



# MANUSCRIPTS ON MY MIND

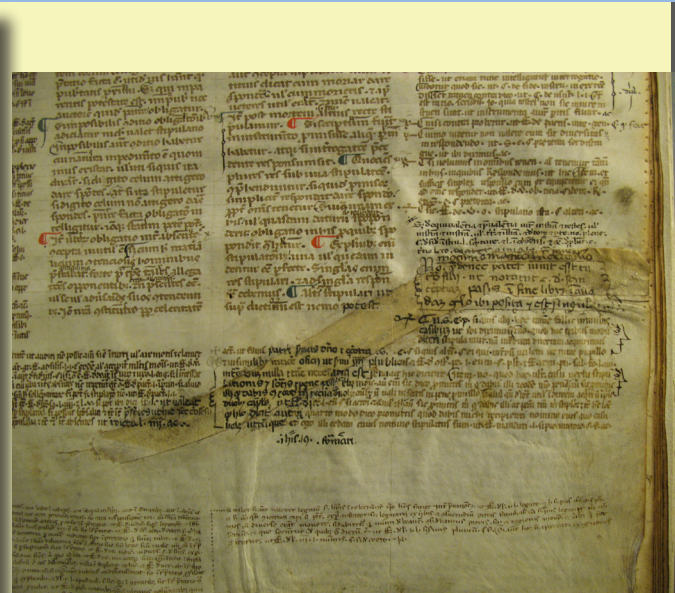
Center for  
Medieval & Renaissance Studies  
SAINT LOUIS UNIVERSITY

No. 23 January 2018

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📖 Conferences and Symposia 📖 New Publications, etc.

## 📖 Editor's Remarks

**D**EAR COLLEAGUES AND MANUSCRIPT LOVERS: My best Greetings and Happy 2018! I begin this issue with a question to all paleographers and codicologists who may chance to read it: in your opinion, how contemporary with the manuscript itself is the mend and text replacement on the image at right? Would it coincide with the addition of the gloss? How skillful is/are the scribe(s) who have imitated the gloss script in the lower portion of the mend; were the replacement letters done by the original gloss scribe, or by a later individual? Did the tear that occasioned the repair occur at the time the gloss was being written? I am trying to understand the medieval criteria for making repairs. It is interesting that the repairer restored not only a tie mark for the gloss, but also the decorative bracket alongside 6 lines of gloss text in the lower righthand gloss column. Have you any ideas, observations, or technical input? Is there any bibliography on medieval repair practices for the manuscript page? Please send me thoughts or information you might have by email: [susan.lengle@slu.edu](mailto:susan.lengle@slu.edu)



Vienna, ÖNB, Cod. 2109, fol. 30r  
Justinian, *Institutes*

The deadline for submission of proposals to the **Sixth Annual Symposium on Medieval and Renaissance Studies**, June 18–20, 2018, at Saint Louis University has been extended to the end of January, as has the deadline for the **45th Saint Louis Conference on Manuscript Studies** that will take place within it. I have been very encouraged by some excellent submissions to the latter received from the manuscript community, and have an almost complete conference already in place. At the beginning of February I will be confirming all accepted speakers, and providing registration and accommodation information—which, however, you may already explore for yourself in the lefthand sidebar on the conference website: <http://smrs.slu.edu/>. An advance tip: accommodation in the **Student Village Apartments** is comfortable and very affordable and is right on campus, a brief walk from all the rooms in which sessions will be held; see <http://smrs.slu.edu/village.html>.

Some people have had trouble finding the entire run of *Manuscripts on My Mind*. The first 21 issues were produced through the **Vatican Film Library** and may still be found on its website: <http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind>. Beginning with the last issue (September, 2017) and thereafter, the newsletter is published through the **Center for Medieval and Renaissance Studies** and is located at <https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>, see this address also in yellow at the foot of this page.

In the almost eight years of its existence the circulation list and the variety of contributions have multiplied. The newsletter serves as a vehicle and a voice for the manuscript community—however, it is only as good as the input and exchange it receives from its readers, and I would like to see more direct dialogue between and among you. Do consider posting more queries; advice to those initiating the study of manuscripts, drawing on your own experience; discoveries that have brightened your life or contributed to the pool of scholarly experience and knowledge, and more. And a short word on this issue: for some of the very long posts I have had to reduce the font size, but remember that you can always increase the zoom on the pdf, which is of sufficient resolution to show details of illustrations and make the tiniest letters readable.

Center for Medieval and Renaissance Studies  
Saint Louis University

<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>

## NEW ACQUISITION



Master of Jacques de Luxembourg, *Parliament of Heaven*, single leaf from a Book of Hours, northeastern France or Paris, ca. 1465

Master of Jacques de Luxembourg, *Parliament of Heaven*, single leaf from a Book of Hours, northeastern France or Paris, ca. 1465

patiently waits to be dispatched to the *Virgin Mary*, who quietly reads at the lower right, unaware that she is about to conceive the world's Savior. Below her sits the *Evangelist Luke*. At the lower left is a rare depiction of *Limbo*. Behind bars stand the good souls of the Old Testament who, having died prior to the Incarnation, patiently await their release via Christ's *Crucifixion*. Recognizable are *King David* (wearing a crown), *Eve*, and *Adam*. The words on Adam's scroll speak for the group: "Come, Lord, give us freedom."

Now **Morgan MS M.1207**

Purchased on a grant provided by the Bernard H. Breslauer Foundation and with a gift from Marguerite Steed Hoffman, member of the Visiting Committee to the Department of Medieval and Renaissance Manuscripts, 2017.

ROGER WIECK, MELVIN R. SEIDEN CURATOR AND DEPARTMENT HEAD, IS INCLUDING THIS LEAF IN HIS EXHIBITION, **NOW AND FOREVER: THE ART OF MEDIEVAL TIME**, WHICH OPENS AT THE MORGAN ON 26 JANUARY 2018.

### Pontifical Institute of Mediaeval Studies Mellon Post-Doctoral Fellowships



A reminder from PIMS that applications for the academic year 2018–2019 are coming due. They should be e-mailed in PDF format to the Institute Secretary at [barbara.north@utoronto.ca](mailto: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

**THIS FASCINATING SINGLE LEAF** is the latest acquisition by the Department of Medieval and Renaissance Manuscripts at the Morgan Library & Museum. It is one of four miniatures that were excised from a Morgan Book of Hours (MS M.1003) over a hundred years ago. The top scene depicts the *Parliament of Heaven*, in which *God the Father* has decided to redeem mankind. Flanking him are the reconciled personifications of *Justice* (with a sword) and *Mercy* (with a lily). *Christ*, already gripping the Cross of his future death,

#### JUST PUBLISHED, THE CONFERENCE PROCEEDINGS:

*Unter Druck: Mitteleuropäische Buchmalerei im 15. Jahrhundert*, ed. Jeffrey F. Hamburger and Maria Theisen, (Petersberg, 2018) ISBN 978-3-7319-0397-0 € 69

Twenty contributions in English and German present the latest research results on the Central European book art of the so-called "long 15th century" from the time of the *Prague Wenceslas Workshops* to the time of the young *Dürer*. In this century, the invention of Johannes Gutenberg had brought a decisive change in the production, distribution, and gradually in the aesthetics of the book as well. The studies give a deeper insight into a wealth of manuscripts and incunabula of that time, exploring the links between traditionally handcrafted illumination and other media, especially printing and the graphic arts. They address the problems, but most of all the unimagined possibilities offered to artists and viewers between old claims, innovative technology, and the requirements of a growing book market. For more information, see:

[https://urldefense.proofpoint.com/v2/url?u=https-3A\\_\\_www.imhof-2Dverlag.de\\_mitteleuropaeische-2Dbuchmalerei-2Dim-2D15-2Djahrhundert.html&d=DwIFAw&c=Pk\\_HpalpE\\_jAoEC9PLIWoQ&r=5LS8k-xftyMJawpDal0-aXRcf1T\\_SOYpqlayOt2N7l&m=62cHzU7Apzi8Gt1T0vK2X4bhjIG2ZDV0dCrz7-IJrQ&s=SjPxYqDHVyx1\\_ef27U5j-CKB-zoWH83jSYpv8n-U3Es&e=](https://urldefense.proofpoint.com/v2/url?u=https-3A__www.imhof-2Dverlag.de_mitteleuropaeische-2Dbuchmalerei-2Dim-2D15-2Djahrhundert.html&d=DwIFAw&c=Pk_HpalpE_jAoEC9PLIWoQ&r=5LS8k-xftyMJawpDal0-aXRcf1T_SOYpqlayOt2N7l&m=62cHzU7Apzi8Gt1T0vK2X4bhjIG2ZDV0dCrz7-IJrQ&s=SjPxYqDHVyx1_ef27U5j-CKB-zoWH83jSYpv8n-U3Es&e=)

## SCOTT GWARA'S REVIEW OF MANUSCRIPT SALES: FALL AND WINTER 2017

**THE DJIA ROSE 25% THIS YEAR**, but the news cycle seems to have had a greater impact on the latest sales of early manuscripts. Bad news on Brexit was mostly shrugged off on 4 December, and Sotheby's held on. But anticipation of President Trump's announcement on Jerusalem the very next day wreaked havoc for Bloomsbury's on 6 December and for Christie's a week later. Sotheby's venture on 5 December included two fragmentary Greek Gospels. Though twelfth-century and newly discovered, lot 26 failed to sell (est. £20k–£30k), but lot 27, a portable volume from ca. 1300, achieved £23,750. The Greek manuscripts were followed by Books of Hours, including the **Larochefoucault Hours**, Use of Autun, in a kitschy binding of green velvet bristling with mounts of cerise coral (lot 30, £56,250). An unnamed pope (there are nine possible candidates) bestowed the manuscript on Cardinal François de Larochefoucault (d. 1645), who gave it to his monastery, St. Geneviève in Paris, in 1624. The luminous **Hours of Princess Isabel Gagarine**, Use of Paris, soared to £225k (lot 31). Its fifteen large miniatures represent a collaboration between the **Master of the Munich Golden Legend** and the improbably named **Master of Thomas Hoo**. The manuscript had been gifted to Princess Isabel by her mother, Princess Josephine Lubomirska, "one of the most celebrated beauties of Europe" [A. de la Garde, "A Chapter from Recollections of the Congress at Vienna," *The Rover* 2 (1844): 290]. It bears iridescent neo-Gothic illuminations similar to those produced by chromolithography.

