



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 9 May 2013

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📖 EDITOR'S REMARKS:

HAPPY SPRING TO ALL, finally ushering its way into the calendar (although today's St. Louis high is forecast for 90 degrees Fahrenheit). Just returned from Kalamazoo, which started out warm but soon furnished all conference attendees with rain and a switch to frost warnings. No matter, the medieval public was not daunted, and we all made our way over hill and over dale between conference buildings, trying to avoid the new goslings and their trigger-happy parents (and their grass-green droppings) along the familiar paths. New from last year was the appearance of schools of small dark fish in the swan pond, the first gilled occupants I've seen since it was de-carped some years ago.

I begin this issue with news of a remarkable discovery made by Nicholas Pickwoad and Rosamond McKitterick, which some of you may have learned about already, through:

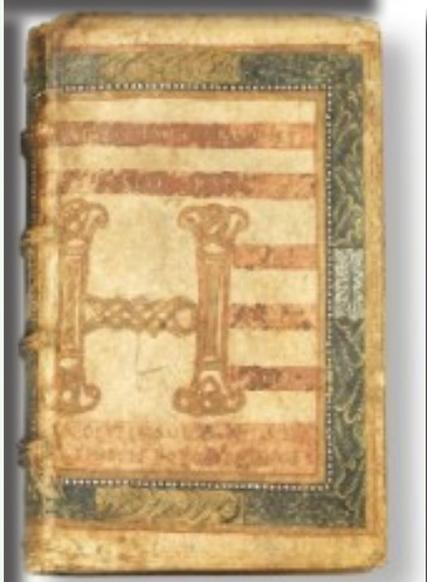
<http://www.codart.nl/news/951/>

<http://www.ligatus.org.uk/node/680>

<http://www.thehollandtimes.nl/article/554/uva-team-discovers-lost-manuscript>,
and Trouw (European Newspaper of the year), Saturday 13 April 2013, p. 2



During a workshop on book history organized by the University of Amsterdam, Pickwoad observed that the binding of a sixteenth-century book in their Special Collections department comprised two recycled ninth-century leaves from a liturgical manuscript used at the court of Charles the Bold. This was confirmed by McKitterick, who dated the leaves around 860, possibly executed in Compiègne. A full article by both scholars will appear in the journal *Quaerendo* later this year. The illustrations here, though of low resolution, are sufficient to show that the original manuscript had been lavishly decorated, characteristic of this courtly patronage. I am grateful to Rosamond McKitterick for drawing this discovery to my attention.



EXHIBITION REVIEW: *Pracht auf Pergament. Schätze der Buchmalerei von 780 bis 1180.*
Munich, Kunstthalle, 19 October 2012 – 13 January 2013.

This exhibition provided a unique opportunity to see together what are arguably some of the most spectacular Western illuminated manuscripts ever made. The total of seventy-five codices shown were with three exceptions from the collections of the Bayerische Staatsbibliothek in Munich, and almost all of them came originally from monastic or cathedral libraries in Bavaria. Many had been sequestered as a result of secularization in the early years of the nineteenth century, for example from Bamberg, Tegernsee, Wessobrun, Niederaltaich, Benedictbeuren, Passau, and Freising in 1802–3, and from Prüfening, St Emmeram and the Niedermünster in Regensburg, in 1811–12. Some manuscripts were taken to Paris in 1801 by the French, for

Knights of Columbus Vatican Film Library
Pius XII Memorial Library 📖 Saint Louis University
http://libraries.slu.edu/special_collections/vfl_momm

EXHIBITION REVIEW: (cont.)

example an Augustine from Salzburg, and then returned to Munich after the Peace of Vienna in 1815. The Prayerbook of Hildegard of Bingen was already in the Hofbibliothek in Munich by the early sixteenth century. A few important codices have reached the library relatively recently, for example the Prayerbook of Otto III, acquired in 1994 from the library of the Graf von Schönborn at Pommersfelden, and the Augsburg Sacramentary from Donaueschingen in 1982. It would have been interesting to read an essay on this aspect of the library's collections, particularly the early secularizations. A large proportion of the books shown were Sacramentaries, Gospel Books or Evangelistaries used at the Mass. What makes them so exceptional is that so many preserve their original bindings of precious metal with jewels and in many cases ivory plaques. An essay on them is contributed to the catalogue by Rainer Kahsnitz. To see them in their wider context Frauke Steenbock's catalogue of such bindings published in 1965 remains essential (*Der kirchliche Prachteinband im frühen Mittelalter, von den Anfängen bis zum Beginn der Gotik* (Berlin, 1965)). This is partly a matter of extraordinary resources being devoted to their embellishment, but also partly a matter of survival as opposed to post-medieval vandalism in other parts of Europe, for example in England at the suppression of the monasteries, or in France in the Wars of Religion and at the French Revolution. The quantity of gold leaf used in these books inside and out is prodigious.

Such books were kept in Treasuries rather than in Libraries and their purpose was display, for example in processions, as well as in their liturgical use at the altar. Seeing them all together in this way, a glittering panoply, was an unforgettable experience not available to the religious communities which originally owned them. Even the richest institutions, for example Bamberg Cathedral founded by the Emperor Henry II in 1007, would not have owned more than a few such books. Originally they would have been only a part of a larger display, accompanied at the Mass by church plate, chalices, candlesticks etc., and by vestments, as represented in a famous miniature in the Codex of Abbess Uta from the Niedermünster, Regensburg (Clm 13601). The treasury still at Bamberg Cathedral, from which three manuscripts had been borrowed, gives an idea of the wider context of patronage. The question of how it was all paid for inevitably arises, and might have been handled in another essay in the catalogue.

