



MANUSCRIPTS ON MY MIND

News from the *Center for Medieval & Renaissance Studies*
SAINT LOUIS UNIVERSITY

No. 29 January 2020

Editor's Remarks Exhibitions Queries and Comments
 Conferences and Symposia New Publications, etc.

Editor's Remarks

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, best New Year's greetings to you all, and my heartfelt wishes for a sane and satisfying 2020.

I begin with some wonderful news about the **Saint Louis Conference on Manuscript Studies**, from which, as announced in the last issue, I will retire from organizing after this year's conference. **Frank Coulson**, an esteemed colleague and a mainstay of the conference all throughout its existence, has kindly agreed to take up the reins and keep the conference going for as long as is feasible: "The 'Manuscripta conference' has been an important part of my scholarly activities for almost 35 years and I am delighted to continue the wonderful tradition of scholarship from which we have all profited, particularly under the aegis of Susan L'Engle."

Frank will begin his tenure with the **48th Annual Saint Louis Conference on Manuscript Studies** in **2021, June 21–23**, and I understand he has already found a plenary speaker, and organized a couple of panels.

I offer a short introduction below for the few of you who have not yet made Frank's acquaintance:



Frank T. Coulson is currently Arts and Sciences Distinguished Professor of Classics at the Ohio State University where he also serves as Director of Palaeography for its Center for Epigraphical and Palaeographical Studies. In 2017 he was elected a member of the *Comite internationale de paleographie latine*. He took his MA and PHD degrees from the University of Toronto, where he wrote his dissertation on the reception of Ovid with Virginia Brown and Richard Tarrant. His research interests are focused in Latin palaeography, classical reception, and editing. He has published voluminously on the Latin commentary tradition on Ovid's *Metamorphoses* (*The Vulgate Commentary on Ovid's Metamorphoses: The Creation Myth and the Story of Orpheus* (Toronto 1991); *Incipitarius Ovidianum*, with Bruno Roy (Brepols 2000) and *Ovid in the Middle Ages*, with James Clark and Kathryn McKinley (Cambridge, 2011). His newly-commissioned volume (with Robert Babcock) *The Oxford Handbook of Latin Palaeography* is forthcoming with Oxford in 2020 and the first volume of a projected three-volume edition of the *Vulgate Commentary on Ovid's Metamorphoses* is in contract with Garnier. He is also the recipient of numerous scholarly awards including several NEH grants, grants from the Tinker Foundation, the Social Sciences and Humanities Research Council of Canada, and from the American Philosophical Society.

Meanwhile, I am happy to say, this year's **47th Annual Saint Louis Conference on Manuscript Studies, June 15–17, 2020**, has, thanks to your submissions, achieved a full three days of sessions, with two plenary speakers: **Erik Kwakkel**, from the iSchool, University of British Columbia and **Eric Ramirez-Weaver**, from the University of Virginia at Charlottesville. Fingers crossed!

There are many sterling papers and speakers to look forward to!

As usual, registration and accommodation will be accomplished through the regular **Symposium on Medieval and Renaissance Studies** administration system at <https://www.smrs-slu.org/register.html>.

Please feel free to email me with any questions, comments, or suggestions:

susan.lengle@slu.edu.

-Susan L'Engle

Center for Medieval and Renaissance Studies
Saint Louis University

<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>
First 21 issues at <http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind.php>

Digital Initiatives

With reference to his recently published book, *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts* (Los Angeles, 2019), **Bryan Keene** now shares his Getty blog post that introduces the volume and provides a list of resources for studying and teaching a global Middle Ages with manuscripts. Here is the link: <http://blogs.getty.edu/iris/explore-a-global-middle-ages-through-the-pages-of-decorated-books/> One part of the resource list provides hyperlinks to all of the fully or partially digitized manuscripts discussed in the book.



New Haven, Beinecke Library,
The Olivetan Gradual (Beinecke MS 1184)

Gospel book, about 1480–1520,
made in Gunda Gunde Monastery, Ethiopia.
The J. Paul Getty Museum, Ms. 105 (2010.17).



Susan Boynton presents us with a new resource for teaching—a recently "rebuilt" web exhibit on liturgical books, using examples in the collection at Columbia University: <https://liturgical.columbia.edu/> It provides basic information about the books and images of them, with links to their catalogue entries in the Digital Scriptorium.

A New Project, introduced by Sarah Noonan:

On January 9, 2020, the Council on Library and Information Resources (CLIR) announced the projects that were selected to receive funding through 2019 Digitizing Hidden Special Collections and Archives awards. We are thrilled to announce that our project, "[Peripheral Manuscripts: Digitizing Medieval Manuscript Collections in the Midwest](#)," was one of the 18 initiatives that received funding.

This three-year project, hosted at Indiana University Bloomington, will digitize and create item-level metadata for 78 codices and 406 medieval manuscript fragments from twenty-two primarily non-R1 Midwestern institutions. Participating institutions are a newly organized consortium extending across eight states. The Indiana University Libraries will scan or photograph holdings, and researchers at IU Bloomington, Loyola University Chicago, and Saint Mary's College will create metadata for these objects, including many items unrecorded in previous bibliographical surveys. Resulting item descriptions and high-resolution, IIIF-compliant images will be made freely available through Indiana University.

This project focuses on small collections that have not been economically feasible for holding institutions to digitize on their own and thus will bring a wealth of previously inaccessible and uncatalogued material to scholarly consciousness. This new material will be aggregated with existing digitized collections to yield a more comprehensive understanding of North American manuscript holdings.

Our work officially begins on June 1, 2020! Follow us at peripheralms.org and on Twitter ([@peripheralms](https://twitter.com/peripheralms)) to receive updates on our progress.



Toledo Bible, Toledo, 1276/7

Michal Sternthal describes some activities of the Hebrew Illuminated Manuscripts' Section in 2019, at the [Bezalel Narkiss Index of Jewish Art](#) (The Index), the largest database in the world devoted to Jewish visual and material culture.

The Iconographical Subjects in the Ursula and Kurt Schubert Archive

The Ursula and Kurt Schubert Archive at the 'Center for Jewish Art' (CJA) is a rich collection of images devoted to illuminations of Hebrew manuscripts. A few years ago the CJA scanned and uploaded into the Index all of the 8,151 images in the Archive that were taken from 268 manuscripts. Each image was identified with its basic details; with the name of a manuscript, its date and origin, as well as its artist's name. Currently we are finishing the indexing of each and every image with its appropriate iconographical subject, thus allowing users to compare the same subjects depicted in various manuscripts and discover variations of each subject and its components, caused by different artistic traditions and/or different textual sources. Moreover, the iconographical subjects connect the manuscripts of the Schubert Archive with other objects in the Index and thus contribute a lot to the study of Jewish art.

see <http://cja.huji.ac.il/sch/browser.php?mode=main2>.

