



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

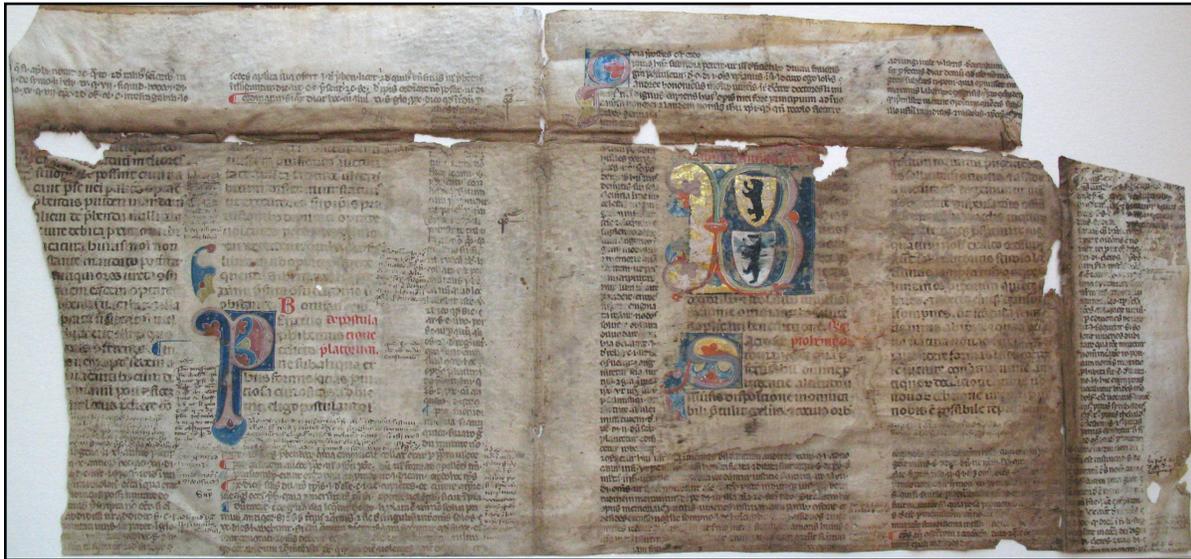
No. 4 August 2011

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📖 EDITOR'S REMARKS

GREETINGS TO ALL from a sweltering St. Louis summer; I hope some of you are more fortunate with temperature and humidity. This is the first-year anniversary of *Manuscripts on My Mind*, and readers continue to respond with information, queries, and postings—many thanks to all of you. In this issue I have a query of my own and will take the liberty of posting it on the first page.. The latest acquisition to our manuscript teaching

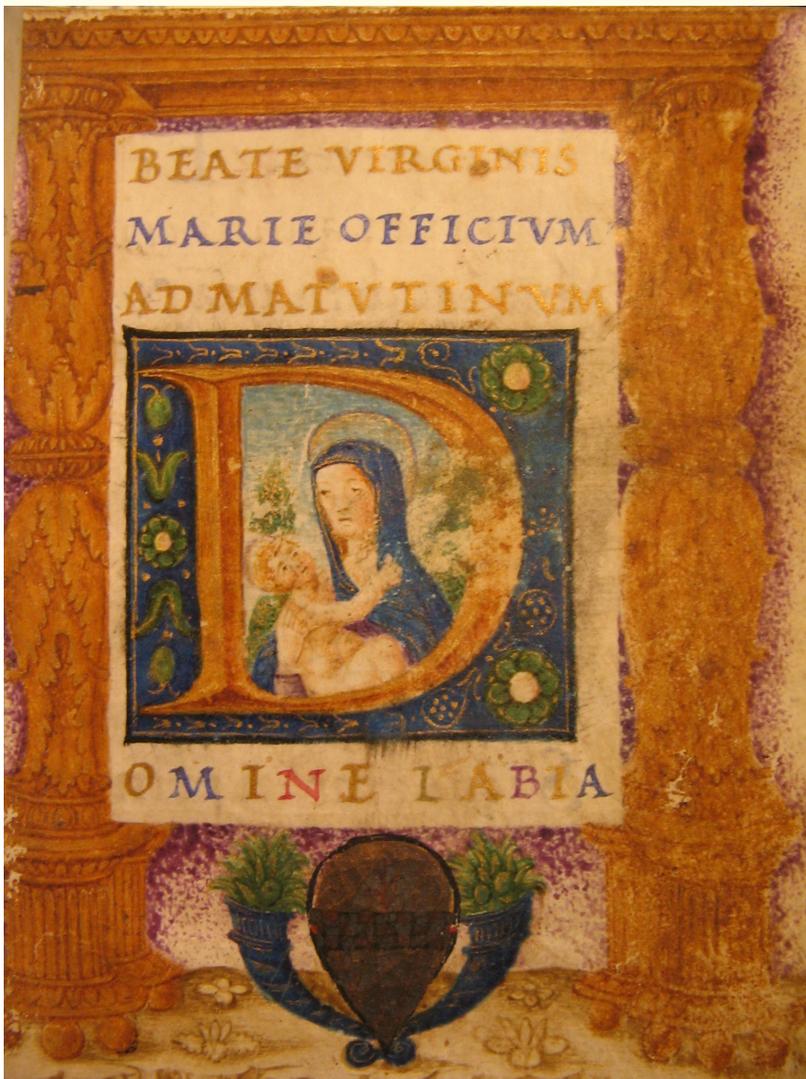


collection is this early fourteenth-century canon law bifolium, rescued from a binding. The pictured recto represents the opening passage to the *Liber sextus* of Boniface VIII with address to Bologna, followed by the papal bull *Sacrosanctae Romanae ecclesiae* with which it was promulgated. The illumination was described as Bolognese, and the coats of arms with bears were attributed to a member of the Orso family, Bologna or Venice. Upon further consideration, however, it seems to me that the use of bright orange, and the inner band of yellow within the bowl of the B, point more to Tuscan illumination conventions, perhaps Florence or Siena. This might then put a different light on the coats of arms. I would be grateful for any comments, suggestions, or identifications that readers might offer about the place of production, and possible patron, of the original manuscript: please contact lengles@slu.edu.

📖 Susan L'Engle, Editor, *Manuscripts on My Mind*.

Knights of Columbus Vatican Film Library
Pius XII Memorial Library Saint Louis University
<http://slulink.slu.edu/special/vfl>

A new Book of Hours Written by Bartolomeo Sanvito in the Library of the Archiginnasio, Bologna
 Daniele Guernelli, University of Bologna



Bologna, Biblioteca Comunale dell'Archiginnasio, MS A 2452, fol. 13r
 © Biblioteca Comunale dell'Archiginnasio. Photo Daniele Guernelli

THE BIBLIOTECA COMUNALE of the Archiginnasio in Bologna (Italy) is probably most famous for its highly decorated building—constructed between 1563–65 by Antonio Terribilia—than for its library collections. However, its holdings include various important illuminated manuscripts, partly described in a recent volume: *Biblioteca Comunale dell'Archiginnasio, Bologna*, ed. Pierangelo Bellettini (Florence, 2001), and there can sometimes be interesting surprises. During my research on manuscripts illuminated in fifteenth-century Bologna I was fortunate to discover an unpublished Book of Hours, MS A 2452, that immediately revealed the hand of Bartolomeo Sanvito. Along with many other books, the manuscript was bequeathed to the library by the Verzaglia-Rusconi family in 1922: their Inv. no. 3515 described it as the most precious object of the whole collection (400 lire), but since then the codex has been nearly forgotten.



