



# MANUSCRIPTS ON MY MIND

News from the



No. 38 January 2023

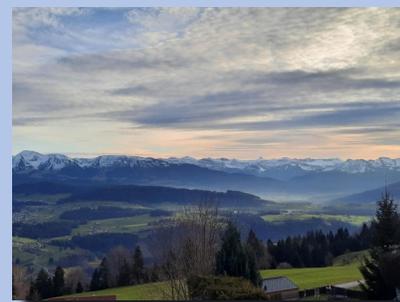
📖 Editor's Remarks 📖 New Publications 📖 Exhibitions 📖 Conferences 📖 Projects 📖 Manuscript News

## 📖 Editor's Remarks:

**DEAR COLLEAGUES AND MANUSCRIPT LOVERS**, I gave in to the temptation and offer **Christine Jakobi-Mirwald's** splendid and serene landscapes at the start of 2023 to cheer and remind you of the pervasive and healing powers of nature. This natural resource is especially important in these days where there is little of positive in the news, and we find that even in manuscript land there are scurrilous impulses to degrade the discipline and besmirch the reputation of our most hard-working and upstanding scholars. I could not compose this issue of the newsletter without a mention of the sad and ongoing **Receptigate** (as it has been predictably labeled) that first upended the life of **Peter Kidd** as an early Christmas gift

<https://mssprovenance.blogspot.com/2022/12/nobody-cares-about-your-blog.html>

and continues as an ongoing saga that you can read in reverse order in his blog <https://mssprovenance.blogspot.com/> and follow what occasionally leans towards parody on Twitter <https://twitter.com/search?lang=en&q=%23Receptigate>. I have known Peter for over twenty-five years and have always admired his industry, dedication, and collegial generosity to me and others in the field of manuscript studies. It is painful to see him subjected to what a colleague has called a "poisonous use of seemingly unjudgmental language, words creating facts" — something to which we are all susceptible and often helpless in its wake. Please join me in offering him support in this trying situation.



## DIALOGUES OF ART, HISTORY AND LAW

2<sup>ND</sup> CYCLE OF INTERNATIONAL AND INTERDISCIPLINARY WEBINARS

SCIENTIFIC-ORGANIZATIONAL COMMITTEE

*Maria Alessandra Bilotta*  
(IEM-NOVA/FCSH) - General Coordinator

*Fabio Barberini*  
(IEM-NOVA/FCSH)

*André Miguel da Cunha Vitória*  
(IEM-NOVA/FCSH)

*Bertrand Cosnet*  
(Université de Lille, IRHIS)

*Gianluca del Monaco*  
(Università di Bologna)

*Miguel Metelo de Seixas*  
(IEM-NOVA/FCSH)

*Silvia Faccin*  
(Fondazione Tesoro del Duomo Vercelli)

*Timothy Leonard*  
(Fondazione Biblioteca Capitolare di Verona)

*Jorge Jiménez López*  
(Universidad de Zaragoza)

*Marta Mangini*  
(Università degli Studi di Milano Statale)

*Jorge Prádanos Fernández*  
(Universidad Complutense de Madrid)

To participate (free but compulsory registration): [maria.bilotta@fcsch.unl.pt](mailto:maria.bilotta@fcsch.unl.pt)

Plucked from Facebook, I offer you this preview of a new cycle of webinars through IUS ILLUMINATUM, taking place in March through June 2023. I'm sure there will be subsequent updates.



## Dialogues of Art, History and Law

The 2nd Webinars Cycle "Dialogues of Art, History and Law" is organized by the Institute of Medieval Studies (IEM- NOVA/FCSH), together with the IUS ILLUMINATUM research team and in partnership with the Portuguese Heraldry Institute (IPH), the Capitular Library of Verona and the Capitular Library of Vercelli.

This initiative, organized by a scientific and organizational committee composed of members of the IUS ILLUMINATUM research team, coordinated by researcher Maria Alessandra Bilotta, PI of the team, aims to establish a fruitful dialogue between different scientific disciplines, namely History of Art, History and History of Law, necessary for the study of illuminated legal manuscripts and documents.

This initiative also aims to facilitate synergies between different areas of knowledge and to disseminate the results of research to a wider audience, always maintaining scientific rigor, in order to promote the importance of an interdisciplinary approach in the study of manuscripts and medieval legal documents, drawing attention to the importance of conserving that heritage.

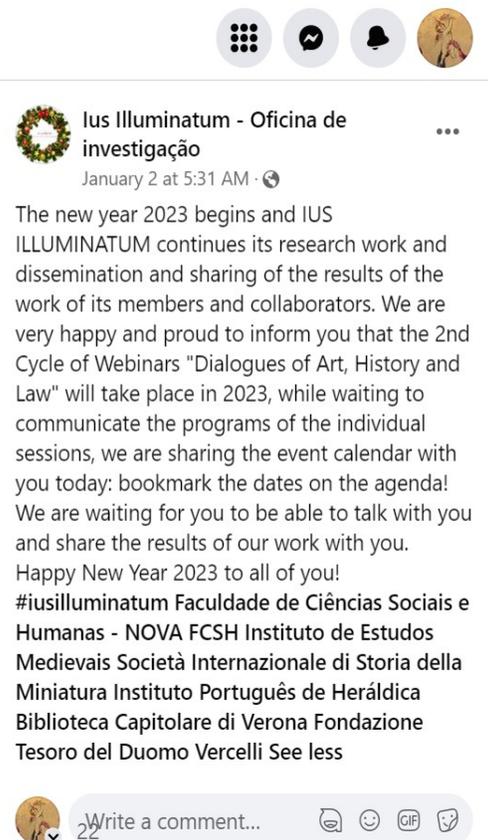
### Webinar Sessions Calendar

March 31st, 2023  
April 28th, 2023  
May 26th, 2023  
June 30th, 2023

h. 16.30 – 18.30 Lisbon Time (Western European Time GMT +00:00)  
Via Zoom Platform



© 2023 IUS ILLUMINATUM



Center for Medieval and Renaissance Studies  
Saint Louis University

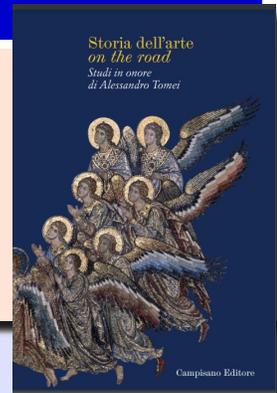
<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>

First 21 issues at <http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind.php>

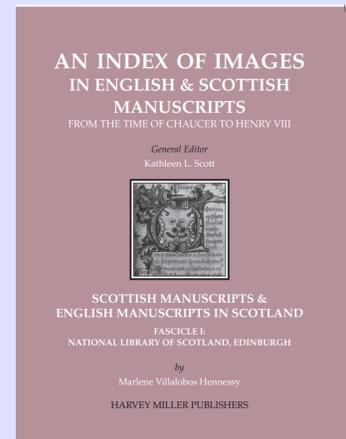
## NEW PUBLICATIONS

A NEW Festschrift includes many articles on manuscripts and illumination: *Storia dell'arte on the road: Studi in onore di Alessandro Tomei*, ed. Gaetano Curzi, Claudia D'Alberto, Marco D'Attanasio, Francesca Manzari, and Stefania Paone (Rome, Campisano Editore, 2022).

Read the publisher's description at <https://www.campisanoeditore.it/index.php/catalogo/storia-dell-arte/10-collana-storia-dell-arte/332-storia-dell-arte-on-the-road>, and download articles at [https://drive.google.com/file/d/101XLBTWeHWKFFg7IGQMSF8Wz-F2nqpp6/view?usp=share\\_link](https://drive.google.com/file/d/101XLBTWeHWKFFg7IGQMSF8Wz-F2nqpp6/view?usp=share_link).



THIS NEW VOLUME REPRESENTS THE TENTH in a continuing series of publications listing and identifying all illustrations contained in English manuscripts from the time of Chaucer to Henry VIII. It was an important period in the history of book production in Britain, and the range of subject-matter illustrated is of significance to historians of art, religion, literature, costume, natural science, and social custom. The present volume extends the survey to Scotland and catalogues not only English but also Scottish and Gaelic manuscripts from the collections of the **National Library of Scotland, Edinburgh**, as well as manuscripts made on the Continent for English and Scottish book-owners. The catalogue contains entries for 112 manuscripts and notes the subject-matter of every illustration in each manuscript, from full-page miniatures and historiated initials to marginalia, added drawings and *nota bene* signs. A comprehensive index of pictorial subjects provides readers with complete references to the visual material with thematic groupings making the following categories easily accessible: animals, architecture, birds, Christ, costume, furniture, kings, musical instruments, occupations/professions, plants, saints, the Virgin Mary, weapons, and women. The volume also includes a user's guide, an extensive glossary of subjects and terms, and indexes of authors/texts, manuscripts with coats of arms, and Scottish and English names.



