



# MANUSCRIPTS ON MY MIND

## News from the Vatican Film Library

No. 5 January 2012

📖 Editor's Remarks 📖 Manuscript queries 📖 Exhibitions 📖 News and Postings  
📖 Manuscript winter sales 📖 Calls for Papers 📖

### 📖 EDITOR'S REMARKS



**W**INTER GREETINGS to all from a less than wintery St. Louis, which so far has had only one snowfall, though we fluctuated this very week from one day to another between 60 and 15 degrees Fahrenheit. I hope all of you have had a joyful holiday season and a good rest, and are more or less back to the normal grind of studying, teaching, curating, writing, editing, and all the other activities that manuscript people are cheerfully involved in.



**I START OUT THE NEW YEAR** with this image from our manuscript teaching collection, MS 23. It is catalogued as an antiphony cutting, Proper of the Season, for December 25, Nativity, and its style attributed to Germany, 15th century. The initial presents King David, holding a scroll that names him, pointing up to the heavenly sphere where God the Father and saints look out and seem to greet him. We suppose that this unconventional iconography for the Nativity portrays David in his role as forerunner of Christ. I would ask the manuscript community to comment on or correct the following: the interpretation of the iconography; whether it is in fact an unconventional image for a Nativity scene—and especially, whether you agree with the attribution to Germany, or can suggest another place of production—and who knows, actually identify the illuminator. Please send your thoughts to [lengles@slu.edu](mailto:lengles@slu.edu).



Saint Louis University, Pius XII Memorial Library, Department of Special Collections, MS 23

Please note our new and improved Special Collections website, where you will find copies of previous issues of the newsletter, as well as links to other resources of the Vatican Film Library:

[http://libraries.slu.edu/special\\_collections/vfl\\_momm](http://libraries.slu.edu/special_collections/vfl_momm)

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

Knights of Columbus Vatican Film Library  
Pius XII Memorial Library, Saint Louis University  
[http://libraries.slu.edu/special\\_collections/vfl](http://libraries.slu.edu/special_collections/vfl)

## New Website of the Special Collections of the University Library of Utrecht



Utrecht, University Library, Special Collections MS 400, fol. 1r  
Pontifical of St. Mary's

 In December 2011 the Special Collections of the University Library of Utrecht launched its new website. It gives information about the collection in Dutch and English, and includes more than 4000 digitized items (manuscripts, printed works and maps). One of these digitized items is the **Pontifical of St Mary's (Ms. 400)**, illuminated around 1450 by the Master of Catharine of Cleves. It is presented with a detailed discussion of the manuscript, which incorporates the latest iconographic research by Sophia Rochmes (University of California, Santa Barbara). Up to now, 25 of the about 700 medieval manuscripts in the collection have been digitized, some of which are described under 'From the treasury' and 'Recently digitized.' Both headings will be frequently supplemented by new digitized works. The URL of the new website is <http://bc.library.uu.nl/>.

Dr. Bart Jaski, Keeper of Manuscripts and Curator of Printed Books

 **CALL FOR PAPERS** 

**Insular Books:**

**Vernacular Miscellanies in Late Medieval Britain**

The British Academy, 21-23 June 2012

**Organizers:** Dr Raluca Radulescu (Bangor University: [r.radulescu@bangor.ac.uk](mailto:r.radulescu@bangor.ac.uk)), and Dr Margaret Connolly (University of St Andrews; [mc29@st-andrews.ac.uk](mailto:mc29@st-andrews.ac.uk))

**Funded and hosted by the British Academy**, this conference brings a new and multi-disciplinary focus to the late medieval miscellany, a little-investigated and poorly understood type of manuscript. The main aim of the conference is to foster academic interest in vernacular manuscript miscellanies from the period 1300-1550 written in a mixture of medieval languages (English, Anglo-Norman, Welsh, Scots). Attention will be paid to the interactions between literary and non-literary texts in miscellanies, and to evidence of exchange between different communities, including dialogue across the Welsh and Scottish borders. A main objective is to achieve agreement in the area of taxonomy; at present there is no agreed definition of the medieval miscellany, which is treated variously by specialists in different disciplines and by cataloguers. The discussion will thus address four main inter-related concerns:

- how to achieve a definition for the miscellany which distinguishes it from other mixed-content manuscripts (anthologies, collections, composite volumes);
- how to make manuscript miscellanies and their textual contents accessible to modern readers, including scholars, students, archivists, and general readers;

- how to develop a coherent scholarly methodology for dealing with volumes whose contents are intrinsically multidisciplinary and interdisciplinary;
- how to understand and represent the complex relationships between manuscript miscellanies.

**The list of confirmed speakers includes:** Prof. Derek Pearsall, Dr Ceridwen Lloyd-Morgan (Universities of Cardiff and Bangor), Prof. Wendy Scase (University of Birmingham), Dr Helen Deeming (Royal Holloway, University of London), Prof. Ad Putter (University of Bristol), Prof. Diane Watt (Surrey University), Dr Sue Niebrzydowski (Bangor University), Dr Phillipa Hardman (University of Reading), Dr Marianne Ailes (University of Bristol), Dr Tony Hunt (St Peter's College, Oxford), Dr Dafydd Johnston (Centre for Advanced Welsh and Celtic Studies, Aberystwyth), Dr Anne Parry (Aberystwyth University), Dr Sara Elin Roberts (Bangor University), Dr William Marx (University of Wales, Trinity St David's), Dr Carrie Griffin (Queen Mary University of London), Dr Andrew Taylor (Ottawa University), Dr Carol Meale (University of Bristol), Dr Deborah Youngs (Swansea University), Dr Katherine Olson (Bangor University), as well as the two co-organizers.

