



MANUSCRIPTS ON MY MIND

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

No. 22 September 2017

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

Editor's Remarks

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: This is the first issue of *Manuscripts on My Mind* to be produced from the **Center for Medieval and Renaissance Studies** at Saint Louis University. The new digs is all one can desire: plenty of bookshelf space, room for files galore, and a computer WITH TWO MONITORS! so one can swish things back and forth and work on two things at once if one so desires. And there are so many things to work on; retirement is only in name. The first item on this issue's checklist is the last **Annual Saint Louis Conference on Manuscript Studies** to be held in the month of October. As I reported in May, this long-running conference (since 1974) will next year be absorbed into the annual **CMRS Symposium on Medieval & Renaissance Studies**, (<http://smrs.slu.edu/>) held in June, joining the ranks of other topically focused mini-conferences that run concurrently within the larger whole. This year's conference, however, the **44th**, will be held October 13–14, 2017, with some very interesting sessions indeed! Registration is now open, and you can check out the program and register at <http://lib.slu.edu/special-collections/programs/conference>. The keynote speaker this year is Dr. Marianna Shreve Simpson, a renowned scholar of Islamic manuscripts, with the lecture *Persian Manuscripts and the Meaning of Masterpiece*.

CALL FOR PAPERS 45TH ANNUAL SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES JUNE 18–20, 2018

Next year's keynote speaker for the Lowrie J. Daly, S.J., Memorial Lecture on Manuscript Studies will be **Roger Wieck** (The Morgan Library & Museum, Melvin R. Seiden Curator and Department Head, Medieval & Renaissance Manuscripts), who will discuss his latest exhibition (which will have just closed): *Now and Forever: The Art of Medieval Time*. After describing the organization and contents of this exhibition, his general focus will be on the art of exhibition-curating itself: how a topic is generated; why certain objects are chosen for display; what types of publications are best suited to accompany a show. A tentative title is "The Gentle Art of Curation," but this may change.

To accompany this keynote lecture, I am soliciting papers for a session that spotlights recent or past manuscript exhibitions—in the US, or Europe, or taking place in both venues—that have had great impact on the public and on scholars. Speakers would discuss the content, organization, physical details, and other criteria that produced outstanding displays of the material and provided lasting cultural contributions. Submissions by manuscript curators, conservators, scholars, and other professionals in the field are particularly welcome.

For 2018 and the following conference years I would like to reiterate key topics that represent the core of manuscript studies, including the production, transmission, reception, and circulation of pre-modern manuscripts. Within this sphere lie **paleography** and **codicology**, which encompass the materials involved in the fabrication of handmade books and the design and organization of their script, articulation, and decoration. The observation and analysis of these physical details often contribute vital information to our investigations of social/political/economic aspects concerning these objects. This is why I encourage the consideration of these tangible elements, along with other factors, in papers submitted to this conference.

You will find on the next page some additional calls for papers for the **45th Annual Conference**, for which you may submit paper titles and abstracts (250 word max). The deadline for submissions will be

December 31, 2017; please send submissions directly to me by email: susan.lengle@slu.edu

Additionally, please feel free to propose sessions or submit papers on topics of your own interest, and I would be delighted if you wanted to organize particular sessions yourselves.

Center for Medieval and Renaissance Studies
Saint Louis University

<https://www.slu.edu/center-for-medieval-and-renaissance-studies-home/manuscripts-on-my-mind>

CALL FOR PAPERS: 45TH ANNUAL SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES

The Production of Manuscripts in the Seventeenth and Eighteenth Centuries: Why, Where, for Whom?

Upon the invention of moveable type, printed books began to supplement and eventually replace production by hand. However, in various cultures manually-crafted books continued to flourish well into the eighteenth century, and even beyond. This session will consider the patronage and the locations of production of these early-modern manuscripts, with special attention to reasons for the continuity of this tradition.

Unconventional Iconography: Decoding Image and Allusion

In the thirteenth and fourteenth centuries illuminators executed pictures for both religious and secular texts that generally followed standard illustration programs that had developed over time. Occasionally, however, we find unusual compositions used at familiar text locations that appear to have nothing to do with their contents. These variations may be due to a specific request by a patron; to a little-known regional pictorial tradition; or perhaps to a quirky personal interpretation by the artist. Have you found images of this sort? and how have you deciphered them?

Influences from, or Reflections of Diverse Artistic/craft Media in Manuscript Illuminations

Medieval craftsmen worked in a range of artistic media and employed a variety of materials and processes to generate characteristic visual and physical features. Papers in this session can explore the efforts of illuminators to replicate or simulate the same effects in the medium of manuscript painting. Examples could include the textile arts, metalwork, or glass.

Signs and Symbols: Editorial Shorthand by Scribe and Reader

We find many instances in medieval manuscripts, particularly in textbooks used in secondary or university classes, of abbreviated annotations by readers or scribes that draw attention to or briefly clarify words or passages of the text. The most common are the ubiquitous pointing fingers or hands placed against the columns, or the acrobatic arrangement of the letters N O T A, forming sigla for the advice "*nota bene*." There are often more esoteric marks, however, whose identity and purpose are not immediately clear. Papers will discuss some especially challenging examples of this type.

CORINE SCHLEIF, VOLKER SCHIER, AND MICHELLE URBERG would like to thank everyone who participated in the change.org petition (URL: https://www.change.org/p/roman-catholic-archdiocese-munich-and-freising-newly-discovered-birgittine-manuscripts-at-risk-monastery-altom%C3%BCnster-germany?source_location=minibar). The outpouring of support from many different corners of the globe, as well as from different scholarly disciplines contributed immensely to the relocation of the manuscripts into the Archdiocesan Archive in Munich (Diözesanarchiv) and to our being able to see the manuscripts in person this summer. As of August 2017, they are being catalogued and are in the archives for the foreseeable future. We will continue to work with the Diocesan Library of Freising (Diözesanbibliothek) and the Diözesanarchiv as these materials become available. **THANK YOU!** The study of Birgittine monasteries will be forever changed because of this complete collection being in place.

Card catalog, developed and managed by the sisters of Altomünster, which functioned as their archive complete with shelf listings, provenance, and other historical information about the manuscripts. The cards in this catalog are among the primary resources for the information about the manuscripts disseminated by the Diözesanarchiv and the Diözesanbibliothek. The sample card illustrates the work undertaken by the sisters; the manuscript described contains the medieval processional repertory and the Mandatum (the Maundy Thursday foot washing ceremony). The card gives the relevant information needed to undertake scholarly work on the manuscript.



Regula Sancti Salvatoris - Pro Monasterio Sanctae nostrae Birgittae in Altmünster
Dombibliothek Freising, Alto MS D 11, fol. 1v (Credit: Dombibliothek Freising)

Ms. P
Proc 3

Ms. lat. Processionale und Mandatum

Um 1500
Pergament
79 Blätter, alte Pollierung
Schreibfl. 150x110, Blattfl. 205x150
Rote und schwarze Tinte
Meisterhaft geschriebene Textura, große Initiale
Schweinallederband mit Ornamentalpressung auf Holzdeckel
Eine der beiden Messing-Leder-Schließen ist defekt
Eine Benutzerin des Buches ist Schwäster Angela
Deglmanin (1.Bl.) + 1741, 52 J.alt

The Splendor of the Library

A Jubilee Exposition celebrates the 480th Anniversary of the Founding of the Staats- und Stadtbibliothek Augsburg (Germany)

by Karl-Georg Pfändtner

THE STAATS- UND STADTBIBLIOTHEK AUGSBURG, nowadays a state-funded regional public research library in Bavaria (see *Manuscripts on My Mind* May 2017) is among the oldest ongoing libraries in Germany. Founded in 1537 in the time of the Reformation, it quickly began to be one of the most important libraries in the country. In 1543/44 Augsburg purchased for its library around a hundred Greek manuscripts from the Collection of **Antonius Eparchos** (1491–1571), a high-ranking Greek refugee from Korkyra living in Venice at that time. The next large collection that came in was the Library of **Markus Welser** (1558–1614). In 1598 the French scholar **Jacques Esprinhard** (1573–1604) from La Rochelle called the Augsburg Library “une des premières de l’Europe.” In 1624 the Limburg cleric **Theodor Breuer** declared the library to be the first in Germany after the famous **Biblioteca Palatina** was taken from Heidelberg to the Vatican in 1622. Many of its important and world-famous manuscripts were moved to Munich in 1806 during secularization and mediatization of the “Reichsstadt,” but the Augsburg institution soon recovered when it was united with the newly-founded (1810) Königliche Kreisbibliothek. This consolidation brought in books and manuscripts from the Augsburg Jesuits, the Protestant Augsburg College St. Anna, the Court Library of Eichstätt, and some East-Swabian monasteries, restoring the prominence of the Library’s medieval and Renaissance collections. In the nineteenth and early twentieth century further acquisitions of superb manuscripts and prints took place. The Staats- und Stadtbibliothek Augsburg, (State since 2012) again became one of the most important German libraries for its collections of rare books and manuscripts. (fig. 1)



Fig. 1

SuStBA, 2° Cod Aug 14 (Cim 66), Philipp Hainhofer: *Stammenbuch*, Augsburg 1626, fol. 6



Fig. 2

SuStBA, Tonk Schl 13 (Cim 75), Orlando di Lasso: *Magnificat*, fol. 4v

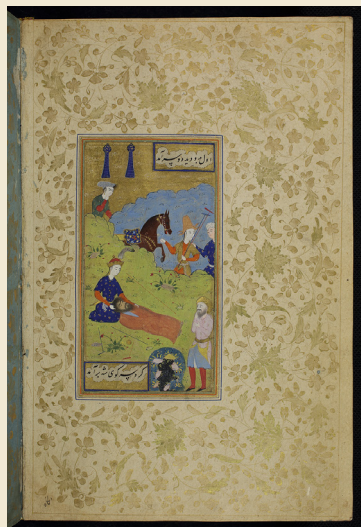


Fig. 3

SuStBA, Cod or 6 (Cim 22), Ārefī Heravī: *Gūy wa Čawgān*, Iran, middle of the 16th century, fol. 22v

The 480th anniversary of its founding will be celebrated by a two-month exhibition in which the best of the collection will be presented in the historical show-room of 1893. It will feature the most important manuscripts like the **Augsburg Bible**—the first New Testament in German, very likely written in Ratisbon around 1350; richly illuminated Psalters from the thirteenth to the fifteenth centuries; important music manuscripts (fig. 2); as well as manuscripts from the high period of Reichsstadt Augsburg in the fifteenth through the sixteenth century. These latter include notable and up-to-now little-known sumptuous oriental manuscripts (fig. 3); early prints, such as a fragment of the Gutenberg Bible and the Gutenberg Donatus, as well as rare Hebrew prints; and a thousand-year-old Greek Johannes Chrysostomos manuscript.

