



# MANUSCRIPTS ON MY MIND

## News from the Vatican Film Library

No. 6 May 2012

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### 📖 EDITOR'S REMARKS

**G**REETINGS TO ALL FROM ST. LOUIS, where the semester is coming to an end and Kalamazoo has just come to pass. It was great to catch up with many of you, and the weather was the best I have ever seen for this conference: cool, and only one day of rain. For those of us who make the journey by university van, there is the chance to bring our own sheets if we like, to ensure a better night's sleep in the dorms on a bottom sheet that actually fits the mattress!

If you are lucky enough have time to visit New York, check out this current exhibition at the Rubin Museum of Art, running from April 6 through September 3, 2012:

**Illuminated: The Art of Sacred Books**

<http://www.rmanyc.org/nav/exhibitions/view/1517>

This exhibition explores the aesthetic and technological approaches used in creating and adorning sacred books from a variety of cultures and presents Tibetan sacred books in a broad cross-cultural context. Among featured objects are several never-before displayed illuminated Tibetan manuscript pages and complete books dating as early as the 13th century, written in gold and silver on dark blue and black paper of various sizes in the traditional Tibetan book format. Through an in-depth examination of the comparable attitudes found in the presented objects, the exhibition provides new insights into what is known as the culture of the book.

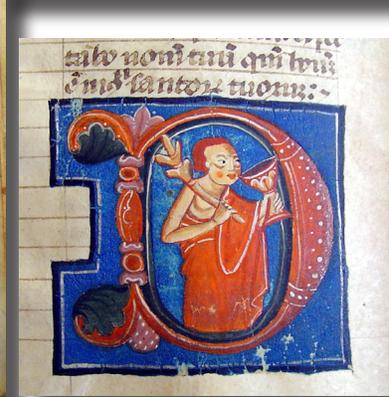


Tibetan Manuscript with Twelve Illuminations (detail); 17th century; pigments on paper; Rubin Museum of Art, purchased from the collection of Navin Kumar, New York

### QUERIES TO THE MANUSCRIPT COMMUNITY

Richard Leson offers readers an image from an incomplete antiphonal manuscript in the University of Wisconsin-Milwaukee special collections, for input on heraldic and geographical details. "The painting has been described as Italian, 15th century, and I think this is reasonable. I have made some effort to identify the heraldry but have had little luck (I don't know Italian heraldry well). All I can determine from the arms is that the owner had a Portuguese connection. The distinctive dog-headed-chevron creatures are completely unfamiliar to me. At any rate, perhaps you could share this puzzle with your readership?" Please send comments to Richard at [leson@uwm.edu](mailto:leson@uwm.edu).

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



Andrea Improta, a doctoral student of Prof. Alessandra Perriccioli Saggese at the Second University of Naples, is studying the illuminated manuscripts that come from the library of the Dominican convent of San Domenico Maggiore. Among them is this “strange” breviary (Naples, National Library, MS VI.F.6). She writes: “Its illumination reveals a sort of Bolognese influence (see, for example, the roundels with figures in the bas de page), but also looks vaguely French. I think it can be dated to about the second half of the 13th century, but I don’t have any idea about where it was produced; nor have I been able to find comparative material.”

Can anyone suggest a regional provenance? I personally do not think it looks Bolognese at all, but the dating sounds correct. You could respond directly to Andrea at [andymed.email@gmail.com](mailto:andymed.email@gmail.com).

## POSTINGS FROM READERS

### New Publications:

**JUST PUBLISHED BY HARVEY MILLER/BREPOLS** is the most recent fascicle in the series *An Index of Images in English Manuscripts from the Time of Chaucer to Henry VIII*, gen. ed. Kathleen L. Scott: *Welsh Manuscripts & English Manuscripts in Wales*, by Ceridwen Lloyd-Morgan. It covers the National Library of Wales, Aberystwyth, Bangor University, Corpus Christi College, Cambridge, Cardiff City Library, Flintshire Record Office, The British Library, The Bodleian Library, Shrewsbury School, and the Library Company of Philadelphia, and includes 36 reproductions. Forthcoming in the same series for autumn 2012 is the fascicle concerning the Additional and Egerton Collections in the British Library, by Kathleen L. Scott.

**GIUSI ZANICHELLI** calls our attention to a recent publication about the scriptorium of Nonantola, which analyzes its medieval manuscripts from the 9th to the 12th century: Mariapia Branchi, *Lo scriptorium e la biblioteca di Nonantola* (Nonantola, Centro Studi Nonantolani, 2011), ISBN 9788864620886. It will be reviewed by Giulia Orofino in the next issue of *Rivista di Storia della Miniatura*.

**MIKE WIDENER**, Rare Book Librarian & Lecturer in Legal Research at the Lillian Goldman Law Library, Yale Law School, advises that one of their medieval manuscripts has just been published in facsimile in Italy; check out the details at <http://blogs.law.yale.edu/blogs/rarebooks/archive/2011/12/17/our-monte-buono-manuscript-is-published.aspx>.

