



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

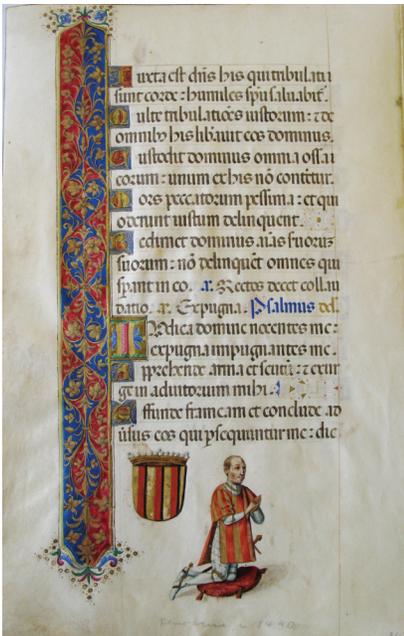
No. 8 January 2013

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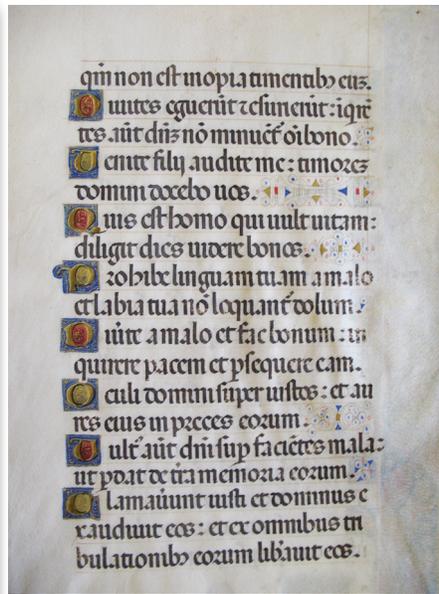
📖 EDITOR'S REMARKS:

WISHING ALL A STIMULATING 2013, full of close encounters of all kinds with all the manuscripts your hearts desire. I actually revisited the Vatican Library at Thanksgiving for the first time since 1999; my old card was retired as a "relic" and I was dutifully in-tesserated with the magical plastic that opens many doors and calls up your manuscripts electronically. The Swiss guards are just as eye-catching, not to mention eye-candy, as they always were.

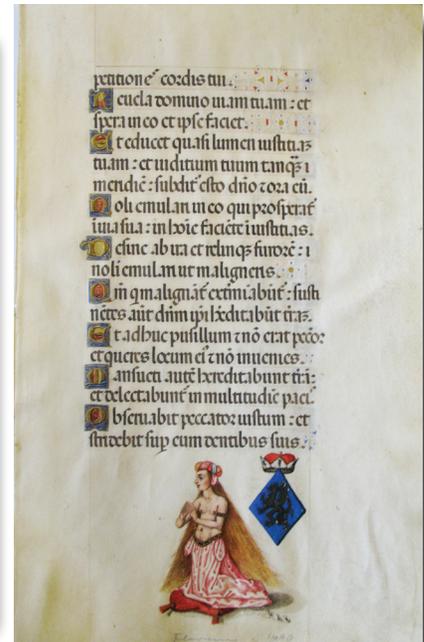
SPEAKING OF EYE-CATCHING, perhaps the manuscript community can help us out with two leaves from our Special Collections teaching collection. Their provenance is unsure, but they are annotated in pencil as being 15th-century Florence, with 17th-century additions (MS 55a verso: the kneeling knight, coat of arms, and overlaid border decoration); (MS 55b recto, the dancing girl and coat of arms).



Saint Louis University,
Pius XII Memorial Library,
Special Collections, MS 55a verso



Saint Louis University,
Pius XII Memorial Library,
Special Collections, MS 55a recto



Saint Louis University,
Pius XII Memorial Library,
Special Collections, MS 55b recto

The leaves appear to be breviary fragments, and mostly contain Psalm verses: MS 55a runs from Ps 33:10 through 33:23, followed by two short passages and the beginning of Psalm 34:1-3 on the verso. MS 55b opens with Ps 36:4, and ends on the verso with Ps 36:27. The illuminated initials appear to be original to the 15th century, as well as the delicate floral motifs with filigree penwork and gold dots at upper and lower ends of the later bar border on MS 55a verso, which to my eyes look more like northern Italy. I am especially intrigued by the delicate line fillers, which are new to me for 15th-century Italian decoration. We have conjectured that the later additions could have been someone's attempt to increase the value of the otherwise simply decorated leaves, for resale. The figures are very beautifully executed. Can anyone shed any light on date and place of production, identity of later artist (forger?), or provide comparable examples of the line fillers and the illuminated initials? Any suggestions will be highly appreciated. Please send comments directly to me at lengles@slu.edu.

Auction Round-Up: Manuscript Sales, Winter 2012

Scott Gwara

THE MARKET FOR MEDIEVAL AND RENAISSANCE MANUSCRIPTS has strengthened, although it remains weak for manuscripts of the highest quality—and steepest price. On 5 December Sotheby's sale of "Western Manuscripts and Miniatures" raised £404k. The first sixteen lots comprised leaves, cuttings, and miscellaneous volumes that included an exquisite early sixteenth-century Bruges miniature of the Virgin and Child (lot 12, £18,750), a miniature Torah scroll 4½ inches by 46½ feet on ivory rollers (lot 16, £13,750) formerly in the collection of architect and bibliophile Sir William Tite (d. 1873), and a curious illumination of Pentecost from an Italian Gradual, ca. 1280 (lot 7, £14,375). This miniature and lot 8 by Cristoforo Cortese (unsold, est. £15k-£20k) belonged to the American financier Robert Lehman (d. 1969) (see Pia Palladino, *Treasures of a Lost Art* (New York, 2003), 177 (app. 3) and 75–76 (cat. 39) respectively). Lot 18 (£34,850) comprised epistles of St. Cyprian arguably copied by the Italian Humanist scribe Iohannes Nydena de Confluentia, a large, handsome, and complete book with Paduan decoration, ca. 1470. The manuscript descends from a copy now in Milan (Biblioteca Ambrosiana, MS C 131 inf.) and, as Cyprian was martyred in 258, records quotations from a Vetus latina version of the bible. Recently sold in the States, a medical, alchemical, and viticultural compendium produced in Piran (now Slovenia), ca. 1451–55, changed hands by private treaty (lot 19, £55k). Another of Jeronimus's manuscripts (Giordano Ruffo, *Marscalcia equorum*), now Yale University, Beinecke Library MS 161, belonged to American Kennel Club judge, dog breeder, and horse enthusiast David Wagstaff, who married into the Standard Oil fortune. His chow named "Ledgeland's Sanchs" (after his summer mansion) made headlines in 1922 for its "nice bone" at the Newark Kennel Club. Wagstaff owned dozens of manuscripts of the Classics (Cicero, Vergil, Ovid, Terence), and on hunting, fishing, falconry, and veterinary science. All were donated to Yale in the mid-1940's.

