



MANUSCRIPTS ON MY MIND

News from the



No. 42 May 2024 📖 New Publications 📖 Exhibitions 📖 Conferences 📖 Projects 📖 Manuscript News

📖 Editor's Remarks:

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, the **49th Annual Saint Louis Conference on Manuscript Studies** will take place **June 10–12, 2024** under the auspices of the **11th Annual Symposium on Medieval & Renaissance Studies**. Registration is now open at <https://www.smrs-slu.org/>, and a draft program is available as a pdf at <https://www.smrs-slu.org/schedule1.html>. The keynote manuscript lecture on **Tuesday, June 11** by **Daniel B. Hobbins, University of Notre Dame**, is entitled “Templates of the Fifteenth-Century Book,” and the closing plenary address for the **Symposium on Wednesday, June 12**, presents yet another manuscript subject by **Cynthia J. Hahn, Hunter College and Graduate Center, City University of New York**, entitled “Revisiting the Utrecht Psalter.” I look forward to seeing some of you there.

A BRIGHT STAR IN OUR GALAXIES has dimmed but cannot fade away, living on in our collective memory. A little over a week ago I knew that my horrified “**OH NO!**” was being echoed throughout the manuscript community, as we learned of the untimely loss of a notable scholar, kind and generous mentor, beloved husband and father, and cherished friend. We all have favorite stories about Will to recall, of days shared in many countries and manuscript institutions. Richard Leson’s tribute below celebrates his life and work, and reminds us of the importance of living life to the fullest.

I miss his vitality and unswerving delight in his missions and his friends.

- Susan L’Engle

In Memoriam: William G. Noel

JUST ABOUT EVERYONE WHO READS THIS NEWSLETTER will remember **William G. Noel**, visionary champion of manuscript studies and unparalleled advocate for data transparency and open access to knowledge. On Monday, April 29, in Edinburgh, Scotland, Will tragically passed away at the age of 58. He was unfairly taken from his loving wife and fellow manuscripts scholar, Lynn Ransom, and young son Henry, his greatest joy, while in the prime of his life. His friends mourn Will and grieve for Lynn, Henry, and the rest of his family. It is a devastating, indescribable loss. Though heartbroken for what it means to do so, I am grateful to Susan L’Engle and Nick Herman for the opportunity to share a few brief memories of Will from his early years as curator of manuscripts and rare books at the Walters Art Museum in Baltimore, when I was fortunate to work for him as an intern and later as a graduate curatorial fellow. I was most fortunate to know him as a dear friend.



Will was barely in his 30s when, in 1997, he landed the Walters job. Prior to the Walters he did some consultancy work, mostly for **Quaritch** and some for **Sam Fogg**, and before that did a brief stint as an assistant curator at the Getty in Los Angeles. Most of the credit for bringing him to Baltimore belongs to **Gary Vikan**, the Walters’ former director. Along with excellent credentials Will had boatloads of charm, and Gary, who has his own sense of flair, knew how well a young, larger-than-life Englishman would play in a midsize, post-industrial American city like Baltimore, a place too often forgotten. With a little push from Gary, Will set out in pursuit of the manuscript then known as the **Archimedes Palimpsest**. In January 1999, I watched the eccentric man who had recently purchased the book at auction nonchalantly remove it from a bookbag and lay it on a table before Will. Two days later, a large check from that same man arrived in the mail, leaving Will gobsmacked. He asked me repeatedly if I knew “what this means.” At that moment no one did except Will. Driven by his ambition and the Herculean efforts of the renowned (and endlessly patient) Walters manuscripts conservator **Abigail Quandt**, “Archie” took off.



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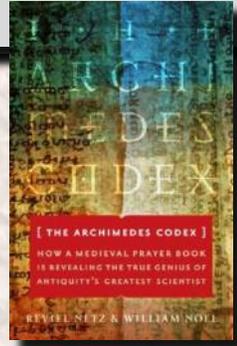
Center for Medieval and Renaissance Studies
Saint Louis University

<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>

IN MEMORIUM: WILL G. NOEL (continued)

Will made a pilgrimage to Syracuse and retraced the path of the manuscript's travels through Constantinople, Jerusalem, and the remote Orthodox monastery of Mar Saba in Palestine's West Bank. In due course he was on national and international television and radio. Like some 21st-century Allan Quartermain, he told and retold the story of the Palimpsest with increasing confidence, verve, and his unique mixture of bravado and self-deprecating humor. His experiences in those early years of the project are chronicled in *The Archimedes Codex*, which Will co-wrote with the mathematician **Reviel Netz** and published in 2007. It's epic stuff, just like everything else in the life of William Noel.



Archimedes gave Will a sense of purpose at a difficult time. He mourned the loss of his parents. His father had passed away several years earlier, his mother before that, and he was lonely following the end of a long-term relationship. He missed his younger sister, Emma, whom he adored, and his older brother Rob, to whom he looked up and relied upon. He treasured his uncle, aunt, and cousins. He visited family and old friends in England whenever he could, and was always eager to catch up with **Sam Fogg**, **Richard Linenthal**, **Patrick Zutshi**, and his dear **Michelle Brown**. He spoke fondly of **Koert van der Hoerst**, with whom he had collaborated on a major exhibition of the Utrecht Psalter. At that time Will was living in Baltimore's Federal Hill neighborhood.