**Anna Boreczky from the National Széchényi Library in Budapest sends us information about two new Hungarian publications:**

1) *Apollonius pictus. An Illustrated Late Antique Romance around 1000. Egy illusztrált késő antik regény 1000 körül.* Edited by Anna Boreczky and András Németh. OSZK, Budapest, 2011. ISBN 9789632006000. 184 pages, 104 illustrations + facsimile (8 pages) For some images, see <http://jekely.blogspot.com/2012/02/apollonius-pictus-facsimile-published.html>

This volume gives the reader, side by side, a facsimile and a manifold account of a thousand-year-old manuscript (Budapest, National Széchényi Library, Cod. Lat. 4), the oldest known illustrated copy of the late antique Latin adventure romance “History of Apollonius, King of Tyre” (*Historia Apollonii*). The narrative cycle depicting the adventure story is not only the most important evidence for illustrated late antique romances, an almost entirely lost genre, but also a unique example of narrative book illustration at the turn of the first millennium. In addition to the thirty-eight uncoloured pen-and-ink drawings depicting the adventures of the plot, the fragmentary Budapest manuscript comprises half of a very early and valuable redaction of the text. In the eleventh and twelfth centuries, the drawings were glossed mostly in Old Saxonian, which gives a unique insight into the early reception of the romance in Germany and a particular sense of monastic humour. A richly illustrated commentary volume has studies in English, German, and French. An international group of experts, Xavier Barral i Altet, Anna Boreczky, Herbert L. Kessler, András Németh, Andreas Niev-ergelt, and Beatrice Radden Keefe investigates the tortuous history of the manuscript up to the present, its unique blend of late antique and Ottonian visual language, the successively alternating practices between illustrator and scribe in the joint transmission of depictions and text, and a full account of its glosses. The appendix includes the first full critical transcription of its Latin text.

Orders should be addressed to [kiadvanytar@oszk.hu](mailto:kiadvanytar@oszk.hu) Costs: 30 Euros + postage

2) The second publication, an ongoing project, is the facsimile of the Budapest *Concordantiae caritatis*-Budapest, Central Library of the Ordo Scholarum Piarum, MS CX 2, also with a commentary volume. The facsimile is ready and the commentary is expected to be finished this year. This edition will be a more costly production, because the 524 pages of the facsimile are of handmade paper. The publisher will probably produce it according to orders received, which can already be effected.

The Budapest *Concordantiae caritatis*, the most richly illustrated medieval manuscript in Hungary, contains the work of Ulrich von Lilienfeld, who between 1345–1351 was abbot of the Cistercian monastery in Lilienfeld, Lower Austria. It is a typological manuscript, and comprises 238 typological units. In this manuscript the typological units each take up two facing pages, with the text on the right and the illustrations on the left. The work concludes with a “picture-catechism” whose text is partly in German. Here the virtues and vices play the main role: they fight each other riding on the back of various animals; they assist the Knight of Christ (*Miles Christi*) into the saddle; elsewhere they drive chariots to heaven or to hell.

Only eight copies of the *Concordantiae caritatis* known today contain illustrations, and the Budapest manuscript is noteworthy for the high quality and completeness of its illustration cycle. It includes descriptions of no less than 1225 scenes and natural phenomena over its 524 pages. Illustrations are executed in colored pen-and-ink drawings. The colophon informs us that the text was written in 1413 by the Viennese burgher Stephanus Lang, in his own home. Seven artists participated in the illustration; the most talented can be linked with the circle of the Master of the Sankt Lambrecht Votive Picture, a group whose style became dominant in Viennese panel painting in the first third of the fifteenth century. This publication will introduce an outstanding and little known example of cultural history and art history to the public.

See contact information at right: →



*Apollonius pictus*



*Concordantiae caritatis*

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H-2092 Budakeszi, Avar utca 41.

## NEWS FROM READERS



New York, The Morgan Library & Museum, MS M.917, p. 247

## GREETINGS FROM COLUM HOURIHANE AT THE INDEX OF CHRISTIAN ART:

Any iconographical queries posed to the Morgan Library can now be answered with the flick of a computer switch! Questions such as how many Last Judgments or dogs or dragons are to be found in Books of Hours or Psalters, for example, can all be resolved very easily thanks to the recent completion of a joint collaborative venture undertaken by the library and Princeton University's Index of Christian Art. After thirteen years it is now finished! All of the eight hundred and ninety-five medieval manuscripts in the Morgan Library have been digitized and fully catalogued. The project was initially expected to produce some thirty thousand images but that number was in fact eventually doubled, and includes miniatures, initials, and marginal illustrations. This puts the Morgan in the enviable position of having all its medieval illuminations accessible online anywhere in the world.

The [Index of Christian Art](http://www.ica.princeton.edu) celebrates the ninety-fifth anniversary of its foundation this year, and is renowned as the premier resource for the study of medieval iconography. Founded in 1917 by Charles Rufus Morey, its unique holdings, which document medieval art in all media, are now available online throughout the world, in the private study as well as the classroom. The [Morgan Library & Museum](http://www.morganlibrary.org) is an independent research library and museum with extensive holdings of manuscripts, drawings and prints, and rare books. It houses one of the pre-eminent collections of medieval and Renaissance manuscripts, and has long been a center for manuscript research.