## CORPUS CATALOGORUM BELGII

THE MEDIEVAL BOOKLISTS OF THE SOUTHERN LOW COUNTRIES

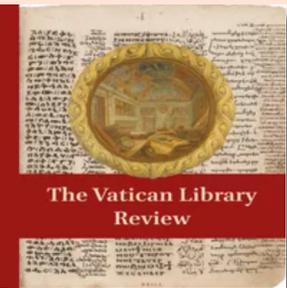
Supplement  
ADDITIONS AND CORRECTIONS  
INDEX OF MANUSCRIPTS AND INCUNABLES  
INDEX OF PERSONS

A NEW VOLUME TO THE SERIES: Albert Derolez, Benjamin Victor, Wouter Bracke (eds.), *Corpus Catalogorum Belgii. The Medieval Booklists of the Southern Low Countries. Supplement: Additions and Corrections. Index of Manuscripts and Incunables. Index of Persons*. Brussels, Royal Flemish Academy of Belgium for Sciences and the Arts; Louvain, Paris, Bristol CT, Peeters, 2021. 26 cm., 105 pp., ISBN 9789042943506.

This small supplementary volume to volumes I-IV and VI-VII of the *Corpus* (vol. V, containing the booklists of the Dukes of Burgundy, has its own indexes) may be ordered at <https://www.peeters-leuven.be/detail.php?id=7743>

**ANDRÁS NÉMETH, EDITOR-IN-CHIEF, INFORMS US** that the first volume of the *Vatican Library Review* has just been published. An international, peer-reviewed journal, the *VLR* publishes articles of high scientific quality related to the Library's vast holdings. The journal especially encourages contributions resulting from innovative ideas and approaches as well as interdisciplinary collaboration. The Vatican Library, a center of research and promoter of culture, fosters a community of intellectual exchange that transcends the divisions of language, nationality, and academic specialty. In this regard, the *Vatican Library Review* offers an environment in which early career scholars and those whose work may not fit neatly within the boundaries of traditionally delimited disciplines can reach a wide audience.

The *Vatican Library Review* welcomes submissions written in English, German, French and Italian. It appears twice a year and publishes articles as well as shorter notes, which can include, but are not limited to, reports on conferences, summaries of completed dissertations and book reviews. The first issue includes articles on illuminated manuscripts, and the second on palimpsests; see the table of contents for both issues at <https://brill.com/view/journals/vlr/vlr-overview.xml?language=en>. The first issue of 2023 will also publish articles on illuminated Vatican manuscripts.



## GRANTS

**ATRIA A. LARSON** (ASSOCIATE PROFESSOR OF MEDIEVAL CHRISTIANITY, SAINT LOUIS UNIVERSITY) has been awarded a Level II Digital Humanities Advancement Grant from the NEH for her project, "Gallery of Glosses." The goal of this project is to produce an open digital platform with an accessible and flexible workflow and a community of users centered on glosses preserved in medieval manuscripts.



"Glosses" are here understood as annotations that medieval thinkers reading a text made in their manuscripts, ranging from short, one-word clarifications placed between the lines of text to lengthy paragraphs of commentary placed in the margins of the manuscript. Scholarship has tended to ignore the diversity and breadth of glosses on key texts, such as the Bible or works by Aristotle or legal collections, in favor of studying what is more readily available in early printed editions, namely the final standardized form of the glosses on any given authoritative text, which came to be known as the *Ordinary Gloss*. This means that the interpretive voices of dozens, if not hundreds, of medieval thinkers have been lost to history, relegated to the margins, literally, of one or more manuscripts.

Drawing on the digital humanities expertise of **Patrick Cuba** and **Bryan Haberberger** of Saint Louis University's Research Computing Group, the Gallery of Glosses aims to provide an open digital platform, designed for efficient workflow, that can support the gathering and organizing of potentially thousands of glosses across hundreds of manuscripts and that can be accessible to users around the world. We aim to create a workflow that is simple enough to permit scholars to add small sets of glosses connected to a particular authoritative text (e.g., a particular verse in the Bible, a particular law, or particular section of Aristotle), to which other scholars can then add and compare additional gloss witnesses from other manuscripts. This functionality will ensure a larger community of users who can utilize the platform in a way to preserve, organize, and disseminate small bits of data that can then be linked to other bits of data put in by other users. Users will be able to enter metadata about the manuscripts and glosses (e.g., pertaining to origin and provenance of the manuscripts) as well as tags in order to create a meaningful web of data about these glosses. Medievalists can use these to better understand not just the ideas that the glosses express but also the networks of communication and transmission of knowledge throughout pre-modern Europe.

The goal at the end of the two years of work on the grant is to have a program linked to a public-facing website that is easy to use and can accommodate glosses on many different kinds of medieval texts. Scholars should be able to use this platform for personal research purposes, instructional purposes, and, as desired, for digital publications. If you are interested in the project and would like to provide consultations or use cases, please contact Atria Larson at [atria.larson@slu.edu](mailto:atria.larson@slu.edu). For the initial account of this award, see <https://www.slu.edu/news/2022/december/neh-grant-medieval-texts.php>

## ANOTHER PUBLICATION AND A JOB OPPORTUNITY

**Dominique Vanwijnsberghe** has just published a book on the **Tramerie Hours**. Though commissioned in Paris around 1430 it was left unfinished, and finally fully decorated and illustrated in Tournai in the first quarter of the sixteenth century by an illuminator known as the **Master of Hugues de Loges**. See details at <https://www.kikirpa.be/en/publications/mes-meilleures-heures-de-nostre-dame?lang=en>.



**Giovanni Scorcioni** at **FacsimileFinder** posts again his **EMPLOYMENT OPPORTUNITY FOR MANUSCRIPT SCHOLARS: Facsimile Finder** ([facsimilefinder.com](http://facsimilefinder.com)), a supplier of books specializing in facsimile editions, seeks authors to create authoritative English-language descriptions of manuscript codices, many lavishly illuminated; documents; maps; and printed books. Authors are expected to have advanced training in codicology, paleography, or the history of art. For more information about the work, remuneration, and how to apply, contact Elizabeth Teviotdale at [e.teviotdale@att.net](mailto:e.teviotdale@att.net).



## PROJECTS

## Libraries Supporting Multispectral Imaging: A View from RIT's Cary Collection

**STEVEN GAILBRAITH, CURATOR OF THE CARY GRAPHIC ARTS COLLECTION, INTRODUCES US TO ITS WIDE-RANGING ACTIVITIES.**

The Cary Collection (for short) is a rare book and special collections library at the Rochester Institute of Technology (RIT). Founded in 1969, it focuses on graphic communication history and practices with research strengths in the history of printing and the history of the book more generally. We hold about 45,000 volumes and 130 archives collections. Complementing these collections is a technology collection consisting of numerous printing presses, fonts of metal and wood type, and other ancillary equipment. For the last decade, the Cary Collection has been supporting teaching and research in Imaging Science, especially the use of multispectral imaging to recover erased, worn, or damaged text and images from printed books and manuscripts. In this post I will share examples of how the library has supported multispectral imaging and how, in return, our collaboration with faculty and students has revealed important information about our collections.

### Librarians have already been imaging their collections

**My introduction** to multispectral imaging dates back fifteen years, while I was Curator of Books at the Folger Shakespeare Library. Folger conservators were working on a copy of the English translation of Lucas Waghenauer's *Mariners Mirrour* (London, Printed by John Charlewood, 1588). The Folger's copy of this richly illustrated navigation manual contains a number of hand-colored maps that required conservation treatment. Folger conservators needed to identify the pigments to develop a treatment plan. This could be done, I learned, through multispectral imaging. We did not have an imaging system in Folger's conservation lab, so we took the book next door to the **Library of Congress**, where conservators worked with us using their system. I witnessed how different pigments reacted to different bands of light.

This experience and, at about the same time, learning about the work being done recovering text from the **Archimedes Palimpsest** showed me how imaging science could be applied in libraries, archives, and museums to better understand our collections. In addition to conservation applications, text and images that had been faded, erased, or worn could be recovered, thus revealing more about the artifacts we preserve.