On the Long Island Sound,
July 16, 2004

He had few possessions besides his books. He kept a framed photograph of his father on the wall. He loved to sail, his other great passion apart from books, but wasn't on the water as much as he liked. He drew his strength from a network of surrogate Baltimore family that embraced him, fed him, and looked after him. That family included **Ann and Hiram "Woody" Woodward**, **Charlie and Lydia Duff**, **Ellen Burchenal and John Dean**, and **Amanda and Griffith Mann**. Griff and Amanda's daughter Abby is Will's godchild (as Griff reminds me, Will is also survived by godchildren in England). Also at that time Will drew upon the support of **Roger Wieck**, who often returned from New York / Philadelphia to his old stomping grounds with his partner, the inimitable **Jean-François Vilain**. All these people, along with many others, cared deeply for Will and did much to ease his transition to a life in the United States.

In those days the difficult task of civilizing Will largely fell to **Shreve Simpson**, director of curatorial affairs and curator of Islamic art. She made great headway, but it wasn't an easy job. Will's shirts and suit jackets were too short in the sleeves for his long, lanky frame (many were in fact tailored for his older brother). Somehow meetings with Will would end with those shirts untucked, his blond hair wildly disheveled, his shoes off and his stocking feet on the table. Everyone was "mate" or "darling." If you completed some small task to his satisfaction, you were a "star." In the right mood, neither friends nor security officers nor even statues were safe from his affections, and if you hadn't seen him in a bit, he'd approach you with his long arms outstretched for an enormous hug. If he seemed always in motion, it was because he did his best thinking on his feet, pacing around the manuscript room fueled by caffeine or circling around Mt. Vernon square with a cigarette. He traveled endlessly between the Walters and Donna's coffee shop. Returning to his dimly lit office, he'd toss his coat aside, kick off his shoes, and hammer out an Archimedes email or a book chapter, all the while surrounded by piles of paper and unopened bills, a wallet bulging with receipts, and hundreds of medieval manuscripts. It was easy to be dazzled by all this.



Will loved people as much as he loved manuscripts, and it is clearer to me now more than ever that he embodied accessibility long before metadata or "open access" became synonymous with his name. He got immense joy from opening both books and doors for others. In a time before manuscript collections had a significant online presence, he was already committed to bringing people together to learn about and enjoy medieval manuscripts. In this he continued the legacy of the great Dorothy Miner, the Walters' first curator of manuscripts, who was famous for opening the museum's collections to Baltimore schoolchildren. In Miner's spirit, Will taught several introductory courses for non-specialists through a Johns Hopkins continuing studies program (I think this was in 2000 and 2001). Students included educators, medical professionals, and retirees. Each was assigned their own Book of Hours from the Walters Art Collection.



continued

IN MEMORIUM: WILL G. NOEL (continued)

It is hard to describe the air of delight in that room as some 20 people simultaneously turned the pages of an illuminated manuscript for the first time, though I remain sympathetic to the fact that it often made Abigail cringe. In the middle of that happy chaos was Will, visiting each student in turn, his voice dramatically raised or lowered as the moment required. Aided by the great catalogs of Lillian Randall and Roger Wieck's *Time Sanctified*, and with his typical mixture of theatricality and irreverence ("Good Friday was not such a good day for Jesus"), he taught fundamentals of codicology, liturgy, and iconography.



Rare Book School 2013
with Paul Needham

Shortly thereafter he would perfect his teaching under the auspices of Terry Belanger's Rare Books School at UVA and the Walters, often in collaboration with Paul Needham. Last week John Hixson, a student in one of those early Hopkins courses, reached out to me to mourn Will's loss. Now a prominent neurologist in San Francisco, he describes learning from Will as a formative experience.

At his core Will was an art historian of medieval illuminated books, especially those made in his native England. Archimedes and a series of major manuscript exhibitions prevented a sustained return to his scholarship, which he sometimes regretted. But as all who knew him will recall, he made very certain that he would be forever associated with the *Harley Psalter*, an eleventh-century Anglo-Saxon copy of the famous Utrecht Psalter (British Library Harley MS 603) made in Canterbury. A Will Noel codicology lesson invariably included his retelling of that triumphant moment when, as a doctoral student at Cambridge, he realized that the Harley scribes had unbound Utrecht to make their copy. Along related lines in Baltimore was a project that brought Will great personal satisfaction during the time I worked for him. This was his commentary volume for a facsimile of a series of Walters miniatures (WAM Ms. 106) attributed to the thirteenth-century Oxford illuminator William de Brailes. He organized his commentary around a "deck of cards" conceit that bears all the hallmarks of his wonderful storytelling talents. It remains for me a gem of codicological and iconographic analysis.



In 2003 Will met the person who would become his wife, the brilliant, tough, and eminently perceptive Lynn, at that place where so many other legendary medievalist romances begin: Kalamazoo. I remember clearly the evening of his return to Baltimore. He plopped down on a couch, kicked up his feet, and stared straight ahead. After a few beats, in a determined, even voice, he said: "LYNN RANSOM." Their remarkable romantic-scholarly adventure began soon after. In one of her last messages to family and friends before he passed away, Lynn described her beloved Will as "a big tent guy." The countless friends, colleagues, and students who visited that tent, wherever, whenever, and for however long a time, are now sharing stories about him that I hope one day will be collected for Lynn and Henry. They will recall Will's exuberance, his endless intellectual curiosity, and his enthusiasm and passion for all things manuscripts and rare books. They will tell of a profoundly charismatic and warm man who lived and loved so hard. They will remember his generosity, ridiculous charisma, his wonderful sense of humor, his swagger and, of course, his utterly outrageous antics. For my part, I will remember a person who taught me to embrace wonder and showed me the meaning of joy.