The project to iconographically analyze and catalogue all of the manuscript holdings in the Morgan Library was first developed in 1997 by William Voelkle (Curator of Medieval Manuscripts at the Morgan), Elizabeth O'Keefe (Director of Collection Information Systems at the Morgan) and Colum Hourihane (Director of the Index of Christian Art). It was funded by the Getty Grant Program, a part of the J. Paul Getty Trust, the Homeland Foundation, and the Sherman Fairchild Foundation. All of the illuminations in the manuscripts were digitized before being catalogued by the Index's team of professional art historians. Images and detailed descriptions for every illustrated page in every manuscript are now available in the Index of Christian Art's subscription-based database (<http://ica.princeton.edu>). Here they are contextualized in the broader holdings of the Index. About half of the images are currently available in the Morgan's own online catalogue, CORSAIR (<http://corsair.morganlibrary.org>), which is available free of charge on the Web; the remainder will be loaded into CORSAIR over the next twelve months.

The manuscripts represent a thousand years of Western iconography and include works from the fifth century to the end of the sixteenth century, among them illustrated books of hours, Bibles, psalters, and breviaries, as well as secular works. The Index, previously covering only art created before 1400, has extended its terminus date to the middle of the sixteenth century to include many richly illustrated Morgan manuscripts from the fifteenth and sixteenth centuries. This has resulted in the addition of many new items to the thesaurus of 28,000 terms that the Index uses to classify the subject matter of medieval art. The use of images from the Morgan's collections, not just for scholarly and educational purposes but also for private study and enjoyment, has greatly increased as a result of the project.

This project has paved the way for further collaborations with other repositories of medieval art, such as the Brooklyn Museum, the New York Public Library, and The Benaki Museum.

For further information see <http://ica.Princeton.edu> and <http://corsair.morganlibrary.org/>.



New York, The Morgan Library & Museum, MS M.1001, fol. 84r



[Javier del Barco](http://www.bne.es/es/Micrositios/Exposiciones/Biblias/) of the Consejo Superior de Investigaciones Científicas, Centro de Ciencias Humanas y Sociales in Madrid calls our attention to the Virtual Exhibition "Bibles of Sepahard," a micro-website within the Biblioteca Nacional de España website, where you have access to the images and texts of the manuscripts included in the exhibition catalogue, as well as the introductory essays and a selection of pictures of the exhibition hall: visit <http://www.bne.es/es/Micrositios/Exposiciones/Biblias/>

**Biblia romanceada, Maqueda, 1430/1431.**  
Fundación Casa de Alba. Vitrina Alba  
Translation and glosses by Moisés Arragel de Guadalajara.  
513 folios. Parchment.

Known as the Alba Bible, this magnificent codex contains the translation of the Bible into Spanish, executed between 1422 and 1430/1431 by Moisés Arragel de Guadalajara, who also wrote the glosses and participated in the iconographic program.

A DITTY FROM DAVID GANZ:  
**Derolez's Paleography**, or for those of you who have forgotten  
 that Hank Williams Jr. was also a paleographer

Your changin' scripts  
 Will make me mad.  
 They've lost those shapes  
 Parkes said they had.  
 MSS Dates  
 I've gone right through  
 But Derolez's  
 Not tellin' you.

When pert MS  
 Each proffer bliss  
 I see those feet  
 Text-u-al-is.  
 Lowe's CLA  
 I thought I knew.  
 But Derolez's  
 Not tellin' you.

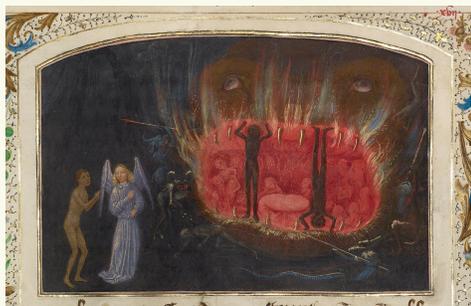
When scripts come down  
 In their media  
 Those bastard hands  
 Turn hybrida.  
 I call their names  
 Spot the horny G  
 But Derolez's  
 Not tellin' me.

I know a script  
 Is gettin' late  
 When all ascen-  
 Ders bifurcate.  
 Praescissa cuts  
 No ice with me.  
 I'm currens with  
 My secret'ry.

## FORTHCOMING EXHIBITIONS

### J. Paul Getty Museum, May 29–August 12, 2012: Heaven, Hell, and Dying Well: Images of Death in the Middle Ages

**T**HROUGHOUT THE MIDDLE AGES, death and the afterlife were stirring subjects that challenged and inspired the creativity of the artists who illuminated manuscripts. Delightful and disturbing visions of heaven and hell fueled the viewers' imaginations. Books adorned with depictions of God's mercy, saved souls in paradise, and the rewards of the blessed instilled hope, while morbid and sometimes horrific illustrations of funerals, demons, and the punishment of the wicked prompted pious Christians to repent for their sins. At the core of visual devotion stood images of Christ's Passion and crucifixion, promising resurrection and eternal life.



The Beast Acheron (DE-TAIL), 1475. Simon Marmion (Flemish, active 1450–1489). Tempera colors, gold leaf, gold paint, and ink on parchment.  
 The J. Paul Getty Museum, MS 30, fol. 17.