**Proposals for 20-minute papers** that focus on any of the four areas of interest outlined above are welcomed. Although the original deadline was 31 December, 2011, the organizers would still be sympathetic to expressions of interest in January 2012. Please send an abstract (maximum 150 words) to either organizer. It is hoped that small bursaries (to cover the registration fee) may be made available to doctoral students and early career researchers in financial need.



## Scott Gwara's review of manuscript sales:

**T**HE EURO CRISIS SEEMS to have affected manuscript sales. I'm hearing that collectors are hedging currency by purchasing investment-grade books, leaves, and cuttings and that the market for lesser quality items and text manuscripts has suffered. Less confident buyers seem to have left the stage for a time. **At Christie's Valuable Printed Books and Manuscripts (23 November)** an imposing historiated P featuring the Ascension achieved £9,375 (lot 2). This large central Italian Antiphonal illumination (possibly Arezzo, ca. 1290) is related to four others, two of which are in American collections: an "initial A with the Three Marys at the Tomb in the National Gallery of Art, Washington (B-18,760)," see Carl Nordenfalk et al., *Medieval and Renaissance Miniatures from the National Gallery of Art* (Washington, DC, 1975), 18-21; and "initial I with a monk holding an aspergillum in the Free Library, Philadelphia (Lewis EM 68:1)." [See <http://app.cul.columbia.edu:8080/exist/scriptorium/individual/PP-RB-702.xml>. A third cutting was once in the Lehman Collection (Pia Palladino, *Treasures of a Lost Art* (New York, 2003), 5-6. The Cini foundation owns a fourth fragment.)] The manuscript has been broken since at least 1924. (An Ascension from a manuscript Gradual of comparable date but from northeastern Italy realized £11,250 [lot 3].) A Book of Hours leaf (lot 4, £39,250) also boasts American connections, for two folios of it now reside at the Ackland Art Museum at the University of North Carolina, Chapel Hill: acc. 69.7.1, Coronation of the Virgin; acc. 69.7.2, David in Prayer, both online; a text leaf survives at the Cincinnati Art Museum. Attributed to the Mazarine Master, the Christie's cutting derives from a horae dated 1408 that was once owned by Sir Alfred Chester Beatty; see Christopher de Hamel, *A History of Illuminated Manuscripts* (Boston, 1986), 172-76. All these gorgeous leaves have water damage. The manuscript was owned for a time by London jeweler John Boykett Jarmin, whose basement flood in 1846 ruined scores of manuscripts. [Janet Backhouse, "A Victorian Connoisseur and His Manuscripts," *British Museum Quarterly* 32 (1968): 76-87.] Lot 9 (£10,000), a Pentecost miniature from a Gradual, comes from a volume attributed to the deaf scribe Franciscus Montfort van Weert, who worked in Louvain. Four additional folios of the manuscript can be found at the Fitzwilliam Museum, Cambridge; see B. Stocks and N. Morgan, *The Medieval Imagination* (Victoria, AU, 2008), 89-93, while a single rather grubby page from a second Gradual now resides at the Lilly Library, Indiana University; Christopher de Hamel, *Gilding the Lilly* (Bloomington, Ind., 2010), no. 93. Franciscus earned a reputation as the most notable regional scribe of his day.

**SIMILARLY FAMOUS IS THE** enigmatic "Master B. F." (uncertainly identified as Francesco Binasco), who painted a lovely and monumental portrait of Isaiah formerly in the Lehman Collection (lot 8), £20,000; Palladino, *Treasures*, 142-43. Cuttings from this series of choir books reside in many American collections. The volume was commissioned, as Christie's remarks, for the "Olivetian monastery of SS Angelo e Niccolò at Villanova Sillaro near Lodi in Lombardy." [Mirella Levi D'Ancona, *The Wildenstein Collection of Illuminations: The Lombard School* (Florence, 1970), 99.] Known only by his initials, the Master B. F. worked in Milan and was therefore a contemporary of Leonardo, a notable influence.

**CHRISTIE'S HANDLED FIVE** medieval manuscript books. A Dutch Book of Hours from Utrecht (lot 6) found a buyer at £21,250, well over the estimate. Dutch vernacular horae seldom do well at auction, but this book's rich decoration carried the day. Lots 11 (William Brito, *Expositiones vocabulorum bibliae*: £46,850) and 12 (Treatises in Anglo-Norman Verse and Walter of Bibbesworth, *Le Tretiz*: £205,250) played starring roles at this sale, since they represent the only known manuscripts from Lacock Abbey (Wiltshire, near Chippenham) and have been owned continuously by descendants of William Sharrington, who acquired the abbey property at the Dissolution (1540). Both manuscripts are English, from the first half of the fourteenth century. They have contemporary—if not original—bindings, the Bibbesworth a chemise. The miscellaneous texts of lot 12 are fascinating in themselves, but the Bibbesworth stands out as an Anglo-Norman language primer for the English aristocracy, often cited in handbooks on the history of English. These magnificent lots surely represent the gold standard of the manuscript trade. Finally, pretty French Books of Hours sell strongly these days, if complete and in a reasonably original state. Christie's offered lots 13 (£18,750) and 14 (£32,450), both Use of Paris. Lot 14 was exceptionally charming, even sumptuous, and boasted the owner's initials in its Parisian kalender, chock full of saints' feasts in alternating red, blue, and gold.