The Splendor of the Library (cont.)

ON DISPLAY AS WELL will be printing blocks and the most important prints of the Emperor Maximilian I era, and also Japanese prints from Hokusai and other artists, acquired in the eighteenth/nineteenth century and the early twentieth. All of these noteworthy manuscripts, prints, and historical printing equipment, together with autographs from Martin Luther, Constanze Mozart, Melanchton, and Emperor Napoleon III of France who went to school at Augsburg, or from Christoph von Schmid, author of the world-famous Christmas carol “Oh, come, little children” / “Ihr Kinderlein kommet” (fig. 4)—were gathered and presented as *Cimelia* in the lower *Cimelia*-room of the library, built in the center of the library in 1893 for these treasures, where they lay on display to be admired up to the 1960s. From then on they were housed in the Treasure Storage Rooms, presented individually in exhibitions, and no longer on permanent display for conservation reasons. During the library’s anniversary exhibition the *Cimelia* will once again be presented in the rooms and vitrines that were built for them. A richly illustrated catalogue, financed by the Ernst von Siemens Kunststiftung, will be the first published catalogue of the Augsburg *Cimelia*—up to now the items were only recorded in a typescript list from 1934. Written by internationally acknowledged scholars from Germany, Austria, and Israel, the catalogue entries will guarantee that research on the items will not only be accessible during the brief exhibition but will also provide a lasting contribution to scholarship. Additionally, digitization of the items is ongoing. The title of the show was taken from a carol from 1828 by August Schnezler (1809–1853) *Gold und Silber lieb ich sehr* (It is Gold and Silver what I love), which we rephrased as “Gold and Books Are what I Love,” exemplifying the passion of the 480-year-old Staats- und Stadtbibliothek Augsburg for precious books and other elements of book culture since the very beginning of its founding.

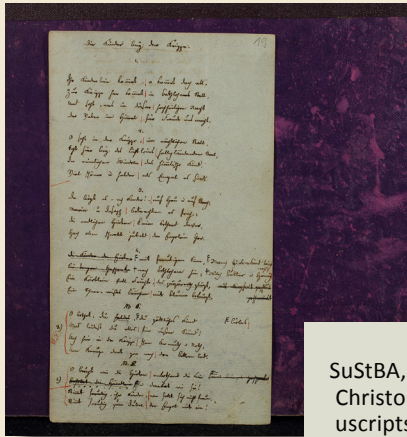


Fig. 4

SuStBA, 8° Cod Aug 8 (Cim 8),
Christoph von Schmid: Manuscripts, no. 18, fol. 19r: *Oh, come, little children*

Opening hours:

19.10.2017–15.12.2017, Wednesday to Friday, 11 a.m.–4 p.m.

Guided tours: every Wednesday 11 a.m., Thursday 12 p.m., Friday 3 p.m.

Special guided tours on demand Monday–Tuesday during opening hours of the Library (from 10 a.m.–4 p.m., please write us an email or phone).

Additional lectures and restoration workshops.

Contact: info@sustb-augsburg.de

and Uta.Wolf@sustb-augsburg.de

Homepage of the Library: www.sustb-augsburg.de

Dumbarton Oaks Museum Acquires Rare Greek Manuscript

WASHINGTON – Dumbarton Oaks, with support from the B.H. Breslauer Foundation, has acquired an early tenth-century Greek manuscript of historic and scholarly significance. Known as Minuscule 669 or the “Benton Gospels,” this Byzantine codex contains the partial text of the four Gospels of the New Testament. Transported to the United States in 1844 by Reverend George Benton, an Episcopal minister, this is likely the oldest Byzantine gospel book in the U.S.

This illuminated manuscript provides insight into practices of Byzantine illumination and calligraphy, such as the use of an unusual script known as “bouletée élançée.” Approximately thirty manuscripts written in “bouletée élançée” are known to survive. Scholar Nadezhda-Kavrus Hoffmann has written a detailed codicological and paleographic study of this important manuscript, which is planned for publication in an upcoming volume of the Dumbarton Oaks Papers.

In addition to the “Benton Gospels,” the Dumbarton Oaks Museum holds five illuminated biblical and liturgical manuscripts dating from the eleventh, twelfth, and thirteenth centuries that originated in Byzantium. Access to the “Benton Gospels” at Dumbarton Oaks will offer unparalleled opportunities to scholars conducting paleographic, iconographic, codicological, and biblical research by bringing this important manuscript into a research and teaching institution uniquely suited to conduct and facilitate specialized inquiry and interpretation.



The Benton Gospels
Dumbarton Oaks,
MS Minuscule 669

SCOTT GWARA'S REVIEW OF MANUSCRIPT SALES: SUMMER 2017

THE BLOCKBUSTER NEWS THIS SEASON is the purchase of the **Takamiya collection** of more than 110 Western manuscripts, many in Middle English, by Yale's Beinecke Library. It seems like a collection from yesterday in more than one sense, for Dr. Takamiya acquired his manuscripts decades ago, when they were underappreciated and therefore relatively affordable. Short of a social cataclysm that would empty the state libraries of Europe, English vernacular manuscripts of this rarity—three *Canterbury Tales*!—are not likely to be encountered ever again.

While, unfortunately, no Chaucer manuscripts hit the market this season, bibliophiles can take solace in some remarkable items that sold well. Smaller European auction houses offered some of the best. **Reiss und Sohn**, for example, listed a complete, pristine, late fifteenth-century illuminated copy of the *Arbre des Batailles* by Honoré Bonet (d. ca. 1410) that hammered at €840k (lot 231). Composed in Old French, this manual on warfare became popular in the fifteenth century. At about \$1m, it seems certain that somebody recognized the artist. On 27 June **Coutau-Bégarie & Associés** (Paris) sold a complete thirteenth-century glossed *Metamorphoses* (lot 12) [fig. 1]. This superb Ovid, arguably a university text, hammered at €75K, leaving behind a cadre of despairing underbidders.

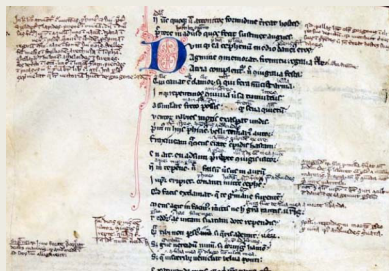


Fig. 1.
13th-century glossed
Metamorphoses at
Coutau-Bégarie & Associés, Paris

On 10 May **Zisska und Lacher** in Munich offered two astonishing Carolingian leaves from the second half of the eighth century: Dioscorides, *De materia medica*. Lot 1, slightly water damaged, hammered at €35k, while lot 2 reached €65k. Secular texts from the earliest period of Carolingian Europe are vanishingly rare. The Italian auction house **Il Ponte** in Milan offered an exceptionally desirable paper copy of Boccaccio's *De mulieribus claris* in the Italian translation of Donato Albanzani da Casentino. Arms on the first page seem to be those of the Prini family, and a colophon records the scribe and date of copying: "**Questo libro è scritto per me Francesco di Pagolo Piccardi a pitizione d'Agnolo Tucci cartolaio adì primo di settembre 1456.**"

Finally, on 20 June **Auktionsverket** in Stockholm sold a bifolium, ca. 1300, of liturgical music relating to St. Olaf [fig. 2], surely as rare as the Dioscorides mentioned above (lot 6006, about \$40k), as well as a massive and complete glossed copy on paper of Peter Lombard's *Sentences*, ca. 1430, from Wiblingen Abbey in Ulm, Germany (lot 6008, about \$43K).



Fig. 2.
Liturgy of St. Olaf sold at Auktionsverket
(photographed by Hanna Meijer)

Each of three major London auction houses posted excellent results. **Christie's** sale comprised miniatures and Books of Hours. "The Creation of Eve" (lot 4, £7500), from an antiphonal illuminated in Florence, ca. 1360, has at least two sister cuttings in North America, one at the Los Angeles County Museum and a second at The Menil Collection in Houston [fig. 3].

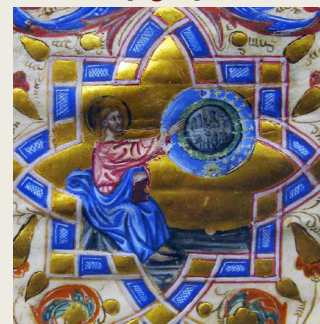


Fig. 3.
"God Creating the Heavens"
(Houston, TX, The Menil Collection,
acc. no. X0112)

"David Lamenting the Death of Saul" (lot 5, £23,750) from early fifteenth-century Lucca, came from the (in) famous collection of Lord Dennistoun (d. 1855). Like William Young Ottley [see **MoMM 20** (Jan. 2017), p. 7, at: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-20.pdf>], he assembled albums of miniatures (chiefly Italian) plundered from oversized choir books. This "David" was one of 39 miniatures acquired in Lucca, perhaps from a book commissioned by Niccolò di Lazzaro Guinigi, archbishop of Lucca from 1394 until his expulsion in 1402.

SCOTT GWARA'S REVIEW OF SALES cont.