Drawing primarily from the Getty Museum's permanent collection and showcasing several new acquisitions, this exhibition will offer a collection of remarkable imagery from illuminated manuscripts, stained glass, printed books, and paintings. "Death was everywhere in medieval culture, and the unshakable belief in an afterlife motivated much of the art we see from this period," said Martin Schwarz, curator of the exhibition. "The centrality of death played out in the popular and religious imagination in many ways, from poetry, to literature, to the uplifting and terrifying images seen in the exhibition."

Three distinct sections address the universal and inescapable fact of death: "The Art of Death," "The Descent into Hell," and "Damnation and Salvation." On display among other works from the collection will be the Poncher Hours (Ms. 109), one of the manuscript department's newest acquisitions. It will be open to an image of Denise Poncher, the manuscript's former owner, kneeling in prayer before a vision of Death, pictured as a grinning skeleton holding several sickles.



Lazarus's Soul Carried to Abraham, about 1510-20.  
 Master of James IV of Scotland (Flemish, before 1465-about 1541).  
 Tempera colors, gold, and ink on parchment.  
 The J. Paul Getty Museum, MS Ludwig IX 18, fol. 22.

An additional attraction will be a short video in which LA Times film critic Kenneth Turan narrates a walk through the Getty's *Visions of the Knight Tondal* (Ms. 30).

## Exhibition and Symposium:

University of Chicago

Special Collections Research Center

Exhibitions Gallery

1100 East 57th Street Chicago Illinois 60637

## On the Edge: Medieval Margins and the Margins of Academic Life

**Exhibition:** May 19, 2012 – August 10, 2012

2012 marks the twentieth anniversary of the publication of *Image on the Edge: The Margins of Medieval Art* by University of Chicago art history professor Michael Camille (1958–2002). This groundbreaking work looked at the “lascivious apes, autophagic dragons, pot-bellied heads, harp-playing asses, arse-kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts.” Camille studied the uncommon: the strange, remarkable, and extraordinary images at the edges of the medieval world, bringing light to the confluence of the serious and the playful, the sacred and the profane. This exhibit will feature marginalia in illuminated manuscripts from the Special Collections Research Center paired with photographs of life at the University of Chicago. The serious and the playful also converge here at the University, and the theme of this exhibit will be to explore the symmetry between the margins of academic life and medieval margins.

**Symposium:** Wednesday May 9th, 2012

**Keynote speaker:** Lucy Freeman Sandler, Professor of Art History Emerita,  
New York University

### “Outer Limits: Marginal Illustrations in Gothic Manuscripts”

Honoring the twentieth anniversary of Michael Camille’s *Image on the Edge: The Margins of Medieval Art*, this symposium accompanied a special preview of the exhibit. University life is defined not only by cutting edge research, but also by superstitions, protests, scavenger hunts, streakers in sneakers, social groups, and dance marathons. The papers at the *On the Edge* symposium explored the margins of medieval art and life. Lucy Freeman Sandler, Professor of Art History Emerita, New York University gave the keynote lecture: “Outer Limits: Marginal Illustrations in Gothic Manuscripts.”



The next conference at the [Index of Christian Art](http://ica.Princeton.edu) will be held October 5th and 6th, 2012. Devoted to **Patronage**, it will feature a number of speakers on manuscripts. The full program will shortly be available on the Index website at <http://ica.Princeton.edu>

Check it out: [http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?topic=history&col\\_id=173](http://digitalgallery.nypl.org/nypldigital/explore/dgexplore.cfm?topic=history&col_id=173)

THIS WEBSITE BRINGS TOGETHER over 2000 manuscript pages from the New York Public Library’s medieval and Renaissance illuminated manuscripts. The works date from the 9th to the 16th centuries, and they “give vivid testimony to the creative impulses of the often nameless craftsmen who continually discovered new ways of animating the contents of hand-produced books.” Visitors can click on the Collection Contents to get started with an alphabetical list of all works, and click on Related Subjects to look for complementary materials within the Library’s digital collections.

## EXHIBITION AND LECTURE SERIES:

Lambeth Palace Library, London, 1st May - 14th July, 2012  
 "Royal Devotion: Monarchy and the Book of Common Prayer,"  
 curated by Brian Cummings and Hugh Cahill.

THIS EXHIBITION TRACES the close relationship between royalty and religion from medieval to modern times. It tells the story of the Book of Common Prayer and its importance in national life. This story is illustrated with books, manuscripts and objects, many of which have royal or other important provenances. For details and tickets see: <http://www.lambethpalacelibrary.org/content/royaldevotion>

A SERIES OF PUBLIC LECTURES accompanies the exhibition (for details see website above):

