



MANUSCRIPTS ON MY MIND

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

No. 28 September 2019

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📖 Editor's Remarks

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, we are now close to starting a new season. After a not-so-unbearable summer, things seem to be cooling off a bit, and I'm looking forward to walking around with a jacket on instead of tank tops (though I've kept a jacket and wooly sweaters in my office all summer to counteract the freezing A/C).

I have a couple of announcements to make as I put the finishing touches to this issue of *Manuscripts on My Mind*. The first is to report that this year's **46th Saint Louis Conference on Manuscript Studies**—held on June 17 and 18 and embedded in the annual *Symposium on Medieval and Renaissance Studies* organized by the Center for Medieval Studies at Saint Louis University—was uniformly brilliant: papers were especially well crafted, beautifully delivered, presented new material and ideas, and gave us all a lot to think about. **Francesca Manzari's** plenary lecture assessed the relatively unexplored topic of fourteenth-century Italian Books of Hours, connecting them with similar devotional instruments and texts and amplifying our knowledge about pious activities of the time. My great thanks to all who made it such a memorable occasion.

The next news is more difficult to put into words. I deeply regret having to tell you that next year's **47th Saint Louis Conference on Manuscript Studies**, to be held **June 15-17, 2020**, will be the last I organize and officiate. In September or October of 2020 I will be relocating to Cleveland.

THE SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES, originally sponsored by the **Vatican Film Library** at Saint Louis University, has run consecutively since 1974, and has been the only annual event in the United States strictly devoted to manuscript studies in all its areas of focus. I first participated in its organization in 2002 and gradually assumed more and more responsibility for creating sessions and finding speakers, which became virtually my sole province after 2010. Upon my retirement from the VFL in 2017 I have continued to run the conference at the invitation of Thomas Madden, Director of the Center for Medieval and Renaissance Studies, as a mini-conference embedded in the Center's annual *Symposium for Medieval and Renaissance Studies*—which has been a very positive experience. The Center provides excellent administrative and logistic support, and I am sorry to put down the reins of this long-standing manuscript forum. I welcome suggestions from the manuscript community as to possibilities for its continuation.

That said, I would like next year's conference to celebrate many of the important topics that manuscript studies encompass, and to occupy the full three days available for the event—in short, to wind up my tenure with a bang. First to this end, I have invited two plenary speakers: **Dr. Erik Kwakkel**, Professor of Book History at the iSchool, University of British Columbia, and **Dr. Eric Ramirez-Weaver**, Associate Professor of Art History and Director of Medieval Studies at the University of Virginia, Charlottesville, whose topics are **TBA**.

In second place I would like to issue a **Call for Papers** on the themes of New Directions and State of Research, either of your own work or as an analytical summary of the work of other scholars, in fields of manuscript studies that you feel especially important. These will cover research on manuscripts produced in many different locations and comprising many different texts, focusing on elements such as paleography and codicology, reception, usage and function, patronage, illumination, or whatever niche your own interests have established. Rather than forming specific thematic sessions, I would like to commemorate and showcase your individual explorations and perspectives. Please give this **CFP** some thought and send me proposals and abstracts by December 31, 2019. You can send them directly to me at susan.lengle@slu.edu or use the electronic submissions button at <https://www.smrs-slu.org/annual-saint-louis-conference-on-manuscript-studies.html>. As usual, registration and accommodation will be accomplished through the regular **Symposium** administration system at <https://www.smrs-slu.org/>.

Do feel free to email me with any questions, comments, or suggestions.

-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>

Queries and Comments

EVINA STEINOVA HAS A QUERY FOR THE MANUSCRIPT COMMUNITY: "I am currently tracking down several manuscripts of the *Etymologiae* of Isidore of Seville for my database of the oldest manuscript witnesses (i.e. 7th–10th century) of this work. I am using Gustav Eduard Anspach's notes from the 1940s (reworked as a printed handlist by Jose Maria Fernandez Caton in the 1970s) as my point of departure and I have come across several items that are difficult to identify based on the information provided by Anspach. I would be grateful for leads on any of the following manuscripts:

- **Turiaci, Bibl. Kelleri 11 olim Meermania 600** (Anspach no. 172): identified as a 9th-century copy of the *Breviarium Alarici* with a part of the book V of the *Etymologiae* attached;
- **Roman. Bibl. Albanorum familiae** (Anspach no. 215): identified as a 10th-century copy of the *Etymologiae* also including *De natura rerum*;
- **Metensis** (Anspach no. 263): identified as a 10th-century MS containing parts of the first three books of the *Etymologiae* and also *Alexandri opus de historia naturali astronomiae*, distinct from either Metz 145 or Metz 179;
- **Paduan. S. Joh. in Viridario plut. X** (Anspach no. 271): identified as a 10th-century(?) ms. containing the *Etymologiae* and Isidore's *Chronicon*;
- **Zaltau/Žaltov** (Anspach no. 293): identified as a 9th/10th-century fragment of two folia containing *Etym.* XVII 9.44–53, 61–63, 64, and 80.

Any information on the manuscripts or even on Anspach's sources that would help track down the manuscripts or verify their disappearance would be appreciated at evina.steinova@gmail.com "

CONGRATULATIONS TO CHRISTOPHER PLATTS AND YALE RARE BOOK LAW LIBRARIAN MIKE WIDENER, whose exhibition catalogue *Representing the Law in the Most Serene Republic: Images of Authority from Renaissance Venice* has won the American Association of Law Libraries annual Publication Award. Christopher (PhD, History of Art, 2018) is currently Visiting Assistant Professor in Art History and Curator & Director of the Alexey von Schlippe Gallery at the University of Connecticut.

The Publication Award recognizes a significant non-periodical contribution to scholarly legal literature in a variety of publication types, e.g. books, book chapters, bibliographies, blogs, periodical columns, etc. Christopher Platts and Mike Widener's exhibition catalogue *Representing the Law in the Most Serene Republic: Images of Authority from Renaissance Venice* explores how the Venetian Republic—a prosperous and powerful state in early modern Europe—cultivated a mythical image of stability, liberty, and beauty. Focusing primarily on the outstanding holdings of Italian law books in the Yale Law Library's Rare Book Collection, the catalogue presents 25 objects of remarkable splendor and historical significance. These include illuminated manuscripts, illustrated books, prints, drawings, coins, and medals, nearly a dozen of which were culled from other Yale art and library collections.

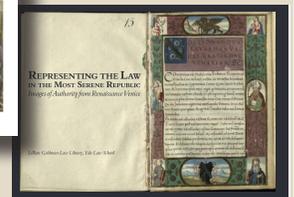
The catalogue introduces the most significant offices and symbols of the Venetian state, and explains how laws were crafted, debated, publicized, and flouted. The protagonists of the stories recounted herein are the doge (duke) and highest magistrates of Venice, the governors appointed to rule the Republic's far-flung territories, the lawmakers in the Senate, and the lawbreakers consigned to prison or to the galleys—all of them illustrated in finely executed representations in various media.

A digital version of the print catalogue is available here: <https://digitalcommons.law.yale.edu/itsta/7/>

NANCY K. TURNER WAS AWARDED the 2019 Fredson Bowers Prize from the Society of Textual Scholarship for an outstanding essay in textual studies published during the preceding two calendar years for her essay, "The Materiality of Parchment: A Response to the 'Animal Turn,'" *Revista Hispánica Moderna*, 71:1 (June, 2018): 39–67.

MONICA GREEN continues her work collecting information on Latin medical manuscripts from the "Long Twelfth Century" (ca. 1075 to ca. 1225). The Masterlist of MSS now has 576 items, collecting references from all over Europe. Because of its comprehensive ambition, the list documents not only what was actively circulating in this period (for example, the works of the Benedictine monk, **Constantinus Africanus**), but also absences—works that we know were written or translated in this period but seem to have had no contemporary circulation. In the latter category are most of the medical translations of **Burgundio of Pisa** and **Gerard of Cremona**. MS fragments will likely make up the bulk of new accessions to the list, so she would be very grateful if notice could be sent to her (monica.green@asu.edu) of any newly discovered 11th- or 12th-century materials that seem to be of medical content. For a recent overview, see Monica H. Green, "Gloriosissimus Galienus: Galen and Galenic Writings in the 11th- and 12th-Century Latin West," in: *Brill's Companion to the Reception of Galen*, ed. Petros Bouras-Vallianatos and Barbara Zipser, Brill's Companions to Classical Reception 17 (Leiden, 2019), 319–42.

KUDOS TO COLLEAGUES!



Manuscript Milestones

New York, Columbia University, Rare Book and Manuscript Library, Plimpton 040D

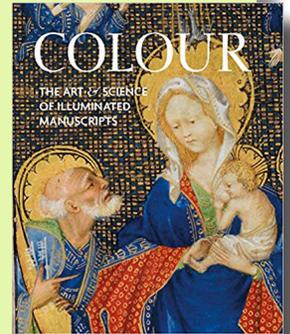
Chris Baswell sends us an update on the position of Curator of Medieval and Renaissance Manuscripts at Columbia University Library, which was left vacant after Dr. Consuelo Dutschke, long-time, Curator, retired at the end of December 2018. After a national search, the position has been filled as of August 1, 2019 by Dr. Emily Runde Iqbal. Dr. Runde Iqbal holds a doctorate in English from UCLA, where she studied manuscripts with Chris Baswell and Richard Rouse. She has also held an internship at the British Library *Catalogue of Illuminated Manuscripts*, worked at *Les Enluminures*, and has published on the *Auchinleck Manuscript*.