The Milanese school was represented by lot 6, "St. Helena and the True Cross" (£21,250), and lot 7, "Ascension of Christ" (£23,750). The latter treated the Christ's Ascension in an unorthodox profile, rather than in the awkward, slightly comical, feet-sticking-out-of-a-cloud pose [fig. 4]. Among my favorites was the "Judgment of Solomon" (lot 8, £8750), painted by a Lombard artist of technical expertise who had never, ever laid eyes on a baby. His infant appears to hail from Alpha Centauri. "Christ Blessing Flanked by SS. Peter and Paul" was painted by the artist **Franco de' Russi** who worked in the Veneto (lot 10, £11,250). The catalog draws attention to the "bulbous-headed figures" and "rich, saturated colors." An indisputable prize was "David in Prayer" from a huge choir psalter (lot 12, £75K). The miniature was painted by **Liberale da Verona**, and the **Christie's** cataloguer noted the movement away from Gothic towards Renaissance models. As noted, the resemblance to miniatures by **Girolamo dai Libri** is striking.

Just before pivoting into Books of Hours, **Christie's** listed a late fourteenth-century copy of the *Grand Coutumier de Normandie*, a law-code written in Old French (lot 13, £50k).

The text represents a Customary (or Customal)—a list of laws and prohibitions local, in this case, to Brittany. This particular copy belonged to a certain "T.H. Oliver," who is likely to have edited *Code Municipal de la Province de Québec* in 1888. If so, this manuscript joins fewer than 100 others known to have been in Canada before 1907. Equally curious and historic was the Latin *Sentences of the Philosophers* in a manuscript copied by **George Hermonymus** of Sparta. It was also most likely George's translation. This copy was dedicated to an abbot of St. Albans named "William," while its twin (now British Library Harley MSS 3346 + 3348) was dedicated to George Neville, Archbishop of York. Interestingly, a bilingual version of Aristotle's *De virtutibus et vitiis* copied by George Hermonymus resides in New York (NYPL, Manuscripts & Archives, MS 59) [fig. 5]. It was owned by the Civil War diarist of Ken Burns fame, George Templeton Strong. When Strong was an undergraduate at Columbia, his professor John McVickar showed him a manuscript Bible, now NYPL, Manuscripts & Archives, MS 11: "The most beautiful thing I ever saw," Strong gushed at age 16 [Allan Nevins and Milton Halsey Thomas, *The Diary of George Templeton Strong* (New York, 1952-), vol. 1, p. 13]. He bought his first manuscript, a Book of Hours, the following year (probably Johns Hopkins, Eisenhower Library, MS B07).

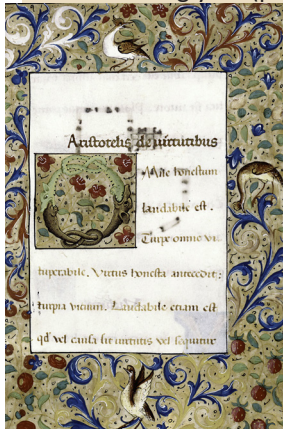


Fig. 5. Aristotle's *Liber de virtutibus et vitiis* copied by George Hermonymus of Sparta and owned by George Templeton Strong (New York, NYPL Manuscripts and Archives MS 59)

At **Christie's** a complete Ferial Psalter and Hymnal—ca. 1470–90 from Werden Abbey, in original binding and with an abundance of good illuminated initials and borders—stood out among half a dozen Hours (lot 16, £13,750). Two Hours from the estate of Theoda Baumann realized £12,500 (lot 14) and £15k (lot 20), the first from Mechelen (Belgium), ca. 1480–1500, the second from Angers or vicinity, ca. 1500. Theoda seems to have been the colorful and widely traveled Theoda Brigitte Baumann of Vancouver (d. 2012) [<http://www.legacy.com/obituaries/theprovince/obituary.aspx?pid=160663219>]. Even more colorful, but far less widely traveled, was the recluse Huguette Clark, whose estate consigned lot 19, a Book of Hours illuminated ca. 1520 by Étienne Collault (£40k). Immensely wealthy, Ms. Clark died in 2011 at age 104, owning three Strads, a Monet, and a clutch of Fifth Avenue apartments. Her money came from copper mining, like that of Sir Alfred Chester Beatty (d. 1968), an American (later British) collector of supreme illuminated manuscripts. While Beatty owned many Middle Eastern, Asian, and European manuscripts (mostly sold by Sotheby's in 1969), Huguette Clark seems to have obtained just one. Did she shop for illuminated manuscripts the way we do for tourist trinkets?

On 7 June 2017 **Sotheby's** oversaw the dispersal of the "Milltown Park Library" on behalf of the Milltown Park Charitable Trust. In 1899 William O'Brien, Q.C. and judge of the High Court of Justice in Ireland, bequeathed his rare books and manuscripts to the Jesuit community at Milltown Park. Lot 14, now University of South Carolina Early MS 152, has a provenance from San Bernardino outside Siena and survives in its original binding. It contains the *Confessionale* by Antoninus Florentinus and the anonymous Franciscan penitential treatise called "Me plerumque caritatis actum." Imagined sins in the *Confessionale* are engrossing the way traffic accidents can be. Public notaries sin when they omit the legal trappings necessary to validate contracts. Jesters sin when they use profanities in their routines, and musicians should never accompany their lewd ballads on the church organ. In "Me plerumque" the mortal sins of commoners include superstitious divinations made by the stars, planets, hissing flame, or boiling water. By contrast, temporal lords sin when they exile people for bribes, hunt on feast days before hearing mass, or have showy dogs, hawks, or clothes.

Two breviaries, both of Dominican Use, made strong prices. Lot 71 (£15k) was German, ca. 1240, in original binding. Tiny (2 ¾" x 2") and utterly charming, it was almost as fat as it was wide—like a toy building block. Lot 72 (£8,125) was almost as small, but fifteenth-century Dutch.

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Continued



Fig. 4. Ascension of Christ (New York, Pierpont Morgan Library & Museum, MS M.8)

SCOTT GWARA'S REVIEW OF SALES cont.

A complete manuscript of the works of Dionysius the Areopagite translated by John Sarrazin, crowded with glosses by Thomas Gallus, and bound in original white pigskin over wooden boards, was one of the most desirable manuscripts on the market this season (lot 129, £93,750). It came from the Benedictine Abbey of St. John the Baptist in Rebdorf, Bavaria, and passed through the hands of the Paris *libraire* Charles Chardin [fig. 6] and the bibliophile Sir Thomas Phillips. Chardin was a minor hero of the French Revolution and seems to have sold manuscripts to one of America's first collectors of them, Dr. William Howard (d. 1834). While Dibdin said that Chardin's "taste [consisted] principally in a love of ornamented MSS" [*A Bibliographical, Antiquarian, and Picturesque Tour in France and Germany* (London, 1821), vol. 2, p. 401], Chardin auctioned dozens of Carthusian text manuscripts in 1824—precisely the sort that Howard had bought in Paris in 1819.

Yale University acquired lot 201, a *Liber penitentiarius* by the Portuguese author João (Iohannes) de Deo dated 1310 (£20k). It was copied by one **Pietro** (Petrus), priest of the Duomo di Santa Maria Assunta in Montepulciano. Like the Dionysius, this manuscript has a historic provenance, having passed through the hands of "Abbate" Luigi Celotti (he was no abbot) and Henry Drury, a teacher at Harrow School from 1801 to his death in 1841. (Incidentally, Harvard's Houghton Library has a number of ex-Drury manuscripts.) Lot 226, a five-volume copy of the sprawling *Vita Christi* by Ludolph of Saxony, represented the best deal the season (£35k). This copy of almost 900 folios was made for the Celestine monastery of St. Mary at Colombier-le-Cardinal, south of Lyon. The opening initial of each volume bears the arms of the founder, Cardinal Pierre Bertrand de Colombier. An unfinished copy of Peter Lombard's *Magna Glossatura* on the Pauline Epistles, ca. 1230, achieved £47,500 because of its origin at Parc Abbey (lot 164). An English Victorian owner of this manuscript, Dr. John Lee, is described in the catalogue as a "philanthropist, astronomer, mathematician, antiquarian, tomb-robber, barrister, and teetotaler." The manuscript offerings concluded with lot 289, a late-thirteenth-century copy of the *Decretals* of Gregory IX in original binding (€15k) [fig. 7]. This manuscript had belonged to a different Lee: Matthew Lee (d. 1817), the Lincolnshire attorney who also owned London, BL, Additional MS 34,779, a fourteenth-century copy of *Piers Plowman*.

Sotheby's auction on 23 May met with considerable success. Fragments included an illuminated folio of the Hornby Bible (lot 2, £3500), three leaves of the Ghistelles Hours (lots 8–10, £2375, £2250, and £750 resp.), two leaves of the Hungerford Hours, one acquired by Yale (lots 16–17, £1125 and £3500 resp.), as well as two leaves of the Knyvett Hours sold by the [Berger Collection Educational Trust](#) (lots 18–19, £16,250 and £12,500 resp.). Leaves of the Knyvett Hours surface regularly, and I recently learned that the Thomas Becket miniature was owned by University of South Carolina English professor George C. Brauer (d. 1993) [fig. 8].



Fig. 6. Charles Chardin, ca. 1817 (Thomas Frognall Dibdin, *Bibliographical, Antiquarian, and Picturesque Tour in France and Germany* (London, 1821), vol. 2, opposite p. 400)

Fig. 7. Original binding of lot 289, *Decretals* of Gregory IX



Fig. 8. University of South Carolina English professor George C. Brauer owned the Becket miniature from the Knyvett Hours (Charles Randall Mack, *A Campus Collects* [Columbia, SC, 1980]).

Sotheby's had impressive codices. The University of Notre Dame acquired lot 44, a fourteenth-century *Theotokarion* in a medieval binding (£27,500). It went with about 100 Greek manuscripts acquired either in 1864 or 1870–72 (the date is uncertain) by Baroness Angela Georgina Burdett-Coutts (d. 1906). All but 27 of these were auctioned in 1922, and 55 of them currently reside at the University of Michigan. The remaining 27, including lot 44, had been given to Highgate School (London) and were sold in 1987. All the Burdett-Coutts Greek manuscripts came from a source in Ioannina [fig. 9], and most of them originated in Epirus. A Ghent Psalter, ca. 1250, with Middle English additions was acquired by Yale after the sale (lot 45, est. £40k–£60k). The last two leaves bear Middle English confessions ("I have mispent my .v. wyttys") reminiscent of *Gawain and the Green Knight*: "faultless in his five senses" ... "never failed in using his five fingers" ... "faith was founded upon the five wounds," etc.