The unrecorded Book of Hours in lot 20 was bought in, though it had some sixteen small and ten large miniatures doubtless by the Boucicaut Master (est. £300k–£500k). The market may have reacted to the condition. Added arms on the funeral hatchments may belong to the Corlieu family, according to Jean-Luc Deuffic. Lots 21 and 22, far less distinguished Books of Hours, found buyers at modest prices (£10,625 and £13,125 respectively), especially lot 21, Use of Amiens. The sumptuous Hours of Isabella d'Este, with five large historiated initials and four full-page miniatures by the Florentine brothers Gherardo and Monte di Giovanni, sold at the reserve (lot 23, £217,250). Sotheby's specialist Dr. Timothy Bolton speculates that the manuscript was probably commissioned for Isabella's wedding to Francesco Gonzaga in 1490, subsequently passing to Cardinal Richelieu. Calling Isabella the "supreme female art patron of the Renaissance" is no exaggeration. Possibly a gift from Lorenzo de' Medici (d. 1492), this luxurious manuscript exemplifies the intersection of manuscript art and court patronage at Ferrara under Er-

cole I d'Este (d. 1505). Unsold in 2008 (3 December, lot 37; est. £20k-£30k), the tiny yet charming Vismara Hours (2 inches x 1½ inches) from Milan, ca. 1500, found a buyer at £17,500 (lot 24). The dimensions reflect a fad of Milanese book production, for which see Sotheby's 7 July 2009 lot 53, a miniature prayer book for Agnese da Montefeltro (d. 1520) incorporating similar designs of jewels and pearls.

The real jewels in the Sotheby's sales this year, and surely in all the 2012 auctions, were two luminous fifteenth-century manuscripts belonging to Peregrine Cavendish, twelfth Duke of Devonshire and Sotheby's Deputy Chairman. Sotheby's produced a brilliant video featuring Dr. Timothy Bolton describing both volumes as "utterly remarkable works of art," the products of "great patronage" (access at <http://www.sothebys.com/en/auctions/2012/old-master-british-paintings-evening-112036/videos.9.html?bctid=1967174331001>). A huge hit at the "Illuminating the Renaissance" exhibition in 2003–2004 (see Thomas Kren, Scot McKendrick et al., *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe* (Los Angeles, CA, 2003), pp. 240–42 (cat. 58): "his most ambitious narrative cycle."), lot 51 sold to the Getty Museum for £3.85m. This breathtaking manuscript of 237 folios contains the "Deeds of Sir Gillion de Trazegnies in the Middle East," called a "swashbuckling romance of chivalry and bigamy" (See fig. 1 on the next page). Copied in 1464 by David Aubert for Louis de Gruuthuse (d. 1492)—and perhaps authored by Aubert—the manuscript entered the French royal collection and was plausibly alienated by François I (d. 1547). It boasts a complex cycle of eight miniatures and forty-four historiated initials by Lieven van Lathem, an artist of consummate mastery and exuberant imagination. The Getty owns other masterpieces by van Lathem, so this prize has a place alongside van Lathem's "Prayer Book of Charles the Bold" and a grisaille panel of "The Miracle of the Adulterous Woman's Repentance" excised from a manuscript created for Philip the Good (d. 1467). See respectively: <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=1780>, and <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=318862>. No other American museum now has a finer collection of medieval Flemish manuscripts.

Estimated at £4m–£6m but unsold, lot 50 represents another extravagant commission for Philip the Good, a complete copy of Eustache Marcadé's *Mystère de la Vengeance*, originally a massive book of 303 leaves but now bound in two folio volumes that survive in "utterly breathtaking condition." Bolton justly calls this Chatsworth treasure "the finest theatrical play manuscript to survive from the Middle Ages." He adds that the entire drama of nearly 15,000 lines of French verse took 108 actors four days to perform. The scribe Yvonne the Younger copied the text, the record of a performance in 1463. While other versions of the *Mystère* are known, this manuscript is the sole unabridged witness to Marcadé's. The manuscript has twenty gorgeous illuminations by Loyset Liédet (d. 1479), a program created for this text. They depict

Scott Gwara
(cont.)



Fig. 1: Lieven van Lathem, *A Naval Battle*; Antwerp, after 1464,
from the *Roman de Gillion de Trazegnies*, fol. 21r

spectacularly imagined scenes, rather than staged ones, generating layered disjunctions between imaginary realizations of the world.

Christie's sale of "Valuable Manuscripts and Printed Books" on 21 November raised some £3.26m, only a fraction from manuscripts, however. The chief treasure was the first and finest leaf of the Seitenstetten Antiphonal (lot 5, £205,250), produced in Prague ca. 1405. Other illuminated leaves are almost entirely in American collections: National Gallery of Art, Lilly Library, Getty Museum, Morgan Library & Museum, and Cleveland Museum of Art (For a full list, including text leaves, see Christopher de Hamel, *Gilding the Lilly: A Hundred Medieval and Illuminated Manuscripts in the Lilly Library* (Bloomington, IN, 2010), cat. 55 (pp. 122-23)). The Spanish "Master of the Cypresses" was represented by a lovely miniature of the Pharisee and the Publican from a gargantuan Gradual commissioned by the cathedral in Seville (lot 8, £32,450). This leaf comes from the same manuscript as one in the Alice T. Miner Museum (Chazy, New York) and a cutting in the Getty Museum (85.MS.211, MS 15) (<http://search.getty.edu/gateway/search?cat=&dir=s&q=Master+of+the+Cypresses+Vessels>). A Pentecost miniature from a Sieneese Gradual, ca. 1300, was obviously destined for a Benedictine monastery, for two tonsured monks are depicted in the illumination. These monks and the apostles clutch medieval manuscripts. A splendid, immaculate miniature of the Ascension by the Venetian Cristoforo Cortese ca. 1410–20 achieved £61,250. It exhibits the most charming border scenes: an angel playing a hand organ, a lifelike guinea hen, a kindly St. Augustine with book and crozier, St. Catherine of Alexandria holding a green girdle book, and a white bunny. One appreciates the quality of the painting as much as the individuality of each apostle. Christie's marshaled even more impressive Italian manuscript art, including a magnificent, if slightly damaged, folio by Niccolò da Bologna (lot 15, £43,250). A leaf from the same Antiphonal, ca.1365, now at the Los Angeles County Museum of Art (MS M.75.3) identifies the artist by name. In the lower compartment of the initial S two Dominicans, a layman, and a laywoman in prayer stand behind a beautifully rendered King David, who lifts his hands to God in the upper compartment where an Italian Gothic city stands. The anachronistic juxtaposition explains how David stood for any penitent. Finally, as premier Renaissance patrons of book arts, the d'Estes still haunt the modern auction rooms. Illuminator to Leonello, Borso, and Ercole I, Guglielmo Giraldi painted an historiated initial C showing choristers singing from a choir book, one of the few realistic scenes in medieval illuminations from liturgical books (lot 4, £5k). Books of Hours, in fact, typically depict authentic scenes only in the Office of the Dead (burial, censing, chanting, etc.), the miniatures for the Hours and of the saints being imaginary.