I am thrilled to announce a new career change for our distinguished colleague Dr. Stella Panayotova. After nineteen years as Keeper of Manuscripts and Printed Books at the Fitzwilliam Museum in Cambridge, Stella will join the Royal Household at Windsor on September 16th, 2019, assuming the position of **Royal Librarian and Assistant Keeper of the Royal Archives**. The only official announcement I have so far is a post in the King's College London newsletter *The King's Friends*, no. 5, June 2019, where in the right hand column on page 3 you can read a short paragraph naming Stella as the successor to the previous Librarian, and extolling her excellent qualifications (<https://georgianpapers.com/wp-content/uploads/2019/06/THE-KF-NEWSLETTER-JUNE-19-.pdf>). I know you will all join me with congratulations and best wishes for a smooth transition into her new responsibilities.

Post sent by Roger Wieck:

The Morgan Library & Museum is pleased to announce the hiring of Dr. Deirdre Jackson as a new **Assistant Curator**. This third full-time and permanent curatorial position has been made possible through the generosity of an anonymous member of the department's Visiting Committee. Many of you know Deirdre as a friend or a colleague, but all have encountered and enjoyed her work. From 2011 to 2018, she was a Research Associate in the Department of Manuscripts and Printed Books at the Fitzwilliam Museum. In that position she conducted research as part of the internationally acclaimed Cambridge Illuminations Project. She also helped prepare the exhibition *Colour: The Art and Science of Illuminated Manuscripts*, curating the final section, "Colour and Meaning," and contributing to the exhibition catalogue. From 2009 to 2011, Deirdre was a Royal Manuscripts Project Researcher at the British Library, helping to curate the major exhibition *Royal Manuscripts: The Genius of Illumination*, and contributing to the catalogue. Dr. Jackson received her PhD from the Courtauld Institute of Art, London, in 2002; her dissertation, "Saint and Simulacra: Images of the Virgin in the Cantigas de Santa Maria of Alfonso X of Castile (1252-1284)," was supervised by Professor John Lowden. Deirdre, who has both Canadian and British nationality, will start at the Morgan this fall, after securing a visa.



NEW ACQUISITIONS



The Morgan Library & Museum recently acquired a sixteenth-century processional made for a nun at the royal Dominican convent of Saint-Louis de Poissy, approximately 20 km west of Paris. Painted by **Jean Coene IV** (alias Master of the Paris Entries), the manuscript features ten splendidly illuminated borders marking the major feasts of the year, most of which include a bas-de-page depiction of the nuns of Poissy in the act of processing while holding their own processions. The manuscript was purchased as the gift of Virginia M. Schirrmeister, member of the Visiting Committee to the Department of Medieval and Renaissance Manuscripts.

Processional for the use of Saint-Louis de Poissy
France, Paris, ca. 1505-1515
MS M.1214, fol. 131r.

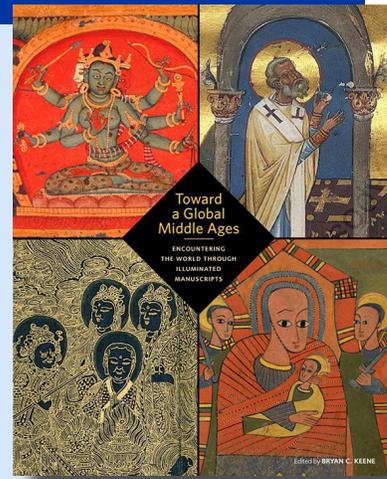


David Gura sends this acquisition note: "The University of Notre Dame has recently acquired an 11th-century Greek codex of ps-Maximus the Confessor from *Les Enluminures* in part with the support of the **B.H. Breslauer Foundation**. It is the only known copy of the text in North America and an illustrative example of Byzantine book culture. The manuscript is featured in the 2019 exhibition *Hellenistic Currents: Reading Greece, Byzantium, and the Renaissance*," described below under **Exhibitions**.

New Publications

NEW FROM THE GETTY: *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts* (Los Angeles, 2019). Edited by Bryan C. Keene; with contributions by Suzanne Conklin Akbari, Sussan Babaie, Roland Betancourt, Jerry Brotton, Jill Caskey, Bryan C. Keene, Kristen Collins, Morgan Conger, Michelle H. Craig, Mark Cruse, James Cuno, Eyob Derillo, J. Soren Edgren, Elizabeth A. Eisenberg, Tushara Bindu Gude, Byron Ellsworth Hamann, Melanie Holcomb, Kaiqi Hua, Alexandra Kaczynski, Rheagan Eric Martin, Sylvie L. Merian, Asa Simon Mittman, Megan E. O'Neil, Alka Patel, Pamela A. Patton, Alex J. West. It's available for purchase on [Getty.edu](https://shop.getty.edu/products/toward-a-global-middle-ages-encountering-the-world-through-illuminated-manuscripts-978-1606065983) and major book distributors: <https://shop.getty.edu/products/toward-a-global-middle-ages-encountering-the-world-through-illuminated-manuscripts-978-1606065983> Later this fall the Getty podcast "Art + Ideas" will feature a segment on the book, and a blog post on the Getty Iris will include additional resources.

Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume's multidisciplinary contributors expand the historiography, chronology, and geography of manuscript studies to embrace a diversity of objects, individuals, narratives, and materials from Africa, Asia, Australasia, and the Americas—an approach that both engages with and contributes to the emerging field of scholarly inquiry known as the Global Middle Ages. Featuring over 150 color illustrations, this wide-ranging and provocative collection is intended for all who are interested in engaging in a dialogue about how books and other textual objects contributed to world-making strategies from about 400 to 1600.



RECENT RESEARCH IN THE MUSIC OF THE RENAISSANCE, 171

Michele Pesenti

Complete Works

Edited by Anthony M. Cummings,
Linda L. Carroll, and Alexander Dean

A-R Editions, Inc.

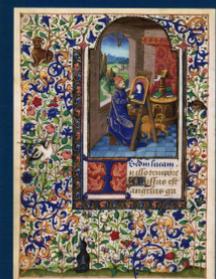
Michele Pesenti, Complete Works, ed. Anthony M. Cummings, Linda L. Carroll, and Alexander Dean (Middleton, WI: A-R Editions, 2019) presents for the first time the complete works of the Renaissance composer and performer Michele Pesenti. For the text and music, the editors drew upon manuscripts held by the Stiftsbibliothek (St. Gall), the Bayerische Staatsbibliothek (Munich), the Universitätsbibliothek (Munich), the Bibliothèque nationale de France (Paris), the Civico Museo Bibliografico Musicale G.B. Martini (Bologna), the Archivio e Biblioteca Capitolare (Casale Monferrato), the Biblioteca Comunale e dell'Accademia Etrusca (Cortona), the Biblioteca Marucelliana (Florence), the Biblioteca Nazionale Centrale (Florence), the Biblioteca Comunale (Mantua), the Biblioteca Trivulziano (Milan), the Biblioteca Capitolare (Verona), the Biblioteca Nazionale Marciana (Venice), and the Newberry Library (Chicago). For a catalogue record and description of the book, see <https://catalog.princeton.edu/catalog/11366902>.

Alfred Einstein assumed continuities between frottola and madrigal, though more recent scholarship has refuted these continuities: these were two different genres, cultivated in different centers of patronage, by different composers, and for different audiences. Michele Pesenti (ca. 1470–1528), however, composed in both genres thanks to different professional circumstances. He composed *frottole* while in Ferrarese employ, and later, when he secured an appointment at the court of Pope Leo X, he (or someone acting for him) refashioned several of his *frottole* as madrigals: textless lower instrumental lines are provided with text, converting a composition for a vocalist with instrumental accompaniment into one for an ensemble of four vocalists. This pioneering edition of Pesenti's complete works offers parallel editions of compositions existing in both these forms, as well as compositions for solo voice and instrumental consort that were later arranged for voice and lute. It further seeks to clarify the procedures used in expanding the abbreviated presentation of the frottola's text and music into readily performable form. The editorial team includes a musicologist, a linguist, and a musicologist-performer.

A NEW MAJOR BOOK by Ekaterina Zolotova: *Western European Book Miniatures of the 12th–19th centuries*. Research and attribution are hot off the press and the volume includes 36 of her papers on Western European illuminated manuscripts, published over the last 20 years. The well-printed 488-page book has 400 high-quality color illustrations. The texts are in Russian, since only about a third of the papers have been published abroad; but summaries of every paper can be found at the end of the book, both in English and in French. The book may be purchased at <https://www.es-terum.com//product.aspx?section=Books&product=1281569>

Ekaterina is currently finalizing a catalogue of the collection of Western European manuscripts and documents at the Saint Petersburg Institute of History (N.P. Lihachov mansion) of the Russian Academy of Sciences. It contains about 160 artifacts from Italy, France, Spain, Germany, and Austria, dating between the 9th and the 17th centuries, entirely unknown to specialists up to now. Several of the discoveries she made during this work are also covered in her current new book.

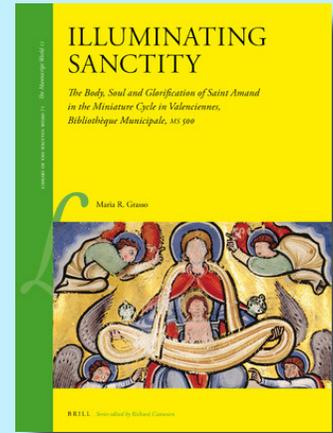
ЕКАТЕРИНА ЗОЛотоВА
КНИЖНАЯ МИНИАТЮРА
ЗАПАДНОЙ ЕВРОПЫ
XII–XIX ВЕКОВ



New Publications (cont.)