A Book of Hours illuminated by the Rouen painter **Robert Boyvin** fetched £52,500 (lot 32). In 1995 Isabelle Delaunay documented 57 Boyvin commissions, 42 of them Books of Hours. Boyvin's early Hours like this one have 16–20 lines and average about 100 folios ["Le manuscrit enluminé à Rouen au temps du Cardinal Georges d'Amboise: L'œuvre de Robert Boyvin et de Jean Serpin," *Annales de Normandie* 45 (1995): 211–44]. Robert's teacher, the **Master of the Échevinage de Rouen**, was represented by lot 42 (£56,250), a lovely manuscript but brutally cropped by a seventeenth-century binder. Lot 33, a Book of Hours from Brittany (Use of Dol), boasted a rare binding with the arms of Catherine de' Medici (d. 1589). The idiosyncratic "Dragon Hours," named by the consigner for the dragon in the miniature of St. Margaret, achieved £56,250 (lot 34). Its modern provenance is American: owned by Grolier Club member Robert Walsingham Martin (d. 1961), sold in 1982 to the New York dealer John F. Fleming (d. 1987), and presumably by him to Robert Cremin, CEO of the aerospace technology giant, Esterline Corporation. An Hours by the **Masters of the Beady Eyes** made £25k (lot 35). It brings to mind a more impressive commission by these artists at the Stark Museum of Art in Orange, TX [fig. 1].



Fig. 1.  
Book of Hours  
by the Masters of the Beady Eyes  
Stark Museum of Art (Orange, TX)



Fig. 2.  
Ampleforth Abbey and College

Text manuscripts included a good selection consigned by Ampleforth Abbey, a Benedictine community in North Yorkshire that operates a boarding school, Ampleforth College (founded 1802) [fig. 2]. Deaccessioned lots included book 3 of "The Pomegranate" (*Malogranatum*), copied in 1459 "for the use of the Augustinian nuns of St Mary Magdalene, Hildesheim" (lot 43, £25k). While this virtually pristine manuscript survives in its original binding, the passage of time proved less kind to other Ampleforth consignments. Lots 44–49 all had condition issues, chiefly water damage.

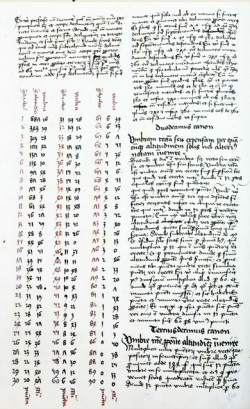


Fig. 3.  
"The 44 Canons,"  
a treatise on the calendar  
by John of Lignères

Yet the texts are exceedingly rare and "castle-fresh," as they say. Lot 44 (£5250) was the anonymous and possibly unique *Materia passionis domini*. Lot 45 (£8750) preserved the *Tractatus de superstitionibus* by the obscure Polish scholar, Nicholas Magni of Jawor (Silesia). Lot 46 (£3500) included works by John of Lignères [fig. 3] and Paulus Germanus de Middelburgo, while lot 47 (£10,625) contained a commentary on Aquinas by Gerhardus de Monte, and lot 48 (£10,625) a treatise by Werner von Schussenried. Many of these manuscripts, and perhaps all of them, were once housed in Hildesheim.

Christie's held two sales this season: an online offering of illuminations and fragments, and a public auction. Achieving just under \$100k, the online sale included artworks owned by the American couple, Karl (d. 2017) and Elizabeth Katz. Mr. Katz oversaw the Jewish Museum in New York and served as a curator at the Metropolitan Museum of Art. According to an obituary published in the New York Times, he "appeared in plays while in college and performed sock-puppet shows for children on weekends" [Sam Roberts, "Karl Katz, Museum Director in New York and Israel, Dies at 88" (10 November 2017)].

## SCOTT GWARA'S REVIEW OF SALES cont.

The Katz collection included a handsome historiated initial from a late thirteenth-century Umbrian choirbook (lot 16, \$6875), a bagpiper from the *Ghisteltes Hours* (lot 18, \$5625), a litany leaf from the *Hungerford Hours* (lot 22, \$3750), an initial of St. John razored from a Bolognese choirbook (lot 24, \$6875), and miniatures of "Caesar's Envoys Pleading before a Gallic King" and "The Defeat of Antiochus, King of Syria at the Battle of Magnesia" removed from a *Romuléon* (lots 30–31, \$5625 each). A fine cutting from the *Prose Lancelot* featured "Queen Evaine of Guannes joins Queen Elaine of Benoit at the Abbey of Moustier Royal" (lot 17, \$8125). The miniature came from **Oxford, Bodleian Library, MS Ashmole 828**, but the manuscript was mutilated at least by 1806. Christie's records two other illuminations in Italy.

Unsold lots bruised Christie's regular auction of *Valuable Books and Manuscripts*, but £56,250 was paid for a Bruges Book of Hours illuminated by the **Master of the Lee Hours** (lot 13). Note that this is the fourth Hours to sell for precisely this figure, which seems to be a new ceiling for such mid-range books. A second Hours in Latin and Dutch with miniatures of the **Gold Scrolls group** fetched £22,500 (lot 16). Quite interesting was a late fifteenth-century illuminated missal from Brabant (lot 14, £20k). Complete missals with intact *Canon* miniatures remain hard to come by, and this one survives in fresh condition. The star of the sale was an arcane alchemical manuscript dated 1624 called a "Ripley Scroll," one of 23 known examples (lot 22, £584,750). *Harry Potter* mania may have inspired some bidders, as the scroll allegedly holds the secret for creating the Philosopher's Stone. If only it were interpretable ...

Like Christie's, Bloomsbury's struggled to find bids, both for its fragments and manuscript books, but ultimately fared well [**only hammer prices are recorded**]. An early fragment of Isidore's *Etymologies* made £25k, which seemed low for a superb specimen of continental Insular script of ca. 800. Bidders passed up an even rarer, but smaller, fragment of Insular Minuscule (lot 1, est. £25k–£35k) [**on this manuscript see page 12 of: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-07.pdf>**]. Also going unsold was half a leaf from the "Cundpato Legendary," ca. 825 (lot 3, est. £20k–£30k). Collectors of text fragments did well with lots 9, 20, 35, 37–43, which included a pre-Humanist copy of the *Psychomachia* by Prudentius (lot 38, £1700). Lot 43 ("List of books kept inside a pulpit") sold very reasonably for £1400. Texts stored in this pulpit included a *Biblia pauperum*, *Sermones de tempore tabulati*, *Sermones diversi*, and the *Confessionale* by Antoninus Florentinus, among many others. Bloomsbury's also offered leaves once sold by Otto Ege the Cleveland book-breaker (d. 1951) or his business ally, Philip Duschnes.

**Fig. 4.**  
Gutted remnants  
of an unaccessioned Ege  
manuscript  
now at Yale



The carcass of a Psalter Ege mutilated (lot 59, est. £2500–£3500) resembles a gutted remnant now at Yale [**fig. 4**].

Bloomsbury's sold highly desirable codices. A Romanesque prayer book traceable to Tournai (lot 99, £26k) sold post-sale for £14k under its modest low estimate—enviously cheap. It's a *Feejee Mermaid* kind of manuscript: made up of two distinct components but utterly alluring in its antiquity, provenance, and exoticism. An Italian Romanesque *Vitae Patrum* achieved £80k, in part because it survived in its original massive binding with boards almost ½" thick. Belonging at one time to the Cathedral of Santa Maria Assunti in Rieti, this imposing manuscript is mentioned in a booklist dated 1353. Lot 101 was an early pre-Humanist copy of Seneca's *Epistolae ad Lucilium* and other texts from southern Italy or possibly Sicily (£28k). A fragmentary copy of Horace's poems—again, pre-Humanist—made £26k (lot 102). A historiated initial of Horace makes him look like Blackbeard [**fig. 5**]. Unsurprisingly, a sixteenth-century compilation of poetry by Petrarch and other poets reached £20k (lot 103), presumably because it represented the commonplace book of an Italian lawyer.