**THE SOTHEBY'S SALE ON 6 DECEMBER** offered some ancient leaves and bundles of mixed fragments. Lot 1, a partial bifolium from a ninth-century Gospel book, fetched £5,000. Lot 2, from a homiliary of the same date, sold for more (£8750), in appreciation of its better condition. (Interestingly, two complete bifolia from a Carolingian Gospel book, ca. 900, sold at Reiss und Sohn on 1-2 November [lot 1223, €5500].) A grand Beneventan lectionary page once used as a book cover achieved £3750 at Sotheby's (lot 3, rather inexpensive). While one or two Beneventan items appear on the market annually, they still remain quite rare and this one seems to be unrecorded. Miscellaneous leaves, mostly liturgical, sold strongly. Lot 4 (£4375) had a single folio from Guido de Colonna's *Historia destructionis Troiae*, large and with good text. Fifteen decorated folios from two Paris bibles with prologues (lot 6) sold for £4750. Among miniatures from horae lots 7 (David in Prayer, £3125), 8 (Pentecost and David, £4375), 9 (Annunciation to the Shepherds, Coronation of the Virgin, Deposition, £6875), and 10 (Pentecost, Crucifixion, and Meeting at the Golden Gate, £4375) fared well. Lot 9 has an important American connection. The original manuscript was consigned in 2009 by the heirs of Harry A. Walton, Jr. (Salem, VA; Bloomsbury, NY, 4 April, lot 15, \$36,000) and broken up in Germany. However, a single leaf has been in the University of South Carolina collection since 1973 (Early MS 67), probably acquired in Paris by Alfred Chapin Rogers, from whose estate the university purchased it. This folio bears the eighteenth-century timbre of François-César Le Tellier, Marquis de Courtanvaux (d. 1781, his auction 1782). [<http://digital.tcl.sc.edu/cdm/compoundobject/collection/pfp/id/1715/rec/1.1>]

**NOTEWORTHY CUTTINGS INCLUDED** lot 15, a historiated initial of St. James the the Great from mid-fifteenth-century (cont.)

**Scott Gwara (cont.)** Lombardy (£5000). Miniatures on two leaves from an Italian choir psalter (lots 16, 17, also Lombardy, ca. 1465) did not find buyers, though a vast page from Emilia Romagna (ex Lehman) achieved £19,375 (lot 18). **[This leaf has suffered considerable damage since being in the Lehman Collection: it has been folded in half across the figure of David, with resulting creases and paint losses.]** Finally, two intriguing albums of cuttings, the first assembled chiefly from Sistine Chapel manuscripts (lot 20, 412 illuminated initials), sold for £12,500 and £7500 (102 initials, lot 21) respectively. Oddly, buyers left behind many choice lots (19, 22, 23), including the Crucifixion miniature (ca. 1506–20) from the summer volume of the Missal of Jan de Broedere, abbot of Grammont ca. 1506–1526, quite reasonably estimated at £8k–12k. Of course, the indisputable gem of the sale was a cutting attributed the Master of Claude de France (lot 25, £43,250). Dr. Nicholas Herman, Institute of Fine Arts, New York University, has convincingly credited this astonishing miniature to Jean Bourdichon. Six other miniatures from this lost Book of Hours are known, and a kalendar in the Morgan Library has been associated with it. The scene comes right up to the picture plane—a Bourdichon trademark.

**[On the “dramatic close-up” for which Bourdichon was known, see Roger Wieck, *Painted Prayers* (New York, 1997), 65. I am grateful to the London owner for permission to print the photograph, to Dr. Sandra Hindman for putting me in touch with Dr. Herman, and to Dr. Herman for the attribution to Bourdichon.]** Given the exceptional quality of this illumination and its bargain price, the £50,450 cost for lot 29 strikes me as hubristic. One of three cuttings in the sale from a German album amicorum, ca. 1550, on paper (lots 28, 30, unsold at £3k–5k estimates), this illumination portrays Tamburlaine’s humiliation of the Ottoman sultan Bayezid: tied by the neck and waist under a table, imprisoned and handcuffed in a cage, trod upon as a mounting block.

**MANUSCRIPT CODICES AT SOTHEBY’S INCLUDED** a lectionary in Syriac, sixteenth-century (lot 32, £1250), a seventeenth-century Armenian Gospel book (lot 33, £13,750), and divine liturgies in Greek, ca. 1500 (lot 34, £3375). A mammoth English Romanesque copy (ca. 1150) of Isidore’s *Etymologiae* sold for £109,250 (lot 35). Although incomplete, this encyclopedic book preserves twenty drawings and two large consanguinity diagrams. It plausibly comes from Brewood (Staffordshire). The catalogue whimsically declares, “Pope John Paul II proposed that Isidore be recognised as the patron saint of the Internet and computer users.” Lot 36, an Aurora copy by Petrus Riga (emphatically not Petrus “de” Riga) formerly in the Phillipps Collection (MS 2301), sold for £36,050, double the high estimate. Still in original boards, the manuscript was owned by Liverpool Professor Henry Arderne Ormerod, author of *Piracy in the Ancient World* (1924, reissued in paperback in 1997). The sobriquet “Riga” remains cryptic but may disguise the English toponym “Rigg.” A fabulous Venetian folio bible, ca. 1250–75, with attractive decoration in two styles sold for £43,250 (lot 37), rather modest for such an interesting volume with the Paris order of biblical books. Lot 38, the Challon Psalter-Hours, did not sell, perhaps because the book was lately auctioned at the Harry A. Walton, Jr. sale (Bloomsbury’s, NY, 4 April 2009, lot 1: \$25k) and was not fresh to the market. An estimate of £40k–60k doubtless seemed aggressive. Many text volumes did not sell, either: lots 39–40, 42–44, 46–47. Yet all of these books seem handsome and valuable.

