



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 21 May 2017

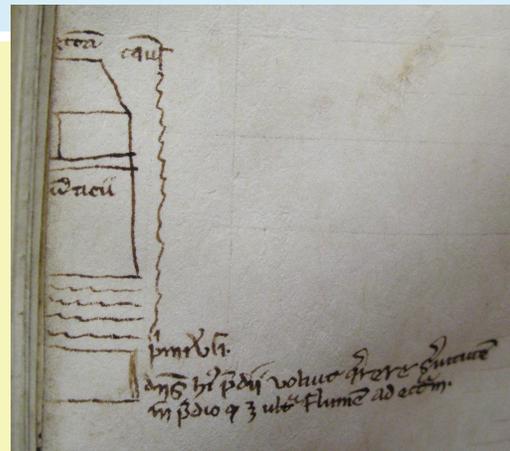
📖 Editor's Remarks 📖 Exhibitions 📖 News and Postings
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📖 EDITOR'S REMARKS

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: I have some important news to give you in this issue. Some of you already know that I am retiring from Saint Louis University this year at the end of June, after fifteen years at the Vatican Film Library, involved with various manuscript-related activities. Two of them are [this newsletter](#), and the annual [Saint Louis Conference on Manuscript Studies](#), which has been running continuously since 1974. Let me add that upon my retirement my position in the VFL has been eliminated, due to reassessment and restructuring activities taking place at [SLU](#).

How does this affect the two projects mentioned above? I am happy to say that both will continue to function, under a change of venue. By invitation of [Thomas F. Madden](#), Director of the [Center for Medieval and Renaissance Studies \(CMRS\)](#) at Saint Louis University [<https://www.slu.edu/center-for-medieval-and-renaissance-studies-home>], beginning in 2018 the [Manuscript Studies](#) conference will be incorporated as a mini-conference within the larger context of the [CMRS Annual Symposium on Medieval & Renaissance Studies](#), which takes place every June [<http://smrs.slu.edu/>]. This relocation will provide an excellent organizational infrastructure; a wider-ranging choice of topics and scholarly experience for attendees from all disciplines; as well as a perhaps more practicable time of year for the [Manuscript Studies](#) conference. The month of October is customarily replete with back-to-back conferences in the US, making it difficult to choose which one(s) we can afford to attend. [Manuscripts on My Mind](#) will also be produced under the aegis of [CMRS](#) and maintain the same quarterly schedule, and I will continue to be responsible for both under this new affiliation. In the [September 2017](#) issue of the newsletter I will give the new contact details for the newsletter, as well as more information about next year's conference ([18–20 June 2018](#)) and how to submit paper and session proposals.

Meanwhile, sessions for this year's [44th Annual Saint Louis Conference on Manuscript Studies](#), 13–14 October 2017, are practically complete, and I offer a few intriguing details. The keynote speaker will be Dr. Marianna Shreve Simpson, at the moment [Visiting Scholar at the University of Pennsylvania](#), and the title of her lecture is [Persian Manuscripts and the Meaning of Masterpiece](#). Two non-Western panels—one featuring Islamic manuscripts and the other on Greater Asia—will complement Dr. Simpson's lecture. Another panel will examine copies of illustrated antique and late antique manuscripts produced between between 800 and 1200; still another presents manuscripts from little studied contexts, ranging from Bohemia to Georgia (Europe/Asia) to the medieval Crown of Aragon. Stay tuned for the complete program, to be posted on our website in a couple of months.



MY VERY GREAT THANKS to Paul Harvey of Durham, whose transcription of the lower annotation in the image above enabled me to make a wonderful discovery while preparing my paper for last April's Medieval Academy Meeting in Toronto.

Knights of Columbus Vatican Film Library

Pius XII Memorial Library 📖 Saint Louis University

<http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind>



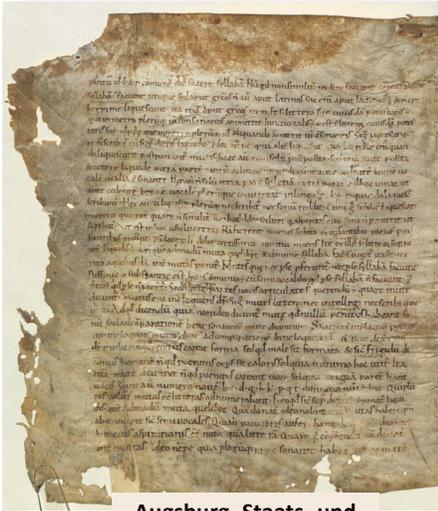
Staats- und Stadtbibliothek Augsburg

“Of making many books there is no end”(Ecclesiastes 12:12)
The Manuscript Treasures
of the Staats- und Stadtbibliothek Augsburg, Germany
 by **Karl-Georg Pfändtner**
 Head of the Staats- und Stadtbibliothek Augsburg

THE STAATS- UND STADTBIBLIOTHEK AUGSBURG, a state-funded regional library of Bavaria, is world famous for its rich heritage of rare books and special collections, especially the incunabula and early printed books from the late medieval and Renaissance periods. Among them are the collections of the famous humanists Konrad Peutinger and Albrecht von Eyb.

The Library, however, also holds a broader range of materials, such as the highly regarded collection of graphic arts from the fifteenth century up to present (mostly prints), and last but not least, highlighted in this essay, a splendid holding of over 4000 manuscripts, of which around a thousand are medieval. The oldest manuscripts of the Library are a southern German fragment (four leaves) of the *Ars Laureshamensis*, in Latin, dating to the tenth century (**Fragm. Lat. 55**), and a codex in Greek—the oldest book in the library—from tenth/eleventh-century Constantinople, containing sermons of Johannes Chrysostomus, (**2° Cod 2**).

Among the Latin manuscripts there are especially important illuminated examples from the twelfth and thirteenth centuries, such as the *Commentary on Jeremiah* by Saint Jerome and Hrabanus Maurus dating to the first half of the twelfth century (**2° Cod 36**: <http://daten.digitale-sammlungen.de/~db/0008/bsb00087188/images/>).

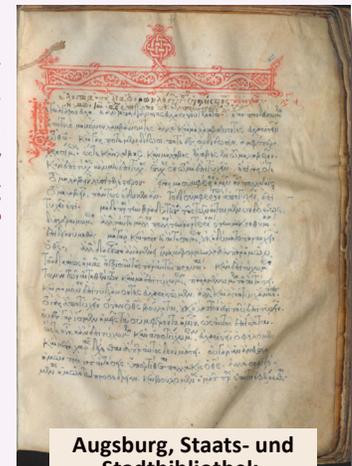
Augsburg, Staats- und Stadtbibliothek,
Fragm. Lat. 55

There are two psalters from the beginning of the thirteenth century (**2° Cod 5**: <http://daten.digitale-sammlungen.de/~db/0010/bsb00106114/images/>, and **2° Cod 6**: <http://daten.digitale-sammlungen.de/~db/0008/bsb00087339/images/>); the first was probably written and illuminated in Augsburg, the second in southern Germany before 1212.

THE COLLECTION HAS OTHER remarkable manuscripts produced between the fourteenth and sixteenth centuries, and beyond. Especially worth mention are the exquisite Strassbourg *Historienbibel* dated 1422 (**2° Cod 50**: <http://daten.digitale-sammlungen.de/~db/0008/bsb00087190/images/>), and the Swabian *Etymachia* of 1447 (**2° Cod. 160**) with its famous miniatures illustrating the battle between the Virtues and the Vices.