**Fig. 5.**  
Horace as Blackbeard the Pirate  
(Bloomsbury's, 6 December  
2017, lot 102)



**Fig. 6.**  
Book of Hours once owned by  
Rt. Rev. Michel Portier,  
bishop of Mobile, now  
Washington, DC, Georgetown  
Univ., MS 4



A glittering mid-fourteenth-century French Evangeliary was bought in (lot 112, est. £25k–£35k), while an Italian choir Psalter with crazy but pretty initials achieved £8500 (lot 113). Finally, a little incomplete Dutch Hours that never had any miniatures reached a stratospheric £17k (lot 115). Its handsome initials were illuminated by artists "familiar with the work of the Haarlem Masters."

Smaller houses handled interesting manuscripts, too. In its 17 October sale of "Early Printed, Medical, Scientific & Travel Books," Swann Galleries auctioned an early and complete copy of Hugh de Fouillois's *De claustro animae* (lot 193, \$28,750). Rev. Patrick Brady bequeathed this book in 1894 to St. Joseph's Seminary in Yonkers, NY. Father Brady's past explains his unusual manuscript ownership at this date. A Jesuit, he entered the Spring Hill seminary in Mobile, AL in 1850. The French Jesuit Michel Portier had been presiding as bishop there from 1825. Bishop Portier is known to have owned a Book of Hours, now Georgetown University MS 4 [**fig. 6**]. Could Father Brady have acquired a taste for manuscripts from his bishop?

## SCOTT GWARA'S REVIEW OF SALES cont.

In fact, the Rt. Rev. John Quinlan, who succeeded Portier, also owned a Book of Hours, [fig. 7] which has lately been transferred from the Ursuline convent in Brown County, OH to the Ohio State University [De Ricci and Wilson, *Census II*, 1971]. It cannot be coincidental that three priests in remote Alabama owned early manuscripts at a time when they were nearly unheard of on these shores.

Fig. 7.

Book of Hours once owned by Rt. Rev. John Quinlan, bishop of Mobile, now at The Ohio State University



Bonhams's London sale of "Fine Books, Atlases, Manuscripts and Photographs" included a lovely glossed Gospel of St. Matthew, Paris, ca. 1220–1240 (lot 148, £75k). The price was large, but so was the book (as glossed Bibles usually are). A portable copy of Petrarch's *Trionfi* and nine other vernacular love-poems, severely damaged but with exceedingly fine *bianchi girari* initials, made £16,250. Finally, a copy of the *Confessionale* by Iohannes of Freiburg in its original pigskin binding turned in £10k (lot 154). This text represents the *fons et origo* of nearly all *confessionalia* that came after it. Before WWII the manuscript belonged to Hugo Friedmann, a Viennese businessman killed at Dachau in 1945. His property, including this manuscript, was returned to his heirs under the modified terms of the Austrian Restitution Act, which broadened the scope of recoverable "forfeitures" to include cultural goods owned by state entities. The National Library of Vienna gave up Mr. Friedmann's book.

Auktionsverket in Stockholm also sold a manuscript with an indirect Nazi past [again, only hammer prices are recorded]. Lot 6248, a fragmentary German Psalter of ca. 1250, once belonged to Eric von Rosen (d. 1948) of Rockelstad Castle, Sweden (55k SEK) [fig. 8]. Dr. Timothy Bolton points out in a forthcoming article that von Rosen was Hermann Göring's brother-in-law. The dashing Count von Rosen [fig. 9] owned a modest collection of early manuscripts, mostly German, and all except this one quietly sold by Sotheby's in 1969. Naturally, his bookplate featured a swastika [noteworthy in this context is Bloomsbury's sale of folios from a familiar von Rosen Psalter, now broken (lot 24)].



Fig. 9.  
The dashing Count Carl Gustaf Bloomfield Eric von Rosen

Fig. 8.  
Rockelstad Castle, purchased in 1899 by Count Carl-Gustaf von Rosen and used by his son Eric



Lot 6246 at Auktionsverket comprised a miniature prayer-book from the Low Countries said to be thirteenth-century, with a sketch of the Instruments of the Passion in illustration of the metrical antiphon, "Cruci, clavis, corone spinee" (100k SEK). The cuteness factor explains the big price. At the other end of the scale was lot 6247, a Carthusian choir Psalter dated 1477 with provenance at the Charterhouse of Asti (130k SEK).

Items at two sales that took place on 20 December merit special attention. Sotheby's NY sold a northern French Ashkenazi Hebrew Bible with decorative micrographic Masorah dated 1250–1275 (lot 165, \$550k). This unstudied manuscript represents one of the most desirable on the market for all of 2017. A second Bible, even more astonishing, sold before the auction to the Metropolitan Museum of Art for an undisclosed sum [see: <https://www.nytimes.com/2017/12/22/arts/design/hebrew-bible-met-museum.html>]. Other Hebrew manuscripts soared, too: a 124-foot Iberian Torah scroll (lot 168, \$150k), a *Pentateuch* of ca. 1300 from Tudela, Spain (lot 169, \$237,500), and a fifteenth-century Italian copy of the *Sefer Minhagim* (liturgical customs for holy days) of Rabbi Samuel of Ulm (lot 171, \$435k).

The inaugural "Aristophil" sale likewise occurred on December 20, but on the other side of the Atlantic. This was the first of 300 auctions by Aguttes (Neuilly, near Paris) meant to unwind a Ponzi scheme. In 1990 the Frenchman Gérard Lhéritier founded Aristophil to acquire rare books and manuscripts and sell shares in them based on future profits. He defrauded 18,000 investors by promising sales many times retail value. His catalogs were lavish, his offices plush, his charitable donations legendary. Aguttes sold two of about two dozen early manuscripts. Lot 82 was a to-die-for copy of Quintus Curtius's *Historiae Alexandri Magni* in the French translation of Vasco de Lucena. Illuminated in Lille with 16 large grisaille and semi-grisaille miniatures, this massive manuscript achieved €832k [fig. 10]. The record of a pilgrimage to Jerusalem made in 1480 by Pierre Barbâtre fetched €52k (lot 83). Christie's Paris sold it for €44,650 in 2003. Co-owners of the Aristophil inventory stand to lose about 90% of their investment, while Lhéritier, through a mordant twist of fate, won a €170m lottery jackpot in 2012.

Fig. 10.  
Aguttes lot 82:  
Quintus Curtius,  
*Historiae Alexandri Magni*



## News from Dr. Jörn Günther Rare Books

## RECENT SALES TO IMPORTANT INSTITUTIONS

1. **God in Majesty**, and additional scenes (France, Paris, ca. 1465): The beautiful single leaf with a four-part miniature was part of a Book of Hours now at the Pierpont Morgan Library & Museum (Ms. M. 1003), with this leaf originally falling between present folios 14 and 15. This work has now rejoined its original book in the Morgan collection as Ms. M.1207. The illuminator's work recalls Hugo van der Goes and shows knowledge of compositions and models by Rogier van der Weyden, suggesting the artist came from Flanders before he settled to work in Paris. (See illustration on page 2 above.)
2. **Crucifixion** (France, Paris, c. 1520–1530): This miniature is now in the collection of the Musée du Louvre, Département des Arts graphiques, RF 55350, and appeared in the recent exhibition *François Ier et l'art des Pays-Bas*. The style of this comparatively large illumination can be localized and dated within the early-to-mid sixteenth century in France, likely from the reign of King François I (1494–1547). It was most likely produced as a separate, independent work of art and without companion leaves or illustrations. On the stone at bottom left, two letters of an inscription can be vaguely discerned: possibly NB. **Noël Bellemare** was an artist first active in Antwerp ca. 1512 but later documented in Paris, where he worked until 1546. The present miniature can be assigned to the so-called "Bellemare Group" and bears close comparison with late works by this workshop, such as the **Hours of Anne de Montmorency**, on which Bellemare worked at the end of his career with younger Renaissance artists, such as Niccolo dell'Abbate or Jean Cousin.
3. **Jacob Zader**, *Die schöne Sommerzeit des ewigen Lebens* (Germany, Wittenberg, 1603): This printed book with 42 full-page hand-painted gouache miniatures is now in the collection of the Walters Art Museum (MS W. 937). This typical German edifying book of the beginning Baroque period of German literature is a remarkable copy of a very rare edition. The book is highly embellished with painted illustration and is also, and above all—a charming piece of art. The author, Jakob Zader (1555–1613), uses winter and summer as allegorical representations of the earthly and eternal lives of the faithful. This copy has abundant colorful additionally-inserted images, which offer vignettes of country life, showing wild and domestic animals, farmers working the land, craftsmen in their workshops, as well as devotional and allegorical scenes. While several features of the gouache illustrations suggest various stylistic influences, the identity of the artist(s) who dated and monogrammed the initials AV and NG on some of the miniatures remains unknown.



## PUBLICATIONS AND ONLINE CONTENT

Dr. Jörn Günther Rare Books is currently preparing the publication of a new manuscript catalogue featuring 60 extraordinary manuscripts, honoring Dr. Jörn Günther for his 60th birthday. The new publication is scheduled to be released in September. The company is also seeking innovative ways to share content about manuscripts and early printed books. At the end of 2017, Dr. Jörn Günther Rare Books launched its new website that includes many new features and unique online content: <https://guenther-rarebooks.com/>. With the relaunch, Dr. Jörn Günther Rare Books also created a company YouTube channel featuring video presentations of some of its most precious works. So far, the professionally produced, high-quality videos show the following works in great detail, with in-depth explanations:

#The almost inconceivably beautiful **De Croix Hours** (France, Paris, c. 1430–1435) is a manuscript in dazzling condition with 69 miniatures painted by the three greatest Parisian illuminators of their time. Two of them emerged from the circle of the **Bedford Master**: the first, the **Master of the Munich Gold Legend**, as his apprentice, the second, the **Dunois Master**, as his successor. The third, the **Harvard Hannibal Master**, is assumed to be a trainee and collaborator of the **Boucicaut Master**. This masterpiece is one of the most profusely illustrated Books of Hours of the fifteenth century. Each text page is framed by highly elaborate gold leaf tendrils enclosing the written space. The text itself features an extensive and unparalleled Psalter of Saint Jerome that is supplemented with prayers for male use.

