



🍷 Editor's Remarks:

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, I'm pleased to report that the **47th Annual Saint Louis Conference on Manuscript Studies** took place from Tuesday, June 21 to Thursday, June 23, 2022; the first live meeting since 2019. It was great to be face-to-face with speakers and audience, and return to the dynamic interaction among all attendees, characteristic of this conference since my first participation in 2002. I thank all speakers for their excellent papers, bringing riveting new materials and perspectives to our attention. This occasion also marked the last year I will serve as organizer and general chair for this event, since I turned over the reins to **Frank Coulson, Professor of Classics and Director of Palaeography at Ohio State**—although I will continue to attend and participate in a consulting role. Next year's conference takes place **JUNE 12–14, 2023**, as usual embedded in the **Tenth Annual Symposium on Medieval and Renaissance Studies** at Saint Louis University. The keynote speaker will be **Eric Ramirez-Weaver, Associate Professor of Art and Director, Medieval Studies Program, University of Virginia**, who will speak about the art of medieval astronomy and astrology, particularly in medieval Prague. While we have a number of sessions already organized, on the last page of the newsletter I outline a brief **Call for Papers** with some suggested potential sessions, to which I hope you will submit abstracts.

In memoriam Richard H. Rouse (1933–2022)

Carrie Beneš

WITH ALL THE ADVICE CIRCLING THE INTERNET THESE DAYS about the importance of meeting a potential dissertation advisor before committing to a graduate program, it seems odd that I committed to a PhD at UCLA without ever having met **Richard or Mary Rouse**. Even more so when I consider the enormous impact they had on my training and career as a historian over the next six years and beyond. But the Rouses were in Paris the year I was applying to graduate school—dug into their favorite attic apartment in the Palais Royale and the reading room at the Bibliothèque Nationale (Richelieu)—and I only came to appreciate Richard's enormous breadth of knowledge, commitment to his craft, and steadfast friendship in the years that followed. Richard's death on July 7, 2022 has left the intertwined worlds of manuscript studies and medieval history with a great sense of loss. A dedicated scholar and an exacting teacher who could deliver absurd Gilbert & Sullivan quotes with a completely straight face, he leaves behind an extensive and far-flung legacy of former students, research publications, and manuscript collections.



Richard Rouse and Carrie Beneš

When I arrived at UCLA, Richard was the kind of august senior faculty member (the classicist Mortimer Chambers was another) regarding whom students swapped admiring and largely unsubstantiated legends: he had been in intelligence during the war (false), or he was some kind of multi-medal swimming champion (true). In fact, while Richard cheerfully acknowledged his Midwestern roots, he was born in Boston, and lived in both Germany and Pasadena, California, before his father's career in hydraulics engineering took the family to Iowa City, where young Richard grew up and attended the University of Iowa. (That's where the swimming came in.) Nonetheless, Richard's love for manuscripts and the Middle Ages then took him to the University of Chicago for a master's degree, and finally on to Cornell for a PhD, where he met and married his beloved wife Mary. After a brief stint as a manuscript cataloguer at Harvard, Richard accepted a tenure-track job at UCLA, where he spent the rest of his career—more than forty years.

Over the course of Richard's distinguished career, he acquired numerous honors—visiting fellowships, NEH and ACLS grants, a Guggenheim Fellowship—and served on several editorial and advisory boards such as for *Viator* (published at UCLA) and the Hill Museum & Manuscript Library in Collegeville, Minnesota. His research, however, was of the unassuming type: he was interested in textual transmission; inventories, catalogues, and indices; the processes and culture of manuscript production; and that much-maligned yet crucially important medieval genre: florilegia.

(continued)

In memoriam Richard H. Rouse (continued)

**Richard's hand with
new Rouse Collection acquisitions in 2015**

With these tools, his work provided unpretentious yet detailed evidence to demolish attractive theories and long-unchallenged assumptions, emphasizing (for example) the extensive continuities between the worlds of manuscript and early print. My students today still appreciate the Rouses' correctives to the idea of the printing press as a "revolution" in late medieval society. Richard would have chuckled at the notion that he or his work was cutting-edge, but his research anticipated the "material turn" by fully decades, bridging the gap between the previously more antiquarian world of manuscript studies, literary history, and social history to more or less create what he and Mary called "the social history of the book." As they write in the introduction to their collected volume *Authentic Witnesses*, "we have consistently attempted, in our studies, to set the manuscript or manuscripts with which we are dealing into the proper historical context—to discern what the framework is, and to see just how and why the manuscript fits into this frame" (2). That's a simple way of describing what has become one of the major trends in contemporary manuscript studies: the book as material culture.

As this is a memorial to Richard, I've focused chiefly on him so far, but the astute reader will have noticed that my last paragraph is peppered with references to "the Rouses" as well as "Richard and Mary." Richard and his wife Mary met at Cornell, and—as was the custom of the time—Mary left her graduate studies after their marriage and the birth of their first child, while Richard took the tenure-track job at UCLA. Yet they continued their scholarly collaboration, and the vast majority of their publications over the next forty years were fully co-authored. With some irreverence, I've always been entertained by the parallel between the professional partnership of Richard and Mary Rouse and their long-time subjects of study, *Richard and Jeanne de Montbaston*, *libraires* of the rue neuve Notre-Dame. Bridging two worlds where men got most of the credit—fourteenth-century Paris and the twentieth-century United States—the Rouses not only documented an extensive (and as far as we can tell, absolutely commonplace) career partnership between medieval married spouses, but quietly modeled the same kind of partnership in their own lives.



Richard and Mary Rouse

Richard leaves behind a wide and varied legacy. His former students have careers as curators of manuscript and digital content, historians and administrators, booksellers, cataloguers, and preservationists. His name is attached to the **Richard and Mary Rouse History of the Book Lectures** (<https://cmrs.ucla.edu/archives/history-book/>) held annually at UCLA. He is survived by not only Mary but their three sons, nine grandchildren, and five great-grandchildren. Yet the legacy of which he may have been proudest is the **Rouse Collection of Medieval and Renaissance Manuscripts, Documents, and Leaves, and Early Printed Materials** (<https://cmrs.ucla.edu/archives/projects/rouse/>), a group of over 140 items collected over the course of the Rouses' joint career, much of it with the assistance of their longtime friend and colleague **Sandra Hindman**, of **Les Enluminures/TextManuscripts, Paris**. Fittingly, the collection now resides in UCLA Library Special Collections—and of course, they co-authored the **catalogue** (<https://www.amazon.com/Medieval-Renaissance-Manuscripts-Library-Collections/dp/0866985255>).

YET I SHALL BEST REMEMBER the convivial dinners at Richard and Mary's cozy house adjacent to the Veterans' Administration campus in Westwood, where Richard told stories of how he read the entire Tolkein *Lord of the Rings* saga to their three children during a stay in Paris in the days when you couldn't just download ebooks from the web; of his surprise that his Californian doctor thought a modest four glasses of red wine daily was excessive; of his late discovery of the beauty of Anglican choral evensong; of how producers for Kevin Costner's *Robin Hood* movie (1991) sought his advice on all manner of matters pertinent to medieval England, then promptly ignored all of it. With infectious excitement, he would produce the latest acquisition in the Rouse collection, pointing out curious features and unusual letterforms.

He was a precise scholar, a stern critic, a generous colleague, and a dear friend. I shall miss him.

NEW DISCOVERIES

Karin Suni, curator, Philadelphia Free Library, Theatre Collection, Rare Book Department, brings us exciting news:

THE RARE BOOK DEPARTMENT AT THE FREE LIBRARY OF PHILADELPHIA recently took advantage of the rare opportunity to reunite two previously missing leaves with one of our sixteenth-century manuscripts. **Lewis E 87** is a Book of Hours that was likely made for Jean **Lallemant the Younger**, and these full-page miniatures can be attributed to **Jean Pichore**. As the manuscript is missing all of its miniatures, adding these to our collection helps make the manuscript more complete and provides an example of the style that would be used in the absent leaves. These will be on display alongside Lewis E 87 starting in September 2022 through March 2023.



Jean Pichore
Agony in the Garden and Flagellation,
two miniatures from a Book of Hours,
[Paris, ca.1500–ca.1510]



Spanish Forger CAM
1957.511_v01_w

Spanish Forger Discovery and Technical Study

Chris Platts (Assistant Professor of Art History and Museum Studies, University of Cincinnati) has discovered a new cutting by the **Spanish Forger**, “Two Female Saints Playing a Viola and a Psaltery in an Initial A,” while recently studying the collection of illuminated manuscripts at the **Cincinnati Art Museum (CAM)**. He shared this find with **Bill Voelke**, who agreed with the attribution and has given it the Spanish Forger catalogue number **L309**. (He is grateful to Bill for his help studying this artist.)

The verso of the cutting shows what appears to be an authentic fragment from a 14th- or 15th-century Italian choir book. The next two steps will be to research the content of the fragment and the provenance of the cutting. In addition, along with a group of University of Cincinnati scientists, he plans to examine the illumination as well as the Spanish Forger's triptych of Saint Jerome at CAM with X-ray fluorescence and Raman spectroscopy to contribute to the nascent body of technical evidence about the artist's pigments, binders, and techniques.



Spanish Forger CAM verso



This discovery and its art-historical and scientific study are part of a larger project Chris began last year to find and examine little-known illuminated manuscripts in museums and libraries in Cincinnati and the tri-state area (Ohio, Kentucky, Indiana). He asks that anyone with questions or comments, or who knows of any other depositories off the beaten track that should be checked, to please be in touch with him at cplatts@gmail.com.

CAM, Spanish Forger, Saint Jerome triptych, center panel

A sad discovery and a query, posted by **Eugene Crook**:

My library switched the *Patrologia Latina* (Chadwyck-Healey) online site to ProQuest without notice. I worked for a couple of days with it and found it to be absolutely opaque. Even if I had the text in front of me, I couldn't find it through the ProQuest apparatus.

Upon further investigation, the Dean of our library (**Florida State University**) informed me that ProQuest had bought out the Chadwyck-Healey business and that on October 31st it will disappear forever. In the meantime, they gave me a link to it that I could use.

Have other people also discovered this? Do they know something about using ProQuest that I don't know?

Editor: Can anyone clarify this situation?