Eventually, in that same room where Will first laid eyes on the Archimedes codex, I met the person I would marry. Together we left Baltimore in the summer of 2007. Will and Lynn continued at the Walters, Henry came along, and somehow Will finally contrived to pass a driver's test. The final Walters Archimedes exhibition opened in 2011, and the next year Will and Lynn moved to Philadelphia, where Will became the founding Director of the Schoenberg Institute for Manuscript Studies and was recognized by the Obama White House as an Open Science Champion of Change. As I write these memories of him, I am more aware than ever that the urban University where my wife and I teach is an "open access" institution. Lately, it seems every day is a battle to ensure that access, particularly to the Humanities, for future generations of students. But it is a battle for which I am prepared thanks to the kindness and great heart of the most amazing person I ever met. He is gone now, but on the rare occasion that I find myself in downtown Baltimore, I know I will catch a glimpse of him sweeping through Mt. Vernon square, off to slay another dragon. William Noel believed that "medieval manuscripts can save the world." If you listened to him long enough, you believed it, too.



Richard Leson, Milwaukee, Wisconsin
May 7, 2024

NEW ACQUISITIONS

Acquisition by the Bibliothèque nationale de France of the magnificent Breviary of Charles V

IN MARCH 2024, A SPLENDID MANUSCRIPT joined the collections of the Bibliothèque nationale de France, whose history begins with **Charles V** known as “the Wise,” famous for his love of books and knowledge. The library that he installed at the Louvre around 1368 constitutes the historic heart of the BnF. The Breviary for the use of the Sainte-Chapelle acquired by the BnF comes from this invaluable princely collection of which only 185 volumes have been identified.

Richly illustrated with 33 miniatures and decorated with the most refined secondary ornamentation, this breviary presents all the characteristics of a royal commission. The calendar, established for the use of the Sainte-Chapelle of Paris, mentions the obits of the kings and several queens of France, from Philip IV to Jeanne de Bourbon, wife of Charles V who died in 1378. It records, highlighted by red or gold letters, the major liturgical festivals associated with the crown of France, such as the translation of the head of Saint Louis (**May 17**), the reception of the Crown of Thorns (**August 11**) and that of the Holy Relics in the Sainte-Chapelle of Paris (**September 30**). Further on in the volume, the sanctoral begins with a most explicit heading: “Here begins the second part of the saints for the use of Paris according to the Ordinance of the Chapel of the ostel of the King of France”.

Several paintings depict a king in prayer, in whom we can recognize Charles V himself. He thus appears kneeling before Saint Louis of Toulouse, at the feet of Saint Augustine or in adoration before the relics of the Sainte-Chapelle. This last image constitutes a rare iconographic testimony of these relics which, until the Revolution, contributed to the prestige of the Kingdom of France and which have, since the 19th century, been intimately linked to the history of Notre-Dame de Paris Cathedral.



fols. 376v-377r

The unexpected appearance on the market of this manuscript significantly expands the corpus of one of the most accomplished productions of Gothic illumination, that of the **Master of the Bible by Jean de Sy**. The majority of the paintings in the book, which testify to the refinement achieved by the illuminators working for the court of Charles V, are attributable with certainty to this artist or to this group of artists active in Paris between 1350 and 1380. The style, which is part of the legacy of the famous painter **Jean Pucelle**, is distinguished by a tendency towards naturalism, as evidenced by the landscapes punctuated with bouquets of trees, the liveliness of the figures and the variety of animals. The scenes, sometimes painted in *grisaille*, denote a keen sense of narration. There are currently around fifteen works by the **Master of the Bible by Jean de Sy**, mainly of princely provenance, half of which are kept in French public institutions. A second illuminator, known as the **Master of the Book of the Coronation of Charles V**, is the author of a dozen miniatures in the manuscript, including the original composition representing the King of France kneeling before the Holy Relics. He was one of the main artist's regular collaborators and participated in several major royal commissions between 1350 and 1378.

In the 18th century, the breviary was in the library of the Château d'Anet. The main core of this prestigious collection came from **Tanguy IV du Châtel** (died in 1477), great squire of France, governor of Roussillon and great seneschal of Provence. In 1609, the Château d'Anet and its library fell to the **Dukes of Vendôme**, then, in 1718, to **Anne of Bavaria**, widow of **Henri Jules de Bourbon**, Prince of Condé. When the latter died in 1723, Anet's books were transported to Paris, inventoried and then sold in November 1724. Charles V's breviary was then acquired by a member of a large British family and transmitted by inheritance until 2015, when it was sold by private agreement. Then it was acquired by a foreign collector who sold it to the BnF.

-Charlotte Denoël



fol. 19r

David en prière
Maître Bible Jean de Sy



fol. 364v

Charles V et reliques sainte chapelle
Maître du livre du sacre de Charles V

EXHIBITIONS

Musée du Louvre 75058 Paris Cedex 01 France
 A NEW LOOK AT JAN VAN EYCK:
 The Madonna of Chancellor Rolin
 20 March – 17 June 2024



To celebrate the historic conservation work carried out on **Jan van Eyck's** masterpiece, the Louvre has decided to dedicate the first spotlight exhibition to be held in the Salle de la Chapelle since 2014 to **Chancellor Rolin in Prayer before the Virgin and Child**, also known as **the Madonna of Chancellor Rolin**. The layers of oxidized varnish that had darkened the paint were stripped away, restoring the work to its former glory.

Many aspects of this painting, less well known than it should be for such a major work of Western art, may seem difficult to understand. The examination of the **Madonna of Chancellor Rolin** will be driven by comparison with other paintings by **Van Eyck**, as well as with works by **Rogier van der Weyden**, **Robert Campin** and the great illuminators of the time. Some sixty painted panels, manuscripts, drawings, bas-reliefs and precious metal artefacts will be brought together for this exhibition, made possible by the support of many museums and institutions in France and abroad.



