions on the saddles.

Conclusion

The inscriptions of the bone saddles presented above are only few examples, but they show well their characteristic diversity in type and meaning. The mottos probably served to make the saddles more personal to their original owner. The proverbs illustrate that vulgar texts well suited such saddles, and these texts also reflect the popular idioms of this period. The love inscriptions are particularly important since in most cases they correlate with the love iconography on the saddles, and the inscriptions also reflect the literary context of this transitional period and its new tendencies towards fidelity and marriage. Furthermore, this recognition also strengthens the idea that some of these objects could have been made for marriage purposes. With my work, I intended to highlight the importance of this special Central European group of objects by focusing on a new aspect of the saddles, such as their inscriptions and their literary context. However, there are many other aspects through which this complex and diverse subject can be examined. My contribution can be regarded as a first step toward further, more elaborated, analyses in the future.


34 Classen, “Courtly Love Lyric, 118.
35 “herzlieb, nim war, das uns nicht vach der meider rick!” Albrecht Classen, “Love and marriage in late medieval verse: Oswald von Wolkenstein, Thomas Hoccleve and Michel Beheim,” Studia Neophilologica 62.2 (1990): 165; The English translation of this phrase is: “Heart-beloved, pay attention that we are not being caught by the traitors’ ropes!” For the full translation, see Albrecht Classen, The Poems of Oswald von Wolkenstein: An English Translation of the Complete Works (1376/77–1445), New Middle Ages (New York: Palgrave MacMillan, 2008), 147.

<table>
<thead>
<tr>
<th>Name of the saddle</th>
<th>Inscription</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Laugh, My Love, Laugh</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>German inscriptions</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TABLE: INSCRIPTIONS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Left side</strong></td>
<td><strong>Right side</strong></td>
<td><strong>Left side</strong></td>
</tr>
<tr>
<td>Saddle of King Albert</td>
<td>wyl es get yh helf dir aus</td>
<td>not ²</td>
</tr>
<tr>
<td>Vienna, Kunsthistorisches Museum,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hofjagd und Rüstkammer, inv. A 73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bone saddle</td>
<td>vol auf heute morgen</td>
<td>ich frewe mich denn (?) ⁴</td>
</tr>
<tr>
<td>Bologna, Museo Civico Medievale, inv. 402</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bathólay-Strattman saddle</td>
<td>gedenk ch und hult</td>
<td>gedenk ch und hult</td>
</tr>
<tr>
<td>Boston, Museum of Fine Arts, inv. 69,944</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bone saddle</td>
<td>tren yst selten in der wele ⁷</td>
<td></td>
</tr>
<tr>
<td>Braunschweig, Kunstmuseum des</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Landes Niedersachsen, Herzog Anton-Ulrich Museum, inv. MA 111</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhédey saddle</td>
<td>ich hof si b[...]</td>
<td>I hope</td>
</tr>
<tr>
<td>Budapest, Hungarian National Museum,</td>
<td>mit lieb</td>
<td>luh lieb luoh</td>
</tr>
<tr>
<td>inv. 55,311</td>
<td>baf mit [...]</td>
<td></td>
</tr>
<tr>
<td>Bone saddle</td>
<td>ich hox nicht liehre ¹⁰</td>
<td>allen mein aster las gar sein ¹¹</td>
</tr>
<tr>
<td>Florence, Museo Nazionale, Bargello,</td>
<td>iber end [...] ¹²</td>
<td></td>
</tr>
<tr>
<td>inv. 2831 Av. 15</td>
<td>ritt[e] sa[n] d Jorg ¹³</td>
<td>(?)</td>
</tr>
<tr>
<td>Bone saddle</td>
<td>ander</td>
<td>ich lib all hie und was mit w[i]</td>
</tr>
<tr>
<td>Florence, Museo Bardini, inv. 3152</td>
<td>für</td>
<td>ich lib all hie und was mit w[i]</td>
</tr>
<tr>
<td>Meyrick saddle</td>
<td>ich pin hie ich was mit w[i]</td>
<td>ich nur von dann ich was mit num ¹⁸</td>
</tr>
<tr>
<td>London, Wallace Collection, inv. A 408</td>
<td></td>
<td>ich nur ich hie je longer ich bar me</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gresser nur ¹⁰</td>
</tr>
<tr>
<td></td>
<td></td>
<td>nu wol auf mit willen unvergessen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>deinen zwischelich in sand weren num ²²</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ich frei mich all zeit dein</td>
</tr>
</tbody>
</table>
## German inscriptions