Fig. 9. Present-day Ioannina, Greece



Fig. 10. The author examines the *Chronique Anonyme Universelle* (Univ. of South Carolina Early MS 148)

With assistance from the B.H. Breslauer Foundation, the University of South Carolina bought lot 47 (£30k), three membranes with 14 miniatures, ca. 1465, from a scroll-text called *Chronique Anonyme Universelle* (now Early MS 148) [fig. 10].

Continued

SCOTT GWARA'S REVIEW OF SALES cont.

Two other portions of this manuscript are known, one at Harvard (Houghton Library MS Fr 495). Innumerable disjunctive variants prove that the South Carolina fragment represents a close but distinctive, and probably unique, descendant of Orléans, Bibliothèque Municipale, MS 470 [Lisa Fagin Davis, *La Chronique Anonyme Universelle: Reading and Writing History in Fifteenth-Century France* (London, 2014), p. 66].

Sotheby's sold good Books of Hours, including lot 46 (£62,500), with 72 kalendar miniatures, 12 full-page miniatures, 24 historiated borders, and seven other smaller illuminations by the **Master of the Missal of Travaillet**. His *oeuvre* is known from only a handful of manuscripts. The cover lot (lot 48), a richly decorated Book of Hours, achieved £308,750. It boasts thirty-four full-page miniatures with full borders, and Sotheby's dated the manuscript ca. 1570–80, proposing an origin at St.-Trond. The manuscript once belonged to the American Robert Hoe, whose 1912 sale in New York shocked European dealers hoping to repatriate the collection: where did Americans get all this money?

Bloomsbury's had a terrific sale on 6 July but suffered the **Great Internet Crash of 2017**, when the bidding app failed around lot 97. A heroic intervention enabled the auction to resume after about two hours. Lot 1, a fragment of ca. 800 from Charlemagne's *Admonitio generalis* (compilation of royal court decisions) sold for £44,640. Other desirable fragments included a glossed leaf of Aristotle's *Physics* (lot 11, £3472); a folio from an Italian noted breviary, ca. 1100, with Beneventan neumes (lot 28, £2976); a folio of *Das Buch der Natur* by Konrad von Megenberg with text on the pelican (lot 35, £1612); and half a leaf of the *Tacuinum sanitatis*, a medical treatise, from Italy, ca. 1280 (lot 37; £3472). A fabulous fragment in Glagolitic script—an exoticism from Croatia—may be one of the last ever to surface in this century (lot 91, £17,360). Lot 47 from the Third Decade of Livy's *Ab urbe condita* was dismembered by Otto Ege (d. 1951). The manuscript was copied by **Giacomo Curlo**, who held a personal interest in the text. He and others once challenged the great humanist Lorenzo Valla over readings of this very text. **Curlo's** camp had inked erroneous readings into the *Codex Regius* bestowed by Cosimo de' Medici on Alfonso I in 1444 (Besançon, Bibliothèque de la Ville, MSS 837–39) [online at: <http://memoirevive.besancon.fr/ark:/48565/a01132318497295tLl5/1/1>]. To disguise their errors, Book III in the *Codex Regius* (i.e., the Third Decade, Besançon MS 838) was destroyed and replaced by a copy [Giuseppe Billanovich and Mariangela Ferraris, "Le Emendationes in T. Livium del Valla e il Codex Regius di Livio," *Italia medioevale e umanistica* 1 (1958), 245–64 at p. 261]. Was it contrition that motivated **Curlo** to reproduce the Third Decade? By the way, the closest text to Ege's is that in BAV MS Pal. lat. 879, a manuscript with Valla's readings copied by **Pietro Ursuleo** between 1455 and 1459 [A.C. de la Mare, "A Livy Copied by Giacomo Curlo Dismembered by Otto Ege," in Linda L. Brownrigg and Margaret M. Smith, *Interpreting and Collecting Fragments of Medieval Books* (Los Altos Hills, CA and London, 2000), pp. 57–88 at p. 84].

Bloomsbury's offered one of the best miniatures on the market this year, a "Virgin Saint" painted by the **Master of the Montepulciano Gradual** (lot 62, £32,240). Getty curator **Bryan C. Keene** identified the artist in 2016, and dissociated his *oeuvre* from that of the **Master of the Antiphony of San Giovanni Fuorcivitas** [<http://blogs.getty.edu/iris/naming-a-renaissance-artist/>; https://www.academia.edu/27563155/Anonymity_and_Choir_Book_Illumination_The_Case_of_the_Master_of_the_Antiphony_of_San_Giovanni_Fuorcivitas]. Keene suggests that the parent manuscript had been commissioned by a Vallombrosan church, perhaps in Florence. The Gradual folio languished in a closet for decades until consigned by a couple from Virginia.

Bloomsbury's handled a large number of fresh manuscripts, including a late thirteenth-century rental roll almost 14 feet long (lot 69, £22,320). Half a dozen remarkable items then followed. A compilation of Greek legal texts from Venice, ca. 1430–40 and 1470–1500, made a strong £68,200 (lot 97). The scribe "**Nicolas**" copied part of the manuscript, which is bound in a contemporary Greek-style Venetian binding. Starting in the sale was lot 98, the "Antonine Itinerary," described as a word-map of the Roman Empire (lot 98, £52,080). Yale acquired this handsome volume, which has to be among the rarest texts to appear on the market in decades. It is written entirely in epigraphical Square Capitals, like an ancient mile-marker would be. A good copy of Juvenal's *Satires* (lot 99, £37,200) was followed by a spate of late Italian manuscripts that included a copy of the *Rule of 1289* for Franciscan

Tertiaries translated into Italian (lot 112, £5456). The bargain price did not reflect the exceptional rarity of the texts. Almost as extraordinary was a Bohemian Psalter of Dominican Use (lot 113, £11,160), which, if it did not originate in Prague, might well have come from Kutná Hora. Some readers might recall a colossal illumination depicting silver mining in Kutná Hora, the cover lot at Sotheby's 8 December 2009 [now reproduced in the Wikipedia article on Kutná Hora: https://en.wikipedia.org/wiki/Kutn%C3%A1_Hora].

For some reason, Bloomsbury's devotional books failed to excite buyers. A Celestine Psalter sold in Stockholm last year did not reach its modest reserve only a year later (lot 114, est. £20k–£30k). The incomplete Madruzzo Hours (lot 120, est. £30k–£50k) still retained fifteen pretty miniatures by the **Wodhull-Harberton Master** and survived in a sixteenth-century binding of embroidered crimson velvet. A late Book of Hours from Bruges, ca. 1520, sported unidentified arms and *trompe-l'oeil* Ghent-Bruges borders (lot 121, £40k–£60k). Selling strongly was the Hardouin Hours (lot 115), which, while stripped of its miniatures, had cute *tableaux* of little animals performing human feats in its borders (£28,520): bunnies playing bagpipes, for example, or charging with lances on snailback. One cringes to think that it might have sold to a book-breaker who would exploit this remaining charm page by page.

The market has turned a corner, and all the signs promise strong winter sales of enticingly fresh manuscripts.



QUERIES AND MUSINGS

Memories of the Vatican Film Library at St. Louis University Eugene Crook, Professor of English (Emeritus) Florida State University

IN THE SUMMERS FROM 1977 ON AND MY SABBATICAL YEAR OF 1980–1981 I worked in the Vatican Film Library with the good assistance of Lowrie J. Daly and Charles Ermatinger. My project was to edit the *Speculum curatorum* of Ranulph Higden (1280–1364). Higden was a Benedictine monk of St. Werburgh's Abbey in Chester, England. His major work was *The Polychronicon*, edited by Churchill Babington et al. (London, 1865–86) in 9 volumes for the Rolls Series. His other major works are *Ars componendi sermones* edited by Margaret Jennings (Leiden, 1991) and the *Distinctiones* (two manuscripts in Worcester Cathedral Library and one in Lambeth Palace Library in London).

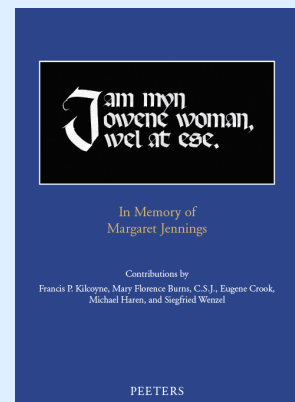
The *Speculum* had been known from the 1340 recension found in four manuscripts in British libraries. The later version of the *Speculum*, (MS 251 H53s at the University of Illinois Library (Urbana-Champaign) dates to about 1350. Its connection to the earlier recension was discovered by Neil Ker who worked with the Illinois Library's holdings in the fall semester of 1968. The first of three books in this version of the *Speculum* has the acrostic of the capital letters of each of the 50 chapters, spelling: *Cestrensis monachus Ranulphus egit hec anno Domini MCCCXL = A Monk of Chester, Ranulph, Set This Forth in the Year of Our Lord 1340*. This Illinois version is longer and much reorganized from the British version. It is not in the author's hand, which can be known from the Huntington manuscript of the *Polychronicon*.

During these times my growing family and I stayed either with my parents or my mother-in-law in Waterloo, IL and I would take the commuter bus into St. Louis about four days of the week to work in the VFL. I enjoyed the commute time reading to prepare for my usual teaching assignments at Florida State University. When at work in the VFL there would be frequent consultations with Father Daly or Professor Ermatinger on how to interpret the arcane annotations in the manuscript (on microfilm) concerning canon law, commentaries on canon and civil law, glosses on Scripture, authorities of the Church Fathers, Avicenna, mythographers, bestiaries, historians, et al. One thing I remember clearly was the white wine over ice get-togethers on some of the Friday afternoons when all of the scholars and staff could gather to discuss what we had enjoyed during the week. The Saint Louis University Library enjoyed some of the most learned librarians I have ever met in my work in many libraries in the US and abroad.