THE SHIELD ON THE FRONTISPIECE to the Hours of the Virgin has probably been overpainted (folio 13r), making it difficult to identify the original arms. On the first back flyleaf recto we learn that a Juliano, born on November 20th, 1467, became a cleric in 1498, the year in which he wrote this note. Since the codex is datable to about 1475–80, he can hardly be the earliest owner. On the same folio another anonymous hand left the date 1571. No other information is known until its bequest to the Archiginnasio. The manuscript is in good condition, composed of 257 parchment leaves with gatherings regularly marked by capital letters. It measures 94 x 58 mm. and, as Laura Nuvoloni has pointed out, it is the smallest Book of Hours of Sanvito's production.

Text divisions and decoration: fols. 1r–12v, Calendar; fols. 13r–142r, Hours of the Virgin; fols. 143r–184v, Seven Penitential Psalms; fols. 185r–252r, Office of the Dead; fols. 253r–257v, Hours of the Cross. Decoration: fol. 13r, (D)omine, with Madonna and Child, frontispiece *all' antica* with arms at the *bas-de-page*; fols. 33v, 56v, 64v, 71v, 77v, 84v, (D)eus, Half-figures of saints; fol. 98v, (C)onverte, Half-figure of saint; fol. 143r, (D)omine, King David playing the Psalter; fol. 185r, (D)ilexi, Figure of Death; 253r, (D)omine, the Crucifixion. Nuvoloni confirms the attribution of the script to Sanvito: a *littera antiqua* with headings in colored epigraphic capitals, which shows precise analogies with the scribe's characteristic works. The handsome decoration was painted by the hand that Jonathan J.G. Alexander once labeled "Sanvito illuminator," and, according to the research of José Ruyschaert, it is widely considered to be by Sanvito himself. The frontispiece with the Madonna and Child is stylistically linked with works like the Sallust in Vatican City (BAV, MS Vat. lat. 1835), and the Horace now in Budapest (Országos Széchényi Könyvtár, MS 419). The other images share some distinctive elements with the famous Homer illuminated by Gaspere da Padova (BAV, MS Vat. gr. 1626). Cristina Dondi observes that the calendar of the manuscript is literally copied from the edition of the *Officium BMV secundum usum Romanum* issued in Venice by Jenson in 1475, a date that give us a firm *post quem* for its production; stylistically, the illumination can be dated to within the end of the decade.

I would like to thank Anna Manfron, Director of the Biblioteca dell'Archiginnasio, who supported my research at the library and has permitted me to preview my essay for *L'Archiginnasio*, 103 (2008 [2011]): 353–93.

Scott Gwara's review of manuscript sales:

THE SUMMER SALES OF MEDIEVAL MANUSCRIPTS have ended. Christie's sale of Valuable Printed Books and Manuscripts (8 June) featured eleven medieval books, fragments and cuttings. The Brooklyn Museum alienated an early and highly unusual thirteenth-century Italian pocket bible by the scribe Giovanni of Cortona, otherwise unknown (lot 7). The book, which may have been produced in Arezzo, fetched £32,450. It features unorthodox prologues as well as an idiosyncratic arrangement of biblical books, and the Christie's staff plausibly speculated that the text may reflect that of Romanesque Atlantic Bibles. A charming Dutch prayer book (lot 10) made £18,750, while a Ghent Book of Hours estimated at £18-25k went unsold. A single remarkable gathering from a German *enchiridion* or "commonplace book" (lot 9) with a fable and bawdy songs in early German as well as some fascinating Latin texts, sold for £16,250. The astonishing prize, however, was a complete Greek Gospel book (lot 6, 222 folios), probably from southern Italy, which brought a premium fully in line with its importance: £229,250. This manuscript deserves recognition as an early and exceptionally fascinating book with an ostensibly long life at a foundation in southern Italy. The interlace Canon tables are not only charming but also characteristic of a south Italian origin. Every year one or two early Byzantine Gospel books get consigned, but this Italian book, augmented by a Synaxarium (fols. 2v-15v) in the eleventh century, will stand out as a memorable acquisition.

CHRISTIE'S HAD A SIMILARLY SUCCESSFUL auction (£6.1m) with the third installment of the "Arcana Collection," property of American collector Laszlo von Hoffman (6 July). Illuminations of St. Stephen Protomartyr and the Conversion of St. Paul from a French psalter, ca. 1340 (lot 4, £27,500), hold some interest for Americans, since leaves of it can be found in the United States. The spectacular Great Hours of Galeazzo Maria Sforza, Duke of Milan, ca. 1471-76, sold for £1,217,250. While sumptuous, the book did not prove desirable for its illumination, but for its pristine condition, overscaled dimensions, and princely associations. An unusually early Book of Hours (lot 8) brought £67,250. This horae is historically important, has a medieval binding, and an early Catalan provenance. The Le Tellier de Courtanvaux Hours (lot 14) brought £217,250. The cataloguers traced this volume to the 1783 auction catalogue (lot 41) without observing that lot 40 from the same catalogue was recently sold and dismembered (Bloomsbury's, NY, 1 April 2009 lot 15) and that lot 37 is now New York, Pierpont Morgan Library MS M.239, a Book of Hours, ca. 1475. Other manuscript books once owned by the marquis remain unidentified. The so-called Rice Psalter (lot 17; £115,250), formerly in the Doheny collection, has lovely English (doubtless London) historiated capitals (ca. 1460 by the Wingfield Master), with elaborate and sumptuous borders. The psalter is named for Simon and Lettice Rice (Rise), the husband formerly a London merchant and philanthropist who died in 1530. The book may have been commissioned by Simon's father. Lot 16, an exceptional Book of Hours that incorporates the artistic innovations of Jean Fouquet, brought £337,250, and will hopefully be reunited with its constituent pages in the BnF.

The treasure known as the Imhof Prayerbook (lot 26; £1,609,250) is quite diminutive (90 x 62 mm) but, as the earliest dated work by Simon Bening, brought an outsized premium. Painted with ineffable refinement, the illuminations include a sparring unicorn in the background to St. John on Patmos, children playing tops, and a lavish cope with legible chrysography (Mass of St. Gregory). The lavish borders are realistic, full of jewels, architecture, and animals. Other astonishing valuables in this sale include the Colonna Missal, produced for the Sistine Chapel (lot 27; £181,250), with illumination by two anonymous artists, ca. 1532 and 1539, and miniatures by Apollonio de' Bonfratelli, ca. 1555. The final lot (29; £73,250), called *Rosarium bibliae*, represents a composite manuscript plus engravings meant as pictorial aides-memoires of the contents of the bible. Hands down, this is the ugliest book in the sale—and the most fascinating. The text (based on the *Rosarium memoriale* by Petrus de Rosenheim, d. 1433) lent itself to illustration as a rebus of sorts. Christie's did an absolutely outstanding job of identifying and marketing these important and ravishing manuscripts, and Dr. Kay Sutton's video describing the Arcana Collection will—I hope!—become a standard feature of the online catalogues for all the London auction houses in the near future (see: <http://www.christies.com/features/arcana-collection-illumindated-manuscripts-1598-3.aspx>.)