Job Opportunities

The **J. Paul Getty Museum** seeks an **Assistant Curator of Manuscripts**. The Assistant Curator will play an instrumental role in supporting the collection and its many publics through acquisitions, exhibitions, original research, and innovative interpretation. The successful candidate will be skilled in developing programming that is engaging and meaningful to diverse, contemporary audiences. Please apply through our website at: <https://jobs-getty.icims.com/jobs/3991/assistant-curator-of-manuscripts/job>

Posted by Elizabeth Morrison, Senior Curator of Manuscripts

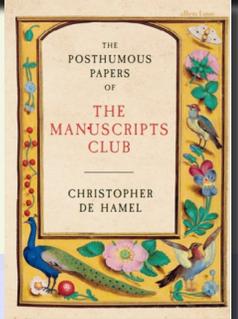
NEW PUBLICATIONS

Michaela Schuller-Juckes and Evelyn Theresia Kubina, *Die illuminierten Handschriften der Universitätsbibliothek Graz: 1225-1300*, Veröffentlichungen zum Schrift- und Buchwesen des Mittelalters, 3. Textband, Tafel- und Registerband (Vienna, 2022)

The new catalogue of illuminated manuscripts of the thirteenth century held by the **University Library of Graz** has just been published both in printed form and online: https://verlag.oeaw.ac.at/produkt/die-illuminierten-handschriften-der-universitaetsbibliothek-graz-1225-1300/99200879?product_form=4520. It presents a comprehensive investigation of 86 illuminated manuscripts and fragments now in the University Library in Graz. Produced between 1225 and 1300, almost all the works came to Graz from monasteries in Styria, Carinthia, and Slovenia, where they were held until the secularizations of the late eighteenth century. This material is examined from an art-historical perspective, set within its historical, cultural, and intellectual contexts. Stylistic analysis of the illuminations shows that only a relatively small proportion of the works was made locally, and that most of the manuscripts were imported from major centres of European book production such as Bologna, Paris, or Southern France. The e-book is accessible free of charge at <https://e-book.fwf.ac.at/view/o:1745>. It is a large file (Catalogue: 336 pages with 143 color images; **Illustration volume** with 910 color images, 1.6 GB) and may take some time to download.

Christopher de Hamel, *The Posthumous Papers of the Manuscripts Club* (London, Alan Lane/Penguin, October 2022)

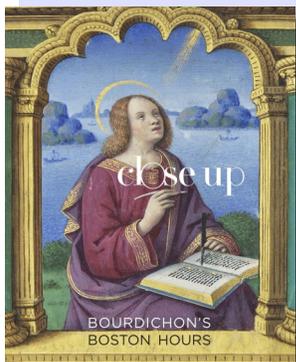
Forthcoming in October, a new book on people who have spent their lives with illuminated manuscripts throughout history, from the eleventh century to the twentieth, including patrons, illuminators, antiquaries, booksellers, librarians, curators, scholars and forgers. More information at <https://www.penguin.co.uk/books/305351/the-posthumous-papers-of-the-manuscripts-club-by-hamel-christopher-de/9780241304372>



Nicholas Herman and Anne-Marie Eze, *Bourdichon's Boston Hours* (London, 2021)

Accompanying the exhibition "**Bourdichon's Painted Prayers**" at the Isabella Stewart Gardner Museum (Boston 16 June – 11 September 2022) <https://www.gardnermuseum.org/calendar/close-up>, this absorbing book explores the crown jewel of the Museum's collection of rare books and manuscripts: Jean Bourdichon's *Boston Hours*.

Painter to four kings, Jean Bourdichon remains today one of the most celebrated artists of the French Renaissance. By age twenty-four, he was already serving as "peintre du roy," a title which he held for the rest of his life. Although his illustrious career at the French royal court led to a wide range of commissions, he is remembered principally for astonishing illuminated manuscripts. Bourdichon's only intact book of hours in the United States was acquired by Isabella Stewart Gardner in 1890 and became the crown jewel of her collection of rare books and manuscripts. Leading scholars **Nicholas Herman** and **Anne-Marie Eze** explore its history in depth, shedding new light on the book's patronage and provenance— from the shelves of a wealthy Catholic landowner in Lincolnshire to the shop of a Venetian art and antiques dealer. <https://www.paulholberton.com/product-page/bourdichon-s-boston-hours>.



Handschrift öffne dich: 20 Jahre Handschriftenzentrum Leipzig, ed. Christoph Mackert; texts by Friederike Berger, Matthias Eifler, Werner Hoffmann, Christoph Mackert, Ulrich Johannes Schneider, Katrin Sturm, and Marek Wejwoda; Schriften aus der Universitätsbibliothek Leipzig 51, (Leipzig, 2022). ISBN 978-3-96023-475-3, 60 pages, 19,00 Euro.

For more than 20 years a team of researchers, young academics and digitization experts at the the **Leipzig Manuscript Center** of the University Library at Leipzig has been working on the processing and online access to the holdings of medieval and early modern book manuscripts. This professional service center, already utilized by numerous institutions for the scientific development and digitization of their manuscript collections, is part of a nationwide research infrastructure. Its goal is to reveal the hidden secrets contained in manuscripts, both for the scholarly community and the interested public, and to make them available digitally. This richly illustrated description of the **Leipzig Manuscript Center** introduces the world of historical manuscript heritage and shows the methods by which handwritten books from the past can be recognized as unique witnesses of intellectual and cultural history.



For more information, see <https://blog.ub.uni-leipzig.de/manuscripts-from-the-distance/> and https://www.univerlag-leipzig.de/catalog/bookstore/article/2188-Handschrift_oeffne_dich

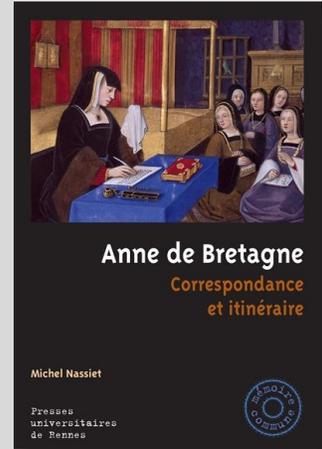
NEW PUBLICATIONS (continued)

Michel Nassiet, *Anne de Bretagne, Correspondance et itinéraire* (Rennes, 2022). ISBN 978-2-7535-8630-7.

A new book about Anne of Brittany: duchess of Brittany, queen to two kings of France, mother of a queen of France, and a woman of learning and intelligence.

Cet ouvrage est une ample publication de sources sur Anne de Bretagne, dont beaucoup sont inédites : toute la correspondance retrouvée (active et passive, de la duchesse et de la reine) complétée par plusieurs documents fondamentaux. La datation des missives restitue le contexte historique et l'identification des personnages informe sur les réseaux personnels de la reine. En outre, la reconstitution de ses nombreuses pérégrinations démontre la grande mobilité de cette femme, révélatrices de son tempérament et de ses motivations : une extrême énergie, la piété et les pèlerinages et un amour conjugal dont témoignent aussi les ambassadeurs italiens.

Les premières lettres précisent l'extraordinaire agentivité par laquelle la fillette de 11 ans a pris son destin en main, repoussant le grand baron avec lequel ses proches voulaient la marier. La correspondance éclaire le rapport au pouvoir monarchique qui, s'agissant d'une femme, prend une importance exceptionnelle du fait de son double statut : reine et duchesse souveraine. La reine va jusqu'à conduire une "diplomatie épistolaire" ; son amitié constante pour la maison d'Autriche avait pour but d'assurer la paix dans la chrétienté. See <https://livre.fnac.com/a16494254/Michel-Nassiet-Anne-de-Bretagne>



Preparation underway:

The second of two volumes of Frater Petrus, *Collationes de tempore* (Fourteenth Century), is being prepared by Daniel Nodes of Baylor University for the Brill Series, *Studies in Medieval and Reformation Traditions*. The first volume of the *Collationes* was published September 2021 in that series, <https://brill.com/view/title/58940?language=en>

As the title indicates, the edition presents a collection of sermons for all the Sundays and major feast days of the year. Their author, referred to simply as Frater Petrus in one manuscript, is otherwise unknown, but evidence points to his being a Franciscan friar. While not a major light of the order this Petrus may have held status as an intermediate-level teacher who lived between the beginnings of the Franciscan Order and the Observant reform movement. The sermons reveal a preacher who was theologically competent and well versed in the scholastic sermon style of the early fourteenth century. With a pattern of divisions and distinctions of a short theme selected from a verse from the Epistle or Gospel reading of the day, Petrus keeps the conventional structure firmly in hand and graces the text with complex patterns of rhymed phrases meant to please the audience and serve as a memory aid to the preacher.

These collations survive complete in a single manuscript that is among the holdings of the **Museum of the Bible** in Washington, DC. The first sixty-three collations, Advent to Easter, are also found in an anthology of sermons and various theological texts in the Library of the University of Uppsala, Sweden. The remaining collations from the First Sunday after Easter through Ordinary Time are found only in the one complete manuscript. That manuscript contains two indices with a numbering and lettering code for easy consultation. Both manuscripts are executed in a lower-grade Northern Textualis with headings, rubrics, and ample abbreviation. The principal aim of the edited *Collationes* of Frater Petrus, with clear English translation and explanatory essays, is to help shed light on the system of mass communication based on collections of Latin model sermons "which could be turned into the vernacular for lay congregations anywhere," as reviewer Professor David d'Avray has observed.

The Morgan Library & Museum has recently made all images from the prefatory cycle of its twelfth-century manuscript **M.736** available on its website, providing an excellent teaching tool:

<https://www.themorgan.org/collection/Life-and-Miracles-of-St-Edmund>

The Life and Miracles of St. Edmund

One of the earliest illustrated biographies of an English saint, this lavish volume was a testimonial to patron saint and abbey alike. Most miniatures are based on the passion text of **Abbo of Fleury** (945–1004); the posthumous miracles depend on **Osbert of Clare's** text, composed for Anselm shortly before this manuscript was made. Edmund of England: **Scene: Coronation and Consecration**. Two groups of men flank two bishops holding croziers. One bishop hands a scepter to Edmund, seated on a cushioned bench with his feet on a footstool. The other bishop places a cross-surmounted crown on Edmund's head. The scene is in a curtained room within an architectural setting, and the illustration has a decorated frame. The miniatures are attributed to the **Alexis Master**, founder of the St. Albans school.