**LOT 45, AN IMPOSING** *Scala perfectionis* by Walter Hilton, fetched £181,250, about three times the high estimate, sensibly valued. The manuscript, probably from Brewood, preserves Bishop John Shirwood’s “Latin verse epitaph of John Sowthel, the seneschal of George Neville” as well as three poems in Middle English. Therefore, this Oxford production plausibly belonged to Shirwood, an Oxford scholar at mid-century, Bishop of Durham from 1484 to 1493, and for decades a leading English Humanist. Hilton wrote in Middle English, but this unrecorded manuscript is one of fifteen preserving the Latin translation by Thomas Fishlake, a coeval. Kathleen Scott has associated a border in the *Scala* with an anonymous Oxford illuminator responsible for multiple commissions in the third quarter of the fifteenth century. A shocking portrayal of a tortured soul—winged, hairy devils pierce it in the abdomen with a rake and in the head with a spear—emanates from a skeleton standing in flames.

**THE AUCTION FINISHED STRONG** with eight Books of Hours (lots 49–56). In most cases the lots exceeded the high estimates by big multiples. The Pentecost illumination in lot 49 (£76,650, Use of Paris, Boucicaut style) is well executed and fresh. Every leaf gleams. Less radiant, lot 50 (£36,050, Use of Dol, missing some folios) comes from Brittany, unusually, and its idiosyncratic style is simply charming: slightly rustic but with iconographic wit. Lot 51 (£79,250, Use of Paris) illuminated by a late follower of the Bedford Master, is mid-fifteenth-century. Lot 52 (£12,500, Use of Cambrai, complete) boasts marginal arch-topped miniatures in the Suffrages, a feature I have not encountered elsewhere. In a fine Renaissance binding, lot 53 (£42,050, Use of Rome) may be late, but the St. Christopher miniature is striking indeed. Though substantially incomplete, an early sixteenth-century Parisian horae, Use of Coutances, fetched £25,000 (lot 54). Sotheby’s featured a lovely miniature of Christ as Man of Sorrows with the Instruments of the Passion, in the style of Jean Pichore. A manuscript from the Netherlands, plausibly Leiden (lot 55, £51,650), **(cont.)**

London, Sotheby’s, 6 December 2011, lot 25; attributed to Jean Bourdichon.



**Scott Gwara (cont.)** has the elongated figures, puckered faces and palette of that region. A last Bruges book, luminous if slightly imperfect, is painted in the style of the Master of the Prayer Books (lot 56, £61,250). The Infancy Cycle features trompe-l'oeil Ghent-Bruges borders with insects (flies, butterflies, dragonflies, moths, and bees), songbirds, peacocks, thistles, various flowers, and foliate swags.

**A FEW OTHER MINOR SALES** should be mentioned. **Bonhams (London)** sold a remarkable Bruges Book of Hours, (22 November, lot 406, £43,250) in semi-grisaille, a trait of Willem Vrelant's style at this time. Apparently complete, this appealing book sold for a modest price. At its 14 December sale **Bloomsbury's (London)** offered multiple lots of charters and documents, one for Byland Abbey, ca. 1270 (lot 73, £1200). A ratification of rents for Kirkham Priory dated 1458 (lot 84) sold for £700. Many other lots went unsold. Treasures offered by **Rieunier & Associés** on 14 December include a magnificent Gradual-Sacramentary-Lectiory made for the Abbey of St. Victor in Paris, ca. 1240 (lot 152, €175,000). This very large book of 262 folios preserved some astonishing miniatures. Intriguing, unusual manuscripts were auctioned by **The Romantic Agony** on 26 November. Lot 975, a beautifully decorated prayer book from Liège, ca. 1400, achieved €11,000, rather modest. This manuscript has a medieval binding as well. A fine, complete breviary for the Use of Beaune, Burgundy (293 folios), again in medieval boards, fetched €9000 (lot 976). **Reiss und Sohn** (1–2 November) handled some manuscript consignments, all very humble: a Book of Hours (Use of Tours), ca. 1480 (lot 1190, unsold), a single folio from Marbod of Rennes' Liber de lapidibus—a lapidary, ca. 1280—(lot 1197, €7000), and a German missal fragment of 95 folios, ca. 1300 (lot 1201, €4500). **Swann's** 17 October sale of Early Printed, Medical & Scientific Books included four folios from a Bolognese antiphonal, ca. 1325, closely resembling leaves from the choir books of San Domenico (lots 132, 135, 137–38). Finally, **Christie's** fabulous Marquet de Vasselot sale (16 November) saw the Hours of Jeanne de France claimed by the French state. This manuscript of 336 folios has gorgeous illuminations attributed to the Jouvenal Master, the Master of the Geneva Boccaccio, and a close follower of Jean Fouquet. At the same sale, twenty-eight illuminated folios from a supreme Flemish antiphonal, ca. 1310, achieved €529,000. Each folio boasts a grand and resplendent historiated initial, and most have marginal drolleries. One hopes the discontinuous folios remain together.

Scott Gwara, University of South Carolina

**Nadezhda Kavrus-Hoffmann reports on The Society of Biblical Studies annual conference, held in San Francisco, November 17–20, 2011:**

Kathleen Maxwell and David Parker organized a panel in which scholars from different fields combined their efforts to create a “holistic approach” to two ninth-century Greek New Testament manuscripts written entirely on purple parchment in gold ink, and most of the decoration was executed in liquid gold as well (St. Petersburg, National Library of Russia, MS gr. 53 and Tirana, State Archives, MS Beratinus 2). The participants were Ulrich Schmid and Bruce Morrill (textual critics), Kathleen Maxwell (art historian), and I (paleographer and codicologist). It was a lot of fun! These manuscripts are such rare and luxurious objects! An unusual feature in our panel is that Kathleen and I agreed that the manuscripts are related and came from the same scriptorium/atelier, but the textual critics argued that the text of the NT in two manuscripts differs quite a bit, and the manuscripts belong to different textual families! Of course, in a large scriptorium there could have been many copies of the NT, and I also don't exclude that a commissioner could bring his own “family” copy to be reproduced, but still, both Kathleen and I were surprised. I think we paleographers have to learn more about those NT “families” and see how this can help us, and, of course, vice versa—textual critics wanted to learn how to date manuscripts more precisely. We all agreed that this kind of joint approach to the study of the manuscripts by scholars from different fields is very productive and we should continue our cooperation.