#**Titus Livius**, *Les Décades* (France, Metz, 1440) is a magnificent manuscript of Livy's *History of Rome* translated into French. This text is the first translation of any major classical author into French, originally commissioned by the French King John II the Good. Outstanding in size and in historical importance, the manuscript measures 450 x 318 mm. and includes 87 large miniatures, making it the most profusely illustrated of all known copies of Livy. It has an extremely fine sixteenth-century binding *à la fanfare*. This manuscript offers everything that the Middle Ages is supposed to be—battles, knights, armor, castles, maidens, banquets, etc., in a profusion of color and chivalric splendor. Not only are the makers of this manuscript named on the last leaf of the book, but there are also a self-portrait of the artist, **Henri d'Orquevaux**, a portrait of the scribe, **Jeannin de Rouen**, together with a portrait of the patron, **Jean III de Vy**.

#The **Compendium for Juan II, King of Castile and Leon** (Spain, c. 1425), an engaging royal manuscript made for Juan II of Castile and Leon, and perhaps later owned by his daughter, Isabella, Queen of Spain. It includes creative miniatures and a map of the known world from just before the Age of Discovery. The circular map of half-land and half-water, which invites seafaring, predates Columbus' explorations by more than half a century. **New videos will be added regularly.**



De Croix Hours



Compendium



Titus Livius

## EVENTS:

**TEFAF Maastricht:** Dr. Jörn Günther Rare Books returns to TEFAF Maastricht this March. This year's highlights focus on the masterful artistry displayed in one-of-a-kind secular and sacred works of art from the fifteenth and sixteenth centuries. An exceptionally fine Book of Hours that is attributed to the **Master of Petrarch's Triumphs**, a superb copy of Livy's *History of Rome*, translated into French as *Les Décades*, and an extremely rare early printed book, Albrecht Dürer's *Apocalypse*, will be featured in the 2018 TEFAF Maastricht line-up.

**Exhibition dates:** March 10th through the 18th, 2018, with preview days on March 8th and 9th, **Venue:** MECC Maastricht, Forum 100, 6229 GV Maastricht, Netherlands

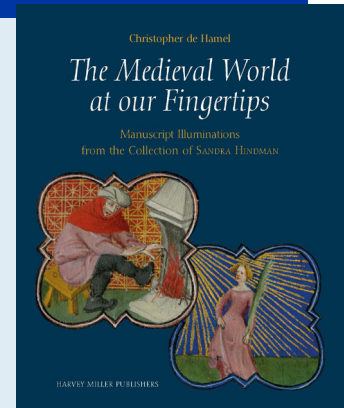
**Art Basel:** During Art Basel Dr. Jörn Günther Rare Books will host its annual in-house exhibition, displaying a collection of exquisite works.

**Exhibition dates:** June 14th through the 17th, 2018; **Venue:** Dr. Jörn Günther Antiquariat, Spalenberg 55, 4052 Basel, Switzerland

## MORE ANTIQUARIAN NEWS

### News from Les Enluminures

As posted in the September 2017 issue of *Manuscripts on My Mind*, the exhibition of manuscripts donated by Sandra Hindman to the Art Institute of Chicago—"The Medieval World at our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman"—will take place in the Allerton Galleries from January 27 to May 28, 2018. [<http://www.artic.edu/exhibition/medieval-world-our-fingertips-manuscript-illuminations-collection-sandra-hindman>] Christopher de Hamel's catalogue of the same title will accompany the exhibition. [[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9781909400887-1&utm\\_source=Newsletter&utm\\_medium=Email&utm\\_campaign=Medieval-World-at-our-Fingertips](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781909400887-1&utm_source=Newsletter&utm_medium=Email&utm_campaign=Medieval-World-at-our-Fingertips)]

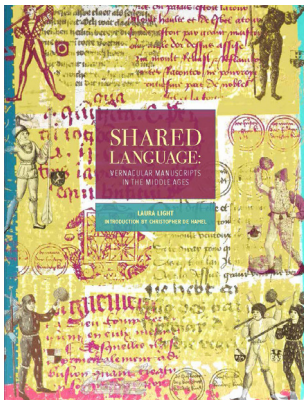


#### Two exhibition-related events:

- a) Friday April 27 at 3:30pm:** Dr. Christopher de Hamel will give a public lecture about the exhibition and catalogue, followed by a reception at **Les Enluminures Chicago**: One Magnificent Mile, 980 North Michigan Ave., Suite 1330, Chicago. Contact: Keegan Goepfert. Email: [chicago@lesenluminures.com](mailto:chicago@lesenluminures.com) / T+1 773 929 5986 Further information will soon be available on the Art Institute's Spring Events calendar: [<http://www.artic.edu/calendar>]
- b) Wednesday May 9, from 9:30am to 3:00pm:** "Study Day Exploring Chicago-Area Collections of Medieval and Renaissance Manuscripts at the Art Institute of Chicago." Presenters will include Sandra Hindman, Suzanne Karr Schmidt, and Aden Kumler. James Marrow will deliver the keynote. Space is limited, and registration is required. For additional details, or to RSVP, contact Judith Broggi ([jbroggi@artic.edu](mailto:jbroggi@artic.edu)).

#### Exhibition: "Talking at the Court, on the Street, in the Bedroom: Vernacular Manuscripts in the Middle Ages"

LES ENLUMINURES IS PLEASED TO PRESENT AN EXHIBITION OF THIRTY-SIX MANUSCRIPTS that provides viewers unique access to the authentic, spontaneous vision of people in medieval France, Italy, Germany, the Low Counties, and Britain. **Exhibition dates:** February 23 to March 16; **Exhibition location:** Les Enluminures, 23 East 73rd Street, 7th Floor, Penthouse, New York, NY 10021 See <http://www.lesenluminures.com/exhibitions/talking-at-the-court-105440>. A fully illustrated publication accompanies the exhibition: *Shared Language: Vernacular Manuscripts in the Middle Ages* by Laura Light, with an introduction by Christopher de Hamel and essays by Dennis Dutschke, Stephen Mossman, Emily Runde, John Van Engen, and Mary Beth Winn. [[http://www.lesenluminures.com/catalogues?utm\\_source=Newsletter&utm\\_medium=Email&utm\\_campaign=Newsletter-Winter-2017](http://www.lesenluminures.com/catalogues?utm_source=Newsletter&utm_medium=Email&utm_campaign=Newsletter-Winter-2017)] The manuscripts will be available for view online at [www.textmanuscripts.com](http://www.textmanuscripts.com) from mid-February.



**Exhibition and publication:** Les Enluminures will inaugurate at TEFAF Maastricht an exhibition that has been fifteen years in the planning. It consists of forty-six pieces of European jewelry—pendants, reliquaries, amulets, and talismans—from the eighth century to the eighteenth. An Anglo-Saxon glass pendant, a Spanish "magic belt," a Mexican lantern pendant, and an Imperial Memento Mori Skull are just a few of the remarkable objects on display. The exhibition will then travel to **Les Enluminures New York** in April. A lavishly illustrated book by two senior scholars, Beatriz Chadour-Sampson and Cynthia Hahn—"The thing of mine I have loved the best": *Meaningful Jewels*—accompanies the exhibition and will be available at the beginning of March.

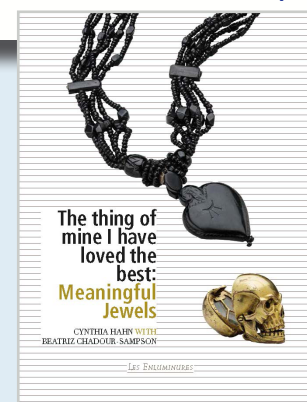
**TEFAF Maastricht, MECC, Maastricht, March 10–18**  
**Les Enluminures New York, April 5–20**

#### Les Enluminures on the web:

##### Text Manuscripts Update:

The Spring update will feature a small but varied selection of manuscripts from many subject areas (liturgy, music, biblical, law, humanism), including a thirteenth-century manuscript of Justinian's *Institutes* and an *Aveu* from the famous abbey of Fontevraud, among others. Log on to [www.textmanuscripts.com](http://www.textmanuscripts.com) from March 29th to see more!