I also realized that librarians, curators, and archivists have always engaged in imaging science, although perhaps at a rudimentary level. For example, many of us have used **Photoshop** to enhance images to make texts more readable. Similarly, at the Folger, my colleagues and I would help our patrons by illuminating faded or erased writing using ultraviolet light—whether with a small wand that we kept at the circulation desk or by photographing the object under UV light in our conservation lab. On occasion, I had been in the lab with a patron holding a large UV light over a book to make manuscript annotations more readable (wearing protective eyewear, of course).

These experiences convinced me that all libraries holding material that would benefit from imaging should have access to an imaging system to help researchers with their studies.

Furthermore, librarians, archivists, and curators only know the full extent of the texts and images they preserve if they have imaged all appropriate material in their collection.

### Building a teaching collection for Imaging Science at RIT

**At RIT**, I have enjoyed nearly a decade-long friendship with **Roger L. Easton, Jr.**, a Professor of Imaging Science with a long and deep history of using multispectral imaging on historical artifacts, especially manuscript palimpsests. Conversations with Roger about his teaching and work made it clear that the **Cary Collection** could support his efforts, and Imaging Science education more broadly, at RIT. The first step was to build a teaching collection of examples with which students could practice imaging. This collection would be assembled by acquiring new material for the Cary Collection and by searching our current collection for material that would benefit from being imaged.

We did not yet know that we had palimpsests in our library, so our first goal was to acquire a palimpsest leaf for students to practice on. A leaf, rather than a manuscript book, would be much more affordable, easier to transport, and easier to image, depending on the imaging system and the imaging area it provided. We had the good fortune of acquiring an excellent example—a leaf from an Italian antiphonal, ca. 1460, written over a text from ca. 1300 [Fig. 1].



**Fig. 1.** Italian antiphonal, ca. 1460. Photo by RIT Cary Graphic Arts Collection.

It is an effective teaching tool because a portion of the undertext had not been erased and is still visible, running perpendicular to the overtext.

**(Continued)**

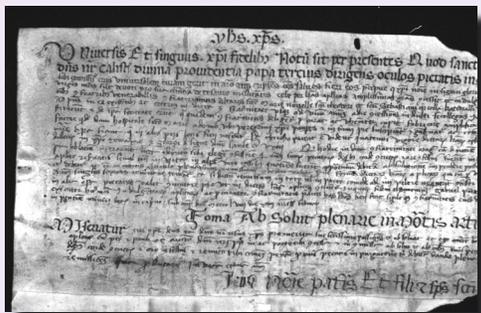
A View from RIT's Cary Collection, **continued.**

This visible undertext clearly illustrates the concept of a palimpsest while leaving most of the erased undertext to image. This leaf has become a go-to resource for teaching multispectral imaging in RIT courses and training sessions at RIT and beyond.

Searching our existing collection, my Cary colleagues and I found examples of erased manuscript annotations in printed books, examples of manuscript binder's waste hidden beneath pastedown leaves, and a manuscript leaf that had been used as binder's waste and now had damaged and unreadable text. In this way, we started by looking through our older collections. Further along, as our collaborations grew with the RIT academic programs in **Imaging Science** and **Museum Studies**, we searched for more modern material. For example, we have imaged comic book illustration process work with layers of pencil, ink, white-out, and paper pastedowns.

### Supporting student research

The **Cary Collection** has supported several student imaging projects, including cohorts of first-year students building spectral imaging systems. In the fall of 2019, for example. **Tania Kleynhans**, then Associate Scientist of the Carlson Center for Imaging Science, reached out regarding a group of first-year students building a multispectral fluorescence imaging system. She asked if they could borrow manuscript leaves to take measurements and see if the parchment and pigments would fluoresce. This began a fruitful working relationship with a most impressive team of students, including **Zoë LaLena**, who contacted me about borrowing a manuscript to test. I had just been looking through a box of uncatalogued items from the collection of a calligrapher named Paul Standard. In his collection was what appeared to be a fifteenth-century manuscript indulgence. I thought this might make a good candidate. Not long after work began on the manuscript, I received an email from Zoë: "THE DOCUMENT YOU GAVE US SEEMS TO BE A PALIMPSEST. WITH THE UV LIGHT SHINING ON IT YOU CAN SEE IN SOME AREAS THERE'S TEXT UNDERNEATH." Attached to the email were images of the manuscript photographed under UV light. There was clearly an undertext. This palimpsest, one of two in our collection discovered by Zoë LaLena, has yet to be studied [Fig. 2].



**Fig. 2.**  
Indulgence under UV light. Photo by Zoë LaLena.

The students' work continued into early 2020 but was interrupted when our campus shut down due to the COVID pandemic. RIT's University News ran a story about the student team and their work that May [[https://www.rit.edu/news/first-year-students-develop-imaging-system-study-historical-artifacts?utm\\_campaign=mc-nedaily&utm\\_source=message-center&utm\\_medium=email&utm\\_content=top-story](https://www.rit.edu/news/first-year-students-develop-imaging-system-study-historical-artifacts?utm_campaign=mc-nedaily&utm_source=message-center&utm_medium=email&utm_content=top-story)].

By August, we were allowed back into our library, and **Zoë, Malcolm Zale, Lisa Enochs**, and the rest of the student team were ready for more manuscripts to image. We decided to use a selection of manuscript leaves from our set of Otto Ege's "Fifty Original Leaves from Medieval Manuscripts." I assembled a selection of leaves from different centuries and geographic locations and safely handed them off to the students. Zoë soon sent an email with images on behalf of the team sharing that they had found that **Ege leaf #30** from a mid-fifteenth-century Book of Hours was a palimpsest. [Figs. 3-1 and 3-2]



**Fig. 3-1.**  
Ege #30 under UV light. Photo by Zoë LaLena.



**Fig. 3-2.**  
Ege #30. Photo by Zoë LaLena.

**David Messinger**, then Director of the Chester F. Carlson Center for Imaging Science, responded, "ZOE ET AL - THAT IS GREAT! THIS IS EXACTLY WHY WE WANTED YOU GUYS TO BUILD THIS SYSTEM." This was a very exciting find. A number of institutions hold sets of Ege leaves. This meant that the corresponding **Ege #30** leaves held at these institutions might be palimpsests that could be used for teaching and study. It also meant that all of these surviving leaves needed to be imaged to record the manuscript that had been overwritten. RIT University News reported the student's discovery, and several publications, including Smithsonian Magazine, picked up that story, [<https://www.smithsonianmag.com/smart-news/students-discover-hidden-text-medieval-manuscript-180976385/>]. The students presented their work at the **56th International Congress on Medieval Studies** in May 2021. It was a most rewarding experience for all involved.

(Continued)

## A View from RIT's Cary Collection, **continued.**

### Better Understanding Our Collections

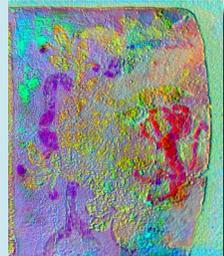
**THE PALIMPSEST DISCOVERIES ABOVE** illustrate the benefits of a rare book library supporting imaging science. The **Cary Collection** supplied material providing students with real-life examples to test their systems. In return, the students discovered new and vital information about our collections that had gone overlooked. The benefit of such a reciprocal relationship was again demonstrated this past year. In 2020, faculty from RIT's programs in **Imaging Science and Museum Studies** succeeded with an NEH research grant supporting the creation of a multispectral imaging system and software that would be affordable for libraries, archives, and museums of all sizes. The system, named "**MISHA**," (**Multispectral Imaging System for Historical Artifacts**), grew out of the 2016 senior capstone project from Imaging Science undergraduate student **Kevin Sacca**. The newly designed system would be put through its paces by students from RIT's Museum Studies program, led by Professor **Juilee Decker**. In addition to other partner institutions on the grant, the Cary Collection provided several artifacts as test subjects. One of the items was a parchment Book of Esther scroll that had belonged to the New York Times Museum of the Recorded Word before being donated to the Cary Collection in 1984, along with an assortment of other artifacts.

At the beginning of the scroll is a painted illustration that has worn away, likely from use, making it indecipherable (**Fig. 4**). This made it a good test subject for **MISHA**. The students imaged the scroll, achieving a much clearer sense of what appeared to be a floral illustration and discovering a possible image of a rampant lion (**Fig. 5**). At one point, this scroll had been identified as dating from about the eighth century CE. The images provided by the students raised several questions about the scroll's date and provenance. The Cary Collection's **Shani Avni** further investigated the scroll, sharing the images collected through **MISHA** with scholars **Dr. Sharon Liberman Mintz**, **Dr. Dagmara Budzioch**, and **Dr. Yoel Finkelman**. With their generous help, we are dating the scroll more accurately, likely from the mid-to-late eighteenth century. The examination of its date and provenance continues.