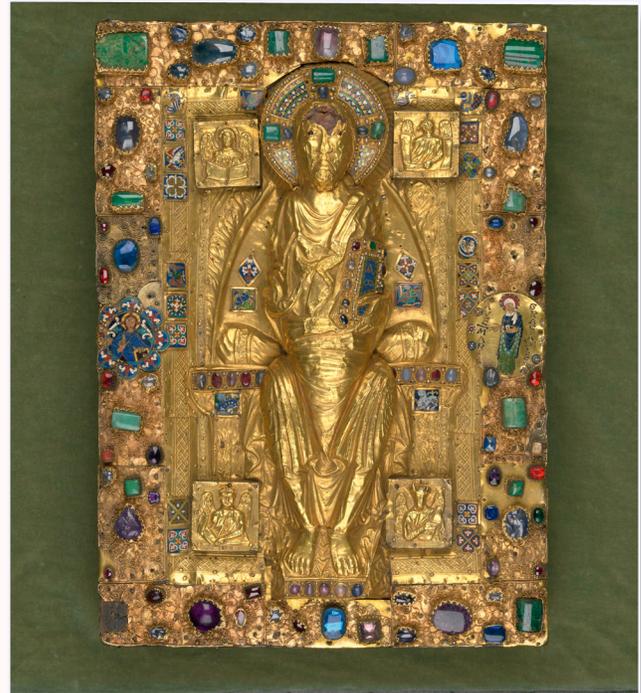
The historical context must help to explain this. In 927 Otto I defeated the pagan Magyar army at the battle of the Lechfeld and in 972, the year before his death, he was crowned Emperor by the Pope in Rome. Gibbon's famous quip that the Holy Roman Empire was "neither Holy, Roman, nor an Empire" hardly holds up in viewing this show. Going round the exhibition the twofold purpose of these books was repeatedly demonstrated by their iconography, first the triumph of Christianity over the Pagans, and secondly the role in that triumph of the Emperor and his subordinates, the princes of the church, bishops, and abbots on the one hand, and secular magnates on the other. Several of the Gospel Books show the hierarchy of power, including the famous double miniature in the Gospels of Otto III

(Clm 4453) and the miniatures of the Emperor Henry II and his consort, Kunigunde, in his Evangelistary and Sacramentary (Clm 4452 and 4456). Of course there was conflict and rivalry between church and state, but also individuals were frequently interrelated. Otto III had his cousin Bruno elected Pope as Gregory V in 996 and was then crowned as Emperor by him a couple of weeks later.

The manuscripts shown of the eleventh and twelfth centuries show significant continuities in production, including sometimes literal copying of earlier luxury liturgical manuscripts, as in examples from Tegernsee or Niederaltaich. There are also books for monastic reading, some of which are extensively illustrated, particularly with drawings. These are known from the two volumes by George Swarzenski on examples from Regensburg and Prüfening, and from Salzburg, which, published over a century ago, in 1901, 1908, and 1913, take us back to the origins of our own scientific, scholarly commitment to the study of Western illuminated manuscripts. The fine catalogue of the present exhibition by Claudia Fabian and others depends to a large extent on the research of Dr. Katharina Bierbrauer and Dr. Elizabeth Klemm. The former's detailed catalogue of the library's Carolingian and pre-Carolingian manuscripts was published in 1990. The latter's volumes on the Romanesque manuscripts in two volumes, 1980, 1988, and on the Ottonian and Early Romanesque manuscripts, from 2004, are a monument to the library's commitment to sustained scholarship and to their authors' great learning. The exhibition catalogue, however, concentrates in its entries on the folios exhibited and thus in no way substitutes for these volumes that should be acquired by every scholarly library of any pretension.

Jonathan J.G. Alexander

**Sherman Fairchild Professor of Fine Arts emeritus,
Institute of Fine Arts, New York University**



Uta-Codex, Munich, BSB, Clm 13601, Book cover

EXHIBITIONS



UNE RENAISSANCE

L'art entre Flandre et Champagne 1150–1250.

Du 17 avril au 15 juillet 2013

Trésors insoupçonnés d'une renaissance avant la lettre: la nouvelle exposition du musée de Cluny dévoile le style original qui se développe entre Flandre et Champagne à la charnière des XIIe et XIIIe siècles. Enluminures, pièces d'orfèvrerie, sceaux, émaux, vitraux, ivoires et autres sculptures révèlent le dynamisme exceptionnel de ces régions.

Des régions créatrices de richesse

Par le biais des foires de Flandre et de Champagne et du prestige des villes drapières, les régions du nord et de l'est de l'Europe forment une véritable plaque tournante du commerce international. La Flandre, la Picardie, l'Artois, la Champagne et la région mosane sont stratégiquement situées entre les pays nordiques et l'espace méditerranéen, et irriguées par de nombreuses voies de circulation. Elles attirent marchands et artisans, qui créent un réseau de relations dynamiques au fil de leurs voyages. Grâce aux nombreuses abbayes présentes sur ce territoire, des liens étroits se tissent également sur le plan religieux et intellectuel, reliant des villes telles que Saint-Omer et Liège.



Musée Sandelin, St-Omer

De Paris à Saint-Omer

Au-delà de Paris, la visite continue en pays audomarois au musée de l'hôtel Sandelin, où le visiteur peut découvrir le second volet de l'exposition au cœur des terres qui furent le théâtre de cette «renaissance».

Exposition organisée par le musée de Cluny et la Réunion des musées nationaux - Grand Palais

Commissaires de l'exposition

Christine Descatoire, conservatrice en chef au musée de Cluny, Paris; Marc Gil, Maître de conférences à l'université Charles de Gaulle-Lille 3, Institut de Recherches historiques du Septentrion (UMR-CNRS)

REVIEW

Complementing the exhibition at the Musée Cluny in Paris is a smaller exhibition with the same name at the Musée Sandelin, St-Omer (until 30 June). In addition to sculpture in stone and wood, and metalwork, the latter includes about 15–20 fine illuminated manuscripts of potential interest to readers of MOMM; a press release with a full list of exhibits and other information is available at <http://tinyurl.com/c2hpp86>. St-Omer is an attractive town, whose cathedral has some interesting features, but being a 2-hour journey by TGV from Paris, I would only recommend that the most dedicated manuscripts students make the effort to see the show, especially as the display of the codices leaves a little to be desired. (I hope to be able to give a more positive account of the Musée Cluny installation in issue 10.) The shows share an attractive catalogue, currently available from amazon.fr and amazon.co.uk, but not amazon.com.

http://www.amazon.co.uk/Une-renaissance-Flandre-Champagne-1150-1250/dp/2711860809/ref=la_B00CABO9JA_1_1?ie=UTF8&qid=1368425244&sr=1-1

Peter Kidd



A NEW VIRTUAL LIBRARY OF MEDIEVAL MANUSCRIPTS IN FRENCH LIBRARIES**BVMM = BIBLIOTHÈQUE VIRTUELLE DES MANUSCRITS MÉDIÉVAUX**<http://bvmm.irht.cnrs.fr>

Opening 2 April 2013

The BVMM, or virtual library of medieval manuscripts in French libraries, contains reproductions of a large selection of medieval and early Renaissance manuscripts. It has been conceived by the Institut de recherche et d'histoire des textes in Paris (IRHT-CNRS).