(continued on next page)

Bezalel Narkiss Index of Jewish Art (cont.)**The Project of the Decorated Esther Scrolls**

Our second main project is devoted to the decorated Esther scrolls. Decorated Esther scrolls apparently appeared in the second half of the sixteenth century (the earliest known decorated scroll was written in 1564) and the majority of known scrolls was made between the second half of the seventeenth and the first half of the nineteenth centuries. Esther scrolls exemplify a continued usage of handwritten texts, some of them in the form of scroll even in the age of printing. Illuminated scrolls thus became one of the most significant genres of Jewish art and one of the major media where Jewish artists could express their creativity. Scrolls gained their greatest popularity among the Jews of Italy, the Netherlands, and Central Europe, in both Ashkenazi and Sephardic communities, and continue to this day. The custom of decorating the scrolls with images also spread, in the course of time, to the Jews of North Africa, the Middle East and Iran. However, only an extremely small percentage of the existing scrolls (perhaps not more than 15%) has been catalogued and published. The *Catalogue of Illuminated Esther Scrolls* will, for the first time ever, offer the broadest possible picture of illuminated Esther scrolls, including a large corpus of currently unknown manuscripts.

The project will be based on the documentation of about 400 Esther scrolls from more than 30 libraries, museums and private collections, prepared by **Dr. Dagmara Budzioch** since 2008, during her doctoral and postdoctoral research. The database will include also the documentation of about 90 scrolls currently in the Index, as well as future documentation of about 100–150 Esther scrolls that will be performed in the framework of the project. In total the Project will include more than 600 illuminated Esther scrolls.

This project will take place over 2019–2022 and we are sure that it will not only shed light on the historical development of the decorated Esther scrolls, but also will significantly contribute to the development of Digital Humanities. It will become an example of digitizing and presenting a specific type of a Jewish ritual object in its entirety, stressing its historical and geographical development and analyzing its artistic features.

Michal Sternthal, Head, The Hebrew Illuminated Manuscripts Section
The Center for Jewish Art, Hebrew University of Jerusalem

**CALL FOR CONTRIBUTIONS**

MANUSCRIPT STUDIES
A Journal of the Schoenberg Institute for Manuscript Studies

To access the pdfs, go to:

http://repository.upenn.edu/mss_sims/

For more information and to subscribe, go to <http://mss.pennpress.org>. For direct inquiries, please contact the editors at sims-mss@pobox.upenn.edu.

Manuscript Studies brings together scholarship from around the world and across disciplines related to the study of pre-modern manuscript books and documents. This peer-reviewed journal is open to contributions that rely on both traditional methodologies of manuscript study and those that explore the potential of new ones. We publish articles that engage in a larger conversation on manuscript culture and its continued relevance in today's world and highlight the value of manuscript evidence in understanding our shared cultural and intellectual heritage. Studies that incorporate digital methodologies to further understanding of the physical and conceptual structures of the manuscript book are encouraged. A separate section, entitled **Annotations**, features research in progress and digital project reports. We are seeking submissions for Spring 2021 and beyond.

Articles for possible publication in the Spring 2021 should be submitted no later than June 1, 2020.

Non-peer review **Annotations** can be submitted up to February 1, 2020 for the Spring 2020 issue. Annotations submitted after that date are eligible for publication in Fall 2020 and beyond.

Thanks to a generous agreement with the University of Pennsylvania Press, all Articles and Annotations in **Manuscript Studies** are made available for open access after one year from the date of publication. Articles and Annotations from Vol. 3:2 (Fall 2018) are now available for downloading on Penn's Scholarly Commons repository.

CALL FOR PAPERS**Andrew Ladis Memorial Trecento Conference**

(January 7–9, 2021)

Frist Art Museum

and Vanderbilt University, Nashville

Deadline: April 6, 2020

Scholars of all career stages are invited to submit proposals for twenty-minute papers on any aspect of Italian art of the "long fourteenth century" (from about 1250 to 1450). For more information, see the conference website:



FristArtMuseum.org/LadisTrecentoConference



Check out this new publication:
<https://bit.ly/38ij59b>



Research Projects



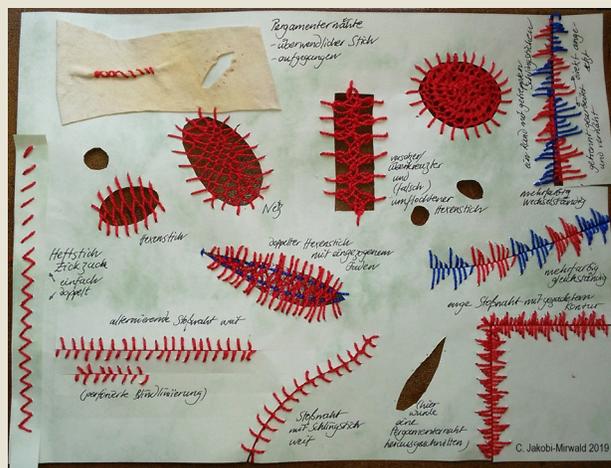
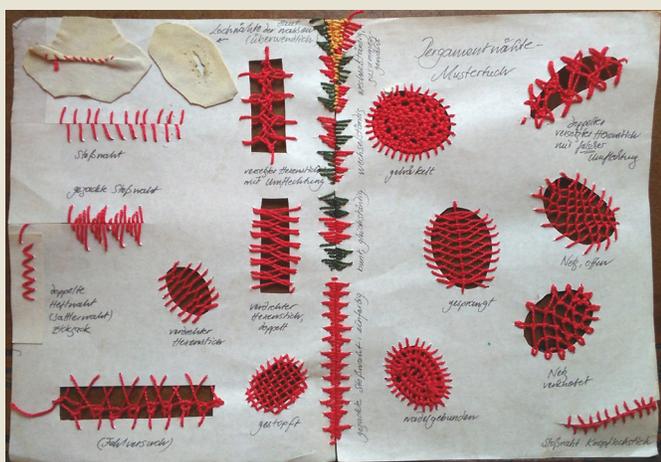
I am thrilled to share with the manuscript community a most fascinating project lately initiated by **Christine Jakobi-Mirwald, Astrid Breith, and Thomas Csanády** in a recent mini-symposium in Graz, and later developed into tangible hands-on illustrations and functional terminology: a look into stitching in in medieval manuscripts.