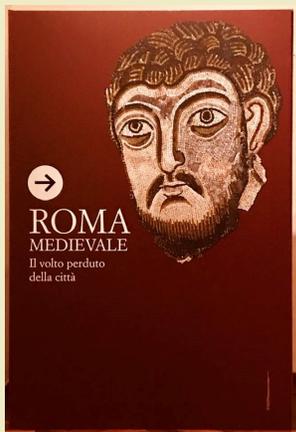
**Fig. 4.** Scroll. Photo by Izzy Moyer, Etta Arnold, and the MISHA team.

An RGB image of the Esther scroll is available on the Cary Collection's online digital collections [<https://digitalcollections.rit.edu/luna/servlet/s/67agct>]. In 2023 we plan to add the imaging data from **MISHA**. The question is how best to do that in an online image database. This is a part of a larger question: How should libraries make imaging data available to researchers? Do we provide all the images captured in the process or just the ones that proved helpful? How do we work with imaging scientists to accurately provide metadata for those images? As we move forward with uploading these images, **we will report back to this blog.**



**Fig. 5.** Imaged scroll. Photo by Izzy Moyer, Etta Arnold, and the MISHA team.

## ANOTHER EXHIBITION



### ROMA MEDIEVALE. Il volto perduto della città

21/10/2022 - 05/02/2023

Museo di Roma

I've been hearing good things about this exhibition in Rome, which includes a respectable number of manuscripts. Among them are the **St. George Codex**; the **Liber Regulae of S. Spirito in Saxia**, and the **Bible of San Paolo fuori le Mura**; many thanks to **Maria Alessandra Bilotta**, who posted these images on **FB**. They are accompanied by frescos, mosaics, sculpture, metalwork, and other medieval treasures; unfortunately there remains less than a month to see them! A few more images may be seen in the website **Gallery** at <https://www.museodiroma.it/en/node/1011574>.



## DISCOVERIES, ADDITIONS, INNOVATIONS



### A New Website for the BnF *Mandragore* Database of Illuminated Manuscripts

On November 14th, 2022, the **Bibliothèque nationale de France** launched a new version of its database of illuminated manuscripts, *Mandragore*. Created in 1989 and accessible on the Internet since 2003, *Mandragore* is one of the oldest active research databases at the **BnF**. Regularly enriched, it accurately describes and indexes more than 208,000 iconographic resources—illuminations, drawings, diagrams, binding decorations, seals, etc.—from 6,700 manuscripts of all periods and cultural areas, from ancient Egypt to contemporary archaeologists' drawings, through Japanese medieval manuscripts.

Beyond its technical obsolescence, the tool no longer met current research and indexing practices. The new website, entirely redesigned and modernized, now offers a better presentation of the data and new functionalities, such as search suggestions, deep zoom or image segmentation. Although some features, such as multilingualism, are still pending, you can already discover the new site at <https://mandragore.bnf.fr/> and give your opinion by answering a survey questionnaire, which will be used to prioritize future developments.



New York,  
The Metropolitan Museum of Art,  
Acc. No. X.430.1, fol. 1r

**ANA MONTERO BRINGS TO OUR ATTENTION** a report of a fifteenth-century translation of Augustine's *De civitate dei* from Latin into Spanish, made for a queen, and barely known to the academic community:

<https://update.lib.berkeley.edu/2022/12/14/decivitatedei/>.

Copied into three manuscripts, it resides in the collection of the Metropolitan Museum of Art in New York as accession numbers **X.430.1**, **X.430.2** and **X.430.3**—described and with images in the public domain at

<https://www.metmuseum.org/art/collection/search/469825> ,  
<https://www.metmuseum.org/art/collection/search/469826> ,  
and <https://www.metmuseum.org/art/collection/search/469827> .



New York,  
The Metropolitan Museum of Art,  
Acc. No. X.430.2, fol. 3v

The three volumes are beautifully illuminated with miniatures, decorated and historiated initials, and profuse marginal vinescroll inhabited with birds, animals, and figures, all accompanied by lavish ornamentation in leaf gold.

## CORSAIR Online Collection Catalog

**Peter Gammie**, Head of the Reference Collection at **The Morgan Library & Museum**, brings good news. The Reference Collection facsimile catalogue is now available via Corsair!

<http://corsair.themorgan.org/vwebv/holdingsInfo?bibId=443977>

There are about 825 entries at present, and they can also be found on Corsair by searching "facsimiles reproductions" as a subject. However, it is not possible to arrange them in catalogue order, and a few of them are actually not Reference Collection items. Happy hunting!



## Scott Gwara's Auction Round-Up: Fall & Winter 2022

**THE MARKET FOR MANUSCRIPTS, FRAGMENTS AND CUTTINGS HAS RECOVERED FROM COVID.** Prices have been strong, especially for fresh-to-market codices. What explains the resurgence? First, American buyers have benefitted from favorable exchange rates, which hover near historic lows for the euro and British pound. Second, investors may be running to artworks in times of high inflation. Third, collectors are still deploying gains from a record-high stock market last year. Finally, the manuscripts offered this season were exceptionally desirable, and there is pent-up demand for the best specimens. Buyers recognize that manuscripts are disappearing, given that institutions absorb an estimated twenty-five percent of the ones sold every year.

**Christie's sale of Valuable Books and Manuscripts** on 14 December offered good Dutch fragments. With the backing of American attorney **Farley P. Katz**, the University of Antwerp acquired **lot 8**, a fourteenth-century strip of a Dutch romance (£5040, including premium). This fragment was previously sold by **Bubb Kuyper** (Haarlem) on 28 November 2018. According to **Prof. Remco Sleiderink** (Antwerp), the text is not *Roman der Lorreinen*. Incidentally, binding strips from *Lorreinen* were recently discovered at Michigan State University [**R. Sleiderink and B. van der Have**, "Een nieuw fragment van handschrift A van de Roman der Lorreinen (Michigan State University, Criminology Collection, XX KJC7690.A48 1687)," *Tijdschrift voor Nederlandse Taal- en Letterkunde* 137 (2021), pp. 102–21]. The Openbare Bibliotheek Brugge (Bruges Public Library) purchased **lot 10**, a fragment of the *Rejmbijbel* by **Jacob van Maerlant** (£6300). It was previously sold on 13 March 2021 at **Marc Van de Wiele** (Bruges) for a similar price. Some of the Christie's miniatures were also recently on the market, including those by a northeastern Italian illuminator (**lot 26, £2016**), anonymous Lombard artist (**lot 27, £7560**) and **Étienne Colaud** (**lot 30, £4410**), among others.

Fresher and more handsome than these were two miniatures by **Pierre Garnier**, painted for an edition of **Jean Miélot's** French translation of the *Romuleon* (**lot 25, £11,970**). Said to be the only copy of French origin, the parent manuscript is **Niort, Médiathèque Pierre-Moinot, Cote RESG2F**. Rather surprisingly, one familiar item failed to sell: portfolio **#18 of Fifty Original Leaves from Medieval Manuscripts** compiled by **Otto F. Ege** from the late 1940s. Six sets out of forty remain unaccounted for, not including the lost portfolio **#33**. Harvard landed set **#1** at Christie's on 9 December 2020 (**lot 9, £50k**, including premium). Ege's widow **Louise** oversaw the sale of these portfolios from 1954. She was institutionalized for dementia in early 1962 and her assets administered by a trustee. Portfolios sold before this time often had multiple decorative leaves, like the Harvard set. The rather plain contents of **#18** suggest that it represents inventory approved for sale by the trustee around 1965.

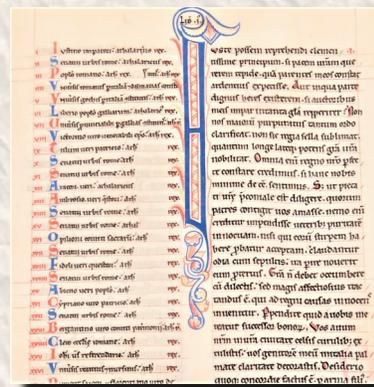


Fig. 1. Cassiodorus.



Fig. 2. Green architecture.