Maria R. Grasso, *Illuminating Sanctity: The Body, Soul and Glorification of Saint Amand in the Miniature Cycle in Valenciennes, Bibliothèque Municipale, MS 500* (Leiden, Brill, 2019)

MARIA R. GRASSO'S MONOGRAPH on the twelfth-century illustrated *vita* of Saint Amand, Valenciennes, Bibliothèque municipale MS 500, presents new information regarding its contents. The author's discovery and analysis of a second almost complete set of preliminary drawings beneath another set of the same drawings demonstrates that important alterations were made prior to the execution of the cycle. Grasso's discussion includes the probable reason for the change: the isolation of the terminating folio depicting the soul of Amand. This important devotional image is the focus of further analysis since the soul of Amand rests in the lap of a male figure she convincingly identifies as Christ, an extremely unusual placement for the soul of a saint, demonstrating the creativity of the artists. For details, see <https://brill.com/search?q1=Illuminating+sanctity&searchBtn=>



THE LONGEVITY OF MEDIEVAL BOOKS is one of the points Margaret Connolly explores in her new monograph, *Sixteenth-Century Readers, Fifteenth-Century Books: Continuities of Reading in the English Reformation* (Cambridge, 2019), which is concerned with how medieval manuscripts went on being read after the Middle Ages. She argues that a preoccupation with periodization which has separated study in the fields of history and literature into 'medieval' and 'early modern' has led to an entrenched blindness about cultural continuities across those periods, and that nowhere is this more detrimental than in studies of reading and intellectual influence.

In her own words: "When I came across two fifteenth-century manuscripts that were owned in the sixteenth century by the same family, I was intrigued by the possibility of tracing the story of those readers and their books. The family was the Roberts family of Middlesex, and a total of eight surviving manuscripts can be connected with them. That might not sound like a large number, but to be able to link several medieval manuscripts to the same owners is quite rare, especially if those owners were not royal or noble. It's the very ordinariness of this English gentry family that makes them interesting, and I've enjoyed living with them over the past decade, charting their careers in the public record; working out the details of their family history, marriages, and children; and uncovering their networks of professional and personal associations."

The flyer alongside should hopefully ensure a 20% discount on the book until 5 December 2019.

NEW SCHOLARLY PUBLICATION

Au prisme du manuscrit: Regards sur la littérature française du Moyen Âge (1300–1550), ed. Sandra Hindman and Elliot Adam (Turnhout, Brepols, 2019)

The twelve interdisciplinary contributions gathered together in this publication reflect research by specialists from Europe and the United States, who consider the late medieval book as a sort of "prism" (borrowing a word from the science of optics) that actively participates in the processes of creation, production, and reception.

Focusing on manuscripts and printed books in the French language from the early fourteenth century—close to the beginning of the period when French became widespread as a written language—to the mid-sixteenth century with the establishment of print culture, these essays appear in four sections. Each section explores a separate theme: the first



section on the writer and the artist; the second on libraries, translation, and the circulation of texts; the third on women and the manuscript; and the fourth on interactions between manuscripts and printed books.

The richness of the ensemble lies in the new perspectives these studies bring to what might be called "the whole book," that is, how various factors work together in both the materiality and the content of a manuscript or printed book to influence how it was read and then received by its larger public. An introduction by Deborah McGrady, Professor of French Literature and Language, University of Virginia, sets the stage for the essays that follow. The volume is extensively illustrated in color. To order:

http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503566351-1

Stella Panayotova has just finished a book that should come out early in 2020:

A Handbook of the Art and Science of Illuminated Manuscripts (Harvey Miller/ Brepols, 2020). It brings together the discoveries of scientific analyses and all other aspects of manuscript studies, complementing her earlier exhibition catalogue *Colour: The Art and Science of Illuminated Manuscripts*, (Harvey Miller/ Brepols, 2016). Below is the *Handbook's* Table of Contents:

A Handbook of the Art and Science of Illuminated Manuscripts

Preface and Acknowledgements
Contributors and Analytical Teams

Essays

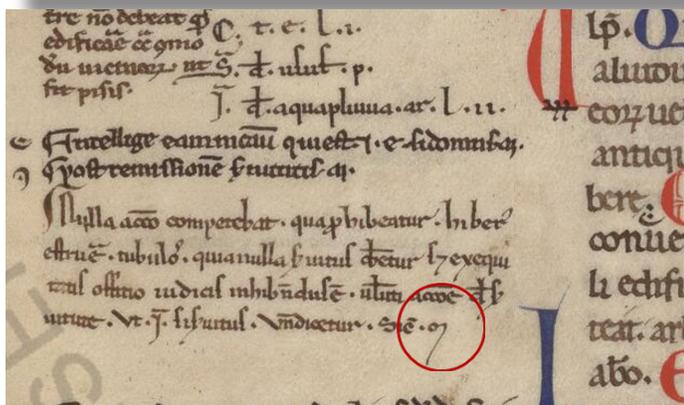
1. Stella Panayotova, Integrated Analyses of Illuminated Manuscripts
2. Nancy Turner and Doris Oltrogge, Pigment Recipes and Model Books
3. Paola Ricciardi and Catherine Schmidt Patterson, Science of the Book
4. Edward Cheese, From Pelt to Painted Page
5. Elina Dobrynina, Painting Materials and Techniques in Byzantine and Slavonic Manuscripts, c.800-c.1500
6. Stella Panayotova, Painting Materials and Techniques in Western European Manuscripts, c.600-c.1600

Case studies

1. Cambridge, Corpus Christi College, MS 286 – Italy, 6 c.
2. Cambridge, Corpus Christi College, MS 197B – Northumbria, early 8 c.
3. Fitzwilliam Museum, MS 45-1980 – Brittany, end of 9th c.
4. Cambridge, Trinity College, MS B.11.2 – Canterbury, c.930-940
5. Cambridge, Trinity College, MS B.16.3 – Frankish Kingdom or England, c.930-950
6. Fitzwilliam Museum, MS McClean 30 – Reichenau, c.960-980
7. Cambridge, Trinity College, MS B.10.4 – East Anglia, first quarter of 11th c.
8. Pembroke College, MS 301 – East Anglia, first quarter of 11th c.
9. Fitzwilliam Museum, MS McClean 19 – Northern France, first half of 11th c.
10. Fitzwilliam Museum, MS McClean 20 – Bavaria, late 11th c.
11. Fitzwilliam Museum, MS McClean 49 – Latin Kingdom of Jerusalem, 1128-1130
12. Fitzwilliam Museum, MS CFM 2 - Northern France, Laon, c.1120-1135
13. Cambridge, Corpus Christi College, MS 2 – Bury St Edmunds, c.1135
14. Fitzwilliam Museum, MS 83-1972 – Tuscany, c.1150-1175
15. Fitzwilliam Museum, MS McClean 21 – Cologne, c.1160-1170
16. Fitzwilliam Museum, MS 2-2011 – Northern France, Paris, c.1220
17. Fitzwilliam Museum, MS McClean 11 – NE France or Champagne, c.1210-30
18. Fitzwilliam Museum, MS 330.i-vi – Oxford, c.1230-1250
19. Fitzwilliam Museum, Marlay cutting Fr. 1A – Paris, c.1250
20. Cambridge, UL, MS Ee.3.59 – London, c.1255-1260
21. Cambridge, Trinity College, MS R.16.2 – London, c.1255-1260
22. Fitzwilliam Museum, MS 36-1950 – Breslau, c.1260-1265
23. Fitzwilliam Museum, MS 300 and Paris, BnF lat. 10525 – Paris, c.1260-1270
24. London, Lambeth Palace, MS 209 – London, c.1260-1267
25. Cambridge, St John's College, MS K.26 – England, c.1270-1280
26. Fitzwilliam Museum, MS 288 – Liège, c.1280-1290

27. Fitzwilliam Museum, MSS 192 and 368 – Paris, c.1290-1295
28. Fitzwilliam Museum, MS 298 – Metz or Verdun, 1303-1316
29. Fitzwilliam Museum, MS 1-2005 – East Anglia, c.1320-1340
30. Fitzwilliam Museum, MS 194, McClean 201.4, Marlay cutting It. 83; Queens' College, MSS 77b,c,d; J. Paul Getty Museum, MSS 80, 80a, 80b – Florence, c.1330-1340
31. Fitzwilliam Museum, Marlay cuttings It. 1 and 2 – Venice, c.1360-1370
32. Fitzwilliam Museum, MS 331, 278a-b, McClean 201.10 – Bologna, c.1365-1378
33. Fitzwilliam Museum, MS 3-1954 – Paris, 1376-1379
34. Fitzwilliam Museum, Marlay cuttings It. 13A, 13.i-ii, 5-1979 - Florence, c.1370-1409
35. Fitzwilliam Museum, MS 30 – Florence, 1402-1405
36. Fitzwilliam Museum, MSS CFM 9, McClean 201.13h,i,m,n,o,p,q – Milan, c.1395-1409
37. Fitzwilliam Museum, Marlay cutting It. 18; CUL, Add. 4165(10) - Venice, c.1420
38. Fitzwilliam Museum, Marlay cuttings It. 20, It. 62, MS McClean 201.17 – Venice, c.1400-1435
39. Fitzwilliam Museum, MS 251 – Paris, c.1414
40. Fitzwilliam Museum, MS 62 – Angers, c.1431
41. Fitzwilliam Museum, MSS 6-1954, 196, 198 – Siena, c.1446-1477
42. Fitzwilliam Museum, MS 180 – Florence, 1461
43. Fitzwilliam Museum, MS 37-1950 – Florence, c.1475-1480
44. Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 8° Cod. MS Uffenb. 51 Cim. – Mainz, c.1440-1460
45. Cologne, Historisches Archiv, Best. 7010-293 – East Netherlands, c.1470-90
46. Fitzwilliam Museum, (inc. 6.K.4) – Strassburg and Basel, c.1470
47. Fitzwilliam Museum, (inc. 19.N.3) – Rome, 1481-1482
48. Fitzwilliam Museum, Marlay cutting Z. 1 – Rome, c.1492
49. Fitzwilliam Museum, Marlay cutting It. 25 – Rome or Bologna, c.1490-1500
50. Fitzwilliam Museum, Marlay cuttings Fr. 4, 5, 6 – Tours, c.1485-1494
51. Fitzwilliam Museum, Marlay cutting Z. 10a – Tours, c.1490-1500
52. Fitzwilliam Museum, Marlay cutting G. 10 – Nuremberg, c.1513-1517
53. Fitzwilliam Museum, MS 1058-1975 – Bruges, c.1510-1520
54. Fitzwilliam Museum, MSS 294a-e, 3-1996 - Bruges, 1522-1525
55. Fitzwilliam Museum, MS 134 – Paris, c.1525-1530
56. Fitzwilliam Museum, MSS 355-1984, 1-2006.1-2, 1-2012.1-2 – Rouen, c.1530
57. Fitzwilliam Museum, Marlay cutting It. 34 – Rome, 1523-1534
58. Fitzwilliam Museum, Marlay cutting It. 40 – Venice, c.1567-1572