Much of this work and research was supported by Mellon fellowships through Saint Louis University. These grants also supported some visits by my coeditor Margaret Jennings of St. Joseph's College in New York. These consultations proved invaluable as our work together over the next forty years concluded our edition and translation of the *Speculum curatorum*. The first two volumes on the Commandments and the Capital Sins have now been published as 13.1 and 13.2 of the [Dallas Medieval Texts and Translations](#) series. The third book on The Sacraments will be forthcoming as 13.3 and 13.4 of the same series.



Margaret Jennings (1942–2016) has been celebrated in a commemorative volume, *I am myn owene woman, wel at ese* (Louvain, 2017), ISBN 9789042934948. The next project that she and I had undertaken, the edition and translation of the Huntington *Polychronicon*, continues with other hands helping the task along. Finally, the edition and translation of Higden's *Distinctiones* also continues, and in time these four projects related to Ranulph Higden between Margaret Jennings and myself may see the light of print, perhaps only digitally before *The lyf so short the craft so long to lerne* marks its final period.



Monica Green asks your help in locating a 12th-Century Medical Manuscript.

In 1990, the Tenschert Auction House listed the following manuscript for sale in its auction catalog (cf. [Schoenberg Database, SDBM_MS_1025](#)). In connection with an on-going project surveying the entire extant corpus of medical manuscripts from the "long 12th century" (ca. 1075 to ca. 1225), I am attempting to find out the current whereabouts of this manuscript, so that I can confirm certain points about its content and codicological structure. The MS's description was published in Tenschert Auction House, catalog #25: *Leuchtendes Mittelalter II: Sechzig illuminierte und illustrierte Manuskripte des Mittelalters und der Renaissance ...* (Rotthalmünster/Ramsen: Antiquariat Heribert Tenschert, 1990), item 3, pp. 39–44.

Its basic contents are as follows:

- part I** (fols. 1–136): *Dioscorides alphabeticus; Pondera medicinalia*
- part II** (fols. 137–160): Johannes Afflacijs, *Liber aureus* (includes section on urines); misc. Rxs; *Cum inter omnia animalia*
- part III** (fols. 161–170): Muscio, *Genecia* (incomplete)

Any information about the current location of this valuable manuscript would be appreciated. A brief description of the 12th-century manuscripts projects can be found in *Manuscripts on My Mind*, No. 8 (January 2013), p. 11. Please contact me at monica.green@asu.edu.

CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS

“UNDERSTANDING THE MEDIEVAL BOOK” SEMINAR AT THE UNIVERSITY OF SOUTH CAROLINA

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



Brutus Beheading Giants

from Univ. of S. Carolina, Early MS 148, *Chronique Anonyme Universelle*

COLLOQUIUM AND EXHIBITION: LES ENLUMINURES



“Le manuscrit franciscain retrouvé,” Paris, Bibliothèque nationale de France, MS n.a.l. 3245 (formerly our manuscript TM 686) was without question the most important Franciscan manuscript ever offered for sale by [Les Enluminures](#) (indeed, it would not be an exaggeration to state simply that it was one of our most important manuscripts ever). The publication in 2015 by Jacques Dalarun of the new, very early life of St. Francis found uniquely in this manuscript caused a worldwide sensation. Its complete contents and historical context will be explored at a **colloquium** sponsored by the [Bibliothèque nationale de France](#) and the [Institut de recherche et d’histoire des textes](#) (CNRS) on September 20-22, 2017: see <https://www.irht.cnrs.fr/?q=fr/agenda/le-manuscrit-franciscain-retrouve>

[In honor of this manuscript, [Les Enluminures Paris](#) will present a small exhibition “*Enlighten the Darkness: An Exhibition in Honor of Le manuscrit franciscain retrouvé.*” The exhibition explores the place of books in Franciscan life of the Middle Ages.

<http://www.lesenluminures.com/exhibitions/enlighten-the-darkness-105268>

Colloquium: École nationale des chartes and IRHT, Paris, September 20th to 22nd

Exhibition location: Les Enluminures, 1, rue Jean-Jacques Rousseau, 75001, Paris

Exhibition dates: September 21st to September 29th, Monday through Friday, 11am to 7pm

Exhibition Contact information: Fleur Callegari/ +33 1 42 60 15 58 /info@lesenluminures.com

PROJECTS

Book of Magical Charms, 17th century
VAULT Case MS 5017

<https://i-share.carli.illinois.edu/nby/cgi-bin/Pwebrecon.cgi?DB=local&v1=1&BBRecID=100278>

KAREN CHRISTIANSON OF THE NEWBERRY LIBRARY calls our attention to some interesting digital crowd-sourcing transcription projects, if you are feeling paleographical: <http://publications.newberry.org/dig/rc-transcribe/transcribe?path=index> Readers are invited to help build a picture of reading practices in rare materials from the Newberry collection by transcribing and translating their contents. The [Book of Magical Charms](#), at right, is an example of the manuscripts offered for this labor of love. Others include a Commonplace Book, texts concerning witchcraft, and Italian Religious Broadside.

While away some dull hours by trying your hand at deciphering some early modern calligraphic hands.



MORE CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS

MASSIMO BERNABÒ previews for us two conferences in Milan:

*The 17th *Dies academicus* at the Biblioteca Ambrosiana, **November 6–8, 2017**, Sala dell'Accademia E. R. Galbiati:

Le arti nel Vicino Oriente

*The XIV GIORNATA AISB 2017 at the Pontificio Istituto Orientale, **November 10–11, 2017**:

Bisanzio nello spazio e nel tempo: Costantinopoli, la Siria

PROF. DR. SUSANNE LEPSIUS has also sent a flyer for a conference to be held in Munich 11–13 October, on the topic of juridical glossing during and after the 12th century:

Juristische Glossierungstechniken als Mittel rechtswissenschaftlicher Rationalisierungen: Erfahrungen aus dem europäischen Mittelalter – vor und neben den großen Glossae ordinariae

I believe it will be held at the
Carl Friedrich von Siemens Stiftung
Südliches Schlossrondell 23
80638 München

Unfortunately, I have been unable to find any online sites offering more details about the above conferences; perhaps they will become available closer to their opening dates.

Let me remind everyone who sends me information about manuscript events: I cannot publish extensive programs or flyers unless there is a link to a pdf or a website that contains this information. If you send me a Word document I can publish or edit a narrative description, but do not have space in the newsletter for long lists of sessions, speakers, and titles.

THAT IS THE BEAUTY OF ELECTRONIC LINKS.

**10th Annual Lawrence J. Schoenberg
Symposium on Manuscript Studies in the Digital Age**
November 2–4, 2017
Intertwined Worlds
Registration now open!

In partnership with the Rare Book Department of the Free Library of Philadelphia, the Schoenberg Institute of Manuscript Studies (SIMS) at the University of Pennsylvania Libraries is pleased to announce the **10th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age**.

Despite the linguistic and cultural complexity of many regions of the premodern world, religion supplies the basis of a strong material and textual cohesion that both crosses and intertwines boundaries between communities. This year's theme, "Intertwined Worlds," will highlight the confluence of expressions of belief, ritual, and social engagement emerging in technologies and traditions of the world's manuscript cultures, often beyond a single religious context. 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 and to register, go to: http://www.library.upenn.edu/exhibits/lectures/ljs_symposium10.html



**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 2018–2019 should be e-mailed in PDF format to the Institute Secretary at barbara.north@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 2018. 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.

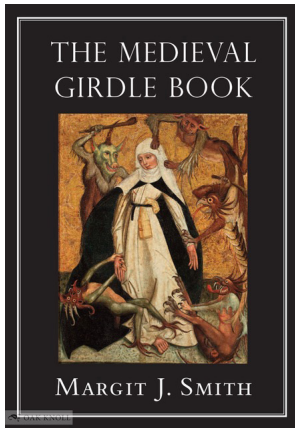
Application forms and further details may be obtained from the website at: <http://www.pims.ca/academics/post-doctoral-mellon-fellowships>

Pontifical Institute of Mediaeval Studies
59 Queen's Park Crescent East
Toronto, Ontario, Canada
M5S 2C4

**Making the Medieval English Manuscript:
The Takamiya Collection in the Beinecke Library**
Yale University, Beinecke Rare Book & Manuscript
Library, 121 Wall St., New Haven, CT 06511
Friday, September 1, 2017
to Sunday, December 10, 2017
<http://beinecke.library.yale.edu/exhibitions/making-english-book>
<https://news.yale.edu/2017/09/05/medieval-manuscripts-showcased-beinecke-library-exhibit>
In parallel, the Board of Directors of **DIGITAL SCRIPTORIUM** would like to invite all Members, Associates, Advisory Council, and friends to the next annual meeting, to be hosted by E.C. Schroeder and the Beinecke Library on Thursday, 5 October 2017. The all-day meeting on Thursday will be followed by a two-day conference about the *Takamiya Collection of British Manuscripts*, October 6–7, to be held in conjunction with the exhibition *Making the English Book: the Takamiya Deposit in the Beinecke Library*. In addition to a chance to view this exhibition, the DS meeting will include a presentation of the manuscript collections of The Ohio State University by **Eric Johnson**.

****Editor's note: I have nowhere found any information about speakers or papers in this so-called two-day conference, and hope that readers will have more success in this endeavor.**

NEW PUBLICATIONS



MARGIT SMITH announces the publication of *The Medieval Girdle Book*, long in the making, which will be available this fall from Oak Knoll Press: <https://www.oakknoll.com/pages/books/129111/margit-smith/medieval-girdle-book-the> .