The Library also houses an important collection of well-illustrated Augsburg chronicles of the fifteenth century and the Augsburg city books of the first half of the sixteenth century. The late Middle Ages and the German Renaissance were especially important periods of the self-ruled “Reichsstadt,” at the height of Augsburg illumination, when **Johann Bämler** flooded southern Germany, Austria, Switzerland, Hungary, and other countries with his mass-produced but beautiful illuminated books, mostly missals and liturgical manuscripts, at the time of the illuminators **Georg** and **Leonhard Beck**, of **Ulrich Taler**, and **Nikolaus Bertschi**. Richly-illuminated handwritten family chronicles illustrate the era of important Augsburg businessmen like the **Fugger** and **Welser** families, the first of which financed German Emperors such as Maximilian I. Famous is the **Orlando-di-Lasso-Codex** from 1568, (**Tonkunst Schletterer 13**) comprising compositions of the *Magnificat*, once a present of the **Abbot Ambrosius Maierhofer** of St. Emmeram in Regensburg to the abbot **Jakob Köplin** in Augsburg, with lovely illuminations by **Michael Kirchmaier**.

The Staats- und Stadtbibliothek Augsburg holdings extend beyond German manuscripts and illumination. There is a Valerius Maximus manuscript, for example (**2° Cod 104**: <http://daten.digitale-sammlungen.de/~db/0008/bsb00087340/images/>), illustrated with splendid Italian miniatures. The Library’s most famous manuscript, however, is not illuminated and has only one filigree initial. This is the Augsburg Bible (*Augsburger Bibelhandschrift*), which is the oldest German translation of the entire New Testament, written within the borders of the Bavaria/Swabia region around 1350 (**2° Cod. 3**): <http://daten.digitale-sammlungen.de/~db/0008/bsb00087191/images/>.

Augsburg, Staats- und Stadtbibliothek,
2° Cod 2

Manuscript Treasures of Staats- und Stadtbibliothek Augsburg (continued)



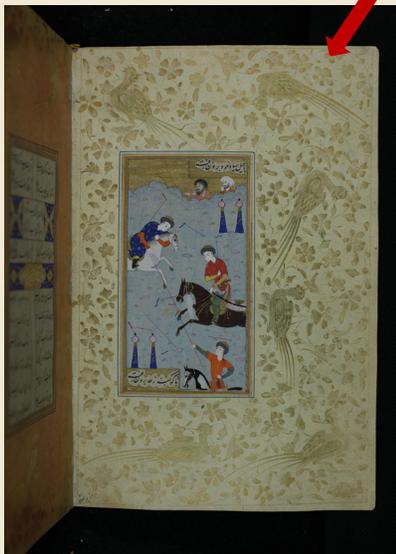
Palm leaf manuscript, in Tamil, southern India, perhaps 18th–19th century: Augsburg, Staats- und Stadtbibliothek, *Fragm. Rel. 10*

The Library also preserves a relatively small number of manuscripts in non-Roman script. Besides the Greek manuscript mentioned above, there are also some Hebrew fragments, a palm-leaf manuscript, and a couple of luxurious fifteenth/sixteenth-century Arabic and Persian manuscripts, which will soon be fully digitized and made available online.



The largest manuscript in the Library, *without shelfmark*: parchment on wood panel, dated 1493, written by the famous *Petrus Wagner* of the *St. Ulrich and Afra Monastery* in Augsburg. Dimensions: 187.5 x 50.5 cm. *Tabula congestum monachorum illustrium ordinis sancti Benedicti*, illuminated by the workshop of *Georg Beck*, part of a six-wing panel construction. In *St. Ulrich and Afra* it hung between the dormitory and the Magdalena Choir.

2° Cod. Or. 6 (Cim 22), fol. 10v
Ārifī, Maḥmūd: *Gūy wa čaugān* (The Ball and the Stick), is one of the Oriental manuscripts of the Staats- und Stadtbibliothek Augsburg, written and illuminated in Iran, mid-16th century.



2° Cod. 33 (Cim 5), a *Processionale* from the Augsburg Dominican women's convent, was written and illuminated at Augsburg in the first or second decade of the 16th century



2° Cod. 49a (Cim 63) is one of two choir psalters from the St. Ulrich and Afra Benedictine monastery. It was written in 1495 by *Leonhard Wagner*, a monk and scribe of St. Ulrich and Afra, and illuminated by *Georg Beck* in 1495. A sister manuscript with the same provenance written by *Balthasar Kramer* and illuminated by *Georg's son Leonhard Beck* is now in the BSB in Munich.

HISTORY OF THE LIBRARY

The Staats- und Stadtbibliothek Augsburg descends from the Augsburg City Library that was established as early as 1537, 480 years ago. It is among the oldest German Civic Libraries and was founded in the times when services of the Catholic Church were forbidden in Augsburg at the height of the Reformation movement, and the old monasteries were closed. It was *Sixt Birck*, director of the famous *Gymnasium bei St. Anna*, who was charged with collecting the books and manuscripts of the Augsburg monasteries and housing them in a new Civic Library, financed by the magistrate of Augsburg. In the year it was founded the Civic Library was awarded 50 Gulden to acquire new literature at the Frankfurt book fair. In 1545 the city of Augsburg bought the *Antonius Eparchus* collection of 126 Greek manuscripts for the enormous sum of 742 Gulden. After the relocation of the famous *Bibliotheca Palatina* from Heidelberg to Rome in 1622 the Augsburg City Library was considered among the most important German Libraries. (cont.)

Manuscript Treasures of Staats- und Stadtbibliothek Augsburg (cont.)

In 1562–1563 a new library building was built. In the early nineteenth century, when Augsburg was integrated with Bavaria, fundamental changes and great migrations of books took place when the Library benefitted from the secularization of the early nineteenth century and received highly important manuscripts and prints from the closed monastery libraries of Swabia. The Library, at that time called **Vereinigte Königliche Kreis- und Stadtbibliothek** (United Royal Department- and City-Library), on the other hand lost rare and precious manuscripts and incunabula that were taken to Munich, among them the above-mentioned rich collection of Greek manuscripts. The entire library moved to a new building in 1893, and was at that time one of the most famous libraries in Europe. In 2012 the Library was acquired by the State.

This important Bavarian institution, accommodated in a veritable nineteenth-century Palace of Books, is scheduled to be expanded by another wing designed by the famous Swiss architect **Max Dudler**, to guarantee adequate storage facilities for its cultural memory. It will thus be under construction during the next few years. We are planning a big exhibition to celebrate the reopening of the Library, which will put on display the core treasures of its collections.

The collection of Latin and German medieval and early Renaissance manuscripts, as well as the music manuscripts of the Staats- and Stadtbibliothek Augsburg, have been extensively catalogued—a project financed by the German Research Foundation (DFG)—but most remain unseen by art historians. Though a few items are already well known, and others have been fully digitized and are available via the Library's home-page,

We invite scholars to come and study them in person.

Please visit the library website at <http://www.sustb-augsburg.de/index.php?id=50>; visiting researchers who wish to consult the library should contact info@sustb-augsburg.de.

Brenda Dunn-Lardeau, of the Département d'Études littéraires, Université du Québec à Montréal, brings news of Books of Hours in Quebec collections.

The most recent issue of *Renaissance and Reformation / Renaissance et Réforme*, 39.4 (Fall 2016) features seven articles introduced by guest editor **Brenda Dunn-Lardeau** investigating Books of Hours in Quebec collections. Johanne Biron's article deals with the fact that Books of Hours were initially books of devotion in New France, mainly provided by the benefactors in France of Quebec City hospital nuns; it was only much later that they became collector's items with the Gothic Revival. Her study of two fifteenth-century Books of Hours held in the **Jesuit Archives** reveals that one of these was in New France in the seventeenth century. Both books were widely exhibited at the turn of the twentieth century and even shown at the St. Louis World Fair in 1904.

Richard Virr's article discusses McGill's collections and manuscripts and the second librarian's plan to create a **Museum of the Manuscript and Printed Book** within the Library. This plan led to purchases of single leaves and full Books of Hours, which would be of educational value to the general public.

Helena Kogen's analysis of **McGill MS 156** unravels the hagiographical complexities of this book from Eastern France and describes its illuminations by a follower of the **Master of the Troyes Missal**.