Miscellany
on the life of St. Edmund

MS M.736, fol. 8v

Edmund of England: Coronation and Consecration

England, Bury St Edmunds, ca. 1130
274 x 187 mm

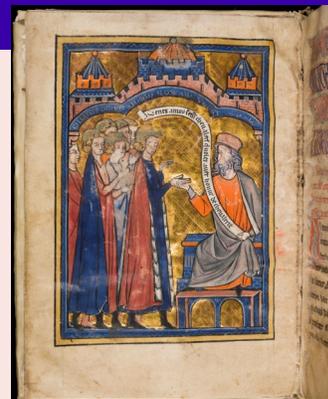
Purchased by J. P. Morgan, Jr., 1927



EXHIBITIONS

Medieval Britain in Colour: 500 Years of Illuminated Manuscripts**The Fitzwilliam Museum, Rothschild Gallery, 18 October 2022 to 22 January 2023**

THIS FOCUSED DISPLAY TELLS THE STORY OF PIGMENT use in British illumination through 14 manuscripts from the Fitzwilliam's own collection (including the **Macclesfield Psalter**) and loans from Cambridge colleges, including volume 2 of the **Bury Bible** from the Parker Library. Showcasing the results of a 4-year AHRC-funded research collaboration led by PI **Professor Richard Gameson** of Durham University (*The Pigments of British Illuminators: A Scientific and Cultural Study*), the display also celebrates 10 years of the Fitzwilliam's **MINIARE** project and the pioneering contribution the Fitzwilliam's heritage scientists have made to the field: <https://fitzmuseum.cam.ac.uk/research/projects/miniare>. Curated by project Co-I **Suzanne Reynolds**, Senior Curator of Manuscripts and Rare Books at the Fitzwilliam, the display themes include: *Discovery and Innovation*, *The Story of Blue*, and *Working with Gold*.



Vegetius receives Prince Edward and his retinue. Fitzwilliam Museum, MS Marlay Add. 1, fol. 2v. Anonymous illuminator, London, 1265–1272. (C) Fitzwilliam Museum, Cambridge

UPCOMING EXHIBITIONS AT THE J. PAUL GETTY MUSEUM

Visualizing the Virgin Mary

October 11, 2022–January 8, 2023

The **Virgin Mary** is one of the most important figures in the Christian tradition. This exhibition presents illuminated manuscripts depicting myriad stories and images from the Middle Ages that celebrated Mary as a personal intercessor, a compassionate mother, and a heavenly queen. The legacy of representing Mary is also shown through the venerated image of the Virgin of Guadalupe in the Americas, revealing how Mary provides different meanings for viewers across time.



A Passion for Collecting Manuscripts

January 31–April 23, 2023

The Getty Museum is one of the few museums in the United States that maintains and displays a collection of medieval illuminated manuscripts. Portable and sumptuous, these hand-crafted treasures have garnered the interest of collectors throughout the centuries. Each has a unique story, and clues in the books themselves often provide tantalizing evidence that help reconstruct their meanderings through time. This exhibition shares intriguing stories about our manuscripts and the remarkable journeys that brought them to Los Angeles.

Anne of Brittany,

Master of the *Chronique scandaleuse*, from Octovien de Saint-Gelais, *Letters*, about 1493, Paris. J. Paul Getty Museum, MS 121, fol. 55r

The Virgin and Child, Willem Vrelant,

from the Arenburg Hours, early 1460s, Bruges.

J. Paul Getty Museum, Ms. Ludwig IX 8 (83.ML.104), fol. 121r



PROJECTS

Posted by **Dagmar Riedel**:

From June 28–July 1, 2022 the "Oriental digital" project at the SBB in Berlin hosted a three day conference about MSS collections in Germany: <https://staatsbibliothek-berlin.de/en/about-the-library/departments/orient/news/>

Many talks are now available on youtube: <https://www.youtube.com/playlist?list=PLfdMbheFMoULqPSGdtDmp3Etrs8AJBhwE>

Another note of interest is the launch of a new catalog website for manuscripts in Arabic script in Germany: **Qalamos** <https://www.qalamos.net/content/index.xed>

ORIENTAL MANUSCRIPTS IN GERMANY

Collection History Between the Academic Thirst for Knowledge, Antique Trade Across the Globe, and Imperial Claims to Power



Fritz Thyssen Stiftung



Staatsbibliothek zu Berlin
Preussischer Kulturbesitz

(Projects continued)

PROJECTS (continued)

Project Update: The Peripheral Manuscripts Project Digitizing Medieval Manuscripts in the Midwest

Sarah Noonan

Over the past four years, **Indiana University Bloomington**, in collaboration with **Saint Mary's College** and **Loyola University Chicago**, has been working to organize a consortium of institutions in the Midwest that hold collections of pre-1600 manuscript materials. Through this work, our goal is to gain a more accurate understanding of the numbers of medieval manuscripts in North American collections and increase general awareness of the role that smaller repositories, particularly in our region, play in the conservation of many important cultural heritage items. We received a grant from the Council on Library and Information Resources (CLIR) in January of 2020 to advance our work in this area, and the first phase of our project will culminate in 2024.

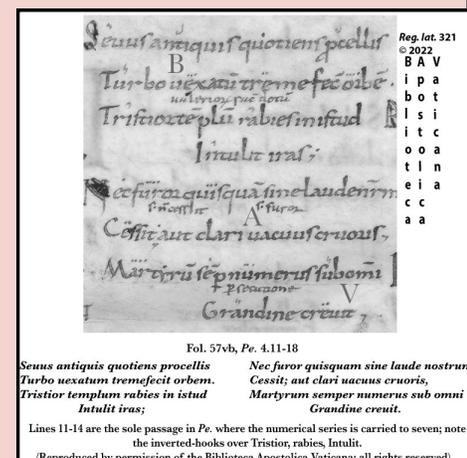
Our project, "Peripheral Manuscripts: Digitizing Medieval Manuscripts in the Midwest" (<https://peripheralms.org>), has brought together a group of twenty-two partner institutions whose holdings—many of which are unrecorded or undercounted in previous bibliographic surveys—are being digitized and described. Under our current project structure, item capture is taking place at the Indiana University Libraries and researchers at IU Bloomington, Loyola University Chicago, and Saint Mary's College are creating metadata for these objects, in collaboration with staff at partnering institutions. Resulting item descriptions and high-resolution, IIIF-compliant images are being returned to partners, and will also be shared in an open-access digital repository hosted at Indiana University, which will launch at the close of the current project in 2024.

We are in the process of planning a second project phase and are reaching out to institutions that might be interested in partnering with us in the future. If you are interested in collaborating with us (or know of an institution that might be), we would deeply appreciate it if you could take a moment to fill out a short Google form (https://bit.ly/PMSS_Report) which asks about the general number and type of pre-1600 manuscript items held in your institution's collection or in the collection to which you would like to draw our attention. Please also feel free to contact us at peripheralms@gmail.com. We are happy to answer any questions you might have and welcome email inquiries.

"In June 2022 John Petruccione launched a website (www.Constructionissigna.com) dedicated to the constitution of a comprehensive checklist of medieval Latin manuscripts containing "syntax" or "construe" marks and the precise identification of the marks present in each manuscript. The most important element of the site is the checklist of manuscripts; this provides information regarding the present location of the manuscript, its contents, date, provenance, the sort of marks it carries, their location, and their frequency. It also contains a link to any online digitalized images: either of the entire manuscript or of selected folios. In addition, there are five pages containing 1) an introduction explaining the purpose of the site; 2) an elenchus of the syntax markers mentioned in the checklist with an image of each; 3) an analysis of the parts of each checklist entry; 4) a bibliography of items referred to in the checklist; and 5) information about how to contact Prof. Petruccione with clarifications, additions, corrections, etc. As he indicates in the introductory page, corrections, advice, and new information are not only welcome but essential for the development of this collaborative enterprise."

Massimo Bernabó writes:

I have collected a group of researchers (Angelo Piemontese, emeritus, Università La Sapienza; Hayarpi Hakobyan, Ejtmiadzin; Maria Letizia Amadori, Università di Urbino; Silvia Scipioni, direttrice della Biblioteca Medicea Laurenziana) for the project to publish **MS Or. 81** and its copy **MS Or. 399**. **MS Or. 81** is an illuminated Persian version of a Syriac *Diatessaron*. It was made in Amida/Diyarbakir, mid-sixteenth century, for an Armenian patriarch who aimed to present it to the Pope in Rome.



Fol. 57vb, Pe. 4.11-18
Deus antiquus quotiens procellis *Nec furor quisquam sine laude nostrum*
Turbo uexatum tremefecit orbem. *Cessit; aut clari uacuis cruoris,*
Tristor templum rabies in istud *Martyrum semper numerus sub omni*
Intulit iras; *Grandine creuit.*
 Lines 11-14 are the sole passage in Pe. where the numerical series is carried to seven; note the inverted-hooks over Tristor, rabies, Intulit.
 (Reproduced by permission of the Biblioteca Apostolica Vaticana; all rights reserved.)

John Petruccione,
 Ordinary Professor of Greek and Latin
 The Catholic University of America

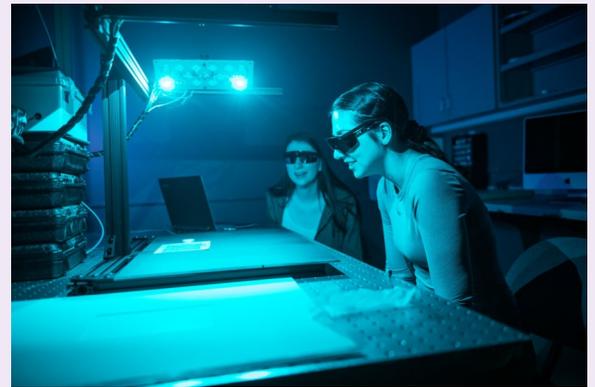
PROJECTS (continued)

RESEARCHERS FROM THE IMAGING SCIENCE AND MUSEUM STUDIES PROGRAMS of Rochester Institute of Technology (RIT) have created a low-cost imaging system and software called **MISHA (Multispectral Imaging System for Historical Artifacts)** to help museums and libraries preserve and expand access to their collections. The project is funded by the NEH (<https://securegrants.neh.gov/publicquery/main.aspx?f=1&gn=PR-268783-20>) and is focused on creating an accessible, user-friendly system and software that can be used on small format historical documents, sheet, and leaf collections to reveal undertext, drawings, and overwritten content. The goal, according to lead faculty at RIT, **Dr. David Messinger** (Professor of Imaging Science) and **Dr. Juilee Decker** (Professor of History and Program Director for Museum Studies) is to democratize this technology and the software to support its use. They say that ideally, with a parts list, anyone could follow the specs and build their own/have one built in “low-cost”—several thousand dollars, as opposed to six figures. See an overview of the system at <https://nysmuseums.org/MANYnews/11130586>. Dr. Decker encourages anyone interested to contact her with enquiries and comments via email: jdgsh@rit.edu.