Bibliography
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Dear Colleagues,

I have a query of my own about the *siglum* encircled in red on the picture at left. An anonymous 13th-century reader (student or master) has added many glosses to the margins of this Roman law text and signed them with this *siglum*, which I am wondering if it comprises "cy" or "oy" or something else. If anyone could suggest its correct reading, and perhaps even identify its author, among the hundreds of jurists or readers who signed their added comments to the *Digestum vetus*, I would be absolutely ecstatic to hear it, would hold you in the highest regard, and be indebted forever. Please send suggestions to me at susan.lengle@slu.edu.

Scott Gwara's Review of Manuscript Sales: Summer 2019

THE SUMMER SEASON WAS ABNORMALLY UNEVEN: Christie's sale of *Valuable Books and Manuscripts* fizzled, Sotheby's was a virtual no-show, and Bloomsbury's was spectacular. Notable manuscripts were missing from usually dependable auctioneers like Forum, Doyle, Hartung, PBA, Auktionsverket and Bonhams. Yet single-owner collections outperformed, especially the "History of Western Script" offered by Christie's on 10 July 2019. If desirability is a function of freshness, manuscripts long out of circulation typically make better prices.

On 23 July Skinner Auctions in Boston held a single-owner sale called "A Mystic Collection" that included two manuscripts once owned by Alfred Mewett (d. 1955), a colleague of the Cleveland dealer, Otto F. Ege (d. 1951). An Englishman and WWI pilot, Mewett served as Registrar at the "Cleveland School for the Arts," where Ege was dean (the #2 position). He gathered at least 70 manuscript items, some from Ege [*S. de Ricci and W. Wilson, Census of Medieval and Renaissance Manuscripts in the United States and Canada, vol. 2 (New York, 1937), 1953-57*]. They were donated to the Western Reserve Historical Society in 1956 [*"Historical News," Ohio Archaeological and Historical Quarterly 65 (1956): 306*], dispersed by Swann in 1983-84, and then faded into obscurity.

Lot 2 at Skinner, fourteen leaves from one of two "Chester Beatty Bibles," had some thirty historiated and decorated initials (\$11,070) [except where noted, all prices include buyer's premiums]. A Florentine Book of Hours dated 1508 with three full-page miniatures comprised lot 50 (\$23,370), while a late breviary on paper from Buxheim Charterhouse achieved a strong \$15,990 (lot 55; ex-Mewett). Coincidentally, the Beinecke Library has an interest in Buxheim manuscripts as a result of scholarship by a former Yale administrator, William Whobrey [<http://buxheimlibrary.org/>]. This season the Beinecke acquired two bifolia of a Buxheim manuscript at Bloomsbury's (2 July 2019, lot 15).

A second Hours with four large miniatures and five unfinished ones in outline made \$19,680 (lot 51). Uncompleted miniatures are sought after as evidence of manuscript production. An unfinished Hours was also sold at Ivoire (Aix-en-Provence, 29 June 2019, lot 101; €14K hammer). The gold leaf in these miniatures had already been laid down [fig. 1].



fig. 1
Unfinished Book of Hours

Better-known examples reside at the Morgan Library [MSS M.358 and M.1154; see R. Calkins, "Stages of Execution Procedures of Illumination as Revealed in an Unfinished Book of Hours," *Gesta 17 (1978): 61-70*], while a single leaf at the Free Library, Philadelphia (MS Lewis E M 18.4) was published in *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*, ed. James R. Tanis (Philadelphia, Pa., 2001), 93-94.)

Three fragments in lot 128 (\$9225) included a leaf of the **Bohun Bible** (pronounced "boon"; East Anglia, ca. 1350) [Christopher de Hamel, "The Bohun Bible Leaves," *Script and Print: Bulletin of the Bibliographical Society of Australia and New Zealand 32 (2008):49-63*] and a folio with a historiated miniature from a late lectern bible broken by Otto Ege [*S. Gwara, Otto Ege's Manuscripts (Cayce, SC, 2013), Handlist #44*]. A complete volume of Ege's multi-volume Bible dated 5 February 1507 now resides at the Walters Art Museum (MS W.805; Handlist #145). Leaves dispersed from a second volume have distinctive damage in the upper outside corners. Interestingly, this is the third historiated initial to have appeared on the market this year.

Fig. 2
King David and Abishag.
Private collection,
Scranton, Pa.



Christie's, 10 July 2019, lot 454 went unsold (est. £4k-£6k), while another was acquired by a collector in Scranton, PA [fig. 2].

A Latin prayer book of ca. 1500 (Skinner, lot 151; \$13,530) once belonging to Mewett fell to a Scandinavian buyer. Its Brigittine Use explains the big price. A confessional manual called *Supplementum Summae Pisanellae* by Nicholas de Osimo achieved \$39,975 (lot 168). It boasts a long textual genealogy: a confessor's handbook of Raymond Peñafort → John of Freiburg, *Summa confessorum* → Bartolomeo da San Concordio (nicknamed "Pisanellus," the little Pisan), *Summa de casibus conscientiae* → *Supplementum* ("supplement to the little Pisan *Summa*"). Sin is infinitely compelling.

A single-owner auction of miniatures in Paris had 38 lots (Ader, 27 June 2019). Highlights included lot 2, an "Ascension" from Emilia-Romagna, ca. 1270-1300, attributed to the Master of Bagnacavallo (€20,480); a "Crucifixion" from an Umbrian Missal, ca. 1300 (lot 7; €15,360); lot 12, "Christ Blessing Two Dominican Choristers," Tuscany, ca. 1325-1350 (€10,240);

Scott Gwara's Review of Manuscript Sales (cont.)

a gorgeous “Last Supper” attributed to Vanni di Baldolo or his associate, the Master of the Matricole dei Notai (lot 13; €44,800), which is related to a miniature once in the Lehman collection [P. Palladino, *Treasures of a Lost Art* (New Haven, CT, 2003), 33–34]; a lovely “David” from the circle of Pacino or the Master of the Dominican Effigies, Florence, ca. 1325 (lot 16; €12,160); a large initial of “Christ Welcoming the Apostles Before the Heavenly Jerusalem” extracted from a choir book (lot 31; €35,840); and a grand “Pentecost” from the Rhineland on a gradual folio with lovely bas-de-page figures (lot 35; €12,800).

Christie’s held a robust sale of Martin Schøyen’s script specimens called *The History of Western Script*. An “Introduction” in the printed catalogue relates that Schøyen’s “first acquisition ... was made in 1955 when he was still a teenager.” The money comes from shipping (Schøyen’s father was the Aristotle Onassis of Norway) and a bus company. He currently lives on a farm near Oslo but once owned an apartment on a liner called *The World*, described as the world’s “largest privately owned residential yacht.” Mr. Schøyen became Dr. Schøyen in 2015, when he received an honorary doctorate from Mahachulalongkornrajavidyalaya University for his preservation of Buddhist texts. (Spelling test next week.)