Manuscript books fared better than leaves and cuttings at **Christie's**, with the occasional unsold volume. While incomplete, a sizeable French Romanesque copy of the *Variarum* of **Cassiodorus** reached **£138,600** (**lot 35**) [fig. 1]. The provenance helped. The book belonged to the French bibliophile **Jean-Baptiste-Joseph Barrois** (d. 1855), and from 1849 to the fourth and fifth **Earls of Ashburnham**. It passed in 1901 to **Sir Sydney Cockerell**. **Lot 37**, an incomplete edition of the *Nicomachean Ethics* in the Latin translation of **William of Moerbeke**, also made **£138,600**. Dated 1282, the copy was owned by the **Collège de Navarre**, part of the University of Paris. **Goodspeed's Book Shop** in Boston would not have received a comparable price when they sold the manuscript in 1936. A late thirteenth-century Franco-Flemish psalter, somewhat shopworn, brought **£40,320** (**lot 36**) on account of its large historiated initials and provenance from the dukes of Saxe-Meiningen. An early fifteenth-century Bruges Book of Hours seemed like a bargain at **£13,860** (**lot 38**). Dramatic Gothic arches in pink or green at the top of each miniature confirm the early date [fig. 2], while the gold curlicues in the background of the miniatures identify the artists as the **Masters of the Gold Scrolls**. (The curlicues are the "scrolls.") **The Master of Morgan M.293** painted a Besançon Hours of ca. 1440 (**lot 39; £37,800**). The corners of each miniature feature the Burgundian owner's heraldry.

(continued)

Scott Gwara's Auction Round-up, (continued)



Fig. 3. Man being asperged.

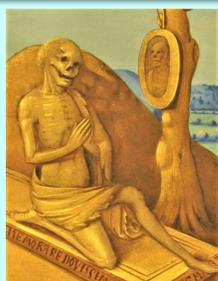


Fig. 4. Death and Mirror

The Master of Dreux Budé was responsible for the miniatures in lot 40 (£27,720), which boasts a scene of a deceased man being asperged on a luxurious bed [fig. 3]. Not only the bed but also a mirror attached to the *baldaquino* suggest the vanity of life, like a miniature from an Hours at Wells College in upstate New York [fig. 4]. The “De Simony Hours,” Use of Langres, was illuminated by artists in the circle of the Master of Anne of Brittany (lot 43, £63k). Its splendid borders are filled with monograms, heraldry, mammals, human figures (including ladies and knights), and crazy drolleries [fig. 5]. Twelve generations of De Simony owners annotated it from 1622 to 1964—three centuries in the same family. Its sale recalls the photographic portraits of long forgotten ancestors one encounters at flea markets.



Fig. 5. Drolleries.

Given the impact of Brexit, Sotheby's London seems close to leaving the manuscripts trade. (Will Paris or New York take over?) An online sale of *Books and Manuscripts, Medieval to Modern* ending on 13 December featured only three manuscripts. Clayre Haft, widow of the late Jay Michael Haft (d. 2022), sold lot 175, a Book of Hours from Ghent, ca. 1470 (£27,720, including premium). Haft was a Yale graduate, corporate attorney, and collector of rare books, African art, toys, and classic cars. The standout manuscript in this sale was an English Pocket Bible, ca. 1250 (lot 168, £63k). The cataloguer interpreted a fifteenth-century inscription “Philippus de Eyttorp” as Philip of Eitorf near Bonn, but the place-name may also designate Eythrope (formerly Ethorp) in Waddesdon (Bucks.), sixteen miles from Oxford. The biblical books have charming initials with dragons, lion masks and human faces [fig. 6].



Fig. 6. English pocket Bible.

This was one of three small Bibles sold this season, one English, one French and one Italian. All were complete. Giquello et Associés handled the French example on 2 December (lot 28, €81,900, including premium). One recognizes the Mathurin atelier from the quadrilobed compartments of the *In principio* initial [fig. 7], like one at the University of South Carolina [fig. 8]. The Italian example appeared at Reiss und Sohn on 25 October (lot 1, €65k, without premium). Dating to ca. 1240, it boasts ninety-nine decorative initials, two dozen of which were historiated. The alum-tawed medieval binding is glorious [fig. 9]. A note in the manuscript states that John, prior of the Aggsbach Charterhouse, acquired the book from a priest in Italy. It migrated to Göttweig Abbey in Austria and was apparently sold in the 1930s—probably in anticipation of the Anschluss.

Fig. 7. Quadrilobes in Giquello Bible



Fig. 8. Quadrilobes South Carolina

In addition to this fine Bible, Reiss also sold a southern French copy, ca. 1300, of a commentary by Gilbertus Anglicus on Gilles de Corbeil's 352-verse mnemonic poem on urine (lot 4, €36k). Try finding another copy on the market, ever. It belonged to Admont Abbey (Austria) until being sold in 1934—rather like the history alleged for the Aggsbach Bible mentioned above. An unusual Hours of Quimper Use, ca. 1380, made €26k, even though it has suffered losses, tears, and soiling. Breton examples are always desirable, especially now that Jean-Luc Deuff has published his encyclopedic *Le livre d'heures enluminé en Bretagne* (2020). Another similarly early Book of Hours was sold at Collin du Bocage (Paris) on 29 November (lot 14, €12,200, without premium) [fig. 10]. Missing all its miniatures, this tiny book of 300 folios is reminiscent of an Hours at the University of Virginia [fig. 11].



Fig. 10. Small Book of Hours at Collin Bocage

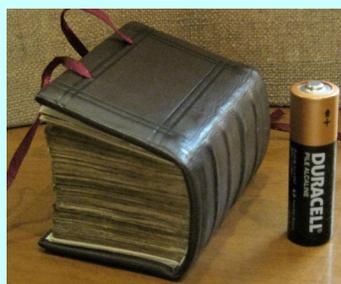


Fig. 9. Binding of Reiss Bible

Fig. 11. Small Book of Hours at at UVA



(continued)

## Scott Gwara's Auction Round-up, (continued)

Back at **Reiss**, a fine Italian Hours from Siena was dated 1472–75 as an alleged collaboration between **Liberale da Verona** and **Girolamo da Cremona** (**lot 6, €24k**). A very beautiful and virtually immaculate late fifteenth-century Hours, Use of Ghent, was apparently produced in the Hainault (**lot 7, €65k**). The scene of Pentecost staged on an exterior porch clinches the origin [see **A.-M. Legaré**, “**La Pentecôte sous un porche: Architecture et enluminure dans les provinces du Nord**,” in **F. Joubert and D. Sandron**, eds., *Mélanges Anne Prache* (Paris, 1999), pp. 441–55]. Apparently lacking a single miniature out of 169 leaves, the manuscript was produced for the lady depicted in prayer at the Annunciation. While the arms on this folio have been interpreted, an apparent rebus comprising a pair of hands sawing a log remains unsolved [fig. 12]. It recalls canted arms, which convey visual puns on one’s family name. For example, a copy of **Clément Prinsault’s** *Traité du blason* at the University of Toronto bears the canted arms of la Haye [fig. 13]. In Old French *haie* is a wicker fence. Finally, a late Hours of the early sixteenth century boasted five full-page miniatures, including Death as a zombie stabbing a nobleman with his spear (**lot 8, €28k**) [fig. 14]. The fellow is walking along the Seine with his lady around where Notre Dame stands. The abbey church of **Saint-Germain-des-Prés** as well as the **Grande Chapelle de la Vierge** have been painted in the background. Is he preoccupied by love or piety at the moment of his death? Finally, **Reiss** sold a Flemish Psalter of ca. 1280 with nine historiated initials that belonged at one time to the charterhouse of **Val-Ste-Adelgonde** in **St. Omer** (**lot 11, €36k**). As **Kerstin Carlvant** has observed [Kerstin Carlvant, *Manuscript Painting in Thirteenth-Century Flanders: Bruges, Ghent and the Circle of the Counts* (London, 2012)], it is related to three coeval psalters from the same house: **Saint-Omer**, **Bibliothèque d’agglomération**, MS 270 (the “Psalter of Gilbert of Sainte Aldegonde”); **Oxford**, **Bodleian Library**, MS Lat. Liturg. 396; and **London**, **Victoria & Albert Museum**, MSL / 1902 / 1664 (Reid 24). This cluster of early books clearly represents a bibliographical trend at **Val-Ste-Aldegonde**. Comparable are the Processionals produced for the nuns of **Poissy** in the early sixteenth century.