The concept for the current imaging system was conceived by teams of students enrolled in the **Chester F. Carlson Center for Imaging Science’s Innovative Freshman Experience** (<https://www.rit.edu/science/chester-f-carlson-center-imaging-science>), a yearlong, project-based course. Under the guidance of lead faculty, students continue to head experimental projects applying its technology: a recent article described some exciting first results of the system (<https://www.rit.edu/news/rit-students-discover-hidden-15th-century-text-medieval-manuscripts>); see image below.



By using ultraviolet-fluorescence imaging, RIT students revealed that a 15th-century manuscript leaf held in RIT’s **Cary Graphic Arts Collection** was actually a palimpsest, a manuscript on parchment with multiple layers of writing. The image on the left shows the document as it appears in visible light, while the image on the right was produced by the student-built imaging system.



Using spectral imaging, the process of capturing images of objects in many colors or wavelengths of light, to reveal obscured or illegible text and drawings, museum studies students are imaging historical documents to reveal content that may not be immediately visible due to damage, deterioration, or erasure. The images are acquired by lighting the object with sixteen narrow-band LED sets that are used to illuminate the object, one set at a time. **Photo by Gabrielle**

Over 100 items have been imaged to date, primarily manuscripts, works on paper, and autograph letters. According to **Messinger**, “The people we have loaned the systems to have used them really well and we appear to be creating some demand for these. Next we will try to establish a network of people that might be interested in using them, as well as create online materials so others can learn about and have access to these technologies.”

The faculty and their collaborators are fully aware that there are thousands of codices, leaves, manuscripts, and fragments held by libraries, museums, and private collectors across the US and Canada, many with faded and damaged texts, various of them possibly palimpsests—perhaps some known to readers of *Manuscripts on My Mind*. The university is continuing to work on enhancing the system and software used to process the images. In addition to the software, they are working on education initiative in which RIT will teach cultural heritage colleagues how to use their software, described in a recent article: <https://www.rit.edu/news/museums-and-libraries-nationwide-leveraging-low-cost-spectral-imaging-systems-built-rit>. According to Decker, “We see the next steps in education and training as critical facets to democratizing multispectral imaging and, in turn, providing an on-ramp for discoverability and expanding access to collections.”

We will look forward to updates on the project in subsequent issues of this newsletter.

Francesca Manzari has published a recent article: “La devozione in Italia tra Due e Trecento: un breviario per i Fieschi, tra Genova e Avignone, note inedite di Opicinus de Canistris e la diffusione dell’ufficio della Vergine in Veneto,” in *MISCELLANEA BIBLIOTHECAE APOSTOLICAE VATICANAE XXVII*, ed. Maria Gabriella Critell, Studi e testi 553 (Vatican City, 2022), 153–215. **SHE ALSO CALLS ATTENTION TO** a new journal produced by the Vatican Library: *The Vatican Library Review*, published by Brill: <https://brill.com/view/journals/vlr/vlr-overview.xml?language=en>.

Richelieu Library Reopening: A Renovated Research Library in Paris



Richelieu



Salle Ovale

AFTER MORE THAN TEN YEARS OF CONTINUOUS RESTORATION WORK led by the architect **Bruno Gaudin**, **Richelieu Library** is preparing to fully reopen on September 19. The historic site of the **Bibliothèque nationale de France** on the right bank of the Seine has been completely restored: both the public and storage spaces, which represent 58,000 m². It is also an opportunity to celebrate the tricentenary of the first installation of what was then the Royal Library, at the same location. The site dedicated to art history and heritage research is now complete with The **Institut national d'histoire de l'art (INHA)** and The **École nationale des chartes** housed in the same buildings. The three institutions have already carried out shared research project for the past few years. Within the precinct of Richelieu Library, researchers will have access to the collections of specialized departments of the **BnF (Manuscripts; Prints and Photography; Maps and Plans; Coins, Medals and Antiques; Performing Arts; Music)**, and experience better work conditions thanks to the installation of a café, a small bookstore, and a public garden designed by landscape architect **Gilles Clément** with **Antoine Quenardel** and **Mirabelle Croizier** in the very core of Paris, near the Louvre, Palais-Royal, Comédie française, Musée des arts décoratifs and Opéra.

An (Almost) New Museum Highlighting Manuscripts

The project aims at opening Richelieu Library to a wider audience, beyond the research community. All visitors will have free access to the garden, to the main building with a view of the reading rooms and the storage spaces, and to the **Oval Room** which houses 20,000 books. These areas have been selected to allow the visitor to learn more about the collections kept inside Richelieu Library through a general public selection on art, art history, heritage sciences, and specialized collections including manuscripts. Nine thousand comic strips will be accessible as well as digital devices to introduce visitors to precious collections displayed physically as well as digitally. Families are welcome and children will find a version of the exhibited material tailored to them.

The new museum presents a sample of the most beautiful collections of the **Bibliothèque nationale de France**, from Antiquity to the present day. Integrating a museum into the Bibliothèque nationale de France is not an innovation. In the seventeenth century, in the Palais Mazarin where Richelieu Library is located today, the Galerie Mansart and the Galerie Mazarin had already served as exhibition spaces for the Cardinal's collected works. He presented

his collection of ancient statues inside the **Galerie Mansart**, and his most precious pieces on the first floor, in the gallery which today bears his name. The rooms of the last museum that existed until the beginning of the twenty-first century are now intended for ancient ceramics and objects of goldsmithery, as well as medals from various periods. Temporary exhibitions will be hosted in the Galerie Mansart. Regarding the **Galerie Mazarin**, the latest restoration work has given it back its historic function. Indeed, while Galerie Mazarin had been assigned to the Manuscripts Department in the first half of the nineteenth century, it became a museum again during the reorganization work carried out by Jean-Louis Pascal at the time when **Léopold Delisle** directed what was still the "National Library" (1881).

The space has regained its brilliance, its woodwork and original wall-papers having been completely restored, and the Romanelli frescoes on the ceiling have been stripped of tarnishing varnishes and over-painting. A selection of works kept in all the specialized departments, and also in the **Rare Books Reserve** and the **Arsenal Library**, will be permanently presented around yearly themes. The first year of exhibition focuses on **Treasures**. The most fragile collections (manuscripts, books, works on paper and parchment) will change every four months for conservation reasons.

From September nineteenth, 2022, the Manuscripts Department will show six precious bindings: the *Psalter of Charles the Bald* (the gem ornamentation around the ivories is the only example to have survived from Carolingian times), the *Drogo Sacramentary* with its ivory panels carved in Metz in the middle of the ninth century for Charlemagne's illegitimate son, and the four books of the *Sainte-Chapelle Gospels*, masterworks of the Parisian goldsmiths of the thirteenth century). All of them have been restored for the occasion thanks to several donors. The restoration work has provided



Troisième Evangélaire
de la Sainte-Chapelle
Latin 17326

some new discoveries about the material history of these bindings and has given back their glow, especially to the *Sainte-Chapelle Gospels*. Some other manuscripts on exhibition outline a history of illumination: a leaf from the *Codex Sinopensis* painted in Syria in the sixth century; the *Gospels of St. Médard de Soissons* probably produced for Charlemagne in person; and *Le Voyage de Gênes*, a depiction of King Louis XII's campaign in Italy and the siege of Genoa. This last book was illuminated by **Jean Bourdichon** and intended for the king's wife, **Anne de Bretagne**. The collections of the Arsenal Library are also represented, with the famous *Psalter of Blanche of Castile*. This manuscript was probably commissioned by **Blanche of Castile**, mother of King Louis IX of France, illuminated in a Parisian workshop around 1230 and held in the Sainte-Chapelle at least from the fourteenth century until the French Revolution. Other manuscripts will be displayed in future temporary exhibitions in the **Galerie Mansart**.

(continued)

Richelieu Library Reopening (continued)

For Researchers and Manuscript Lovers: Changes in the Manuscript Reading Rooms and New Service

The **Manuscript Reading Room** was equipped by Jean-Louis Pascal between 1880 and 1886, and completely restored in 2016. Here, researchers can consult more than 370,000 items ranging from papyri to modern authorial manuscripts. While the collection of the Department of Manuscripts covers all genres and many geographical areas, one of its strengths is undoubtedly the **10,000 illuminated medieval books**, of which **1,500** were produced before the year one thousand. **Since the reopening of Richelieu Library, the eighty places of the Manuscripts Reading Room are now shared with the Music Department.** Access to the reading room is reserved to researchers and granted on presentation of supporting documents for research. The reading rooms will be open from Monday to Saturday (**Monday: 2:00 pm to 7:00 pm; Tuesday to Friday: 10:00 am to 7:00 pm; Saturday: 10:00 am to 6:00 pm**). Reservation of items is not mandatory, and documents can be requested all along the day.