The Christie’s auction was actually an anniversary sale of paleographical specimens, the first selection having been offered by Sotheby’s on 10 July 2012—exactly seven years before. Like the Sotheby’s sale, the current one had sixty supremely impressive lots, which included cuneiform, papyri and metal tablets. One has to appreciate the magnificent “Roman bronze fleet diploma for L. Petronio” dated 143 AD, despite its stated provenance: “said to have been found in Bulgaria in the 20th Century” (lot 413; £25k). Six lead curse tablets in Romano-British dialect, found near Tarlton, Gloucestershire, reveal an underworld of petty crime in the second and third centuries: “whoever stole [my cloak and hood] ... [Mercury] is not to let them stand or sit, drink or eat, unless they redeem it at [his] temple with their own blood.” Yale’s Beinecke Library acquired lot 403 (£10,625), a lead curse tablet in Greek, less bloodthirsty: “[Let] nothing be accomplished in court.” Curses directed at mendacious witnesses seems to have been a prevalent genre. The Beinecke also snagged lot 461 (£225k), a collection of 402 seal matrices, mostly English. Metal detectorists dig these up all over Europe, and many are consigned to TimeLine Auctions (London), along with other excavated treasures: stromatolite fossils, faïence shabtis, Roman millefiori glass, and Saxon cloisonné strap-mounts. Many of the Schøyen matrices are historic. One wonders how Finn Gautsson, baron of Norway, managed to lose his seal matrix in England in the thirteenth century. Was William of Stamford, archdeacon of Rochester, particularly clumsy? An eleventh-century ivory seal matrix belonging to the Anglo-Saxon Wulfgar did not sell (lot 460; est. £70k–£100), allegedly because potential buyers knew the British Museum would challenge its export and then buy it. Only five Anglo-Saxon seal matrices are known. But maybe the walrus ivory is a problem. Trade in elephant ivory is banned by EU law, and Christie’s was fined in 2016 for selling a silver mounted tusk [<https://www.telegraph.co.uk/news/2016/05/23/christies-fined-3000-for-putting-banned-elephant-tusk-up-for-sale/>] without proper documentation. Naturally, such a ban could be extended in the future to all sources of ivory, leading to export restrictions. You could pry the ivory off a Chippendale commode, of course [<https://www.telegraph.co.uk/news/2018/08/29/chippendale-masterpiece-stripped-ivory-christies-sale/>], but if the artifact is entirely ivory, no prying can be done.

Languages represented in the Schøyen sale included Babylonian, Greek, Syriac, Hebrew, Coptic, Aramaic, Georgian, Glagolitic, and Latin. Some highlights were lot 406, a strip of Sirach in Greek Uncials, sixth or seventh century (£8750). Greek Uncial manuscripts are rarely met with these days, though Notre Dame recently acquired a fragment of Basil’s *De spiritu sancto*, copied (according to curator David T. Gura) in *la maiuscola ogivale inclinata* [fig. 3]. Gura identifies this fragment and others from the same parent as “the only surviving majuscule manuscript and the oldest witness” [“A Ninth-Century Fragment of Basil of Caesarea’s *De Spiritu sancto* and a Lost Majuscule Codex,” *Byzantion* 89 (2019): 49–80].

Supremely desirable among the Schøyen lots were a palimpsest from St. Catherine’s, Sinai (lot 407; £35k); a page from an enormous lectionary in Syriac, ca. 1200 (lot 411; £16,250); Ezekiel in fifth-century Italian Uncials (lot 415; £212,500); and a bifolium of St. Augustine’s *Tractatus in Iohannem* in Beneventan Minuscule from Dalmatia (lot 420; £16,250). It isn’t widely known that the Schøyen Collection is rich in Beneventan, partly because Mr. Schøyen preemptively purchased the entire 1990 Quaritch catalogue, *Bookhands of the Middle Ages, Part IV: Beneventan Script*. This Dalmatian example was item 6. Incidentally, a Schøyen acquisition from 1994 (MS 1981) made news when it was determined to be sixteenth-century, the latest survival of this script ever identified [V. Brown, “Latin and Italian Prayers in a Sixteenth-Century Beneventan Manuscript from Naples,” in K. Cushing and R. Gyurg, *Ritual, Text and Law: Studies in Medieval Canon Law and Liturgy Presented to Roger E. Reynolds* (Aldershot, 2004), 95–131]. [Continued]



Fig. 3.
University of Notre Dame,
Hesburgh Library,
Frag. I. 63.2, verso

Scott Gwara's Review of Manuscript Sales (cont.)

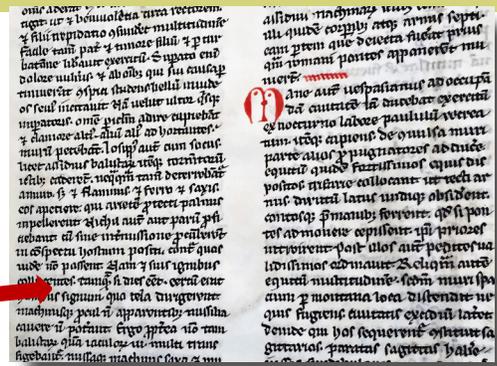
Buyers also found plenty of late medieval offerings. The Beinecke procured lot 430, a tenth-century fragment of the *Epistles* of Sidonius Apollinaris, exceedingly rare (£11,875). Interest was strong in a grand illuminated full-page initial L on the opening leaf of Bede's *De tabernaculo*, ca. 1100 (lot 433; £93,750). The manuscript could be either Norman or English, as both regions have virtually indistinguishable script and decoration. At this date any English text by an English author could have been copied from an Anglo-Saxon exemplar, though Bede's writings had to be imported after ninth-century Viking raids. There seems to be a number of such beautiful leaves without any known conjugates, including lot 447 (£12,500), a splendid missal, ca. 1330–40, with a perfectly preserved historiated initial by a Paris workshop. Lot 440 (£10k), twelve leaves of the *Gregorialis* by Alulfus of Tournai, was produced at the Cistercian abbey of Villers-en-Brabant near Brussels, ca. 1150–75, and passed into the ownership of Sir Thomas Phillipps in 1823 [fig. 4]. Seventy folios

Romanesque manuscript of monastic provenance achieved £81,250 (lot 523). Christie's emphasized the uniqueness: "an unpublished and unstudied collection of mostly unidentified medieval sermons." Most were authored by Petrus Comestor, however; Adam of Evesham composed at least two of them. Since these survive elsewhere only in an Evesham manuscript, the Christie's volume also probably hails from Evesham [David Cox, "The Literary Remains of Adam, Abbot of Evesham (1161–1189)," *Journal of Medieval Latin* 20 (2010): 113–166]. Unsold lots included the "Petites Heures of Charles VIII" from Paris, ca. 1490, illuminated by the **Master of the Chronique Scandaleuse**. For such a teeny book (73 x 47 mm), it had an outsize estimate of £300k–£500k.



Fig. 4.
Ruins of Villers-en-Brabant

Fig. 5.
Fragment of Josephus, *Bellum Iudaicum*. Private collection, London



comprise MS II.930 in the Bibliothèque Royale de Belgique, but others reside at Stanford, the Lilly Library, Yale and Keio University, and in the collection of Christopher de Hamel [C. de Hamel, "Phillipps Fragments in Tokyo," in T. Matsuda et al., *The Medieval Book and a Modern Collector* (Woodbridge, UK, 2004), 19–44, at 29–33, 44]. Twelve late twelfth-century leaves of Josephus, *Bellum Iudaicum*, have to be among the very last specimens of this rare text in private hands (lot 443; £11,250). This portion happens to describe the siege of Yodfat by Vespasian in 67 AD, where 40,000 Jews were slaughtered. Curiously, a half-leaf of this same fragment emerged in 2016 and is now in a private collection in London [fig. 5]. A record of miracles dated 1332 was acquired by the Beinecke Library (lot 449; £15k). Doubtless written at the Cistercian nunnery of the Holy Blood at Wasserleben, near Halberstadt, it records miracles taking place in 1221. Finally, Yale acquired the "Palaeographical Album of Pierre-Camille Le Moine," with specimens dating from the tenth to the sixteenth centuries, all razored from manuscripts in Toul Cathedral by Le Moine, the cathedral archivist (d. 1800), in the mid-eighteenth century (lot 459; £87,500). I suppose Le Moine was well-intentioned, like John Bagford the benighted English biblioclast (d. 1716).

With innumerable unsold lots, Christie's regular sale of *Valuable Books and Manuscripts* faltered. Good miniatures sold well, especially secular imagery: lot 510, "The Lady of Malohaut and her Cousin Visit Lancelot in Prison" by the **Dunois Master**, Paris, ca. 1440 (£20k); and "Triumphal Procession of the Holy Roman Emperor, Frederick III" by the **Master of the Échevinage de Rouen**, ca. 1460 (lot 515; £13,750). A fabulous collection of sermons in an English

Christie's easily bested Sotheby's this season. Since Mara Hofmann left Sotheby's last year and hasn't been replaced, recent sales of early and illuminated manuscripts have been thin. An auction on 11 June had mostly insignificant items. Two vellum leaves of a Samaritan *Pentateuch* said to be "7th century or later" made £10,625 (lot 12). If seventh-century, they would antedate the earliest known Samaritan by four centuries (Cambridge, University Library, MS Add. 1846). Sandwiched between printed books, lot 124 comprised two volumes of a three-volume compendium called the "Rimini Ovid" (£150k). This elegant manuscript of Ovid's collected works was produced in Venice, 1470–1475, for the Badoer family. The artist is fittingly called the "**Master of the Rimini Ovid**," and the Sotheby's volumes teem with opulent decoration: "two full borders incorporating arms, thirteen historiated initials typically each with a two-sided border, and more than one hundred and sixty illuminated vine-stem initials and partial borders."

Bloomsbury's had, by far, the best general sale of manuscripts this season. The catalogue resembled Sotheby's ones of prior decades. There were 100 lots, beginning with an impressive eleventh-century Beneventan leaf from a *Passional* (lot 1; £4800). Lot 4, a bifolium of Plautus (*Amphitryon*), is so rare,

Scott Gwara's Review of Manuscript Sales (cont.)