QUITE THE OPPOSITE IN TERMS OF MANUSCRIPTS was the Sotheby's sale of 5 July, featuring the "Bergendal Collection" gathered by the late Joseph Pope, a distinguished Canadian banker of conservative Catholic piety (lots 28-119). Pope had earlier donated eighteen choice manuscripts to the Pontifical Institute of Medieval Studies at the University of Toronto, including an eleventh-century copy of Origen's *Expositio super Epistolam S. Pauli ad Romanos* in the translation by Rufinus, a Corbie manuscript. Pope likewise bestowed tenth-century copies of Heiric of Auxerre's sermons, as well as a fourteenth-century Golden Legend with pecia marks. Father James Farge, curator of manuscripts at the Pontifical Institute Library, explained that the Pope bequest, "lifted the Pontifical Institute into a higher echelon of medieval libraries." He added, "we were known as a research center, of course, but these manuscripts added a new dimension to our teaching and research programmes." The late Leonard Boyle, Prefect of the Vatican Library, advised Pope on his acquisitions, telling him to buy important liturgical, philosophical, and theological texts rather than illuminated codices. With overall sales of approximately £2m, the market confirmed Father Boyle's acumen as well as Pope's confidence. As much as the select material, however, Sotheby's exceptional cataloguing and brilliant marketing generated immense international competition.

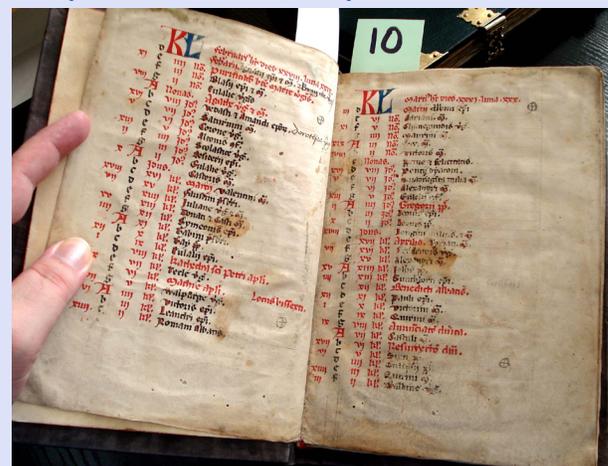
AFTER A FEW LOTS OF RATHER UNDISTINGUISHED cuttings, leaves and documents (the exceptions being lot 1, tenth-century bifolia, £8750; lot 25, leaf from an illuminated Antiphonal, Cologne, ca. 1450, £22,500; lot 26, Annunciation with nine lines of Czech, £22,500), the Bergendal Collection opened with an early ninth-century fragment from a legendary in the hand of the scribe Cundpato (lot 28; £28,750). A Tours manuscript, ca. 975, of 64 leaves comprising an Easter homiliary went (cont.)

Scott Gwara (cont.) for £313,250 against an estimate of £40k-£60k (lot 29). One of the earliest missals in existence, also from Tours, ca. 1080, sold for £133,250 (lot 30). The market recognized the presidential importance of these Tours manuscripts (Sotheby's plausibly called the homiliary "[perhaps] the last great unrecognized Carolingian book to ... come to the market"). Pope owned substantial English, French, and Italian Romanesque manuscripts, including lot 32, Defensor of Ligugé, *Liber scintillarum* (England, ca. 1180; £27,500) and lot 37, a lovely Origen, *Homelias in vetus testamentum*, Italy, ca. 1180 (£37,250). Lot 36 was especially curious, for it preserves the Constitutions of the Canons Regular of Arrouaise, a rare order in England at the time the manuscript was copied (£31,250). An early twelfth-century Mantuan copy of Bonizo of Sutri's *Libellus de sacramentis* and *Liber de vita christiana* sold for £67,250 (lot 43). While manuscripts of these two texts doubtless exist in European libraries, Pope's manuscript preserved the only copies in the western hemisphere. As expected, all the Romanesque manuscripts found buyers. **SOME CURIOUS TEXTS** included lot 48, the so-called "Prayer Book of Elizabeth of York," a (partial?) lectionary from Westminster Abbey (£16,250). A massive lectionary from mid-thirteenth-century Lombardy deserves mention for its sheer bulk and lovely decoration (lot 61; £26,250). Bibles continued to generate interest. Two pocket bibles, one English (lot 50), one Spanish (lot 67), sold well, at £46,850 and £58,850 respectively. The Spanish book, rather early (ca. 1225-50), has some interesting, colorful illumination. Lot 69, a "Franciscan Anthology," was a prize with a correspondingly big price, £55,250. The manuscript records a pilgrimage to the Holy Land made by the scribe Franceschinus in 1382. Red crosses in his itinerary identify the sites he visited, and a ledger documents his travel expenses. This substantial book underscores the compiler's thematic reading. Three other strong sellers reflect the market for unique texts. Estimated at £4-6k, the *Natura Brevium*, a fragmentary compendium of legal opinions in Anglo-French (lot 68), realized £37,250. One wonders whether the language was simply that of contemporary English law codes (typically recorded in French) or whether it represents the French taught in England and lampooned in Chaucer's depiction of the Prioress in the *Canterbury Tales*. Lot 82, a French translation of Gregory the Great's *Moralia in Iob*, brought £58,850. Dated 1388 and localized to Chimay (Hainaut), the text seems to be unique and would therefore appeal to a host of institutional libraries and collectors interested in its historical language. The so-called *Sermones Quarelli* ("Sermons of Quarellus," presumably), an English octavo manuscript of ca. 1275 (lot 86), fetched £34,850, no doubt due to a heroic identification in Schneyer's *Repertorium der lateinischen Sermones des Mittelalters*. This manuscript plausibly belonged to St. Augustine's Abbey, Canterbury, as implied in the catalogue. Interestingly, lots 52 and 53 almost certainly belonged to Reading Abbey in the Middle Ages, given the provenance through J. Reynoldes, "a principal owner of manuscripts from that house."