Since its foundation in 1937, IRHT has accumulated microfilms of manuscripts worldwide for research purposes. Since 1979, in partnership with the Ministry of Culture, the Ministry of Higher Education and participating libraries, IRHT has systematically photographed over 14,000 medieval manuscripts in libraries throughout France, excepting the Bibliothèque nationale de France. These reproductions are being progressively converted for consultation in the BVMM, which also regroups the details of illumination already visible on the sites: *Liber Floridus* and *Enluminures*.



Besançon, BM, ms. 54, f. 6v (detail)

Rouen, BM, ms. 3028, f. 1v (detail)

With the BVMM, one can not only consult manuscripts, but also set images aside, and then compare different manuscripts in the same window. The BVMM is part of an integrated circuit of resources produced by IRHT. MEDIUM is the database that manages all reproductions at IRHT and provides the basic catalogue information in the BVMM. INITIALE is the more developed catalogue of illuminated manuscripts (dating, localisation, iconography, bibliography). The manuscripts can in future be linked to other internal or external databases, such as JONAS, Catalogue collectif de France (CCFr), Calames, etc.

The fundamental contribution of the BVMM

will be to give texts the same importance as that given to illumination.

Over seventy French institutions are participating in the launching of the BVMM on the web. The site presently contains more than 1000 manuscripts reproduced integrally in colour, 600 others in black and white, as well as partial coverage of 4200 illuminated manuscripts and incunables. The virtual bookshelves will fill up as agreements are reached with holding libraries. The BVMM also welcomes “external” libraries and contains reproductions of 100 manuscripts in the Staatsbibliothek in Berlin and certain private collections.

The BVMM is an exceptional research tool

that gives access to an immense corpus of texts and images from the medieval world.

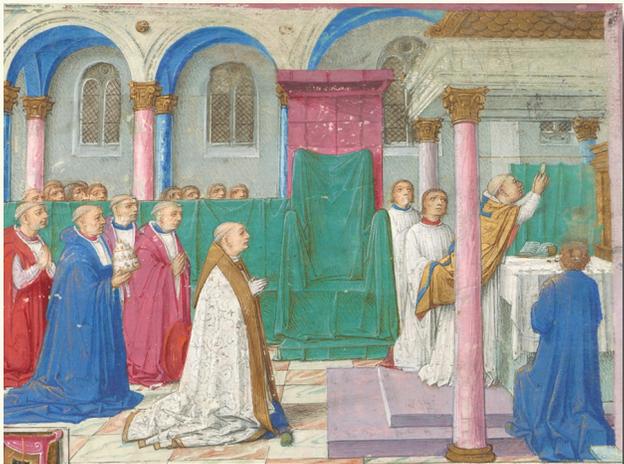
Renata Holod provides a link to a workshop held February 22–23, 2013 at the Penn Museum in Philadelphia: *Toward a ‘Biography’ of a Manuscript: A copy of the Qur’an from 12th c. Iran, A Project in the History of the Book*. Abstracts of the papers presented are published on the website; Renata informs that the project is being continued with an e-publication of the workshop results. See <http://sites.sas.upenn.edu/nep27wksp>

Just opened at the Morgan Library & Museum

Illuminating Faith: The Eucharist in Medieval Life and Art

May 17–September 2, 2013

Curated by Roger Wieck



Elevation of the Eucharist, from the “Della Rovere Missal,”
Rome use, in Latin
Italy, Rome, ca. 1485–90

Illuminated by the Master of the della Rovere Missals (Jacopo Ravaldi?) for Cardinal Domenico della Rovere
MS M.306, fol. 119r

EUCCHARISTIC MIRACLES The dichotomy between the Eucharist’s unassuming appearance (a flat piece of white bread) and what it was (the sacrificed body of Jesus) often presented to medieval Christians a challenge of faith. Most Eucharistic miracles of the Middle Ages treated the faithful to a clearer demonstration or vision of Christ’s True Presence in the Communion host.

Bleeding Hosts were the most convincing miracles that revealed—literally—the True Presence of Christ in the Eucharist. Communion wafers that miraculously bled were especially numerous in the late Middle Ages and became the focus of popular cults and pilgrimages. Bleeding hosts also resulted in Jewish persecution. In a manuscript illuminated for Queen Eleanor of Portugal, for instance, Anthony of Padua attempts to convince a Jew of the real presence of Christ in the Eucharist by presenting to a hungry mule a communion wafer and a container of oats. According to the legend, the animal ignored its feed and knelt before the host in recognition of its true essence.

FEAST OF CORPUS CHRISTI In the thirteenth century, a nun, Blessed Juliana, dreamt of a full moon marred by a dark blemish. Christ revealed to her that the moon represented the Church and the blemish the absence of a feast celebrating the Eucharist. The Feast of Corpus Christi, which celebrated the Eucharist and, by extension, God’s gift of his son to humankind—was first established in Liège, Belgium, in 1246, before spreading to the universal Church. The works in this exhibition speak to the feast’s eventual popularity and geographic reach, with examples from France, Belgium, Hungary, and Italy. The Morgan’s three prayer books from thirteenth-century Liège are among the earliest manuscripts on view. The latest is the Hours of Cardinal Alessandro Farnese, illuminated by Giulio Clovio. At the center of the grand Corpus Christi procession in the two-page spread on the right sits Pope Paul III, grandfather of Cardinal Farnese. As the procession winds its way into Old St. Peter’s Basilica, putti descend from heaven carrying baskets of flowers representing forgiving grace.

WHEN CHRIST CHANGED BREAD AND WINE into his body and blood at the Last Supper, he instituted the Eucharist and established the central act of Christian worship. For medieval Christians, the Eucharist (the sacrament of Communion) was not only at the heart of the Mass—its presence and symbolism also wielded enormous influence over cultural and civic life. *Illuminating Faith: The Eucharist in Medieval Life and Art*, on view May 17–September 2, 2013, explores how artists of the period depicted the celebration of the sacrament and its powerful hold on society in more than sixty-five exquisitely illuminated manuscripts drawn from the Morgan’s renowned collections.

Illuminating Faith is divided into six thematic sections, and features works from France, Italy, and the Netherlands, as well as from Belgium, Germany, and Hungary. Positioned at the center of the gallery will be a replica of a rood screen—a pierced wooden enclosure that separated the clergy from the congregation in medieval churches. The exhibition is accompanied by a complimentary audio guide and an online lecture, both narrated by exhibition curator Roger Wieck.

