



MANUSCRIPTS ON MY MIND

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

No. 24 May 2018

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

📖 Editor's Remarks

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: May greetings and glimpses of spring: Dr. Christine Jakobi-Mirwald sent an atmospheric portrait of St. Georg Oberzell amidst greenhouses on the Reichenau, and a profusion of new blooms down by the lake at Lindau.

She also brings to our attention a much-awaited conference on **Canon Tables** in Hamburg, an update on scholarship following Carl Nordenfalk's ground-breaking 1938 publication. It will take place 16–18 May; register and download the program and abstracts at:

https://www.manuscript-cultures.uni-hamburg.de/register_canon2018.html



Here's a call for papers for the Mid-America Medieval Association annual conference with a fabulous theme; apply quickly! deadline is June 1! <https://anzamems.org/?p=9014>

THE BIGGEST NEWS FOR NEXT MONTH is the maiden voyage of the **Saint Louis Conference on Manuscript Studies** in its new venue and month: now embedded in the **Annual Symposium on Medieval and Renaissance Studies** held in June at Saint Louis University, this year on 18–20 June 2018. The **45th Annual Saint Louis Conference on Manuscript Studies** will be held on all three days in the beautiful Père Marquette conference room, featuring eight sessions and its own plenary lecture. You can access the Symposium program on the Symposium website at <http://smrs.slu.edu/schedule.html>; (the manuscript conference sessions head the time slots); although all attendees will find a printed general program in their registration packets, there will be a separate program for the manuscript conference distributed on site in **Père Marquette**. I also, exceptionally, offer the manuscript program on the next page of this issue.



Mark Johnson at Marquette University (Theology) has a query for the manuscript community:

"As part of my effort to track down the earliest MSS of Paul of Hungary's *Summa de penitentia* I am looking for a manuscript that belonged to a **William W. Gunn** (not otherwise linked to an institution). I first noticed the MS when scouring through Thomas Käppeli, OP's *Scriptores ordinis praedicatorum mediae aetatis*, vol. 3, p. 206, no. 3184, where Käppeli lists MSS for Paul's *Summa* not otherwise listed in the known scholarship at the time. Among the 35 listed articles Käppeli notes: Cambridge Mass, William W. Gunn 1 (xiii) f. 42–50.

The thirteenth-century attribution obviously interested me for reasons of possible antiquity, since Paul's composition of the work would have taken place between 1219 and 1221 in Bologna. The obvious place to look was **De Ricci**, under "Cambridge, Mass.," where I found the entry under *errata et addenda* (vol. 3, p. 2307). A Reverend William W. Gunn had brought the MS to W.J. Wilson at the Library of Congress for consultation, and the latter identified it as a miscellany in which my work is listed as: *Liber penitentiarius a fratre Paulo compilatus* (ff. 42r–50r): *Quum circa confessiones animarum ...*

A few notes: a goodly number of thirteenth-century MSS of the work speak of a *Summa de penitentia a magistro Paulo compilata*, so this rendering has me interested as a possible conflation of other attributions. Also, the incipit is almost always *Quoniam circa confessiones animarum ...* so the *Quum* is interesting (though it could be a misreading or a variant reading in the MS). Alas, there is no explicit provided in De Ricci, so it is not yet possible to determine whether the MS contains the whole work of Paul of Hungary (**Incipit**: *Quoniam circa confessiones animarum ...* and **explicit** ... *ubi nichil est superfluum et nichil diminutum*), but the foliation seems long enough.

What happened to this manuscript after the death of Rev. Gunn I would dearly like to know, as searches of institutional libraries (Harvard?) have as yet turned up nothing. I must admit to being a little stuck. Thanks to anyone who can toss me a lifeline." Please reply to mark.johnson@marquette.edu.

Center for Medieval and Renaissance Studies
Saint Louis University

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

PROGRAM



45th Annual Saint Louis Conference on Manuscript Studies
June 18–20, 2018

**All sessions held in Père Marquette Gallery,
 DuBourg Hall, 2nd flr.**

MONDAY, 18 JUNE 2018

SESSION I • 9:00–10:30 AM*Memorable Manuscript Exhibitions*

*“Beyond Words” by the Numbers: 250 Manuscripts, Nineteen Collections,
 Five Curators, Three Venues*

William Stoneman, (Houghton Library, Harvard University)
 and Lisa Fagin Davis, (Medieval Academy of America)

*Exhibiting a Manuscript Collection:**From Historical Times to Our Modern Days*

Karl-Georg Pfändtner (Staats- und Stadtbibliothek Augsburg)

In the Long Run: Exhibitions and their Catalogs

Gregory Clark (University of the South)

MONDAY, 18 JUNE 2018

SESSION II • 11:00–12:30 AM

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

*Armenian Manuscripts from 17th–18th Century Constantinople: Tradition
 and Innovation*

Sylvie Merian, The Morgan Library & Museum

On the Crossroads: Georgian Illuminated Charters

Edo Edisherashvili, Tbilisi State Academy of Arts, K. Kekelidze
 National Centre of Manuscripts

The Boxer Codex and the Chinese zhigong tu

Loreto Romero Martinezeiroa (University of Virginia)

2:30–4:00 PM

**LOWRIE J. DALY, SJ MEMORIAL LECTURE
 ON MANUSCRIPT STUDIES**

Roger Wieck

(The Pierpont Morgan Library & Museum)

The Gentle Art of Curation

TUESDAY, 19 JUNE 2018

SESSION III • 9:00–10:30 AM

*Signs and Symbols: Editorial Shorthand by Scribe and Reader
 Reading Marks and Excerption Signs in the Carolingian Period*

Evina Steinova (Postdoctoral Fellow, PIMS, Toronto)

From ‘New’ to ‘Old’: Poggio Bracciolini and the Florentine Hand

Roberta Vera Ricci (Bryn Mawr College)

Medieval Signage: Origins, Creators and Users, Functions

Susan L'Engle (Saint Louis University)

TUESDAY, 19 JUNE 2018

SESSION IV • 11:00–12:30 AM

Nostalgia and Memory Creation in Medieval Manuscripts

*The Descriptio Scotie: Nostalgia, Propaganda and Place
 in the Reign of Edward III*

Stephen Powell (Fordham University)

The Gospel Book of Landévennec, NYPL MS 115

Michael Weldon (Fordham University)

Painted Reminiscence: 13th Century Syriac Christian Expression of

‘Abbasid Nostalgia in Pierpont Morgan MS M.235

Kevin Vogelaar (Fordham University)

TUESDAY, 19 JUNE 2018

SESSION V • 2:30–4:00 PM*Exploring the Shahnama**Architecture in the Great Mongol Shahnama*

Robert Hillenbrand (The University of Edinburgh)

*Setting a Princely Example: Sophisticated illustrated Manuscripts at the
 Court of the Mongols and the Dukes of Burgundy*

Abolala Soudavar (Independent Scholar)

WEDNESDAY, 20 JUNE 2018

SESSION VI • 9:00–10:30 AM*Teaching and Transmitting the Past:**Roman and Canon Law Manuscripts*

An Erased Canon and Roman Law in the Collectio Britannica

Steven A. Schoenig, S.J. (Saint Louis University)

*Nota: What the Scribe of Sankt Gallen, Stiftsbibliothek 673 Found Particu-
 larly Noteworthy in Gratian’s Decretum*

Atria Larson, (Saint Louis University)

*Londinum bis frustra scripseram: Gustav Haenel and Glosses to the Pseu-
 do-Ulpianus De edendo*

Bruce C. Brasington (West Texas A&M University)

WEDNESDAY, 20 JUNE 2018

SESSION VII • 11:00–12:30 PM*Deep into the Archives:**Manuscripts in Lesser-known American Collections*

*Bound for the Midwest: Medieval and Early Modern Religious Manu-
 scripts in the Charles Luce Harrison Collection,*

Kent Library, Southeast Missouri State University

Joni Hand (Southeastern Missouri State University)

Law and Order: Legal and Religious Texts in the Special and

Rare Books Library at the University of Missouri–Columbia

Brittany Rancor (University of Missouri–Columbia), read by Anne Stanton

*The Buckle and the Bible Belt: Artifacts of Southern Culture and the
 History of the Bible at Vanderbilt*

Elizabeth Moodey (Vanderbilt University)

WEDNESDAY, 20 JUNE 2018

SESSION VIII • 2:30–4:00 PM*More than Meets the Eye:**The Variable Roles of Manuscript Imagery*

*The Micro-Genizah: Re-evaluating the Meaning
 of a Medieval Jewish Textual Art*

Noam Sienna (Department of History, University of Minnesota)

Woman’s Bodies: Fourteenth Century Sites of Legitimacy

Nancy Gardner Feldman (School of the Art Institute of Chicago)

The 13th-Century Illuminated Parchment Mitre

of Jacques de Vitry, Bishop of Acre

Lieve Watteeuw (University of Leuven, KU Leuven)

Nota bene:

Everybody arriving for the conference at [Lambert Airport](#) should take notice of an exhibition installed close to the baggage claim area: *Beyond Words: Three Contemporary Artists and the Manuscript Tradition*. It has been a collaborative project between MOCRA (Museum of Contemporary Religious Art) and the Vatican Film Library at Saint Louis University, and features examples of the work of three contemporary modern artists who have shown at MOCRA, and a comparison of their work with medieval manuscripts—exemplified by the display of four manuscript facsimiles (including the Book of Kells). Curated by [David Brinker](#) (MOCRA) and [Susan L'Engle](#) (CMRS). The exhibition runs May 24–November 12, 2018.