SOME BARGAINS WERE AVAILABLE IN THIS AUCTION, despite the strong results. Generally undistinguished, the pontificals (lots 78, 100, 101, 104), missals (84, 105, 109), breviaries (85, 93, 94, 98, 99), and Books of Hours (110-113, 128, 129) did not soar unless they had superlative illumination, like 129 (£43,250). Lot 128, a fresh and handsome Italian Book of Hours, boasts a spectacular articulated binding in sterling (£21,250). Lot 105 (£20k), a fat, pristine volume, holds some interest for Americans because it was once owned by Washington Irving (d. 1859). Speaking of important Americans, a historical connection to American educator and manuscript dealer Otto Ege (d. 1951) can be traced through lots 20, 60, 87 and 115. The Warburg Missal (lot 87), once belonged to Leander van Ess and Sir Thomas Phillipps. Leander was born in Warburg, eventually becoming a Benedictine at Marienmünster in 1790. Broken up by Ege, the missal was sold piecemeal and in portfolios up through the mid-fifties. It still retains 145 leaves, with blank paper pages substituting for the missing folios. Curiously, another van Ess manuscript comprised lot 127, Cassiodorus, *Historia ecclesiastica*, from Marienmünster, ca. 1465, a bargain at £10k. (This was not a Pope manuscript, however.) Ege broke up more than 250 medieval manuscripts and fragments, and his destruction can be documented in lot 115, a collection of fragments, and in lot 60, an early Italian missal now widely dispersed. Finally, lot 20a represents the single illumination (Nativity) from a Dominican processional, ca. 1525, that Ege dismembered for his portfolio of Fifty Original Leaves from Medieval Manu-

scripts, marketed by his widow from 1954 onwards. This processional (complete with arms) came from the Abbey of St. Louis, Poissy, a royal foundation. **SOME BARGAINS** acquired: lot 1 (tenth-century leaves, £8750), lot 7 (a lovely cutting of King David, £3750), lot 34 (Anselm, *De concordia*, £10k), lot 53 (Gregory the Great, *Cura pastoralis*, from Reading Abbey, £6k; lot 127, Cassiodorus, £10k), as well as some of the more expensive items, including Defensor's *Liber scintillarum*. In a sense, all the early books were bargains, for it seems unlikely that this many Romanesque manuscripts will ever again be available in a single sale.

University of South Carolina, 9 July 2011



Lot 84, Sotheby's sale:

The Irwin Department of Rare Books and Special Collections, Ernest F. Hollins Special Collections Library, University of South Carolina, **Early MS 118**

Ruth Evans submits this enigmatic text and its illustrations to the manuscript community for possible feedback and comments.

WELLCOME LIBRARY, LONDON, WESTERN MS 49 (formerly Wellcome MS 5000) is a well-known early fifteenth-century (c. 1420-30) manuscript miscellany of 69 large vellum leaves of unknown central European provenance (Moorat 1962; Seebohm 1995). The Vatican Film Library recently acquired a microfiche facsimile edition of this manuscript, with the shelfmark number ND2920 .C53 v.39 (Seebohm 1995). Most of the texts are in Latin, but some are in German, in a Thuringian dialect. It is probable that the manuscript was produced in a house of Augustinian canons in east-central Germany (Seebohm 1995, 7). The manuscript contains an apocalypse, an *ars moriendi*, a medical treatise with a section on gynecology, and various other short didactic texts. Although not a deluxe production, it is lavishly illustrated with very fine pale color-washed line drawings, including a remarkable German Wound Man (Hill 1965). The MS was first described by Fritz Saxl in 1942, with an appendix on the medical illustrations by Otto Kurz. The medical section (fols. 34r-45v) seems to have been intended as a guide to aid the monks in identifying and treating common ailments of both men and women (Hill 1959). Like the other drawings in the manuscript, the medical illustrations, closely linked to their accompanying text, are didactic, explanatory and mnemonic.

I AM PARTICULARLY INTERESTED in one of the gynecological illustrations (fig. 1), the iconography of which is unclear. It shows a naked, seated woman with a prominent, mandorla-shaped abdominal mark or incision talking to a clothed, standing woman. The inscriptions on the two banderoles (in the same hand as that of the scribe) read: (left) "Sepius enim contristata sum soror" [I have often been distressed, sister]; (right) "Similiter et ego sepius contr." [I too have often been distressed]. In the Latin text to the right of the illustration the women's conversation concerns problems of conception: the naked woman comments that in intercourse the "magnitudinem et longitudinem virilis membri mei mariti [the size and length of my husband's male member]" causes the fetus to slip out; the clothed woman comments that she has also been distressed because "conceptum ferrer non potui culpam hanc viri mei dixit tamquam ydoneum semen non dedisset [I am unable to conceive, for which I have blamed my husband as if he has not provided the ideal seed]."The text then offers recipes for medicinal compounds for both "ailments."



Fig. 1. Wellcome Library, London, Western MS 49, fol. 38v (detail). Copyright: Wellcome Library, London



Fig. 2. Wellcome Library, London, Western MS 49, fol. 38v. Copyright: Wellcome Library, London

Commentators have been puzzled by this image. Kurtz remarks: "it is strange that a dialogue between two women about their husbands should be illustrated by a charming picture (fol. 38v), showing a well-dressed lady talking to a naked woman. ... The text which follows is as dry and learned as a medical text can be. It is in the very style of our manuscript to illustrate what can hardly be illustrated or need not be shown" (Kurz 1942, 117). (cont.)

The Wellcome website offers two contradictory descriptions, on the Wellcome Images and Turning the Pages sections of the website respectively: i) "Seated woman (unnecessarily shown with caesarean section) talking to standing, dressed woman"; ii) "The two women talking together in the picture below (one nude with an unaccountable abdominal incision, perhaps indicating pregnancy) seem to be lamenting the female lot: the text quotes one saying to the other: 'I have often been distressed, sister, by the size and length of the male member.'"

Another image on the same folio (fig. 2a) shows a woman who has just been delivered of a baby by caesarean section, with the doctor who performed the surgery, and another woman, perhaps a midwife, nurse, family member, or friend, who is cradling the newborn and who closely resembles the woman in the lower image. But the Latin text that accompanies the lower image does not indicate that the women's conversation has anything to do with a caesarean section. And the women are not in fact "lamenting the female lot" but rather stating supposedly physiological reasons for failure of conception. Nevertheless, it is unclear why the naked woman is depicted naked, and why she is shown with what looks like an open cut or incision (which is incidentally not bloody, as in the caesarean section image).

I WOULD BE INTERESTED TO KNOW if anyone has seen cognate illustrations or if anyone can suggest reasons why the women are represented as they are.

Ruth Evans

Saint Louis University, Department of English

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Wellcome website: <http://library.wellcome.ac.uk/node8000004.html>

Hill, Boyd H. Jr. "A Medieval German Wound Man: Wellcome MS 49." *Journal of the History of Medicine and Allied Sciences* 20 (1965): 334–57; Hill, Boyd H. Jr. "Another Member of the Sudhoff Fünfbilderserie - Wellcome MS. 5000." *Sudhoff's Archiv für Geschichte der Medizin* (1959), Bd. 43: 13–19; Moorat, S.A.J. *Catalogue of Western Manuscripts on Medicine and Science in the Wellcome Historical Medical Library: I. MSS. Written Before 1650 A.D.* London: Wellcome, 1962; Seeböhm, Altmuth. *Apokalypse, ars moriendi, medizinische Traktate, Tugend- und Lasterlehren: die erbaulich-didaktische Sammelhandschrift London, Wellcome Institute for the History of Medicine, Ms. 49* Farbmikrofiche-Edition: Introduction to the Manuscript, Descriptive catalogue of the Latin and German Texts and Illustrations, Index of Incipits. *Codices illuminati medii aevi*, 3. Munich: H. Lengenfelder, 1995; Saxl, F. "A Spiritual Encyclopaedia of the Later Middle Ages." *Journal of the Warburg and Courtauld Institutes* 5 (1942): 82–142; Kurz, Otto. "The Medical Illustrations of the Wellcome MS., Appendix 2." *Journal of the Warburg and Courtauld Institutes* 5 (1942): 137–42.