I doubt we will ever see another representative piece (£4k). A glossed Bible from Cambron Abbey bears the words, “De camberone,” which has to be the commonest ownership inscription from medieval Europe. The monks obsessively scribbled “De camberone” on practically every page of their books. The American Bible Museum, for example, owns a Bible from Cambron Abbey bearing 221 such inscriptions (Sotheby’s, 8 December 2009, lot 49). It reminds me of obtrusive ink stamps on manuscript pages with brilliant illuminations that say “MVSEVM BRITANNICVM” or variants thereof [fig. 6]. Otto Ege was represented by lots 11 (Gwara, *Handlist* 59; £1200; acquired by Yale’s Beinecke Library), 19 (*Handlist* 125; £500), and 32 (*Handlist* 122; £500). A very fine “Nativity” from a German Book of Hours made £5600, unsurprisingly: only about 50 legitimate Books of Hours (not “prayer books”) in German survive [J. Hamburger, “Another Perspective: The Book of Hours in Germany,” in S. Hindman and J. Marrow, *Books of Hours Reconsidered* (Turnhout, 2013), 97-152, at 97]. Illuminated examples are even rarer [R. Cermann, *Katalog der deutschsprachigen illustrierten Handschriften des Mittelalters* (Stoffgruppe 43. Gebetbücher), Bd. 5, Lfg. 1/2 (Munich, 2002)]. One of them, formerly owned by the Bible translator Leander van Ess (d. 1847, see below), was sold at Kiefer on 4 May (lot 199; €13,620). The unbeatable fragment in the Bloomsbury sale was the lower half of a leaf of the *Explanatio Symboli Sancti Athanasii* by Hildegard of Bingen (lot 62; £22k). The monumental parent manuscript doubtless came from Rupertsberg or Eibingen, both founded by Hildegard, and probably contained her collected works. The understatement of “near-legendary rarity” on the market perfectly conveys its desirability.

Bloomsbury’s handled excellent codices, beginning with a massive fourteenth-century copy of Geoffrey of Trani’s *Summa super rubricis decretalium* and the *Liber seu summa dispensationum* by Iohannes de Deo (lot 74; £40k). Leander van Ess sold it with his other manuscripts, including the Book of Hours in German mentioned above, to Sir Thomas Phillipps in 1828. Iohannes de Deo is not, perhaps, a memorable author, but Yale acquired a handsome copy of his *Liber penitentiarius* at the O’Brien sale (Sotheby’s, 7 June 2017 lot 201). Only seven years ago the Bloomsbury *Summa* made £12,500 at Christie’s (21 November 2012 lot 24). Yet sometimes prices do not always hold up. The re-appearance of the Middle English *Myrowr of Recluses* (lot 75), ca. 1414–1422, caused tongues to wag. Christie’s sold it in 2014 for £182,500 (16 July 2014 lot 12). It is the sole complete copy. At Bloomsbury’s it achieved £135k hammer, representing a loss of £47,500 to the consigner. The speculation is that non-British buyers did not compete because a British cultural institution was sure to preempt it. A handsome Italian paper manuscript of Walter Burley’s commentary on Aristotle’s *Physics* was sold by private treaty for £22k, practically a give-away. It was completed in Venice on 2 February 1435. An Italian Renaissance copy of Persius’s *Satires* in its original wallet binding bristled with glosses and annotations, serving [as?] an intellectual roadmap for the text (lot 78; £19k). A chronicle history in Italian of the biblical and ancient world called *La Fiorita d’Italia* and authored by the Carmelite Guido da Pisa cites Dante prominently (lot 79; £20k). “Fiorita” means “florilegium,” a “bouquet” of excerpts. Finally, a fourteenth-century commentary on the New Testament which appears to be unique and unpublished hammered for £30k (lot 82). It was written by a certain Ludolfus. What would it have meant for him, I wonder, to have his lifetime contribution to scholarship survive in a single copy?



Fig. 6.
British Museum stamp in *Gawain and the Green Knight*



Fig. 7.
“Ascension” in a resplendent
Flemish Psalter

Some more obscure auction houses had notable manuscripts. On 13 February K&Mondo (Ghislaine Kapandji and Élie Morhange, Paris) sold a radiant Flemish Psalter with nine full-page miniatures for €410k hammer (lot 83) [fig. 7]. Audap et Associés in Paris offered a fifteenth-century codex of the “Demandes d’Amour,” a lovers’ dialogue attributed to Alain Chartier (25 April 2019 lot 57; €25,789). I’m told it went to a collector of erotica. Among snuff bottles, ceramic figurines, and Russian icons, Rob Michiels (Bruges, 27 April 2019) listed two unidentified miniatures by Simon Bening from the “Prayerbook of the Enriquez de Ribera family” (lot 1201; €204K). Leaves in America reside in New York, Philadelphia, St. Louis, and Cleveland. Swann Galleries (7 March 2019) offered three Hours (lots 166–168), including a French specimen dated ca. 1530–1540 with twenty full-page miniatures (lot 168; \$42,500). Arenberg Auctions (14 June) handled a nice breviary, *Use of Mâcon* (lot 746, €16k hammer) and several fine miniatures (all unsold): “Annunciation” from a Cologne gradual (lot 751), “St. Ives and Two Donors” by the Master of the Ango Hours, Rouen, ca. 1520 (lot 748), and a Venetian Crucifixion, ca. 1520–40 (lot 753). Pieter Kiefer did not disappoint on 29 June with an abundance of miscellaneous leaves and miniatures that included a ninth-century folio of Luke’s Gospel (lot 204; €7500 hammer).

[Continued]

Scott Gwara's Review of Manuscript Sales (cont.)

On 25 March Mallié-Arcelin, Paris (near Chipotle in the online map) sold a complete fifteenth-century copy of the *Liber spiritalis gratie* by Melchide of Hackborn (lot 568; €33,380) [fig. 8]. She was a Beguine, and medieval works by women or destined for the use of women always soar. One need only reflect on the Hildegard of Bingen sold by Bloomsbury's or the Briggittine prayer book sold by Skinner to appreciate the premium.

Reiss und Sohn offered several fine manuscripts, including a fifteenth-century astrological compendium (lot 4; €8500 hammer). Lot 35 in particular makes for a gratifying story. In 1890 the University of Toronto's library was consumed by fire [fig. 9], and the losses included a manuscript copy of Lorenzo Valla's *Elegantiae*, once loaned to the 1877 Caxton Exhibition in Montreal. The text imparted an authentic classical idiom by rectifying the Latin solecisms of Valla's humanist colleagues. I proposed that Toronto's Thomas Fisher Rare Book Library undo the loss of its very first manuscript by obtaining the *Elegantiae* at Reiss, and they did. Sold by Guglielmo Libri in 1859, this manuscript is one of very few that "could" have been owned by the University of Toronto in a parallel universe. Incidentally, Thomas Fisher will hold a major exhibition of its medieval manuscripts in summer 2020.



Fig. 8.
Author Portrait
of Melchide of Hackborn

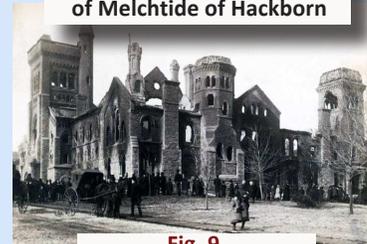


Fig. 9.
Aftermath of the
Toronto fire, 1890

EXHIBITIONS

The J. Paul Getty Museum, Los Angeles, mounted an exhibition from their permanent collection of manuscripts in the run-up to the US national elections: *The Art of Governance in the Middle Ages* (July 23–September 13, 2020). Medieval power structures comprised royal courts, the church, city governments, and even universities. Although positions of authority were usually inherited, leaders were expected to balance justice, a virtue associated with godly rule, and 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 people perceived as foreign or other. Examples of good and bad government reveal the constant struggle between base human instincts and loftier ideals.

Another exhibition at the Getty, co-curated by Bryan Keene and Kristen Collins, will open in November: **Balthazar: A Black African King in Medieval and Renaissance Art**. Their introductory blog post about the project invites readers to add their voices to the dialogue: <https://blogs.getty.edu/iris/exhibition-to-examine-balthazar-a-black-african-king-in-medieval-and-renaissance-european-art/>

Programming for the exhibition will include a lecture by Gus Casley-Hayford, director of the Smithsonian's National Museum of African Art, and a panel about "The Language of Slavery, Race, and Religion."

Balthazar: A Black African King in Medieval and Renaissance Art
November 19, 2019–February 16, 2020



Opening from a tiny late-fifteenth century Book of Hours with an illumination of the **Adoration of the Magi**, ca. 1480–90, The J. Paul Getty Museum, Ms. 48 (93.ML.6), fols. 58v–59



At Hesburgh Library, University of Notre Dame:
Hellenistic Currents: Reading Greece, Byzantium, and the Renaissance,
August 26–December 20, 2019.

See <https://rarebooks.library.nd.edu/exhibits/>
Curated by Dr. David T. Gura, Curator, Ancient and Medieval Manuscripts,
Hesburgh Libraries, and Concurrent Associate Professor of Paleography, Medieval Institute.

The exhibit shows the diffusion of Hellenism and Greek writing from the 4th century BC to the 19th century AD through various media: papyri, parchment and paper manuscripts, early printed books, and coins. The objects reflect the characteristics of Greek culture, language, and learning which began to spread with Alexander the Great throughout the world to Rome, the Byzantine Empire, Italian Renaissance, continued to survive under Ottoman rule, and even thrived in sixteenth-century France. The objects reflect the characteristics of Greek culture, language, and learning, which began to spread with Alexander the Great throughout the world to Rome, the Byzantine Empire, Italian Renaissance, continued to survive under Ottoman rule, and even thrived in sixteenth-century France. Various genres from Classical Literature to Byzantine chant are represented and contextualized.

A special feature of the exhibit highlights the many scripts used in Greek handwriting and the fonts of early Greek typography.