By changing the substance of the bread and wine into his body and blood—called Transubstantiation—Christ instituted the Eucharist. The Last Supper was the first Mass, the apostles the first priests, and at each Mass thereafter Christians have participated in the reenactment of that historic event. *Illuminating Faith* includes numerous depictions of the institution of the Eucharist at the Last Supper. These manuscripts often combine biblical imagery with medieval liturgical practice—a cup of wine looks like a chalice; a loaf of bread resembles a Communion wafer; Jesus’s gestures evoke the actions of a priest.



The Last Supper as a Mass, from a manuscript of “Miniatures of the Life of Christ”
France, Corbie? late twelfth century
MS M.44, fol. 6v

Corpus Christi Procession
at Old St. Peter’s,
from the “Farnese Hours,”
Rome use, in Latin
Italy, Rome, 1546
Illuminated for Cardinal Alessandro
Farnese by Giulio Clovio
MS M.69, fols. 72v-73



Susy Marcon from the Biblioteca Nazionale Marciana asks if any reader can identify the manuscript from which this leaf was removed, part of an ongoing investigation by the carabinieri. Please send any information you might have to marcon@marciana.venezia.sbn.it.



Posted by **Melissa Conway**:

From August 5 to August 9, 2013, **Lisa Fagin Davis** and **Melissa Conway** will be teaching a class on manuscripts at the California Rare Books School:

Medieval & Renaissance Manuscripts

Description of the class:

Almost 500 institutions in North America—including many public libraries—have pre-1600 manuscripts in their holdings. The chances are thus high that any librarian will have to take care of a manuscript or fragment during his or her career. Using a combination of the resources in UCLA's Special Collections and several online resources, this course will give an overview of the historical production of manuscripts, introducing students to the variety of manuscripts that survive in greatest numbers—Bibles and biblical commentaries, liturgical books, lay prayerbooks and historical documents. The focus of the class will then be on the lay prayerbooks, or Book of Hours—called the “bestseller of the Middle Ages.” Class sessions will include hands-on training in identifying the parts of a Book of Hours, and working with detached leaves from different countries and time periods. By the end of the class students should be able to date, localize and identify the text of detached manuscript leaves. Here is a link to the catalogue:

<http://www.calrbs.org/program/courses/medievalrenaissance/>

Massimo Bernabó informs:

In press is a facsimile edition of Florence, Biblioteca Medicea Laurenziana, MS Plut. 9.28, a *Christian Topography* preserved in an eleventh-century Byzantine manuscript and illuminated with around fifty miniatures, representing maps of the world and the universe and exotic animals from India. Published by the Edizioni di Storia della Letteratura in Rome, it contains color reproductions of all the illumination, and includes essays on codicology, philology, *Nachleben* of the *Topography*, and other topics. It is edited by Jeffrey C. Anderson, The George Washington University, Washington, D.C. (currently retired).

Colum Horiwane announces the next conference to be held at the Index of Christian Art, Princeton University:

Manuscripta Illuminata: Approaches to Understanding Medieval and Renaissance Manuscripts
(October 25th -26th, 2013)

Check out the lineup of speakers at <http://ica.princeton.edu/conference.php>

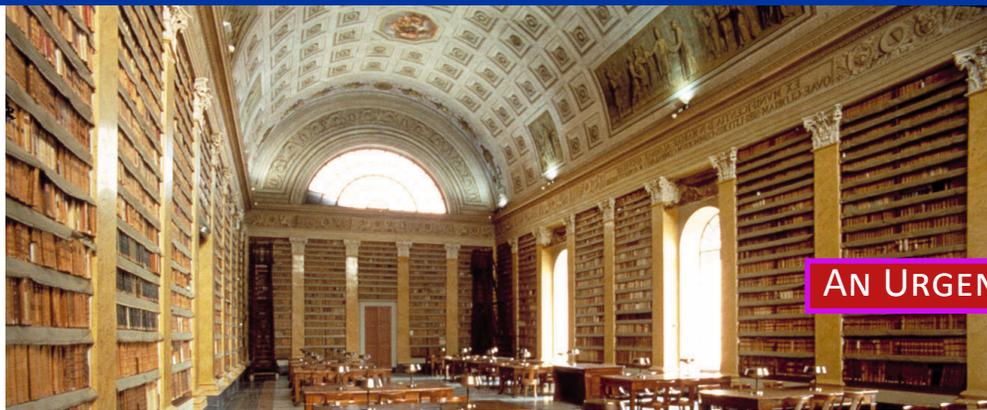
Exhibition at Columbia University:

Writing the Word: A Selection of Medieval Latin Biblical Manuscripts in Columbia Collections

Chang Octagon Exhibition Room, Rare Book and Manuscript Library (6th Floor, Butler Library)

April 10 to July 5, 2013

<http://library.columbia.edu/indiv/rbml/exhibitions/current.html>



AN URGENT APPEAL

On the twenty-seventh of October, 2012 following the beginning of a fire, the **Palatine Library at Parma** was closed. The Library, a real treasure chest, has during the course of its history assumed many names: Royal Library of Parma, National Library, Imperial Library, Library of the City of Parma, and the Duchy Library—names that recall political events that transformed the institutional asset of the City.

Opened on the first of August, 1761, by wish of Philip of Bourbon, Duke of Parma, Piacenza and Guastalla, the library contains items that are truly unique in the world, such as the Hebrew texts from the library of Giovanni Bernardo De Rossi, Professor of Oriental Languages in the theological faculty of the University of Parma from 1769 to 1821; the Ortalli Collection, including 40,000 engravings testifying to German, Italian, Flemish, and French art between the fifteenth and nineteenth centuries, purchased in 1828 by the Duchess Maria Luigia of Austria from the engraver and painter Paolo Toschi; and the books once belonging to the bibliophile Michele Colombo, among which is the autograph manuscript of the *De prospectiva pingendi* of Piero della Francesca.

The Library's first collection of 200 Giambattista Bodoni prints was enriched by the Bodoni inheritance, comprising his letters and typographical material. By wish of the Italian Government, in 1865 the Palatine Library was expanded by the private library of the Dukes of Bourbon-Parma—containing 1,034 manuscripts, many of which are illuminated, and originating from Italy, France, and Flanders; 349 incunables; and about 30,000 volumes from the sixteenth to the nineteenth centuries. Finally, among the last donations was the important gift by the industrialist Pietro Barilla, of the personal library of Maria Luigia, consisting of 512 volumes (historical, literature, and travel books), and including more than 184 letters.