**Blog:** Christopher de Hamel's excellently written blog "Reading the Hours: The Medieval Experience of the Bible" has just been published on the AbeBooks website: [<https://www.abebooks.com/blog/index.php/2018/01/10/reading-the-hours-the-medieval-experience-of-the-bible/>]



## CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS, ETC.

Posted by the Center for Medieval Studies  
at the University of Minnesota:

Planning is well underway for the **17th Vagantes Conference on Medieval Studies**, which will be held at the University of Minnesota March 22–24, 2018. **Vagantes** is the largest conference devoted to medieval studies run by and for graduate students. The conference will include three keynote speakers - Michelle Hamilton from the University of Minnesota, Jonathan Lyon from the University of Chicago, and David Townsend from the University of Toronto. Their talks will range in content from the manuscript tradition of Aelred of Rievaulx to the linguistic cartographies of Isidore of Seville. These keynotes, which are co-sponsored with the Center for Medieval Studies, the Center for Austrian Studies, and the Consortium for the Study of the Premodern World, will be open to all who can attend. You can learn more about the conference at <http://vagantesconference.org/>

**Marilena Maniaci and Giulia Orofino** encourage everyone to think about this exciting program for the summer: **The Fourth Summer School at Montecassino, on Trends in Manuscript Studies: Sources, Issues, and Technologies**, will be held June 25–29, 2018, for graduate students, scholars, librarians, and other manuscript people. For the brochure, program, and registration, visit: <http://www3.laboratori.unicas.it/Libro-e-ricerca/SummerSchool>. Themes for each study day: **June 26:** Montecassino and its Treasures/Abbey of Montecassino; **June 27:** Codicology, Manuscript Description, Decoration, and Illumination; **June 28:** Latin Grammar Manuscripts, Humanistic and Renaissance Manuscripts, Latin Paleography; **June 29:** Paleography, Texts, Liturgy and Music.

### “UNDERSTANDING THE MEDIEVAL BOOK” 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 the British Library, and an international authority on historical provenance, manuscript fragments, and connoisseurship more broadly.

Students, scholars, and librarians are all welcome to attend. Because the seminar is free and participants use the university’s collection of 150 manuscripts, space is limited to 25 participants. A brief application is required.

**DEADLINE:** 31 January 2018. Information and application materials can be found at

<https://www.dropbox.com/s/m36uo4gd8die7k/Understanding%20the%20Medieval%20Book%20VIII%20Kidd.pdf?dl=0>




Christine Jakobi-Mirwald thanks everybody who has been kind enough to help her with problems of terminology, and informs us that the third and fourth edition of her book on the terminology of manuscripts include a glossary in four languages. She provides a six-part version below for download or to view on a website; it is a work in progress that will profit greatly from any corrections and suggestions. A version in Spanish has been generously contributed by Marta Pavón Ramírez, and the Polish version by Joanna Frońska is being proof-read right now. Christine confides an extra future bonus: “While correcting the glossary (and adding page references to the printed version), I decided, somewhat recklessly, that it would be a good idea to open another column for actual Latin terms. That will keep me busy for a while!” Let us wish her great success with the latter!

<http://jakobi-mirwald.de/onewebmedia/Glossar%20D-E-S-F-I-E.pdf>

<http://jakobi-mirwald.de/glossar.html>



## MORE CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS



**LATIN  
PALAEOGRAPHY**  
An Intensive Introduction

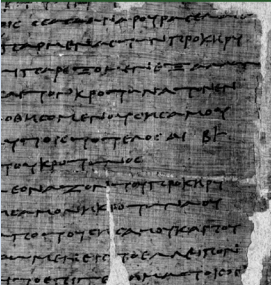
**Michelle P. Brown, PhD**  
INSTRUCTOR

Fellow of the Society of Antiquaries;  
Professor Emerita, SAS University of London;  
Former Curator of Illuminated Manuscripts,  
British Library.

A twenty-hour introduction to Western historical  
scripts and the study of medieval book  
production. With generous support from the  
Baylor Institute for the Studies of Religion,  
tuition is free, but space is limited.

MARCH 12-16, 2018

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**GREEKS AND  
ROMANS IN EGYPT**  
From Pagan to Christian

A COLLOQUIUM ON GREEK PAPYROLOGY


- Prof. Jürgen Hammerstaedt, Köln
- Prof. Dirk Obbink, Oxford
- Prof. Paul Schubert, Geneva

MARCH 16-17, 2018

For information or to register for either event: [manuscripts@baylor.edu](mailto:manuscripts@baylor.edu)



**BAYLOR  
UNIVERSITY**  
DEPARTMENT OF CLASSICS



Posted by Joseph DiLuzio, Department of Classics, Baylor University:

**DURING THE WEEK OF MARCH 12, 2018**, Professor **Michelle Brown** will return to Baylor University to teach an intensive course on Latin paleography. This 15–20 hour course will provide participants with an introduction to the study of the materials and techniques of ancient and medieval book production, with an emphasis on reading and dating Western historical scripts. This seminar is free of charge and open to advanced undergraduate and graduate students. Indeed, the course has been scheduled to coincide with the Spring break of a number of colleges and universities.

At the end of the week, the Department of Classics will be hosting a colloquium on Greek papyrology. The colloquium will focus on Pagans and Christians in Egypt and feature leading papyrologists from around the world, including Professors **Dirk Obbink**, **Juergen Hammerstaedt**, and **Paul Schubert**.

**For information or to register for either event:  
[manuscripts@baylor.edu](mailto:manuscripts@baylor.edu)**

These events are hosted by the **Manuscript Research Collegium** and the **Classics Department** at Baylor University in Waco, Texas

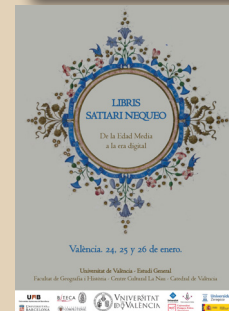
### Pablo Jose Alcover informs us of two events in Spain:

A presentation ceremony took place last November 29th, 2017, in the Salón de Actos at the Biblioteca Nacional de España, of two works by Gregory the Great: *Anonymous Debate between Elena and Mary*, and *Moralia in Job*—manuscripts held by the library of the Ducal House of Alba (Palacio de Liria, Madrid) and recently acquired by the National Library of Spain. The *Debate de Elena y María* is a unique small format manuscript (25 folios, 64 x 54 mm) written for the use of a minstrel, who would keep it in a pocket or a bag, in addition to being an outstanding witness of a literary genre with few surviving examples. The 4-volume *Moralia in Job*, in a Spanish translation by Pedro López de Ayala (15th century) is of high interest due to its miniatures and the the manuscript's quality. In its frontispiece at above right, Chancellor Ayala offers the book to St. Gregory. There are also thirteen ornamental initials and five others depicting biblical themes. The four volumes also are an exceptional set for the study of the *mu-déjar* style of binding.

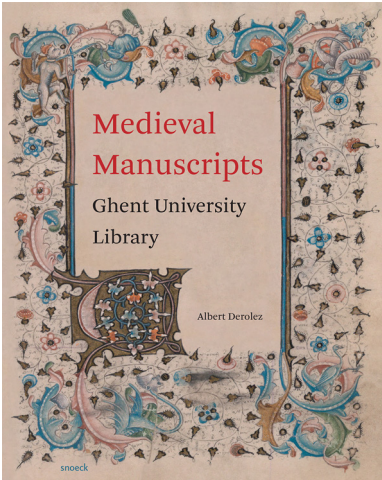
For more information, see: <http://www.bne.es/es/Actividades/2017/11-Noviembre/Presentacion-morales-sobre-el-libro-de-job.html>

A Congress **“Libris satiari nequeo”: From the Middle Ages to the Digital Era** will take place in Valencia, January, 24-26, 2018, hosted by the Facultat de Geografia i Història, Sala Palmireno (University of Valencia), Centre Cultural La Nau, Capilla y Biblioteca Històrica, Catedral de Valencia, Archivo Capitular. This congress is part of a National Spanish Government Project “MEDBOOK-WEB” (FFI2015-69029-REDT), organized by **Gemma Avenoza Vera** and **Francisco M. Gimeno Blay**, assisted by **Pablo José Alcover Cateura**, **Bárbara Barberá Matías**, **Alfredo García Femenia**, **Carlos M. García Giménez**, and **Julio Macián Ferrandis**. It addresses the multi-faceted study of the medieval book, and aims to promote interdisciplinary meetings among students, researchers, and professionals from the world of written culture for the dissemination of the techniques of its analysis. To this end the MEDBOOKWEB project works with specialists of many disciplines such as Art History, Librarianship, Philology, Language History, Palaeography, and Codicology. This congress is particularly aimed at scholars and PhD candidates, whose research deals with any area related to medieval book studies. For more information and to register, visit the homepage:

<https://delaedadmedialaeradigital680198872.wordpress.com/>



## NEW PUBLICATIONS



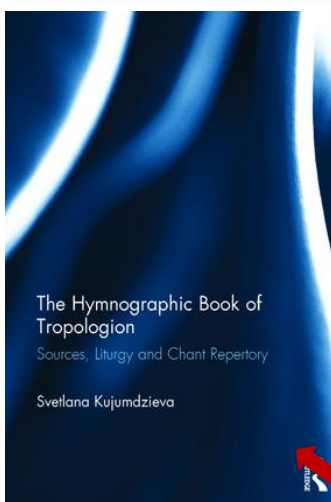
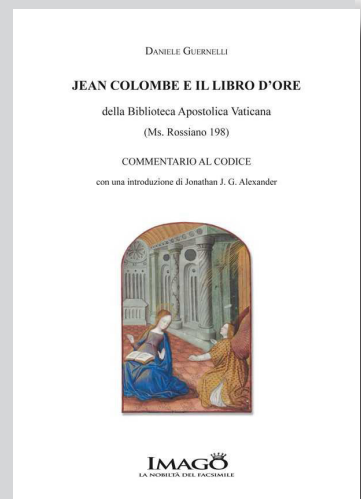
**Albert Derolez** announces a new catalogue of the ca. 500 medieval manuscripts belonging to the University Library in Ghent, replacing the antiquated nineteenth-century catalogue by Jules de Saint-Genois. The descriptions give complete information on the texts included in each manuscript, as well as details on its codicology, script, illumination, binding, and ownership. By using a standardized terminology for codicological features, handwriting, and decoration, and giving only essential bibliography, it has been possible to keep the descriptions relatively short. The illustrations reproduce full pages, double pages, or bindings of a large number of manuscripts, illuminated ones as well as text manuscripts. They are accompanied by short commentaries and make this catalogue also attractive to the public at large.