Christie's sold half a dozen text manuscripts, too. A complete pocket bible said to be from northern Italy, ca. 1250–75, sold for £30k. While the Italian influence is clear in script and decoration, the manuscript looks southern French to my eye. Lot 24 (£12,500), Goffredus's of Trano's *Summa super decretales*, once belonged to the German Benedictine and bible translator Leander van Ess (d. 1847). Van Ess has strong connections to the New World, having sold his printed books to Union Theological Seminary, New York in 1838 (on these American acquisitions of academic libraries, see Laurent Ferri's seminal article at: <http://elec.enc.sorbonne.fr/conferences/ferri2>). Former librarian Milton (Mac) Gatch has published widely on van Ess and the manuscript collection, which was sold en bloc to Sir Thomas Phillipps in 1824 (http://www.miltongatch.us/leander_van_ess.html). The 367 manuscripts

Scott Gwara (cont.)

were dispersed through the Phillipps sales, many inevitably drifting into American libraries. A distinguished French Book of Hours attributed to the Boucicaut Master and workshop sold well at £73,250 (lot 26). The price contrasts with the ambitious estimate for Sotheby's grander Boucicaut horae. Finally, Christie's offered a lovely and monumental Book of Hours from the French Renaissance at an estimate of £300k–£500k (lot 30, unsold). With nine full-page, six three-quarter-page, and thirty-one small miniatures, this extravagant book may well have been produced for a courtier of François I, or possibly linked to Anne de Montmorency (d. 1567). ("Anne" was male, the Constable—or Connétable—of France.) At least three artists contributed the illuminations, and all are represented in the print catalogue, where the Annunciation is utterly spectacular. The primary artist here has been identified as Noël Bellemare (active ca. 1512–ca. 1546), with contributions by the Master of François de Rohan (active ca. 1525–ca. 1546) and five (of six) inserted miniatures in the style of Étienne Col-lault (active ca. 1512–ca. 1545). Myra Orth, François Avril, and others have lately studied these artists, the subject of an important exhibition, "France 1500: The Pictorial Arts at the Dawn of the Renaissance" sponsored by Dr. Sandra Hindman's gallery, Les Enluminures, in 2010 and 2011 (<http://www.lesenluminures-france1500.com/>). While French Renaissance Books of Hours remain underappreciated—despite the "France 1500" exhibition—it still surprises me that this impressive manuscript failed to reach the reserve.

The smaller auction houses offered some choice manuscripts in 2012, especially Bonham's New York, which sold the "Dictionary Collection of Thomas Malin Rodgers" on 4 December. Rodgers was an Atlanta philanthropist, mathematics enthusiast, puzzleist, and founder of the "Gathering 4 Gardner" Foundation (named for the popular Math guru Martin Gardner), which fosters "the lucid exposition and discussion of new ideas in recreational mathematics, magic, puzzles, and philosophy." Sandra Hindman called the bidding "swift and healthy," with significant interest from the telephones. Lot 1002 (\$80,200), a small quire of 10 folios, of which three are blank, preserves a unique Greek-Coptic wordlist said to be sixth or seventh century. Similar perhaps are certain Greek-Latin wordlists in the *Hermeneumata pseudo-dositheana* ("Interpretations of Pseudo-Dositheus"), a Carolingian dossier partially compiled from ancient phrasebooks used by Mediterranean traders. A substantial Italian fragment of Balbus's *Catholicon*, ca. 1400, achieved \$56,250. The manuscript includes a grammar as well as the dictionary up to humilis. Remarkable in any respect was an Anglo-Norman translation of the *De proprietatibus rerum* book XV ("glosses on things and places mentioned in the Bible") by Bartholomaeus Anglicus (lot 1004, \$80,200), followed by additional minor works; only 32 folios, but the earliest extant version by far. Recently studied, the work expresses thirteenth-century biases, the Normans being "deboneire en curage, peisible en compagnee." A quarto copy of the *Mammotrectus* or "Breast-Nurser" by Iohannes Marchesinus—a spiritual and practical primer for Franciscans—made \$35k (lot 1005). The opening initial depicts a genial Iohannes holding his book. As far as I am aware, this was only the second copy in the States, the other (of much later date) now at the State Library of Ohio (Columbus). I hope that it and the apparently unique *Historiae veteris testamenti* there will soon be re-located to the rare book collection at Ohio State.

Bonham's specialists describe a nearly complete copy of Papias's *Elementarium doctrinae rudimentum* (lot 1006, \$74,500) as "of the utmost rarity in private hands." Indeed, no copy is listed in De Ricci's *Census* or in Faye and Bond's 1962 update. For the study of Latin lexicography, however, Papias is a name to conjure with. A mid-fifteenth century volume called *Repertorium iuris* seems to represent a unique compilation of more than 5000 alphabetical and lemmatized legal terms (lot 1007, \$35k). It was formerly owned by the celebrated Belgian jurist, bibliophile, and numismatist André Rooryck (d. 2010). Finally, through a dealer, the University of Notre Dame acquired lot 1010 for its paleography collection, a conjoint bifolium with continuous text from Isidore's *Etymologiae*, French, ca. 1150–75 (\$2750) [see fig. 2 on the next page].