Rich in treasures (not all explored), the Palatine, housed in the complex of the Pilotta Palace, has been forced to close on many occasions. Following the earthquake in 1983 it was opened partially to the public after a year and only reopened completely in September of 1991. The risk that occurred last October, following the outbreak of a fire, calls for urgent measures—and the Library's finances to date simply do not cover the foreseen expenses (just for the electrical system 400,000.00 euros = 526,000 USD are required). The Library depends on future funding from the Italian Ministry of Cultural Heritage and Activities and the Ministry is fully committed to the cause. Nevertheless, it is foreseen to be a slow process. But a library closed to the public is destined inevitably to decline, and to avoid this the Director, Sabina Magrini, has taken measures, using State funding, for a partial opening to the public and the reactivation of some services. At the same time a campaign to obtain other funds has been organized. Private funding is considered essential to speed up the reopening of the Library and to restore it to scholars and students.

Instructions for donations may be found here:

<http://www.reopenpalatina.org/reopen/en/en-donate-now>

Please help generously!

Biblioteca Palatina,
Galleria Petriot



MS Parm. 2998,
fol. 11v



Workshops, Conferences, and Exhibitions

I post news of this exhibition even though it will be nearly over when this issue circulates.

LEAFING THROUGH THE MIDDLE AGES (“Le Moyen Age au fil des pages”) is a special exhibition of medieval Books of Hours curated by Dr Sandra Hindman, to be hosted by Galerie Meyer Oceanic Art in Paris, May 16–25. The owner, Anthony JP Meyer, is a celebrated tribal arts dealer well-established in the heart of the Left Bank in Paris since the 1980s. This will be an occasion to discover the more recent acquisitions of Les Enluminures, but also to leaf through the pages of these precious manuscripts, thanks to the new technology developed for the British Library, called “Turning the pages.” Many of the richly illuminated Books of Hours will be complemented by an IPAD version of the software program that not only permits visitors to turn the pages but also to enlarge them and study them in greater detail.



Galerie Meyer Oceanic Art
17 rue des Beaux-Arts
75006 Paris
May 16 to 25, 2013

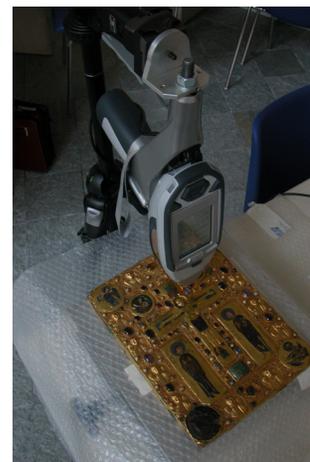
Exhibition opening and reception: Thursday, May 16th, 6 to 9 PM

Opening hours: Tuesday to Friday, 2.30 PM to 6 PM; Saturday, 11 AM to 1 PM and 2.30 PM to 7 PM

Read a description of the twenty manuscripts on exhibition at
<http://www.lesenluminures.com/expodetail.php?cat=coming&expoid=34&>

Posted by Maurizio Aceto, of the Dipartimento di Scienze e Innovazione Tecnologica, Università degli Studi del Piemonte Orientale:

A workshop on the subject of precious bindings will be held on the 21th of June, 2013, at the Biblioteca Nazionale Braidense in Milan. It is the latest in a series of annual interdisciplinary workshops entitled **Codici miniati: Incontro tra Arte e Scienza** in which art historians and scientists meet to discuss illuminated manuscripts: previous events were held in: Parma, on art and science (2008); Modena, on the restoration of codices (2009); Vercelli, on early medieval manuscripts (2010); Parma, on the transition between writing and press (2011); and Modena, on manuscripts from Asia (2012). The present workshop: *In codicibus cooperendis doctos artifices: Materiali e tecniche della legatura*, is organized by the Biblioteca Nazionale Braidense, Università degli Studi di Modena e Reggio Emilia, Università degli Studi del Piemonte Orientale and Università degli Studi di Salerno. In this event, experts in the field of precious bindings and art historians will exchange views with experts in the field of analytical investigations. Information about the event may be found at <http://www.arc.unito.it/index.php/about-the-conference>, as well as the program with a list of speakers and their papers.

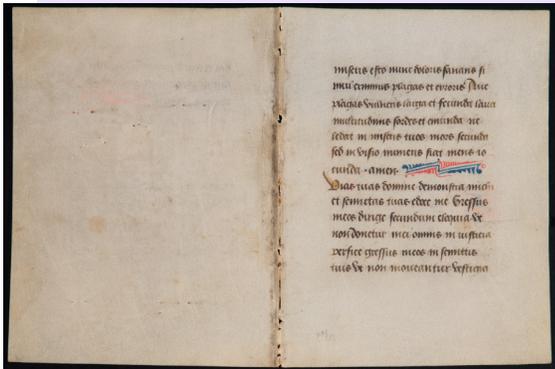


A conference that will already have taken place is **Illuminated Books and Their Patrons: Reconstructing the Ecclesiastical Libraries of the Italian Middle Ages (11th–14th centuries)**, held in Naples, 21–23 May, 2013, in the Rettorato della Seconda Università di Napoli, Sala delle conferenze, Via Costantinopoli 104, Naples. It presented the final results of a research project conducted by various Italian universities, this joint effort led by the Second University of Naples, represented by Prof. Alessandra Perriccioli Saggese. Participating universities: [Seconda Università di Napoli](#); [Università Cattolica di Milano](#); [Università della Tuscia](#); [Università di Cassino e del Lazio meridionale](#); [Università di Firenze](#); [Università di Padova](#); [Università di Salerno](#), and [Università di Torino](#)

Sponsored by the Società internazionale di Storia della miniatura

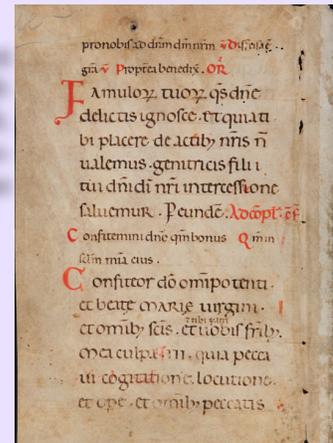
KAREN GOULD COLLECTION OF MEDIEVAL MANUSCRIPTS AND LEAVES