The **Manuscripts Department** will also launch this autumn a new release of the **Mandragore database**. This database dedicated to describe, identify, and index painted decoration of more than 6,700 manuscripts, as well as seals and binding ornamentation, had been developed since the 1980s. In the case of figurative illumination, each scene and its components are precisely described. For manuscripts with repetitive and purely ornamental decoration (line-fillers, ornate capitals, borders with vegetal drawing), a sample of them is depicted. Although the website had scarcely evolved over the past twenty years, the **Manuscripts Department** team has worked for several years to offer improvements to researchers as well as to the general public interested in illumination. This new site is only the first step in a complete restructuring of the database, but researchers should find new useful features. In particular, the advanced search has been redesigned. The search has become easier thanks to the search bars and may focus on a particular drawing or illumination, but also display all the works attributed to an illuminator or produced at certain place and date. Visitors may also browse through the illumination collection and discover all images representing the same subject (i.e. **the Resurrection, a Depiction of London**) or with the same precise motif (**a sundial, acrobats, bears ...**). The presentation of images has also evolved to match today's expectations in image-editing (zooming, downloading, etc.). The integration of newly digitized manuscripts will continue and some achievements are expected in 2023 to make the database more user-friendly and facilitate image reuse. The goal is to make the database a cutting-edge tool for research on illumination and iconography. In the meantime, the **Manuscripts Department** welcomes all suggestions about the new website and will launch a user survey in the forthcoming months.

For further information: <https://www.bnf.fr/fr/espace-presse>

Hélène Jacquemard, ENSSIB/BnF

Posted by Nicholas Herman

NEWS FROM THE SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES

University of Pennsylvania Libraries <http://www.schoenberginstitute.org>

Upcoming Events

Join us every Tuesday at 12:00PM EDT / 5pm BST for *Coffee with a Codex* <https://schoenberginstitute.org/coffee-with-a-codex/> (via Zoom; registration required).

• **Register** for our upcoming SIMS Online Lecture, *Medieval Rolls in a Digital Environment* <https://www.library.upenn.edu/event/medieval-rolls-digital-environment> (Dot Porter, SIMS, and Lisa Fagin Davis, Medieval Academy of America), **Friday, September 16, 2022, 12:00–1:30PM EST** (via Zoom; registration required)

• **Register** to attend the 2022 Schoenberg Institute for Manuscript Studies & Herbert D. Katz Center Distinguished Fellow's Lecture in Jewish Manuscript Studies, *Jewish Art in Muslim Realm: The Efflorescence of Ketubah Illustration in Iran and Afghanistan as Mirror to Jewish-Muslim Socio-Cultural Relationships* <https://www.library.upenn.edu/event/jewish-art-muslim-realm> (Shalom Sa-bar, Hebrew University of Jerusalem), **Tuesday, September 20, 2022, 5:15–7:00PM EST** (in-person and via Zoom)

• **Register** to attend the 15th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age: Translating Science, **Thursday, November 10–Saturday, November 12, 2022** <https://www.library.upenn.edu/event/translating-science> (in-person and via Zoom)

Announcements and News

- SIMS is pleased to announce the 2022–2023 Graduate Student Fellowship recipient: **Joseph Nicoello** <https://schoenberginstitute.org/2022-2023-sims-graduate-student-fellow/>
- **Meet Aili Waller**, the inaugural SIMS Undergraduate Outreach Intern <https://vimeo.com/708365740>
- **Are you** a university instructor or K-12 teacher interested in introducing your students to Medieval or Early Modern manuscripts? We are now scheduling <https://schoenberginstitute.org/virtual-classroom-visits/> for the 2022–2023 year. Fill in our request form: [here](#). Spots are limited so don't wait!
- **Learn about** the work of LEADING Fellow L.P. Coladangelo: <https://www.library.upenn.edu/blogs/libraries-news/shedding-light-history-using-linked-data-interview-lp-coladangelo-leading>

Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies

- **The Spring 2022 issue (Vol. 7.1)** of *Manuscript Studies* is out! For abstracts see <https://mss.pennpress.org/about/current-issue-abstracts/> and for Full-Text content, by subscription see <https://muse.jhu.edu/issue/47973>
 - **Articles and Annotations** from the Spring 2021 issue (Vol. 6.1) of *Manuscript Studies* are now available in Open-Access https://repository.upenn.edu/mss_sims/vol6/iss1/ **Check it out!**
- The editors of *Manuscript Studies* are seeking submissions of **Articles and Annotations** for 2023 and beyond. Visit the journal website for more information: <https://mss.pennpress.org/home/>

Scott Gwara's Review of Manuscripts Sold at Auction, Spring and Summer 2022

THE SPRING MANUSCRIPT AUCTIONS THIS SEASON outperformed the summer ones. In the spring, when inflation seemed transient and peace in Ukraine achievable, sales were firm. In the early summer, after Russia besieged the Donbas and markets fell on inflation data, buyers were notably cautious, if not entirely absent.

Taking the sales in reverse chronological order, Sotheby's held an online auction of *Books, Manuscripts and Music, Medieval to Modern* that ended on 19 July. Inevitably, some lots of text leaves went unsold, and desultory bidding explains generally low prices that barely settled above the reserve. An illuminated Paris psalter of 211 folios with eight large historiated initials attracted attention (**lot 13, £35,280**). A good example of the genre can be found at UNC Chapel Hill [fig. 1]. An English breviary obviously missing its Sanctorale achieved £11,970 on account of a connection to Bury St. Edmunds and the relative scarcity of English liturgy (**lot 14**). By contrast, a curious English Hours missing all of its major decoration clung to the low estimate (**lot 15, £6300**). At less than \$50 per leaf, folios might be for sale on Ebay in due course.

Sotheby's offered Books of Hours of some quality. A nice Bruges specimen deaccessioned by the Brooklyn Museum of Art sold for £22,680 (**lot 16**). A turn-in from the original binding preserves the signature of the binder *Johannes Lecat*. The miniature for Sext depicts a subject I have never seen before [fig. 2]: the Virgin releasing a black bird from a net, while two devils keep a soul netted in the background. Above, two angels grip a golden birdcage with an open door. A banderole reads "anima nostra sicut passer," a reference to Ps. 123.7: "our soul like a sparrow was snatched from the hunters' snare; the snare was broken and we were freed." One of the devils resembles Anubis. His zombie companion waves a hand as if to say, "Hey! What are you doing? That's ours!"

Lot 17, the *Larochefoucault Hours*, Use of Autun, bore eighteen large miniatures by three anonymous artists (£44,100). This manuscript was apparently given by **Pope Urban VIII** in 1624 to **Cardinal François de Larochefoucault** (d. 1645) and by him to his abbey, Sainte Geneviève in Paris. Little was said about the nineteenth-century binding of "dark green velvet, the front cover with an applied Crucifixion and dense foliate ornaments in red coral."



Fig. 3: Miniature of Christ from the Caporali Missal. Cleveland, CMA acc. 2006.154.

Quite apart from the Christmas aesthetic of red and green, the fragility of the coral has led to fractures and losses, and thick dust has settled into the velvet around the coral pieces. Finally, a Book of Hours in Dutch, ca. 1480, may have been commissioned by **Katharine vander Cheyne** for her use at the **Windesheim Priory of Onze-Lieve-Vrouw ten Hole** in Melle, near Ghent (**lot 18, £22,680**). The kalendar celebrates "our Lady of Hole" on 2 July, which must be the foundation feast. The Christie's auction of *Valuable Books and Manuscripts* suffered from the same doldrums as Sotheby's, especially for its miniatures. The market for illuminations is particularly moribund, as corroborated by a **Bening** "Annunciation to the Shepherds" that only achieved £30,240 on 6 July (**Sotheby's, lot 1, including premium**). Christie's lots **3, 5, 6, 10, 12 and 18**—all miniatures—failed to sell. **Lot 7**, the Crucifixion from a missal, made £12,600, despite its poor condition. One imagines that two bidders recognized the Lombard artist or parent manuscript. Painted by **Guglielmo Giraldi** ca. 1470, a historiated initial B with David playing his psaltery brought £5040. It seems entirely different from three depictions of David at the Cleveland Museum of Art, all attributed to Giraldi. Unmistakable was a cutting by **Bartolomeo Caporali** (**lot 13, £37,800**) which may be compared to the Caporali Missal in Cleveland [fig. 3]. Standout fragments in this sale included **lots 1**, a Coptic manuscript dated 998–999 (£16,380), and **17**, an Italian herbal of the early fifteenth century on paper (£20,160).



Fig. 1: "David Playing Bells," from a Paris Psalter made for St. Denis. UNC Chapel Hill, Wilson Library MS 11.



Fig. 2: The Virgin releases a soul from a net of sins.

(continued)

Scott Gwara, (continued)

Two volumes of glossed Bibles were presented in consecutive lots. **Lot 20** of the Pauline Epistles, Catholic Epistles and Apocalypse was allegedly copied in Limoges around 1150 by Petrus de Casta for the [Augustinian Priory of St-Jean-de-Côle](#), not too far south (£35,280). A more decorative, if slightly later, Pauline Epistles fared better because of its condition (**lot 21, £75,600**). This manuscript once belonged to [Walter Beals](#), chief justice of the Supreme Court of Washington State [fig. 4]. Beals owned a handful of fine manuscripts. His single leaves went to the [University of Washington](https://digitalcollections.lib.washington.edu/digital/collection/mhm/search) [https://digitalcollections.lib.washington.edu/digital/collection/mhm/search] while a small Bible of his was sold by [Les Enluminures](#) to the [Museum of the Bible](#) in Washington, DC [fig. 5].



Fig. 4: Walter Beals was a Major in WWI. *University of Washington, Pacific Northwest Historical Documents Collection, Walter B. Beals Scrapbook, vol. 1, p. 46.*



Fig. 5: Once owned by Judge Beals, this Pocket Bible from Montpellier may have been used to preach against the Cathar heresy.

A complete Paris Bible illuminated by [Robert Branner's Bari atelier](#) went for **£138,600**. It boasted "84 large illuminated initials and 81 historiated initials." The evidence demonstrates ownership by [John, Baron Lumley](#), then [William Cecil, 1st Baron Burghley](#), thence by descent to [Sir Thomas Mostyn](#) (at least by 1692). The Mostyn manuscripts were auctioned in 1920. This handsome book must have seemed humdrum in a collection that included works of Boccaccio, Froissart, Dante, Lydgate, and the pre-Conquest [Thorney Gospels](#) (now **British Library Add. MS 40,000**). Yale acquired **lot 23**, the *Mulomedicinae*, a veterinary treatise on the care of horses by [Theodoric Borgognoni](#) (d. ca. 1297), the Dominican bishop of Cervia (£47,880). If it seems implausible that a bishop would take an interest in horses, consider that [Brother Teodorico](#) was a celebrated surgeon in the thirteenth century. A manuscript of comedies by Terence achieved **£81,900**, partly for being attractive and complete, and partly for provenance from [William Gladstone](#), prime minister of England (**lot 26**). Gladstone became premier for the fourth and last time at the age of 82. Evoking the humanist esteem for ancient drama, this early fifteenth-century manuscript recalls performances at venues like Palladio's 1585 [Teatro Olimpico](#) [fig. 6]. A manuscript of *De coniuratione Catilinae* by [Sallust](#) and works by [Cicero](#), **lot 27** has an exceptional pan-European provenance, descending from the [Ciacchi](#) family of Florence, to the Russian [Dmitri Bourtoulin](#), to the [ducs de Luynes](#) (£37,800).