Bonham's London did well for the Wigan Public Library, which deaccessioned its medieval holdings on 2 October ("Early Printing and English Books to 1640"). Many had a Paduan connection. An early English copy of the *Promptuarium clericorum*, a combination of Jerome's *Interpretationes nominum hebraicorum* and explanations of liturgical feast days, made a strong £32,450 (lot 110). Reasonably dated to ca. 1230–1250, this pastoral care manuscript is not only attractive but also appealing for its texts and their liturgical focus. A vellum manuscript of 70 folios, ca. 1350, comprising Gregory's *Dialogues* and St. Bonaventure's long and short versions of the *Life of St. Francis* fetched £49,250. Each of the five books has border decoration said to be Paduan or Bolognese. This was an exceptional price for a manuscript likely made for Franciscans resident in Emilia Romagna. A stately paper manuscript, 144 leaves of the *Sophismata* by Albert of Saxony, was copied in 1398 by Johann of Cologne for the Augustinian Nicolas de Sens in Padua. These circumstances—a German text copied by a German scribe for a French Augustinian residing in Padua—reflect the cosmopolitanism of a medieval university town. Two legal treatises of Italian origin comprised lot 113, a chunky book of 257 folios (£32,450), containing: 1) Baldus de Ubaldis, *Lectura super usibus Feudorum*; and 2) Lapi de Florencia, *Allegationes iuris*. These treatises on Lombard feudal statutes and canon law were copied by the Flemish scribe Franconis de

Scott Gwara (cont.)

oe leo. portenta parvum amomedia capre
uomenta ignem. Quia quidam phisologi n
animal si elicit montem esse sunt q̄uodā
locis leones & capreae tuerent q̄; damanden
tem. quibusdam pleniū serpenab' hunc bello
rotomā habitabilem fecit. Vnde chimerā dī
occidisse. Centauri autem spere uocabulū
indatit. id ē hominē equo mpti. quos q̄dā
fuisse aures testatoy. dicunt. si p̄ eo qd̄ dicitur
retet in bello uelut unū equū. equoy & ho
minū uidetur. inde centauri fictos
adferuntur. Poro mono centaurū nomen
supisse ex taurō & homine. Qualem bestia
dicunt fabulose in laborato inelufam fuisse.
de qua ouidius. Semi bouemq; urū. semi
urumq; botem. Onocentaurum autē uoca
ri. eo quod media hominis spere. media as
ni esse dicatur. sic & pocentauri. quod ḡp̄
hominū; in eis natura conjuncta fuisse pu
tatur. **111. De tauri formati;**
Scribunt autē & quaedam monstra
ose hominū transformaciones &
ammutaciones in bestis sic de illa maga
famofissima en
seferur in best
ducta transfra

Fig. 2: University of Notre Dame
Hesburgh Library, MS frag. I. 14

scorpionē. Uiduit. Concaua lreoria si demaf
brachia caneri: scorpion eriber cauday; mna
bitur unca. **Capitula libri. xii. i. De p̄caub.**
& iumentis. i. De bestis. i. i. De minutis
amanab; . i. i. De serpenab; . v. De uermi
bus. vi. De p̄caub; . vii. De aub; . viii.
De minutis uolantibus. Inq̄re liber. xii.
Capitulum. i. De p̄caub; & iumentis;
o h̄v̄s animantibus adam p̄mum
uocabula indidit. appellat unicusq;
nomen ex p̄nta institutione iuxta condico
nem nature cui feruntur. Genes autē unicusq;
animalū ex p̄ra lingua dederunt uocabula.
Non autē scdm̄ latinam linguā atq; grecam
aut quatuorlibet gentium barbararū nomina
illa ipofuit. adam; si illa lingua q̄ an̄ dicitur
omniū unafuit. q̄ & hebraea nuncupat. Latine
aut animalia siue animalia dicta. eo quod
animantur utra & mouentur spū. Quattu
pedia uocant. quia quatuor pedibus ḡtunt;
que dū sunt similia p̄uibus. carū sub̄ cum
humana non sunt: ut ceruus. dāme. onagri.
& cetia. Si neq; bestie s̄t. ut leones neq; tum
Peru di
bestie
sub̄ aab

(Lisa Fagin Davis has a forthcoming book on these rare scroll texts, Brill, 2013); a lovely Book of Hours (lot 1069, 40k euros) said to be illuminated by the workshop of the Maître de Troyes, ca. 1410–1420 (“l’originalité de notre enlumineur est de peindre le sol et les collines en rose”); a rustic but thoroughly charming Easter liturgy from Westphalia—217 folios with huge gilt initials and prayers in Low German, possibly illuminated by the Sisters of the Common Life, the movement founded in the Netherlands by Gerard Groote in the mid-fourteenth century (lot 1071, 8500 euros). A fifteenth-century Italian breviary rounded out the sale (lot 1072, 4500 euros). Due to a “conflit familial,” Artcurial pulled the collection of Liuba and Ernesto Wolf (4 December), with six outstanding illuminated manuscripts (lots 36–40, 43). An exquisite, monumental, and complete French Bible of ca. 1260 was estimated at 80k–120k euros. Rieunier et Associés offered a good Book of Hours, Use of Rome, said to be from Toulouse, ca. 1420–35 (3 December; lot 5, 15k euros). Ketterer Kunst in Hamburg had a more mainstream example (19–20 November; lot 5, 37k euros), in addition to a lovely Italian Pocket Bible, ca. 1275 (lot 2, 46k euros). In a potpourri of sports memorabilia, modern literary manuscripts, art photos, Warhol lithographs, and fashion illustration, Doyle’s (New York, 5 November) listed a good Book of Hours with fifteen miniatures, Bruges, ca. 1470 (lot 266; unsold, est. \$40k–\$60k), and a most curious Italian Humanistic Minuscule fragment (the final 21 folios of the original 331) containing: 1) Giacomo Bracelli, *Descriptio orae ligusticae* (on the coast of Liguria); and 2) letters of Hippocrates in the translation by Rinucius Aretinus. Formerly owned by American Joseph Kusaila (Westport, CT), this item soared to \$16,250. Finally, Reiss und Sohn offered a parchment manuscript from Padua or Vicenza, ca. 1400, preserving Jeremias de Montagnone, *Compendium moralium notabilium*, a virtues and vices treatise (lot 4809); a fifteenth-century breviary; a Bolognese Antiphonal; and, among a host of fragments, a lone cutting from the very same Dartmouth scroll chronicle mentioned above (lot 1477). Lynn Ransom recognized the stamp “Coll. Forrer” on the verso of this “Baptism of Clovis” miniature as that of Strasbourg collector Robert Forrer (d. 1947). (Lynn provided links to three Forrer illuminations at the Free Library, Philadelphia: Lewis E M 8:10: <http://libwww.library.phila.gov/medievalman/Detail.cfm?imagerZoom=mcai080102>; Lewis E M 25:17: <http://libwww.library.phila.gov/medievalman/Detail.cfm?imagerZoom=mcai250172>; Lewis E M 25:22a: <http://libwww.library.phila.gov/medievalman/Detail.cfm?imagerZoom=mcai250224>). A museum curator, Forrer self-published his collection in *Unedierte Federzeichnungen, Miniaturen, und Initialen des Mittelalters* (Strasbourg, 1902). Other Forrer miniatures can be found at the National Gallery of Art (see Carl Nordenfalk et al., *Medieval and Renaissance Miniatures from the National Gallery of Art* (Washington, DC, 1975), cat. 9 (two miniatures), 12, 35, 44) and the Morgan Library (MSS Glazier 37.1–2 by Parisian artist Gautier Lebaube, ca. 1230–60: http://utu.morganlibrary.org/medren/pass_page_through_images_initial.cfm?ms_letter=msg&ms_number=0037&totalcount=1). See also Sotheby’s 10 July 2012 lot15 and 8 December 2009 lot 14), while one complete volume survives at the Boston Public Library (MS 97).