She describes for us the last trip she took to examine examples of this manuscript genre:

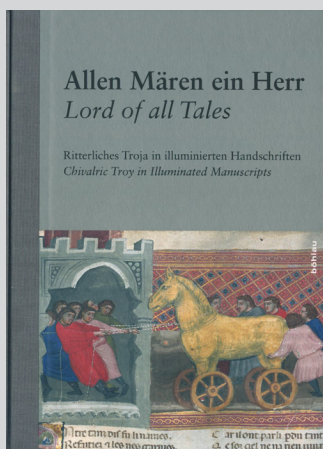
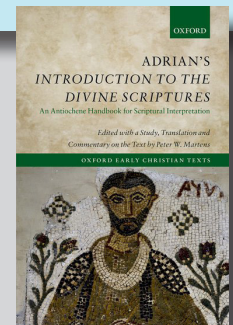
“Last year in April I traveled to the National Library of Scotland in Edinburgh to examine the latest girdle book that had come to my attention. It is a most interesting, tiny book, approximately 65 x 40 mm, of which the cover is very unusual and in a very fragile state. It was so exciting to handle this small item and look at it in great detail. It had been described in the context of Gaelic studies, however, it was not on any list of existing girdle books. You can imagine how pleased I was to find this treasure! April in Scotland was beautiful, cold, windy, but also sunny with daffodils flowering along the roadsides and all the fresh new green leaves appearing in hedgerows and parks.

“I thoroughly enjoyed my three-day stay, listened to the bagpipers that played at street-corners, and went to see Gray Friars Bobby still standing watch on the way to the cemetery. A few days later I was in Vienna—where it was also windy, rainy, and very cold—to again look at the girdle book at the Schottenstift, a monastery, which had been founded by Iro-Scottish monks. Its address, Freyung, still harks back to its days of being a place of sanctuary. I had seen the girdle book there on a previous visit, at which time I did not feel it fit the parameters of my study. In the meantime I had received information based upon which I changed my mind and included it in the descriptions. This and the book in Edinburgh brings the now known and documented number of these rare books to twenty-six.”

Concluding this research trip was a visit to friends in London, where she also gave a girdle book presentation on April 21 at the Ligatus Research Centre, CCW Graduate School, University of the Arts, arranged by Professor Nicholas Pickwood. It was a sold-out evening with excellent questions and had a lovely reception afterwards.

Back in 2011 Margit presented the current state of her research at the **38th Saint Louis Conference on Manuscript Studies** to a fascinated audience, and it is wonderful that her dedication to this project has finally come to fruition!

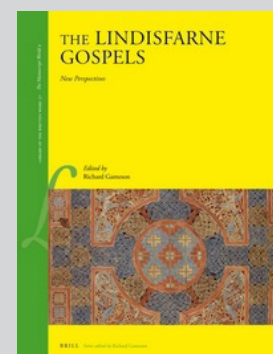
Edited by **PETER W. MARTENS**, Associate Professor of Early Christianity and Chair of the Department of Theological Studies at Saint Louis University, the critical edition of Adrian's *Introduction to the Divine Scriptures* will be published early this fall in the Oxford Early Christian Texts series, at <https://global.oup.com/academic/product/adrians-introduction-to-the-divine-scriptures-9780198703624?cc=us&lang=en&> .



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The Troy-related papers, presented 27 February–1 March, 2013 at the Vienna conference *Res gestae - res pictae. Epen-Illustrationen des 13. bis 15. Jahrhunderts*, are now available in a publication edited by Costanza Cipollaro & Michael Viktor Schwarz: *Allen Mären ein Herr/Lord of all Tales: Ritterliches Troja in Illuminierten Handschriften/Chivalric Troy in Illuminated Manuscripts* (Vienna, 2017).

A new book on the Lindisfarne Gospels, edited by Richard Gameson: <http://www.brill.com/products/book/lindisfarne-gospels>.



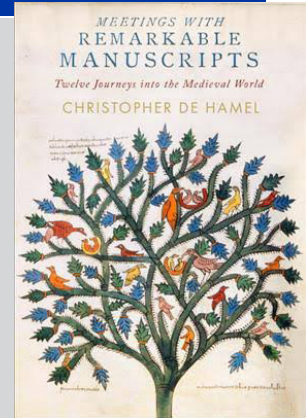
Holly Flora has a recent article on an illuminated copy of the *Meditationes Vitae Christi* now in Oxford: “Fashioning the Passion: The Poor Clares and the Clothing of Christ,” *Art History* (June 2017): 2–33.

MORE NEW PUBLICATIONS

Christopher de Hamel's latest publication, *Meetings with Remarkable Manuscripts* (London, 2016), has been the unexpected non-fiction best-seller in Britain this year, and has won both the **Duff Cooper Prize** and the **Wolfson History Prize**. It is being published by Penguin in America in October.

<https://www.theguardian.com/books/2016/sep/25/meetings-remarkable-manuscripts-christopher-hamel-illuminated>

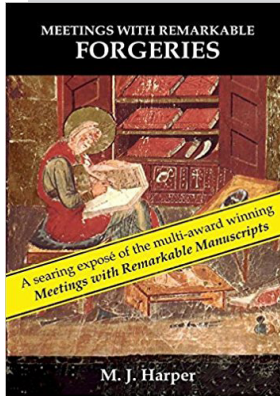
<https://www.penguin.co.uk/books/213069/meetings-with-remarkable-manuscripts/>



Peter Kidd alerts us to a similarly entitled publication, about which the publisher has to say:

MEETINGS WITH REMARKABLE FORGERIES is a response to the best-selling book *Meetings with Remarkable Manuscripts*. Using a range of methods and sources, it makes a compelling case that all gospel books of the early Christian era are in fact forgeries largely created in the twelfth century. A number of nationally-cherished icons such as the Book of Kells and the Lindisfarne Gospels are shown to be fakes. These unsettling revelations, if true, would require a comprehensive rethinking of how we understand Dark Age Europe, and indeed might raise suspicions that much of the history and archaeology of this period simply did not exist ...

Read further on the website: <https://www.amazon.co.uk/Meetings-Remarkable-Forgeries-M-Harper/dp/0954291123>, and form your own opinions.

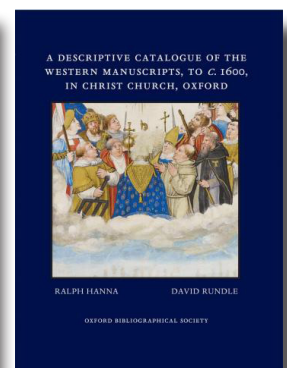
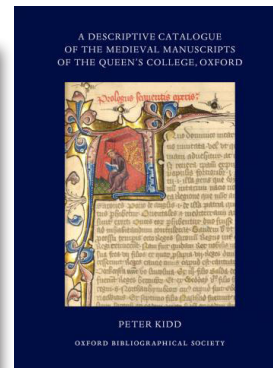


Two new catalogues: of medieval manuscripts of Queens College by Peter Kidd: <http://www.oxbibsoc.org.uk/catalogue-of-the-medieval-manuscripts-of-the-queens-college>, and of the pre-1600 MSS at Christ Church, Oxford: <http://www.oxbibsoc.org.uk/a-descriptive-catalogue-of-the-western-manuscripts-to-c-1600-in-christ-church-oxford> (£100 to buy, or free with £20 subscription to the OBS!)

FIRST COME FIRST SERVED

The Morgan Library & Museum's Shop is offering a limited number of copies of the ONLY English translation ever made of Beatus of Liebana's *Commentary on the Apocalypse*. It was made by L. G. Freeman, and published by Scriptorium Editors (www.scriptorium.net) as part of their commentary volume for the Morgan Beatus (MS M.644). The cost of the folio-hardbound English translation, which was produced by Scriptorium for the Morgan Library, is \$50.00. It is not available elsewhere. This is a unique opportunity for those who study and teach this *Commentary*. The book does not seem to have yet been added to the list of books on the website, so you must contact the Shop directly to purchase it: <http://www.themorgan.org/shop/contact>.

I have already received my own splendid volume.



LES ENLUMINURES: NEW ACTIVITIES

Text Manuscripts Update:

For the bi-annual update of text manuscripts, we offer many rare and interesting items including an enormous document concerning the Duke of Berry's tenants, a Dominican Sequentiary, possibly from Poissy, and a Humanist grammar manuscript.

Log on to www.textmanuscripts.com from September 14th to see more!

Learning about medieval manuscripts: AbeBooks posed a number of questions about manuscripts to Dr. Sandra Hindman, and the result is available on their site as a "Beginner's Guide to Medieval Manuscripts" and an "ABC of medieval manuscripts:" [<https://www.abebooks.com/books/rarebooks/abc-of-medieval-manuscripts/>] and [<https://www.abebooks.com/books/rarebooks/beginners-guide-to-medieval-manuscripts/index.shtml>]

Publications

Golden Marvels of Byzantium: A Millennium of Finger-Rings (3rd-13th Centuries) will be available October 1. This small book with an introduction by Diana Scarisbrick surveys eighteen rings from the 3rd to the 13th centuries. They represent examples of the major types of Byzantine rings, including signets, marriage rings, monograms, and gemstones.

Where to see Les Enluminures this Fall:

In Paris: EXHIBITION: Enlighten the Darkness: Les Enluminures Paris, September 21st to September 29th, Monday through Friday, 11am to 7pm (Opening: 20th September)

In London: FAIR: Frieze Masters: Regent's Park, London, October 5 – 8 (Preview: October 4)

In New York: FAIR: TEFAF New York: Park Avenue Armory, New York, October 28 – November 1 (Preview: October 27)

In Boston: FAIR: Boston International Antiquarian Book Fair: Hynes Convention Center, Boston, November 10–12 (Preview: November 10, 5:00-9:00 PM)

EXHIBITIONS AND MUSEUM NEWS



Bryan Keene reports
from the J. Paul Getty Museum:

A FEW WEEKS AGO, KRISTEN AND I wrote a blog post for the *Getty Iris* that solicited feedback from our online audiences about our upcoming exhibition *Outcasts: Prejudice and Persecution in the Medieval World* (opening January 31, 2018). The post has been shared across all of our social media platforms and we continue to receive responses. Several follow-up posts are in the works, and we encourage medievalists and manuscript specialists to join the conversation: <http://blogs.getty.edu/iris/dialogue-exposing-the-rhetoric-of-exclusion-through-medieval-manuscripts/>

The exhibition I co-curated with Alexandra Kaczynski on landscapes in Renaissance devotional manuscripts opens in October. An accompanying catalogue is also available: <https://shop.getty.edu/products/sacred-landscapes-nature-in-renaissance-manuscripts-978-1606065464>

For #AskACurator day, our new assistant curator Larisa Grollmond will be on deck to answer questions related to manuscripts, and specifically about one of our new acquisitions, *The Book of the Deeds of Jacques de Lalaing* (she'll be online from 10:00-10:30 PST, and continually throughout the day as questions trickle in).