Fig. 2a. Wellcome Library, London, Western MS 49, fol. 38v, detail. Copyright: Wellcome Library, London

Posting from the Folger Library

We'd like to highlight the digitization of the Macro Plays (*Wisdom, Mankind, and Castle of Perseverance*, ca. 1440-1475). The images are accessible via our online catalog record: <http://shakespeare.folger.edu/cgi-bin/Pwebrecon.cgi?BBID=224524>. We'd also like to draw attention to the recent recataloging of our small collection of underutilized pre-1500 bound medieval manuscripts, browsable in Hamnet (shakespeare.folger.edu) by conducting a keyword search on "AMREMM" (27 items). We welcome any corrections to our descriptions; please contact Heather Wolfe, curator of manuscripts (hwolfe@folger.edu).



NEW PUBLICATIONS ON GREEK MANUSCRIPTS:

Greek Manuscripts at Princeton, Sixth to Nineteenth Century: A Descriptive Catalogue, Nancy Patterson Sevcenko and Sofia Kotzabassi with Donald Skemer (Princeton, 2010)



A recent issue of the journal *Nea Rhome. Rivista di ricerche bizantinistiche* (6, 2009) honors the Byzantine manuscript art historian Irmgard Hutter, and contains a good number of articles on Byzantine manuscripts and their illumination.

Conferences

For those with limited travel funds available, London at the end of the year presents a frustrating choice: a memorial conference for A.C. de la Mare at King's College and the Warburg Institute just the week before Thanksgiving (in America, November 24th), and a few weeks later, the conference on Royal Manuscripts in tandem with the exhibition of around 150 Royal manuscripts at the British Library, on view from 11 November 2011 through 11 March 2012. The King's College/Warburg program is already accessible on the Warburg website.



Palaeography, Humanism and Manuscript Illumination in Renaissance Italy: A Conference in Memory of A.C. de la Mare

17–19 November 2011

Organised by Robert Black, Jill Krayer and Laura Nuvoloni

<http://warburg.sas.ac.uk/events/colloquia/palaeography-humanism-and-manuscript-illumination/>

ROYAL MANUSCRIPTS

A Conference at the British Library, London
12-13 December 2011

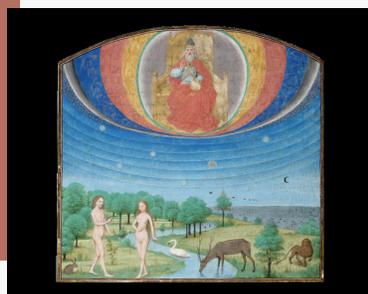
Brussels and Paris

For the first time, the Bibliothèque royale de Belgique and the Bibliothèque nationale de France are joining their efforts and collections to celebrate the most splendid years of Flemish illumination in an international collaborative exhibition: Brussels (September through December 2011), and Paris (March to July 2012). Different manuscripts will be presented in the two venues. Among the more than 140 illuminated manuscripts on display will be some of the most renowned; various have not been exhibited for over 50 years, and others have never been shown before. A conference will take place in conjunction with the exhibitions; see http://www.kbr.be/actualites/colloque/congres_nl.html for full description and program.

NEW PERSPECTIVES ON FLEMISH ILLUMINATION

International Colloquium, Brussels,
Royal Library of Belgium
November 16 -18, 2011

<http://www.kbr.be/actualites/expos/dossiers/miniaturesFlamandes/fr.html>

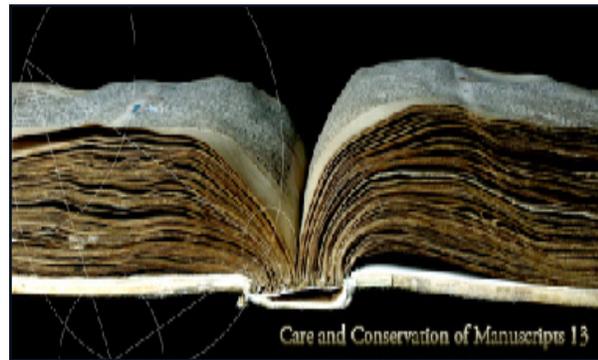
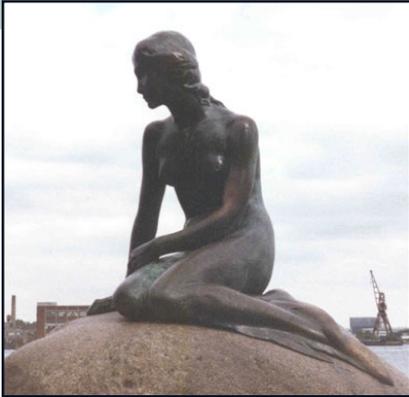


Suzanne Wittekind writes from Cologne:

in September (21-24/09/11) there will be a big medieval congress at Halberstadt, organized by the German Society for Art History (Deutscher Verein für Kunstwissenschaft), with a manuscript section (see the program at: <http://mittelalterkongress.de/mittelalterkongress/wb/pages/programm.php>).

April in Copenhagen: A Short Report on the International Seminar on the Care and Conservation of Manuscripts in Copenhagen

✠ Margit J. Smith



FROM THE 13TH TO THE 15TH OF APRIL 2011 the Arnamagnæen Institute of the University of Copenhagen held the 13th International Seminar on the Care and Conservation of Manuscripts at its Amager Campus. More than 150 participants represented 27 countries, making this truly an international meeting with contributions as wide-ranging as the countries that sent scholars, practitioners and researchers. The conference languages were English and German. ✠ To mention just a few of the presentations: “Advanced non-invasive spectral preservation at the Library of Congress” (Fenella G. France); “Analysis of written material from the United States Holocaust Memorial Museum” (Jane Klinger, Lynn Brostoff and Jennifer Wade); “Iron gall inks in Romanian manuscripts” (Marta Ursescu, Sorin Ciovica, et al.); “‘Revelations’ of a 13th century bible from archaeological evidence to digital display” (Ines Correia); “Unrolling a papyrus – Investigations of a 3500 year old Book of the Dead (Robert Fuchs); “The Prague Sacramentary: from manuscript folia back to animal skins” (Jíří Vnouček); “The conservation of an early 16th-century Greek bound manuscript” (Georgios Bouldais); “Traditional or modern conservation material and techniques? (Kouros Samanian). ✠ I was invited to give a presentation entitled “Die erste Internationale Konferenz zur Erhaltung und Ausbesserung alter Handschriften, St. Gallen 1898” which dealt with the first time librarians, archivists, library directors and curators had met in a formal setting to discuss the damage and repair of early manuscripts. This Conference was organized by Father Franz Ehrle of the Society of Jesus, at the time the Archivist and Director of the Vatican Library, liberally and wholeheartedly supported by Pope Pius XII. Points covered at this conference had wide-ranging influence on preservation techniques and materials through the first half of the 20th century and topics of interest then, are still of interest to preservation professionals today. ✠ The Conference ended with a reception at the Royal Library. The conference website still has abstracts of the papers presented <http://nfi.ku.dk/cc/>. A selection of this year’s conference presentations will be chosen for publication in the journal *Care and Conservation of Manuscripts*, published by the Museum Tusulanum Press of the University of Copenhagen, and will be available at the 14th Conference on the Care and Conservation of Manuscripts, in October of 2012.