Gheele on 21 June 1436, probably in Bologna or Padua. Another signed volume in the Wigan sale (lot 114, £17,500) was the *Logica parva* by Paul of Venice finished on 12 November 1440 by Peter Wickerau during a sojourn in Chania (Crete): “in insula crethe in urbe Chanee dum ociosus ibidem degerem.” Peter doubtless lived in, or traveled to, Venice or the Veneto. The colophon suggests a genre to me: manuscripts written by Venetians to pass the time. One other such book is Harvard, Houghton Library MS Richardson 33, a Charlemagne chronicle by Giacomo Vallaresso, Venetian apostolic protonotary and Tunisian envoy who compiled the text to ease his boredom while on assignment. Coincidentally, Harvard’s MS Richardson 16 also includes a copy of Bonham’s lot 115, the *De optimo imperatore* by Onosander (£5250). From Naples and datable to ca. 1500, the Wigan manuscript, thirty folios on paper, is far more utilitarian than the Harvard book, which was commissioned for King Matthias Corvinus of Hungary (d. 1490).

Bloomsbury’s (London) handled some manuscripts in its 18 October sale (“Literature, Manuscripts, Travel and Natural History Books”), including Hugo Ripelin of Strasbourg’s *Compendium theologicae veritatis* and other unusual texts (lot 5, £12k). The 29 November sale, with a staggering number of unsold lots, featured an exceptionally scarce treatise on geomancy, “with grids of geomantic figures, words, numbers, astrological and planetary symbols,” dated 1535 (lot 59, £7k). Skinner’s always has a good item or two. On 18 November in Boston they achieved \$32,400 for a compendium of unusual texts on “mystical devotion” (lot 401), including Isaac the Syrian, *Liber singularis*, Bernard of Clairvaux, *De contemptu mundi liber*; Bernardinus of Siena, *Stimulus amoris*, Egidio Perugini, *De humana sapientia*, Richard of Saint Victor, *De gradibus caritatis*, and Anselm, *De Christi passione*. While said to be ca. 1450, the manuscript of 218 folios is much older, no later than 1300. Devroe & Stubbe (“The Romantic Agony”) hammered some interesting lots on 17 November: a decorated book of devotions in Middle Dutch (lot 1063, 4500 euros), early sixteenth-century; two membranes of a scroll manuscript, *Chronique anonyme universelle*, other portions of which are Hanover, NH, Dartmouth University, Rauner Library MS 461940 and Orléans, Centre Jeanne d’Arc, MS 35 (lot 1065, 6500 euros) (<http://www.dartmouth.edu/~mavall/libguides/documents/collections/chronique.html>)

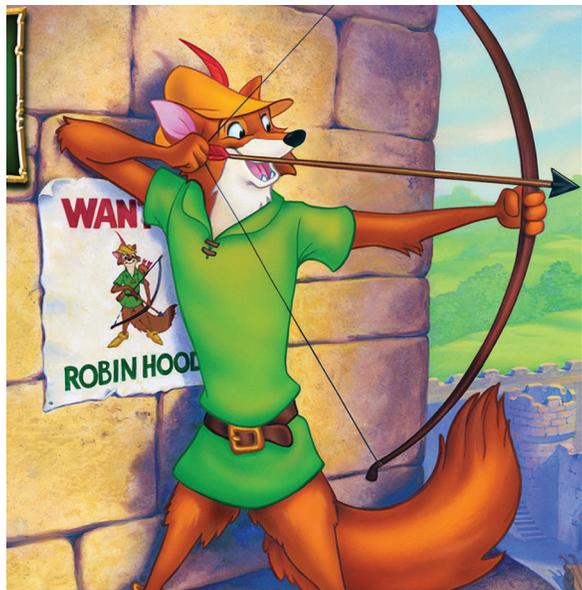
For those of you teaching manuscript studies, who can wheedle some library money for facsimiles to supplement the manuscripts in your university collection, or to represent the object if you have no manuscripts: a good place to start looking for items is a fairly new database called **Facsimile Finder**, ably represented by **Giovanni Scorcioni**, who also brings physical examples to display in the Book Hall at the Medieval Congress in Kalamazoo. You may visit the website at www.facsimilefinder.com, and here are some details about what you will find there, in Giovanni's own words:

Facsimile Finder is a free database of published fine facsimile editions. Works are scientifically catalogued, and information on the original manuscripts and the facsimile edition is clearly separated. We're adding hi-quality images, including details. The system has a powerful search engine that allows a search by date, type, theme, style, place of production, language, and publisher. There are 400 records now, and there will be many more.

One remarkable aspect of the separation of information is that multiple facsimile editions are listed under the same original title, giving the user a clear idea of what's available. For example: the *Tres Riches Heures* exists in 3 facsimiles: the 1984 Faksimile Verlag, the 2011 Franco Cosimo Panini, and the 2011 Patrimonio Ediciones. The first two were sold-out, the third is available, but—important to point out—it is not a complete facsimile but presents only the miniatures. We take great care to inform users precisely of what they will be receiving.

The system is completely free to everyone. An account is needed only to view prices and discounts for libraries. Only people with recognizable email (ie. .edu emails) are allowed in. All publishers and available facsimiles are represented: they can all be located through **Facsimile Finder**, using its search tools.

For the Future: we're adding wish lists (keep track of what you like/want), export to EndNote and RefWorks, Price Matcher (a tool to find the best quality vs. price book for a given amount), and a few more options. Visit us and check it all out; [watch the video](#) at the lower right hand side of the page!



Robyn Hood poetry fans, rejoice! The following book comes out this month:

Thomas H. Ohlgren and Lister M. Matheson, eds.

The Early Rymes of Robyn Hood: An Edition of the Texts, ca. 1425 to ca. 1600 (Tempe, AZ: Arizona State University, 2013).