In Christine's words:

"Somehow I found myself in the middle of a sort of research project on parchment stitchings, held at the Bibliothekartag at Graz in September (<https://bibliothekartag2019.univie.ac.at/programm/donnerstag/>). Sewings, stitchings and darnings in manuscripts have only rarely been noticed by scholars of the medieval book. On parchment, other techniques apply than in sewing fabric; it is most definitely not embroidery, being functional—and why has nobody really noticed that there is a difference whether an animal skin has been patched up prior to stretching, i.e. wet, or afterwards as a dry writing support? Since there was so little to be found on the subject, we put our heads together and came up with a kind of terminology—all the while wondering why we were the first to be doing so (<https://jakobi-mirwald.de/onewebmedia/Terminologie%20Pergamentn%C3%A4hte%20CJM.pdf>). Yes, there was an interesting article by **Christine Sciacca** on the subject [Christine M. Sciacca, "Stitches, Sutures, and Seams: 'Embroidered' Parchment Repairs in Medieval Manuscripts," in *Medieval Clothing and Textiles*, 6, ed. Robin Netherton and Gale R. Owen-Crocker (Woodbridge, 2010), 57–92] but she provided very little in the way of terminology, and that was where I came in. I am sending you the result, which for the time being is simply provided for download on my website, soon on that of my collaborators at Graz and Vienna, being an incomplete work in progress, especially for the English terms (to begin with, you seem to be lacking a word for "Naht": "stitching" is the process, "seam" is "Saum," "suture" appears to be purely surgical - is it, though?"



Do have a look at Christine's website (<https://jakobi-mirwald.de/index.html>) which contains a lot of interesting material, and above all, don't forget to look at her **Terminology document**, illustrated with stitching examples of all kinds, from many, many manuscripts. Below, she has given us what she calls "reenactment samplers," practical examples where she endeavored to reproduce the medieval repairs she has found.



EL LENGUAJE DEL ARTE

EVOLUCIÓN DE LA TERMINOLOGÍA
ESPECÍFICA DE MANUSCRITOS Y TEXTOS



Editado por
Ana Gómez Rabal, Jacqueline Hamesse y Marta Pavón Ramírez

FIDEM

And just as I was closing this issue, a last-minute contribution arrived dealing with terminology—and I thought it important to include along with the above. It results from a colloquium taking place in Barcelona in July, 2017. I am sure this new book will be extremely helpful to scholars worldwide who struggle with how to properly express descriptive elements in elements in a plethora of languages. I list the contributions below.

Ana GÓMEZ RABAL, Jacqueline HAMESSE, Marta PAVÓN RAMÍREZ, Usos y utilidades en la terminología sobre los manuscritos y sus textos: razones para una discusión reflexiva.

Mercè PUIG RODRÍGUEZ-ESCALONA, El laberinto de los libros y sus nombres. Procedimientos denominativos en la Alta Edad Media.

Pere J. QUETGLAS NICOLAU, Para problemas, los colores. Variación e innovación en la terminología cromática de la latinidad altomedieval hispánica.

Elena E. RODRÍGUEZ DÍAZ, Reflexiones sobre terminología codicológica en España.

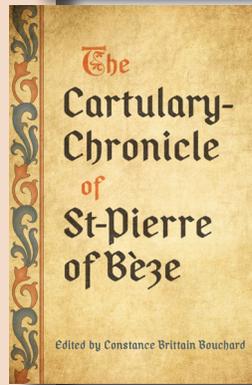
Joanna FROŃSKA, Between Medieval and Modern Use of Terms: Patricia Stirnemann's Vocabulary and the Technical Terminology Relating to Illuminated Manuscripts in France.

Christine JAKOBI-MIRWALD, Flourish and Blotts or How we Name Salient Ornament Features in Manuscripts.

Marina BERNASCONI REUSSER, Le biblioteche digitali influenzeranno il modo di descrivere i manoscritti miniati? L'esperienza di e-codices.

New Publications

Combining the history of Burgundy and Francia with the history of his house, John, the chronicler, created a past for Bèze as he wanted it to be remembered. Based on John's autograph manuscript, *The Cartulary-Chronicle of St-Pierre of Bèze* is published here in full for the first time. While the monks of Bèze have often been overshadowed by their more famous neighbours, the monks of Dijon, this edition recounts the history of one of the oldest houses in Burgundy and gives it its proper due.



The Cartulary-Chronicle of St-Pierre of Bèze, ed. Constance Brittain Bouchard, Medieval Academy Books, 116 (Toronto, 2019)

Forthcoming this month:

Inscribing Knowledge in the Medieval Book: The Power of Paratexts

Ed. Brown-Grant, Rosalind, Carmassi, Patrizia, Drossbach, Gisela, Hedeman, Anne D., Turner, Victoria, and Ventura, Iolanda

Series: Studies in Medieval and Early Modern Culture 66

MEDIEVAL INSTITUTE PUBLICATIONS (MIP)

<https://www.degruyter.com/viewbooktoc/product/533975?rskey=ls0W5X&result=1>

Roberta Ricci's book on Poggio Bracciolini is forthcoming with Firenze University Press in 2020:

Poggio Bracciolini and the Re(dis)covery of Antiquity: Textual and Material Traditions. Proceedings of the Symposium Held at Bryn Mawr College on April 8–9, 2016, edited by Roberta Ricci. Firenze University Press.

The Liber ordinarius
of Nivelles

Liturgy as Interdisciplinary Intersection

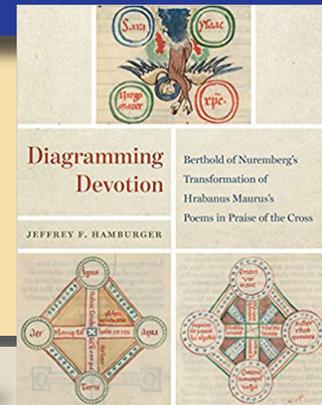
Edited by
JEFFREY F. HAMBURGER
and EVA SCHLOTHEUBER

Spätmittelalter, Humanismus,
Reformation
111

Mohr Siebeck

The Liber ordinarius of Nivelles: Liturgy as Interdisciplinary Intersection, ed. Jeffrey F. Hamburger and Eva Schlotheuber, Spätmittelalter, Humanismus, Reformation 111 (Tübingen: Mohr Siebeck, 2019).

Jeffrey F. Hamburger, *Diagramming Devotion: Berthold of Nuremberg's Transformation of Hrabanus Maurus's Poems in Praise of the Cross* (Chicago: University of Chicago Press, 2020).