Albert DEROLEZ, with the assistance of Hendrik DEFOORT and Frank VANLANGENHOVE, *Medieval Manuscripts, Ghent University Library* (Ghent, Snoeck Publishers, 2017). 275 mm, 317 p., ca. 150 colour plates. Hard cover, ISBN 978-94-6161-381-3. Price: € 60,00. Orders to be placed at Ghent University Library, Sint-Hubertusstraat, 8, B-9000 Ghent, BELGIUM, order from [libservice@ugent.be](mailto:libservice@ugent.be)

**Daniele Guernelli's** new book, *Jean Colombe e il libro d'ore*, is a commentary volume to the new facsimile of a French book of hours at the **Biblioteca Apostolica Vaticana: MS Ross. 198**, whose illumination was first attributed to Jean Colombe by **Giovanni Morello**. Along with a description of Ross 198's contents and decoration the author confirms the attribution to Colombe through many comparisons with other works. Moreover, he attributes an illuminated *Triumph of Fame* found on a single leaf attached to the manuscript, to the **Master of the Ango Hours**, an artist active in Rouen in the first half of the sixteenth century. He also identifies two other illuminated *Triumphs* by the same Master, probably from the same original manuscript, which were appended to **Florence, Biblioteca Medicea Laurenziana, MS Ashburnham 1058**, a copy of Petrarch's *Rime*. Daniele conjectures that the insertion of the leaves in the two manuscripts was carried out by **Guglielmo Libri**, scientist, scholar, journalist, collector, and thief, who pillaged the French libraries during his stay in France during the first half of the nineteenth century. **Giovanni Francesco de Rossi**, who amassed the manuscripts in the Vatican Library's Rossiani collection, had probably been in contact with him.

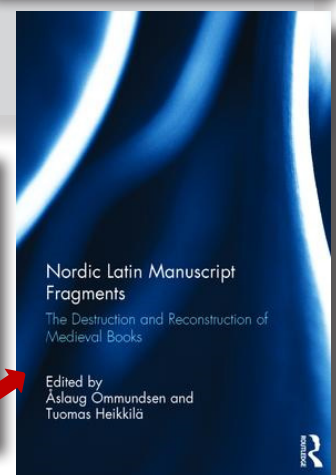
ISBN: 9788894310702 20€ Year of publication: 2017 Contact: [commerciale@imagosrl.eu](mailto:commerciale@imagosrl.eu)

The commentary volume, which has an introduction by **Jonathan J.G. Alexander**, accompanies the facsimile edited by **Imago: La nobiltà del Facsimile**. This publisher is about to initiate a project dedicated to the reproduction of the most significant illuminated manuscripts of Dante's *Divine Comedy*; see <http://www.imagosrl.eu/home>



**Michael Gelting** brings to our attention a new book of essays on manuscript fragments found in the archives of five Nordic countries: Denmark, Finland, Iceland, Norway, and Sweden. For a fuller description and purchasing options, see

<https://www.routledge.com/Nordic-Latin-Manuscript-Fragments-The-Destruction-and-Reconstruction-of/Ommundsen-Heikkila/p/book/9781472478580>



**Svetlana Kujumdzieva** is pleased to inform us that her book, *The Hymnographic Book of Tropologion. Sources, Liturgy and Chant Repertory*, has just been published in English by Routledge. Book details can be found on the Routledge website: <https://www.routledge.com/The-Hymnographic-Book-of-Tropologion-Sources-Liturgy-and-Chant-Repertory/Kujumdzieva/p/book/9781138297814>

## MORE NEW PUBLICATIONS



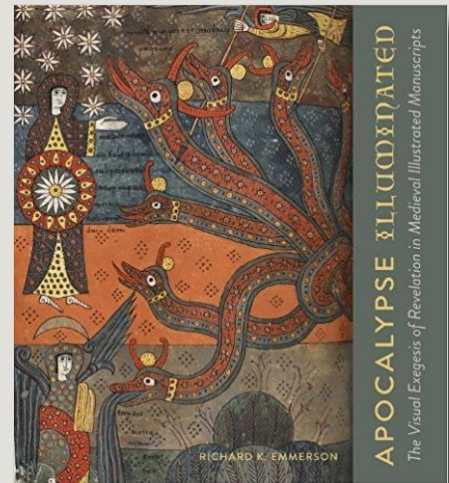
**Masters of Guillebert de Mets**  
Christine de Pisan, *Épître d'Othéa*  
Brussels, Bibliothèque royale  
de Belgique,  
MS 9902, fol. 6r

**Dominique Vanwijnsberghe** with **Erik Verroken** have just published a monograph on the Masters of Guillebert de Mets: *A l'Escu de France'. Guillebert de Mets et la peinture de livres à Gand à l'époque de Jan van Eyck (1410–1450)* (Turnhout, Brepols, 2017). 860 pages, 2 volumes; ISBN 978-2-930054-29-2, € 95 A brief overview of the monograph: In the early years of the 15th century, **Guillebert de Mets**, a young and gifted scribe from Grammont (Geraardsbergen) moved to Paris. Here he came in contact with the vibrant and creative circles of the French scholars, writers, and book makers, such as the famous Christine de Pizan. He was connected to the court of John the Fearless and after the duke was murdered in 1419, he was forced to return to Grammont where he became a prominent citizen. He also kept a large inn with the suggestive name *Escu de France* (The Arms of France) where he started his own book business. **Guillebert de Mets** subcontracted the decoration and illustration of his manuscripts to a group of elusive illuminators whom, in spite of the quality and the originality of their work, had not yet been identified. They were nonetheless very much in demand at the court of Burgundy and were hired to work on seminal works of the ducal library, one of the most prestigious book collections of its time.

To order, see <http://www.kikirpa.be/EN/116/366/Scientia+Artis.htm>

**Rick Emmerson's** forthcoming book, *Apocalypse Illuminated: The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts*, will be published by Pennsylvania State University Press in March 2018. The publisher describes it thusly:

"Focusing on twenty-five of the most renowned illustrated Apocalypse manuscripts, ranging from the earliest extant Carolingian ones produced in the ninth century to the deluxe Apocalypse made for the dukes of Savoy and completed in 1490, Emmerson examines not only how they illustrate the biblical text, but also how they interpret it for specific and increasingly diverse audiences. He discusses what this imagery shows us about expectations for the Apocalypse as the year 1000 approached, its relationship to Spanish monasticism on the Christian-Muslim frontier and Anglo-French Joachimist prophetic beliefs, and the modifications to and reinterpretations of Revelation that occurred at the end of the Middle Ages. The resulting study includes historical and stylistic comparisons, highlights innovative features, and traces iconographic continuities over time, including the reoccurring apocalyptic patterns, events, figures, and the motifs that characterize Apocalypse illustrations from early medieval times through the Middle Ages."



**De Brailes Publishing** is pleased to announce the publication of *A History of the Teaching Collection of Early Manuscripts at the University of South Carolina* by **Scott J. Gwara** and **Carl M. Garris**. Essential for rare book librarians, this 350-page book represents a survey of early manuscripts at the University of South Carolina, the reasons behind their acquisition beginning in 1965, and their importance in undergraduate and graduate instruction and in public programming. It likewise documents a decades-long quest to assemble the most representative collection of early manuscripts in the Southeast. Free copies will be sent to ARL Special Collections libraries. The volume can be purchased for \$150 from De Brailes Publishing, 1329 State St., Cayce, SC 29033.

**Maria Alessandra Bilotta** announces the publication of the Acts of the international Workshop: *O estudo dos manuscritos iluminados e dos artefactos na Arqueologia da Idade Média: Metodologias em comparação/ Lo studio dei manoscritti miniati e lo studio dei manufatti in archeologia medievale: metodologie a confronto*, that took place in Lisbon at the Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, February 13, 2015. The Acts are edited by Maria Alessandra and two Portuguese colleagues Catarina Tente and Sara Prata; see the link for the e-publication, which can be downloaded or printed out: [http://www.mediaevalsophia.net/\\_fascicoli/19/Sezione%20Speciale.pdf](http://www.mediaevalsophia.net/_fascicoli/19/Sezione%20Speciale.pdf)

**Christoph Flueler** has circulated the latest issue of the e-codices newsletter; check it out:

<http://www.e-codices.unifr.ch/newsletter/archive/issue-31.html>

## YET ANOTHER NEW PUBLICATION AND AN EXHIBITION

*Splendour of the Burgundian Netherlands. Southern Netherlandish Illuminated Manuscripts in Dutch Collections.* Edited by Anne Margreet W. As-Vijvers, free-lance art historian, and Anne S. Korteweg, curator emerita of medieval manuscripts of the Royal Library, The Hague. Jointly produced by the [Museum Catharijneconvent](#), Utrecht, and the [Koninklijke Bibliotheek](#), The Hague, the book will be published by WBOOKS, Zwolle, in February 2018 – ISBN 978 94 625 82637.