The volume comprises new editions of all of the known works on Robin Hood, ca. 1425 to ca. 1600, drawn from the original manuscripts and early printed books. All the relevant texts are transcribed as closely as possible to correspond to their originals, including spelling and typesetting errors, metrical irregularities, lacunae, and typographical conventions, with extensive notes on significant lexicographic features. By reproducing nearly two centuries of Robin Hood texts with all their "faults," this volume offers a genuine and foundational alternative to the "best"-text approach taken by those editions that have attempted to make the Robin Hood tradition more accommodating and accessible for modern readers. See acmrs.org/publications/catalog/early-rymes-robyn-hood

The first volume in a series on the history of bookbinding should already be out, including an article by Sylvie Merian: "Protection against the Evil Eye?: Votive Offerings on Armenian Manuscript Bindings. For a description of the book and a list of the contents, see http://www.legacy-press.com/SuaveMechanicalsVol1_page.html

EXHIBITIONS

Cecily Hilsdale reports on an exhibition held November 2012–January 2013 in the McLennan Library Building of McGill University:

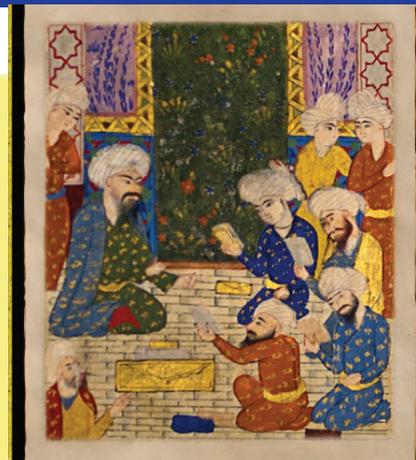
Book Culture in the Medieval Mediterranean:

Selections from Rare Books and Special Collections,
McGill University

Drawing on the considerable holdings of McGill's Rare Books and Special Collections, this exhibition highlighted the rich and diverse traditions of book production throughout the medieval Mediterranean, including many items that had never before been exhibited, among them complete copies of the Qur'an, in addition to a great variety of single leaves in Greek, Arabic, Latin, and Persian.

The exhibition was arranged thematically to highlight cross-cultural connections. The scientific and cosmological works featured an anonymous Latin treatise on logic and a vernacular illustrated herbal leaf exhibited alongside the celebrated *Farrukh nāmah* and the *'Ajā'ib al-makhlūqāt wa gharā'ib al-mawjūdāt*. Similarly, under the rubric of power and storytelling, an exquisitely detailed genealogical scroll adumbrating the kings of England is juxtaposed with lavishly illustrated leaves of the Persian royal epic, the *Shahnameh*, in order to illuminate distinct modes for visualizing sovereignty. Together these materials evoke the varied conceptions of the natural, political, and cosmic world, while also attesting to dynamic traditions of script, ornamentation, and illumination across the many cultures of the medieval Mediterranean.

Curators of the exhibition included Cecily Hilsdale, Assistant Professor of Art History, Jennifer Garland, Art History and Communication Studies Liaison Librarian, and Sean Swanick, Islamic Studies Liaison Librarian.



Closing at the J. Paul Getty Museum:



Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350

November 13, 2012–February 10, 2013

Last days for this splendid loan exhibition, and to catch the one-day symposium to be held February 5th: *New Approaches to Painting and Illumination in the Time of Giotto*. You can download the symposium program at

http://www.getty.edu/museum/programs/lectures/media/rnf_symposium.pdf

SOON TO OPEN AT THE GETTY MUSEUM:

Untold Stories: Collecting and Transforming Medieval Manuscripts

February 26–May 12, 2013

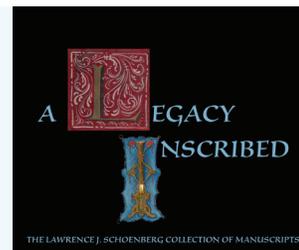
For hundreds of years, manuscripts have been bought and sold, hidden and displayed, preserved and rearranged, loved and forgotten, cut into pieces, hung on the wall, and glued into albums. At times valued for their beauty, for their religious significance, or simply for the strength of their parchment pages, the manuscripts in this exhibition have been transformed again and again to suit the changing expectations of their various audiences and owners. Drawn from the Getty Museum's permanent collection and including several outside loans, the exhibition reveals the ways in which manuscripts have been re-fashioned both conceptually and physically and explores the long and eventful history of these books before their entry into the Museum.

Peter Kidd has offered a link to his blog, which is chock full of fascinating observations and interesting discoveries:

<http://mssprovenance.blogspot.co.uk/>

UPCOMING IN PHILADELPHIA:

March 11, 2013—August 16, 2013

University of Pennsylvania, Goldstein Family Gallery,
Van Pelt-Dietrich Library, sixth floor**A Legacy Inscribed:****The Lawrence J. Schoenberg Collection of Manuscripts**

In 2011, University of Pennsylvania Libraries Board members Barbara Brizdle Schoenberg and Lawrence J. Schoenberg (C53, WG56) donated the Lawrence J. Schoenberg Collection of Manuscripts to the libraries. The Schoenberg Collection brings together many of the great scientific and philosophical traditions of the ancient and medieval worlds. Documenting the extraordinary achievements of scholars, philosophers, and scientists in Europe, Africa, and Asia, the collection illuminates the foundations of Penn's academic traditions. For more information, go to www.library.upenn.edu/exhibits/legacy.html

News from the **Walters Art Museum**, posted by Abigail Quandt

*In order to fulfill one requirement of our NEH digitization grant, we have turned the manuscript exhibition Lynley Herbert curated in 2010, *Checkmate! Medieval People at Play*, into an online exhibition. See it at <http://thewalters.org/exhibitions/checkmate/>.

*Two manuscript focus shows are scheduled for 2013, to be held on level 3 of the Charles St. Building (the usual gallery for manuscripts):

Living by the Book: Monks, Nuns, and Their Manuscripts
July 13–September 15 (9 weeks); Curator: Lynley Herbert

Today, medieval books are treated as works of art, untouchable treasures to be placed in special boxes and locked away in cabinets. Yet many were intended for regular use as vital components of everyday life for monks and nuns, and their way of life was, in turn, crucial for the creation and preservation of manuscripts. A religion based on texts, Christianity created a need for books, as well as the ability to read and copy them. In the vibrant culture of the monastic community, literacy not only led to the creation of new and innovative devotional texts and images but also to the reading and preservation of secular knowledge. Music, history, science, grammar, and classical literature were all actively enjoyed in monasteries, and often it is only through their interest in, and recognition of the importance of, these texts that they were copied and preserved. This exhibition of approximately 15–20 manuscripts explores the life of the monastery as told through the variety of books that were created, used, cherished, glossed, worn down, and even palimpsested by those who lived there over the centuries.