Just a preview of a fall exhibition to whet your appetites:

Medieval Women: In Their Own Words

will be on show at the **British Library** from **25 October 2024 to 2 March 2025**. Women's lives during the Middle Ages were rich and varied. The exhibition will reveal that women exerted great influence across private, public and spiritual realms. It will delve into the lived experiences of medieval women, including their beauty regimes and healthcare, their personal relationships and the running of their homes. It will shed light on their work in a wide variety of trades and professions, their role in medieval politics, the power and influence they wielded as spiritual visionaries or nuns, and the art, music and literature that they created.

Wir Schwestern. Die vergessenen Chorfrauen von Klosterneuburg. Stift Klosterneuburg, Sala terrena Galerie. **May 1–November 15, 2024.**

WE SISTERS: The Forgotten Choir Women of Klosterneuburg

The exhibition "We Sisters" in Klosterneuburg Monastery is dedicated to a forgotten institution: the Augustinian Choir Women's Monastery in Klosterneuburg. The history of this monastery, the women who lived there, their tasks, their everyday life and their celebrations will be the central themes of the exhibition. Organized by Eva Schlotheuber and Jeffrey F. Hamburger with Christina Jäckel.

On view from May 1st to November 15th, 2024 in Klosterneuburg Abbey

For more information, see

<https://www.stift-klosterneuburg.at/press/wir-schwestern-die-vergessenen-chorfrauen-von-klosterneuburg/> and you may click on the English version.

For a poster,

https://www.stift-klosterneuburg.at/wp-content/uploads/2024/02/StiftKlbg_Wir-Schwestern_Poster.pdf

For the catalogue, including ordering information, contact:

Sala terrena/Stiftshop:

02243/411-212

tours@stift-klosterneuburg.at

The exhibition will be accompanied by a volume of scholarly essays, described under **New Publications**.



EXHIBITIONS (continued)

The Invention of the Renaissance: The Humanist, the Prince, and the Artist



THE RENAISSANCE CHANGED THE FACE OF EUROPE, with a humanist movement born in fourteenth-century Italy. The **Bibliothèque nationale de France** is devoting an exhibition to its beginnings, in the heart of its magnificent libraries, through superb manuscripts. From **February 20 to June 16, 2024**, in the Mansart Gallery-Pigott Gallery on the Richelieu site in Paris, this library and museum will host some 240 works, including illuminated manuscripts, printed books, paintings, medals and sculptures, tracing the beginnings of the Renaissance and humanism as a new way of thinking. Throughout the course, magnificently calligraphed and illuminated manuscripts and printed books with layout and illustration renewed by models borrowed from Antiquity are placed in the dialogue that the art of the book of the Renaissance continues to engage with all the plastic and visual arts of the time: painting and sculpture, the art of medals and binding, engraving, and drawing.

The route of the exhibition leads from the private study of the scholar, surrounding himself with his books in his *studiolo*, to the space open to the public of the great princely libraries. Between these two moments that demonstrate the capital importance of books and their collection, the visitor is invited to explore the major aspects of the humanist culture of the Renaissance: the founding role played in the 14th century by Petrarch and his library; the rediscovery of ancient texts and the task of their dissemination through manuscript copying, editing work, translation; the evolution of taste and artistic forms brought about by an ever-expanding knowledge of the legacy of Antiquity; and the new promotion of the dignity of the human being and the values specific to his power of action and creation—such as the program of the celebration of illustrious men.



The exhibition is curated by **Jean-Marc Chatelain**, Director of the Rare Book Reserve, and **Gennaro Toscano**, Scientific Adviser for the BnF Museum in the Collections Department. You may explore more information and images at <https://www.fondationetrillard.ch/en/project-invention-renaissance-exhibition-Bibliothèque-nationale-France> and <https://www.bnf.fr/fr/agenda/l'invention-de-la-renaissance>



Initial D



David



Saint Jerome

Christopher Platts (University of Cincinnati) co-curated the exhibition "European Art in a Global Perspective: Medieval Illuminated Manuscripts & Early Modern Prints from UC Collections" at the University of Cincinnati's Design, Architecture, Art, and Planning (DAAP) Library, where he has been working with the librarian to build a teaching and research collection of medieval and Renaissance illuminated manuscripts and facsimiles. The exhibition, which ran from **Nov. 1 to Dec. 13, 2023**, coincided with Chris's fall courses on medieval art and architecture and Global Renaissance art and architecture. It featured eight illuminated manuscript leaves, including one Mughal miniature, and two illustrated Ethiopian magical scrolls. More information, images, and a video-recorded gallery talk can be found here: <https://libraries.uc.edu/libraries/daap/exhibits.html>. Chris looks forward to writing to colleagues about (and sharing with MoMM) some of the newly acquired illuminations as he and his students research them.

EXHIBITIONS (continued)

The Book of Marvels:
Wonder and Fear in the Middle Ages
June 11–August 25, 2024

J. Paul Getty Museum

IN 2022, THE J. PAUL GETTY MUSEUM ACQUIRED a copy of the *Book of the Marvels of the World* made in the 1460s in northern France, a virtual twin to a manuscript held by the Pierpont Morgan Library. Both manuscripts will be on display together for the first time in upcoming exhibitions at the Getty in the summer of 2024 and at the Morgan in the spring of 2025. The Getty's exhibition will begin by exploring the text and images of the *Book of the Marvels of the World*, which weaves together tales of places both near and far. Told from the perspective of a medieval armchair traveler, the global locations are portrayed as bizarre, captivating, and sometimes dangerously different. Additional objects in the exhibition highlight how the overlapping sensations of wonder and fear helped create Western stereotypes of the "other" that still endure today. The exhibition will be accompanied by a publication: <https://shop.getty.edu/products/the-book-of-marvels-a-medieval-guide-to-the-globe-978-1606069035>