EXHIBITION REVIEW

HAVE YOU EVER SEEN MEDIEVAL SCROLLS DISPLAYED IN QUITE THIS FASHION? Housed vertically in a ten-foot case, built specially for the contents, this extraordinary vision greeted the visitor who walked into Roger Wieck's long-awaited exhibition: *NOW AND FOREVER: THE ART OF MEDIEVAL TIME*, which opened at the Morgan Library & Museum on 26 January 2018, and just recently closed on April 29th. The exhibit room was lined with manuscript cases and explanatory panels illustrating the show's five thematic divisions: 1. **The Medieval Calendar**; 2. **Liturgical Time**; 3. **Historical Time**; 4. **Time after Time**; 5. **San Zeno's Astrolabe**.



Master of Catherine of Cleves
The Morgan Library & Museum,
MS M.1209
The Netherlands, Utrecht,
ca. 1460



Master of Catherine of Cleves
The Morgan Library & Museum,
MS M.917/945 (*Kitty*)
The Netherlands, Utrecht,
ca. 1460



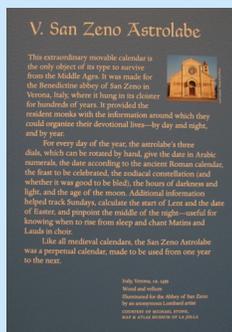
The fascinating Astrolabe of San Zeno, a wonderful object to behold—installed at the Benedictine monastery of San Zeno in Verona, Italy, in 1455—measures four feet in diameter, and its three discs, rotated daily, are covered with illustrations painted on vellum. This object served as a calendar, which displayed not only the Julian date but also feast days, the signs of the zodiac, the phases of the moon, and the amount of daylight occurring for every day.

I wish I had the space (and talent) to describe the exhibition as comprehensively and skillfully as it was presented to me by its curator, and can only hope that these brief notes have done it a little bit of justice. SLE



From the bountiful illuminated resources of the Morgan Library, the exhibition brought together over fifty-five calendars, Bibles, chronicles, histories, and three scrolls; the center example of which, at left, fully unrolled, measures sixty feet. The informative panels, bearing texts and diagrams, provided detailed explanations of complicated topics: how to decipher the medieval calendar; how to understand the canonical hours and the liturgical year according to its fixed and movable feasts; how history and genealogy can be expressed through diagrammatic and pictorial circles juxtaposed with text. This last was particularly effective through an interactive touchscreen and iPads, which allowed the visitor to explore the large central scroll of the *Chronique universelle*, scrolling through it and enlarging images.

Added to the exhibition for the last two weeks was the latest manuscript acquisition by The Morgan Library & Museum, MS M.1209—a newly discovered page from an otherwise lost Book of Hours, purchased as an anonymous gift in honor of Roger Wieck. It comprises the first work by the Master of Catherine of Cleves discovered in almost 40 years. Active in Utrecht from around 1430 to 1460, he is considered the finest and most original illuminator of the Dutch Middle Ages. He was named after his masterpiece, the *Hours of Catherine of Cleves* (the Morgan Library's MS M.917/945, affectionately known as "Kitty"), part of which was also on display in the exhibition, open to the well-known *Office of the Dead* (fols. 168v–169r). The newly discovered page contains the beginning of the *Seven Penitential Psalms*, written in Dutch, and the artist framed the text in an elaborate gold and foliate border. Figures depicted in the leaf include the Virgin Mary offering her milk to St. Bernard, David playing the harp, and two fighting birds.



See published reviews of the exhibition at:

<http://www.medievalists.net/2018/01/now-and-forever-art-medieval-time-new-exhibition-comes-morgan-library/>
<https://www.antiquesandthearts.com/the-art-of-timekeeping-in-medieval-times-at-the-morgan/>
<https://www.hodinkee.com/articles/art-of-medieval-time-exhibition-morgan-library>
<https://www.apollo-magazine.com/keeping-track-of-time-in-the-middle-ages/>

News from the J. Paul Getty Museum

Exhibition: The Getty Center, North Pavilion
May 1–August 5, 2018

Pathways to Paradise: Medieval India and Europe



Krishna Uprooting the Parijata Tree, 1525–1550.
Opaque watercolor and ink on paper.
Los Angeles County Museum of Art,
from the Nasli and Alice Heeramanek Collection,
Museum Associates Purchase.
Photo © Museum Associates/LACMA.

The pages of medieval manuscripts reveal a dynamically interconnected world filled with ideas about foreign peoples, and places both real and imagined. Many religious thinkers living across Europe and Asia conceived paradise as a place of perfect harmony, but the path for locating such a site or achieving this state of mind varied among these religions. By exploring the terrestrial and celestial realms, this exhibition highlights the spiritual motivations for creating and owning portable and devotional artworks.



The Land of India, from *Miroir historial*
Ghent, about 1475.
J. Paul Getty Museum,
Ms. Ludwig XIII 5, fol. 55r



Niccolò da Bologna,
**Initial S: The Beheading of Saint Paul
and the Miracle of Plautilla's Veil**,
leaf from the Gradual of the Carthusian
Monastery of Santo Spirito near
Lucca. Italy, about 1392–1402.
J. Paul Getty Museum, Ms. 115, leaf 3.
Gift of Elizabeth J. Ferrell

Generous Gift to the Getty from James and Elizabeth Ferrell

On February 8, 2018 the J. Paul Getty Museum announced the gift of six rare Italian manuscript illuminations from collectors James E. and Elizabeth J. Ferrell, made in Elizabeth's name. The Ferrells have been involved with the Museum's manuscripts department for almost twenty years, frequently lending works from their collection and supporting exhibitions and scholarly projects. This is their first gift of works of art to the Getty.

The generous donation comprises large historiated initials from a group of twenty known leaves originally from a choir book, containing the sung portions of the Mass, made around 1400 for the Carthusian monastery of Santo Spirito in Farneta (Lucca), Italy. The book was commissioned by **Niccolò di Lazzara**, the archbishop of Lucca. The vibrant illuminations were painted by **Niccolò da Bologna**, known for his expressive figures and crowded, action-filled narrative scenes. The subjects featured within the historiated initials relate to important feast days of the church, including the *Trinity*, the *Assumption of the Virgin Mary*, and several related to individual saints (including two scenes of Saint Paul's martyrdom, a stunning image of *Saint Mary Magdalene's Ascent into Heaven*, and one with the *Twelve Apostles*).

The six initials will make their debut in the upcoming exhibition, **Artful Words: Calligraphy in Illuminated Manuscripts** on view at the J. Paul Getty Museum from December 18, 2018 through April 7, 2019. Dr. Bryan C. Keene, co-curator of this exhibition, is to publish an article on the full set of leaves scheduled to appear in an upcoming issue of *Alumina Magazine*, which will follow up on his research as already published on the Getty blog: <http://blogs.getty.edu/iris/reconstructing-a-masterpiece-of-choir-book-illumination-by-niccolo-da-bologna/>. Learn more about this important donation and the work of Niccolò da Bologna at <http://news.getty.edu/j-paul-getty-museum-announces-gift-rare-illuminated-manuscript-leaves-from-james-e-and-elizabeth-j-ferrell.htm>.