**Understanding of the Parchment in the Medieval Manuscripts**

21st – 25th May 2012, Horn, Austria

Check out this course on parchment in medieval manuscripts at the Center for Book and Paper conservation in Horn, Austria, given by Jiří Vnouček, conservator, The Royal Library Copenhagen:

<http://www.buchstadt.at/Understanding-of-the-Parchment-in-the-Medieval-Manuscripts.237.0.html>



The Edwin Mellen Press announces:

*The Methods of Medieval Translators: A Comparison of the Latin Text of Virgil's Aeneid with its Old French Adaptations*

by

Raymond J. Cormier



نمیرم از این پس که من زنده ام که تخم سخن را پراکنده ام

### Never hence would I die for I am alive/ having sown the seeds of poetry

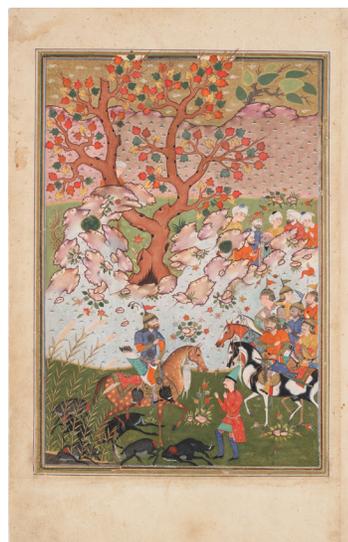
**MCGILL UNIVERSITY COLLEAGUES** Jennifer Garland (Art and Architecture Liaison Librarian) and Sean Swanick (Islamic Studies Liaison Librarian) recently offered a three part seminar on the Shahnameh (Epic of the Kings). The lectures were offered to an introductory course on Medieval Art and Architecture taught by Dr. Cecily Hilsdale. This collaborative effort came through an exhibition on the Shahnameh and the subsequent digitization of the exhibition. One may view the digital exhibition at: <http://digital.library.mcgill.ca/shahnameh/index.php>.

**THE SHAHNAMEH IS ONE OF THE FOREMOST** literary works to encapsulate the breadth and depth of Iran's historical trajectory. First composed by Ferdowsi to preserve Iran's cultural, linguistic and historical heritage, the Shahnameh, meaning 'the book of kings,' details the history of Iran prior to the Arab invasion in the 7th century.

**THIS LITERARY WORK**, a national epic composed in 52,000 couplets tells the story of heroes, villains, and monsters and offers sage advice on moral lessons in governance. Legendary are the stories of its famous kings and heroes, especially of Rostam who so fearlessly defended the Persian kingdom in many spectacular battles against the hostile Turanians from the North. The epic also relates the important features of ideal kingship. It narrates the battle between Good and Evil, and is a constant reminder that life is just a transitory memento. McGill University's collection is modest with approximately 40 leaves of the Shahnameh, and one complete manuscript. The Persian collection totals 52 miniature paintings, and 5 illustrated manuscripts. Of particular importance are a leaf from the famous Demotte Shahnameh (named after Georges Demotte, the dealer responsible for its dispersion) and two leaves from the 1341 Shahnameh. Much of this collection has remained hidden until the recent exhibition and the subsequent digitization of the leaves on display.

**THE THREE PART LECTURE** witnessed some 90 students enter the Islamic Studies Library's ornate Octagonal Room, a beautiful space of late Victorian architecture complete with stained glass windows. Jennifer and Sean each prepared ten minute presentations on different aspects of the epic poem and the leaves on display. Jennifer touched on some of the major characteristics of Persian miniature painting, and spoke about the paint pigments and paper processes used to produce the leaves. For his portion, Sean provided a history of the Shahnameh and the pieces in McGill's collection.

**THE THREE HOUR SESSION** provided a unique experience for everyone involved. Dr. Hilsdale dedicated a class assignment to the Shahnameh exhibition in which the students were asked to write about the painting techniques of a leaf of their choice. These same leaves were on display for the lecture, offering the students an opportunity to investigate, in person and up close, these rare materials, seen previously through the glass of the exhibition case, or online. The relatively brief presentation was expanded by students' questions and observations, which ranged from the proper care and housing of such rare, paper-based items, to the style and type of headgear worn by the characters depicted in the paintings. As well, several students shared their delight in discovering that the paintings were not stand-alone images, rather leaves long since separated from a manuscript, with text on the verso.



Gurgin betrays Bizhan

**FACILITATING THE DISCOVERY** of hidden collections remains a challenge for researcher and librarian alike. However, it afforded the opportunity to collaborate, the teaching, learning and researching of a given institution's potential will be maximized. Moreover, it is our special collections that differentiate us from other academic libraries. It is opportunities such as this Shahnameh seminar that make being a librarian so satisfying.