In Spring 2013, the Spencer Art Reference Library of the Nelson-Atkins Museum of Art in Kansas City, Missouri welcomed the gift of thirty-one manuscript and leaves from early printed books collected by the late Karen Gould and her friend, Linda Ehram Voigts of the University of Missouri-Kansas City. When Prof. Gould died last year, her husband, Lewis Gould, donated Prof. Gould's collection of twenty-six leaves to the Nelson-Atkins Museum, and at that point Prof. Voigts did the same with five items from her collection. Twenty leaves are manuscript and eleven printed. While the majority of the collection's leaves are from the fifteenth century, the earliest is a liturgical text from Italy dated to the early twelfth century. At present, ten of the images are to be found on Digital Scriptorium; all the images will be on the Nelson-Atkins Museum of Art website. **Thomas Sullivan, OSB, of Conception Abbey**, has written a booklet describing the collection which is available from Marilyn Carbonell (see below). For cataloguing purposes the physical descriptions were created by Linda Voigts and Patricia Deery Kurz and the text descriptions by Thomas Sullivan. The Karen Gould Collection is available for study purposes at the Spencer Art Reference Library of The Nelson-Atkins Museum of Art. For more information and updates, contact Marilyn Carbonell, Head, Library Services, The Nelson-Atkins Museum of Art, at mcarbonell@nelson-atkins.org.



KGC 26: Liturgical text for the Divine Office, Italy, early s. xiii. Prayers for an undetermined Marian feast.

KGC 21: Horae, Low Countries, s. xv. Prayers in honor of Christ's wounded side and in preparation for a journey.



EXHIBITIONS

MINIATURA VIVA

Codici, facsimili, miniatori di oggi

Tenth-year anniversary of the journal

Alumina: Pagine miniate

Curated by Gianfranco Malafarina

Florence, Biblioteca Riccardiana,

30 May – 26 July 2013.

Sponsored by: Casa editrice Nova Charta,

Venezia-Padova;

Biblioteca Riccardiana, Florence.

Open: Monday-Thursday 9–13; Monday and

Thursday also 15–18

Exhibition Guide: Edizioni Nova Charta, Padova/Venezia 2013

Description on next page:

Vittoria de Buzzaccarini e Giovanna Lazzi
hanno il piacere di invitarLa
alla inaugurazione della mostra

miniatura viva
CODICI, FACSIMILI, MINIATORI DI OGGI

Giovedì, 30 maggio, ore 17.00

Firenze, Palazzo Medici Riccardi
Salone di Luca Giordano
Via Cavour, 1
50123 Firenze

Intervengono:

Giovanna Lazzi
Direttrice della Biblioteca Riccardiana di Firenze

Gianfranco Malafarina
Direttore della rivista "Alumina. Pagine miniate"

Daniele Guernelli
Università di Bologna

Per maggiori informazioni: ufficio.stampa@novacharta.it Tel. 041 5211204 - Biblioteca Riccardiana Tel 055 212586

Gianfranco Malafarina, Director of the journal *Alumina: Pagine miniate*, announces a forthcoming exhibition at the Biblioteca Riccardiana in Florence, to celebrate the first ten years of this journal. It may be the first exhibition devoted to the art of living illuminators, that is, contemporary artists who produce modern versions of the illuminators' art. The exhibition has been organized under the sponsorship of the Casa editrice Nova Charta di Padova-Venezia and the collaboration of the directors of the Biblioteca Riccardiana. A short guide to the exhibition will be available by the end of May. The exhibition is divided into two main sections: the first comprises a selection of the most significant facsimile editions of original manuscripts published in the last years; the second is dedicated to nine contemporary artists who have managed, through their skill, to revive the splendor of the art of illumination: Barbara Calzolari, Tiziana Gironi; Piero Colombani, Marzio Foresti, Agnieszka Kossowska, of Polish origin, Enrico Ragni, Francesco Mori, Massimo Saccon, and Ivano Ziggiotti.

In addition, the most recent results of the project "Salviamo un Codice"—representing a process of restoration/conservation of a manuscript of particular historical/artistic interest, and promoted by the journal *Alumina* and the Editor Nova Charta, will be presented to the public. This year the restored manuscript is a notable example of the *Liber Secretorum fidelium Crucis*, MS 0237 of the Biblioteca Riccardiana; an illuminated manuscript from the first half of the fourteenth century, written by the Venetian **Marino Sanudo Torsello** to promote a Crusade to the Holy Land.



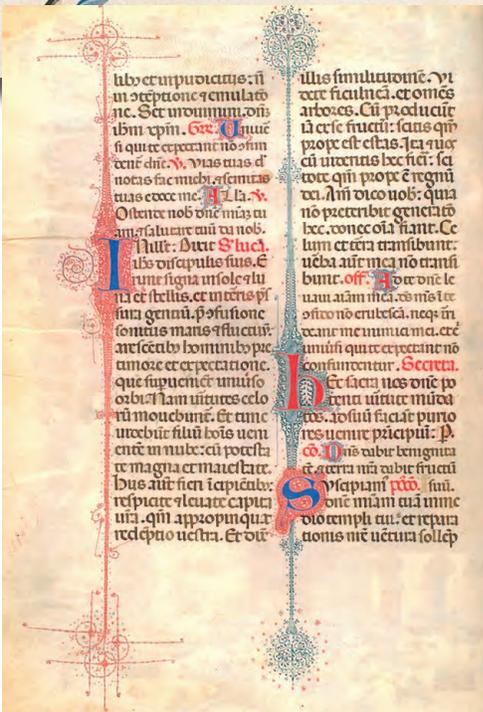
ILLUMINARE L'ABRUZZO

Codici miniati tra Medioevo e Rinascimento

a cura di Gaetano Curzi, Francesca Manzari,
Francesco Tentarelli, Alessandro Tomei



10 maggio / 31 agosto 2013
Museo Palazzo de' Mayo, CHIETI



Francesca Manzari invites readers to visit this exhibition, which is also accompanied by a splendid catalogue. Both exhibition and catalogue acquaint scholars with illumination and illuminators from a lesser known Italian region, and offer, among colorful miniatures, some spectacular examples of its fourteenth-century penwork flourishing. Visit <http://www.culturaliart.com/> for a press release, as well as a number of images from the exhibition and the catalogue, also entitled *Illuminare l'Abruzzo. Codici miniati tra Medioevo e Rinascimento*, and edited by Alessandro Tomei, Gaetano Curzi, Francesca Manzari, and Francesco Tentarelli.