India, from the *Book of the Marvels of the World*, Angers, about 1460–65. Master of the Geneva Boccaccio. J. Paul Getty Museum. Ms. 124 (2022.15), fol. 5r

PROJECTS

Grant from The Gladys Kriebel Delmas Foundation for the Research Group on Manuscript Evidence

THE RESEARCH GROUP ON MANUSCRIPT EVIDENCE (RGME) gratefully announces that [The Gladys Kriebel Delmas Foundation](#) has awarded a grant through its [Research Libraries Program](#) to support a new year-long project for 2024. It follows upon, and partly draws fruits from, the funded 2023 Project for "Building the Plan for Recording, Structuring, and Accessing the RGME Library & Archives". We have prepared a structured set of Symposia in Spring and Autumn, with follow-up, dedicated to teaching in the Liberal Arts with original sources of many kinds and from a range of periods, languages, and cultures:

Between Past and Future: RGME Spring & Autumn Symposia in 2024 for Teaching in the Liberal Arts with Original Sources, at Vassar College and Beyond.

This project spans the 2024 calendar year and concludes with an end-of-the-year report. The grant gives support for the work to organize and accomplish the pair of Symposia, centered upon Special Collections and teaching at Vassar College and elsewhere, and to integrate them with our range of RGME activities and publications.

The [2024 Spring Symposium at Vassar College](#) "Between Past and Future: Building Bridges between Special Collections and Teaching for the Liberal Arts" (hybrid) took place on Friday to Sunday, 18–21 April 2024.

Upcoming in the fall: [2024 Autumn Symposium "At the Helm": "Spotlight on Special Collections as Teaching Events"](#) (online) To register, see <https://www.eventbrite.com/e/2024-autumn-symposium-part-2-of-2-at-the-helm-tickets-855000348057> As part of this process, funded elements include provisions for organizational logistics (online and in person), aspects of preparations for publications, and the appointment of a part-time Intern Executive Assistant/Associate for the RGME Director for mentorship in the work of producing an educational series in its varied manifestations, traditional as well as digital, both in person and online. We give thanks to the Foundation for its generous support.

Dr. Mildred Budny, Director
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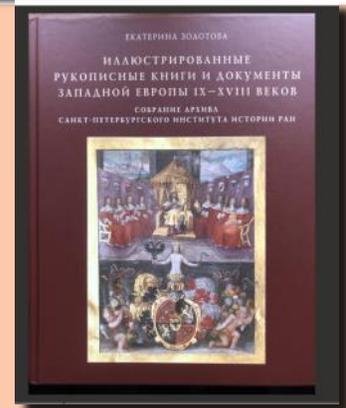
Oslo, [Christiana Kathedralskoles Bibliotek](#),
Schøyen MS 223, fols. 114v–115r.
Fragment of 122 leaves from Otto Ege MS 14,
under continuing study by the RGME.
Image courtesy of
Ernst Hugo Ahlberg Pedersen Bjerke.



NEW PUBLICATIONS

Ekaterina Zolotova's new book: *Western European Illuminated Manuscript Books and Documents of the 9th–18th centuries: Collection of the Archive of the St.Petersburg Institute of History of Russian Academy of Sciences*, Research catalogue, has just been published. It represents the first complete publication of the collection of the outstanding Russian historian and collector **Nikolay Petrovich Likhachyov** (1862-1936), which up to now remained unknown to specialists. The catalogue includes for the first time a systematic study of all the material on the history of the Western European miniature collected by N.P. Likhachyov; represented by Italy, France, Spain, Germany, England, Poland and Sweden. Out of the 174 catalogue entries, forty are documents of the Holy Roman Empire.

392 pages, 350 color illustrations. Introductory article and indices are in English. The book is available for purchase at <https://www.esterum.com/product.aspx?section=Books&product=1429116>



DE GRUYTER

Mary Morse

ENGLISH
BIRTH GIRDLESDEVOTIONS FOR WOMEN
IN "TRAVELL OF CHILDE"RESEARCH IN MEDIEVAL AND
EARLY MODERN CULTURE

Mary Morse, *English Birth Girdles: Devotions for Women in "Travell of Childe"*
Volume 38 in the series Research in Medieval and Early Modern Culture, published jointly by
Medieval Institute Publications and DeGruyter.

In medieval England, women in labor wrapped birth girdles around their abdomens to protect themselves and their unborn children. These parchment or paper rolls replicated the "girdle relics" of the Virgin Mary and other saints loaned to queens and noblewomen, extending childbirth protection to women of all classes. This book examines the texts and images of nine English birth girdles produced between the reigns of Richard II and Henry VIII. Cultural artifacts of lay devotion within the birthing chamber, the birth girdles offered the solace and promise of faith to the parturient woman and her attendants amid religious dissent, political upheaval, recurring epidemics, and the onset of print.

INSTRUMENTA PUBLICATIONS ET MUSEUMS

IPM

NICHOLAS TREVET'S COMMENTARY
ON THE PSALMS (1317 – c. 1321)
A PUBLISHING HISTORY

Jakub Kujawinski

BREPOLS

A recent monograph by **Jakub Kujawinski** is now available in print and in open access.: *Nicholas Trevet's Commentary on the Psalms (1317 – c. 1321): A Publishing History* (Turnhout, 2024)/ See <https://www.brepols.net/products/IS-9782503602103-1>

Helena Szepe presents a new book featuring essays on illuminated manuscripts for nuns in Venice: *I monastero femminile di Santa Croce alla Giudecca: Spazi, libri e immagini a Venezia tra medioevo ed età moderna*, ed. **Gianmario Guidarelli, Chiara Ponchia, Helena K. Szépe, and Federica Toniolo** (Rome, Viella, 2023).