10 May - Professor Eamon Duffy, "Latin for Lay People; Medieval Prayer Books"

31 May - Revd. Dr. Judith Maltby, "The Prayer Book Under Duress: Public Worship in the Civil War and Interregnum"

6 June - Professor Brian Cummings, "The Genesis of the 1662 Book of Common Prayer"

5 July - Professors Stephen Taylor and Philip Williamson, "Coronation, Prayer Book, and People 1660–1953"



### NEW ELECTRONIC PUBLICATION

*Decretales Pictae. Le miniature nei manoscritti delle Decretali di Gregorio IX (Liber Extra). Atti del colloquio internazionale tenuto all'Istituto Storico Germanico, Roma, 3–4 Marzo 2010*, a cura di Martin Bertram e Silvia Di Paolo, indici compilati da Marta Pavón Ramírez, Università degli Studi Roma Tre, ArcAdiA, Roma 2012, 344 pp., 339 fig., ISBN 9788897524007. Electronic publication in pdf format, 7 May 2012, at the site <http://hdl.handle.net/2307/711>. This address opens a bibliographical page designed by the publisher Arcadia: go to the field in light grey at the bottom of this page and click the button "Visualizza/Apri," which opens a copyright page entitled "Licenza di distribuzione non esclusiva;" go again to the bottom of the page and click "Visualizza il Full text," which opens the title page of the volume.

Scholars will appreciate a new short manual on Greek paleography by the late prominent Italian paleographer Lidia Perria: *Graphis: Per una storia della scrittura greca libraria (secoli IV a.C.–XVI d. C.)*, Quaderni di Néa Rome 1 (Rome, 2011). The book is distributed by Squilibri editore (viale dell'Università 25, 00185 Roma // [info@squilibri.it](mailto:info@squilibri.it) // tel./fax (0039) 96. 44340148); the price is €26,00.

### The Cappuccino Party on Facebook



Medieval and Renaissance manuscripts at the Library of Congress need your interest and support! To join the Cappuccino Party on Facebook, all you have to do is "Like" our page! But please read our posts, pass the link to your Facebook friends, and follow our link to a user survey at the LOC website, where you can let them know about your interest in their collections.

The Cappuccino Party is a grass roots organization of librarians, scholars and students interested in medieval and Renaissance art, music, literature, theatre, theology, science, and related fields, whose main purpose is to bring international attention to the significant collections of medieval and Renaissance manuscripts in the Library of Congress. We especially would like to increase user demand for these rare materials at the LOC so that the library hires a specialist curator to manage these important collections. We also want to encourage the LOC to complete the original cataloging project begun by Svato Schutzner in the 1980s and 90s, which produced only two out of three intended volumes of descriptive records of LOC's medieval and Renaissance manuscripts.

Don't allow the manuscripts at the Library of Congress to quietly fall out of the purview of study, discourse and exhibition. Help by joining the Cappuccino Party on Facebook. Page administered by Debra Taylor Cashion.

## Medieval Manuscripts in South Carolina

In March the Department of English at the University of South Carolina and the Irvin Department of Rare Books sponsored a two-day seminar entitled "Understanding the Medieval Book." Dr. Scott Gwara, Professor of English, explored missals, Bibles, and Books of Hours using manuscripts largely acquired in the past few years, including a fourteenth-century missal from Augsburg and a thirteenth-century English Pocket Bible from Oxford. Thirty participants (students, librarians, and faculty) from six states spent sixteen hours together pouring over manuscripts while learning about the tripartite structure of the missal as well as the organization of the church year, how to localize a manuscript using a litany or kalendar, and how to describe the contents of a Book of Hours and determine its Use. Online resources were invaluable for group projects on manuscript fragments, of which the library owns approximately 120. Dates for the third annual seminar will be announced soon.



In related news, progress has been made on an inscription discovered during the first seminar, conducted by Christopher de Hamel. With financial support from the B.H. Breslauer Foundation of New York, the university acquired an English Pocket Bible in 2010. When discussing the contents, de Hamel observed an erased ownership inscription, some of which was legible under ultraviolet light. Only a few months ago, Dr. Gwara and a library representative accompanied the manuscript to Atlanta, where it was imaged by the Archimedes Palimpsest team. [Mike Toth of R. B. Toth Associates](#) supervised the operation, while Ken Boydston conducted the photography, and Dr. Fenella France, Chief of Preservation Research and Testing at the Library of Congress, advised and supplied processed images. The inscription was photographed under multiple spectra, and images of different wavelengths were then superimposed. One of these surreal images is illustrated. Everyone is invited to share their readings of this challenging inscription. Please send them to Dr. Scott Gwara at [gwaras@mailbox.sc.edu](mailto:gwaras@mailbox.sc.edu).