Fig. 6: Palladio's Teatro Olimpico in Vicenza was built for performances of ancient Greek and Roman drama.

Christie's did not disappoint for Books of Hours. A follower of Jean Colombe painted **lot 32**, an unusual Hours, Use of Saintes, which has curious marginal scenes (£60,480). In vignettes surrounding Bathsheba, one has to appreciate Uriah the Hittite's recall letter from King David, his proud leadership of disloyal troops and his graphic impalement. A Book of Hours illuminated by the Rouen master [Robert Boyvin](#) is more likely to post-date 1500 than come from the 1490s, as proposed (**lot 34, £75,600**). [Boyvin's](#) oeuvre has been extensively studied by [Isabelle Delaunay](#), who has deduced that phase IIB manuscripts (after ca. 1500) have 22 lines on average and about 90 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]. The Christie's manuscript has 24 lines and 87 folios. The [Master of Étienne Poncher](#) illuminated **lot 33**, a complete Hours with twenty-four small and fifteen large miniatures (£52,920). It has a sixteenth-century royal binding, suggesting a provenance somewhat inconsistent with the quality of the artwork.

An early sixteenth-century Ghent/Bruges Book of Hours by an associate of the [Master of Sir George Talbot](#) was intimate and busy. Its *trompe l'oeil* borders teem with columbines, ladybugs, and songbirds. The catalogue draws attention to the miniature for the Office of the Dead, which features the corpse of a man laid out on the floor, with water, sponge and stool prepared for washing it [fig. 7]. His slippers have been lovingly set aside. One of two ladies (mother and daughter?) holds a book. They and another man (a son?) seem to be blessing themselves while an angel and demon fight over the decedent's soul, depicted as a child in a golden mandorla. The border features four skulls, one wearing a papal triple crown, another the miter of a bishop or abbot, a third the crown of an emperor and a fourth a cardinal's galero.

In this section of illuminated manuscripts one encounters a fine Franciscan breviary, though lacking about 25 leaves throughout, mostly with decorated or historiated initials (**lot 31, £63k**). The pages bristle with intricate ornamental swags and bezants. One cannot credit Franciscan poverty after seeing this book, which was illuminated by a Ferrarese artist in the circle of [Taddeo Crivelli](#). Finally, a manuscript of the Pauline Epistles from early sixteenth-century France attracted strong bidding but fell to Yale's Beinecke Library (**lot 38, £52,920**). It belongs to a group of "at least 26 high quality manuscripts, dating from c. 1522 until c. 1551," chiefly Books of Hours. It is named the Bellemare Group after the painter [Noël Bellemare](#) who popularized the Italo-Flemish style.



Fig. 7: A realistic scene of grief in an intimate Dutch interior.

(continued)

Scott Gwara, (continued)

Sales at Bloomsbury (Dreweatts) were sluggish, with most items settling in, at, or near the reserves. Three cuttings from a copy of Paul the Deacon’s homiliary, ca. 800, made **£70k (lot 1, no premium)**. This compilation was immensely popular in Carolingian territories of early medieval Europe but fell into obscurity after ca. 1000 AD. It reminds me of the early Nobel Laureates in literature one does not recognize nowadays, like **Henryk Sienkiewicz**. A twelfth-century fragment of this homiliary resides at the University of Illinois Urbana-Champaign, purchased by a librarian from a Paris bouquiniste in 1928. Realizing **£8k**, an incomplete bifolium of sequences by **Notker the Stammerer** was a big surprise (**lot 18**). The manuscript had no musical neumes, just text. Other fragments of interest included two leaves of *Roman de la Rose* (**£12k, lot 31**) and a partial bifolium of **Laurent de Premierfait’s** French translation of **Boccaccio’s *De casibus virorum illustrium*** (**£1900, lot 32**). Familiar items included fragments of a ubiquitous glossed Psalter from twelfth-century France (**lot 28, £1700**); two folios from **Peter Riga’s *Aurora***, ex-Duke of Westminster (**lot 43, £1500**); and a single leaf of the English Bohun Bible (pronounced “boon”; **lot 44, £1700**). The glossed Psalter (among other lots) was consigned by the heirs of **Dr. Otto Oren Fischer**, a Detroit physician (d. 1961) who collected some 80,000 rare items over the course of his life. Scores of fragments were sold at a postage stamp auction [<https://evstamps.hibid.com/catalog/309054/documents--manuscripts--and-book-auction-dec-5th-6-00-pm-est/>] on 5 December 2021, where two leaves of the glossed psalter just mentioned were sacrificed for **\$41**. (Incidentally, most of this manuscript survives at Berkeley, Bancroft Library, MS 147.) Dr. Fischer also gathered fine specimens of Anglo-Norman, but his chief treasure was the *Codex Sinaiticus Zosimi Rescriptus*.

Lot 76 at Bloomsbury comprised six Romanesque initials once owned by **Vladimir Gregorivitch Simkovitch** (d. 1959), professor of Economic History at Columbia University (**£10k**). Fond of Chinese art, he cultivated delphiniums, and, in addition to being ineffably dull, evinced “a proneness for character defamation and vindictiveness as well as immature behavior towards female students” [**Eli Ginzburg, “Economics at Columbia: Recollections of the Early 1930s,” *American Economist* 34 (1990): 14–19, at p. 14**]. His crude cuttings included a charming hunter carrying a rabbit speared at the end of a bow [**fig. 8**]. He wears crimson clothing, the medieval version of safety orange. The New York émigré collector **Otto Petschek** (d. 1934) owned **lot 86 (£1200)** as part of a “graphic collection” that left former Czechoslovakia just months before the annexation. While this “Agony in the Garden” was painted by **Jean Pichore**, it had been water-logged in the flood of 1846 when owned by the London jeweler **John Boykett Jarman** [**J. Backhouse, “A Victorian Connoisseur and His Manuscripts: The Tale of Mr. Jarman and Mr. Wing,” *British Museum Quarterly* 32 (1968): 76–92**]. One cannot avoid wincing at the damage and heavy restoration by **Caleb Wing**.



Fig. 8: A hunter and his dogs bring home a coney.

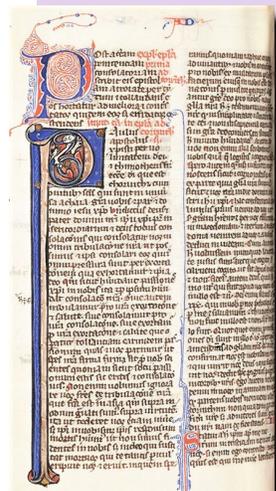


Fig. 9: This small Bible was one many Duke of Sussex manuscripts in America before 1850. Philadelphia, Free Library MS Lewis E 28.

Codices included a mid-twelfth century *Summa sententiarum* of “**Master Odo**” (**lot 118, £35k**) in a possible *remboitage* (“recycled”) binding. If the binding goes with the book, the *Summa* will have lived for a time at the **Benedictine Abbey of Tegernsee**. The unfinished text (and author’s sole composition) inspired **Peter Lombard’s *Sentences***, proving the medieval academic commonplace of intellectual appropriation. The “**Bishop Carr Bible**” is named after **Robert Carr**, bishop of Worcester (d. 1831), who received it as a Christmas gift in 1830 (**lot 119, £50k**). It soon passed to **Prince Augustus Frederick, Duke of Sussex** (d. 1843), who also owned a small Bible currently in Philadelphia. The Boston collector **George Livermore** bought Free Library MS Lewis E 28 [**fig. 9**] while visiting London in 1845. The American biblioclast **Otto F. Ege** acquired the Bishop Carr Bible, possibly from the heirs of **John A. Murphy**, an Ohio physician. **Ege** owned many small Bibles. One from Norwich Cathedral Priory is preserved among the Ege Deposit manuscripts at Yale (**Ege 343.1991**) [**fig. 10**]. It was donated by **Robert of Rothwelle** between 1272 and ca. 1325, and its shelfmark “**E Ivi**” indicates that it sat next to a theological compendium, now Cambridge, University Library MS li.1.22 [**N. R. Ker, “Medieval Manuscripts from Norwich Cathedral Priory,” *Transactions of the Cambridge Bibliographical Society* 1 (1949): 1–28, at p. 14**].



Fig. 10: In principio page of a French Bible donated to Norwich Cathedral Priory before ca. 1325. Yale, Beinecke Library, Ege Deposit (Ege 343.1991).

An Italian paper copy of Greek texts on education by **Xenophon, St. Basil and Pseudo-Plutarch** translated into Latin achieved **£26k (lot 121)**. It was a popular anthology. Components of this one were transcribed by **Iohannes de Logia**, notary of Genoa, on 31 March 1439. He is known to have copied two manuscripts of *Historiarum Alexandri Magni* (Vatican City, BAV MS Vat. lat. 11567 and Genoa, Coll. Durazzo 50 [A IV 16]).

(continued)

Scott Gwara, (continued)



Fig. 11: An ape physician in the Maastricht Hours evaluates a urine sample. London, BL, Stowe MS 17, fol. 51r.



Fig. 12: A miniature for sale in Paris from the same choirbook as the Ketterer-Kunst cutting.



Fig. 13: Crude artwork and characteristic coloration of southern French origin in the Whitgift Bible. The semi-circular inset is created by the magnification tool on the Reiss website.