Fig. 12. Rebus



Fig. 13. La Haye arms



Fig. 14. Lovers

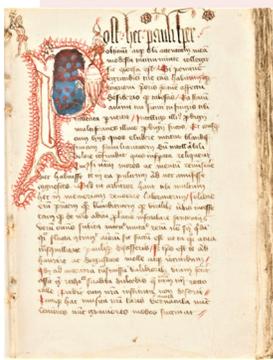


Fig. 15. Boethius

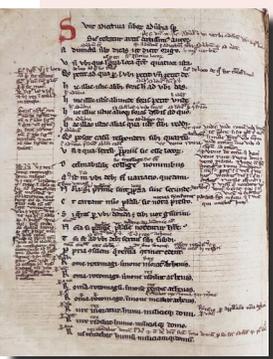


Fig. 16. Graecismus

A few of the smaller European auctioneers sold fine manuscript books. **Arenberg Auctions** (Brussels) offered Dutch text manuscripts on 8 October. **Lot 932** comprised two volumes of **Vincent of Beauvais’s** *Speculum historiale*, books I–XVI (**€20k**, including premium). According to a colophon, **Cornelius de Clinge** copied the work in 1474. He was a canon in the **Windesheim congregation** of **Our Lady Ten Walle** in **Elsegem**. **Lot 950**, the Benedictine Rule translated into Middle Dutch, boasts a Cistercian context (**€4k**). A late Book of Hours in Dutch made **€10k** (**lot 935**), probably because **Anne Korteweg** identified the artist as **Antonis Rogiersz. uten Broec**, who worked chiefly in Utrecht. On 30 November **Zisska und Lacher** in Munich placed a copy of Lenten sermons by **Jacopo da Voragine** for **€22k** (without premium). The script on some leaves looked Bohemian, the rest German.

In France, **Osenat** (Fontainebleau) handled a paper copy of **Boethius**, *Consolatio philosophiae* on 25 October (**lot 93; €24,700** with premium) [fig. 15]. It was preempted by the French state. The scribe **Pierre Toullet** seems to have been the abbot of **Anchin Abbey** near Douai, now razed. On 12 October **Sotheby’s Paris** sold an important copy of the *Statutes of the Order of the Golden Fleece* produced for **Louis d’Orléans** between 1483 and 1498 (**lot 169, €81,800**, including premium). The phenomenal scholarship in the catalogue description identifies the illuminators as the **Master of Jacques de Besançon** and the **Master of Robert Gaguin**. Finally, **Marc-Arthur Kohn** (Paris) offered two interesting volumes on 20 December, both unsold. **Lot 2** comprised four quires of a thirteenth-century glossed *Graecismus* by **Évrard (Eberhard) de Béthune** (d. 1212), a popular school text [fig. 16]. Standardizing Latin grammar in mnemonic verse, the *Graecismus* recalls **Gilles de Corbeil’s** bestseller on urine.

(continued)

## Scott Gwara's Auction Round-up, (continued)



Fig. 17. Duc de Berry Hours

Notable fragments changed hands this season. On 15 November **Ader** (Paris) achieved **€20,480** for an exceptionally rare bifolium of the *Estoire del Saint Graal* ca. 1300–1325 in grand format (**lot 1**, including premium). In its online sale of *Fine Printed Books and Manuscripts* (closing on 7 December), the New York arm of **Christie's** offered an extra-illustrated copy of **Dibdin's** *Bibliomania* (**lot 66**, **\$10,080**, including premium). The Grangerized book included a sixteenth-century miniature and seven leaves from a small Franco-Flemish Hours of the early fifteenth century. **Reiss** offered some fine leaves on 26 October, including a monumental Bible leaf almost two feet tall (**lot 134**, **€1400**, without premium); an early Romanesque folio from an Italian legendary (**lot 140**, **€2800**); and two leaves from a Book of Hours that recent scholarship places in the milieu of **Jean, duc de Berry** (**lot 145**, **€3200**) [fig. 17] [**Rob Dückers**, “An Unrecorded Book of Hours for Jean, duc de Berry?” *Maelwael Van Lymborch Studies 2* (2022), pp. 80–109]. The same scribe and border artist collaborated on the *Belles Heures*. About 90 leaves of this important manuscript have been digitized for a website to be launched in 2023.

This year **Christie's** held a much-anticipated sale. **Dr. Marvin L. Colker**, Professor of Classics at the **University of Virginia**, amassed some 500 codices and fragments which were offered in 162 lots on 12 December. This collection will be studied in the future as an important example of academic collecting in the twentieth century. **Lot 1**, a papyrus scrap of Babylonian lunar theory, achieved **£201,600** (including premium) as “the missing link between Babylonian and Greek astronomy.” Other early fragments mostly went for derisory prices, although a ninth-century northern Italian fragment of Christmas liturgy achieved **£6300** (**lot 5**). The matching flyleaf can be found in the **McCarthy** collection. (Oddly enough, I own the mate to **Colker's lot 10** (**£1512**), which I acquired at the **Schøyen** sale held by **Bloomsbury Auctions** on 7 December 2021, **lot 17**). A leaf from a Scandinavian psalter, presumably Norwegian, reached **£11,340** (**lot 20**). The idiosyncratic script betrayed the origin. Similarly recognizable were the Farfa Minuscule of **lot 23**, ca. 1100 (**£3024**), and the Visigothic Minuscule of **lot 39**, a charter dating to 1149 (**£11,340**). Incidentally, the charters in this sale garnered considerable attention. The **Pontifical Institute of Mediaeval Studies** in Toronto acquired **lot 53** from Andorra (**£1638**), **lot 78** (with wax seals of two brothers, **£3024**) and **lot 141** (ten documents from Yorkshire, **£2394**). Utterly fascinating was **lot 70**, which confirmed a transfer of manuscripts, including an “ancient bible,” from a church in **Gravedona** to the **cathedral of Como** (**£4032**). Could this pandect have been an Atlantic Bible?

**Colker** gathered uncommon texts that collectors are not likely to encounter again in fragment form: **Regino of Prüm**, *De synodalibus causis et disciplinis ecclesiasticis* (**lot 8**, **£2016**); **Sulpicius Severus**, *Dialogi* (**lot 17**, **£1008**); **Thietmar of Merseburg**, *Chronicon* (**lot 19**, **£7560**); **Rupert of Deutz**, *Commentary on the Song of Songs* (**lot 21**, **£1008**); **Josephus**, *De bello Iudaico* (**lot 25**, **£4778**); **Ekkehard of Aura**, *Chronicon universale* (**lot 30**, **£1764**); **Hermann of Carinthia**, *De essentiis* (**lot 46**, **£8190**); **Alain of Lille** (?**Clement of Llanthony**), *De sex alis cherubim* (**lot 56**, **£2016**); **Gerland**, *Computus* (**lot 63**, **£7560**); **Martin of Opava**, *Chronicon pontificum et imperatorum* (**lot 83**, **£3024**); **Boethius**, *Consolatio philosophiae* (**lot 90**, **£1512**); **Ovid**, *Metamorphoses* (**lot 94**, **£6930**); **Évrard de Trémaugon**, *Somnium viridarii* (**lot 103**, **£1134**); **Lucan**, *Pharsalia* (**lot 119**, **£2520**); **Petrarch**, *De otio religioso* (**lot 126**, **£5040**); ?**Gilles van Delft**, commentary on **Ovid's Remedia amoris (**lot 133**, **£630**); **Antonio Loschi**, *Epistolae ad familiares* (**lot 134**; **£1512**)—not to mention a host of other rarities in the “study groups” of leaves at the end of the sale. While some of these final groups did not sell, those that did were very affordable. Collectors and dealers will be very pleased.**

**Colker's** collection also held codices, many of them seldom encountered for sale. An Italian paper copy of **Sedulius**, *Carmen paschale* and **Alcuin's** *Conflictus veris et hiemis*, ca. 1400, made **£15,120** (**lot 106**) [fig. 18]. The *Carmen* was popular in pre-Conquest England. Could its conjunction with Alcuin's poem indicate an Anglo-Saxon exemplar? A copy of **Alexander de Villedieu's** *Doctrinale puerorum*, mostly intact, reached **£12,600** (**lot 108**). The binding suggests a nineteenth-century provenance in New York. Twelve consecutive folios of the *Historiarum Philippicarum epitome* by Justinus settled in at **£2520**, rather a small sum for Phillipps MS 4045 and a second-century author known for this abridgment of the lost *Historiae Philippicae* by **Pompeius Trogus** (**lot 109**).