AS AN ADDENDUM to Giovanna Murano’s report on reader facilities and procedures at the Vatican Library, Tom Izbicki has shared an article for the WESS Newsletter posted on the web, describing a research visit there back in November, 2010. Check it out: http://wessweb.info/index.php/Research_at_the_Reopened_Vatican_Library

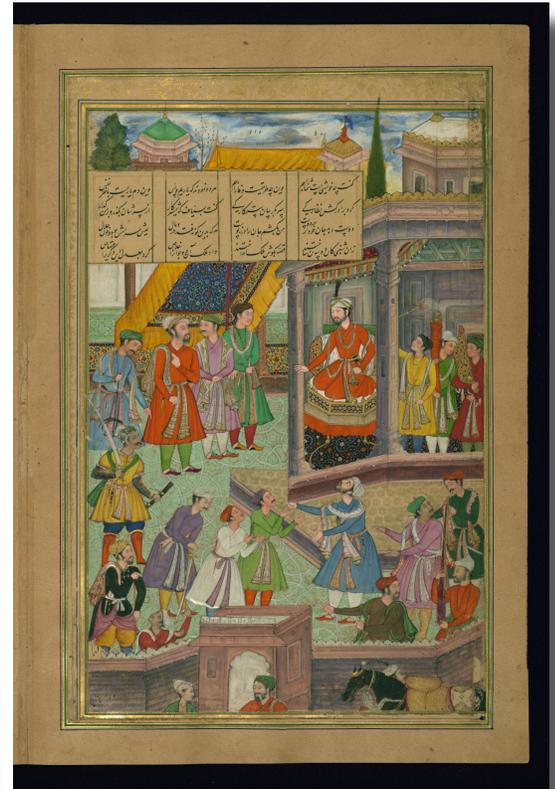
A NEW PUBLICATION, *The Texts and Contexts of Oxford, Bodleian Library, ms. Laud misc. 108: The shaping of English vernacular Narrative*, ed. Kimberly K. Bell and Julie Nelson Couch (Boston, 2011), has just been published by Brill. This manuscript contains some important texts, including the earliest known versions of the South English Legendary and King Horn, the only complete version of Havelok the Dane, and the only extant copy of Somer Soneday. The inter-connected essays consider the manuscript as a “whole book” rather than a miscellany of romances, saints’ lives, and religious poems, and focus on the physical, contextual, and critical intersections of the manuscript. Collectively, the authors argue that this evidence foregrounds the manuscript’s investment in a particular vision of an English Christian identity.

A New Digital Resource for Historians of Islamic Art and Culture: The Islamic Manuscripts of the Walters Art Museum

WITH THE HELP OF A PRESERVATION AND ACCESS GRANT from the National Endowment for the Humanities, and with additional funding from an anonymous donor, the Walters Art Museum is pleased to announce the completion of its program to create digital surrogates of its collection of Islamic manuscripts and single leaves. All the data is licensed for use under Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported Access Rights, <http://creativecommons.org/licenses/by-nc-sa/3.0/legalcode>. Images are free for any noncommercial use, provided you follow the terms of the license. There is no need to apply to the Walters prior to using the images.

Highlights of the collection include a fifteenth-century Timurid Qur'an (Ms. W.563); a late seventeenth-century copy of the Book on Navigation by Piri Reis (Ms. W.658); and a sixteenth-century deluxe Mughal manuscript of Amir Khusrau Dihlavi's *Khamsa* (Ms. W.624). As you will see, images were taken of all parts of the manuscript, including the binding, fore-edge, and spine. Text pages were imaged at 600 dpi; illuminated pages were taken at up to 1200 dpi. The manuscripts have been catalogued by Adam Gacek (Principal Cataloguer) and Amy Landau.

The easiest way to access the raw data is at: http://www.thedigitalwalters.org/01_ACCESS_WALTERS_MANUSCRIPTS.html.



Baltimore, Walters Art Museum, MS W.624, Five poems (quintet), Amīr Khusraw Dihlavī, ca. 1253-1325, Persian (1597 CE, Probably Lahore (present-day Pakistan))

AS YOU WILL SEE, the Islamic Manuscripts are fully catalogued in XML according to TEI P5 guidelines. You will see English, German, Dutch, Armenian, Byzantine, and Ethiopian Manuscripts up there as well, but these have not yet been fully catalogued, so don't expect any TEI for them yet: we are in the middle of that process. Obviously, although this is our core data, this presentation of the material is not primarily for the general public. We have two main portals for user-friendly derivatives of our data. All our illustrated pages we post on Flickr, for which check out: <http://www.flickr.com/photos/medmss/sets/>. We also publish full PDFs for download of all our manuscripts on the Walters Website: For example: <http://art.thewalters.org/viewwoa.aspx?id=23935>. Just under the title of the manuscript, you will see that you can download the PDF. The PDF begins with a full human readable catalogue description of the manuscript, transformed as part of the PDF from the TEI XML.



WE DO HOPE that this resource will prove useful to you in your work and play. We would be grateful if you would let your colleagues know about it. If you administer a list-serve, than we would be grateful if you would let your readers know about it. We would also be most grateful for your feedback, and to hear any questions you may have. Please contact us at alandau@thewalters.org, wnoel@thewalters.org, or mss-curator@thewalters.org.



Penn Libraries to launch new Schoenberg Institute for Manuscript Studies with \$20 Million manuscript collection gift

PHILADELPHIA, PA—**THE PENN LIBRARIES** have received a major collection of 280 Medieval and Renaissance Manuscripts, valued at over \$20 million, from long-time benefactors and Library Board members Lawrence J. Schoenberg (C'53, WG'57, PAR'93) and Barbara Brizdle Schoenberg. To promote the use of this and other manuscript collections at Penn, the Libraries will create the Schoenberg Institute for Manuscript Studies. **"THROUGH THEIR EXTRAORDINARY PHILANTHROPY** and vision, Larry and Barbara have helped build the foundation for a strong medieval studies program at Penn," said Penn President Amy Gutmann. "This new gift of an unparalleled collection of Medieval and Renaissance artifacts builds on that foundation. For generations to come, the collection and Schoenberg Institute for Manuscript Studies will have a profound impact on the study of human knowledge and creative invention."

THE LAWRENCE J. SCHOENBERG COLLECTION reflects the passions of its collector—art, science, mathematics and technology—and is utterly unique, comprising early manuscripts in Eastern and Western languages and illuminating the scope of pre-modern knowledge of the physical world in the Christian, Jewish, and Muslim traditions. **"THE OVERARCHING REASON WHY I COLLECT,"** Larry Schoenberg reflected, "is the opportunity it affords me to participate in the history of human intellectual activity and the exchange of knowledge. Now, by giving my Collection to Penn, I know that students and scholars will share this experience and further transform knowledge." The Collection traces the reading and interpretation of ancient authorities who had central importance in the history of ideas, including Aristotle, Euclid, and Ptolemy. It prefigures the advances of Copernicus, Descartes, Newton, and Leibniz, and it illuminates lesser-known figures like Nastulus, the inventor of astrolabes, and al-Zahrawi, deviser of medical instruments. **"THIS IS A REMARKABLE GIFT** from two people who, over the years, have had an invaluable impact on how we think about and position research libraries in a digital age," said H. Carton Rogers, Vice-Provost and Director of Libraries at Penn. "We're enormously grateful to Larry and Barbara for this gift that is sure to attract scholars from across disciplines and from around the world." Items from the Schoenberg collection have already attracted graduate students completing doctoral dissertations, undergraduates writing class papers, and scholars engaged in research and instruction in History, English, Music, History of Art, Religious Studies, Near Eastern Languages and Civilizations, East Asian Languages and Civilizations, and South Asian Studies, from Penn and abroad.