Il monastero benedettino femminile di Santa Croce nell'isola della Giudecca aveva fama di gran santità nella Venezia del XV secolo. Guidato da nobili badesse, che lo governavano aderendo ai principi di una riforma religiosa sempre più severa, il cenobio conservava il prezioso corpo di Atanasio, un santo d'Oriente, ed era ritenuto un luogo di miracoli.

More information at <https://www.viella.it/libro/9791254695227>

Cover image: Venetian illuminator. Incipit of the Benedictine Rule for Santa Croce alla Giudecca, Venezia, Biblioteca del Museo Correr, MS Cl. V 153, fol. 14r.

Il monastero femminile
di Santa Croce alla GiudeccaSpazi, libri e immagini a Venezia
tra medioevo ed età modernaa cura di
Gianmario Guidarelli, Chiara Ponchia,
Helena K. Szépe e Federica Toniolo

VIELLA

NEW PUBLICATIONS continued

The accompanying volume to the exhibition *Wir Schwestern:*

The Ladies on the Hill: The Life, Culture, and Art of Two Imperial Foundations. The Benedictine Nuns of St. George's, Prague, and the Augustinian Nuns of Klosterneuburg, ed. Jeffrey F. Hamburger and Eva Schlottheuber (Vienna, Böhlau Verlag, forthcoming later in 2024).

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Jeffrey F. Hamburger–Eva Schlottheuber: Introduction. The Keys to Paradise. The Forgotten Women of Klosterneuburg and of St. George's in Prague

Governance and Setting

Jeffrey F. Hamburger: A Rule of Their Own? Representations of the Rule in Manuscripts for Female Monastic Communities
Karel Pacovský: The Involvement of the Abbesses of St. George's Convent in the Medieval Coronations of Queens of Bohemia

Karel Pacovský: The Canons of Saint George's

Economy

Sarah Deichstetter–Sabine Miesgang: Die Augustiner-Chorfrauen von Klosterneuburg. Ein Forschungsüberblick zur Geschichte und dem Wirtschafts- und Rechnungswesen von 1445 bis 1533

Annette Kehnel–Maria Magdalena Rückert: Die Rechnungsführung der Klosterneuburger Chorfrauen im 15. Jahrhundert

Library

Renata Modráková: The Library and Manuscripts of Kunhuta, Royal Daughter and Abbess of St. George's

Edit Anna Lukacs: Eine magische Schriftrolle aus der Bibliothek der Augustiner Chorfrauen zu Klosterneuburg

Liturgy and Music

Sarah Deichstetter und Michael Norton: How do you solve a problem like Maria? Die Chorfrauen von Klosterneuburg und das Patrozinium von Kloster und Kirche

Anna Zakova: The *Liber Ordinarius* of St. George's in Prague. A Window onto the Liturgical Life of an Abbey

Gionata Brusa: The *Liber Ordinarius* of the Canons of Klosterneuburg

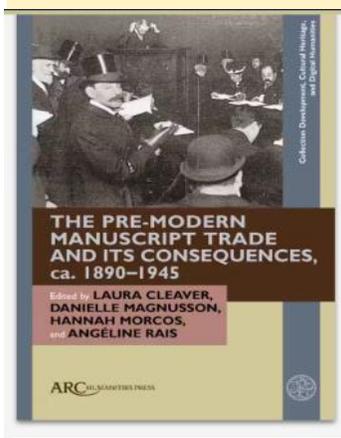
Margot Fassler: Magdalene at St. George. Exercising Liturgical Imagination through the Office

Lucie Podroužková–Samuel Škoviera–David Eben: The Repertoire of the Divine Office in St George's Monastery. The Autumn Part of the Sanctoral

Art

Maria Theisen: Hof und Kloster. Äbtissin Kunigunde von Kolowrat im Spiegel ihrer illuminierten Codices

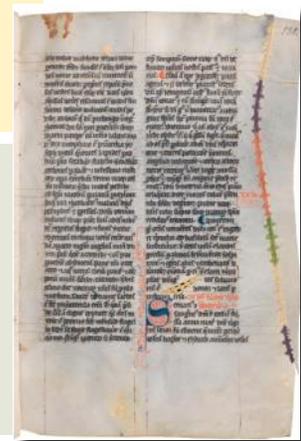
Jennifer Vlček Schurr: The Passional of Abbess Cunigunde. Structure and Content



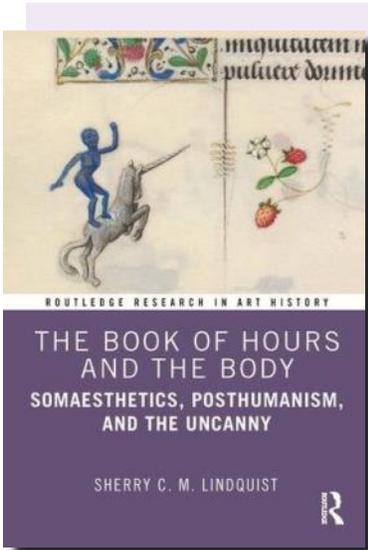
This publication—an important 2022 conference on the book trade organized by **Laura Cleaver** and including 30 of the original 40 papers—is in its final stages; see <https://www.arc-humanities.org/9781802701371/the-pre-modern-manuscript-trade-and-its-consequences-ca-18901945/> for a description and list of contents.