Ariane Bergeron-Foote's contribution offers a transcription of **McGill's MS 154** "livre de raison" by Guillaume II Tabourot, the son of the French writer Etienne Tabourot, along with notes on the members of his social milieu in Burgundy. It is noteworthy that this Book of Hours illuminated by the **Maître des Prélats bourguignons** and an assistant at the end of the fifteenth century was still used in the seventeenth, despite commonplace ideas about the demise of the genre.

Geneviève Samson's article gives a detailed description of the bindings of several manuscript Books of Hours in the McGill collection, some original, others restored according to different styles along the centuries, and focuses on the Gothic binding of **MS 101**.

Sarah Cameron-Pesant examines the copy of the *Horae* for the use of Autun printed for Simon Vostre by **Philippe Pigouchet** ca. 1507 that is held in McGill collections, as well as its engravings whose style is partly medieval with the "Danse macabre" theme while others bear the influence of Dürer and Mantegna.

Geneviève Bazinet's contribution looks at the very rare Musical Encart of the Royal Printers Le Roy & Ballard in the **1583 Hours of Jamet Mettayer** held in Quebec City, which was ordered by King Henri III for his Confraternity of Penitents. Not only was music added in this post-tridentine Book of Hours, but the genre of private devotion was turned into a public ceremony.

This team is working on a detailed **Catalogue of Manuscript and printed Books of Hours** held in Quebec collections.

The articles can be accessed on the journal website (<http://jps.library.utoronto.ca/index.php/renref/issue/view/1870>) or through an order of this issue sent to **Marian Cosic** (Iter) Phone: 416.978.7074 Email: marian.cosic@utoronto.ca



Horae, Annunciation, McGill University, RBSC, MS 156, fol. 22r, by a follower of the Master of the Missal of Troyes



Horae, Adoration of the Magi, The Archive of the Jesuits in Canada, MS. 009, by the Maître de l'Arbre des batailles.

News from the Schoenberg Institute for Manuscript Studies, Spring 2017

1. Announcing the New Schoenberg Database of Manuscripts!

Thanks to a grant from the National Endowment for the Humanities, the [Schoenberg Database of Manuscripts](#) has been redeveloped into a user-driven, collaborative tool for researching the historic and current locations of the world's manuscripts. Join our community and gain access to all of the SDBM's NEW INTERACTIVE FEATURES:

§ **Contribute Data**, including your own personal observations of a manuscripts or group of manuscripts.

§ **Engage With Other Users** to facilitate research and conversations about both the history of manuscript transmission and the data gathered in the process of recording this history.

§ **Manage Your Contributions**, track your search history, bookmark, tag and download your results.

§ **Email or Download Search Results** or export the entire contents of the SDBM for your own use under a Creative Commons Attribution-ShareAlike 4.0 Unported License

For more information, go to:

<http://sdbm.library.upenn.edu>.

2. The 10th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age: Intertwined Worlds, November 2–4, 2017

In partnership with the Rare Book Department of the Free Library of Philadelphia, the [Schoenberg Institute for Manuscript Studies](#) is pleased to announce the **10th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age**. This year's symposium will highlight the confluence of religious expressions of belief, ritual, and social engagement emerging in technologies and traditions of the world's manuscript cultures. It will consider common themes and practices of textual, artistic, literary, and iconographic production in religious life across time and geography, from ancient precedents to modern reception and dissemination in the digital age.

For more information go to: http://www.library.upenn.edu/exhibits/lectures/ljs_symposium10.html

3. Volume 2, Issue 1 of *Manuscript Studies* now available

The Spring 2017 issue of the institute's journal, *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies*, has now been released in print and online. This special issue constitutes the first major scholarly resource for the field of Thai and Siamese manuscripts studies. It examines collections and the history of collectors of these manuscripts, including rare and historically important ones, in Thailand and in major archives and museums around the world. Tracing the history of these collections and collectors provides new perspectives on the history of orientalism and on economic, religious, and diplomatic history.

Planning for the next two issues of the journal is well underway, and submissions are now being accepted for our Fall 2018 issue. The deadline is October 1, 2017. To submit content, to learn more about the journal, or to subscribe (either as an individual or an institution), please visit:

<http://mss.pennpress.org>

4. SIMS Partners with *Fragmentarium* and the Free Library of Philadelphia to study the Lewis Collection of manuscript cuttings and leaves

In addition to comprising some 200 western Medieval and Renaissance codices (soon to be fully digitized and catalogued as part of the [Biblioteca Philadelphiensis project](#)), the John Frederick Lewis Collection at the Free Library of Philadelphia houses one of the largest collections of manuscript fragments in the world. Approximately 2,300 miniatures, cuttings, and text leaves represent most major areas of book production in the late Middle Ages and Renaissance. The fragments include wonderful miniatures by Pacino da Buonaguida, Cristoforo Cortese, Sano di Pietro, Girolamo da Cremona, Jean Poyer, Jean Bourdichon, and many others, but they also include vast numbers of text leaves and pages from liturgical books that have yet to be localized or identified conclusively.

To better study this unique ensemble, the [Schoenberg Institute for Manuscript Studies](#) at the University of Pennsylvania has formed a partnership with the *Fragmentarium* project (<http://fragmentarium.ms>), based at the University of Fribourg in Switzerland. This initiative aims to bring together scholars of "Fragmentology" from across Europe and North America with the goal of creating a universal, web-based platform for describing, cataloguing, and matching manuscript fragments. A large portion of the Lewis collection has already been digitized and summarily catalogued on the Free Library's website and on *Digital Scriptorium*, making it a prime target for integration into the *Fragmentarium* platform. To this end, SIMS has chosen a **Graduate Student Fellow** for the 2017-2018 academic year to contribute specifically to this project. Under the guidance of our Curator of Manuscripts, the **Graduate Student Fellow** will work to produce new matches while conducting original research on this exciting and largely untapped treasure-trove. It is hoped that Lewis' own buying habits—which differed from most of his contemporaries in that he sought quantity over quality and seemed to relish in purchasing "scraps" from leading dealers—will become better known as the project progresses.

Watch this space!



CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS



A SHORT, ONE-DAY COLLOQUIUM on the use of the *Physiologus* in medieval encyclopedias will take place on 14 June 2017 at the IRHT in Paris. For more information and the program, visit the website: <https://mad.hypotheses.org/936>. This will be followed by a full-blown three-day conference: *The Physiologus between East and West* held at the Sorbonne on June 15–17; see the websites: <http://www.fasticongressuum.com/single-post/2017/04/11/The-Physiologus-between-East-and-West---15-16-17062017-Paris-France>; <https://colloquephysiologus2017.wordpress.com/>, and <http://www.paris-sorbonne.fr/physiologus>.

Colloquium

Image- and Book-Culture
in Thirteenth-Century Europe

Christine Baier, from the **Universität Wien Institut für Kunstgeschichte** informs us: **The Sixth Vienna Colloquium on Book Painting**, to be held June 28–30 at the Institut für Kunstgeschichte, is dedicated to the thirteenth century, the beginning of which saw the establishment of the first universities and a transfer of Byzantine art following the conquest of Constantinople—factors that, each with an impetus of its own, were to transform European image- and book-culture in subsequent decades. With this colloquium, the **Research Centre for Book Painting at the Institute of Art History of Vienna University (Pächt Archive)** seeks to address the main lines of development in thirteenth-century art. In correspondance with the agenda of the Research Centre, the development of book painting forms a starting point, the dynamics of which will be explored with a view to other artistic genres. Aspects of form, content, and image strategy will be approached from a trans-media perspective, grouped around four focal points: (1) The network of European connections/transfer, (2) Imagery and emotion, (3) Aspects of production (material, models, reworkings), (4) Script, ornament, illustration. Participation is free of charge. For organizational reasons, we request an informal registration by email up to 31 May 2017 to michaela.schuller@univie.ac.at. For more information and the programme, please visit our homepage <https://kunstgeschichte.univie.ac.at/index.php?id=43111>