Vatican City, Biblioteca Apostolica
Vaticana, MS Ross. 276, Missal of
S. Maria Paganica, fol. 7v

NEW PUBLICATIONS

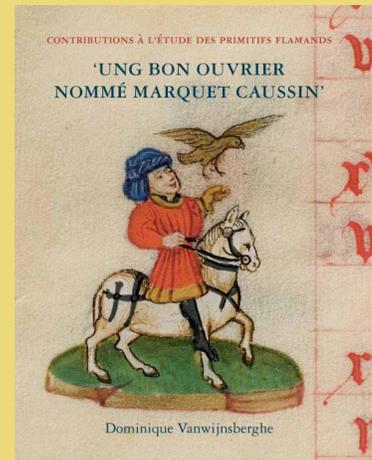
'UNG BON OUVRIER NOMMÉ MARQUET CAUSSIN':***Peinture et enluminure en Hainaut avant Simon Marmion***

Dominique Vanwijnsberghe

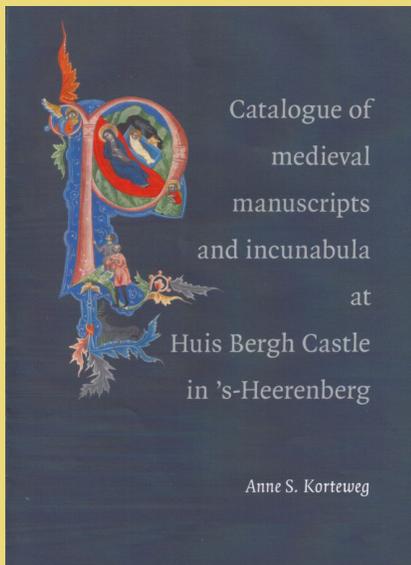
(Turnhout, Brepols, 2013)

Until now, little has been known about manuscript illumination in Hainault before the arrival of Simon Marmion at Valenciennes around 1458. This monograph aims to bridge that gap by highlighting the work of Marc Caussin, a Hainault miniaturist active in Valenciennes from the 1430s to the 1470s. An existing Cambrai missal paired with by a highly detailed contractual account has led to the attribution of fourteen manuscripts to Caussin. Alongside standard devotional books, Caussin illuminated more personalized commissions such as a copy of the *Chroniques martiniennes* for Philippe de Croÿ, count of Chimay.

Caussin also worked for other renowned bibliophiles, the most illustrious being the Duke of Burgundy himself, Philip the Good. Caussin's activity could be placed in context thanks to an abundance of archival sources. Some fifty documents give unique information concerning his family background and his professional network in Hainault and other cities in the southern Netherlands. The manuscripts grouped around Marc Caussin have allowed the reconstruction of an artistic, social, religious and intellectual milieu about which very little was previously known.



Dominique Vanwijnsberghe is researcher at the Royal Institute for Cultural Heritage (IRPA-KIK, Brussels), specialized in 15th-century painting and manuscript illumination.



ANNE S. KORTEWEG

CATALOGUE OF MEDIEVAL MANUSCRIPTS AND INCUNABULA AT HUIS BERGH CASTLE IN 'S-HEERENBERG**(*'s-Heerenberg: Stichting Huis Bergh, 2013*)**

Huis Bergh Castle is the largest and oldest castle in the Netherlands, its fabric originally dating from the Middle Ages. The castle together with large stretches of wood and farmland were bought in 1912 by Jan Herman van Heek (1873-1956), a textile manufacturer from Enschede, with a strong commitment to nature conservation and the restoration of historical buildings. The acquisition of Huis Bergh resulted from his profound love for the Middle Ages, and after a thorough restoration, Van Heek furnished the building with paintings, sculptures, furniture and utensils from the Middle Ages and the early Renaissance. As a result, Huis Bergh Castle is one of the few castles in the Netherlands to evoke the Middle Ages both inside and outside.

From the 1920s Van Heek also began collecting medieval manuscripts, single leaves and incunabula. Although he did not collect systematically and was largely guided by his personal taste and intuition, he succeeded in amassing an impressive range of manuscripts and single leaves. Dating from the ninth to the sixteenth centuries and originating from most of the Western and Central European countries, they offer a splendid survey of script types and illumination of the Middle Ages. The incunabula, many of which have painted opening leaves or penwork decoration, are visual proof of Van Heek's primary interest in the craftsmanship of the book. Having been in private hands for a long time, the collection is not well known among art historians and scholars of manuscripts and incunabula. This catalogue for the first time offers expert descriptions of the 73 manuscripts, 71 single leaves, 15 incunabula and 8 incunabula leaves in the collection, all of which are reproduced in colour, many of them with several illustrations. The introductory essays successively discuss Jan Herman van Heek as a collector, highlights of the collection of manuscripts and an exceptional item in the collection: an 18th-century volume of poems by the Persian poet Hafiz, made and illuminated in Kashmir. Finally, there is a description of the way in which research was undertaken into the provenance of items in the collection.

The First Portrait of the Lost Saint Henry Bust-Reliquary of Bamberg Cathedral in a Fourteenth-Century Bamberg Gradual
Karl-Georg Pfändtner