Michael R. McVaugh, Gerrit Bos and Joseph Shatzmiller, *The Regimen sanitatis of Avenzoar: Stages in the Production of a Medieval Translation*, Études sur le judaïsme médiéval, 79. (Leiden, 2019)

See <https://brill.com/view/title/54532?lang=en>

Forthcoming in the fall of 2021:

Jeffrey F. Hamburger and Joshua O'Driscoll, *Imperial Splendor: The Art of the Book in the Holy Roman Empire, 800–1500* (New York: P. Morgan Library and Museum, 2021)

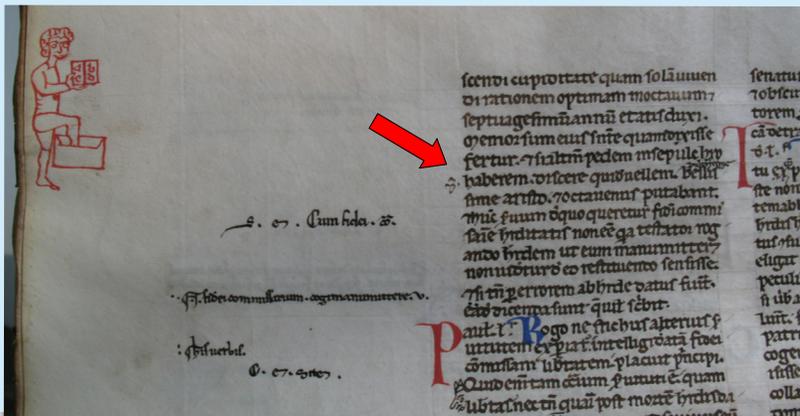
THE REGIMEN SANITATIS
OF "AVENZOAR"

Stages in the Production of
a Medieval Translation

by
MICHAEL MCVAUGH,
GERRIT BOS,
and
JOSEPH SHATZMILLER

BRILL

Just a little souvenir from my research:



"Though I have one foot in the grave, I would desire to learn something new."

Dig.40.5.20

Basel,
University Library,
MS C I 7, 24v

Sylvie Merian shares the program of a conference she attended and presented a paper in last December:

A LA MEMOIRE DE SIRARPIE DER NERSESSIAN (1896–1989)

Professeur d'art au Wellesley College aux Etats-Unis (1930–1942), Sirarpie Der Nersessian fut la première femme à être invitée à Dumbarton Oaks en tant que Senior Scholar en 1944, avant d'y être nommée Professeur d'Art et d'Archéologie byzantines à vie et membre de la Faculté des Arts et des Sciences de l'Université d'Harvard. Elle en deviendra professeur honoraire en 1963. Docteur honoris causa de différentes universités, Sirarpie Der Nersessian était membre titulaire de la Medieval Academy of America, membre associé de la société nationale des antiquaires de France, membre correspondant de l'Académie des Sciences d'Erevan (Arménie). Membre correspondant de l'Académie des Inscriptions et belles lettres. Éminente spécialiste des arts byzantins et arméniens, elle est une pionnière dans l'étude de l'histoire de l'art arménien. Ses travaux d'arménologie, et plus particulièrement ceux relatifs aux manuscrits enluminés font encore aujourd'hui autorité.



Sirarpie Der Nersessian © catalogue Archives Sirarpie Der Nersessian, par Sylvia Agémian (Antélias, Liban, 2003).

https://www.academia.edu/41251217/Colloque_international_-_A_la_memoire_de_Sirarpie_Der_Nersessian_1896-1989_-_Paris_December_13-14_2019

Exhibitions

Passionary of Weissenau (Cologne, Fondation Martin Bodmer, Cod. Bodmer 127, fol. 244r)

Brigitte Roux and Marina Bernasconi Reusser post an exhibition opening in March:

Die schönsten Seiten der Schweiz, geistliche und weltliche Handschriften

/ Trésors enluminés de Suisse, manuscrits sacrés et profanes

St. Gall, Stiftsbibliothek, 10th March–8th November 2020 /

Cologne-Genève, Fondation Martin Bodmer, 8th April–6th September 2020



In the spring of 2020 the first national exhibition of illuminated manuscripts in Switzerland will open, taking place simultaneously at two sites: the [Stiftsbibliothek in St. Gallen](#) and the [Martin Bodmer Foundation in Cologne](#). Particularly valuable manuscripts dating from the 4th to the 16th century, exclusively from the holdings of Swiss libraries, will be exhibited according to the following thematic division: religious culture in the splendid baroque library of the Abbey of St. Gallen (25 manuscripts) and secular culture at the Martin Bodmer Foundation, renowned for manuscripts, autographs and first editions of world literature (74 manuscripts). The exhibition is accompanied by a catalogue, which will appear in two editions, French and German, edited by the e-codices project team, Marina Bernasconi Reusser, Christoph Flüeler and Brigitte Roux, and published by Silvana Editoriale (Cinisello Balsamo).



Gothic Manuscripts
from the
Naito Collection:
Microcosms of Images Imbedded in Words,
Images Surpassing Words

Saturday, 19 October 2019 –
Sunday, 26 January 2020

国立西洋美術館
The National Museum of Western Art
Pritzker and Endowment Gallery, New Wing

I'm posting this exhibition even though it has ended, regretfully, as it must have been a rare opportunity to see manuscripts in this collection. Apparently this first exhibition on manuscript leaves was a great success. The website still seems to be up at the time I am finishing the newsletter:

https://www.nmwa.go.jp/en/exhibitions/2019gothic_manuscripts.html

A message from the curator:

"I am writing to inform you that there will be a delay in the publication of our catalog of the illuminated manuscript leaves. Faced with administrative and academic difficulties, we are obliged to reschedule the publication to 2023. We apologize for any inconvenience this may cause, and we appreciate your kind understanding of the situation."

Sincerely yours,

Asuka Nakada

Curator

The National Museum of Western Art, Tokyo

EXHIBITIONS, cont.



The Coronation of Pepin by Loysel Liédet; cutting from the *History of Charles Martel*, Bruges, 1467-1472, Ms. Ludwig XIII 6, leaf 7v

Upcoming at the Getty Museum

Power, Justice, and Tyranny in the Middle Ages

July 23 – September 13, 2020

Curated by: Kristen Collins, Larisa Grollemond, Bryan Keene, Elizabeth Morrison

In the period leading up to the US national election, the J. Paul Getty Museum is hosting an exhibition that will explore modes of governance in the Middle Ages and how historical rulers and practices were judged on a moral scale. Medieval power structures included royal courts, the church, city governments, and even universities. Although positions of power were usually inherited, leaders were expected to embrace justice, a virtue associated with godly rule, over tyranny, a vice that ensured downfall and chaos. Social and legal hierarchies exposed in manuscript illumination underscore the tenuous place of women, the poor, and other "out-groups." Examples of good and bad government reveal the constant struggle between base human instincts and loftier ideals.