Dr. Barbara Crostini, Associate Professor in Byzantine Greek, Department of Linguistics and Philology at Uppsala University, is organising a conference in Uppsala 25–26 August 2017 on **Greek Astronomical Manuscripts: New Perspectives from the Swedish Collections**. This one-day workshop clusters around scholars who collaborated in various capacities at the exciting new online catalogue of Greek manuscripts in Sweden. It foregrounds the discovery of an astronomical miscellany, now **MS Linköping klassiska författare 10**, that posed special challenges regarding contents and provenance. The role of scientific miscellanies and the methodologies of cataloguing manuscripts add context to this specific case. Dr. Crostini has been working at the Swedish catalogue descriptions and will coordinate further collaborations around these manuscripts. The still-provisional program is as follows:

Filippo Ronconi (Paris)

Miscellaneous Manuscripts and Cultural Transfers in the Mediterranean: Some Study Cases

Anne-Laurence Caudano (Winnipeg)

The Nature of Late Byzantine Astronomical Miscellanies

Anne Weddigen (Paris)

Cataloguing Scientific Miscellanies, Challenges and Methods: The case of Paris. gr. 2494 as methodological paradigm

Alberto Bardi (Munich)

Persian Astronomy in the MS Linköping kl. f. 10

Barbara Crostini (Uppsala)

Retracing the Origins of MS Linköping kl. f. 10

Posted by Lori Kruckenberg, Director of Medieval Studies and Associate Professor of Musicology at the University of Oregon:

A newly initiated week-long summer school program is being offered at the **Abbey Library at St. Gallen, Switzerland**, July 3–7, 2017. The program is called **Das mittelalterliche Kloster als musikgeschichtlicher Ort Die mittelalterliche Handschrift als musikgeschichtliche Quelle**, and will bring together various scholars from St. Gallen and beyond. Participants will in addition be able to examine an array of medieval manuscripts in the library's collections. For more information, see http://www.musikwissenschaft.uni-wuerzburg.de/fileadmin/04070000/Studienprogramme/1_SummerSchoolSt-Gallen2017Ausschreibung.pdf.

Charlotte Denoël, Curator and Head of the Medieval Service at the Manuscripts Department of the **Bibliothèque nationale de France**, draws our attention to a current project that the BnF has initiated with the **British Library**. Funded by the Polonsky foundation, this collaboration will make it possible to catalogue and digitise about 800 illuminated medieval manuscripts from England and France, ranging from 700 to 1200 CE. For a full description of this project, read the press release at http://www.bnf.fr/documents/cp_polonsky_en.pdf.

CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS, continued

Sylvie Merian posts an interesting two-day colloquium taking place May 12-13 at the **INHA** in Paris (<https://www.inha.fr/en/index.html>), at which she is speaking. You will find links to the program and the above cover image at <http://www.labex-resmed.fr/la-valeur-du-sacre-l-art-byzantin?lang=fr>.



The 20th international colloquium of the **Comité international de paléographie latine (CIPL)** will be hosted by the Beinecke Rare Book and Manuscript Library at Yale University, 5-8 September 2017. For location, program, registration and hotel information, see <http://www.cvent.com/events/comit-international-de-paléographie-latine/event-summary-ac3ea54dfca5452f95b-883b7793afe38.aspx>



Exciting news from **David Gura** at Notre Dame: In January 2018 he will be teaching the first ever **Winter School in Latin Paleography and Codicology** at the **American Academy in Rome**. Students in the course will also spend extensive time at the Vatican Library working with manuscripts. For eligibility, more comprehensive details, and how to apply for the course, consult the website: <http://www.aarome.org/apply/winter-programs/paleography-codicology>.



From the Manuscript Colloquium in Baylor University:

Tools for the Scholastic Preacher from a Unique Medieval Manuscript

An unpublished fourteenth-century manuscript containing lessons on liturgical readings for the Sundays and moveable feasts for an entire year is being studied toward the publication of a critical edition in Baylor's classics department. The pieces described as collations are attributed to a **Frater Petrus**, possibly one of several Dominicans or Franciscans who wrote collations on the Sunday readings at the beginning of the fourteenth century. With two indices and marginal references, the codex (**Oklahoma City, Museum of the Bible Foundation, MS 465**), on loan to Baylor University, was designed and assembled for easy reference to individual texts and sections within. Each of the extant 145 Latin pieces treats a brief passage drawn from the Gospel or Epistle reading of the day. The lessons are presented in concise themes through a rigid pattern of division and subdivision using three-part distinctions with abundant rhyming schemes. Their structure, in general and in detail, closely resembles the formula for collations described in the contemporary *Ars faciendi sermones* by the Franciscan **Geraldus de Piscario** (fl. 1330s). Codex 465 is the only known complete copy of these collations.



The **International Image Interoperability Framework (IIIF)** will hold its **Conference in The Vatican** in Rome, Wed, Jun 7, 2017, 9:00 AM – Fri, Jun 9, 2017, 5:00, at the Institutum Patristicum Augustinianum, 25 Via Paolo VI, Rome, Italy.

Registration, speakers, schedules, and other information can be found at <https://2017iiifconferencethevatican.sched.com/> and <https://www.eventbrite.com/e/2017-iiif-conference-in-the-vatican-tickets-31523612975>

The first 58 pieces are also bound in an anthology presently in the University of Uppsala. A critical edition is being prepared by **Daniel Nodes**, Professor of Classics in Baylor University, who has edited Bible epics from Late Antiquity, treatises by the Roman Cardinal Giles of Viterbo, the English churchman John Colet, and the Flemish playwright Peter Papeus. Preliminary findings on the Petrus collations are reported in a forthcoming article in *Medieval Sermon Studies*. The *Collationes de tempore* of Petrus was the focus of a senior honors thesis directed by Dr Nodes and his spring manuscript practicum at Baylor.



QUERIES AND MUSINGS

A query posted by Ruth Evans:

Transcription of a vellum stub

SEEK HELP WITH THE TRANSCRIPTION of a medieval fragment on which is written a note in French in a late fourteenth- or early fifteenth-century French *littera cursiva* document hand, with a single compartment **a**. The fragment is a vellum stub used in the binding of a copy of an early printed book, Leonhart Fuchs' *Plantarum Effigies* [<http://explore.searchmobius.org/search~S1?/Xplantarum+effigies&searchscope=1&SORT=D/Xplantarum+effigies&searchscope=1&SORT=D&SUBKEY=plantarum+effigies/1%2C4%2C4%2CB/frameset&FF=Xplantarum+effigies&searchscope=1&SORT=D&1%2C1%2C>], printed by Balthazar Arnoullet in Lyon in 1553, which is in the **Peter H. Raven Botanical Library** in St Louis, Missouri. The catalogue entry claims that the copy in the Botanical Library was printed in 1552, but this refers to an earlier edition of this text that is catalogued on the **Biodiversity Heritage Library** website [<http://www.biodiversitylibrary.org/search?searchTerm=plantarum+effigies#/titles>] that the Botanical Library catalog links to. The title page shows that the St Louis copy was printed in 1553, and "1553" is added in modern pencil on the title page.



The writing is only on the recto of the stub; there is nothing on the verso. There are twenty lines of writing. The book measures ~70 x ~122 mm. The stub measures ~30 x ~122 mm. Because the stub has been cut, its original size cannot be known, and the top, righthand side, and bottom of the writing are missing or incomplete. The extreme left-hand side of the writing is not visible because it is in the gutter of the book. It may have been further cut.

The fact that the book was printed in Lyon suggests that the original document from which the stub was cut originated in France, possibly from the Lyon area, but that is only one possibility. The names Wald (3), Poinssatte (5), and Baitaille (20) suggest that the provenance of the stub might be the former region of Lorraine in north-eastern France:

Poince a ete tres populaire au moyen age, c'est une forme de l'Est pour Pons. Il se perpetuait dans les familles nobles. Il abonde en Lorraine sous la forme Poinot, Poinssatte, Poinssotte et surtout Poinsignon.