The [Harpenden Codex of Palladius](#) seemed like a bargain at **£24k**. Sold by the Lawes Agricultural Library (Harpenden) in 2018, it is one of very few copies of the Italian translation of *De re rustica*, an agricultural treatise of the early fifth century. **Lot 123**, a medical compendium chiefly on uroscopy, recalls depictions of apes diagnosing urine in Books of Hours (**£24k**) [fig. 11]. A chart on the various colors of urine ranging from clear to black (black?) functions like a pH test for your swimming pool. The Books of Hours that followed attracted mostly low bids. **£22k** was paid for **lot 124**, an early fifteenth-century Hours now missing most of its miniatures. I am told it will be secure from breaking. With 13 large miniatures, **lot 126** seemed like a good value at **£20k**, especially considering that the French calligrapher [Baptiste de Beaugrand](#) (d. 1632) painted the frontispiece. The book has an American connection, having been owned by the [John Carter Brown Library](#) (Providence, RI) until being deaccessioned in 1981.

We now reach the chronological chasm between the foregoing summer auctions and the more successful spring ones. Miniatures were stronger sellers at this time. On 30 May [Ketterer-Kunst](#) (Hamburg) offered a fabulous miniature of ca. 1300—practically a small painting—by the Franciscan [Johannes von Valkenburg](#), the artist of the Cologne Gradual (Cologne, Diocesan Library MS 1001b) (**lot 1, €68,750 with premium**). The parent manuscript was commissioned by a community of [Poor Clares](#), suggesting yet again that Franciscan poverty did not extend to books. Another miniature from this same manuscript is currently on the market from a Paris dealer [fig. 12]. On 30 April a secular grisaille scene [<https://www.osenat.com/lot/122873/17903651?search=grisaille&sort=num&>] from the French translation of [Pseudo-Aristotle's *Problemata physica*](#) made **€40k (without premium)** at Osenat ([Fontainebleau, lot 101](#)). The miniature was painted by the [Master of the Second Roman de la Rose of the Duc de Berry](#), ca. 1400. [Ader](#) (Paris, 14 April) sold a group of miniatures, the best one attributed to the Ghent miniaturist, [Lieven van Lathem](#) (d. 1493) or follower (**lot 4; €12,800 without premium**). This price exceeded what was realized for an ostentatious miniature of the [Puiggari Pontifical](#), Catalonia, ca. 1350–1360, on 7 July ([Binoche et Giquello, Paris, lot 22](#)). Among the important fragments sold this season was a group of sixteen (unilluminated) leaves, ca. 1220, from the four great romances of [Chrétien de Troyes](#) ([De Baecque, Lyon, 14 April, lot 36, €58k without premium](#)). Chrétien is important for introducing Courtly Love to Arthurian romance. Discovered as binding waste in 1933, the fragments were immediately pre-empted by the French state. Incidentally, two folios of [Chrétien's *Chevalier au Lion*](#) reside at the Massachusetts Historical Society [[Scott Gwara, "Collections, Compilations, and Convolutes of Medieval and Renaissance Manuscript Fragments in North America before ca. 1900," *Fragmentology* 3 \(2020\): 73–139, at pp. 133–36](#)]. One hopes they will not be tempted to deaccession supreme rarities that have been in their hands for 150 years.

In general, codices offered before June achieved good prices. The [Reiss sale](#) on 22 April included a thirteenth-century Bible presented to [John Whitgift](#) (d. 1604), bishop of Worcester and later archbishop of Canterbury (**lot 1, €120k no premium**). (Note that the [Bishop Carr Bible](#) made 50% less some two months later.) The [Whitgift Bible](#) itself is northern French, but the initials were painted in a style associated with southern France [fig. 13]. The toothpaste green is a dead giveaway. A fourteenth-century Book of Hours, Use of Metz, ca. 1330 seemed exceedingly early for a Book of Hours these days (**lot 3, €100k**). (The earliest example is the “De Brailes Hours,” Oxford, ca. 1240). Many of the ten historiated initials seemed abraded, but the manuscript was complete at 150 folios. It was owned by [William Harcourt Hooper](#) (d. 1912), a notable wood engraver who contributed to the Kelmscott Chaucer. Hooper owned dozens of manuscripts, such as [Philadelphia, Free Library MS Lewis E 178](#), a crudely illuminated German prayer book, and [Morgan Library MS M.1150](#), an early fourteenth-century illuminated volume of English statutes. There is an [Otto Ege](#) connection. He owned a Psalter-Hours of Hooper's, ca. 1350, while his classmate and friend [Ernst Detterer](#) purchased a Hooper breviary in 1913.

A Dutch Book of Hours from Zwolle, ca. 1460, made a strong **€36,000 (lot 4)**. Its fourteen full-page miniatures were inserted on separate leaves, and the text itself was Dutch. A Book of Hours from the Loire Valley, Use of Paris, ca. 1460, boasted nineteen large miniatures by two artists (**lot 5, €45k**). At 232 folios, it is quite thick. The borders remind me of specimens from Tours. The depiction of the lapidation of St. Stephen was curious: he stands in a cavernous Gothic cathedral surround by soaring columns. While Stephen reads a book (he seems to be turning a page), a stone hits his head and the blood coagulates on his gold cloak. Could this image refer to a cathedral dedicated to St. Stephen, such as Bourges? A late fifteenth-century Hours, Use of Lisieux, was unlike anything I have ever encountered before (lot 6, €36k). The artist is said to be the “[Master of the Lisieux Hours](#).” Quite striking is the forced perspective on miniatures featuring the Virgin, such as this Virgin and Child [fig. 14]. The “Coronation of the Virgin” features God the Father perching alone on a sofa-like throne draped in a green throw. The seat next to him glows with a golden radiance. In this literal portrayal of the Coronation, the Queen of Heaven will sit next to her husband, the king.



Fig. 14: This artist's work is characterized by exaggerated perspective.

Scott Gwara, (continued)

Two late manuscripts rounded out the **Reiss** offerings. **Lot 9** was a Processional from the Royal Abbey of St. Louis at Poissy (€55k). This one had three full-page miniatures. It is similar to one sold by *Les Enluminures* to the Morgan Library <https://textmanuscripts.com/medieval/poissy-processional-141375?country%5b%5d=france&language=latin&inventorySearch=2&illustrated=1&p=29>, now **MS M.1214** [**“New Acquisitions,”** *Manuscripts on My Mind 28 (2019), 3*]. Like this Morgan manuscript, the **Reiss** copy was illuminated by **Jean Coene IV**. Less impressive was a winter Antiphonal on paper datable to the late sixteenth century with recycled miniatures by the **Master of Philippe of Guelders**, ca. 1505 (**lot 10, €22k**). The old vellum Antiphonal was likely thrown away after the miniatures were transplanted to this updated copy.

Beurret et Bailly / Galerie Widmer in Basel sold two of three Books of Hours offered on 23 March. The descriptions were impressively detailed. **Lot 1**, illuminated by the **Master of the Ghent Privileges**, was produced in Mons and decorated there by **Jacquemart Pilavaine**, a painter known to have worked for **Philip the Good, duke of Burgundy**. While missing five leaves, this spectacular Hours achieved **513,330 CHF (including premium)**. It was larger than average, boasted eighteen (of nineteen) half-page miniatures, came fresh to market (last seen in 1970) and had kaleidoscopic colors, pristine pages and wide margins. A second Hours comprising **lot 2** came from Lyon, ca. 1500, where it was illuminated by the **Master of Guillaume Lambert** and the **Master of the Alarmes de Mars (160,802 CHF)**. It had fifteen small and sixteen large miniatures, all remarkable but in worn condition. The **Master of the Alarmes de Mars** contributed the captivating portrait of the female owner, arguably **Catherine Le Saunier [fig. 15]**. The manuscript once belonged to Sir Thomas Phillippis (his MS 4798) but in later years turned up in the collection of Otis T. Bradley, president of the New York Bar Association (d. 1950).



Fig. 15: Because the female owner of this Hours is presented by St. Catherine, her name may be Catherine. The heraldry suggests that her husband belonged to the Le Saunier family of Lyon.

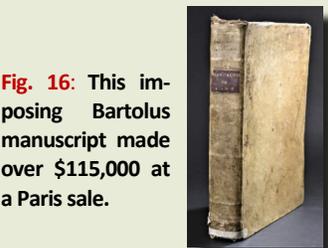


Fig. 16: This imposing Bartolus manuscript made over \$115,000 at a Paris sale.

As usual, the minor auction houses had an item or two of interest. On 5 May **Swann (New York)** offered an Italian Carmelite breviary of about 400 folios, apparently complete (**lot 198, \$13,750 with premium**). It was owned by **Thomas Neely**, a bishop of the Episcopal church in Philadelphia (d. 1925). The New York arm of **Bonhams** sold a fifteenth-century German alchemy manuscript from the library of photographer **Roman Vishniac (lot 75, \$75,975 with premium)**. (Compare this outcome to the results for later alchemical treatises on paper sold by **Christie’s, 12 July 2022, lots 40–46**.) On 9 February **Oger-Blanchet (Paris)** offered a Phillippis copy of the *Lectura infortiati* by **Bartolus de Saxoferrato [fig. 16]**, the most notable jurist of civil law in the fourteenth century (**lot 181, €85k without premium**). It is a big book, handsomely decorated and offered, most importantly, before the Ukraine invasion on 24 February.

Thierry de Maigret (Paris) on 22 March produced a good fragment of 85 folios from an early fifteenth-century French Antiphonal (**lot 2, €10,846 with premium**). The single surviving historiated initial seemed careworn. **Zisska und Lacher (Munich)** sold an intriguing German psalter with gilt initials, unfortunately incomplete (**1 June, lot 1, €8k without premium**). **Binoche et Giquello (Paris)** on 22 March offered a fine Book of Hours (**lot 1, €63,700 without premium**) and a lovely, if unilluminated, Hours copied in Mons for an Augustinian convent, probably **Notre-Dame de Bélian à Mesvin-lez-Mons (lot 3, €39k)**. The steep price can be explained by the condition, binding and provenance. Finally, **Leland Little Auctions in Hillsborough, NC** offered a long-lost **Gerald Hart** manuscript, **lot 1513 in Hart’s 1890 Libbie catalogue (Boston) [fig. 17]**. Comprising twenty-two manuscripts and two cuttings, **Hart’s** was the largest collection of early manuscripts in Canada before Joseph Pope assembled his **Bergendal Collection** (dispersed in 2011) [**S. Gwara, “Je me souviens: The Forgotten Collection of Medieval and Renaissance Manuscripts Owned by Gerald E. Hart of Montreal,” in H. Anderson and David T. Gura, Inter Medium et Opus (Turnhout, 2020), 255–88**]. Anne Korteweg tells me that the decoration in Hart’s prayer book “belongs to the so-called Sariusgroep, which is located in Zwolle.”