ANTIQUARIAN NEWS

News from Dr. Jörn Günther Rare Books

Notable Sales at TEFAF Maastricht 2018

At TEFAF Maastricht 2018, Dr. Jörn Günther Rare Books presented a selection of museum-quality manuscripts, miniatures, and early printed books. Notable sales at the fair include:

* *Droits d'armes de noblesse*; Honoré Bovet; *L'arbre des batailles*; Diego de Valera, *Traité de noblesse*; Thomas of Woodstock, *La manière de faire champ à outrance, selon l'ordonnance d'Angleterre* – and other chivalric treatises, likely compiled by Gilles Gobet. Created in Bruges for the nobleman Claude de Neufchâtel, Seigneur de Fay (ca. 1449–1505), knight of the Order of the Golden Fleece since 1491. Manuscript on vellum, illuminated by the Bruges Master of 1482 (Flanders, Bruges, ca. 1486). This rare Burgundian manuscript went to a private collector in Europe. Its anthology of chivalric treatises includes 14 different texts compiled under the direction of Gilles Gobet, King of Arms of Maximilian of Austria, duke of Burgundy – alias *Toison d'Or*. The texts deal with, among other subjects, chivalric protocol, heraldry, and the laws of war in Spain, France, Burgundy, and England. This work became a manual for commanders and rulers and had considerable influence on the development of modern international law and the law of war. It is known, with slight variations, in only four manuscripts; the TEFAF manuscript is now the only one in private hands; the other three are housed in public institutions.

* *Annunciation and Visitation*. Two miniatures, mounted together in one frame, illuminated in the workshop of Simon Bening (Flanders, Bruges, ca. 1510–20); purchased by a private collector. The two miniatures derive from the same Book of Hours, originally preceding Matins and Lauds. Both compositions are dominated by the striking blue of Mary's garment. The subtle treatment of narrative details, delicate modelling, as well as the attention to interior and landscape, strongly recall the work of the celebrated Bruges illuminator Simon Bening (1483–1561).

* Christopher Columbus, *Epistola de insulis nuper inventis*; incunable, second Basel edition of Columbus's first account of the discovery of the New World. Preceded by Carolus Verardus, *Historia Baetica* (Switzerland, Basel, 1494). The book contains remarkable woodcuts that are important as the first European depictions of the New World; it sold to a private collector from the USA.

* Two works attributed to the Majorcan philosopher, theologian, and mystic Ramon Llull: *Practica Testamenti*, manuscript on paper (Germany, Freiburg im Breisgau, 1513–22), and *Arbor scientie Raymundi*, early printed book. (Barcelona, August 20th, 1505) were sold to a private collector. In his *Arbor scientiae*, Llull classified all human knowledge by dividing it into sixteen categories, each represented allegorically by a tree with roots, trunk, branches, and leaves. The categories include elements, senses, imagination, humanity, morality, law, church, astronomy, and also spiritual subjects such as angels, paradise, hell, the Virgin Mary, Jesus Christ, and theology. In recent years, Llull's reputation has grown among computer scientists, who see his system of logic as the beginning of information science.

Events

Art Basel 2018 Open House Exhibition: Complementing Art Basel 2018, Dr. Jörn Günther Rare Books will open its doors for a public exhibition, presenting an exceptional selection of manuscripts, miniatures, and early printed books, and offering an exclusive insight into the jewels of medieval and Renaissance book art. Under the motto "Medieval/Modern," this year's exhibition focuses on the dialogue created between artworks from the past and the present.

Exhibition dates: June 11th through the 15th, 2018, Monday through Friday, 10 am - 6 pm

Venue: Dr. Jörn Günther Antiquariat, Spalenberg 55, 4051 Basel, Switzerland

Further information: www.guenther-rarebooks.com, info@guenther-rarebooks.com

New Blog on Manuscripts, Miniatures, and Early Printed Books

Dr. Jörn Günther Rare Books has launched a new blog on the company website: www.guenther-rarebooks.com/blog, which allows Dr. Jörn Günther and his team to share more content about manuscripts, miniatures, and early printed books. So far, blog posts have covered the following topics:

Distinguished Patrons tells the story of the Dutch family for whom the beautiful Duyst van Voorhout Book of Hours was made. *Upside Down World* explores the origins of carnival and the ideas of driving out winter spirits to make way for spring's arrival. The post also shows how these ideas were reflected in medieval manuscripts.

Chronique universelle takes a closer look at French world chronicles. The post explains why they often recount history as a fairly direct line from biblical history, through ancient battles in Troy and Rome, to the foundation of Christian France, and up to the time in which the history was written.

An Almost Forgotten Skill presents the Austrian chained binding in cuir-ciselé technique in a highly entertaining and informative way.

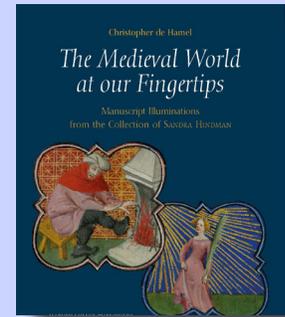
Curious Coincidences in Research shares insights into the fascinating treasure hunt upon which the researchers at Dr. Jörn Günther Rare Books embark every day.

MORE ANTIQUARIAN NEWS

News from Les Enluminures

"The Medieval World at our Fingertips: Manuscript Illuminations from the Collection of Sandra Hindman"

Now in its final weeks, you have until May 28 to discover this exhibition of approximately thirty exquisite manuscript illuminations. A sumptuously illustrated full-color publication by Christopher de Hamel, published by Harvey Miller/Brepols, accompanies the exhibition; introduction by James Marrow and catalogue by Matthew Westerby. Exhibition: Allerton Galleries, The Art Institute of Chicago, through May 28 [<http://www.artic.edu/exhibition/medieval-world-our-fingertips-manuscript-illuminations-collection-sandra-hindman>]



Where to see Les Enluminures this Summer:

In Kalamazoo: 53rd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 10–13.

Les Enluminures has organized and sponsored a session entitled, "Manuscripts in the Curriculum: New Perspectives on Using Medieval Manuscripts in the Undergraduate Classroom from Special Collection Librarians, Faculty, and Booksellers" (A Roundtable). The speakers are Cynthia Turner Camp, Eric J. Johnson, Jeffrey D. Marshall, Marianne Hansen, Maeve Doyle and Nicholas Herman. Laura Light and Mathew Westerby of Les Enluminures will preside. We will also be exhibiting, so come and browse our publications—there will also be a few manuscripts on display!

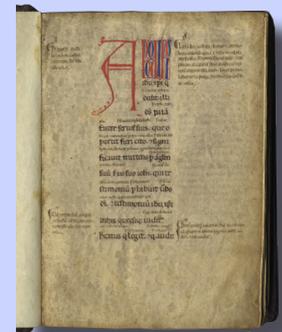
In London:

FAIR: Masterpiece London, South Grounds, The Royal Hospital Chelsea, June 28 – July 4 (Preview: June 27)

This year *Les Enluminures* is organizing a special exhibition for *Masterpiece* with Daniel Crouch Rare Books and Maps called "A Brief History of Time: From Matins to Mars." The title of the innovative exhibit references both Stephen Hawking's best-selling book, "A Brief History of Time: From the Big Bang to Black Holes," and the Pierpont Morgan Library's recent exhibition "Now and Forever: The Art of Medieval Time." There will be combined diverse works on the stand: illuminated manuscripts, early printed books, world and local maps, and medieval and Renaissance jewelry -- all of which invite viewers to contemplate the many aspects of "time."

Important Sales:

Les Enluminures are pleased to announce that the Department of Special Collections of the Charles E. Young Research Library at the University of California at Los Angeles has added a "new" twelfth-century glossed Bible to their ever-growing collection, formerly our manuscript, *Apocalypse and Catholic Epistles* with the *Glossa ordinaria*, copied c. 1175–1200 in Southern Europe, very likely in Spain. *Les Enluminures* is delighted to see the manuscript join the collection of the University of California.



Les Enluminures on the web:

Blog: Read Laura Light's recent post, entitled 'What to give a Brother who (probably) Has Everything', which takes a closer look at the unique and unpublished manuscript *Collection of Medical Recipes and Health Regimens*. Illuminated, and written in an elegant calligraphic script in France, between 1515 and 1525, this is a deluxe presentation copy from the French aristocrat François II de Rohan, Archbishop of Lyon to his brother, Charles de Rohan-Gié. Bound in contemporary velvet, the lavish volume includes recipes mostly of the period and used by physicians to Pope Julius II, the kings of France, and others in the royal circle, thus offering rare insight into the actual medical practices in early Renaissance France.



[http://www.textmanuscripts.com/blog/entry/2_18_vernacular_manuscripts]

CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS, ETC.