Book Bindings from the Gilded Age
October 26, 2013–January 19, 2014 (12 weeks); Curator: Diane Bockrath

During the late 19th and early 20th centuries, fine book binding enjoyed a golden age of creativity and lavish decoration. These handmade, individual, and highly personal objects were made not only to protect the texts they contained but also to be admired and appreciated as portable decorative masterpieces in their own right. Some binders strove to execute traditional designs at the highest level of technical proficiency and artistic elegance, while others chose to break away and explore the new emerging styles influenced by the Arts and Crafts, Art Nouveau, and Art Deco movements. An astonishing variety of techniques and materials were employed to showcase the book binder's craft, sometimes resulting in truly fantastical creations. This exhibition will feature 20–25 rarely seen examples from the Walters' rare book collection and will explore an extraordinarily vibrant and fascinating period in the history of book binding.



Laura Light informs us of new events and publications planned at Les Enluminures:

In April the New York Gallery will present an exhibition called “Paths to Reform,” illustrating the importance of reform in the history of the medieval and early modern church from the twelfth through the sixteenth centuries as seen through surviving manuscripts that illustrate important texts. It will include about thirty-five manuscripts and a few printed books, beginning with texts and manuscripts associated with the religious orders of the Middle Ages—Bernard of Clairvaux and the Cistercians, St. Francis of Assisi, St. Bridget of Sweden, and St. Francis de Paola—and then exploring in greater detail texts associated with the *Devotio Moderna*, and parallel movements in France and Italy, leading up to manuscripts associated with the Protestant Reformation. The exhibit opens on April 4, 6-9 pm (RSVP necessary) at the New York Gallery, 23 East 73rd Street, 7th floor, New York, NY 10021 (and will be open 10-6, Monday-Saturday until May 4).

It will be accompanied by a catalogue authored by Sandra Hindman and Laura herself, constituting the third volume in the *Text Manuscripts* series (the first, *Binding and the Archeology of the Medieval and Renaissance Book* by Sandra and Ariane Bergeron-Foote, and the second, *Before the King James Bible*, also by Sandra and Laura, are still available for purchase). Information on the show and catalogues is available at <http://lesenluminures.com> and <http://textmanuscripts.com>.

Also planned is a new series of small catalogues introducing different genres of text manuscripts, to be called “Primers”; the first, on Sermons, will also be available in the Spring, and catalogues on Law and Alchemy are in the works as well. More immediately, on February 2 the New York Gallery will host a first informal morning—to be called “Manuscript mornings at Les Enluminures”—in which a number of colleagues are invited to come and talk about their research and the Gallery’s manuscripts. The small size of the group will allow everybody to have a close view of manuscripts they are interested in.

Judith Soria announces a **CPF** for a one-day research symposium to be held at the Institut national d’histoire de l’art, Paris, November 18, 2013:
**Collections, remaniements, expositions : les vies du manuscrit
 medieval aux périodes moderne et contemporaine**

The context is as follows:

Dismantled codices, where pages have been extracted from their original contexts, have provided museums with important examples of medieval and Renaissance illumination. Although artists of the late medieval period began to create single-leaf illuminations, many of the pages donated and purchased by museums resulted from the cutting and reshaping of complete manuscripts during the eighteenth century, a phenomenon spurred by changing collecting practices that favoured the presentation of single objects as a works of art. Despite their importance to the history of the book, these objects are rarely displayed, little studied, and generally unknown. In the fall of 2013, a series of three exhibitions will be presented in collaboration with the INHA (the French National Institute for Art History): the first at the Musée des Beaux-Arts in Angers, followed by the Palais des Beaux-Arts in Lille, and then the Musée des Augustins in Toulouse. These exhibitions, which will help to inform audiences about this fragile heritage, will bring together objects from the collections of museums and learned societies in regions such as the Centre and Pays de la Loire, Nord-Pas-de-Calais, Picardy and Champagne-Ardenne, Midi-Pyrénées and Languedoc-Roussillon.

To mark this occasion, the INHA will organize a one-day conference on the 18th of November, 2013. This *Journée d’études* will consider the history of modern and contemporary manuscript collections, paying special attention to the practice of cutting, pasting, and revising medieval works during the eighteenth century. Issues relating to the conservation, restoration, and exhibition of these objects in museums will also be taken into account.

The famous manuscript known as the Hours of Etienne Chevalier by Jean Fouquet is an example of this phenomenon. Dismembered during the eighteenth century, its miniatures were pasted on panels to create independent images satisfying the desires of collectors. For both economic and aesthetic reasons, the history of medieval books is full of similar examples of assembly from several manuscripts, collections of initials, and detached single leaves. Such practices reveal the tastes and the aspirations of collectors, some of whom were famous for their approach to illuminated manuscripts (J. Granger and J. Bagford during the eighteenth century, or Luigi Celotti during the nineteenth century). Collectors and learned societies played an important role in the constitution of certain collections, facilitating the preservation of many illuminated works. Papers may thus address the following questions:

- *Practices of collectors concerning illuminated manuscripts from the beginning of the modern era to the contemporary period (cutting, re-shaping, destruction, creation of false/fakes/false leaves, etc.).
- *The development of manuscripts collections in museums
- *The conservation, restoration and presentation of manuscripts in museums or private collections and learned societies from the nineteenth century to the present day.

Papers may be submitted in English, French or Italian. Please send an abstract of 250 words with a CV (maximum two pages) to Tania Lévy (tlevy@info-histoire.com) and Judith Soria (judith.soria@yahoo.fr) before May 19th, 2013. The program will be announced in July 2013.

Scott Gwara invites students, scholars, and librarians to enroll in a seminar on the medieval book, to be held at the University of South Carolina, 4–5 March 2013:

**UNDERSTANDING THE MEDIEVAL BOOK:
PREACHING AND PIETY**

A Seminar with Dr. Eric Johnson, Curator of Early Books & Manuscripts, Ohio State University

What: “Understanding the Medieval Book” explores the layout and function of important medieval book-types. This year’s seminar covers manuscripts used for preaching and piety, including Books of Hours, breviaries, psalters, Bibles, missals, sermon collections, devotional miscellanies, and manuals of pastoral care. Participants in this seminar will acquire a fundamental understanding of these medieval books and, by extension, be able to catalogue, publicize, and exploit them in designing courses on language, literature, history, history of the book, art history, and a host of other humanities subjects. Participants will use USC’s collection of approximately 130 medieval manuscripts and fragments, including the newly acquired Boyvin Hours.

Where: The Irvin Dept. of Rare Books and Special Collections, Hollings Library, University of South Carolina, Columbia. Participants will enjoy working a newly opened facility with integrated projection for broadcasting digital surrogates. The Hollings Library is central to campus, which is located in the center of the state’s capital city.

When: 4–5 March 2013: 9 am–4 pm. There is an evening lecture at the Hollings Library on the Monday (4 March) with a reception to follow. The lecture is entitled, “Reintegrating the Disintegrated: Forms, Functions, and Utilities of Medieval Manuscript Fragments in Modern Scholarship.”