Jennifer Garland & Sean Swanick  
McGill University, 2012

## An Unpublished Corvey Exultet-Initial in the State Library of Bamberg

### Karl-Georg Pfändtner

**T**HERE IS A WHOLE SHELF FULL OF BOXES in the State Library of Bamberg with cuttings, reinforcement strips (*Falzverstärkungen*) and fragments reused in the fifteenth and sixteenth century as binding material, up to now virtually unknown. The cataloguing project of thirteenth- and fourteenth-century manuscripts and cuttings, financed by the Deutsche Forschungsgemeinschaft, has brought to light these treasures only previously examined by scholars of liturgy and palaeography like Bernhard Bischoff, Klaus Gamber and Hartmut Hoffmann, and totally neglected by art historians. Among the hundreds of fragments and cuttings one can find about thirty items with some kind of ornamentation, mostly thirteenth- through fifteenth-century penwork, but also some splendid illuminations like a southern French cutting of the Decretum Gratiani, Toulouse, ca. 1290/1300 (Frag. IX A 28) [See Karl-Georg Pfändtner, "Das große Puzzle—'cuttings' und illuminierte Handschriften-Fragmente," in *Buchschätze des Mittelalters: Forschungsrückblicke—Forschungsperspektiven. Beiträge zum Kolloquium des Kunsthistorischen Instituts der Christian-Albrechts-Universität zu Kiel vom 24. bis zum 26. April 2009*, ed. Klaus Gereon Beuckers, Christoph Jobst, and Stefanie Westphal (Regensburg, 2011), 281–91 at 281, and 282 fig. 1] and an early Utrecht bible cutting from the court workshop of Albrecht I. of Bavaria (1389–1404), Frag. IX A 145 [see Karl-Georg Pfändtner, "Ein unbekanntes Utrechter Bibelfragment in der Staatsbibliothek Bamberg," in *Codices Manuscripti*, 2012 (forthcoming)].

**THE MOST EXCITING DISCOVERY** was the fragments of a tenth-century Sacramentary, folded as *Falzverstärkungen* (fig. 1), belonging to two well-known fragments reused as flyleaves in a fifteenth-century manuscript (Bamberg, State Library, Msc. Bibl. 133), coming from the Carmelite monastery in Bamberg. The flyleaves in Msc. Bibl. 133 and the *Falzverstärkungen* held under the shelfmark Frag. IX A 3 were mentioned first by Klaus Gamber ["Ein oberitalienisches Sakramentarfragment in Bamberg," *Sacris erudiri* 13 (1962): 360–65, and *Codices liturgici Latini antiquiores*, 2 vols. (Freiburg, 1968–1988), 1:164 no. 845]; Bernhard Bischoff [*Katalog der festländischen Handschriften des neunten Jahrhunderts*, 2 vols. (Wiesbaden, 1998), 1:45 no. 198]; and Hartmut Hoffmann [*Bamberger Handschriften des 10. und 11. Jahrhunderts*, Schriften der Monumenta germaniae historica, 39 (Hannover, 1995), 117 and 167]; as well as Gude Suckale-Redlefsen [*Die Handschriften des 8. bis 11. Jahrhunderts der Staatsbibliothek Bamberg*, Katalog der illuminierten Handschriften der Staatsbibliothek Bamberg, Bd. 1 (Wiesbaden, 2004), 54].

Fig. 1  
Bamberg, State Library, Frag. IX A 3a  
Photo: Gerald Raab  
© Staatsbibliothek Bamberg  
With permission.



**UNFORTUNATELY THE CATALOGUING PROJECT** for the manuscripts of the eighth to the eleventh century excluded the fragment collection, only briefly mentioning its existence and the 19 *Falzverstärkungen* from the flyleaves of Msc. Bibl. 133. Until now, no one has mentioned the splendid initial **E**, which I pieced together after a delightful puzzle session in the reading room of the State Library (fig. 2), which helps so much to date and locate the fragments of the sacramentary. (Cont.)



Fig. 2  
Bamberg, State Library, Frag. IX A 3a  
Photo: Gerald Raab  
© Staatsbibliothek Bamberg  
With permission.

Karl-Georg Pfändtner (cont.)

WHILE KLAUS GAMBER AND BERNHARD BISCHOFF assigned these fragments to northern Italy and dated them to the ninth century, it was Hartmut Hoffmann, who first gave them to Corvey, one of the most important German monasteries of the 10th century [Hoffmann, 117 and 167]. Suckale-Redlefsen [figs. 244, 245] follows Hoffmann's attribution and dating with a question mark and reproduces only the tiny little initials on the flyleaves.

HAVING NOW RECOMPOSED the larger interlace initial we can localize and date the Bamberg Sacramentary fragments more precisely. The initial E opening the Easter Exultet (fig. 2) shows two stylized plants in vases, the upper in violet, the lower in green, very close to the plants on folio 1v in the fragment of the Evangeliary in the Walters Art museum, MS W. 751 [illustrated at [http://www.thedigitalwalters.org/Data/WaltersManuscripts/W751/data/W.751/sap/W751\\_000010\\_sap.jpg](http://www.thedigitalwalters.org/Data/WaltersManuscripts/W751/data/W.751/sap/W751_000010_sap.jpg)], belonging to MS 10 of the Bibliothèque Municipale of Reims, localized to Corvey and dated to the middle of the tenth century. [For the Reims Evangeliary and the fragments in Baltimore, see most recently Otto der Grosse: Magdeburg und Europa, ed. Matthias Puhle, 2 vols. (Magdeburg, 2001), 2:cat. no. IV.10 (Rainer Kahsnitz).] One can find similar stylized trees in vases in other Corvey manuscripts of that date, for example in the fragment of an Evangeliary in the Paderborn Diocesan Museum, Ms. Hux. 8, dated to the last quarter of the tenth century [See Kunst und Kultur im Weserraum. 800-1600, 2 vols. (Münster, 1966-70), 2:485-86, figs. 169 and especially 170] or in the Evangeliary from Klus, now Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf. 84.3 Aug 2°, dated to the middle of the century [Otto der Grosse, cat. No. 11 and fig. on 185].