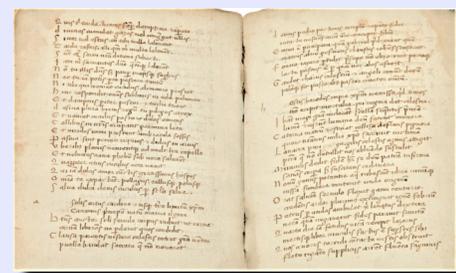


Fig. 18. Sedulius

Scott Gwara's Auction Round-up, (continued)

While a good copy of Cicero's *Tusculan Disputations* failed to sell (lot 121; est. £20k-£30k), a fat manuscript of *De officiis*, *Paradoxa Stoicorum*, *De amicitia* and some medieval writings achieved £20,160 (lot 123). The rare *Elegiae* of the sixth-century author Maximianus "the Etruscan" and the Pseudo-Ovidian elegy "Nux" circulated together in a manual of 20 folios that comprised lot 128 (£12,600). For non-classical texts, a big price [£21,420] was reached for lot 131, sermons attributed to the astronomer and mathematician Johannes von Gmunden. The folio manuscript in excellent condition is dated 1472 and survives in a medieval German binding. It recalls the strong price received by Bloomsbury Auctions for sermons of Antonius Azaro de Parma, also in a fine contemporary German binding (7 December 2020, lot 57, £36k hammer). Incidentally, both of the Bloomsbury and Colker sales included copies of the *Summa de casibus conscientiae* by Bartholomeus de Sancto Concordio. The Bloomsbury copy on vellum reached £15k hammer (lot 58), while Colker's paper copy realized £13,860 (lot 122, including premium). The thirty-five percent price differential reflects the desirability of vellum over paper.

Finally, a Franciscan compendium of *exempla* suitable for sermons sold for £10,080. It recalls a manuscript of 500 Marian and other exempla lately acquired by Ohio State University [fig. 19]. These popular folktales and legends ("there once was a certain monk ...") would enliven dull homilies bristling with theological minutiae. The rich and powerful rarely come off well.

Only a few Colker leaves had miniatures or historiated initials. An initial of the *Speculum historiale* by Vincent of Beauvais shows Emperor Henry V distributing alms to beggars (lot 86, £8190). Their feet are bandaged, and they crawl with their hands on little wooden platforms [fig. 20]. A rare martyrdom of Thomas Becket shows his bleeding head (lot 117; £5292). Historically speaking, the top of Becket's skull was sliced off like O-Ren Ishii in *Kill Bill*, and the assailants scooped out his brains with their swords.

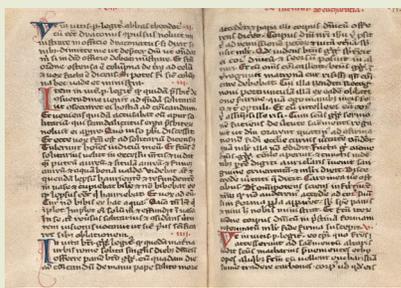


Fig. 19. Miracles of the Virgin at OSU

Far less graphic is a humanoid *drollerie* leading a trained bear on a braided rope (lot 87, £6930) [fig. 21]. This charming vignette was painted on a folio of Justinian's *Digestum vetus* from southern France. Does it depict a medieval cliché? As Troilus says in book IV of Chaucer's *Troilus and Criseyde*: "the oon thenketh the bere, / But al another thenketh his ledere." In Nevill Coghill's translation: "the one who leads the bear / has many a thought that Bruin doesn't share." It could be said that practicing law is rather like leading a trained bear: you never know what to expect, moment to moment. [Editor's note: A further consideration for the interpretation of the marginal vignette is that it is located at Dig. 13.1.20, hovering over the last phrase, which comments, in Alan Watson's translation for *The Digest of Justinian* (Philadelphia, 1985), vol. 1, p. 393: "The reason is that once someone has committed a theftuous handling of property without the owner's consent, he is held always to be in delay in the matter of restoring that which he never ought to have carried away."]



Fig. 20. Beggars



Fig. 21. Bear



EXHIBITIONS

**Scripts, Scribes, and Scribbles**

University of Puget Sound,  
Collins Memorial Library, Tacoma, Washington  
January 17 – May 10, 2023

Detail of a Parabaik:  
Burma, 19th century



**THE ARCHIVES & SPECIAL COLLECTIONS AT THE UNIVERSITY OF PUGET SOUND** supports the curriculum and has a growing collection associated with the history of the book, the history of science, contemporary artists’ books, and the archives and papers of regional painter **Abby Williams Hill**. The Archives recently hired a new Special Collections Librarian, **Jane Connelly**, and Assistant Archivist, **Olivia Inglin**, and together they are working on creating an accessible collection focused on student engagement. Professor **Joshi Priti** in English is a recipient of the **Lang Fellowship** offered by the Rare Book School and is building a course on the history of the book. The Library also has a **Book Arts Studio** that supports introductory classes in letterpress printing and book arts. It was last year’s **Book Arts Class** that prompted our interest in curating an exhibit on hand writing and lettering. Many of the students had never worked with traditional writing implements, experimented with calligraphy, or were taught cursive. In addition to artifacts from the Collection, the exhibition includes a “Doodle Wall” created by the student-led Doodle Club, dedicated to using hand lettering and doodling as a method of creative expression but also to reduce stress. During the spring semester we will be hosting a “Show & Tell” day, inviting members of the community to bring their own personal letters and hand illustrated documents as well as offer a calligraphy workshop.

This exhibit is all about hand lettering—including medieval manuscripts, hand-written books, nineteenth-century penmanship textbooks, pens and inkwells and other writing implements, examples of contemporary calligraphy, personal handwritten journals and letters, an antique writing desk, a “doodle wall” created by Puget Sound students, and much, much more! *Scripts, Scribes and Scribbles* brings together examples of hand-writing and illustrates how handwriting has been taught, reproduced, and reimagined over time. Displaying a range of books and manuscripts from the Collins Library collection and many private donors and collectors, the exhibition addresses the role of hand-lettering in the digital age: <https://blogs.pugetsound.edu/collinsunbound/coming-in-january-a-new-exhibit-scripts-scribes-and-scribbles/>

-Jane Carlin

Objects illustrated are from the personal collection of Mark Hoppmann

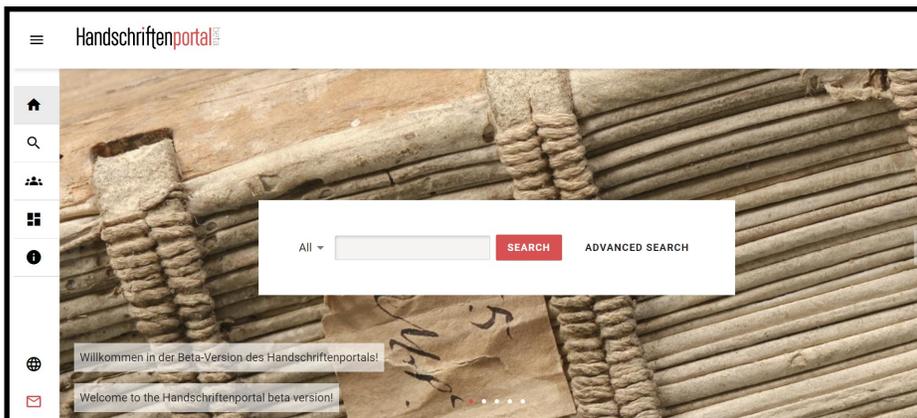
Detail from an artists' book/manuscript,  
using an invented encrypted alphabet  
on handmade paper.



A pre-philately locked letter and wax seal:  
Saxony, 1788



Detail of an indentured contract on vellum:  
Great Britain, 1762



**MANUSCRIPTS ONLINE**

Dr. Christoph Mackert, Leiter des Handschriftenzentrums, Universitätsbibliothek Leipzig, informs us that the beta-version of the German manuscript portal (**Handschriftenportal**) is now online, including persistent URLs and lots of digitized manuscript catalogues: [handschriftenportal.de](https://handschriftenportal.de)

## Antiquarian News

## NEWS FROM LES ENLUMINURES

**Upcoming on Text Manuscripts:** New inventory: our annual "spring" update is early this year. We will be adding 20 (or more) new items to our inventory on [www.textmanuscripts.com](http://www.textmanuscripts.com) on **January 25**. Do take a look. There is lots to enjoy in a variety of formats including numerous manuscripts, a document from Ely Cathedral, a hybrid manuscript illustrated with woodcuts, a printed Missal, and even a *Schraubmedaille*, as relevant to the history of the book as it is to the history of coins.

**Manuscripts in the Curriculum:** our manuscripts visited the University of Georgia last semester, and are now at Oklahoma State University. If you are looking for inspiration on how to incorporate medieval manuscripts into undergraduate teaching, our "news from the field" is an excellent resource, [Study Medieval Manuscripts : Medieval Text Manuscripts](#). On our blog, part two of Sandra Hindman's November blog, [BIBLIOMORPHY: Books and Jewelry : Medieval Text Manuscripts](#) is coming soon.