Sacred Landscapes:

Nature in Renaissance Manuscripts

October 10, 2017–January 14, 2018

Green spaces have a universal appeal. Nature's majesty is evident in gardens, farmlands, and especially the untamed wilderness. In Renaissance Europe, many people looked to greenery within the walls of the city and beyond for inspiration and to guide their contemplation of the perceived divine order of creation. Manuscript illuminators were among those who carefully studied the raw elements of nature—such as rocks, trees, flowers, waterways, mountains, and even atmosphere—and incorporated these into luxurious objects of personal or communal devotion.



Exhibition News from Les Enluminures

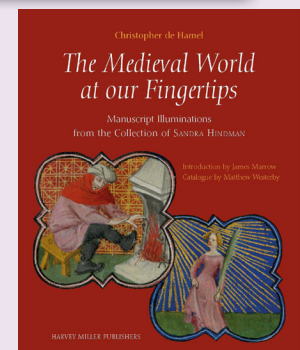
“The Medieval World at our Fingertips:

Manuscript Illuminations from the Collection of Sandra Hindman”

This impressive and broad-ranging collection of approximately thirty exquisite fragments was assembled over a lifetime by medieval manuscript scholar and long-time Chicagoan, **Sandra Hindman**, who has generously given approximately one third of her collection to the Art Institute. The exhibition celebrates her recent gift while also documenting her own journey as an innovative and imaginative teacher and collector. A sumptuously illustrated full-color publication by Christopher de Hamel published by Harvey Miller/ Brepols will accompany this exhibition, with an introduction by James Marrow and a catalogue by Matthew Westerby.

Exhibition location: Allerton Galleries, The Art Institute of Chicago

Exhibition dates: January 27 th to May 28th



Kelly Boeckmann comments on the copy of the St. John's Bible now on display at the **Cathedral Basilica of St. Louis**. [Those attending the **44th Saint Louis Conference on Manuscript Studies** in October should try to visit the cathedral anyway for the mesmerizing array of mosaics in all possible artistic styles that covers its walls.]



“The original manuscripts are in St John's University **Hill Museum and Manuscript Library** in Collegeville, Minnesota (www.saintjohnsbible.org), and the **Cathedral** has a copy of one of the seven books. The daily viewing of the new St. John's Bible, under glass of course, is in the **All Saints' side chapel**. This events page (<http://cathedralstl.org/special-events/>) gives the schedule of page and chapter turnings for September. The docent presenting the manuscript the day I visited told me one can contact Nancy Werner (nwerner@archstl.org) through the Cathedral to get a private viewing or for more questions, and the Bible will be there through December 2017. It is said that the Saint John's Bible is the first of its kind in 500 years, although the docent told me that the original was executed on vegan imitation animal skin. I found the pages to be beautiful in their variety and number. While the modern artistry did jar with my conventional notions of a manuscript, I did find the Bible to be lovely. The mesmerizing illuminations leave much room for personal interpretation, and symbolically avoid ever clearly depicting the face of Jesus. The Bible even had Jesus in blue pants (jeans?) for the “Parable of the Sower of the Seed” and there are twin towers, which eerily mimic tombstones in the background of the “Raising of Lazarus” illumination. I enjoyed seeing how the artists adhered to time-honored manuscript practices in many ways, from the illumination pigments, to making a creative flourish out of an omission mistake.”

MORE EXHIBITIONS

Two exhibitions of note in the Netherlands; previewed in the May 2017 issue of the newsletter:

6 October 2017 - 7 January 2018: *Johan Maelwel / Jean Malouel* (panel paintings and MSS, with Dutch- and English-language catalogs), Rijksmuseum, Amsterdam (<https://www.rijksmuseum.nl/en/maelwael>)

23 February - 4 June 2018: *Southern Netherlandish Miniature Painting* (previously named "Splendours of the Burgundian Netherlands") focusing on southern Netherlandish illuminated MSS in Dutch public and private collections; with Dutch- and English-language catalogs, Catharijneconvent, Utrecht (<https://www.catharijneconvent.nl/bezoek-ons/tentoonstellingen/zuid-nederlandse-miniaturkunst/>)

Magnificent Gems: Medieval Treasure Bindings At the Morgan Library & Museum

September 8, 2017–January 7, 2018

OPENING SEPTEMBER 8, 2017, **Magnificent Gems** features such masterpieces as the **Lindau Gospels** (ca. 875), arguably the finest surviving Carolingian treasure binding. Also on display is the thirteenth-century **Berthold Sacramentary**, the most luxurious German manuscript of its time. In total, nine jeweled medieval works are presented, along with a number of Renaissance illuminated manuscripts and printed books. Artists elaborately depict "imagined" gems on the pages of the latter, including three examples of Venetian books, hand-painted by **Girolamo da Cremona**. This artist's frontispieces to Augustine's *City of God* (1475), Plutarch's *Parallel Lives* (1478), and Aristotle's *Opera* (1483) are masterpieces of *trompe-l'oeil*. The last has been called the "most magnificent printed book in the world." On view through January 7, 2018, the exhibition is installed in the Morgan's intimate Clare Eddy Thaw Gallery, evoking the atmosphere of a medieval treasury. In connection with the Gems show complete facsimiles in zoomable/high-res images of seven of the exhibited MSS with jeweled bindings will be available as online exhibitions. M.1 and M.710 are already up, to be followed by M.708, M.709, M.711, M.651, and G.21.

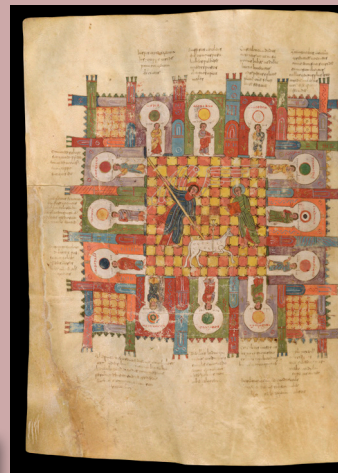
Magnificent Gems: Medieval Treasure Bindings was curated by **WILLIAM M. VOELKLE, SENIOR RESEARCH CURATOR OF MEDIEVAL AND RENAISSANCE MANUSCRIPTS**, the Morgan Library & Museum, who will give gallery talks on Friday, September 22 at 6pm and Friday, November 17, at 1pm. Bill is retiring as of September 15, 2017, after **FIFTY YEARS** as curator at the Morgan—the longest of any curator at the Morgan.

Congratulations and thanks to Bill for his years of dedication to this renowned institution!

Some items in the exhibition:

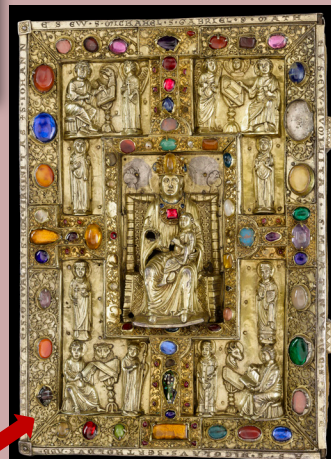


Jeweled Cover of the Lindau Gospels, France, ca. 875. Gold repoussé Crucifixion and ten mourning figures, including personifications of the sun and moon. Workshop of Charles the Bald, grandson of Charlemagne. On: The Lindau Gospels, in Latin, Switzerland, Abbey of St. Gall, between 880 and 899. Manuscript on vellum. Purchased by J. Pierpont Morgan, 1901. © The Morgan Library & Museum, MS M. 1, front cover. Photography by Graham S Haber, 2014.



Maius (d. 968), Vision of the Heavenly Jerusalem, Beatus of Liébana, *Commentary on the Apocalypse*, in Latin; San Salvador de Tábara, Spain, ca. 945. Manuscript on vellum. Purchased by J. P. Morgan, 1919. The Morgan Library & Museum, MS M.644, fol. 222v. Photography by Janny Chiu, 2017.

Jeweled cover of the Berthold Sacramentary, with statuette of the Virgin and Child in the center, the four evangelists in the corners, and eight other figures, including abbot Berthold himself. On: The Berthold Sacramentary, in Latin, Weingarten Abbey, Germany, ca. 1215-1217, for Berthold, abbot from 1200 to 1232. Manuscript on vellum. Purchased by J. P. Morgan, 1926. © The Morgan Library & Museum, MS M.710, front cover. Photography by Graham S Haber, 2017.



Simon Bening (1483/4 - 1561), St. Luke Writing his Gospel and Painting the Virgin; borders with pearls, pendants, and brooches. *Da Costa Hours*, in Latin, Ghent, Belgium, ca. 1515. Manuscript on vellum. Purchased by J. Pierpont Morgan, 1910. The Morgan Library & Museum, MS M.399, fol. 113v. Image courtesy of Akademische Druck- u. Verlagsanstalt, Graz/Austria.



DISCOVERIES/REPORTS

Maidie Hilmo has submitted a fairly longish report on an inquiry that bore meaningful fruit, and I have thought it important enough—in the realm of thinking about and looking at manuscripts—to publish it in its entirety. I present it as her first-person narrative.

The Colors of the Pearl-Gawain Manuscript: The Questions that Launched a Scientific Analysis

Below is my request for a scientific analysis of the **Pearl-Gawain Manuscript**: London, British Library, MS Cotton Nero A.x (revised from July 5, 2013, and submitted to the Cotton Nero A.x Project on January 12, 2014).