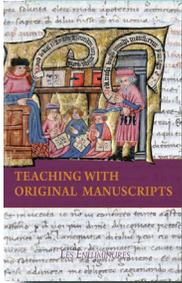
ANTIQUARIAN NEWS**News from Les Enluminures****ON THE WEB**

Text Manuscripts Update: The Fall update of our Textmanuscripts site (www.textmanuscripts.com) is particularly wide-ranging: a variety of languages—Latin, but also Greek and Catalan; texts—from medicine for humans and horses to history; formats—codices abound, but also a roll; and techniques—manuscript, hybrid, stenciled, and printed. Look for these new additions on the site **on September 25!**

Blog: Read our latest post, <http://www.textmanuscripts.com/blog/entry/8-19-good-green-earth>, written by Matt Westerby. It explores how artists' secrets are sometimes revealed in unexpected places – like the flyleaf of a manuscript.

PUBLICATIONS**The Woven Prayer Book: Cocoon to Codex**

The first in our Satellite Series, this book explores a topic at the edges of the core inventory of Les Enluminures, looking at the big picture and connections across media. Available in October and written by Matt Westerby, this catalogue explores five remarkable woven silk Prayer Books. Modeled on medieval manuscripts yet woven in the late nineteenth century on Jacquard looms, they are a triumph of the ingenuity and industry of Lyon – the historic silk weaving capital of France.

**Teaching with Original Manuscripts**

Our latest Text Manuscripts publication, by Laura Light and available in late September, celebrates the success of our Manuscripts in the Curriculum program <http://www.textmanuscripts.com/curatorial-services/manuscripts> and Text Manuscript 1000 <http://www.textmanuscripts.com/blog/entry/7-19-one-thousand-milestone>

EXHIBITION AND PUBLICATION**Diamonds: The Collection of Benjamin Zucker**

Les Enluminures presents an exhibition and sale of the extraordinary collection of diamonds—the king of gems—of Benjamin Zucker, one of New York's leading dealers in diamonds and precious stones. A lavish publication, written by celebrated jewelry historian and author Diana Scarisbrick, accompanies the exhibition and will be available early September.

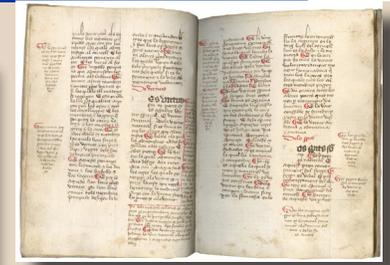
Exhibition location: Les Enluminures, 23 East 73rd Street, 7th Floor, Penthouse, New York, NY 10021

Exhibition dates: Thursday October 24 to Saturday November 9
For further information:

<https://www.lesenluminures.com/usr/library/documents/main/save-the-date-les-enluminures-diamonds-.pdf>

**NOTABLE SALES**

Les Enluminures is delighted to announce the acquisition of a hitherto unknown Processional made for the royal convent of Saint-Louis de Poissy, by the [Morgan Library and Museum, New York](#). It is purchased as the gift of [Virginia M. Schirrmeister](#), member of the Visiting Committee to the Department of Medieval and Renaissance Manuscripts. We are thrilled for it to join their prestigious collection.



TM 1011, Johannitus (Hunayn ibn Ishaq) and pseudo-Galen (Theophilus Protospatharius?), selected texts from the Articella (or Ars medicinae); anonymous translation with gloss, in Catalan, decorated manuscript on paper, Spain (Catalonia, Barcelona?), ca. 1475]



TM 1000, [Choir Book] Gradual (part) or Liturgical libellus for the Mass. In Latin, decorated manuscript on parchment with musical notation, Northern Italy, c. 1400-1440.

Where to see Les Enluminures this Fall:**In New York:**

EXHIBITION: *Diamonds: The Collection of Benjamin Zucker*, Les Enluminures New York, October 24 to November 9

In Paris:

FAIR: Fine Arts Paris – Carrousel du Louvre, Paris, November 13 to 17 (Preview: November 12)

In Düsseldorf:

POP UP EXHIBITION: at C.G. Boerner, Grabenstrasse 5, 40213 Düsseldorf, November 23 to 26



TM 1019, Processional, France (Paris), 1505-1515]

Manuscripts in the Curriculum

We are happy to announce the two newest participants in Manuscripts in the Curriculum:

- MITC I: The University of Vermont, the last of the MITC I program
- MITC II: New College of Florida

You can read more about the program at <http://www.textmanuscripts.com/curatorial-services/manuscripts>

ANTIQUARIAN NEWS

News from Dr. Jörn Günther Rare Books

Events

Frieze Masters 2019: This art fair offers a contemporary lens on historical art, and is a welcome opportunity for **Dr. Jörn Günther Rare Books** to show manuscripts and early printed books in London again. This year's exhibition focuses on instructive literature from the Middle Ages and the Renaissance, featuring manuscripts from Dr. Jörn Günther's collection that were used for educational purposes at royal courts in fifteenth- and sixteenth-century Europe—and on a special collection about the art of perspective, presenting fifteen early printed books from the infancy of the discovery of linear perspective to the present day. **Exhibition dates:** October 3-6, 2019; preview day on October 2, 2019. **Venue:** Frieze Masters, Stand E3, Regent's Park, London. Further information: www.guenther-rarebooks.com, <https://frieze.com/fairs/frieze-masters>

Highlights at Frieze Masters 2019:

•Plutarch, *The Lives of Romulus and Cato the Younger*. Manuscript on vellum, illuminated by the **Master of Philippa of Guelders, Jean Coene IV**, and a third artist from the Pichore circle (France, Paris, ca. 1508). This beautiful manuscript was commissioned around 1508 by Philippa of Guelders for her oldest son and heir, Antoine of Lorraine, and became part of the young prince's collection of educational literature. This text had much to teach a young prince: Romulus was a model for his military and political leadership in early Rome, and Cato for his stubborn tenacity against corruption and in upholding republican values against the dictatorship of Julius Caesar. The manuscript contains 54 monumental miniatures in detailed architectural gilt-frames, each as large as a panel painting, and is featured at https://guenther-rarebooks.com/usr/documents/spotlights/document_url/66/spotlight-manuscripts-for-lorraine.pdf



Plutarch,
Romulus and Cato,
fol. 64r, **Cornel tree**



Ludolphus, *Vita Christi*,
fol. 113r

•Ludolphus Carthusiensis, *Vita Christi*, volume 2. Manuscript on vellum, France, Paris, 1506–1508. This impressive, large-format volume of the second part of the popular *Vita Christi*, or *La grande vie du Christ* in French translation by Guillaume Lemenand, was commissioned by Philippa of Guelders and her husband, Duke René II of Lorraine, whose coat of arms and portraits adorn the finest pages in the book. The manuscript contains an extensive cycle of fine miniatures illuminated by the **Master of the Chronique Scandaleuse**, in almost pristine condition. The history of this manuscript's provenance is known, as Philippa bequeathed her book, consisting of two volumes, to the convent where she retired as a widow. The other volume also survives and is currently housed at Lyon's Bibliothèque municipale (MS 5125). A video presentation of this manuscript is available at <https://guenther-rarebooks.com/video/15/>

•*Compendium* for Juan II, King of Castile and Leon. Illuminated manuscript on vellum, made for Juan II, King of Castile and Leon (Spain, ca. 1425). It was later presumably inherited by his daughter Isabella, Queen of Spain. This compendium of texts, as a "mirror of princes," offers instruction on how the king should govern, and is a previously unknown testimony of royal duties. Its lively, colorful miniatures present the king in his role as the supreme law-giver, governor, military leader, and an example of chivalric conduct, showing how royal identity is defined and perhaps also providing a portrayal of the monarch for the next generations. A map of the world from just before the Age of Discovery shows how fifteenth-century Spain saw itself and its place in the world. A video presentation of this manuscript is available at <https://guenther-rarebooks.com/video/4/>



Compendium, fols. 55v-56r

•The centerpiece of this year's focus on the art of perspective is a collection of Albrecht Dürer's cutting-edge artists' manuals. This extraordinarily rare *Sammelband* (a collection of texts) consists of the three innovative books that Dürer wrote toward the end of his life.



Publications

Dr. Jörn Günther Rare Books will release a new publication titled *Perspectives* this fall, featuring the fifteen works from its perspective collection. It will also be available at **Frieze Masters** (stand E3). A video presentation complementing this publication will be added to the company website.

New Online Content

•**Fauquier Book of Hours, use of Besançon**, (France, Besançon, ca. 1420–1440). Vellum, illuminated by the **Master of Walters 219** (2 miniatures) and an illuminator from the circle of the Collins Master (11 miniatures). This manuscript only recently resurfaced after having disappeared for more than 50 years; Dr. Jörn Günther Rare Books presented this manuscript at TEFAF Maastricht this spring for the first time. Rich in iconography and subtle in colors, its thirteen miniatures showcase the artists' extraordinary storytelling abilities. In a video, filmed in our research library, our senior researcher Helen Wüstefeld sat down with one of our guests, Professor Gregory Clark, to have a closer look at the **Fauquier Hours**. Professor Clark shared with us his excitement about finally being able to examine this manuscript in person: <https://guenther-rarebooks.com/video/14/>

The program for the Call for Papers for **FuMaSt** advertised in the January, 2019 issue of *Manuscripts on My Mind* is now ready for your appreciation. **Marilena Maniaci** advises me that attendance is free of charge and registration is not required. For those who plan to attend, further information may be obtained by writing to

Antonia Cerullo, antonia.cerullo@studentmail.unicas.it or Anna Mariani, anna.mariani@unicas.it.