“Painted Prophecy:
The Hebrew Bible through Christian Eyes”
The Getty Center, Los Angeles
March 10 - May 31, 2020

Images drawn from the Hebrew Bible (known to Christians as the “Old Testament”) were among the most popular subjects for Christian illuminated manuscripts in the Middle Ages. This exhibition brings manuscripts that explore the medieval Christian understanding of Hebrew scripture into dialogue with the **Rothschild Pentateuch**, a masterpiece of the Jewish manuscript tradition. Together, these objects from different religious traditions demonstrate how the Hebrew Bible was a living document, its contents subject to interpretation dependent on time and place.



Moses Placed in the River (detail), about 1400–1410, German. Tempera colors, gold, silver paint, and ink on parchment. The J. Paul Getty Museum, Ms. 33 (88.MP.70), fol. 64r

Classes and Conferences



Marilena Maniaci sends us news of a seminar next month in Cassino:

Women in Manuscript Studies - Cassino, 4–5 February 2020

Download the program at https://www.academia.edu/41507732/Women_in_Manuscript_Studies_-_Cassino_4-5_February_2020



Every second summer, **Dr. Timothy Graham** offers a four-week intensive seminar that is open to graduate students (and faculty) from other institutions, in addition to students at the University of New Mexico.

He will be teaching the class this June 1–25, 2020—possibly for the last time as a summer course. There is a simple process by which non-UNM students can apply. See the program and how to apply at <http://ims.unm.edu/academics/paleography/index.html>

Deadline for applications is March 15, 2020.



Opening of the Book of Exodus from the Bury Bible, Cambridge, Corpus Christi College, MS 2, fol. 33r.

Scott Gwara's Auction Round-Up: Winter 2019

THIS AUCTION ROUND-UP WILL BE BRIEF, simply because medieval and Renaissance manuscripts seem to be disappearing from public sale. Apart from an actual shortage—could they all be sold?—the current drought could also result from: **1.** No full-time specialist at Sotheby's; **2.** Brexit and general election uncertainty affecting the London market, not to mention exchange rates; **3.** Impeachment dread, mainly from Europeans; **4.** The dominance of private sales; **5.** Unfathomable paper wealth chasing physical assets, especially art; **6.** The concentration of manuscripts in the hands of elite collectors and dealers, some of whom have salted away hundreds of them. Others have noticed this disconcerting trend. **David T. Gura**, Curator of Ancient and Medieval Manuscripts at Notre Dame, quips, "12th is the new 10th." He means that Romanesque manuscripts are as hard to find nowadays as tenth-century ones once were. Even in 2011 the trade was positively jubilant that Sotheby's would auction eighteen Romanesque books as part of the Bergendal Collection (11 July 2011 lots 30–47). Good luck finding even half a dozen in all of 2020 ...

On 3 December Sotheby's offered only eight pre-1600 lots, three of which were codices. An early sixteenth-century "Schembartbuch" from Nuremberg recorded details of their annual carnivals, which ended in 1539 (lot 8; £37,500). About eighty manuscripts survive, four having surfaced since 1984. One page featured a dog answering the call of nature amidst a throng of dancing revelers [fig. 1]. The scene reminded me of Brueghel's peasant paintings. After failing to meet its £30k reserve a second time, the quirky "Bible of William Ketyll" (lot 6; est. £30k-£50k) was sold by private treaty to an anonymous buyer. It is named for William Ketyll (d. 1485), who pawned it in 1452 for a loan from the Chichester Chest at Oxford. The Oxford chests were literally strongboxes where valuables (usually manuscripts) could be pledged for cash. It seems almost inconceivable, but Ketyll's Bible was pawned in the same year as the so-called Dring Bible (Sotheby's, 18 June 1991 lot 74), and the Oxford bookseller John Doll appraised both manuscripts!



fig. 1
A dog relieving itself in the middle of a festival dance



fig. 2
Miniature from a Book of Hours, use of Léon. Columbia University, Smith Med/Ren Frag. 13.

A lovely fifteenth-century Book of Hours from the Hainault (lot 7) achieved £47,500, an astonishing price considering that it was missing seven miniatures. Given the freshness of the remaining thirteen, this is just the sort of manuscript that would tempt a breaker. A textually more interesting, if less imposing, Book of Hours sold at Sotheby's, New York, on 18 December (lot 107; \$27,500) [<http://blog.pecia.fr/post/2019/12/19/Un-exceptionnel-livre-d-heures-%C3%A0-l-usage-de-Saint-Pol-de-L%C3%A9on>]. This small manuscript of 191 leaves was written for use in the diocese of St.-Pol-de-Léon in northwest Brittany. We are now in an excellent position to assess its rarity, thanks to Jean-Luc Deuffic's *Inventaire des Livres Liturgiques de Bretagne* (2014). Exactly six Hours of Léon use are identified there, including a fragmentary specimen in the US: Columbia University, Smith Med/Ren Frag. 13 [fig. 2].

Christie's stumbled on its 11 December sale. Lot 215, a ghastly congeries of mutilated fragments, betrays the quality of offerings these days (unsold; est. £1500–£2500). Multiple lots fell to the enigmatic "Panama," who was bidding online. Unless online bidders choose to remain anonymous, Christie's identifies them by location: "bid again, Idaho!" Miniatures and historiated initials included German and Italian examples. An initial of "David in Prayer" from the "Gradual of Petrus Mitte de Caprariis" (Bavaria, ca. 1450–75) made £5k, despite having a severe crease or cut extending practically into God's skull (lot 208). A handsome "St. Peter" from Lombardy, 1470s, had creases and spots in the background but yielded £7500 because the figure itself was unscathed (lot 209). It was said to be "a pristine example of the work of the Lombard illuminator **Venturino Mercati**." I admired a shimmering initial by **Nikolaus Bertschi** of Augsburg, ca. 1500–1525, which made a strong £8750 (lot 213).



fig. 3
Painted initials in a Processional now at the University of Notre Dame.

Codices included lot 217, a breviary of Carmelite Use from Lombardy, datable to ca. 1457 (£47,500). "Made for the marriage of Angelo Simonetta, secretary of Francesco Sforza, Duke of Milan, and Francesca della Scala," it had almost two dozen charming historiated initials. This manuscript boasts an interesting provenance. Early on, it fell into the hands of three Carmelite priories in Italy, but resided in America during the twentieth century as the property of Preston A. Perry, Walter Thomas Wallace, and Raymond J. Schweizer. At the 1920 Wallace sale it went for a stiff \$435, the inflation-adjusted equivalent of \$5594 today. The average value of an American house in 1920 was \$4938. A Bruges Book of Hours, ca. 1460, was illuminated by the **Mildmay Master** in his characteristically primitive semi-grisaille (lot 218; £31,250). A Dominican choir psalter dated 1476 (lot 219) achieved £16,250. Human faces in the initials remind me of more elaborate ones in a Processional, Use of the Order of St. John of Jerusalem, now at Notre Dame [fig. 3].