THERE IS NO FURTHER DOUBT that Bamberg Frag. IX A 3 was written and illuminated at Corvey in the second half of the tenth century, giving us knowledge of one more fragmentary Sacramentary from Corvey, which founds its way to Bamberg, very likely in the time of Emperor Henry II (German King 1002-24; Holy Roman Emperor 1014-24).

## NEW PUBLICATIONS

Forthcoming in 2012 by Cornell University Press:

Kathryn Kerby-Fulton, Maidie Hilmo, and Linda Olson, *Opening Up Middle English Manuscripts: Literary and Visual Approaches*.

In this introduction to Middle English manuscript studies we examine the culture of the books of late medieval England, especially the authors, scribes and artists who transmitted and transformed literary works for the public. Our book is intended as a guide both for the advanced student and the scholar or teacher familiar with famous texts, but not necessarily with their illustrations and manuscripts. Specialized codicological and art historical studies on disparate topics exist, of course, but such studies are written for aficionados. By contrast, *Opening Up Middle English Manuscripts* is aimed at a much wider audience, those for whom the color images in the book will serve to reproduce the experience of studying texts and images in their original form. The case for color illustration has long been clear in visual art studies, but it is a new and necessary addition to basic codicological teaching. Codicology is the study of the whole book as a visual entity, and so the ability to see paint and ink colors, and the multiple hands at work in a manuscript's mise en page, is invaluable. Planned as the Middle English companion to the highly successful study of Latin manuscripts by Raymond Clemens and Timothy Graham, *Introduction to Manuscript Studies*, our book demonstrates how the field of Middle English manuscript studies, with its own unique literary and artistic environment, is changing modern approaches to the culture of the book.

A RECENT PUBLICATION that deals with the different endings to the Arthurian romance *IWEIN* (in OF, ON, ME, and MHG) in the manuscripts, as opposed to the ending in the print editions, especially the German, is: Evelyn Meyer, "Manuscript Versus Edition: The Multiple Endings of Yvain/Iwein/Iven/Ywayne and Their Gender Implications" *Amstamder Beiträge zur älteren Germanistik* 68 (2011): 97-141.

Some of you may find useful this link to an essay on late medieval book illumination in South Germany and Bavaria, with representative images:

[http://www.historisches-lexikon-bayerns.de/artikel/artikel\\_45227](http://www.historisches-lexikon-bayerns.de/artikel/artikel_45227)



Three links to new Brepols publications on manuscript studies:

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503538945-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503538945-1)

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503534688-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503534688-1)

[http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9781905375813-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781905375813-1)



### NEH Summer Seminar for College and University Teachers Tudor Books and Readers: 1485-1603

JOHN N. KING OF THE OHIO STATE UNIVERSITY and Mark Rankin of James Madison University will direct a National Endowment for the Humanities Summer Seminar for College and University Teachers on the manufacture and dissemination of printed books and the nature of reading during the era of the Tudor monarchs (1485-1603). In particular, they plan to pose the governing question of whether the advent of printing was a necessary precondition for the emergence of new reading practices associated with the Renaissance and Reformation. Participants will consider ways in which readers responded to elements such as book layout, typography, illustration, and paratext (e.g., prefaces, glosses, and commentaries). Employing key methods of the history of the book and the history of reading, this investigation will consider how the physical nature of books affected ways in which readers understood and assimilated their intellectual contents. This program is geared to meet the needs of teacher-scholars interested in the literary, political, or cultural history of the English Renaissance and/or Reformation, the history of the book, the history of reading, art history,

women's studies, religious studies, bibliography, print culture, library science (including rare book librarians), mass communication, literacy studies, and more.

**This seminar will meet from 18 June until 20 July 2012.** During the first week of this program, we shall visit 1) Antwerp, Belgium, in order to draw on resources including the Plantin-Moretus Museum (the world's only surviving Renaissance printing and publishing house) and 2) London, England, in order to attend a rare-book workshop and consider treasures at the British Library. During four ensuing weeks at Oxford, participants will reside at St. Edmund Hall as they draw on the rare book and manuscript holdings of the Bodleian Library and other institutions.

Those eligible to apply include citizens of USA who are engaged in teaching at the college or university level, graduate students, and independent scholars who have received the terminal degree in their field (usually the Ph.D.). In addition, non-US citizens who have taught and lived in the USA for at least three years prior to March 2012 are eligible to apply. NEH will provide participants with a stipend of \$3,900.

Full details and application information are available at [http://www.jmu.edu/english/Tudor\\_Books\\_and\\_Readers](http://www.jmu.edu/english/Tudor_Books_and_Readers).

For further information, please contact Mark Rankin ([rankinmc@jmu.edu](mailto:rankinmc@jmu.edu)).

The application deadline is March 1, 2012.

## LUX IN ARCANA

THE VATICAN SECRET ARCHIVES REVEALS ITSELF



### Rome, Capitoline Museums, 1st March—September 2012: 100 ORIGINAL DOCUMENTS FROM THE VATICAN SECRET ARCHIVES

This exhibition, conceived for the 4th Centenary of the foundation of the Vatican Secret Archives, aims at explaining and describing what the Pope's archives are and how they work and, at the same time, at making the invisible visible, thus allowing access to some of the marvels enshrined in the Vatican Secret Archives' 85 linear kilometers of shelving; records of an extraordinary historical value, covering a time-span that stretches from the 8th to the 20th century.