IN A PROJECT FINANCED BY THE DEUTSCHE FORSCHUNGSGEMEINSCHAFT, the thirteenth- and fourteenth-century illuminated manuscripts of the Staatsbibliothek Bamberg are in the process of being catalogued, and the catalogue is scheduled for publication in fall 2013/early 2014. Among their rich treasures is a fourteenth-century Gradual, very likely donated by Conrad of Giech (Provost of Bamberg Cathedral from 1315, elected bishop in 1318, but dying on his way to Avignon before being confirmed by the pope) for the St. Henry and St. Kunigunde altar at the center of Bamberg Cathedral. His family coat of arms was painted at the top of the first illuminated page (fol. 20r), showing the Bamberg imperial saint-patrons at the beginning of the Gradual (the *Ad te levavi* initial). The manuscript, today under the shelfmark RB.Msc.169, has very modest local illumination and flourished penwork initials and has been nearly unknown before today. However, on folios 247–250 — slightly later additions for the liturgical texts of the Bamberg saints Henry and Kunigunde, Saint Otto, Bishop of Bamberg, and Saint Dorothy — we find half-length figures of these saints, datable to around the 1340s. While the drawing of Saint Kunigunde was excised in earlier times, leaving only the support upon which it rested, the representations of Saints Otto and Henry survived. On folio 247v Saint Henry is positioned behind a sort of platform, depicted with globe and scepter in hand and a Gothic crown on his head. The platform and the crown make it very likely that this drawing represents the oldest portrait of the destroyed Saint Henry bust reliquary of Bamberg Cathedral. The style of the crown is especially close to the Saint Henry reliquary crown, made ca. 1270/80 for the head reliquary of this holy founder of Bamberg cathedral (Henry II, king since 1004, Holy Roman Emperor 1014–24). Once held among the Bamberg-cathedral treasures, the crown was brought to Munich in 1802 and is housed there in the Treasury (Schatzkammer) of the Munich Residenz. For for this crown, see: <http://www.n24.de/n24/Wissen/History/d/1440870/kopie-der-heinrichskrone-in-bamberg-zu-sehen.html>, http://en.wikipedia.org/wiki/Reliquary_Crown_of_Henry_II, and Herbert Brunner, *Kronen und Herrschaftszeichen in der Schatzkammer der Residenz München* (Munich 1977), 18. The reliquary bust is first mentioned in 1380 as part of the cathedral treasure. Later portraits comprise a woodcut in the Bamberg *Heiltumsbüchlein* (Nuremberg, 1493, p. 262) and a drawing in the *Bamberger Heiltumscodex* of around 1508/9 (London, British Library, Add. MS 15689, fol. 26v), both very simple representations and unreliable as to the features depicted. The London example portrays the emperor in similar pose to that in the newly discovered drawing in Bamberg RB.Msc.169, with globe and scepter in hand, as well as being situated atop a platform, making its identification as a portrait of the lost bust reliquary more than likely. The first reliquary was substituted by a new one in 1658, executed by the Augsburg Goldsmith Marin Rüdell; the old one was melted down a year later in 1659. The original reliquary crown was not re-attached to the new reliquary, but arrived separately at the Treasury.



**Bamberg, Staatsbibliothek,
MS RB.Msc. 169, fol. 247v**



**Munich, Residenz, Treasury:
Reliquary Crown of Henry II**

Call for Papers

The Thirteenth York Manuscripts Conference: Cathedral Libraries and Archives of Britain and Ireland
3–5 July 2014

Hosted by the Centre for Medieval Studies
and the Centre for Renaissance and Early Modern Studies at the University of York
Organised by Brian Cummings, Linne Mooney, Bill Sherman and Hanna Vorholt

The York Manuscripts Conference has been held biennially or triennially since 1986 and, with about 50 papers, is amongst the largest conferences in Europe dedicated to manuscript studies. The Thirteenth York Manuscripts Conference, to be held from 3-5 July 2014 will have as its topic the Cathedral Libraries and Archives of England, Wales, Scotland and Ireland.

The Cathedral Libraries and Archives of Britain and Ireland comprise some of the most remarkable and least explored collections of medieval and early modern manuscripts. While predictably focused on theological, liturgical, and devotional books, they also contain many medical, scientific, and literary sources, as well as legal and administrative documents. In addition to the many collections that are still in situ, others are now being looked after elsewhere, or have been dispersed. The conference will include papers on medieval and early modern manuscripts which are or were once held by the cathedrals of Britain and Ireland, considering their varied contents, illumination, use, and provenance; paper topics might also explore the formation, development, and dissolution of the libraries themselves; connections between different collections; their location and cataloguing within the cathedrals; or the distinction between cathedral libraries and cathedral archives in a historical perspective. Papers which shed light on lesser known treasures and collections will be especially welcome. We invite papers from researchers in the fields of religion, history, art history, musicology, history of science, literature, codicology, conservation, and other cognate disciplines. Papers delivered at the conference may be considered for inclusion in a volume of selected essays.

The conference is organised in association with the Cathedrals Libraries and Archives Network (CLAN), which seeks to engender, co-ordinate, facilitate and promote research on the Cathedral collections, and to act as an interface between academic communities, church bodies, and the wider public.

Plenary lectures will be given by Nigel Morgan (Cambridge), Christopher Norton (York), Rodney Thomson (Tasmania), and Magnus Williamson (Newcastle).

Please send an abstract of no more than 300 words to YMC-2014@york.ac.uk.

Deadline for submission of proposals is 1 July 2013.

Susanne Lepsius informs us of a one-week intense program on manuscripts for advanced students and doctoral students, in collaboration with the Handschriftenabteilung of the UB Leipzig (8th–14th of September, 2013)

Ausschreibung für den dritten Alfried Krupp-Sommerkurs für Handschriftenkultur
an der Universitätsbibliothek Leipzig

Handschriftenkultur des Mittelalters für Fortgeschrittene

Kursprogramm:

- Sonntag, 08.09.: Anreise, Begrüßung
- Montag, 09.09.: Paläographie
- Dienstag, 10.09.: Textüberlieferung des Mittelalters: Theologie – Recht – Medizin – Artes liberales
- Mittwoch, 11.09.: Musiknotation im Mittelalter / Abendveranstaltung
- Donnerstag, 12.09.: Liturgische Handschriften
- Freitag, 13.09.: Exkursion / Vertiefungsübungen
- Samstag, 14.09.: Präsentation und Diskussion der Ergebnisse zu einzelnen Handschriften / Evaluation

Die Lehreinheiten und zugehörigen Übungen werden aus den Perspektiven mehrerer mediävistischer Fächer betreut:

- Prof. Dr. Gerlinde Huber-Rebenich (Universität Bern): Mittellatein / Paläographie

- Prof. Dr. Markus Vinzent (King's College London / Universität Erfurt): Theologiegeschichte
- Prof. Dr. Susanne Lepsius (Universität München): Rechtsgeschichte
- Dr. Iolanda Ventura (CNRS Orléans): Medizingeschichte
- Dr. Jeremy Llewellyn (Schola Cantorum Basiliensis, Basel): Musikpaläographie
- Prof. Dr. Felix Heinzer (Universität Freiburg): Mittellatein / Liturgiegeschichte
- Dr. Christoph Mackert (Handschriftenzentrum Universitätsbibliothek Leipzig): Handschriftenkunde / Artes

For the complete description of the program, and how to participate, see <http://www.ub.uni-leipzig.de/allgemein/nachrichten/page//1162c3716ef27e0454d2a784e97c6cd3/article/257.html>