[Poince was very popular in the Middle Ages; it's an eastern French form of Pons. It survives in aristocratic families. It is common in Lorraine in the forms Poinot, Poinssatte, Poinssotte and especially Poinsignon.] **Source:** http://documents.irevues.inist.fr/bitstream/handle/2042/33061/ANM_1926_245.pdf.txt;jsessionid=2B0709F035B4799BE3A522A0DE1C76C4?sequence=2.

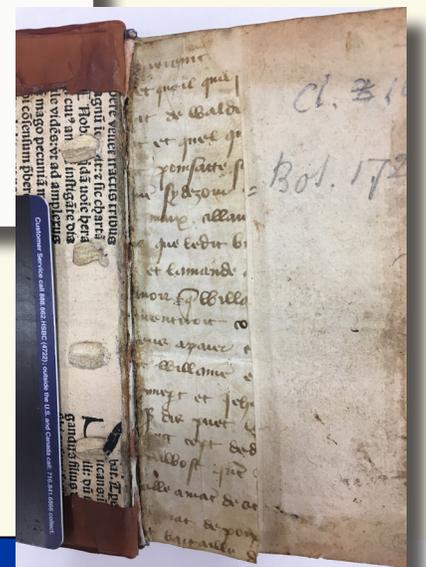
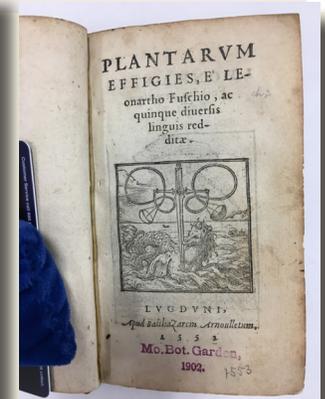
Baitaille is found six times as a family name in the Lorraine region pre-1790 (Gillet Baitaille, Gillat Baitaille x 2, Jehan Baitaille, Nicolle Baitaille, and Jehans Baitaille) and Waltrin seventeen times as a family or given name (Waltrin Despinalz, Jean Waltrin, Collignon Waltrin, Nicolas Waltrin, etc.) in the *Inventaire sommaire des archives départementales de la Lorraine antérieures à 1790: Série H* / [rédigé par] E. Sauer et G. Wolfram, Metz, Impr. typographique de la Gazette de Lorraine, 1895.

Please send your suggestions to revans19@slu.edu.

Transcription

- 1 [..] ie ienit
- 2 [.] et que il quil
- 3 [.]at de wald[r? a proper name? Walde? Waldheim? Waldrin – or the common Waltrin?]
- 4 [..]t et quel qu[e?]
- 5 [..]t poinssatte [Poinssatte] s[.]
- 6 [..]Jure sy [= si? Or Sy., short for Simon?] dezom [?variant of dezim, i.e., tenth? Or a family name Dezom?]
- 7 [..]maix [i.e., mais, greater amount?]
- 8 [..] que ledit [i.e., the aforesaid] b[r? e?]
- 9 [..] et lamande [i.e., the amends, compensation?] [..]
- 10 [..]uoir/noir [auoir? manoir?] *contra* Willa
- 11 [..]uentiroit – co[mpte? mme?]
- 12 [..]us apaiar [i.e., a paier, to pay] t
- 13 Willame [it's just a flourish on the final e, not a contraction]
- 14 [..]miepert/unepert et Jeh[an?]
- 15 *soldi/sols* di[.] puet l[.]
- 16 co[m]pt [i.e., the reckoning, amount] ded
- 17 dawost [the Flemish form of août? i.e., August; or the proper name Davost?] qu[...]
- 18 alle amare de et
- 19 [..]iat de poix [i.e., peis/pois: weight?] [?]
- 20 [..]t baitaille [Baitaille – a family name?] d

I would like to thank Susan Cobledick, Book Conservator at the Missouri Botanical Garden Library, for drawing my attention to this stub, and Julia Boffey for help with transcription.



Another **MUSING**, this one from Scott Gwara, University of South Carolina:

Is This a Pricking Wheel?

When headlining an October 2016 exhibition of rare books at the Rosenberg Library, Galveston, I re-visited initials from a Spanish choir book dating to ca. 1600. One depicts a narrow scroll with horizontal lines possibly meant to represent writing [fig. 1]. This scroll emanates from a cross of sorts, and “points” on its horizontal cross-bar coincide with “slits” terminating each line of “script.” The initial is filled with fluffy or feathery designs. A second initial shows the same (or similar) “cross” in greater detail, but the cross-bar is now positioned in the center of the shaft [fig. 2]. Its ends have distinctive lobes with central dots that may indicate holes or pins. The fluffy, feathery infill seems similar.



Fig.1
Vellum perhaps threaded through a pricking wheel



Fig. 2
Pricking wheel presented as a Cross

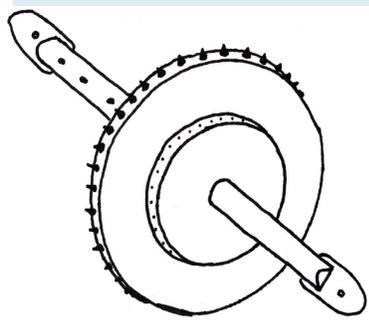


Fig. 3
Reconstruction of the pricking wheel

Could these “crosses” depict a pricking wheel or wheels [fig. 3]? The central disk (not a “cross-bar”) seems to have “nails” that align with the edges of my hypothesized “script.” The smaller, apparently adjustable disks on the side of the spindle can be re-positioned along the axle. They would enable the central wheel to stay fixed in place but turn freely. Perhaps the ends of the spindle (with holes or pins) should be attached to a frame. When the vellum is slipped below the frame, the wheel is rolled along the edges and turns out perfect prickings. These prick marks are represented by the “slits” on the edges of the “script.” Why slits? Because any nail on a revolving wheel enters and exits the parchment at an angle, leaving a small slit rather than a point (Dane, 16). If my “cross” is a pricking wheel, what is the fluffy infill? Could it be sheepskin ready for the parchmenter to turn into vellum?

Pricking wheels have been theorized for manuscript production but never proven for the period before 1700 (Jones, 395–96; Dane, 13–15; Rosenfeld, 18–21; Agati, 179). Rosenfeld remarks, “there is at present no incontrovertible evidence that runners [=pricking wheels] were used before saec. XIX, or possibly saec. XVIII” (24). The Victorian ones he mentions resemble pizza cutters. Perhaps these choir book initials in Galveston portray a pricking wheel or wheels used to manufacture manuscripts in early modern Spain.

Works Cited

- Maria Luisa Agati, *Il libro manoscritto da Oriente a Occidente*, 2nd. ed. (Rome, 2009).
- Joseph A. Dane, “On the Shadowy Existence of the Medieval Pricking Wheel,” *Scriptorium* 59.1 (1996): 13-21.
- Leslie Webber Jones, “Pricking Manuscripts: The Instruments and Their Significance,” *Speculum* 21 (1946): 389–403.
- Randall Rosenfeld, “Pricking Wheels: Their Characteristics and Recorded Use,” *Gazette du Livre Médiéval* 37 (2000): 18–25.