*The Coronation of the Virgin, orbit of Hans Holbein the Elder*  
Southern Germany, Swabia, Ulm or Augsburg, ca. 1490-1500

**Exhibitions:**

- **Master Drawings from the Middle Ages, January 20 – February 4th**

**WE ARE DELIGHTED TO ANNOUNCE** that we are hosting Sam Fogg's next exhibition, *Master Drawings from the Middle Ages*, which will open as part of **Master Drawings New York** in January 2023. The exhibition brings together a group of vanishingly rare early European drawings executed between 1160 and 1520. Highlights will include a unique Venetian manuscript filled with 61 prophetic drawings in ink and gold, a refined study of the Coronation of the Virgin from the orbit of **Hans Holbein the Elder**, as well as the only southern-French medieval architectural drawing to survive anywhere in the world.

- **King of Beasts: An Extraordinary Marlborough Gem – coming in April 2023**

Stay tuned for this special exhibition taking place in New York.

The "Le Saunier" Hours (Use of Rome)  
France, Lyon, ca. 1490–1500

**Book of Hours Update**

Highlights from our current selection of Books of Hours include the 'Le Saunier' Hours, a richly illuminated manuscript with two donor portraits and their heraldry, bearing witness to the early interest of the elites of Lyon in the genre of portraiture. See the [youtube video https://www.youtube.com/watch?v=st00cCP0iA0](https://www.youtube.com/watch?v=st00cCP0iA0).

**Mini-Conference and Book Launch: Holy Hoaxes: A Beautiful Deception** February 22, 6–8 pm. The Grolier Club, New York  
Grolier Club member **Sandra Hindman**, professor, art dealer, and founding CEO of **Les Enluminures**, a gallery specializing in medieval and Renaissance manuscripts and miniatures, will be in conversation with **William Voelke** about his new book on his forgery collection. **Voelke**, Curator Emeritus of Medieval and Renaissance Manuscripts at the **Morgan Library & Museum**, retired in September 2017 after 50 years there. One of his passions over those five decades was collecting fakes and forgeries, which were displayed in a 2019 exhibition, *Holy Hoaxes: A Beautiful Deception*, at **Les Enluminures'** New York City gallery. The miniconference will also include short talks by **Richard Hark**, Conservation Scientist, Yale Center for the Preservation of Cultural History, presenting new findings on the scientific analysis of the Spanish Forger, and by Grolier member **Earle Havens**, William Kurrelmeyer Curator of Rare Books and Manuscripts at the Sheridan Libraries at Johns Hopkins University, on the relationship between literature forgery (their holdings of "Biblioteca Fictiva") and artistic forgery. Copies of the new book are distributed by Paul Holberton Publishing.

**Art fairs:**

- **The Winter Show:** January 20 – 29, Park Avenue Armory, New York, Booth A6

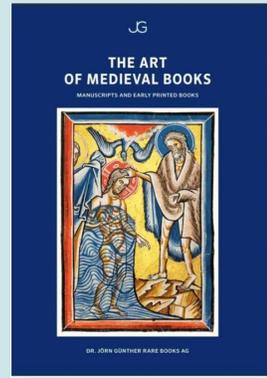
**Les Enluminures** is delighted to continue its commitment to the Winter Show, partaking in the sixty-ninth edition of the Winter Show alongside sixty-five internationally renowned dealers, spanning 5,000 years of art. For this important occasion we will bring together a group of spectacular manuscripts, leaves, and jewelry from the Middle Ages and the Renaissance.

- **TEFAF, Maastricht: March 11– 19, MECC Forum 100, Stand 276**

**Les Enluminures** is looking forward to returning to **TEFAF Maastricht for the 2023 edition**, following on from its long-standing successful participation.

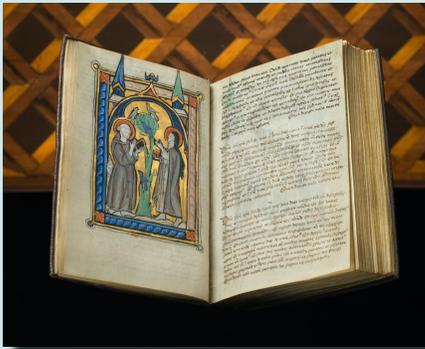
## Antiquarian News

## NEWS FROM DR. JÖRN GÜNTHER RARE BOOKS AG



**WE HAD A WONDERFUL CHRISTMAS EXHIBITION** at our Gallery here in Basel. More information can be found on our website: <https://guenther-rarebooks.com/events/42/>.

**In our new brochure**, just published: *The Art of Medieval Books*, we have images and descriptions of fascinating books that are sure to interest manuscript lovers and bibliophiles alike. One of our most scintillating featured works is the **Marienthaler Psalter** (Franconia, ca. 1230), containing several unique sung verses and astonishing illuminations, which only came to light to researchers after the GDR era. The fully illuminated calendar, the seven full-page miniatures, and the impressive text provide insights into the changing devotional habits of lay and clerical elites in medieval Germany. The full brochure is available to download on our website, <https://guenther-rarebooks.com/publications/32/>.



**Psalter, use of Ghent**, manuscript in Latin on vellum,  
Workshop of the **Franciscan Master of Bruges**.  
Flanders, Bruges, c. 1255–1260.

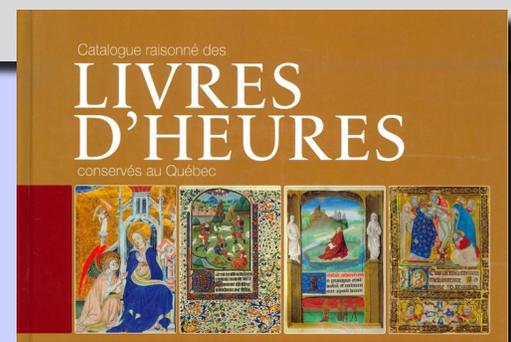
We are looking forward to **TEFAF in Maastricht March 11–19, 2023**. This year's highlights are three brilliant manuscripts: the first a Franciscan devotional book shining with gold, the second a narrative version of the Bible filled with pictures that tell its stories in delicate demi-grisaille, and the third, a late personal prayer book bursting with colour and likely made for use by an English patron.

**The first highlight, pictured at left**, is a Psalter illuminated by the **Franciscan Master**. It is decorated with **ten lively rural labours of the months** in the calendar, five **marvellous, full-page miniatures** with abundant use of gold leaf and **nine large, historiated initials**. It will be on display at **Stand 114 at the MECC in Maastricht** for the duration of the fair.

**More information about Dr Jörn Günther Rare Books' participation in TEFAF Maastrich 2023** can be found here: <https://guenther-rarebooks.com/events/43/>

## KUDOS

**A PUBLIC TRIBUTE WAS PAID** at the Académie des Inscriptions et Belles-Lettres in Paris to the *Catalogue raisonné des livres d'Heures conservés au Québec* (Québec, Presses de l'Université du Québec, 2018) edited by **Brenda Dunn-Lardeau**. Presented by Academy member **André Vauchez**, the ceremony took place on 17 December of 2021 and stressed that this richly illustrated and detailed catalogue was "destined to be a reference book." The catalogue covers the period spanning 1225 to 1583 and describes twenty-four complete Books of Hours along with fifty single leaves, scattered among Quebec collections.



What is special about these, compared with other early book collections in North America, is the fact that many books were used for devotional purposes in Quebec (when it was still called New France). This is evidenced in the Jesuit *Relations* and in requests made by the Hospitalières (nursing sisters) to their benefactors in France. In the nineteenth and twentieth centuries, these Books of Hours became collectibles by way of inheritances or purchases in Europe.

Most of the items contain regional liturgical usages and newer trends, such as that of *Devotio moderna*. The *Heures de Notre-Dame* ordered by King Henri III for his confraternity of Notre-Dame turned the Book of Hours into an instrument of public devotion, and contains a unique musical insert. Many well-known illuminators painted these Books of Hours. Among others are the **Maître of Troyes**, the **Masters of the Golden Scrolls**, **Maître François**, the **Master of Jacques de Besançon**, the **Master of Coëtivy**, the **Master of Morgan 78**, the **Master of the Burgundian Prelates**, **Carmelite Cornelia Van Wulfscherchke**, the **Masters of Hugo Janszoon van Woerden**, the **Masters of Raphael of Mercatellis**, and **Simon Bening**—along with many anonymous painters, including those from Italy, the Low Countries and Germany.

**-Brenda Dunn-Lardeau**