Scott Gwara's Auction Round-Up: Winter 2019 (cont.)

Lots in the “Nico and Nanni Israel” sale held by Christie’s on 11 December fared well. A Flemish Book of Hours, ca. 1485, was once owned by Henry Yates Thompson (d. 1928), the British publisher and bibliophile (lot 4; £42,500). He resolved to possess exactly 100 outstanding manuscripts and obsessively culled them. Incidentally, other manuscript gifts made by Thompson were offered in a recent Christie’s sale, “Yates, Thompson and Bright: A Family of Bibliophiles” (16 July 2014). The Israels’ fragment of a Portolan chart produced between 1570 and 1606 made £16,250 against an estimate of £2k-£3k (lot 9). This piece illustrated the coast of New Guinea. I learned new vocabulary when reading the catalogue entry: “rhumblin” and “graticule.” Wikipedia helpfully tells me that “loxodrome” is a synonym for “rhumblin,” as “reticle” is for “graticule.” The prize in this auction was lot 3, a large miniature of “The Institution of the Eucharist” (The Last Supper, basically) by Simon Bening, which, despite being torn, overpainted, varnished and “glued on card,” achieved a very strong £100k. The Christie’s specialist compared it to Cleveland Museum of Art acc. 2002.52, a double compartment miniature of “Christ giving Judas the sop, Bening’s usual Last Supper scene, and Judas’s abrupt departure” [fig. 4]. Bening was known for the detail of his miniature paintings, and the “spectacles” he prominently holds in his self-portrait arguably represent lenses [fig. 5].



fig. 4
Simon Bening, single leaf with scenes of the Last Supper. Cleveland Museum of Art, acc. 2002.52.

Bloomsbury’s (London) held a robust sale of manuscripts on 3 December. A division of Dreweatt’s (pronounced Dréw-utts), Bloomsbury’s claimed the Sotheby’s market in text manuscripts following the 2018 departure of Sotheby’s specialist, Dr. Mara Hofmann. Some of the more unusual items included a grand Beneventan leaf of saints’ lives (lot 5; £16k; only hammer prices are recorded), the twin of one sold by Bloomsbury’s on 2 July (lot 1; £4800). Most of the other fragment lots, if not unsold, averaged between £500 and £1500. Codices fared better. A fat, buttery fourteenth-century paper Theotokarion of 345 folios made £12k. While collectors and dealers remain cautious about Greek manuscripts of post-War provenance, this was an exceptionally desirable book in a very old binding. A goodly chunk of the *Liber extra* (Decretals of Gregory IX) in Old French dated ca. 1280 made a strong £18k (lot 68). The work was translated very soon after being compiled, and this remains the sole fragment at present outside France or Belgium. Surviving in its original binding, a Franciscan *Rule* and miscellany of related texts from Bamberg hammered for £11k (lot 69).

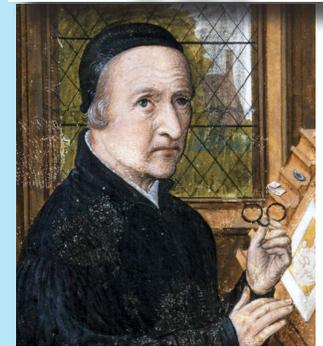


fig. 5
Simon Bening, self-portrait. Metropolitan Museum of Art, acc. 1975.1.2487.



fig. 6
Portrait of Marco Barberigo (detail). National Gallery, London.

A Renaissance epitome of Pliny’s *Historia naturalis* made £32k in a post-sale transaction (lot 70; est. £40k-£60k), while the “Barberigo Orosius” dated 1413 failed to sell (lot 71; est. £60k-£80k). The Barberigo commission coincides precisely with Marco Barberigo’s birth year [fig. 6]. *Historia adversus paganos* was certainly an unusual text to be copied in 1413. Perhaps an ancient manuscript had been discovered, or the owner was warning about the decline of Christian power in the Middle East. That was the subject of lot 75, an account of the fall of Constantinople in 1453 as narrated by an eyewitness, Niccolò Sagundino (£18k). He recounted the catastrophe to King Alphonso V of Naples in 1454, and his speech was immediately disseminated throughout Europe in cheap paper copies. While 34 manuscripts of it survive, this was the only one likely to represent the format as it originally circulated. Lot 74, a treatise on poisons by Petrus de Abano, sold after the auction for a mere £20k, a deep discount from an estimate of £30k-£50k. A scientific treatise that derives from Dioscorides, the *Tractato de li Veneni* nevertheless calls to mind Lucrezia Borgia and the Renaissance mania for the subtle murder—like the poisoned Bible that dispatches the Cardinal’s mistress in *Duchess of Malfi* or the toxic Aristotle that kills inquisitive monks in *The Name of the Rose*.

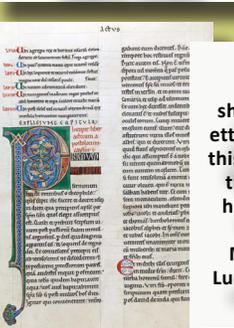


fig. 7
Roscoe showed Everett and Ticknor this Bible when they visited him in 1815. Getty Museum MS Ludwig 14 (83. MA.53).

More pedestrian was the *Quadriga spiritualis* by Niccolò da Osimo, in a Venetian paper manuscript from 1445 (£18k). The title “Spiritual Chariot” makes this common confessional manual sound righteous and urgent. A nice Parisian Book of Hours, ca. 1440, achieved £35k on the basis of its state of preservation and near-completeness. Provenance may have played a role, too. The book was bestowed on a daughter-in-law by the Liverpool businessman and abolitionist William Roscoe, whose library was often the first stop of American bibliophiles undertaking Grand Tours. (Most ships docked in Liverpool.) Two visitors in 1815 included the Americans Edward Everett and George Ticknor, who were shown “a fine mss. of the scriptures in the Vulgate of considerable antiquity” [fig. 7]. The Roscoe Book of Hours exceeded

(continued on next page)

Scott Gwara's Auction Round-Up: Winter 2019 (cont.)

its high estimate, as did the Beneventan leaf, *Quadriga spiritualis*, Franciscan *Rule* miscellany, and Sagundino. No one was prepared, however, for a Renaissance book satchel estimated at £2k–£3k to reach £13k (lot 76). It happens when you have two motivated bidders and a very rare, desirable item. It helped that the satchel was reinforced with fourteenth-century documents and blind-tooled to resemble a late fifteenth-century Florentine binding.