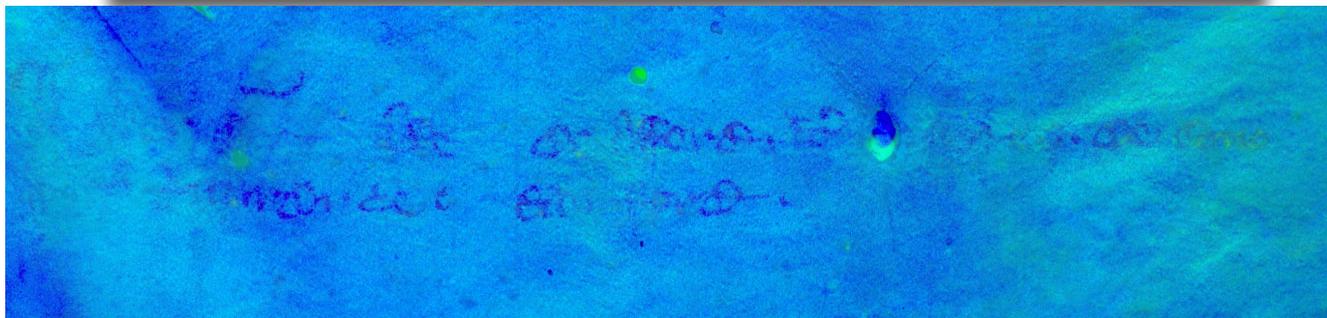
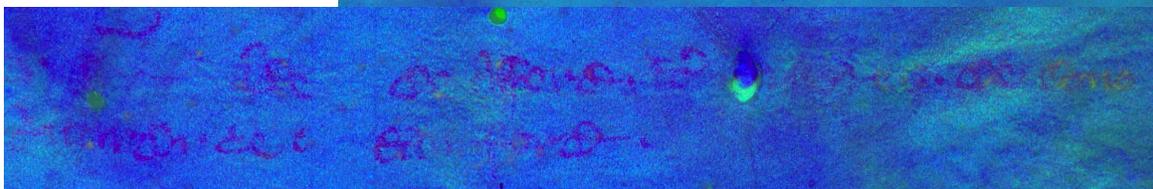
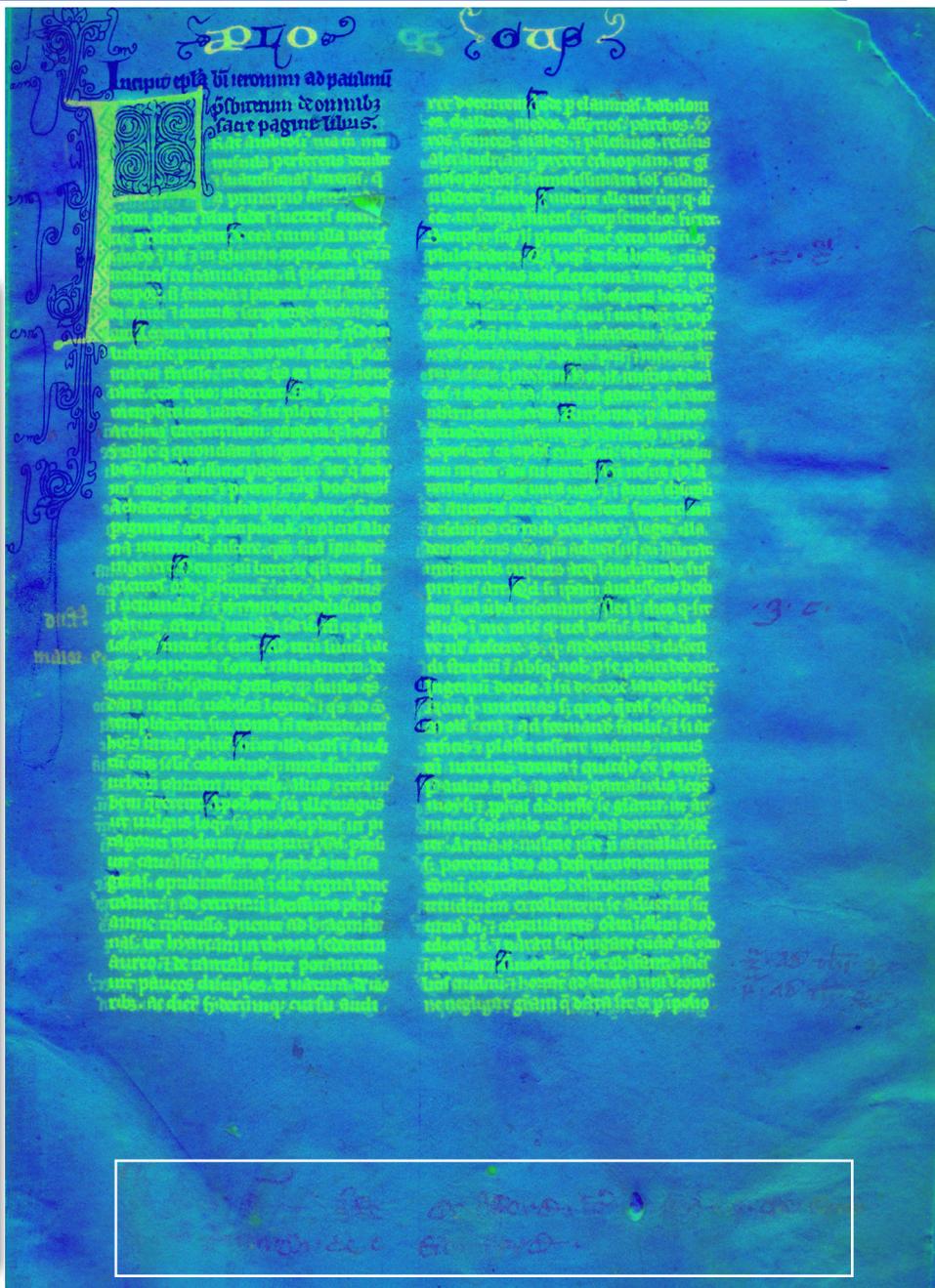
[See images on the following page](#)

At right a full-page view of the imaged page produced by Mike Toth and the Archimedes Palimpsest team, with the location of the inscription framed in white. I did the best I could with my limited Photoshop skills.