A PRINCIPAL REASON behind the Schoenbergs' decision to donate their collection to Penn was the Libraries' reputation for providing digital access to rare materials and for supporting the hands-on use of primary sources in research and teaching. In response to this gift, the Penn Libraries will create the Schoenberg Institute for Manuscript Studies. Through collaboration with faculty and scholars, and led by a future Schoenberg Curator, the Institute's mission will be to promote the active use of manuscripts in the Schoenberg Collection and in Penn's Rare Book and Manuscript Library, the Katz Center for Advanced Judaic Studies, and the Peniman-Gribbel Collection of Sanskrit Manuscripts. The Schoenberg Institute and Collection, and the Special Collections Center currently under construction at Penn, reflect the Libraries' support of collaborative humanities research and a strategic decision to leverage historical collection strengths by investing heavily in the area of the study of Medieval and Renaissance manuscripts. **THE GIFT OF THE SCHOENBERG COLLECTION** to the Libraries represents a high point in years of philanthropy and counsel by the Schoenbergs. Previous financial and material gifts include support for the creation of the Libraries' Digital Humanities presence through the Schoenberg Center for Electronic Text and Image (SCETI); the Schoenberg Database of Manuscripts, which tracks manuscript sales and provenance; as well as the annual Schoenberg Symposium on Manuscripts in the Digital Age; and the Lawrence J. Schoenberg & Barbara Brizdle Manuscript Initiative, established in 2006 to support the acquisition of manuscripts, preferably produced before 1601.

Communicated by Adela K. Smith; Office of Planning & Communication--University of Pennsylvania Libraries.

🕎 WORKSHOP 🕎

Latin and Vernacular Translations of Hebrew Texts in the 12th and 13th Century

Organizers: Dr. Görge Hasselhoff; Prof. Elisabeth Hollender

BEGINNING IN THE TWELFTH CENTURY, translations of Jewish texts begin to appear in Christian Europe. These translations were usually of texts concerned with the Bible ("correctoria") or its exegesis.. Among the texts translated are Bible commentaries (especially Rashi), liturgical poems (piyyutim), but also halakhic (Talmud) and philosophical texts (Maimonides).

🕎 The workshop planned focuses especially on translations of texts by Ashkenazic Jews and their influence on Christian scholars. To mention only two areas: In the 19th century Arsène Darmesteter discovered a medieval French translation of a Hebrew-written piyyut. The question arises as to why it was translated and who the possible readers were. 🕎 A second area is formed by the works of Rabbi Shlomo Yitzhaqi ("Rashi", ca. 1040-1105). He became famous within Judaism for his commentary on all books of the Jewish Bible and of the complete Babylonian Talmud (a very few Biblical Books and Talmudic treatises had been finished by his disciples). Some of these commentaries were translated into Latin (at least one manuscript that contains a translation of the commentary on the Song of Songs is still extant) and Rashi was one of the two Jewish authors who were read and quoted in Latin literature of the 12th to 14th century. 🕎 The workshop aims at giving an overview of the state of scholarly work on Christian translation activities of Hebrew texts and of the transformation of Jewish knowledge into the Christian scholarly work of the High Middle Ages. The invited speakers will have enough time to develop their arguments (ca. 45 minutes each) and it is planned to give time for extended discussions.

A volume with the proceedings might also result from the conference. 🕎

Preliminary Programme

Tuesday, 20th September

14:15-14:30 Welcome, Introduction

14:30-15:30 Susan Einbinder (Cincinnati, OH), On French Translations of Hebrew Piyyutim

15:45-16:45 Esperanza Alfonso (Madrid), Le'azim in 13th-Century Castile

17:00-18:00 Elisabeth Hollender (CERES Bochum), Latin Translations of Jewish Liturgy

Wednesday, 21st September

9:30-10:30 Ralf Stammberger (Sankt Georgen), Rashi in the School of St. Victor

10:45-11:45 Görge Hasselhoff (KHK Bochum), The Paris Talmud Trials of 1240 and the Accompanying Translation Activities (Talmud, Rashi, Maimonides)

13:30-14:30 Judith Olszowy-Schlanger (CNRS Paris), The Use of Rashi in the Trilingual Dictionary from Medieval England, MS Longleat House 21

14:45-15:45 Deena Klepper (Boston, MA), Rashi's Song of Songs Commentary in the work of Nicholas of Lyra, Poncio Carbonell, and the Anonymous *Expositio historica Canticum canticorum*

The workshop will take place in Bochum, Germany, at the Ruhruniversitaet Bochum, Universitaetsstrasse 150, GA 8.58 - tel. 0234 32-22382. For further information, contact Prof. Elisabeth Hollender at elisabeth.hollender@rub.de, or Dr. Görge Hasselhoff at goerge.hasselhoff@rub.de. 🕎



Editor's plea:



Thirty-Eighth Annual Saint Louis Conference on Manuscript Studies, October 14–15, 2011

Will all speakers who have not yet confirmed their presence at the conference, or furnished contact information (name as you wish it to appear in the program, institutional affiliation, mailing address, telephone number, and email) and paper title with abstract (a single paragraph), **please** send this information to the Vatican Film Library secretary, Barbara Channell (314-977-3090, channellbj@slu.edu) **as soon as possible**, so we can post the program on the VFL website this month.

Many thanks, and I look forward to seeing you in October!

An Upcoming Exhibition at the Morgan Library & Museum:**Treasures of Islamic Manuscript Painting from the Morgan**

October 21, 2011 through January 29, 2012



Two Elephants. Abu Sa'd' Ubayd-Allah ibn Ibrahim, known as Ibn Bakhtishu Manafi al-Hayawan (Uses of Animals), in Persian, Persia, Maragha, dated 1294, 1297, or 1299. Purchased by Pierpont Morgan, 1912; MS M.500 (fol. 13).

THE MORGAN LIBRARY & MUSEUM is internationally acclaimed for its collection of medieval and Renaissance illuminated manuscripts, so it may come as a surprise that the museum also possesses a number of important Islamic manuscripts and single pages dating from the late Middle Ages to the nineteenth century. They include such treasures as a thirteenth-century treatise on animals and their uses, regarded by some experts as one of the greatest of all Islamic manuscripts, and an illustrated Turkish translation of the life of the celebrated Persian poet and mystic Mawlana Jalal al-Din Rumi, the Morgan copy of which is the more extensively illustrated of the two known to exist.