Biblioteca Apostolica Vaticana

Digitization and Libraries: The Future of the Past

Between 2012 and 2017 the Bodleian Libraries of the University of Oxford and the Biblioteca Apostolica Vaticana (Vatican Library) joined efforts in a landmark digitization project with the aim of opening up their repositories of ancient texts. More than 1.5 million pages from their remarkable collections have been made freely available online to researchers and to the general public. The initiative was made possible by a £2 million award from The Polonsky Foundation. Dr Leonard Polonsky, who is committed to democratizing access to information, sees the increase of digital access to these two library collections — among the greatest in the world — as a significant step in sharing intellectual resources on a global scale.

To mark the end of the project, a ground-breaking conference on digitization and libraries is being held in Rome on **30 May 2018**. The venue is the Conference Centre at the Augustinian Patristic Institute, which is situated just off St Peter's Square. In the context of the Polonsky project this free conference will look at the future of digitized collections and their funding, with prominent speakers from different libraries and funding bodies across Europe.

See the link for the program and to register:

<https://www.eventbrite.co.uk/e/digitization-and-libraries-the-future-of-the-past-tickets-44026509475>

Digitization News from the State and City Library Augsburg:

In addition to the already digitized selection of *Cimelia*, available at:

https://urldefense.proofpoint.com/v2/url?u=https-3A__www.digitale-2Dsammlungen.de_index.html-3Fc-3Dsammlung-26projekt-3D1385133737-26l-3Dde&d=DwlFaQ&c=Pk_HpalpE_jAoEC9PLIWoQ&r=HsV8Jzkor-xOb9Ivezo5hg&m=csASn5glCkLs312PBA6ROGBEwCmgeJInq3M7YNwhDEQ&s=IBh7BsGZQ_Ekq6NrUl_onTqyUQPd1vSlhj7fipRQmaE&e=

the library continues to make available via Internet some of the most important items held in its collections: other remarkable manuscripts, incunabula, early prints, woodcuts, and autograph works. Last year saw the online access of some of the Library's Oriental manuscripts, such as the important *Guyva Cavgan of Arefi* and the *Qu'ran*, both middle of the 16th century:

https://urldefense.proofpoint.com/v2/url?u=http-3A__digital.bib-2Dbvb.de_webclient_DeliveryManager-3Fpid-3D13154109-26custom-5Fatt-5F2-3Dsimple-5Fviewer&d=DwlFaQ&c=Pk_HpalpE_jAoEC9PLIWoQ&r=5LS8k-xftyMJawpDal0-aXRcf1T_SOYpqlayOt2N7I&m=YmRgmmBOYfQ7euPzY2zx06S02gdQ_CuN10N1mouYj2E&s=ViABWPKnb1DM-5XBVF0VBR35AYH-2JRJlBCKN9iRkJU&e= and https://urldefense.proofpoint.com/v2/url?u=http-3A__digital.bib-2Dbvb.de_webclient_DeliveryManager-3Fpid-3D13154324-26custom-5Fatt-5F2-3Dsimple-5Fviewer&d=DwlFaQ&c=Pk_HpalpE_jAoEC9PLIWoQ&r=5LS8k-xftyMJawpDal0-aXRcf1T_SOYpqlayOt2N7I&m=YmRgmmBOYfQ7euPzY2zx06S02gdQ_CuN10N1mouYj2E&s=aBMcZvEH-NxpWK8Etwl6H-gECE0c0kaIACC49svROVM&e=

The new digital copies are all available under:

https://urldefense.proofpoint.com/v2/url?u=http-3A__digital.bib-2Dbvb.de_r_61KEU17VMLMX5SEHG7LMU1FFRAH49TVJEDMPLP4D6PQDGHG2V-2D02036-3Ffunc-3Dcollections-26collection-5Fid-3D5051&d=DwlFaQ&c=Pk_HpalpE_jAoEC9PLIWoQ&r=5LS8k-xftyMJawpDal0-aXRcf1T_SOYpqlayOt2N7I&m=YmRgmmBOYfQ7euPzY2zx06S02gdQ_CuN10N1mouYj2E&s=lkh9Dxloc_ijEOO793BXs1a5CprJLbTgqi04CBlxOek&e=

In April the *Legenda Aurea*, richly illuminated by the Alsatian **Diebold Lauber** in Hagenau around 1440, was added online:

https://urldefense.proofpoint.com/v2/url?u=http-3A__digital.bib-2Dbvb.de_webclient_DeliveryManager-3Fcustom-5Fatt-5F2-3Dsimple-5Fviewer-26pid-3D13484734&d=DwlFaQ&c=Pk_HpalpE_jAoEC9PLIWoQ&r=HsV8Jzkor-xOb9Ivezo5hg&m=csASn5glCkLs312PBA6ROGBEwCmgeJInq3M7YNwhDEQ&s=pT9qPIJ2XYT9uW7zqXOYfozRRXUCmDCreKhl21cDM&e=



**Augsburg, SuStBa
2° Cod 158,
fols. 10v, 39r**

Christoph Mackert, HEAD OF THE MANUSCRIPT CENTER OF THE LEIPZIG UNIVERSITY LIBRARY, sends news of the digitization project of its medieval manuscript holdings, which began in 2014. Up to now more than 1,500 of the 3,000 medieval codices and fragments have been digitized. An overview of the digitized manuscripts can be found at: <https://www.ub.uni-leipzig.de/forschungsbibliothek/digitale-sammlungen/mittelalterliche-handschriften/> (Ed.: I can testify personally to the excellent quality of the digitizations.)

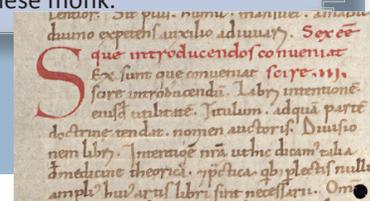
Last month there was a call for digitization requests published by the library (here is the link to this call: https://www.ub.uni-leipzig.de/fileadmin/Resources/Public/Docs/Upload_Forschungsbibliothek/Handschriftenzentrum/call_for_digitization_requests.pdf) Scholars can send their suggestions to handschriftenzentrum@ub.uni-leipzig.de up until May 15 (and again, I am sorry for the late posting). In addition, Dr. Mackert advises that the German research foundation (*Deutsche Forschungsgemeinschaft*) has recently granted an application by four German libraries and manuscript centers to develop a new web portal for manuscripts (an alternative to *Manuscripta Mediaevalia*). You will find a press release in German and in English about this project below:

https://urldefense.proofpoint.com/v2/url?u=http-3A__blog.sbb.berlin_handschriftenportal_&d=DwlCaQ&c=Pk_HpalpE_jAoEC9PLIWoQ&r=5LS8k-xftyMJawpDal0-aXRcf1T_SOYpqlayOt2N7I&m=JWPahNv-ujg1RGOt4UuX_NpFKbuGwxe-hH6Xtja-aKt8&s=7b7Sd4FZhiHNkIOXsEILEIrGy3OuJEE45grxmeR8QN4&e=

MORE CONFERENCES, COLLOQUIA, PROGRAMS, PROJECTS

Monica H. Green and **Brian Long** have recently launched a new blog devoted to **Constantine the African** (<https://constantinusafricanus.com>). Constantine was a monk at Monte Cassino who had immigrated to Italy, joined Monte Cassino, and spent the rest of his career (he died before 1098/99) translating a substantial *corpus* of Arabic medical texts into Latin. He was the first major translator of Arabic science. We estimate that, in all, his *corpus* runs to over 1 million words and is found in at least 1000 extant manuscripts. The majority of his works have never had modern editions, which is why the new digitization projects of medieval manuscripts are so transformative for our understanding of his work and its cultural impact. The blog publishes once a month. On an associated Twitter account ([@EgoConstantinus](https://twitter.com/EgoConstantinus)) we will be sharing news about new manuscripts as they become available. Please contact me (monica.green@asu.edu) if you stumble on any Constantinian texts in out-of-the-way places, or have any questions about this extraordinarily prolific Cassinese monk.

The Hague, Koninklijke Bibliotheek, MS 73 J 6 (olim 542), last quarter of the 11th century, at Monte Cassino, fol. 1va (detail). This is the oldest known copy of the *Pantegni Theorica*, and was likely made under Constantine's supervision. This excerpt marks the beginning of Book I, chapter 3, which does the formal "accessus" analysis of the book, listing the six key questions that needed to be assessed.