This book presents a survey of ninety of the finest medieval manuscripts produced in the southern Netherlands—present-day Belgium—that ended up in Dutch public collections at various points in time. This largely unknown cultural heritage is offered here in a vast panoramic context ranging from the tenth to the mid-sixteenth century, emphasizing the role of books in the society of the Middle Ages. Illuminated manuscripts served as expressions of sumptuousness on the part of the aristocracy, as richly-decorated books for church services, and as cherished objects used by affluent burghers for their private devotion. Superbly-illustrated, large-size works of history and literature were produced under the patronage of the dukes of Burgundy, Philip the Good and his son Charles the Bold.

Written by fifteen international specialists in the field of medieval manuscripts and book illumination of the southern Netherlands, each of the book's twenty-four chapters provides an introduction to the art-historical and cultural-historical context, followed by discussions of individual manuscripts. In addition, the book contains an introduction on the ways in which these manuscripts ended up in the Netherlands, a technical analysis of a number of manuscripts, and a map accompanied by an account of the rise and unification of the Burgundian Netherlands.

The book's Catalogue gives full details, descriptions, provenance, and bibliography of the manuscripts. The entire publication is lavishly illustrated, with some 250 colour reproductions. The publication of the book will be accompanied by an **exhibition** at the **Catharijneconvent Museum** in Utrecht, The Netherlands, in which around seventy of the manuscripts will be shown. The exhibition, curated by Micha Leeflang of the [Catharijneconvent](#), will be on view from **23 February through 3 June 2018**.



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## EXHIBITIONS

### *Haute Lecture by Colard Mansion : Innovating Text and Image in Medieval Bruges*

Bruges (Belgium), Groeningemuseum, 1 March – 3 June 2018

The [Groeningemuseum](#) and the [Public Library of Bruges](#) are pleased to announce their upcoming exhibition *Haute Lecture by Colard Mansion*, which will take place in the spring. The core of the exhibition is the *oeuvre* of Colard Mansion (fl. ca. 1457–1484), a scribe, manuscript entrepreneur, and author in Bruges, who, after a brief collaboration with William Caxton, went into printing. The exhibition addresses Late Medieval book production in Bruges, with a special focus on continuity, disruption, and hybrid books. As Mansion was one of the first printers to experiment with engraved illustrations in his incunables, the exhibition will discuss techniques in book production and illustration. Finally, the exhibition will consider the interdisciplinary professional networks involved in the production of art works in Bruges. Along with the large collection of Mansion incunabula from the city of Bruges, the exceptional support of the [Bibliothèque nationale de France](#) and other lending institutions around the world will bring together the complete *oeuvre* of Mansion for the first time in over 500 years.

In joining different kinds of knowledge and expertise, the [Groeningemuseum](#) and the [Public Library of Bruges](#) aim to create a renewed interest in the historical figure of Colard Mansion, and to match recent scholarly developments regarding material conditions of printing and European networks of book production with a specific focus on the cultural context of Late Medieval Flanders. For more information, see <https://www.visitbruges.be/colard-mansion/en>

Curators: Evelien de Wilde, Evelien Hauwaerts, Ludo Vandamme.

Members of the Scientific Committee: Lotte Hellinga (British Library), Cristina Dondi (University of Oxford), Johan Oosterman (Radboud Universiteit Nijmegen), Renaud Adam (Université de Liège), Christoph Metzger (Albertina Wien), Dominique Vanwijnsberghe (Royal Institute for Cultural Heritage Belgium), Eberhard König (Freie Universität Berlin), Anne Dubois (Université Catholique de Louvain), Till-Holger Borchert (Groeningemuseum), Lieve de Kesel (Université Gent), Hanno Wijsman (Institut de Recherche et d'Histoire de Textes Paris), Huigen Leeflang (Rijksmuseum Amsterdam), Nathalie Coilly (Bibliothèque nationale de France).



## MORE EXHIBITIONS

### *Designing English: Graphics on the Medieval Page—*

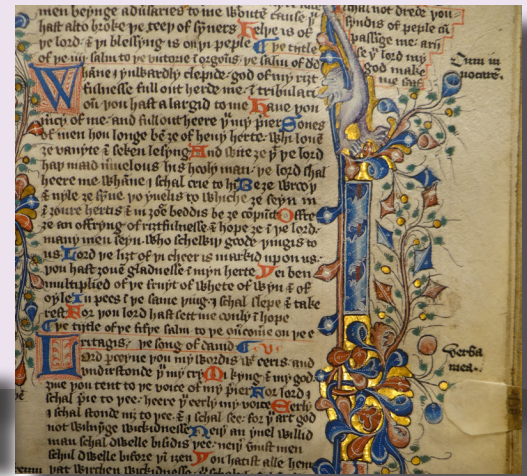
Bodleian Library, Oxford

This winter the Bodleian Library in Oxford is hosting the exhibition *Designing English: Graphics on the Medieval Page* in the exhibition gallery at the Bodleian's new Weston Library, 1 December 2017–22 April 2018 (<https://www.bodleian.ox.ac.uk/whatson/whats-on/upcoming-events/2017/dec/designing-english>). Curated by Daniel Wakelin of the Faculty of English at the University of Oxford, it is accompanied by a book of his authorship with over ninety colour illustrations, including most of the exhibits: *Designing English: Early Literature on the Page* (<https://www.bodleianshop.co.uk/designing-english.html>). The exhibition illustrates the design of manuscripts and inscriptions in English from the ninth century to the early sixteenth. It showcases the Bodleian Library's rich holdings of medieval manuscripts in English, ranging from illustrated Old English verse (*MS Junius 11*) and early Old English glosses (*MS Auct. D. 2. 19*, the 'Macregol Gospels'), through fragments of Middle English lyric (*MS Bodley 42*; *MS Rawlinson D. 913*), to prestigious or authoritative works framed with illustrations and gold (*MS Bodley 277*, a Wycliffite Bible, or *MS Rawlinson poet. 223*, *The Canterbury Tales*), or new page designs for practical tasks, such as uroscopy or swan-upping (*MS Ashmole 1413*; *MS Rawlinson D. 949*). Also on display are other objects with writing, from monumental brasses to graffiti, including items on loan from the [British Museum](#) and [Ashmolean Museum](#). For example, shown together are *MS Hatton 20*, Alfred's version of *The Pastoral Care*, and the so-called 'Alfred Jewel', perhaps the kind of *æstel* mentioned in his prologue.

The exhibition focuses on the experiences of craftspeople in the processes of planning and making books and inscriptions. Importantly, it stresses that English was often squeezed alongside other languages more common in medieval books, or borrowed designs from them. It also suggests that, as copyists of English sometimes lacked the powerful traditions and institutional support for writing in Latin, they often had to work with less skill or fewer resources, but no less thoughtfulness in design. Thereby *Designing English* covers not only the gorgeous treasures of the finest artists but also the ingenuity of people writing books for practical tasks.

Captioning and presentation are designed to bring out the resonance of such craft and inventiveness for the arts and new media today, when digital technology and 3D printing allow many people to experiment in amateur design—through word processing, blogging, image curation and customized products. To bring out similarities to modern craft and artistic innovation, *Designing English: Graphics on the Medieval Page* is running until 11 March 2018 alongside another exhibition, *Redesigning the Medieval Book*: a display of contemporary book arts, created through a workshop for artists with medieval manuscripts from the main exhibition ([https://www.bodleian.ox.ac.uk/whats-on/upcoming-events/2017/dec/redesigning-the-medieval-book](https://www.bodleian.ox.ac.uk/whatson/whats-on/upcoming-events/2017/dec/redesigning-the-medieval-book)).

*MS Bodley 277*, fol. 167r (detail)  
 photograph by Daniel Wakelin,  
 Image © Bodleian Libraries, Oxford.



## EXHIBITION REVIEW

### *Jews, Christians and Muslims – Scientific Discourse in the Middle Ages 500–1500*

Dec 9, 2017 to March 4, 2018 (closed on Tuesdays), Martin-Gropius-Bau, Berlin (Germany)

kindly visited and described by Renate Burri, Berlin

THE FAMOUS EXHIBITION HALL MARTIN-GROPIUS-BAU in Berlin currently hosts an exhibition designed by the *Österreichische Nationalbibliothek* in Vienna and featuring fragments, manuscripts, incunabula, and early printed books of this library. The exhibition replicates a similar show that took place in the Austrian National Library's State Hall in 2010, but is now enriched with some medical and astronomical instruments from collections in Berlin. In a very few cases a facsimile is on display in place of an original manuscript. All explanations are given in German and in English.

The exhibition organizers seek to portray the enormous significance of intercultural exchange between Jewish, Christian, and Muslim scholars throughout the Middle Ages for the transmission and reception of ancient Graeco-Roman knowledge and for the formation of early modern European science and research. In this process the three different religions represented by these communities played a twofold role: on the one hand cross-cultural knowledge or dialogue could be rejected on religious grounds, but on the other hand religious questions could also give rise to scientific investigation. The organizers purposely focus on productive dialogue and mutual communication rather than on conflicts between different groups of people and different religions.

