



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 10 September 2013

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📖 EDITOR'S REMARKS:

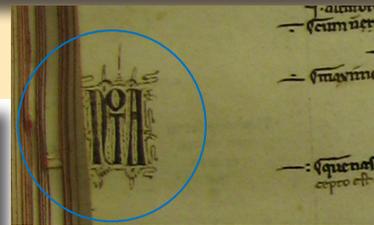
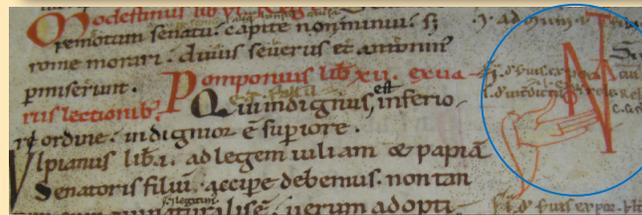
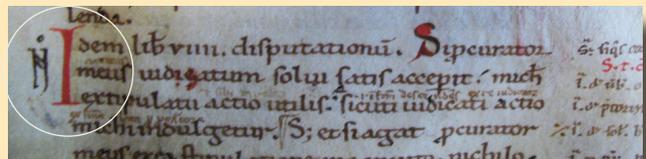
I'M SURE THAT MANY OF US are welcoming new students on campus, and gearing up for the fall semester. Here in the Vatican Film Library we already have numerous appointments made for Saint Louis University students to spend their class hour learning about manuscripts and their production: format, decoration, script, and how and by whom they were used in the Middle Ages and Renaissance. We have a lovely spotted calfskin for them to rattle and stroke, and palm leaves, the Joshua Roll, and several codices to demonstrate format. Our newest exhibition is up: **Writing the Word of God: Bibles and Qur'ans in the Manuscript Tradition**, which showcases some of our Bible and Qur'an manuscripts and compares and contrasts their organization, decoration, and didactic features. It was put together by Amy Boland—a PhD candidate in the History Department who worked for us this summer—and will play an important part in class presentations and discussions.

It would be very helpful if someone in the manuscript community could say something about the notation on the antiphonal page on the right. Its manuscript is attributed to France, and is dated 1755. I have found a couple of examples of this pronged notation in reproductions of eighteenth-century manuscripts, but the references say nothing about the notation itself. Can anyone identify, date, and give a name to this particular notation style, and perhaps localize its use? Provenance and place of production of this manuscript are basically unknown.



On another note, I wonder if anyone can comment on the earliest manuscript in which they have found a *nota bene* sign? The first two examples on the right are from the same manuscript, datable to the end of the 11th—early 12th-century, and they seem to be contemporary with the text itself. The third, in an early 13th-century manuscript, shows one of the myriad arrangements of the letters of *NOTA* into one glyph. I associate this type of annotation with texts that are actively being taught and studied in some sort of organized fashion, perhaps at a university level. Has anyone found it in manuscripts earlier than the 11th century? Can you describe other signs or graphic conventions students used to mark important bits in their textbooks?

Contact me at lengles@slu.edu



And I am pleased to report another incidence of valuable input from the manuscript community as a result of a post in the newsletter: Scott Gwara has discovered some further information about our VFL MS 55, which was described and illustrated on the first page of the January 2013 issue.

His report follows on page 2.