Christine Jakobi-Mirwald's article, "Ornamental Needlework in Medieval Manuscripts," has just seen the light of day in *Scriptorium* 76.1, 2022, pp. 3-18ff.

The article proposes general observations on different types and forms of functional and ornamental needlework on parchment, and reflects on the fact that the phenomenon seems to have been overlooked due to its general perception as "repair."



New Publications (continued)



Sherry C.M. Lindquist, *The Book of Hours and the Body: Somaesthetics, Posthumanism, and the Uncanny* (Routledge, 2024)

Description: This book explores our corporeal connections to the past by considering what three theoretical approaches—somaesthetics, posthumanism, and the uncanny—may reveal about both premodern and postmodern terms of embodiment.

It takes as its point of departure a selection of fifteenth-century northern European Books of Hours: evocative objects designed at once to inscribe social status, to strengthen religious commitment, to entertain, to stimulate emotions, and to encourage discomfiting self-scrutiny. Studying their kaleidoscopically strange, moving, humorous, disturbing, and imaginative pages not only enables a window into relationships among bodies, images, and things in the past but also in our own internet era, where surprisingly popular memes drawn from such manuscripts constitute a part of our own visual culture.

In negotiating theoretical, post-theoretical, and historical concerns, this book aims to contribute to an emerging and much-needed intersectional social history of art. It will be of interest to scholars working in art history, medieval studies, Renaissance/early modern studies, gender studies, the history of the book, posthumanism, aesthetics, and the body.

Prof. Dr. Francisco M. Gimeno Blay, Catedrático de Paleografía y Diplomática, has sent us a link to the wonderful catalogue of the exhibition he curated: "Librorum fragmenta," organized by the Historical Library of the University of Valencia. It ran from 13 December 2023 to 7 April 2024. The exhibition link is at <https://www.uv.es/uvweb/culture/en/activity-list/librorvm-fragmenta-recycling-incunabula-manuscripts-biblioteca-historica-1285871673078/Activitat.html?id=1286337593962>,

and the catalogue at <https://www.uv.es/uvweb/culture/en/activity-list/librorvm-fragmenta-recycling-incunabula-manuscripts-biblioteca-historica-1285871673078/Activitat.html?id=1286337593962>



Margherita Zibordi
Le miniature del Museo Correr di Venezia
 Pagine e ritagli tra Medioevo e Rinascimento



biblioteca d'arte

Silvana Editoriale

Margherita Zibordi has published a new book: *Le miniature del Museo Correr di Venezia. Pagine e ritagli tra Medioevo e Rinascimento* (Silvana Editoriale, Cinisello Balsamo 2023).

The book presents the collection of illuminated cuttings and single leaves of the **Correr Museum** in Venice, one of the most relevant in Europe. The collection includes over three hundred and sixty illuminations, mainly removed from precious choir books dated between the fourteenth and sixteenth centuries.

The cuttings came to the Correr Museum principally from the art collections of Venetians **Teodoro Correr** and **Emmanuele Cicogna**. The book contains three introductory essays giving shape to the crucial figures and significant moments of the collection's history from its origins to the present time. It offers detailed catalogue entries analyzing the illuminations from the art-historical, textual, and liturgical points of view. For more information, see <https://www.silvanaeditoriale.it/libro/9788836655076>

OPPORTUNITIES

Suzanne Reynolds announces a PhD opportunity available at the Fitzwilliam Museum, Cambridge: *Collecting the Counter-Revolution: Refugees, Religion and Anglo-French Politics in the library of Richard Viscount Fitzwilliam (1745-1816)*

The deadline for applications is **26 May**, so those interested should make haste!

<https://www.ccc.cam.ac.uk/cc-ee/studentships/the-fitzwilliam-museum-durham-university/>

Dr Suzanne Reynolds FSA, Senior Curator
Manuscripts and Rare Books
Fitzwilliam Museum, Trumpington St
Cambridge CB2 1RB, 01223 764409

Hours-of-Isabella-Stuart-with-Fitzwilliams-ownership-inscription

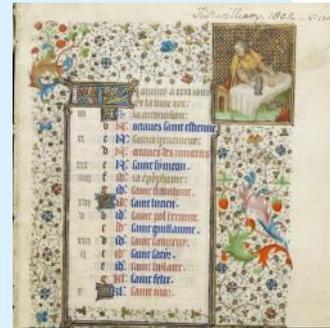


Photo: **Detail of Luggert van Anse, A Map of the Hoogheemraadschap of Delfland, 1712-1735.**
Rijksmuseum Object RP-P-AO-11-7, CC0 license.

Marius Buning posts a fully funded PhD position now available in his [ERC project on the early history of copyright](#) : Doctoral Research Fellowship (259397) | University of Oslo (jobbno.no),
Deadline 4 August 2024.

We are looking for someone to work on any aspect of the history of printing privileges in the period 1500–1800 (with a preference for projects related to the Enlightenment). Please note that this position allows for extensive research travel and the possibility of having a co-supervisor abroad.

Please help spread the word! Potential applicants are also welcome to contact me for further information, at marius.buning@iakh.uio.no.