The University of South Carolina will hold its eighth annual “Understanding the Medieval Book” seminar on Monday and Tuesday, 9–10 April 2018. This year’s seminar focuses on historical provenance and connoisseurship. The specialist will be Peter Kidd, formerly of the Getty Museum, Bodleian Library and British Library, and an international authority on historical provenance, manuscript fragments, and connoisseurship more broadly. Students, scholars, and librarians are all invited to enroll. Because participants will use the university’s collection of 150 manuscripts, space is limited to 25 participants. Please apply early. **DEADLINE: 31 January 2018.** Information and application materials can be found at:

<https://www.dropbox.com/s/m36uo4gd8diei7k/Understanding%20the%20Medieval%20Book%20VIII%20Kidd.pdf?dl=0>

<https://www.dropbox.com/s/fgwv4a24pnfdrul/Understanding%20the%20Medieval%20Book%20VIII%20Kidd.doc?dl=0>

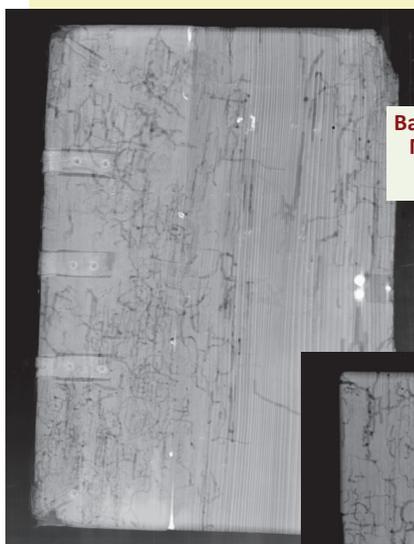
**News from Abigail Quandt at the Walters Art Museum:
Major Conservation Treatment of the St. Francis Missal (W.75)
Now Underway at the Walters Art Museum in Baltimore, MD.**

The *St. Francis Missal* (W.75) is dated to the end of the twelfth/beginning of the thirteenth century and contains an inscription that ties the book to the Church of San Nicolò in Assisi. The manuscript is reportedly the text consulted by St. Francis of Assisi when he was looking for scriptural guidance on how to live a holy life and thus it is considered to be a relic of touch by religious communities around the world. The Missal, which has three full page illuminations, was purchased by Henry Walters from Léon Gruel around 1913. The book was rebound during the fifteenth century with beech boards in a plain, quarter leather style with a single fore edge clasp, now lost. The parchment pastedowns are from an unidentified Latin manuscript, dated to approximately the eleventh century. During the nineteenth century the leather spine was replaced and the miniatures were restored. Given its status as a relic of touch the manuscript is much in demand by visiting Franciscans, but the rapidly deteriorating condition of the binding has made it difficult to fulfill frequent requests to see the manuscript. To address this problem a decision was recently made by **Dr. Lynley Herbert**, Assistant Curator of Manuscripts and Rare Books, and **Abigail Quandt**, Head of Book and Paper Conservation, to undertake the in-depth conservation of the manuscript and stabilize its condition so that it can be safely handled and used for exhibition and scholarly research.



**Baltimore, Walters Art Museum
MS W.75, front opening**

The treatment of W.75, which is being carried out by **Cathie Magee** (Mellon Fellow in Book Conservation) under the supervision of **Abigail Quandt**, is now underway. The wooden boards, which are cracked and riddled with insect holes, have been removed and are being stabilized. The late medieval sewing on split alum tawed thongs has broken at several points and cannot be repaired *in situ*, so the textblock will be disbound and the parchment folios treated individually. **Consuelo Dutschke**, Curator of Medieval and Renaissance Collections at Columbia University Library and a specialist in medieval paleography, is acting as an advisor to this important project. She will be studying the calendar as well as other folios of interest and will hopefully identify the content and date of the manuscript waste on the boards. Once the textblock is conserved the manuscript will be re sewn and rebound, hopefully with the fifteenth-century boards and a new leather spine. The manuscript will then be digitized and made available on the Walters *Ex Libris* site after treatment, which should be completed by the fall of 2018.



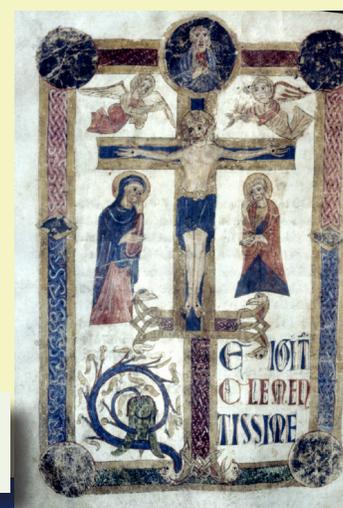
**Baltimore, Walters Art Museum, MS W.75,
front board**



**Baltimore, Walters Art Museum, MS W.75,
back board**



**Baltimore, Walters Art Museum, MS W.75, fol. 66v,
Crucifixion and detail**



NEW PUBLICATIONS



The first volume of *Manuscripta Illuminata*, a new series on illuminated manuscripts edited by Alison Stones and Adelaide Bennett, published by Brepols, came out in December 2016: Anne Dubois, *Valère Maxime en français à la fin du Moyen Âge: Images et Tradition*, *Manuscripta Illuminata 1* (Turnhout, 2016).

Forthcoming in the next issue of *Orientalia Christiana Periodica*:

Massimo Bernabò, with Sara Fani, Margherita Farina, and Ida G. Rao, "Le miniature del *Vangelo* arabo della Biblioteca Medicea Laurenziana di Firenze, codice Orientali 387 (Mardin, 1299 d.C.)."

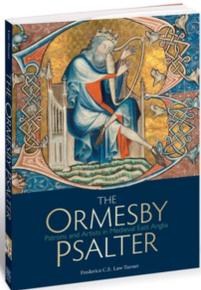
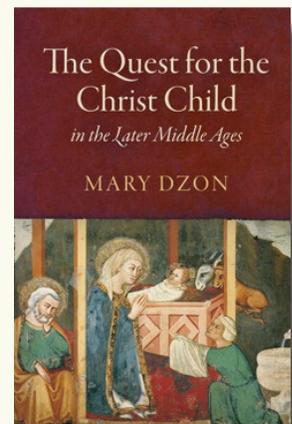
Florence, Biblioteca Medicea Laurenziana,
MS Orientali 387

Mary Dzon, *The Quest for the Christ Child in the Later Middle Ages* (Philadelphia, Pa., University of Pennsylvania Press, 2017)

Beginning in the twelfth century, clergy and laity alike started wondering with intensity about the historical and developmental details of Jesus's early life. Was the Christ Child like other children, whose characteristics and capabilities depended on their age? Was he sweet and tender, or formidable and powerful? Not finding sufficient information in the Gospels, which are almost completely silent about Jesus's childhood, medieval Christians turned to centuries-old apocryphal texts for answers. *The Quest for the Christ Child in the Later Middle Ages* demonstrates how these apocryphal legends fostered a vibrant and creative medieval piety.

In *The Quest for the Christ Child in the Later Middle Ages*, Mary Dzon explores the continued transmission and appeal of apocryphal legends throughout the Middle Ages and demonstrates the significant impact that the Christ Child had in shaping the medieval religious imagination.

"The Christ Child, like the Man of Sorrows, was a regular presence in later medieval religion, but a complex and seemingly contradictory figure. He could be the subject of tender affective piety, but he could also be the mischievous child of apocryphal infancy narratives, lowly and vulnerable or lordly and powerful, the subject of imaginative narratives or the focus of meditation and prayer. With deeply impressive learning and clarity, Mary Dzon unfolds the complexities of the Christ Child in medieval culture. She gives the subject the careful and captivating attention it has long needed."—Richard Kieckhefer, Northwestern University



Forthcoming from Bodleian Library Publishing: *The Ormesby Psalter: Patrons and Artists in Medieval East Anglia*

Frederica C.E. Law-Turner

The Ormesby Psalter is perhaps the most magnificent yet enigmatic of the great Gothic psalters produced in East Anglia in the first half of the fourteenth century. Its pages boast a wealth of decoration picked out in rich colours and burnished gold, and its margins are inhabited by a vibrant crew of beasts, birds and insects. Fantastic imagery proliferates: musicians, mermaids, lovers and warriors are juxtaposed with scenes from everyday life, from chivalric legend, and from folktales, fables, and riddles.