Sylvie Merian presented a much-acclaimed lecture at Tufts University, Goddard Chapel, on Wednesday, April 18, 2018, at 7:00 p.m. Entitled *Slash and Burn: How Two Manuscripts Survived a Violent Past*, the lecture was part of a *Day of Remembrance* at Tufts to commemorate the **Armenian Genocide**, sponsored by various university departments as well as the **Darakjian Jafarian Chair in Armenian History**, and the **National Association for Armenian Studies and Research (NAASR)**. The lecture focused on two manuscripts now held at Harvard University's Houghton Library, one Armenian and one Syriac, both of which were violently attacked during the 1894–1896 Hamidian massacres in the Ottoman Empire. This brutal attempt to annihilate Armenian and Syriac literary tradition was contextualized through several examples of the deliberate destruction of significant cultural artifacts, not only for the Armenians but also in world history. Examining the history of cultural genocide highlights the importance of artifacts as key to the survival of the Armenian people. The Syriac manuscript is currently on display at the Houghton Library in their new exhibition: *Passports: Lives in Transit*, featured below.

Sylvie L. Merian received her PhD in Armenian Studies from Columbia University's Department of Middle East Languages and Cultures. She has published and lectured internationally on Armenian codicology, bookbinding, silverwork, manuscript illumination, and the history of the book. She is currently Reader Services Librarian at The Morgan Library & Museum in New York City.

An important conference was held in Hamburg this week: **Manuscript Cataloguing in a Comparative Perspective: State of the Art, Common Challenges, Future Directions**, and I'm sorry I couldn't post it before. For those who registered and attended, it was certainly an important opportunity to learn about the most up-to-date standards and methods of manuscript cataloguing and participate in discussions about this vital activity in the manuscript field. See https://www.manuscript-cultures.uni-hamburg.de/register_cataloguing2018.html for more information about the conference.



The exhibition was co-curated by **Rodrigo del Rio** and **Lucas Mertehikian**, both doctoral students in Harvard University's Department of Romance Languages and Literatures. Co-sponsored by Houghton Library and Harvard University's Department of Romance Languages and Literatures.

Passports: Lives in Transit

April 30 – August 18, 2018, Edison and Newman Room

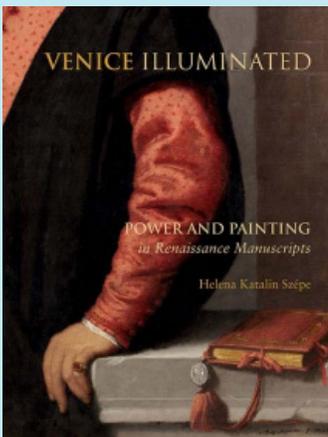
This exhibition conceives of passports as the ruins of a modern dream now in terminal crisis – the dream of a globalized world. Drawing on the collections of Harvard Library, *Passports: Lives in Transit* addresses this major contemporary issue through the lens of passports, visa applications, and other documents associated with noteworthy nineteenth- and twentieth-century travelers, émigrés and refugees. Also on view, items of personal significance to a Harvard student telling a story of Latino immigration to the U.S., as well as a site-specific multimedia art installation of used passports purchased on e-commerce sites, further underscore the exhibition's engagement with current geopolitics and activism.

NEW PUBLICATIONS

Just published: Karl-Georg Pfändtner, *Christmas Illuminated: Prestigious Manuscripts from around the Fifteenth Century in the Bavarian State Library Collection* (Paderborn 2018) ISBN 978-3-506-73243-9, € 19,90 + shipping. For further details see: https://urldefense.proofpoint.com/v2/url?u=https-3A__www.schoeningh.de_katalog_titel_978-2D3-2D506-2D73243-2D9.html&d=DwlFaQ&c=Pk_HpalpE_jAoEC9PLIW0Q&r=5LS8k-xftyMJawpDal0-aXRcf1T_SOYpqlayOt2N7l&m=bD3QAsBji3X_0frH3F6bpR1uhFddXBQZhsig3JIT0kk&s=RMOpXuKjW4RtKNroxCQZrUGnKL-q4tvmKdeXOljK8r8&e= The catalogue presents 14 medieval and Renaissance manuscripts of the highest quality from the Bavarian State Library in Munich, originating from Italy, France, Flanders, and Germany. The actual focus of this selection is on miniatures illustrating the Christmas Story, on display during the exhibition held during the opening months of the **Museum of the Bible** in Washington, DC, from November 2017 to February 2018. Most of the manuscripts were Books of Hours and Prayer Books, but there was also one Missal. The illuminations were executed by a range of craftsmen from various locations: the illuminator Niccolò da Bologna; the workshops of the Master of the Bedford Hours, Jean Colombe and Jean Poyer, Simon Marmion, the Master of the first Prayer Book of Emperor Maximilian I., the Master of the Prayer Books of around 1500, Simon Bening, as well as the workshops of Jacob Elsner, Albrecht Altdorfer and Berthold Furtmeyr. They belong to the most beautiful and valuable codices of this epoch held by the **BSB**, and the Flemish and French manuscripts especially were assembled together for the first time in the exhibition and the catalogue.

Painting the Page in the Age of Print: Central European Manuscript Illumination of the Fifteenth Century, ed. Jeffrey F. Hamburger, Robert Suckale, and Gude Suckale-Redlefsen (Toronto, 2018)

"*Painting the Page in the Age of Print* is an English edition of a volume published to accompany a ground-breaking series of exhibitions of illuminated manuscripts from central Europe. Written by a quartet of senior scholars with unparalleled knowledge of the diversity, the creativity, and the full aesthetic range of illuminated manuscripts produced in German-speaking regions during the late Middle Ages, it offers an essential introduction to the complex social, political, and artistic settings in which these manuscripts were fashioned. The book's many color illustrations, of both familiar and little-known examples, and its texts, provide readers with new understanding of the movements of artists and the transmission of artistic styles across wide areas, and of the aesthetic creativity and exuberance of manuscripts that intermix old and new techniques and traditions. *Painting the Page* will be essential reading for all those interested in the roles of patrons, books, and book design in shaping the cultural history of late medieval Europe." (James H. Marrow, Princeton University)

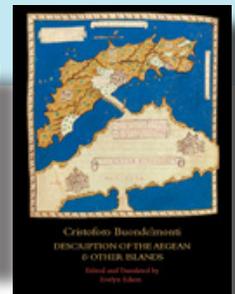


A new book by **Helena Szépe**: *Venice Illuminated: Power and Painting in Renaissance Manuscripts* (New Haven, 2018)

For patricians in the Republic of Venice, paintings in manuscripts marking their appointment to high office expressed a tension between selfless service and individual ambition. Originally of value in confirming and instructing an elected officer, these unique documents were transformed through art into enduring monuments promoting state ideals, individual status, and family memory. This book introduces the reader to a long-hidden world of beautiful and complex images, and to tales of personal sacrifice, political maneuvering, and family intrigue. Analysis of these small paintings within books opens up new perspectives on canonical works by such artists as Giovanni Bellini, Titian, and Veronese, as well as on tomb sculptures and public memorials. Extensive original material on artistic patronage in Venice and its territories abroad encourages an expanded understanding of art in the service of the state and of Venice as empire.

Helena Katalin Szépe is associate professor of art history in the School of Art and Art History at the University of South Florida, Tampa.

A description of **Evelyn Edson's** new book, a facsimile of the University of Minnesota's manuscript of Cristoforo Buondelmonti's *Descriptio Archipelagi et Cicladum aliarumque Insularum*, accompanied by a transcription of the Latin and a translation into English, can be found at <http://www.italicapress.com/index483.html>



Javier del Barco has sent us links to two new books in open access: Irina Wandrey, ed., *Jewish Manuscript Cultures: New Perspectives*: <https://www.degruyter.com/viewbooktoc/product/489035> and Nadia Vidro et al., eds., *Studies in Semitic Linguistics and Manuscripts: A Liber Discipulorum in Honour of Professor Geoffrey Khan*: <http://uu.diva-portal.org/smash/get/diva2:1192909/FULLTEXT01.pdf> .