ALONG WITH MORE THAN FIFTY additional manuscripts, single pages, and beautifully written Qur'ans spanning a millennium, these spectacular books will go on view for the first time in a single exhibition. Several works will be disbound, allowing visitors to view a selection of miniatures from them.

THIS EXHIBITION IS SUPPORTED IN PART by a generous grant from The Hagop Kevorkian Fund and by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications

**Continuing:****Musée du Louvre****Medieval and Renaissance Illuminations**

07-07-2011 to 10-10-2011

Practical Information

Location: Denon wing, 1st floor, Mollien rooms

Admission: Included in the museum ticket: € 10

Open every day except Tuesday, 9 a.m. to 5:45 p.m.
(9:45 p.m. on Wednesdays and Fridays).

Further information: + 33 (0)1 40 20 53 17



Jean Fouquet, *Le Passage du Rubicon* (detail)
Département des Arts graphiques,
Musée du Louvre

The exhibition includes seventy Italian, French, Flemish, and Germanic illuminations from historical, literary, or liturgical manuscripts, dominated by the masterpieces of Lorenzo Monaco, Jean Fouquet, Guillaume Vrelant, Simon Bening, and Giulio Clovio.

The Louvre's collection of illuminations remains little known, despite the famous masterpieces it comprises. The publication of the collection's catalogue raisonné is an opportunity to discover these exquisite works.

Curator(s) : Dominique Cordellier, with the collaboration of Laura Angelucci and Roberta Serra, Department of Prints and Drawings, Musée du Louvre.

Calls for Papers

Outside the Ruling: Signs of Use in Medieval Manuscripts

Nineteenth International Medieval Congress, Leeds, 9-12 July 2012.

Organizers: Kathryn Rudy, University of St Andrews, and Kathryn Gerry, University of Kansas

Sponsor: St Andrews Institute of Mediaeval Studies

THE CAREFUL PLANNING AND STRUCTURING of medieval books offer implied guidelines for how they should be used, but as is made clear by many of the manuscripts themselves, readers were free to follow or ignore such guidelines. This session will include papers on the physical manifestations of use in medieval manuscripts, with an emphasis on the ways medieval readers/viewers interacted with their books. Interaction could include touching, rubbing, kissing, or adding/removing materials from manuscripts at any stage in the course of their lives; evidence of such interaction might be manifest in the materials of a given manuscript (including leaves, bindings, pigments, inks, gold, etc), or might be reflected in a later copy, description or depiction. Papers might also explore ways in which producers of books (or portions of books) sought to direct, control, hinder, or otherwise mediate the responses of readers/viewers. We seek papers from researchers in art history, history, literature, codicology, conservation, history of religions, and other fields concerned with the history of the medieval book. It is our intention to publish a collection of essays on this subject, and papers accepted in this session will be considered for inclusion in this project.

PAPERS SHOULD BE 20 MINUTES IN LENGTH, to be delivered in English. Please send an abstract of not more than 250 words and a current CV to both of the organizers: Kathryn Gerry (kberry@gmail.com) and Kathryn Rudy (kmr7@st-andrews.ac.uk); proposals must be received by Friday, 9 September, 2011.

For more information on the IMC, please visit <http://www.leeds.ac.uk/ims/imc/>

Thirty-Ninth Annual Saint Louis Conference on Manuscript Studies

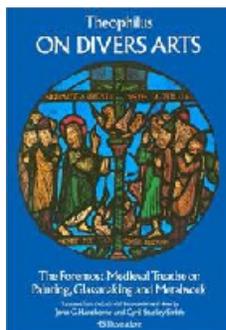
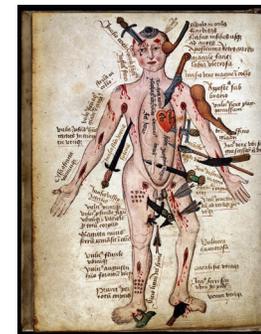
📅 October 12–13, 2012 📅

Keynote Speaker: **David Ganz**, Independent Scholar

Scholars are invited to submit paper proposals for the sessions described below. Feel free to expand or redirect the focus of these topics, in line with your own interests and/or research. Please send titles and abstracts of no more than 300 words to Susan L'Engle (lengles@slu.edu) by January 15, 2012

The Art and Science of the Body

A variety of reasons seems to have prompted the illustration of anatomical studies of the human body in the later Middle Ages. Whether these motivations were medical, theological, or merely theoretical, the body as a physical organism became the focus of both texts and images. Papers dedicated to the construction of human anatomy in all of its meanings are welcome.

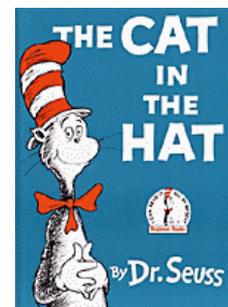


Theophilus Revisited

This session seeks papers that address the science of book production. Theophilus showed us that there have always been rules for the creation of manuscripts, illuminated or not. What insights do the techniques used by medieval manuscript makers provide for modern scholars? What might new scientific approaches tell us about the process of creation? What other medieval texts might parallel the contributions of Theophilus?

Manuscripts for Children

As part of their education, medieval children of certain social classes had access to books. Speakers will explore the ownership of books by children, considering questions such as these: Which texts were deemed appropriate for boys or girls? Which were illuminated, and why? How were books used in the learning process? Are there records that prove ownership by children? What role did parents play in the creation of children's books? At what age did children become patrons in their own right?



Lecture

Posted by Karen Christianson:

History of the Book Lecture, Newberry Center for Renaissance Studies
Friday, November 4, 2:00 p.m.

Representing Language: The Illustration of Code-Switching in Late-Medieval Manuscripts

Tim William Machan, Marquette University

Medieval England was a multilingual society, with Latin, French, and English existing side-by-side in a variety of commercial, ecclesiastical, and institutional settings. In literary works, code-switching from English into Latin or French (and back again) allowed writers to emphasize the structure of their compositions and express subtle shifts in style and meaning. In doing so, they and their scribes also employed a variety of textual devices, such as changes in script and ink color, to accompany changes in language. Such interplay of the visual and the linguistic is the subject of this paper.

A reception will follow the lecture.

This program is free and open to the public; registration in advance is required:

<http://www.newberry.org/renaissance/seminars/booksem.html>

renaissance@newberry.org

312-255-3514

60 West Walton Street, Chicago, IL 60610



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TORONTO, ONTARIO, CANADA
M5S 2C4

Mellon Post-Doctoral Fellowships

The Pontifical Institute of Mediaeval Studies offers post-doctoral Fellowships to be used for research at the Institute and its celebrated library in the medieval field of the holder's choice.

Mellon Fellows will also participate in the interdisciplinary Research Seminars.

The Mellon Fellowships are intended for young medievalists of exceptional promise who have completed their doctoral work, ordinarily within the previous five years, including those who are starting on their professional academic careers at approximately the Assistant Professor level. Fellowships are valued at approximately \$35,000 (CDN).

Applications for the academic year 2012-2013 must be received no later than 1 February 2012 and include official confirmation that the Ph.D. has been examined and that its award has been approved by the appropriate authority, **by that date**.

Application forms and further details may be obtained from the web site (www.pims.ca) or from:

The President's office
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