The psalter takes its name from Robert of Ormesby, subprior at Norwich Cathedral Priory in the 1330s. He was not the first owner, however, and it has long been acknowledged that the writing, decoration, and binding of the book took place in a series of distinct phases from the late thirteenth to the mid-fourteenth century. The final result was the work of four or five scribes and up to seven illuminators and its pages show a panorama of stylistic development. Unraveling its complexities has sometimes been thought to hold the key to understanding the "East Anglian School," a group of large, luxury manuscripts connected with Norwich Cathedral and Norfolk churches and patrons. This book casts an entirely new light on its history, not only clarifying and dating the successive phases of production, but associating the main work on the manuscript with the patronage of John de Warenne, Earl of Surrey, one of the greatest magnates of the time. It is extensively illustrated with full-page colour reproductions of the manuscript's main decorated folios, as well as many smaller initials and numerous comparative illustrations.

Frederica C.E. Law-Turner is a specialist in illuminated manuscripts and J. Clawson Mills Fellow at the Metropolitan Museum of Art, New York.

EXHIBITIONS



LA BELLEZZA NEI LIBRI.
CULTURA E DEVOZIONE NEI MANOSCRITTI MINIATI
DELLA BIBLIOTECA UNIVERSITARIA DI PADOVA

Padua, San Rocco Oratory, 8th April – 7th May 2017

The Municipality of Padua promotes and organizes with the support of the Padua University Library and the University of Padua the exhibition *La bellezza nei libri. Cultura e devozione nei manoscritti miniati della Biblioteca Universitaria di Padova* (The Beauty of Books. Culture and Devotion in the Illuminated Manuscripts of the Padua University Library). This exhibition, showcased in the evocative location of the **San Rocco Oratory**, presents a number of the splendid illuminated codices of the Padua University Library. As ancient books of study, devotion, and science, illustrated with elegant or less sophisticated pictures, these codices are extremely interesting not only for their repertoire of images but also for the variety of their contents and the related illustrations. These precious works of art, coming from different parts of Italy and Europe, will offer the visitor a fascinating journey through the secret art of illumination. The exhibition will be a vital opportunity to discover the history of religious and lay libraries of Padua and the Veneto from Middle Ages to the Modern Age. The exhibition is curated by **Federica Toniolo, Lavinia Prosdocimi, Nicoletta Giovè and Pietro Gnan**; the catalogue is edited by **Chiara Ponchia**.

Here is a link to the exhibition website; I'm sorry that it is closing so soon!

<http://labellezaneilibri.ipsa-project.org/labellezza-web/>

Posted by Roger Wieck:

Forthcoming New Exhibitions at the Morgan Library & Museum 2017-2018

Beginning this fall the Morgan Library & Museum kicks off a series of three exhibitions of medieval and Renaissance illuminated manuscripts in a row.

"Magnificent Gems: Medieval Treasure Bindings" (8 September 2017–January 2018) collects together, for the first time, the small but important collection of the Morgan's jeweled bindings. Among the fourteen bindings are the **Lindau Gospels**, two Gospel Books commissioned by Judith, countess of Flanders, and the **Berthold Sacramentary**. Six manuscripts in the show have been digitized for the occasion and will be available on the Morgan's web site. **This focused show has been curated by William Voelkle, Senior Research Curator; it caps his fifty-year career at the Morgan.**



Gospels of Judith of Flanders
Continental
Last third of the eleventh century
MS M.708 (front cover and detail)

"Now and Forever: The Art of Medieval Time" (26 January–29 April 2018) includes more than fifty Morgan manuscripts and explores the medieval time and how people conceived of it. This large show will investigate the medieval calendar, liturgical time, biblical and historical time, and time after time. **Roger S. Wieck, Melvin R. Seiden Curator and Department Head of Medieval and Renaissance Manuscripts**, has organized the exhibition. It is accompanied by Wieck's new book, *The Medieval Calendar: Locating Time in the Middle Ages*.

Last Judgment

Illuminated by Maestro Geometrico
Single leaf from an Antiphonary
Italy, Florence, ca. 1280; **MS M.273**

"Medieval Monsters" (working title; 8 June–23 September 2018) examines how medieval artists employed the versatile iconography of the monstrous to create and challenge social mores, political structures, and religious doctrines. Its sixty Morgan manuscripts explore three major themes: **Terrors, Aliens, and Wonders**.

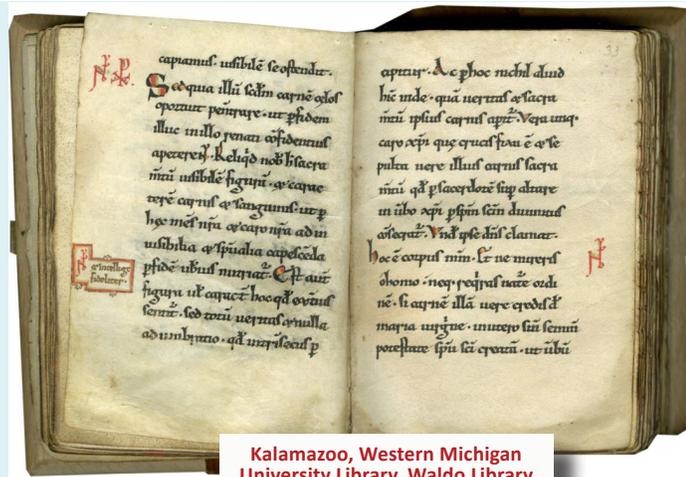
This large show has been organized by guest curators **Asa Simon Mittman** of California State University (Chico) and **Sherry C.M. Lindquist** of Western Illinois University; **Joshua O'Driscoll**, Morgan's Assistant Curator of Medieval and Renaissance manuscripts, is project manager. **Mittman and Lindquist** have written the accompanying publication.

St. Martha Taming the Tarasque

Illuminated by Jean Poyer
Hours of Henry VIII
France, Tours, ca. 1500
MS H.8, fol. 191v



MORE EXHIBITIONS



Kalamazoo, Western Michigan University Library, Waldo Library
MS 170, fols. 32v–33r
Paschasius Radbertus, *De corpore et sanguine Domini*

Liz Teviotdale alerts Kalamazoo attendees this year that the **Department of Special Collections of Western Michigan University Libraries** is mounting a small exhibition focused on its recently acquired twelfth-century manuscript of Paschasius Radbertus's *De corpore et sanguine Domini*, to be up for two weeks (May 8–19, 2017) before, during, and after the **International Congress on Medieval Studies (May 11–14)**. The display, "A Treasure in the Collection of Western Michigan University Libraries: An Exhibition Celebrating the Acquisition of MS 170," which is open 9 a.m.–5 p.m., Monday through Friday, can be found in the Edwin and Mary Meader Room on the third floor of Waldo Library on the WMU campus.

Peter Kidd and Gregory Clark have both sent notice of upcoming exhibitions:
For spring of 2018:

<https://www.catharijneconvent.nl/bezoek-ons/tentoonstellingen/zuid-nederlandse-miniaturkunst/>, which represents a southern Netherlandish complement to Anne Korteweg's exhibition on French illuminated manuscripts in Dutch collections: "Splendour, Gravity, and Emotion" at the Meermanno Museum in The Hague in 2002. **Medieval miniatures in manuscripts from seventeen different Dutch collections will be in the show.**

Upcoming this summer:

ETRE MÉCÈNE À L'AUBE DE LA RENAISSANCE – L'AMIRAL LOUIS MALET DE GRAVILLE

21 June to 18 September 2017 - Abbaye de Graville, Le Havre

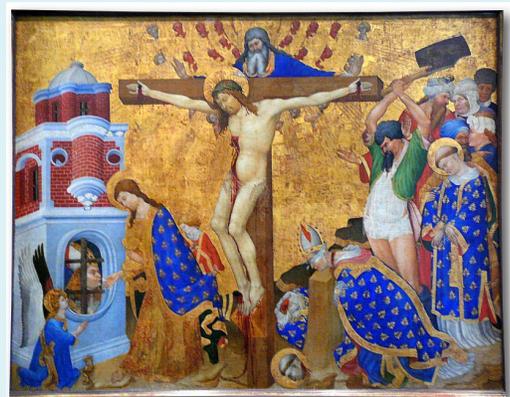
<https://www.lehavre.fr/agenda/etre-mecene-laube-de-la-rennaissance-lamiral-louis-malet-de-graville>,



Jean Mansel, *La Fleur des histoires*,
Paris, Bibliothèque nationale de France,
MS français 53, folio 9r

Another show starting this fall at the Rijksmuseum in Amsterdam:
<http://www.hetwoudderverwachting.nl/maelwael-in-rijksmuseum>.