Unanticipated treasure manuscripts emerge on the market every year, and on 7 April **Frayse (Paris)** delivered an early tenth-century manuscript of works by **Fulgentius of Ruspe [fig. 18]**. It was estimated at €300 to €500 (**lot 214, €217k without premium**). The star of this lot was deemed to be a Venetian incunable, while the manuscript, said to be fifteenth-century, seemed like an after-thought. The compilation comes from the vicinity of Lyon. Since the calendar commemorates **St. Ragnebertus** (Rambert) “in vale Brebonensis” [**fig. 19**], the manuscript may well have originated at the ancient abbey of St. Rambert in Saint-Rambert-en-Bugey, halfway between Lyon and Geneva. This abbey dates back to the fifth century. It seems inconceivable that the French state would allow such an extraordinary manuscript to be exported, and it may even be declared a Trésor National once reliably described.



Fig. 17: This Dutch manuscript originated in Zwolle.



Fig. 18: This early tenth-century manuscript of Fulgentius was estimated at €300 to €500 in a Paris auction.

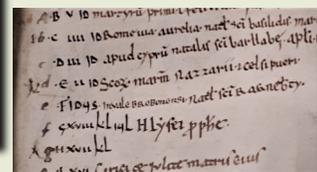


Fig. 19: “Brebonensis” in this kalendar entry suggest an origin of the Fulgentius compendium at the Benedictine monastery of St. Rambert in Saint-Rambert-en-Bugey.

(continued)

Scott Gwara, (continued)

POSTSCRIPT. A Dutch manuscript recently on Ebay has been recovered by the [Howard-Tilton Library at Tulane University](#). As detailed in [de Ricci and Wilson's Censur](#), this copy of *Eene gheestelike leer-inghe van goeden leven* belonged to the Howard Memorial Library in New Orleans [fig. 20], which was transferred in its entirety to Tulane in 1938 [S. Wilson, Jr., "The Howard Memorial Library and Library Hall," *Louisiana History* 28 (1987): 229–44, at p. 243]. I notified Tulane of this manuscript on 6 June and mentioned it two weeks later to [Lisa Fagin Davis](#). A police investigation enabled its return.



Fig. 20. Designed by H. H. Richardson, the Howard Memorial Library building in New Orleans now houses the Ogden Museum of Southern Art.

CONFERENCES

A Lecture Series: Mmmonk School – Lessons on the medieval book for advanced beginners

WHAT: 8 sessions (60" each) on various perspectives on the medieval book in Flanders. Experts demonstrate how they approach and study bindings, miniatures, heraldic information, liturgical manuscripts, reading aids, calendars and dates, and the religious landscape in which books were produced in Flanders. Bonus session: demonstration of the benefits of IIIF technology for research, education and communication.

FOR: Advanced beginners – The sessions are intended as practical introductions to disciplines that are not one's speciality.

BY: Hanno Wijsman (IRHT), Diane Reilly (Indiana University Bloomington), Susan Boynton (Columbia University New York), Steven Vanderputten (Ghent University), Mark Vermeer (KU Leuven), Evelien Hauwaerts (Bruges Public Library), Sofie Veramme (Bruges Public Library), Astrid Beckers (independent book conservator), Anne van Oosterwijk (Museums of Bruges). Organized by the Mmmonk Project in collaboration with the Henri Pirenne Institute for Medieval Studies at Ghent University. **WHEN:** On 18 November, 25 November, 2 December and 9 December 2022; 4pm – 6pm CET. **WHERE:** Online **PRICE:** Free

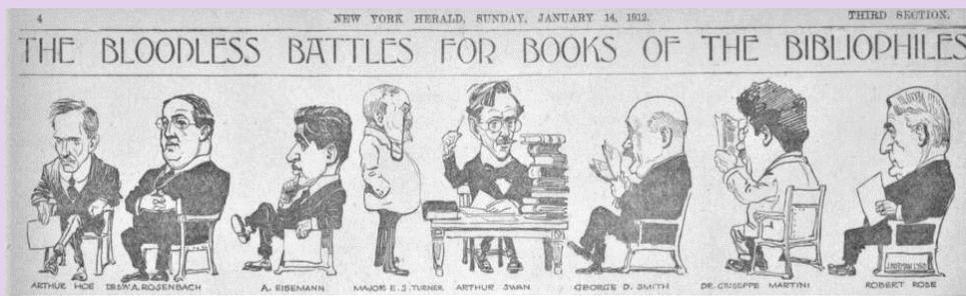
Program and registration: <https://mmmonk.be/en/>

Francesca Manzari sent me the program for this conference, but unfortunately it is too long to post in the newsletter. Registration and other information can be found at <https://ies.sas.ac.uk/events/international-trade-pre-modern-manuscripts-1890-1945-and-making-middle-ages>, and hopefully the very interesting program will be up on this website by the time the newsletter circulates.

**The International Trade in Pre-Modern Manuscripts 1890-1945
and the Making of the Middle Ages**

Conference | School of Advanced Study, University of London | 20-23 September 2022

Wolfson Conference Suite, Institute of Historical Research, Senate House, Malet Street, London WC1E 7HU



BETWEEN 1890 AND 1945 AN ENORMOUS NUMBER OF MANUSCRIPTS made before c. 1600 changed hands. Some appeared at auction multiple times, while others were sold as part of complete libraries. Many manuscripts entered collections where they have since remained. These repositories included well-known libraries that bear their founders' names, such as the Beatty, Folger, Huntington, Morgan, and Rylands libraries and the Gulbenkian Foundation, as well as "national" collections including the British Museum, KBR and the Bibliothèque Nationale. The choices of the super-rich shaped their collections, but also dictated what was available to those with smaller purses, who had to settle for what the richest collectors did not want or find alternative means of obtaining books in an increasingly expensive and international market. At the same time, wealthy collectors, often advised by those working in museums, financed catalogues and studies of the works they owned, bringing them to greater public attention. This scholarship helped to shape attitudes to pre-modern books, which were categorised as art works, national literature, Shakespeareana, historical documents (or some combination of these), depending on their contents and the context in which they were being described. The manuscripts were and are important source material for medieval and Renaissance history and culture, and early twentieth-century approaches to them have helped to shape both popular and scholarly attitudes to the Middle Ages. This conference, which is organised by the **Cultivate MSS project** (funded by the European Research Council under the Horizon 2020 work programme) aims to bring together scholars from different disciplinary backgrounds to examine the trade in pre-modern manuscripts and its consequences.

Antiquarian News

NEWS FROM DR. JÖRN GÜNTHER RARE BOOKS AG

WE HAVE HAD A BUSY FAIR SEASON HERE AT DR JÖRN GÜNTHER RARE BOOKS: we have exhibited both at **TEFAF** in June and at the **Frieze Masters** section in the inaugural **Freize Seoul** in September. We are also delighted to return to Frieze Masters in the Regent's Park in London on **October 12th to 16th**. We will be at **stand E3**. More info can be found on our website: <https://guenther-rarebooks.com/events/40>.

One of our highlights this year is the incomparable *Histoire ancienne jusqu'à César and Faits des Romains* (Paris, 1370–1380). An astonishing chronicle with 76 miniatures and 2 multipart-frontispieces, this two-volume work traces ancient history from Creation to Julius Caesar and narrates the wars of antiquity. The manuscript, copied by the royal scribe and illuminated in the royal atelier, boasts an impressive, noble provenance alongside extraordinary artistry. We have included extensive coverage of this book on our website at <https://guenther-rarebooks.com/artworks/9754-master-of-the-coronation-of-charles-vi-and-histoire-ancienne-jusqua-cesar-and-faits-des-romains-1370-1380/> as well as a video of the book here: <https://guenther-rarebooks.com/video/27/>.

Illuminated manuscript in Latin on vellum.

400 x 285 mm. 347 (194 + 153) leaves in two volumes, complete. One historiated initial, 76 column-wide miniatures with partial borders of burnished gold, red, and blue bars with foliate extensions, two half-page frontispieces – one with six and one with four miniatures in quatrefoil compartments with tricolour frames and nearly full illuminated borders



Another exciting acquisition is the extraordinary early Missal from Soissons (1250–1275). Alongside the stunning full-page **Crucifixion**, the curious reader will find 22 remarkable historiated initials with scenes from the life of Christ, the medieval mass, and martyrdoms of saints, all of which the sublime work of the Vincent Master. A substantial coverage of this work can also be found online at <https://guenther-rarebooks.com/artworks/9753-vincent-master-secular-missal-for-soissons-1250-1275/>.

Secular Missal from Soissons

Manuscript in Latin on vellum.

334 mm x 220 mm; 199 leaves, complete. With one full-page miniature of the Crucifixion, 22 historiated initials, and 19 large decorated initials.

CALL FOR PAPERS OR ORGANIZED SESSIONS: 48TH ANNUAL SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES; JUNE 12–14, 2023

Below are four suggested session themes, each needing 3 20-minute papers. You may offer to organize a full session yourself, or submit an abstract for a paper in one of them. Please send session or paper proposals to Susan L'Engle at susan.lengle@slu.edu and also to Frank Coulson at coulson.1@osu.edu at any time, beginning this month. **We will appreciate suggestions of your own as well!**

- 1. Unexpected elements in the bas-de-page: Planned, spontaneous, or accidental?** Scribes bordered text columns with margins of variable widths, calculated to fulfill their practical functions and also please the eye. The *bas-de-pas* constituted the largest space on the manuscript page, scaled to incorporate textual or decorative details while also preserving an area of margin below. However, we often find added material in this location that seemingly disrespects the scribal layout. What examples have you found, and what are their functions?
- 2. Early Chansonniers and their illustration.** A number of thirteenth- and early fourteenth-century songbooks present illustration programs, both decorative and iconographic. What do they contribute to the manuscript's use?
- 3. Fourteenth-century manuscripts produced in Bohemia and their patrons.** Panel intended as a complement to the keynote speaker's lecture.
- 4. Codicological strategies of scribes.** Scribes have often needed to be very creative in formatting text and image, and incorporating added elements to the manuscript page. What examples have you come across?