<table>
<thead>
<tr>
<th>Name of the saddle</th>
<th>Inscription</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bone saddle</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>London, Tower of London (Royal Armouries), inv. VI.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td>Right side</td>
<td>Left side</td>
</tr>
<tr>
<td><strong>Tratzberg saddle</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York, MET, inv. 04.3.249</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td>Right side</td>
<td>Left side</td>
</tr>
<tr>
<td><strong>Thill saddle</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>New York, MET, inv. 36.149.11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td>Right side</td>
<td>Left side</td>
</tr>
<tr>
<td><strong>Bone saddle</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stresa, Isola Bella, Museo Borromeo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Latin inscriptions

<table>
<thead>
<tr>
<th>Name of the saddle</th>
<th>Inscription</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Jankovich saddle</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Budapest, Hungarian National Museum, inv. 55.3119</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td>Right side</td>
<td>Left side</td>
</tr>
<tr>
<td><strong>Western Bargello saddle</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Florence, Museo Nazionale, Bargello, inv. 2832 Av. 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td>Right side</td>
<td>Left side</td>
</tr>
<tr>
<td><strong>Saddle of Ercole d’Este</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modena, Galleria Estense, inv. 2461</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Left side</td>
<td>Right side</td>
<td>Left side</td>
</tr>
</tbody>
</table>
Laugh, My Love, Laugh

Tables footnotes

1 I would like to express my gratitude to Gerhard Jaritz and András Vizkelety for their help with the inscriptions of the saddles.


3 The right order is probably: “wyl es got ych helf dir aus not” – “If God is willing I will help you out of misery.”

4 Or “ich frewe mich dein” – I rejoice you; “ICH FREUUE MICH VOL AUF HEUTE MORGEN” GIP.

5 The right order is probably “Ich frewe mich denn (?) vol auf heute morgen” – “I am looking forward to this morning.”

6 Literally, “think and stop” or, colloquially, “look before you leap” GIP.

7 “tret yst selth in der welf” GIP.


9 “Lieb” can also be in imperative mood, therefore the inscription can be translated as: “laugh, love, laugh.”


11 “ALLAIN MEIN ODER LOGAR SEIN” GIP.

12 “huerd” or “Sit erd (?)” GIP.

13 “Ritt sad iorig” GIP.

14 “bah” GIP.


18 “ich var von v… / ich wans nit waus” Mann, Wallace Collection Catalogues. European Arms and Armour, 226–227; GIP.

19 “ich war, ich bar, ne lenger ich bar, Me gresser nar” Maskell, A Description Of The Ivories, Ancient And Medieval, in The South Kensington Museum, 175; “ich var ich bar / ye lenger ich bar / me griffen (gresser) nar” Mann, Wallace Collection Catalogues. European Arms and Armour, 226–227; GIP.
“I go hence, I know not where” Mann, *Wallace Collection Catalogues. European Arms and Armour*, 226–227; GIP.

“I go, I stop, the longer I stop, the madder I become” Ibid.

“Dein ewigleich land ierigen varn” Maskell, *A Description Of The Ivories, Ancient And Medieval, in The South Kensington Museum*, 175; Mann, *Wallace Collection Catalogues. European Arms and Armour*, 226–227; GIP.

“Well a day! Willingly thou art never forgotten” Ibid.

“Thine forever, The world o’er your betrothed” Ibid.


It can be also read as “Nie den k[r…]”

“I rejoice to be ever thine” Mann, *Wallace Collection Catalogues. European Arms and Armour*, 226–227; GIP.

“But if the war should end?” Ibid.

The order is probably the following: Right side: “wol mich nu wart / in dem ars is sinster / frei dich mit ganzem willen” Left side: “wol mich wart / ich hof der liben somerzeit / lach lib lach”

“HILF VOLAUF SAND [JO]RGEN NAM -ILF(?) RITTER SAND JORG” GIP.

“aspero” GIP.
The *Annual of Medieval Studies at CEU*, more than any comparable annual, accomplishes the two-fold task of simultaneously publishing important scholarship and informing the wider community of the breadth of intellectual activities of the Department of Medieval Studies. And what a breadth it is: Across the years, to the core focus on medieval Central Europe have been added the entire range from Late Antiquity till the Early Modern Period, the intellectual history of the Eastern Mediterranean, Asian history, and cultural heritage studies. I look forward each summer to receiving my copy.

Patrick J. Geary