Maelwael: Painter at the Burgundian Court c. 1400, 6 October 2017 to 7 January 2018, whose oeuvre encompasses a wide range of media: flags, banners and armour; he also designed patterns for fabrics; he executed large religious paintings; he created refined miniatures in illuminated manuscripts; he decorated sculptures with gold-leaf and color and he painted small devotional pieces and portraits. Around 1400 Maelwael introduced his three talented nephews as miniature painters in France: the legendary Limbourg brothers Herman, Johan and Paul.



Altarpiece: **Martyrdom of St. Denis**
Johan Maelwael, 1415, completed by
Henri Bellechose, 1416.
Musée du Louvre.

DISCOVERIES/REPORTS

Edward A. Reno, Assistant Professor of Medieval History at Adelphi University, shares a recent discovery he made in Paris, the results of which will be published in the next issue (Volume 34) of the *Bulletin of Medieval Canon Law* under the title: "The Two Anonymous *Liber extra* Commentaries of Paris, BnF, lat. 3966." He stumbled across this manuscript when browsing through the 18th-century catalogue of the Bibliothèque du Roi looking for oddities among the BnF's canon law holdings; up to now it has garnered no modern discussions.

Abstract: The fifteenth-century manuscript **Paris, BnF, lat. 3966** (antea: Codex Regius 3894.8; Codex Colbertinus 1921) contains two previously unidentified and incomplete commentaries on the *Decretals* of Gregory IX (1234). The scribe of the second commentary and likely owner of the entire manuscript was a prominent archdiocesan official at Arles and *doctor decretorum* Guillaume Blégier (fl. 1430s–60s). Following a formal description and codicological reconstruction of the manuscript, whose quires were badly misordered when it was rebound for inclusion in Jean-Baptiste Colbert's (1619–83) library, internal evidence from both commentaries is marshaled to determine their date and intellectual milieu. The first commentary, called here *Deduc me Domine* after the incipit, dates to the early 14th century and was likely executed at the University of Paris. Because of its composition soon after the issuance of the *Liber sextus* (1298) and its patent didactic structure, *Deduc me Domine* presents an opportunity to assess how the conception and instruction of the *Liber extra* began to shift in the wake of Boniface VIII's collection. The second commentary, termed here the *Lectura arelatensis*, can be confidently dated to the middle of the 15th century owing to its deep familiarity with contemporary jurisprudence. Its engagement with the work of Panormitanus (d. 1445), in particular, makes the *Lectura* perhaps the earliest surviving example of how jurists went about grappling with the formidable achievement of **Nicholas de Tudeschi**. The article concludes with two appendices, the first reconstructing the career of the scribe, Guillaume Blégier, on the basis of currently available evidence; and the second offering an edition of the preface and *Rex pacificus* commentary of *Deduc me Domine*.

Monica Green offers us a progress report on the **Medical Manuscripts of the Long 12th Century** project

Collecting continues on the **Medical Manuscripts of the Long 12th Century** project, which seeks to identify all Latin medical manuscripts created between approximately 1075 and 1225. Extant manuscripts are the primary focus of the project, though references to lost manuscripts from catalogs and inventories are also being collected. Currently, the project has identified approximately 550 extant MSS, and about 150 references from contemporary lists. Synthetic studies from these findings are now in press and should appear in the coming year. One of these has used the results from the **Long 12th Century** project to make a major discovery about the 13th century. To wit, that the Amiens cleric, poet, and bibliophile Richard de Fournival (d. 1260) was likely personally responsible for finding many of the several dozen medical texts he recorded in his *Biblionomia*, in the process retrieving hitherto uncirculated translations by Gerard of Cremona, Burgundio of Pisa, Mark of Toledo, and even Constantine the African. Regarding the latter, myself and Iolanda Ventura (CNRS) have identified 12th-century copies of portions of the *Pantegni* hitherto believed to have been lost. Altogether, the project is producing exciting results that are clarifying the respective roles of Monte Cassino and several other major intellectual centers in the development of medical thought during this intense period of translation and transformation of the Latin medical canon. For further information, or to share data on manuscripts in private collections, please contact **Monica H. Green** (monica.green@asu.edu).



Steve Schoenig, S.J., Saint Louis University, is preparing a critical edition of London, British Library, Add. MS 8873, the sole extant witness to a canon law collection known as the *Collectio Britannica*.

Possibly compiled in northern France in the early twelfth century, this anonymous work primarily contains excerpts of papal letters, but also passages from church fathers, texts from Roman law, and portions of the letters of St. Boniface. Although its specific purposes are debated, it seems clear that it was an attempt to compile authoritative precedents from the Church's tradition in order to deal with the contemporary ecclesiastical and social situation in the spirit of the Gregorian Reform. It is particularly interesting because it contains a number of papal letters that are found nowhere else. Many of these papal texts are claimed to have been taken from the papal registers themselves, which are now lost. The *Britannica* is thus uniquely important for the study of the history of the papacy and the development of canon law. It can also shed light on the mentality and goals of reformers during a revolutionary period of ecclesiastical history.

ONLINE PROJECTS

Visualizing Manuscript Collations

Laura Mitchell & Rachel Di Cresce

How did a craftsperson or book owner, in the Middle Ages or later, assemble the leaves, quires, and booklets of a given medieval manuscript? How did he or she make it a book, and in what way does a book's structure determine its history or meaning? These questions are becoming rather harder to address in the age of manuscript digitization. Digitization projects do not consistently incorporate information about books' collation structure; such information is typically presented in hard-to-interpret collation formulae.

Addressing this issue is one of the goals of the **Digital Tools for Manuscript Study Project**, a two-year Mellon-funded project based at the University of Toronto. One of our goals is to use new technologies to help scholars visualize the collation of medieval books in digital environments, where manuscripts are almost always rendered two-dimensional. To this end we are working with **Dot Porter** of the **Schoenberg Institute for Manuscript Studies** at the University of Pennsylvania, and **Alberto Campagnolo**, a CLIR postdoctoral fellow at the Library of Congress to develop **VisColl**, a collation visualization tool conceived of by Dot. **VisColl** creates interactive visualizations of the quire structures of manuscripts, which can then be presented alongside digital images of the manuscripts' pages.

We want scholars to be able to compare collations across collections; compare collations across the history of a particular manuscript; include booklets and sub-quires; add notes and metadata, such as hand and ink changes, text changes, manuscript materials, etc. With the VisColl application scholars will be able to create basic collation diagrams, add sub-quires and booklets, include metadata at the leaf level, batch edit diagrams, add manuscript images, share visualizations, export diagrams as image files and make use of them in scholarly work. In addition, for better web compatibility, we hope to integrate the application with popular data standards such as the **International Image Interoperability Framework (IIIF)** and possibly the **Text Encoding Initiative (TEI)**.

Viewing Mode

Homepage

Leaf information

VisColl is currently under development and will require participants to test and improve the tool. If you would be interested in testing or using VisColl in your own work please contact **Rachel Di Cresce**, Project Librarian, at rachel.dicresce@utoronto.ca. For more information about our project go to <https://digitaltoolsms.library.utoronto.ca/> or follow us on Twitter [@digitaltoolsms](https://twitter.com/digitaltoolsms).