Further afield, Reiss und Sohn (Königstein) offered good manuscripts in its 29 October sale. One consequence of the dearth of manuscripts has been that breviaries are now costly. A typical late fifteenth-century Italian one with a ferial Psalter made a strong €16k (lot 8; only hammer prices are recorded.) A pedestrian, if well-preserved, Book of Hours, Use of Rome, made €15k (lot 24), while a nicer, more ornate example (15 large and 24 small miniatures) reached €34k (lot 25). €30k was spent on an Hours from Troyes, ca. 1490–1520, with curious miniatures set within gold frames. The celebrity manuscript at Reiss was a massive Pontifical (417 fols.) once in the Doheny collection, which had more than two dozen radiant paneled borders (lot 33; €36k). The auction price would equal about \$44,746. An inflation-adjusted price for it at the Doheny sale (\$27,874) would yield \$63,111 in today's dollars. It stands to reason that the 2019 buyer got a bargain. Where has the Doheny magic gone?

On 19 October Arenberg Auctions (Brussels) offered beautiful miniatures, lots 3–4 being utterly exceptional (€7200 and €12,500 resp.; hammer prices only). Princeton art historian James H. Marrow attributed “Standing Virgin and Child as the Apocalyptic Woman” and a “Nativity” to the *Master of Beatrijs Van Assendelft's* “Leven Van Jezus.” In fact, the despoiled parent manuscript (currently in a private collection) retains only one miniature, the Annunciation. Marrow observed that this is the largest documented fifteenth-century Book of Hours from the “northern Netherlands” (9” tall).

Hartung und Hartung (Munich) sold several interesting manuscripts on 5 November. A substantially complete Pocket Bible was said to be northern French but looked English to me (lot 4; €47k; Hartung only records hammer prices) [fig. 8]. It can be hard to tell English from French, but I use generic criteria derived from publications by Laura Light and Chiara Ruzzier: [Laura Light, “French Bibles c. 1200–30: A New Look at the Origin of the Paris Bible,” in *The Early Medieval Bible: Its Production, Decoration and Use*, ed. Richard Gameson (Cambridge, 1994), 155–76; Chiara Ruzzier, “Bibles Anglaises et Bibles Françaises au XIIIe Siècle: Sœurs Jumelles ou Cousines Éloignées?” in “*Contre-champs: Études Offertes à Jean-Philippe Genet*, ed. Aude Mairey et al. (Paris, 2016), 321–49; eadem, “The Miniaturisation of Bible Manuscripts in the Thirteenth Century: A Comparative Study,” in *Form and Function in the Late Medieval Bible*, ed. Eyal Poleg and Laura Light (Leiden, 2013), 105–125.]

Hartung offered a prayerbook in German, ca. 1500—a very common genre but highly desirable as an affordable example of a European vernacular (lot 6; €5500). A Rouen Book of Hours with eight large miniatures went unsold—a surprise, given that it looked clean and boasted wide margins (lot 8; est. €25k). An early sixteenth-century missal also went unsold (lot 14; est. €60k), although in this case the price expectation struck me as hubristic. The images showed a profusely decorated book but written in an unkempt, degenerate minuscule. These days missals are a rare liturgical genre and therefore desirable, but 1500 is a Maginot Line for most buyers. Interest (and prices) plummet for manuscripts copied after 1500, unless they were illuminated by major artists. Beware: many datable to 1500–1520 are said to be “ca. 1490.” Hartung did not disappoint in its fragments, which included a leaf of the Chudleigh Bible with a fine historiated initial (lot 22; €2800), and two separate folios of a handsome Pontifical lately traced to Avignon (lots 25–26; €2700, €4k resp.) [François Avril, “Quelques éléments nouveaux relatifs à la production avignonnaise du temps du pape Jean XXII: À propos d'un pontifical de Guillaume Durand dépecé,” *Cahiers de Fanjeux* 51 (2016), 413–56.].

Text fragments don't normally make six figures, but an Anglo-Saxon one did this year. A pristine bifolium, ca. 800, of Aldhelm's *De virginitate* with glosses in Old English sold in Paris on 18 November for €169k (lot 1). About a third of this manuscript survives (38 leaves), the bulk of it at Yale. Single folios reside at the Free Library, Philadelphia [fig. 9] and in Oxford, Cambridge and London. Readers may not recognize the name “Aldhelm” (it means “Old Helmet”), but he was the Anglo-Saxon Vergil. He died in 709 or 710, celebrated as bishop of Sherborne, abbot of Malmesbury, poet of Old English verse, writer of charming riddles, and popularizer of a convoluted style of Latin nowadays called “hermeneutic.” This ancient manuscript of Aldhelm's major work gave rise to nearly all of the extant witnesses from the tenth century onwards, when the hermeneutic style was revived by cognoscenti.

This sale is one of hundreds planned by Aguttes to disperse 130,000 Aristophil properties—the trophies of an alleged Ponzi Scheme. Aristophil paid €337,500 (€427k) for this Aldhelm fragment at Sotheby's auction of Martin Schøyen's specimen leaves (10 July 2012 lot 26). Getting 40% back should please Aristophil clients, who recover, on average, about 14% of their investment at such auctions.



fig. 8
Bible sold by Hartung und Hartung.

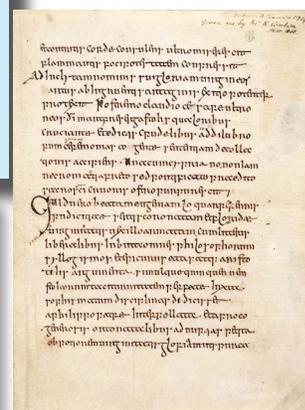


fig. 9
Rare Aldhelm folio at the Free Library, Philadelphia (MS Lewis ET 121).

ANTIQUARIAN NEWS



Secondo Maestro del Breviario Strozzi 11
active Tuscany, ca. 1340–1350
Job in Bed Visited by his Wife, initial 'S,' leaf from an Antiphonal. Italy, Tuscany, Florence or Pisa, ca. 1340–1350, leaf 622 x 450 mm.; miniature 165 x 150 mm.