<http://www.luxinarcana.org/en/>

## Call for Papers

### Ages of the Book International Conference

The aim of the conference is to bring together specialists from diverse fields of study, such as written and printed culture, visual design and communication, editing and the publishing industry, history, literature and new technologies, for discussion of academic, scientific, technical and economic issues that will advance our knowledge on the written word throughout history. The conference will explore the wide range of traditions and innovations surrounding the composition of texts manifest in distinct periods and in different regions of the world, from the early production of codices through to present day electronic books. The organizing committee invites abstract submissions on subjects such as epigraphy, calligraphy and paleography, editorial design, typography, printing processes, ecdotics, textual and graphic editing, electronic publishing and technology applied to editing. Additional topics for consideration are transmission of texts, textual and visual disposition, page design, typography and illustrations in books, text-image relationships, ornamentation, initialing, reading styles and methods, use and management of color in the transmission of texts, usability, design and navigation for screen, e-book interface design, and visual ergonomics. The main thematic areas are the manuscript, printed and electronic book. The conference will take place at the Institute for Bibliographic Studies (Instituto de Investigaciones Bibliográficas), at the Universidad Nacional Autónoma de México (National Autonomous University of Mexico) in Mexico City from the 15th to the 19th of October 2012.

The event is organized by the Instituto de Investigaciones Bibliográficas of the Universidad Nacional Autónoma de México, the National Library (Biblioteca Nacional de México), the National Newspaper Library (Hemeroteca Nacional de México) and the Fondo de Cultura Económica.

#### Guidelines for Submissions

1. Submitted abstracts must include the following information:

Title; Full name of author or authors; Institution/country; Main theme of the abstract (manuscript book, printed book or electronic book); Email of corresponding author; Personal or institutional address.

2. Abstracts should not exceed 500 words, be written in Times New Roman, 12 points, double spaced, and accompanied by a brief CV of the author or authors (maximum 10 lines).

3. Abstracts should be sent by email to [edadesdellibro@iib.unam.mx](mailto:edadesdellibro@iib.unam.mx), as an attachment in either doc, rtf or pdf formats.

4. We accept abstract submissions in Spanish, English or French. Participants will be asked to provide a Spanish translation of their talk so that this can be projected on a screen during their presentation. The deadline for abstracts is the 31st of January 2012. There will be no extensions. All abstracts will be reviewed by an international committee. Authors will be notified of the results from the 31st of March 2012 and will have until the 31st of May to send their full papers. For more information please visit: <http://www.edadesdellibro.unam.mx>

Dra. Marina Garone Gravier

Instituto de Investigaciones Bibliográficas  
Universidad Nacional Autónoma de México  
Zona Cultural, Ciudad Universitaria  
México, D.F., C.P. 04510

Tel.: (+ 52 55) 5622 6999 ext. 48694

The Department of Art & Art History at Drury University is hosting a half-day conference called Conservation: Art-Architecture-Artifact on March 13, 2012, to be held at the Pool Art Center, Room 101. Full details of the schedule and registration will be available on our Website: ([www.drury.edu](http://www.drury.edu)) by the end of December. One of the papers being presented concerns book conservation and teaching with a rare book collection:

“Do Not Not Handle: Balancing Conservation and Learning in a ‘Working’ Rare Book Collection”

William Garvin

Special Collections Librarian/Archivist

Drury University

**Forthcoming in June  
at the Walters Art Museum:**

**Paradise Imagined:  
The Garden in the Islamic  
and Christian World**  
Saturday, June 30, 2012–Sunday,  
September 23, 2012



This exhibition will explore the art of gardens and the cross-fertilization of garden imagery between the East and West. Gardens have functioned as spaces of invention, imagination and mythmaking, as well as places of repose and recreation, for different cultures across time. Through a journey into the intimate gardens on the pages of approximately 22 illustrated herbals, poetry, epic and sacred texts from the Walters' collection of manuscripts and rare books, the exhibition focuses on the transmission, exchange and assimilation of garden imagery and metaphors between the Islamic and Christian worlds in the late medieval and early modern eras. This show will address the image of the garden as an expression of love, power, philosophy, spirituality, knowledge, and the interactive and often performative dimension of imaginary gardens evoked through word and image.

Thirty-Ninth Annual Saint Louis Conference on Manuscript Studies

📅 October 12–13, 2012 📅

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

**Just to remind readers that the proposal deadline for the three calls for papers below  
has been extended to January 31, 2012**

**The Art and Science of the Body; Theophilus Revisited; Manuscripts for Children**

Continuing: November 29, 2011 to March 5, 2012

## Cluny Museum

National Museum of the Middle Ages  
6 place Paul Painlevé  
75005 Paris

### Gaston Fébus (1331-1391)

Exhibition organised by the Musée de Cluny, the Musée national du château de Pau, the Réunion des musées nationaux and the Bibliothèque nationale de France



Gaston Fébus – Hare hunting in  
*Livre de la chasse*, XV  
BnF, Manuscripts department

Gaston III de Foix, Count of Foix and Viscount of Béarn, was a colourful character who lived during the second half of the 14th century. He chose to be known as "Fébus", namely "The Sun" and created his own legend. He was full of contrasts, both munificent and despotic, a clever politician and skilful governor. Gaston Fébus was also a man of letters. Fond of reading and a booklover, he is also famous for his "Livre de chasse" of which several handwritten and illustrated copies exist.

The exhibition presents a major collection of these manuscripts, including some outstanding ones loaned by the BnF. The exhibition also focuses on the Count's library, his dwelling places and the luxurious lifestyle at the "Cour d'Orthez."