Scott's tentative first transcription:

Liber Sancti XXX de Afford intus/inter XXX de dono // XXX Ricardi dec XXX de ... fford ...

Readers, I think that the clarity of these reproductions will depend on your individual computer screens; a high-resolution pdf copy of the newsletter will be available on our website to facilitate your zoom. Below and to the right I offer two enlarged copies of the inscription in darker and lighter versions.



## CALLS FOR PAPERS

### *Texts and Contexts:*

A Conference at the Ohio State University, Center for Epigraphical and Palaeographical Studies

Call for Papers: **Deadline August 15, 2012**

The conference seeks to investigate the textual traditions of various texts and genres, including texts in classical Latin, mediaeval Latin, Anglo-Saxon, Middle English, and the vernaculars. Preference will be given to those abstracts that deal with newly discovered texts and their manuscript settings, or which present new perspectives on established textual traditions. We encourage graduate students and newly established scholars to submit their work. Please send abstracts to Professor Frank Coulson, Director of Palaeography, 190 Pressey Hall, 1070 Carmack Road, Columbus, OH 43210 or by email to [epig@osu.edu](mailto:epig@osu.edu). For more information, please visit our website at <http://epigraphy.osu.edu>.

**Virginia Brown Memorial Lecture:** Craig Kallendorf, Texas A&M University  
Professor Kallendorf's paper is titled, "Handwritten Marginalia in Early Printed Virgil Editions."  
The conference will also host a special organized panel on Renaissance commentaries on the Classics.



### The Gruuthuse Manuscript: Literature, Music, and Devotion around 1400

This international conference to be held in Bruges, 25–27 April 2013, is sponsored by Musea Brugge, the Dutch Royal Library The Hague, and Radboud University Nijmegen.

Compiled in Bruges around 1396–1408, the Gruuthuse Manuscript is a highlight in Middle-Dutch literature as well as being an important source of information about late-medieval urban culture in the Netherlands. In addition to prayers and poems the manuscript includes the oldest known collection of songs with musical notation in the Low Countries. Lodewijk van Gruuthuse (ca. 1427–1492), a counsellor of the Dukes of Burgundy and a bibliophile, (may have possibly) owned the manuscript, which remained in private hands for several centuries. It was included in the collection of the Dutch Royal Library The Hague (NL) in 2007. The manuscript is the starting point and the main theme of the exhibition **The Gruuthuse Manuscript** at the Bruggemuseum-Gruuthuse in Bruges, March 22nd–June 23rd, 2013. After a brief introduction about the manuscript (who owned it, its discovery, its content, and its reception) and about the city of Bruges ca. 1400, the exhibition goes on to examine a number of themes broached by the manuscript: music, love, art, fellowship, and devotion. The conference will pick up these themes as the starting point for an international and multidisciplinary approach to (urban) culture in north-western Europe in the early fifteenth century. Some plenary sessions will present a multidisciplinary examination of the (cultural) space in which compilations such as the Gruuthuse manuscript existed, as well as a technical study of the manuscript and its impact on various disciplines, and a survey of music and literature around 1400. Parallel sessions will then elaborate on specific aspects of these topics.

The organisers are launching a **Call for Papers** for the parallel sessions. Proposals in the form of abstracts with a maximum of 250 words should reach [inge.geysen@brugge.be](mailto:inge.geysen@brugge.be) at the latest by **May 25th, 2012**. Speakers will have 20 minutes for their lectures, followed by a 10-minute discussion. The proposal should also mention the speaker's name, discipline and affiliation as well as the language in which the lecture shall be given. The conference language is Dutch but lectures may also be given in French, English or German. The conference committee will notify selected speakers at the latest by June 30th, 2012. The papers will be included in a conference publication to which all participants can subscribe upon registration. Speakers at the parallel sessions will be offered dinner on the opening evening and the conference publication free of charge.

Conference committee: Prof. Dr. Jos Koldewij, Radboud University Nijmegen (NL); Dr. Ad Leerintveld, Dutch Royal Library, The Hague (NL); Dr. Nele Gabriëls, Alamire Foundation – K.U. Leuven (B); Dr. Pieter Mannaerts, Alamire Foundation – K.U. Leuven (B); Prof. Dr. Johan Oosterman, Radboud University Nijmegen (NL); Dr. Manfred Sellink, Director Musea Brugge (B); Ludo Vandamme, Historic Fund Public Library Bruges (B); Prof. Dr. Frank Willaert, University of Antwerp (B); Inge Geysen, Bruggemuseum, Bruges (B); Eva Tahon, Bruggemuseum, Bruges (B); Katelijne Vertongen, Bruggemuseum, Bruges (B); Ad Leerintveld, Dutch Royal Library, The Hague. For more information, write to

[inge.geysen@brugge.be](mailto:inge.geysen@brugge.be)

## CONFERENCES

A conference on “**Nuns’ Literacies in Medieval Europe**” will take place at the University of Missouri–Kansas City from 5–8 June 2012. It is designed to bring together specialists working on diverse geographical areas to create a dialogue about the Latin and vernacular texts nuns read, wrote, and exchanged, primarily from the eighth to the mid-sixteenth centuries. International experts will address these issues in Kansas City. The resulting papers from this conference will form the chapters of a published volume. This conference is the second in a series of three: the first was held in Hull from 20–23 June 2011 (details available under ‘Hull Conference’); a third meeting will be held in Antwerp in June 2013.