MORE NEW PUBLICATIONS

Michaela Schuller describes
a new catalogue of manuscripts and incunabula in Linz:

A few weeks ago, a new catalogue of manuscripts and incunabula, produced at the Otto-Pächt-Archives (Institute of Art History at Vienna University), was published at the Austrian Academy of Sciences Press: **Katharina Hranitzky, Michaela Schuller-Juckes, and Susanne Rischpler, *Die illuminierten Handschriften, Inkunabeln und Frühdrucke der Oberösterreichischen Landesbibliothek in Linz: Handschriften und Frühe Drucke 1440–1540. Teil 1: Österreich, Passau, Italien. Unter Mitarbeit von Anna Reisenbichler. Textband, Tafel- und Registerband (Österreichische Akademie der Wissenschaften, phil.-hist. Klasse, Denkschriften 500, Institut für Kunstgeschichte der Universität Wien = Veröffentlichungen zum Schrift- und Buchwesen des Mittelalters V,6,1) (Vienna, 2018).***

The catalogue comprises scientific entries on 89 manuscripts and early printed books from the collection of the Upper Austrian State Library in Linz. All of these works contain painted decoration and were made between 1440 and 1540 in Austria, the Passau region, or Italy. The entries provide detailed information on the outward appearance, the binding, the textual contents, and the history of the presented volumes and fragments, as well as an in-depth analysis of their decoration, this last section forming the core piece of each text. As with all catalogues published at the ÖAW-Press, an online-inventory of the 14 manuscripts and the 3 fragments described can be found on the web portal for Austrian manuscripts manuscripta.at, which also includes direct links to single reproductions and the digital copies provided by the website of the Upper Austrian State Library. (6 manuscripts and the 3 fragments have already been fully digitized). Online version:

Text: https://urldefense.proofpoint.com/v2/url?u=https-3A__e-2Dbook.fwf.ac.at_detail-5Fobject_o-3A1160-3FSID-3D-26actPage-3D-26type-3Dlistview&d=DwIDaQ&c=Pk_HpalpE_jAoEC9PLIWQ&r=HsV8Jzkor-xOb9lvezo5hg&m=rfCxmZJzAjEZ2gSxtDG_qDimaWbO4NVLc1eONYNEkc&s=9ZtgpywE7WgXBQuSVUDjt4nF0jCQXSzgwkoUW7dU4&e= (click "Objekt anzeigen" or "Downloaden"; it can take a couple of minutes)

Images/Index: https://urldefense.proofpoint.com/v2/url?u=https-3A__e-2Dbook.fwf.ac.at_detail-5Fobject_o-3A1161-3FSID-3D-26actPage-3D-26type-3Dlistview&d=DwIDaQ&c=Pk_HpalpE_jAoEC9PLIWQ&r=HsV8Jzkor-xOb9lvezo5hg&m=rfCxmZJzAjEZ2gSxtDG_qDimaWbO4NVLc1eONYNEkc&s=wh1qrl-qgV7AYozAiRRWfCqkqgd1S-gWeZ71SuKw4ELM&e= (click "Objekt anzeigen" or "Downloaden"; it can take a couple of minutes)

Augsburg, State and City Library

Newly published, the catalogue of the Augsburg Library Cimelia Exhibition: *Gold und Bücher lieb ich sehr ... 480 Jahres Staats- und Stadtbibliothek Augsburg. Die Cimelien*, ed. Karl-Georg Pfändtner (Luzern 2017) ISBN 978-3-905924-59-6, € 26 + shipping, available via the Library's secretary: sekretariat@sustb-augsburg.de. The catalogue of the exhibition of the 480th jubilee of the founding of the State and City Library Augsburg is the first published book of the Augsburg Cimelia, "the best" of the Augsburg Library. Works include the Augsburg Bible; the first New Testament in German; richly illuminated Psalters from the 13th to the 15th centuries, manuscripts from the high period of the Reichsstadt Augsburg, hitherto unknown Oriental manuscripts; and up to now unpublished late medieval and Renaissance wood blocks for woodcuts. There are also fragments of Gutenberg-prints, among them a newly discovered illuminated fragment of the Gutenberg Bible, described below. The richly illustrated catalogue, financed by the Ernst von Siemens Kunststiftung, is written by internationally-acknowledged scholars and gives a representative picture of the important historical holdings of one of the oldest surviving public libraries in Germany. A link to the catalogue: <https://quaternio.ch/edition-buch-kunst/kataloge/gold-und-buecher-lieb-ich-sehr/>

In September 2017 a leaf from a parchment copy of the Gutenberg Bible was found at the Staats- und Stadtbibliothek Augsburg, being utilized as a binding on a book printed in 1623. At first the nondescript, slightly shabby binding appeared to be from a manuscript, since some handwritten and illuminated parts were more prominent than the main text. At second glance the text looked far too regular to be handwritten, and this printed text was easily identified as the beginning of the book of the *Apocalypse*, with 42 lines per page, from a Gutenberg Bible. The names of two former owners were written in the book bound in the parchment leaf: **Hermannus Gravius**, with the date 1625 (pastor in Buxtehude from 1624 to 1627), and **Johann Eberhard Grave** (pastor in Stotel from 1667 to 1678). The bookplate present shows that this book was part of the collection of the **Collegium bei Sankt Anna in Augsburg** as late as the mid-to late-18th century. The illumination on the parchment binding was executed by a professional atelier, easily identified as the Leipzig-based "Pfauenwerkstatt" that also illuminated the Berlin and the San Marino parchment copies of the Gutenberg Bible.

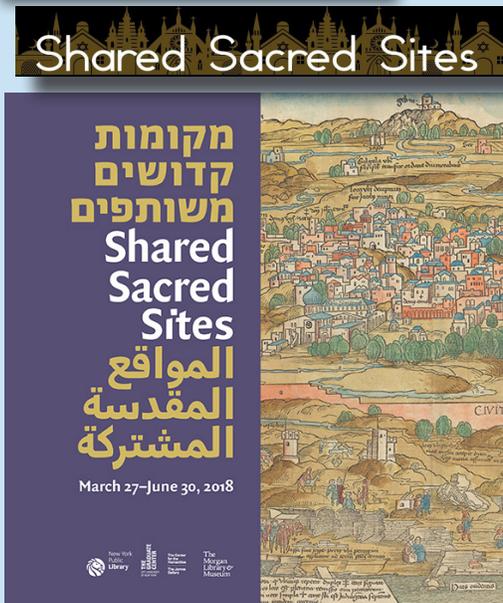
Gutenberg Bible Leaf



Cim 73
Psalter
fols. 5v-6r



EXHIBITIONS



<http://sharedsacredsites.net/>

The sharing of spaces, sites, and symbolism by multiple religious communities demonstrates the practical choreographies and social possibilities of cooperation between potentially antagonistic communities, and the study of such sharing provides key insights into characteristics and features crucial to the cultivation of tolerance and understanding.

Shared Sacred Sites is organized as a contemporary “pilgrimage” in Manhattan through three venues: **The New York Public Library**, the **Morgan Library & Museum**, and the **James Gallery at the CUNY Graduate Center**, running from March 27th to June 30, 2018.

At the New York Public Library, the exhibition opens with the history of the Holy Land, a look at Jerusalem as both holy city and center of pilgrimage for three faiths. The Morgan Library and Museum brings an altogether different aspect of the story of coexistence and collaboration between diverse cultures in a display of the celebrated Morgan Picture Bible produced in Paris around 1250, which offers the most exquisite visualizations of the events of the Old Testament. The Graduate Center at the City University of New York gathers contemporary examples compiled by an international team with various explorations and experiences in sanctuaries, presenting a medley of artifacts, contemporary art, multimedia, and photographs.

Shared Sacred Sites is a collaborative project that seeks to develop a rubric for the description, classification, analysis, and publication of work relating to spaces and locations used by multiple, disparate communities for religious purposes. The project is composed of several sub-projects that individually address different and particular difficulties in the study of shared sacred sites and that combine to form an important, updated, and modern survey of the unique features, mechanisms, and adaptations of coexistence found in the communities involved with shared sacred sites.

**I'm sorry to have learned so late of this exhibition at
NYU's INSTITUTE FOR THE STUDY OF THE ANCIENT
WORLD:**

**Romance and Reason:
Islamic Transformations of the Classical Past**
February 14, 2018 – May 13, 2018

The story of antiquity reads as an endless cycle of expansion, conflict, and conquest. Yet despite the divisions that existed among peoples and nations, the exchange and appropriation of ideas, images, and heroic figures across cultures knew no boundaries, with the Classical World retaining a particular appeal across countries and beliefs. **The Institute for the Study of the Ancient World** in partnership with the National Library of Israel will explore these shared ideas and transmutations of imagery as expressed through Islamic manuscripts from the 11th through 18th centuries, a particularly rich and fertile period for these works. The exhibition will explore Islamic representations of classical historical and literary figures such as Alexander the Great, as well as the Islamic interpretations of Greek medicine, mathematics, astronomy, astrology, and philosophy.