Who: Dr. Eric J. Johnson is the Curator of Early Books & Manuscripts at the Rare Books & Manuscripts Library at The Ohio State University where he teaches widely across the University’s medieval and renaissance curriculum, with particular emphasis on manuscript studies and book history. He holds a PhD in Medieval Studies from the Centre for Medieval Studies at the University of York (UK), and his research interests include medieval manuscript studies, book history (in all its forms), popular theology in the Middle Ages, and the pedagogical uses of primary source materials.

Cost: The seminar is free. Refreshments are offered at all breaks, but lunch and dinner are not provided. Participants may wish to stay locally at any of the area hotels. The Inn at Carolina, Claussen’s Inn, and Clarion Town House are recommended for proximity.

Because this free seminar is a hands-on experience,
space is limited to 25 participants. The deadline for application has been extended to February 15, 2013
To apply, see application at

<https://dl.dropbox.com/u/71591396/>



Amazing! Of the four CPF topics listed for the Fortieth Annual Saint Louis Conference on Manuscript Studies, October 11-12, 2013, *Masterpieces* has commanded two sessions worth of papers, *Provenance and Pedigree* a few submissions, and the other two: *Special Effects*, and especially *Sex, Bawdiness, and the Troubadour Tradition in Manuscript Production*--have been totally ignored. Have sex and bawdiness gone out of style? I give readers another month to either organize a session or submit papers on this last topic, and then I must resort to my own devices to come up with a different theme and scrounge for speakers. Anyone who would like to suggest and/or organize a session and/or submit a paper, will be enthusiastically received! 🙌🙌🙌🙌🙌

Medical Manuscripts from the Long Twelfth Century

A project has been underway for the last several years to compile a comprehensive list of all Latin medical manuscripts written in the “long twelfth century” (ca. 1075 to ca. 1225). This project is meant as a complement to Augusto Beccaria, *I Codici di medicina del periodo presalernitano (secoli IX, X e XI)* (Rome, 1956), which surveyed 145 extant medical MSS from the ninth to eleventh centuries. Just as Beccaria wished to give a glimpse of the pre-Salernitan period, so this project offers a snapshot of the subsequent period dominated (at least in traditional historiography) by the “school” of Salerno in southern Italy. Work on the project was already announced in a brief notice in *Manuscripts on My Mind* in December 2010 (4–5). We write now to explain in some more detail the project’s aims, to offer aid to researchers and cataloguers working on texts related to this corpus, and to solicit information on possible new entries.

One result of the corpus of MSS thus far collected—now numbering close to 500—is that it is a large enough body of material to confirm what the truly significant texts in this period were. Unsurprising but now well-documented is the prominence of the work of the Arabic-into-Latin translator, Constantine the African (d. before 1098/99). Already, paleographers affiliated with the project (Francis Newton and Erik Kwakkel) have identified a copy of his great medical encyclopedia, the Pantegni, which was made at Monte Cassino probably under Constantine’s direct supervision. The corpus also shows the rapid dissemination of Constantinian decades before the classic Salernitan texts (like the pharmaceutical work *Circa instans* or the ensemble on women’s medicine, the *Trotula*) begin to appear in extant MSS. But the corpus also brings into light other texts coming out of southern Italy in this period, like the hitherto ignored *Passionarius* of Gariopontus, that were just as if not more popular than Constantine’s works. These were not translations from Arabic, but translations from Greek or newly edited compilations based on older Latin sources.

The starting date of ca. 1075, therefore, is meant not simply to pick up where Beccaria left off in the late eleventh century (indeed, we have several more items that can properly be added to his list), but also to ensure thorough assessment of the veritable explosion of medical activity in the later decades of the eleventh century. The survey has already confirmed that a full seven-part *Articella* (a collection of introductory teaching texts) was assembled by ca. 1100; it has documented the transmission of southern Italian texts to England by the second quarter of the twelfth century if not earlier; and, by surveying evidence from twelfth-century catalogs and booklists as well, it has confirmed the full outlines of the corpus of medical writings circulating in twelfth-century Europe. The end date of ca. 1225 is likewise significant: around that time, southern Italy was ceding its role as the European center of medical studies to Paris and Montpellier. A number of texts from the late eleventh-century florescence ceased to be copied after this period. But in many cases, they were superseded by Salernitan works written in the second half of the twelfth century that would go on to dominate European medicine for several centuries thereafter.

Data from the handlist has already been drawn upon for several on-going editing projects by people working on Constantinian and Salernitan texts. And the handlist

is demonstrating opportunities for much additional work. For example, the still standard edition of the Latin poem *De viribus herbarum* commonly ascribed to “Macer floridus” was made in 1832 from twelve MSS, only one of which was twelfth century. To date, our list now has identified twenty-seven twelfth-century copies of that text! Another virtue of the project, precisely because we have attempted to survey all possible evidence from throughout Europe, is in showing absences, texts that virtually disappeared during this period. Into this category fall most of the translations made in Toledo by Gerard of Cremona (d. 1187), which should, theoretically, have come into view by the third quarter of the twelfth century. After largely disappearing after Gerard’s death, these appear only in the second quarter of the thirteenth century, shifting medicine toward a scholastic phase more focused on the works of Galen and his great Arabic commentators, especially Avicenna (Ibn Sina). In other words, there is material here not only for many dozens of new critical editions, but also for studies of textual reception, the twelfth-century renaissance, the transition from caroline to gothic script, and the “internationalization” of European intellectual culture.

Project directors are Monica Green, Professor of History at ASU, and Florence Eliza Glaze, Associate Professor of History at Carolina Coastal University. Recognizing that available bibliographies on many medical texts are inadequate, we would be happy to share preliminary results from the project with scholars, cataloguers, or manuscript owners who wish to have fuller information on the significance of medical texts in their possession. It is hoped that some version of this database will be made publicly available in the near future, including links to those manuscripts that are already in digital form online. An initial survey sounding can be found in Monica H. Green, “Rethinking the Manuscript Basis of Salvatore De Renzi’s *Collectio Salernitana: The Corpus of Medical Writings in the ‘Long’ Twelfth Century*,” *Edizione Nazionale ‘La Scuola medica Salernitana’*, 3 (Florence, 2008), 15–60. News about the discovery of the significance of the Hague Pantegni MS can be found at: <http://nationalhumanitiescenter.org/news-rel2010/prrevmedicine.htm>. Please direct any inquiries to Monica Green at monica.green@asu.edu or Florence Eliza Glaze at fglaze@coastal.edu. Notices of privately owned manuscripts that might fall within the chronological parameters of this project would be especially appreciated.