After a short introduction to the exhibition's theme and aim, the show is divided into two parts: a presentation of the four main traditions of writing relevant for the formation of early modern European knowledge, i.e. the Greek-Byzantine, Arabic, Hebrew, and Latin traditions; and an overview of the transmission of medical/pharmacological as well as astronomical/astrological knowledge through the centuries—scientific spheres that have particularly benefited from the encounter between the Jewish, Christian and Muslim cultures and their religions.

continued next page

**Exhibition review cont.**

The first section is very instructive: for each of the four writing traditions mentioned above, fragments or manuscripts exemplify relevant steps in the development of the respective scripts, important script types, typical features in decoration or illumination, as well as special forms of text support (e.g. scrolls) and characteristic bindings for codices. To mention but a few impressive items, the large format parchment **Cod. Hist. gr. 1**, a Greek manuscript of Ptolemy's *Geography*, dated Oct 31, 1454, represents the untypical case of a richly illuminated scientific text, whereas manuscripts of such contents are mostly unpretentiously decorated. A parchment fragment of the Qu'ran (**Cod. Mixt. 814/V, 4a**) in Kufic script of the ninth or tenth century, originating from Syria, Iraq, or Northern Africa, illustrates nicely how the Arabic script per se became decoration because of the rejection of visual representations in Muslim context (**Figure 1**): dots of different color (e.g. red dots for vowel sounds) ensure the faithful reading of the Qu'ran, and golden rosettes separate the verses. Some Hebrew biblical manuscripts give examples of so-called micrography, script in tiny format, often arranged in figurative elements, used mostly in the margins for the explanation (Masorah) of biblical texts, for instance in **Cod. Hebr. 16** containing biblical and hagiographical texts, produced in Germany in 1298/1299. Latin liturgical manuscripts often feature luxury bindings, as for example **Cod. 1182**, a Latin Gospel Book with a precious binding made of different metals, fabricated in Prague in the last third of the fourteenth century.

**Figure 1****Figure 2**

The second part of the exhibition reminds us that Graeco-Roman scientific knowledge mostly found its way to the Western world via Arabic translations. Among the wide range of medical and pharmacological manuscripts on display **Cod. A. F. 10** deserves particular mention, a manuscript perhaps copied in Mosul in the 1220s–40s and presented for the first time in public after laborious restoration. It features an Arabic translation from Greek of the *Theriaca* by John Philoponus (Arabized *Yahyā an-Nahwī*, sixth century) and impresses by its rich and colorful illumination and its peculiar topic: the production of an antidote to snake poison (**Figure 2** represents the hunt of viper poison by means of straw dolls). Moorish Spain played an important role in the process of the transmission and creation of medical knowledge. Around the year 1000 the Moorish physician Al-Zahrawi (latinized Albucasis) from Córdoba composed an encyclopaedic medical compendium entitled *Tasrif*. The work's chapter on surgery in particular, usually including images of surgical instruments, was widely disseminated, also in its Latin and Hebrew translations, in manuscripts and prints.

Several codices and printed books of the Vienna collection represent the success of this work. Surgical instruments from collections located in Berlin ([Antikensammlung](#) and [Centrum für Anatomie, Charité](#)), similar to those depicted in the manuscripts, complement the show.

A whole section of the exhibition is dedicated to the famous *Vienna Dioscurides* (**Cod. Med. gr. 1**), a richly illuminated Greek manuscript in uncial script from as early as the beginning of the sixth century, containing the *De materia medica* by the first century physician Dioscurides and a few other medical texts (**Figure 3** shows a coral, praised as remedy and repellent against evil and described in the anonymous poem *Carmen de viribus herbarum* at the end of the codex). Regrettably and disappointingly this precious late antique manuscript is only represented by a facsimile and a video presentation that is also based on a facsimile.

Throughout the Middle Ages astronomy and astrology were not strictly separated and mainly built on works of Aristotle and Ptolemy. For this field of science as well, the Austrian National Library has much to offer: among the manuscripts of particular interest is **Cod. 24**, a luxury manuscript of the Latin version of Ptolemy's *Almagest*, dated March 17, 1467, copied on the finest parchment in Buda for the library of the Hungarian king Matthias Corvinus. In 1489, the manuscript was lavishly illuminated. Its title page (fol. 1r) represents Ptolemy as king and astronomer (a common confusion of the Greek scientist with the Egyptian kings of the same name) and the arms of Matthias Corvinus.

**Figure 3****Figure 4**

Another highlight is **Cod. 2352**, a Latin manuscript with astronomical and astrological texts produced in the famous workshop of Wenceslas in Prague in 1392/1394 for King Wenceslas IV of Bohemia. The elaborately painted miniature within an initial P on its fol. 1r, depicting two astronomers with a quadrant (astronomical instrument), adorns the exhibition poster and catalogue (**Figure 4**). Several manuscripts deal with the astrolabe, the most important astronomical measuring instrument from Antiquity to the Renaissance. Two astronomical miscellany manuscripts even present rotatable paper models of an astrolabe: in **Cod. 5184** (Moravia, 1482–1485, astronomical and astrological texts in Latin and Middle High German) the astrolabe paper model is attached to the interior front cover of the manuscript. **Cod. 3055** (Austria [?], 1480, Middle High German astronomical miscellany) has such a model on fol. 30r (see **Figure 5** on the following page).

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## Exhibition review cont.



Figure 5

In sum, this exhibition is a very rich and insightful show for visitors with or without knowledge of manuscripts, and a unique opportunity to see a very good choice of the holdings, including several treasure items, of the **Österreichische Nationalbibliothek** in Vienna. Only one point of criticism should be mentioned (apart from the disappointment expressed above that the Vienna *Dioscurides* is on display only in facsimile): the two parts of the exhibition are not really linked together and theoretically could be presented as two smaller individual shows.

The exhibition catalogue (only in German) with numerous good-quality illustrations, all in color, is worth buying and reading: Andreas Fingernagel, ed., *Juden, Christen und Muslime. Im Dialog der Wissenschaften 500–1500*, with contributions by Andreas Fingernagel, Ernst Gamillscheg, Christian Gastgeber, Solveigh Rumpf-Dorner, Friedrich Simader, and Gudrun Wlach (Vienna: Verlag Kremayr & Scheriau KG, 2018), 280 p. € 34.50 (paper). ISBN 978-3-218-00809-9.

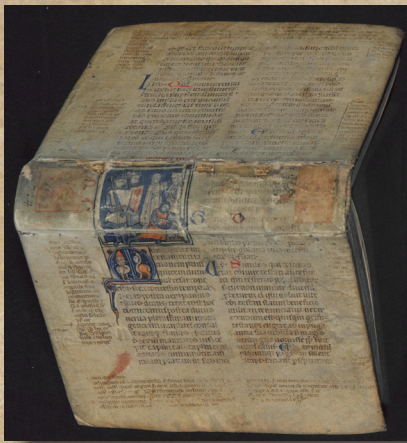
All images are taken from the exhibition website:

[https://www.berlinerfestspiele.de/en/aktuell/festivals/gropiusbau/programm\\_mgb/mgb17\\_juden\\_christen\\_und\\_muslime/ausstellung\\_juden\\_christen\\_und\\_muslime/ausstellung\\_211735.php](https://www.berlinerfestspiele.de/en/aktuell/festivals/gropiusbau/programm_mgb/mgb17_juden_christen_und_muslime/ausstellung_juden_christen_und_muslime/ausstellung_211735.php)

More information can be found at:

[https://www.berlinerfestspiele.de/media/2017/gropiusbau\\_2017/downloads\\_mgb17/mgb17\\_juden\\_christen\\_muslime\\_vertiefung.pdf](https://www.berlinerfestspiele.de/media/2017/gropiusbau_2017/downloads_mgb17/mgb17_juden_christen_muslime_vertiefung.pdf)

## A New Discovery



### A Newly Discovered Illuminated Fragment of the *Digest* in the State and City Library Augsburg by Wolfgang Mayer and Karl-Georg Pfändtner

Among the many cuttings re-used as book bindings during the Baroque period, the most famous item in the Augsburg State and City Library is the fragment of the **Gutenberg Bible** that was discovered last summer. Another very interesting fragment in this library, once part of a legal manuscript and now used as a book cover, is a leaf from the *Infortiatum* (second volume of the *Digest*) containing the opening of book 29: *De testament militis* (Dig. 29.1.pr). Our question about the origin of the fragment went from **Alison Stones** to **Maria Alessandra Bilotta**, who identified the style of its illumination as being close to the illuminator of the *Coutumes d'Agens* (Agens, Bibliothèque municipale, MS 42) and the *Evangelary of Carcassonne* (Carcassonne, Archives Départementales de l'Aude, MS G. 288); perhaps even by the hand of the master himself. We thus seem to have a Paris-inspired illuminator working in the south of France or Catalonia, and we thank Alison and Maria Alessandra for their help in identifying the artist, or at least the artist's circle. The volume covered with that leaf contains three works of **Erasmus of Rotterdam**, the most recent one printed in 1520. In 1531 the book was owned by Johannes Saxo (ca. 1507/08–1561), a professor at Wittenberg and Erfurt, subsequently canon at the cathedral in Hamburg and chancellor of the Duchy of Holstein-Gottorf. Later the volume came into the possession of the Augsburg **Collegium bei St. Anna**. The leaf measures 379 x 292 mm; the justification of the main text is 260 x 173 mm and of the gloss 310 x 180 mm.

**We would like to know if anyone in the manuscript community knows the whereabouts of other fragments of this manuscript.**