Drawing from the National Library of Israel's special collections and from other prominent American museums and libraries, *Romance and Reason: Islamic Transformations of the Classical Past* will include manuscripts from Iran, Afghanistan, India, and Turkey accompanied by ancient Greek and Islamic artifacts that will illustrate the popularity of historical figures and thinkers and the prominence of science in Islamic culture and society.

This exhibition and its accompanying catalogue were made possible by generous support from the Selz Foundation, the David Berg Foundation, Barbro and Bernard Osher, and the Leon Levy Foundation. Additional funding was provided by the Persepolis Foundation, Hicham and Dina Aboutaam, and an anonymous foundation.

<http://isaw.nyu.edu/exhibitions/romance-reason>

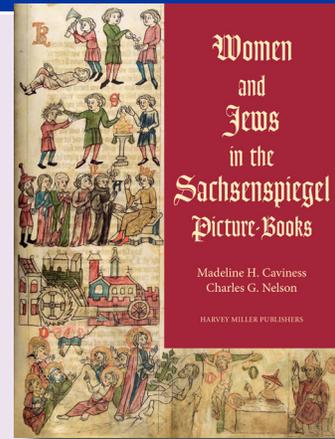


Khamsa

Jerusalem, The National Library of Israel:
Ms. Yah. Ar. 1021, fols. 50v–51r
*Iskandar Served Kay Khusraw's Magical Goblet
(jam-i jahan-bin)*
Image © National Library of Israel
Photograph by Ardon Bar-Hama
Author: Nizami Ganjavi (1141–1209); Copyist:
Unknown; Language: Persian
Ink, opaque watercolor, and gold on paper
India, 17th century, illustrations possibly later

YET MORE PUBLICATIONS

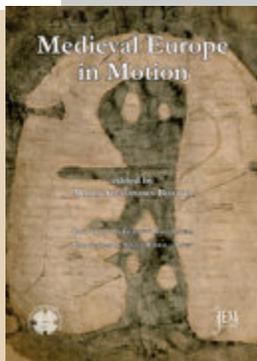
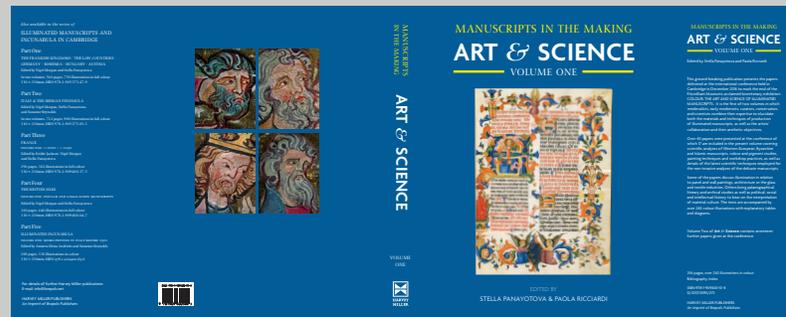
Madeline Caviness's long-awaited book is hopefully forthcoming (perhaps at the end of this month): Madeline H. Caviness and Charles G. Nelson†, *Women and Jews in the Sachsenspiegel Picture Books* (London/Turnhout, Harvey Miller Publishers/Brepols, 2018). ISBN 978-1-909400-49-8. She will also soon have an article out in English and Japanese, from a lecture given last year in Tokyo: "Women and Minorities Pictured under German Law in the Fourteenth Century CE," in *Transactions of the Japan Academy* vol. 72, Special Issue (April 2018), 7–48, ("ザクセンシュピーゲル" 彩色写本における女性とマイノリティー" 訳: 秋山聡、太田泉フロランス [Translated by Akira Akiyama and Izumi Florence Ota], 日本學士院紀要. It will be free online at <https://www.jstage.jst.go.jp/browse/tja/-char/en>



Manuscripts in the Making: Art & Science, vol. 1, ed. Stella Panayotova and Paola Ricciardi (London/Turnhout, Harvey Miller/Brepols, 2017)

This volume includes 17 of the papers presented at a cross-disciplinary conference held in Cambridge in December 2016 in conjunction with the Fitzwilliam Museum's bicentenary exhibition **COLOUR: The Art and Science of Illuminated Manuscripts**.

The papers range across Western European, Byzantine and Islamic manuscripts, and discuss artists' materials, techniques, workshop practices and aesthetic objectives as well as relationships with architecture, monumental painting, the glass and textile industries. The second volume will be published in summer 2018. For more information, see http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781909400108-1

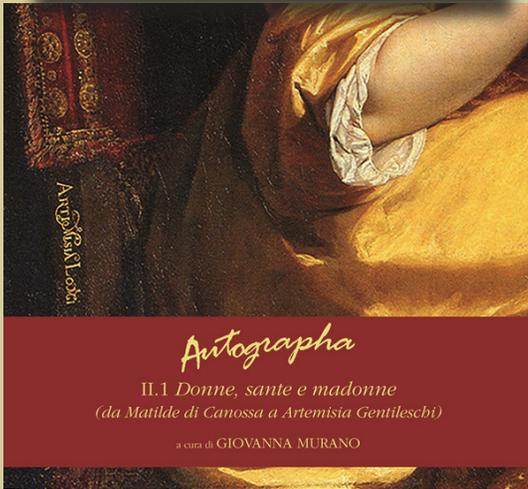


Just published, edited by Maria Alessandra Bilotta: *Medieval Europe in Motion. The Circulation of Artists, Images, Patterns and Ideas from the Mediterranean to the Atlantic Coast (6th–15th centuries)*, introduction by Gerardo BOTO VARELA; conclusions by Xavier BARRAL i ALTET, Laboratorio di idee, 2 (Palermo, Officina di Studi Medievali, 2018). This volume contains the papers presented at the first international colloquium under this title, held in Lisbon 18–20 April 2013; see <https://sites.google.com/site/medievaleuropeinmotion2013/home>—representing current international research on the transmission of artistic and cultural views in the European Middle Ages. The essays investigate how the circulation, motion, and mobility of people, patterns, and ideas influenced artistic creation between the 6th and 15th centuries – from the Mediterranean to the Atlantic coast. As a whole, the collection aims at developing critical and constructive interdisciplinary revision of these matters, raising new and exciting questions for future discussion.

The book brings together twenty-five contributions from: L.U. Afonso, X. Barral i Altet, C. Barreira, M.A. Bilotta, G. Boto Varela, E. Condello, L. Correia de Sousa, M. Cursi, G. Donati, J. Dubois, I. Escandell Proust, P. Almeida Fernandes, D. Espada, M. Fiorilla, P. Flor, L. Geymonat, J.-M. Guilloùët, Ch. Heck, M.V. Herráez Ortega, A. Lemos, E. Lozano, L. Marcozzi, A.A. Nascimento, C. Pulsoni, A.M. Rodrigues, J. Rodrigues, C. Ruzzier, M. Signorini, C. Varela Fernandes, G. Videira Lopes, C. Valdaliso, and B. Van den Bossche.

Alison Stones has numerous publications in various venues: a) "Mapping Illuminated Manuscripts: Applying GIS Concepts to Lancelot-Grail Manuscripts," *Speculum* 92 (2017): 170–189 (electronic publication available free through the University of Chicago Press); b) "Le merveilleux dans le Lancelot-Graal: l'exemple du cerf accompagné de quatre lions," in *Le merveilleux au Moyen Âge*, ed. A. Latimier-Ionoff, J. Pavlevski-Malingre, and A. Servier, RILMA Études 8 (Turnhout, 2017), 137–46; c) "Text and Image," in *Handbook of Arthurian Romance: King Arthur's Court in Medieval European Literature*, ed. Leah Tether and Johnny McFayden, in collaboration with Keith Busby and Ad Putter (Berlin and Boston, De Gruyter, 2017), 215–33; d) articles by her can also be found in the following: *The Montpellier Codex: The Final Fascicle, Contents, Contexts, Chronologies* (Studies in Medieval and Renaissance Music 16), ed. C.A. Bradley and K. Desmond (Woodbridge, Suffolk, 2018); and *Tributes to Adelaide Bennett Hagens: Manuscripts, Iconography, and the Late Medieval Viewer*, ed. P.A. Patton and J.K. Golden (Turnhout, Harvey Miller/Brepols, 2017).