The purpose of the request was to determine what color pigments were used in the miniatures framing the four poems in this unique copy of the Middle English poems, *Pearl*, *Cleanness*, *Patience*, and *Sir Gawain and the Green Knight*. The materiality of the pigments is itself an area of research helping to establish the sequence of tasks and the people involved in the underdrawings, the text, the painted layers, and the flourished initials. The resultant technical analysis offers new research avenues for a study of the iconographic scheme of the miniatures, often dismissed as crude, and new insights into the role and time frame of the people involved.

One of the most exciting findings is that it is likely that the scribe was also the draftsman of the underdrawings. It appears that the painted layers of the miniatures were added by one or more colorists, while the large flourished initials beginning the text of the poems were executed by someone with a different pigment not used in the miniatures.

The outcome of this request—comprising the detailed report on the pigments by the British Library's **Dr. Paul Garside**, the Conservation Scientist, and the set of enhanced images, including those by **Dr. Christina Duffy**, the Imaging Scientist—will become available on the Cotton Nero A. Project website and, selectively, in forthcoming publications. These include my articles: "Did the Scribe Draw the Miniatures in British Library, MS Cotton Nero A.x (The Pearl Gawain Manuscript)?" forthcoming in the *Journal of the Early Book Society*; and "Re-conceptualizing the Poems of the Pearl-Gawain Manuscript," forthcoming in *Manuscript Studies*.

—Maidie Hilmo—



Request for scientific analysis of the visual elements, including the illustrations, the decorated letters, and the text of British Library, MS Cotton Nero A.x (e.g., the chemistry of the pigments and inks).

A. PIGMENTS AND BINDERS

Blues, Blue Green, Green, Yellow, Yellow Ochre, and Brown

1. What pigment/s are used for blue, both light and dark, e.g. the 82r illustration of *Jonah and the Whale* OR the 82v illustration of *Jonah* preaching?
2. Is this blue the same as that used for the decorated letter on folio 83r (facing the *Jonah* preaching scene on 82v)?
3. Is the green on 82v a separate pigment or a mixture of the blue and yellow pigments used in the same folio?
4. Is blue sometimes painted on top of yellow to give the effect of green shading or are there two different greens on 125r and 125v? Does one green simply have more blue added to it (e.g., the dots on the lady's gown as distinguished from the more yellow-green of alternate stripes on the blanket of the sleeper on 125r; or on the standing figure with the axe as distinguished from the more yellow-green in parts of the landscape)? Could it be that the lighter, more yellow-green is simply the same green, but thinned and painted on top of a yellow ground?
5. What pigment/pigments are used (layered?) on top of the wavy spot on 37r of the *Dreamer* sleeping, or inside the barrow of 125v, or on the top of the arch of 126r of *Gawain* entering Camelot?
6. What pigment is used for the ochre color, e.g., on the boat of 82r or on the buildings of 82v. Is it a separate pigment or a mixture of brown (ink or paint) and yellow?
7. Why are some of the paints so streaky and greasy looking, especially blue/greens? Poor quality pigments or just a rough brush? What is used as a binder or to thin the paint? Is it water soluble or is there any evidence that oil was used in some way? Why do some of the pigments soak through the parchment onto the reverse side of the folio so much on some of the illustrations and decorated letters (126v and 83v) and not others (this is not the case with all verso sides, e.g., 56r and 56v, or 82r and 82v)?

Reds

What pigments are used to make the two colours of red in the illustrations, e.g., in the scene of *Jonah* preaching on 82v? Is one of these different from the (rubricating?) red of the decorated letters, e.g. on 83r (see also 90v and 91r)? Are the red spots on 57r and 83r the result of transfer due to damp or because these folios might have been folded before the paint was completely dry? In the digital image, there is an odd splash of red seemingly dropped accidentally on the top of the fish head on 38v illustration of the *Dreamer* walking. Does it match any other red used in the illustrations or the decorated letters?

Browns and Ink

What pigments are used for the ink of the main text, e.g. on 82r? Also on 82r, is the same pigment used for the underdrawing (e.g., on the bottom of the boat and defining the fingers holding *Jonah*) and, separately, the highlighting of some of the outlines on top of the finished painted illustration of the boat and the fingers (i.e., did the person doing the initial drawing likely also do the final outlining)? Is the brown of 82v on the rounded arch of the left doorway and the outlines and fills of the cross holes in the battlements the same brown (might answer the same question)?

Is the ink of the manicules (e.g. very faint, just over half-way down the left margin on 55v and 62v) different from the main text on the same pages? Is the ink of other marks, including corrections, different from the main text (e.g. 67r)? Is the ink of the added motto at the bottom of 124v different from the text above the illustration on 125r, and are these different from the main text of the manuscript and from any other marks in connection with the text?

Under/Drawing Outlines and Layers of Paint

Is it possible to remove all the layers of paint from one or two illustrations to reveal what the (initial) artist had drawn (could be just the underdrawing), e.g., of 125v of *Gawain* seeking the Green Chapel,

Pearl-Gawain Manuscript continued

and of 82r, of *Jonah and the Whale*? For one or more of these folios, is it possible to determine in what sequence the original outline drawing, the addition of the different colors, and the final outlining of parts (for emphasis) was done?



Noah in the Ark, illustrating *Cleanness*. The grayscale enhanced version shows more clearly the lines of the underdrawing of the carnivorous fish overpainted in indigo blue in the original color version and, behind the oarsman, the continuation of the lines of the ark confusingly painted white in the color version.

London, British Library, MS Cotton Nero A.x (art. 3), fol. 56/60r.

© The British Library Board.

B. CROPPING, PATCHING AND BINDING ISSUES ALONG THE SPINE

Is there evidence that the entire manuscript was cropped along the spine, expertly repaired/patched, and then reassembled (as intimated to me by **Anthony Parker**, the Chief Conservation Officer when I examined this manuscript in the mid 1990s?) To test this, possibly two sections of folios could be examined more fully, those surrounding the *Jonah* illustrations (82r and 82v) and the last folios of the text and the *Gawain* images at the end of the manuscript (e.g. 124v and 125v, where it is possible to see the stitching more clearly). Specifically, is there evidence along the spine, including the patching and stitch work, that this might be so? Also, are the folios precisely aligned with each other where there are holes (in the parchment or the worm holes). If these do not realign exactly, then this would support the possibility that the folios were reassembled.

Folios relating to the *Jonah* illustrations (82r and 82v)

There are two scalloped holes in the parchment beside the spine on 82r. Here the person who painted the water appears to have done so over the scalloped holes onto the folio underneath (beginning the text of *Patience* on 83r). This would seem to indicate that the painting was done after the manuscript was first assembled into booklets or as a whole book; or even, less likely, after the manuscript was reassembled following cutting and repair along the spine. Is there any indication that one or the other of these is correct?

On 81v there is some green, obviously painted over the large scalloped hole from the *Jonah preaching* illustration of the folio on top (82v). Curiously, there is also an odd dark brown "accident" (?) that shows through the large scalloped hole, but it is difficult to tell from the digital image if this was originally on 81v or on 83r (on the *Jonah and the Whale* image, the whale's "eyebrow" is painted over it).

On 81v – 83r does the paint over the scalloped holes align exactly on all these folios?

What is indicated, concerning assembly, by the corresponding other half of the scalloped holes on 79r and 79v? Is there a gap in circumference between one half of the scalloped holes on 79r and 79v, and the other half on 82r and 82v? If so, how can this be explained? Could it be an indication that the bifolium was cropped in the middle, i.e., at the spine?

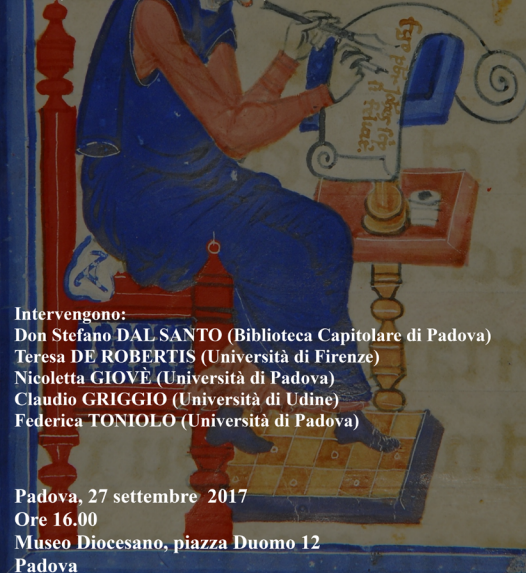
Re the alignment of holes, worm holes, or tears: do these align with neighboring folios; e.g., is there a wormhole at the bottom left of 79r and does it align exactly with the worm hole on 80r and the preceding folio 78r?

In the course of examining some of these issues, have there been any related observations concerning the illustrations that emerged?

Comments by readers and further observations or questions to be raised are welcomed; send to susan.lengle@slu.edu and/or mhilmo@uvic.ca

Presentazione del volume**I manoscritti datati della Biblioteca Capitolare di Padova**

A cura di Leonardo Granata
Firenze, SISMEL-Edizioni del Galluzzo, 2016

**Intervengono:**

Don Stefano DAL SANTO (Biblioteca Capitolare di Padova)
Teresa DE ROBERTIS (Università di Firenze)
Nicoletta GIOVÈ (Università di Padova)
Claudio GRIGGIO (Università di Udine)
Federica TONIOLO (Università di Padova)

Padova, 27 settembre 2017

Ore 16.00

Museo Diocesano, piazza Duomo 12

Padova



UNIVERSITÀ
DEGLI STUDI
DI PADOVA



Dipartimento di Scienze
Storiche, Geografiche e
dell'Antichità - DiSSGeA



MUSEO
DIOCESANO
DI PADOVA

Various people have sent this invitation flyer for the book launch of *I manoscritti datati della Biblioteca Capitolare di Padova (Manoscritti datati d'Italia, 27)*, which will be held in Padua at the Museo Diocesano, Wednesday, September 27th, 2017. It promises to be a notable event, should you be able to attend.