Dr. Marius Buning | Department of Archaeology, Conservation and History | University of Oslo | Niels Henrik Abels vei 36, Niels Treschows hus | 0851 Oslo | tel: +47 22857875 | Principal Investigator of the ERC-funded [Before Copyright](#) project | Twitter: [@BE4COPY](#)

CONFERENCES

WOMEN MEDIEVALISTS ON MEDIEVAL WOMEN AT THE GROLIER CLUB

THIS FREE SYMPOSIUM WAS SPONSORED BY THE AMERICAN TRUST FOR THE BRITISH LIBRARY (and co-funded by the **Early Book Society** and the **Virginia Fox Stern Center for the History of the Book in the Renaissance, Johns Hopkins University**) on Wednesday, March 20, at the Grolier Club in New York City. The Library's **women digitization project** was funded by Joanna and Graham Barker. Each speaker was given seven minutes to discuss her current project. These were **Cynthia Hahn** ("Women as Patrons of Precious Arts: Reliquaries to Jewelry and Relic-Jewelry"), **Marlene Hennessy** ("Wives of Merchants as Book Patrons and Purchasers"), **Kristen Herdman** ("Unrolling Revelation: Material, Making, and Meaning"), **Katherine Hindley** ("Charming Women"), **Nicole Lopez-Jantzen** ("Uncovering Women in Early Medieval Italy"), **Kavita Mudan Finn** ("‘Too Mean to Be Your Concubine’: Untangling the Histories of Elizabeth Woodville"), **Nicole Rice** ("Medieval Women and English Hospitals"), and **Kathryn Smith** ("Hidden in Plain Sight: Fourteenth-Century English Noblewomen and/in Their Books"). Speakers included senior and junior scholars, along with a grad student and an independent scholar. After a lively Q&A, the panel and audience repaired to refreshments upstairs and stayed until the Grolier Club closed for the evening. A film of the talks is here: <https://vimeo.com/926322612> Unfortunately, the reception was not filmed!

The panel was convened to celebrate the forthcoming exhibition described under **Exhibitions**: "**Medieval Women: In Their Own Words**" opening at the **British Library on October 25, 2024, and running through March 2, 2025**. It will include manuscripts, books and artifacts that belonged to, were made by, or were commissioned by women, whether these women were famous, infamous or anonymous.

Continued

ANTIQUARIAN NEWS

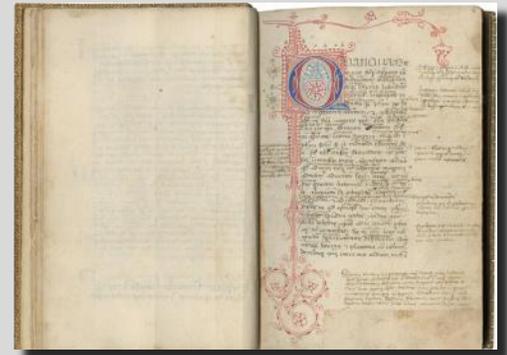
NEWS FROM LES ENLUMINURES

TEXT MANUSCRIPTS NEWS:

Spring Update. We just added some wonderful new manuscripts; there is something for everyone (a thirteenth-century Bible from France, a wonderful Cicero, medieval grammar (Alexander of Villedieu), and more). See <https://www.textmanuscripts.com/medieval?inventorySearch=1> to read all about them.

MANUSCRIPTS IN THE CURRICULUM III

We are still accepting applications for **Manuscripts in the Curriculum III**. Don't miss out! This is an opportunity for colleges and universities to borrow a group of nine medieval and Renaissance manuscripts for a semester (or quarter, or summer session) to use in teaching. You can read all about the program on our website: <https://www.textmanuscripts.com/curatorial-services/manuscripts>. If you are interested in participating, please contact Laura Light at lauralight@lesenluminures.com



Versus duodecim sapientium (Verses of the Twelve Wisemen);
MARTIN OF BRAGA, *Formula vitae honestae* (Rules for an Honest Life);
CICERO, *De officiis* (On Duties), *Paradoxa stoicorum* (Stoic Paradoxes),
and *De amicitia* (On Friendship)
In Latin, decorated manuscript on paper
Italy (Northeastern or Central), ca. 1430-1450

PUBLICATIONS

We are also delighted to announce the publication of a new catalogue, *Manuscript Bibles through the Ages: c. 1150-1550*, by Laura Light and Sandra Hindman. This catalogue explores selective aspects of the Bible in the Middle Ages, seen through the lens of fifteen manuscripts: exploring the Bible in the thirteenth century; part-Bibles (Psalters and Gospel Books); biblical commentaries; the Bible in the liturgy; and the Bible in other alphabets (including two Hebrew Pentateuchs and a remarkable Syriac manuscript). Another new publication is *Medieval Manuscripts: An Introductory Guide*, by Sandra Hindman. For more information on our latest catalogs, see <https://www.lesenluminures.com/publications/>

AWARDS

As announced in the previous issue, the award to **Dr. Sandra Hindman** of "**Chevaliere de l'Ordre des Arts et des Lettres**" (Knight of the Order of Arts and Letters), will be presented this summer by the Minister of Culture of the French Republic.

FAIRS

Salon International du livre rare & des arts graphiques, Paris

Le Carreau du Temple, Paris, June 14 - 16, 2024

For more information on how to visit the fair, please visit our website <https://www.lesenluminures.com/events/49/>

CAREERS

Les Enluminures is hiring! Our Chicago gallery is looking for a full time **Gallery Manager** and a full time **Gallery Assistant**. For more information about these roles please contact sandrahindman@lesenluminures.com

ART ADVISORY

Sandra Hindman, Founder and President of Les Enluminures, has launched a sister company **Sandra Hindman Art Advisory LLC** : a bespoke advisory service for both new and seasoned clients interested in the Middle Ages, especially medieval manuscripts.

This new comprehensive service expands upon Dr. Hindman's experiences as a professor, scholar, and art dealer and the extensive resources of **Les Enluminures** for a wide range of clients including museums, libraries, auction houses, and private collectors.

The focus and expertise offered by **Sandra Hindman Art Advisory LLC** is unique and fills a gap in the art market.

For a consultation: slh@sandrahindmanartadvisoryllc.com