MISCELLANEOUS EVENTS

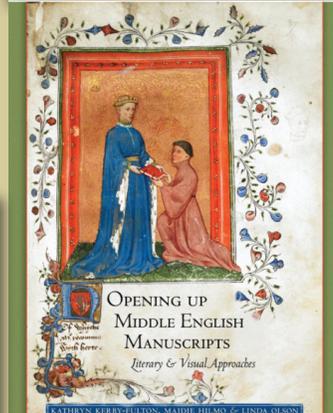


Edited by Giovanna Murano, *Autographa II.1 Donne, sante e madonne* (from Matilde di Canossa to Artemisia Gentileschi), third issue of the *Autographa* series, presents autograph texts—letters, manuscripts, sonnets, writings or signed "by their own hands"—of forty women living in Italy during the Middle Ages and the Renaissance.

An international team of over thirty scholars presents biographical and paleographical studies accompanied by an extensive photographic apparatus dedicated to **women of power** like Matilde di Canossa (1046–1115), Bianca Maria Visconti (1425–1468), Ippolita Maria Sforza Visconti (1445–1484), Eleonora (1450–1493) and Beatrice d'Aragona (1457–1508), Caterina Cybo (1501–1557), Giovanna (1502–1575) and Maria d'Aragona (1503/04–1568), or **saints, mystics and the religious** like Chiara Gambacorta (1362–1419), Illuminata Bembo (1410/20–1493), Caterina Vigri (1413–1463), Battista Alfani (1438–1523), Camilla Battista da Varano (1458–1524), Lucia Broccadelli da Narni (1476–1544), Beatrice del Sera (1515–1585), Fiammetta Frescobaldi (1523–1586), **scholars** like Maddalena degli Scrovegni (ca. 1356–1429), Veronica Gambarara (1485–1550), Ippolita Clara (1487–1540), Vittoria Colonna (1490/92–1547), Laura Battiferri Ammannati (1523–1589), Veronica Franco (1546–1591) and also **painters** like Plautilla Nelli (1524–1588), Sofonisba Anguissola (ca. 1532–1625) and Artemisia Gentileschi (1593–ca. 1654).

Melissa Conway will be giving an intensive Medieval and Renaissance manuscript course coming up at the **California Rare Books School** in the week of July 30–August 3. There will be field trips to the Getty, Huntington, and UCLA Special Collections. For more information, see <http://www.calrbs.org/program/courses/medievalrenaissance/>.

Massimo Bernabò announces two new publications: Massimo Bernabò, "Miniatures and Ornaments in the Fondo Grünwald," in *The Syriac Manuscripts of Tur 'Abdin in the Fondo Grünwald*, texts by Emanuela Braida, Marco Pavan, Massimo Bernabò, ed. Vincenzo Ruggieri (Rome, 2017), 249–485, and Massimo Bernabò "Il libro dell'infanzia di Nostro Signore. Le miniature del Vangelo arabo della Biblioteca Medicea Laurenziana di Firenze, codice Orientali 387 (Mardin, 1299 d.C.)," parts 1 and 3, with the collaboration of Rita Tarasconi, and with contributions by Sara Fani, Margherita Farina, and Ida G. Rao, *Orientalia Christiana Periodica* 83/2 (2017): 293–447.



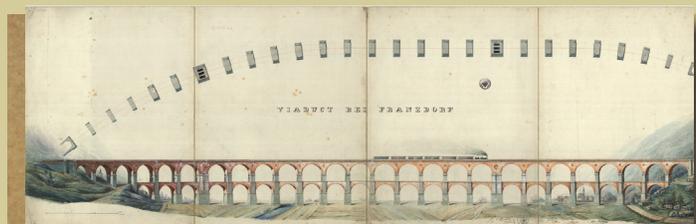
Dear Friends and Colleagues,
We would like share two announcements with readers of *Manuscripts on My Mind*. Many of you have asked us about the possibility of an affordable course-adoption price for *Opening Up Middle English Manuscripts: Literary and Visual Approaches*. The good news is that Cornell University Press has now provided us with a special discount we can send to *Manuscripts on My Mind* readers, allowing students or professors to purchase this book for 30% off the regular price - that is, \$31.50 (rather than the list price of \$45). We are really grateful to Cornell for their generosity since all 205 plates are in colour.

To order a copy, just go to <http://www.cornellpress.cornell.edu/book/?GCOI=80140100324990> containing the description and contents, follow the prompts, and type in this special promo code: **09MIDDLE**.

In further news, with the help of some of my University of Notre Dame Ph.D. students, there will soon be a new open-access website that will provide a study aid for students and faculty using *Opening Up Middle English Manuscripts*. It will include links to recent online facsimiles, new bibliography, and pointers on using *Opening Up* for looking at recent developments in formalism, cognition studies, and more. We hope to have it up by this summer, and I'll send out a note with the link at that point. We often get comments and sometimes new finds from readers of *Manuscripts on My Mind* who are using the book (we just got a new find from Phillipa Hardman yesterday!), and we hope to include reference to those in the new website.

p.s. the promo code works for the hard cover as well.

With all good wishes,
Kathryn Kerby-Fulton



Be sure to visit this Call for Papers for an international symposium in Ljubljana, Slovenia, June 6-8, 2019:

Works of Art on Parchment and Paper
<https://www.iiconservation.org/node/7618>

Charlotte Denoël asks the manuscript community for help:

Dear Colleagues, I take the liberty of sharing with you this call for donations to help the BnF restore and make available its global heritage. It concerns three projects connected to Richelieu :

- Richelieu renaissance
- restoration of medieval book-binding
- book publication of the treasures of the BnF

You will find all the details at our website:

<https://kbfus.networkforgood.com/projects/48262-b-kbfus-funds-bibliothèque-nationale-de-france-fr>

With many thanks in advance for your attention,

Best regards,

Charlotte Denoël

Conservateur en chef,

chef du service des manuscrits médiévaux

Bibliothèque nationale de France

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**A review of a website, if that is the correct way to call it; published in ArtDaily.org 2/2/2018**

<https://www.bl.uk/medieval-literature>

LONDON.- Bringing together over 50 unique medieval manuscripts and early print editions from the 8th to 16th centuries, *Discovering Literature: Medieval* presents a new way to explore some of the earliest works and most influential figures of English literature. From the first complete translation of the Bible in the English language to the first work authored by a woman in English, the website showcases many rarities and 'firsts' in the history of English literature.

Featuring extracts of medieval drama, epic poetry, dream visions, and riddles alongside over 20 articles exploring themes such as gender, faith, and heroism written by poets, academics, and writers including Simon Armitage, Hetta Howes, and David Crystal, *Discovering Literature: Medieval* offers unprecedented access to the British Library's collections and provides contemporary scholarly insight for young people and learners across the world. Dr. Alex Whitfield, Head of Learning Programmes at the British Library, said: '*Discovering Literature* is a fantastic resource, which enables the British Library to open up its collections to a broader audience.'

We are always trying to find innovative ways to help learners of all ages engage with the Library's collections and we are so pleased that such extraordinary collection items and valuable academic insight can now be accessed by anyone, anywhere. Ultimately, we hope that the website will enrich the study and enjoyment of medieval literature for a new generation.'

Dr. Claire Breay, Head of Ancient, Medieval and Early Modern Manuscripts at the British Library, said: 'The British Library's medieval collections are world-renowned and it's very exciting to be opening up the Library's collections of early literary history to young learners through *Discovering Literature*. Each item featured on the website has a rich history and it's fantastic to see the unique manuscripts of *Beowulf* and *Sir Gawain and the Green Knight*, which survived a major fire in the 18th century, showcased on this digital platform for future generations to explore.'

Discovering Literature is a free website aimed at A-Level students, teachers, and lifelong learners, which provides unprecedented access to the Library's literary and historical treasures and has received over 7 million unique visitors since launching in 2014. The British Library has already published collections relating to Shakespeare and the Renaissance, the Romantic and Victorian periods, and 20th century literature and drama, and will continue to add to the site until it covers the whole rich and diverse backbone of English literature, from *The Canterbury Tales* to *The Buddha of Suburbia*.

The project has been generously supported by Dr. Naim Dangoor CBE *The Exilarch's Foundation* since its inception, along with the *British Library Trust* and the *British Library Patrons*. Further development of the project is being supported by the *Garfield Weston Foundation*, Mark Pigott KBE KStJ, Evalyn Lee, Luci Baines Johnson and Ian Turpin, *The American Trust for the British Library*, *The John S Cohen Foundation*, *The Andor Trust*, and *Allan and Nesta Ferguson Charitable Trust*.



The Book of the Queen, written by Christine de Pizan, the first female writer to earn a living from her work (Harley MS 4431)
© British Library Board.

I close this issue with a colophon message from a medieval scribe