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

MANUSCRIPTS ON MY MIND NO. 8 invited readers to identify two Saint Louis University manuscript fragments (Pius XII Memorial Library, Special Collections, VFL MS 55a, 55b). These are lovely and imposing folios with intriguing additions, conceivably modern, showing a man and woman kneeling in prayer. The arms situated near the figures may identify these potential owners. A sister leaf to this manuscript at Otterbein University (OH) has an interesting provenance [fig. 1]. In 1959 a traveling exhibition sponsored by Ferdinand Roten Galleries of Baltimore exhibited leaves from manuscripts and early printed books on the Otterbein campus. Such exhibitions were part of a sales strategy used effectively in the past by the Cleveland dealer Otto F. Ege (d. 1951), who shipped illuminated manuscript folios for exhibition simply for the cost of freight [Ege similarly shipped fragments to college bookstores; see C.U. Faye and W.H. Bond, *Supplement to the Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York, 1962), 287 (Library of Dr. Claude W. Barlow)]. Ege expected to generate sales—and did. For many years Ferdinand Roten Galleries marketed “original art” on college campuses in just this way. Roten probably broke up the SLU manuscript because the leaves were attractive, plentiful, and fresh. No trace of the source manuscript can be found in the Schoenberg Database, so it likely came directly from an American collection or from an unpublishable European sale. Another culprit may have committed this book-breaking, however. Known for defending manuscript dismemberment [see Christopher de Hamel, “Selling Manuscript Fragments in the 1960s,” in Linda L. Brownrigg and Margaret M. Smith, *Interpreting and Collecting Fragments of Medieval Books* (Los Altos Hills, Calif., 2000), 47–55; Donald C. Dickinson, *Dictionary of American Antiquarian Bookdealers* (Westport, Conn., 1998), 55–56], the New York dealer Phillip C. Duschnes offered two leaves from the SLU manuscript in his catalogue 157 (1962), “Medieval Miniatures and Illuminations,” items 49 (\$75) and 50 (\$100), both framed [fig. 2; Duschnes emphasized the handsome decoration on the folio with phrases like “handsome verdant background.”]. Duschnes’s plate 22 illustrates the verso of item 50, with the end of Ps. 6 and the beginning of Ps. 7 [fig. 3; the border decoration on each of the fragments differs].

Through the generosity of Mrs. Vida Clements ’01 Otterbein acquired its folio, which was praised in a 1960 article: “exquisitely illustrated with miniature floral designs.” [This 1960 campus publication describes how Otterbein acquired nearly all of its seven manuscript fragments from a traveling exhibition. Faculty were asked to select specimens illustrating the “history of bookmaking and the transition from the age of handlettering and illumination through the first fifty years of the printing press,” see Robert Price, “Illuminated Manuscripts and Early Printing Presented to the Library,” *Otterbein Towers* 32.2 (Jan. 1960), 17. The cost was \$27.50, about \$250 today and a very good value (note how much more Duschnes sought for similar leaves). I am grateful to Lois Szudy and Stephen Grinch at the Otterbein College library, for their images and for permission to publish them]. Indeed, the gold and colors are still bright and the busy decoration Florentine, ca. 1500. (The SLU fragments say “Florence, ca. 1490,” the same information provided on the Otterbein leaf). This manuscript boasts complex line-fillers [fig. 4]. Interestingly, the Otterbein fragment has the end of Psalm 32 and the opening of Psalm 33, to verse 10 *sancti eius*, exactly where SLU fragment 55a begins, with *quoniam non est*. This is followed by Psalm 34, but the other SLU leaf is not conjugate and has text from Psalm 36. A single intervening folio is missing. While Roten Galleries claimed that the manuscript came from a Book of Hours, the large size (263 x 162 mm.) as well as the Psalms make that deduction unlikely. The text represents a ferial psalter, the Psalms laid out for liturgical use with the addition of the invariant texts such as antiphons, versicles, and responses. This kind of book was common throughout Europe in the period, often appended to breviaries. Psalms 32–36 were recited at Monday Matins and Lauds in monastic use or Monday Matins in secular use [John Harper, *The Forms and Orders of Western Liturgy from the Tenth to the Eighteenth Century* (Oxford, 1991), 244, 259]. A third folio of this manuscript was acquired for SLU a month after the newsletter was posted. This leaf (now VFL MS 55c) contains Ps. 108:20 *o>peritur et sicut ... 108:31*, followed by the ancillary texts. It exhibits some unintentional consequences of book-breaking: fading due to exposure to sunlight and creased vellum where the leaf was folded back to mount in a frame.