FuMaSt

The Future of Manuscript Studies



1st International Contest

Università degli studi di Cassino e del Lazio meridionale
Gaeta, Angevin-Aragonese Castle, **3-4 October 2019**

Early-stage researchers working on mediaeval Greek and Latin manuscripts are widely present within PhD courses in various disciplines and subjects, funded projects, universities and research institutions. Their research activities, which contribute in an essential way to building the future of manuscript studies, would highly benefit from a broader comparison of methods and results, both among young scholars and within the whole scholarly community.

The First International Contest "FuMaSt – The Future of Manuscript Studies" aims to bring together experienced scholars and young researchers engaged in the study of Greek and Latin manuscripts, coming from a variety of countries and scholarly traditions, and working in different and often not directly connected contexts.

The best three presentations, chosen by a panel representing the organizing institutions, will be awarded a prize consisting in:

- a certificate jointly issued by the organizing institutions;
- the opportunity of publishing the contribution in a recognised scientific journal.

Thursday, 3 October 2019

14.30-15.00, Registration

15.00-15.30, Welcome addresses

Giovanni Betta, Rector magnificus, Università degli studi di Cassino e del Lazio Meridionale

Marilena Maniaci and Giulia Orofino, Local committee, Università degli studi di Cassino e del Lazio Meridionale

15.30-16.00, *Lectio magistralis*

Stefano Zamponi, Università degli studi di Firenze
Come cambia la scrittura: tre casi di studio

16.00-16.30

Colleen Curran, Corpus Christi College, University of Oxford

Extending the Hand of Charlemagne: Caroline Minuscule in Britain and Brittany

16.30-17.00

Matilde Silla Sgarbi, Università degli studi di Firenze
La carta in Italia: nuove proposte di datazione attraverso lo studio dei registri notarili

17.00-17.30, Coffee break

17.30-18.00

Matteo Cova, Università degli studi di Trento
Frammenta Tridentina. Considerazioni metodologiche sullo studio dei frammenti di manoscritti medievali a Trento

18.00-18.30

Synnøve Myking, University of Bergen
Fragments of Manuscripts, Fragments of Hystory. Contextualising the Remnants of Medieval Book Culture in Scandinavia

Local committee:

Marilena Maniaci (marilena.maniaci@unicas.it)
Giulia Orofino (giulia.orofino@unicas.it)

Friday, 4 October 2019

9.00-9.30

Elisa Bianchi, Alma Mater Studiorum - Università degli studi di Bologna

Un contributo allo studio della 'Fettaugen-Mode': significato, origine e diffusione

9.30-10.00

Jacopo Marcon, University of Birmingham
Interpreting the Greek New Testament in Byzantium: a Paleographical and Codicological Examination of Commentaries and Catenae

10.00-10.30

James Morton, The Chinese University of Hong Kong
"Against the Latins": Byzantine Canon Law Manuscripts and Italo-Greek Religious Polemic in the Medieval Salento

10.30-11.00, Coffee break

11.00-11.30

Alessia Marzo, Università degli studi di Torino
Per la filigrana a Parigi tra XII e XIII secolo: la Bibbia glossata del canonico Cotta

11.30-12.00

Sophie Dieberger, Universität Wien
Kunsthistorische Handschriftenkatalogisierung: Unterschätzter Dekor und Wandernde Bücher

12.00-12.30

Arthur Westwell, Universität Trier
Examining the Structure of the first Latin "Pontificals" (800-1000)

12.30-13.00

Award ceremony and final greetings

Organizational secretariat:

Antonia Cerullo (antonia.cerullo@studentmail.unicas.it)
Anna Mariani (anna.mariani@unicas.it)

CIPL - Comité International de Paléographie Latine
APICES - Association Paléographique Internationale Culture Écrite Société
CNRS - Institut de Recherche et d'Histoire des Textes
AIMD - Associazione Italiana Manoscritti Datiati

AIPD - Associazione Italiana Paleografi e Diplomatisti
Società Internazionale di Storia della Miniatura
Università degli studi di Cassino e del Lazio meridionale

Co-organised
by:



Another Conference

The Book as an Experimental Space for Artists
International Colloquium 27-28 September 2019
University of Vienna, Department of Art History, SR 1



This upcoming conference in Vienna, organized by Drs. Armand Tif, Caroline Zöhl, and Maria Theisen, will consider the role of artists in the production of book illustration in Europe around 1500. The exciting program abounds with well-known manuscript scholars from all over Europe and the United States, and promises to be a stimulating and informative event. Program and registration details may be found at <https://buch1500.univie.ac.at/en/>

A Call for Papers

Medieval/Digital Reading Environments and Practices

Panel sponsored by Digital Philology

at the 55th International Congress of Medieval Studies,
Western Michigan University, Kalamazoo, MI, May 7-10, 2020

Research by both industry and reading specialists into digital reading practices has shifted in the past decade to discussions of how to foster simultaneously personalized reading experiences and social reading opportunities that encourage collaborative engagement, provide new ways of managing and interpreting data, and promote multimodal literacy. This session is based on the belief that mutual insight can be gained by placing these concerns in dialogue with both the medieval reading experience and medievalists' dealings with the digitized manuscript.

Papers may focus on medieval theories, practices and technologies of reading, modern social engagement with digitized texts and manuscripts, or both. Suggested topics and approaches might include:

- Formation and function of social networks or communities of readers
- Reading practices and literacies: collaborative reading, multimodal reading, distant reading
- Social identities as shaped by shared reading
- Manuscripts and/or digital media designed for social reading
- Digitally created social reading spaces
- Notions of private and public, closed and open texts and media
- Political, legal and ethical ramifications of social reading

Inquiries and proposals can be directed to Deborah McGrady, University of Virginia, Executive Editor of Digital Philology at dlm4z@virginia.edu or a proposal can be directly submitted via the congress website (<https://wmich.edu/medievalcongress/call>).

Proposals must be received by September 15, 2019.



Voynich Redux

For those of you who missed it, here is [Lisa Fagin Davis's](#) piece on the Voynich manuscript in the Washington Post: <https://www.washingtonpost.com/outlook/2019/08/14/why-do-people-keep-convincing-themselves-theyve-solved-this-medieval-mystery/?noredirect=on>

A New Manuscript Project: *Ius Illuminatum*



IUS ILLUMINATUM is an international scientific team composed of medieval art historians belonging to different European academic institutions, all specializing in illuminated legal manuscripts. The formation of this research group is linked to the current research project "ManJurEurlt. *Manuscriptos Jurídicos Europeus Itinerantes*" of Maria Alessandra Bilotta, researcher in the NOVA School of Social Sciences and Humanities of Lisbon (<https://www.fcsh.unl.pt/>) and member of the Institute for Medieval Studies (IEM, <http://iem.fcsh.unl.pt/>) at the same University, who is the coordinator and principal investigator of the team. The project *ManJurEurlt* aims to investigate the circulation of legal manuscripts in Portugal and their connections to artistic and social mobility in Mediterranean Europe. The research team intends to carry on a comparative study of the artistic, cultural, and social currents revealed by the production and the circulation of illuminated legal manuscripts in medieval Europe. Each of the team members proposes to investigate these phenomena through the study of specific types of legal manuscripts, within a definite region of Europe. The team will be considering also the material aspects of the medieval legal book, with the collaboration of codicologists and archaeologists, analysing such books as archaeological artifacts. Finally, another purpose of the team's work is to help promote and amplify the discussion of our issues by organizing scientific meetings and establishing contacts and interdisciplinary collaborations with other research groups and scientific institutions. IUS ILLUMINATUM (<http://iusilluminata.fcsh.unl.pt>) has its headquarters at the Institute for Medieval Studies (IEM) in the NOVA School of Social Sciences and Humanities of Lisbon, while members retain their own academic affiliations.



**Pontifical Institute
of Mediaeval Studies**
59 Queen's Park Crescent East
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 allan.smith@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>

Course in the Binding and Conservation of Choir Books

DR. M^a DOLORES DÍAZ DE MIRANDA, O.S.B., sends us news of a unique course that will take place this October in Toledo, Spain, organized by the Foundation of the Ducal house of Medinaceli in collaboration with the Primate Cathedral of Toledo. It will take place in two sessions: 8–10 and 12–14 October, 2019.

Instructors:

M^a Dolores Díaz-Miranda Macías, O.S.B., Doctor in Conservation and Restoration, and Vicente Caser Flores, Master craftsman, specialized in the reconstruction of mills.

Goals of the course:

This course, in a monumental and harmonious context of the XVI century, will provide you the knowledge and skills needed to:

1. Recognize liturgical books and identify the structural elements of their binding, and especially the anchor systems of their wooden boards.
2. Diagnose the condition of their preservation, and undertake their restoration.

Students will have hands-on contact with original works. Each student will execute a binding comprising wooden covers, double-cord bands, and leather cover. They will use traditional production techniques including nailing, assembly, and applications of metal pieces, and use the system of reinforced boards.

Participants:

Open to curators/restorators, binders, and students of any of these disciplines. Places limited to 10 students.

Location:

Foundation Ducal House of Medinaceli, Hospital de Tavera, Calle Duque de Lerma, 2. 45003 Toledo.

Schedule:

The course will comprise 24 teaching hours, held in two identical sessions:
1st session: from Thursday October 8th, to Saturday October 10th.
2nd session: from Monday October 12th to Wednesday October 14th.

Registration

You may register through this address:
formacion@fundacionmedinaceli.org

For full information on the course, see <http://diazdemiranda.com/es/curso-encuadernacion-y-conservacion-de-cantoriales-2a-edicion/>