For further details, please contact the organisers: Dr Virginia Blanton, University of Missouri-Kansas City ([blantonv@umkc.edu](mailto:blantonv@umkc.edu)); Dr Veronica O’Mara, University of Hull ([V.M.OMara@hull.ac.uk](mailto:V.M.OMara@hull.ac.uk)); and Dr Patricia Stoop, University of Antwerp ([patricia.stoop@ua.ac.be](mailto:patricia.stoop@ua.ac.be)). You may also access the website:

<http://www.nuns-literacies.org/>



### Insular Books: Vernacular Miscellanies in Late Medieval Britain

Thursday–Saturday, 21–23 June 2012

The British Academy, 10–11 Carlton House Terrace, London, SW1Y 5AH

**THE CONFERENCE WILL BRING** a new and multi-disciplinary focus to the late medieval miscellany, a little-investigated and poorly-understood type of manuscript. Typically such manuscripts present a range of contents in prose and verse (literary, historical, devotional, medical, and practical texts) in the various languages of later medieval Britain (Middle English, Anglo-Norman, Middle Welsh, Middle Scots). The discussion will address four main inter-related concerns: how to achieve a definition for the miscellany that 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; and how to understand and represent the complex relationships between manuscript miscellanies.

**Convenors:**

**Dr Margaret Connolly**, University of St Andrews

**Dr Raluca Radulescu**, Bangor University

**Speakers include:**

Professor Wendy Scase (Birmingham), Professor Ad Putter (Bristol), Dr Ceridwen Lloyd-Morgan (Aberystwyth), Dr William Marx (Trinity St David’s), Professor Tony Hunt (Oxford), Professor Susanna Fein (Kent State), Dr Carol Meale (Bristol), Professor Ralph Hanna (Oxford), Dr Marianne Ailes (Bristol), Dr Dafydd Johnston (Centre for Advanced Celtic Studies)

Full details of the conference programme and information on how to register are available from: [http://www.britac.ac.uk/events/2012/Insular\\_Books\\_Vernacular\\_Misc\\_in\\_Late\\_Med\\_Britain.cfm](http://www.britac.ac.uk/events/2012/Insular_Books_Vernacular_Misc_in_Late_Med_Britain.cfm)



Marie-Françoise Damongeot, *Conservateur honoraire* in the Department of Manuscripts at the Bibliothèque nationale de France, announces an important exhibition organized around a lavishly illuminated Roman Pontifical, recently rediscovered at Autun and given an introductory write-up in the journal *Art de l'enluminure* for January/February, 2011. Madame Damongeot co-authored this article with Massimo Medica and François Avril. A masterpiece of fourteenth-century Bolognese illumination, the manuscript will be exhibited at the Rolin Museum in Autun, curated by its director Brigitte Maurice-Chabard. For details of this exhibition and more information, write the director at [musee.rolin@autun.com](mailto:musee.rolin@autun.com).



Pontifical of Autun,  
fol. 1r



Pontifical of Autun,  
fol. 177v



Pontifical of Autun,  
fol. 54v

### CFP:

**Illuminated Manuscripts and Their Users:**  
The British Library's Royal Collection  
Workshop at Durham University, 6 June 2012:  
Call for Participation

As part of the project to digitise some of the outstanding illuminated manuscripts in the British Library's Royal collection, you are warmly invited to attend a workshop at Durham University on Wednesday, 6 June 2012 (beginning at 14.00).

The first session will focus on the use of digital resources in manuscript research, with a presentation by Dr [Jonna Fronska](#) (The British Library), "Behind the scenes process of digitisation," followed by a roundtable discussion of the use and value of online digital resources.

The second session will consist of short panel presentations/discussion on illuminated manuscripts in the Royal collection, addressing one of the following questions:

**How** were the illuminated manuscripts in the royal library used and received by their owners? **What** are the characteristics of illustrated manuscripts collected by English monarchs? **How** did monastic manuscripts enter the royal collection, or what was their function within the library? **How** representative is what survives of the royal library, and **why** is there a relative lack of liturgical or private devotional books in the royal collection? The content of the presentations (to comprise no more than 500 words) will be circulated before the workshop to enable participants to formulate questions/responses in advance.

If you would like to be considered as a presenter, please submit a 500-word essay to [Professor Richard Gameson](#) ([richard.gameson@durham.ac.uk](mailto:richard.gameson@durham.ac.uk)) by **Friday, 25 May 2012**.

A summary of the discussions will be published on the *Medieval and Earlier Manuscripts Blog*, and papers may be offered to the *Electronic British Library Journal* for publication.

<http://britishlibrary.typepad.co.uk/digitisedmanuscripts/2012/05/illuminated-manuscripts-and-their-users.html>