News from Les Enluminures

Where to see Les Enluminures:

In New York:

EXHIBITIONS: —“*It’s a Personal Thing*”: *Collecting Illuminations*, Les Enluminures New York, January 25 to February 1, 2020

—*Why do we collect? What do we collect? How do we collect?* Les Enluminures is participating in **Master Drawings New York** with an exhibition that encourages visitors to pose these questions as they view the nearly three dozen diverse medieval and Renaissance illuminations dating from the twelfth through the sixteenth centuries. <https://www.lesenluminures.com/events/30/>

FAIR: The Winter Show, Park Avenue Armory, New York, January 24 to February 2, 2020 (booth A6). Concurrent with our “*It’s a Personal Thing*” exhibition, we will showcase a variety of artworks, including illuminated manuscripts and illuminations at this bellwether show. <https://www.lesenluminures.com/events/6/>

FAIR: New York International Antiquarian Book Fair, March 5 to 8, 2020 (booth A20). Les Enluminures will exhibit again at this book fair held at the Park Avenue Armory. We will be bringing a selection of manuscripts that showcase our varied inventory. Please stop by to chat and to look at some manuscripts. <https://www.lesenluminures.com/events/9/>

In Maastricht:

FAIR: —TEFAF Maastricht, MECC, Maastricht, March 7–15, 2020 (booth 276). We look forward to welcoming you at our booth during this year’s edition of TEFAF Maastricht. Amongst the highlights, we are delighted to be exhibiting *The Petites Heures of Charles VIII*. This minute masterpiece, by the **Master of the Chronique Scandaleuse**, is one of five extant manuscript Books of Hours known to have been made for the personal use of Charles VIII, King of France (r. 1483–1498). <https://www.lesenluminures.com/events/7/>

Text Manuscript Update

Spring will also bring new additions to our text manuscripts site (www.textmanuscripts.com); our annual Spring Update will be April 3 this year.



Master of the Chronique Scandaleuse
(active circa 1490–1520)

Petites Heures Of King Charles VIII (use of Paris), In Latin, illuminated manuscript on parchment, 73 x 49 mm
France, Paris, ca. 1490–1493 (before 1494)

News from Dr. Jörn Günther Rare Books

Events

TEFAF Maastricht: —Dr. Jörn Günther Rare Books returns to TEFAF Maastricht this March (Stand 109), with a special focus on Albrecht Dürer, the Renaissance artist par excellence. The exhibition will trace Dürer’s entire career—starting with an early woodcut that was likely made by the then 22-year-old artist, then presenting his ‘three large books’, and finally the theoretical treatises on perspective and human proportion written toward the end of his life. **March 7th through the 15th, 2020; preview days on March 5th and 6th.** MECC Maastricht, Forum 100, 6229 GV Maastricht, Netherlands, see <https://guenther-rarebooks.com/events/11/>

—**In-house Exhibition Complementing Art Basel:** During the Art Basel week, Dr. Jörn Günther Rare Books will host its annual in-house exhibition that engages artworks from the past into a dialogue with those of the present, exploring medieval and Renaissance art as an important point of reference for contemporary artists. **June 15th through the 19th, 2020;** Venue: Dr. Jörn Günther Antiquariat, Spalenberg 55, 4051 Basel, Switzerland.



Albrecht Dürer,
Four Horsemen of the Apocalypse,
Nuremberg 1511

—**Publications and Online Content:** Last fall, Dr. Jörn Günther Rare Books released a new publication, *Perspectives*, featuring a special collection on the art of perspective, consisting of 15 rare early printed books from the infancy of the discovery of linear perspective. *Perspectives* can be viewed online as well: <https://catalogue.g-rb.ch/books/geti/>

A video presentation complementing the release of this publication is also available on the company’s website: <https://guenther-rarebooks.com/video/16/>

(Continued on next page)



ANTIQUARIAN NEWS

News from Dr. Jörn Günther Rare Books (cont.)

TEAM UPDATE

After eight years at Dr. Jörn Günther Rare Books in Basel, the company's senior researcher [Helen Wüstefeld](#) retired in December 2019. Helen Wüstefeld has degrees in Medieval History (M.A., University of Groningen) and Library Science (M.Sc., Simmons College, Boston, USA) and completed manuscript studies at Leiden University. She joined Dr. Jörn Günther Rare Books after many years of experience in museums and libraries in the Netherlands. While she now enjoys retirement, she continues to work for Dr. Jörn Günther Rare Books as a freelance advisor and researcher.



Compendium Juan II Castile, fol. 6r

Just before her retirement, Helen Wüstefeld wrote a *Spotlight* looking back on her career in manuscripts: https://guenther-rarebooks.com/usr/documents/spotlights/document_url/71/spotlight-crown-on-a-career.pdf In this *Spotlight*, she discusses, amongst other works, the *Compendium* made for Juan II, King of Castile and Leon (Spain, ca. 1425). This unique royal manuscript was one of the first manuscripts Helen Wüstefeld analyzed when she first joined Dr. Jörn Günther Rare Books. She also filmed a farewell video, presenting a rare compilation of five of Ovid's *Heroides*, made for Anne of Brittany, queen consort of France. Among the manuscript's eight full-page miniatures is one of Anne of Brittany herself, portrayed with her identified court ladies.:

<https://guenther-rarebooks.com/video/17/>



Pontifical Institute
of Mediaeval Studies
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Toronto, Ontario,
Canada
M5S 2C4

Pontifical Institute of Mediaeval Studies Mellon Post-Doctoral Fellowships

THE PONTIFICAL INSTITUTE OF MEDIAEVAL STUDIES offers post-doctoral Fellowships to be used for research at the Institute in the medieval field of the holder's choice. Mellon Fellows will also participate in the interdisciplinary Research Seminars. The Mellon Fellowships are intended for young medievalists of exceptional promise who have completed their doctoral work, ordinarily within the previous five years, including those who are starting on their professional academic careers at approximately the Assistant Professor level. Fellowships are valued at approximately \$40,000 (CDN).

Applications for the academic year 2020–2021 should be e-mailed in PDF format to the Institute Registrar at cynthia.watson@utoronto.ca. Reference letters may also be e-mailed directly by the referee to the Institute Secretary. Completed applications, as well as all supporting documentation, must be received no later than **1 February 2020**. The awarding institution must send official confirmation that the PhD has been examined and approved to the postal address below. All documentation must be received by the application deadline. Application forms and further details may be obtained from the web site at: <http://www.pims.ca/academics/post-doctoral-mellon-fellowships>

After scouring the Internet I came upon the following exhibition announcements—people, you need to send these notices to me so they can reach a specialized audience!

<https://www.bl.uk/events/hebrew-manuscripts>
Hebrew Manuscripts: Journeys of the Written Word
Fri 20 Mar – Sun 2 Aug 2020

<https://library.stanford.edu/spc/current-exhibits>
The Illuminated Page: Manuscripts from the Burke Collection, 1150 - 1550
January 15 – April 15, 2020 in Green Library, Stanford

<https://www.bnf.fr/fr/agenda/chefs-doeuv-re-romans-de-saint-martial-de-limoges>
Chefs-D'Œuvre Romains de Saint-Martial de Limoges
23 nov. 2019 –24 fév. 2020

Raul Abajo shares with us an original Medieval Bestiary manuscript he is producing in his calligraphy studio, another form of reenactment: <http://medievalbestiary.com/>