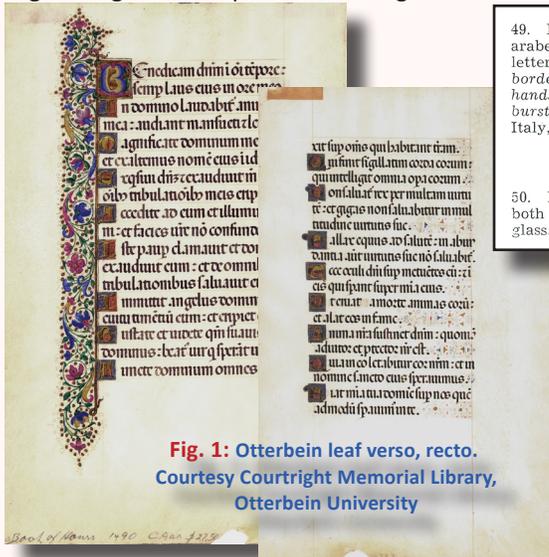


Fig. 1: Otterbein leaf verso, recto.
Courtesy Courtright Memorial Library,
Otterbein University

49. PSALTER LEAF. A Psalter leaf from Italy with typical Florentine arabesque border, the leaf measuring 9½ by 5¼ inches. 18 lines of gothic lettering with large and small gold initials. At the left margin is a wide border running the length of the page with gold flowers and sprays on a handsome verdant background, terminating at top and bottom with decorative bursts heightened in gold. In an antique style frame. About 1490, northern Italy, probably Florence. \$75.00

Fig. 2: Duschnes catalogue

50. PSALTER LEAF. Same as above, but with a blue decorative border on both sides of the leaf and beautifully framed in “floating” style under double glass. See Plate No. 22. \$100.00

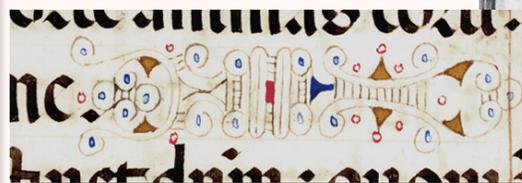


Fig. 4: Otterbein leaf recto, detail.
Courtesy Courtright Memorial Library,
Otterbein University

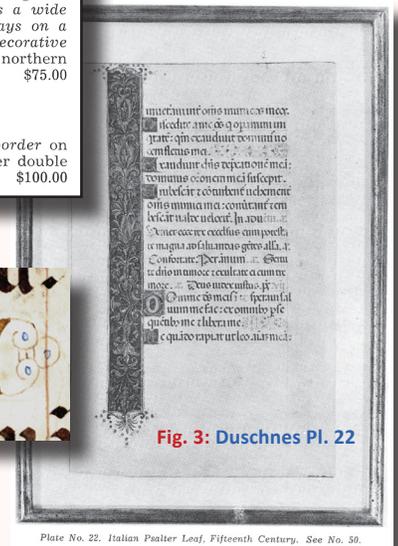


Fig. 3: Duschnes Pl. 22

Plate No. 22. Italian Psalter Leaf, Fifteenth Century. See No. 50.

CONFERENCES, SEMINARS, AND WORKSHOPS

Texts and Contexts: Manuscript Conference at The Ohio State University, November 15–16, 2013

The Center for Epigraphical and Palaeographical Studies at the Ohio State University will host its annual conference on manuscript studies November 15-16, 2013 on the campus of the Ohio State University. The conference covers the full spectrum of manuscript studies and includes papers on palæography (vernacular and Latin), codicology, text history, and reception. The [Virginia Brown Memorial Lecture](#) will be delivered this year by Julia Haig Gaisser (Eugenia Chase Guild Professor Emeritus in the Humanities, Bryn Mawr College) who will speak on “Excuses, Excuses: Racy Poetry from Catullus to Joannes Secundus.” The conference is generously supported by the College of Arts and Sciences and the Department of Classics. Information concerning the conference can be found at <http://epigraphy.osu.edu/>.

Lecture and Workshop on Icelandic Palaeography, The Ohio State University, November 14, 2013

On the Thursday before the conference (Nov. 14), Elizabeth Ashman Rowe, (Department of ASNC Studies, University of Cambridge) will be presenting a public lecture “Introduction to Icelandic Manuscript Studies” followed by a private workshop for those with Old Norse and/or palæographical experience. The lecture will be open to the general public and will introduce the participants to the field of Icelandic manuscripts as a whole. This lecture assumes no background in manuscript studies and will briefly cover codicology, illustrations, and palæography within the field. The workshop is open only to advanced undergraduate, graduate students, and faculty who have had some background in Old Norse and/or paleography. Dr. Rowe will be introducing attendees to paleography as it relates specifically to Icelandic Manuscripts, including lessons on transcribing the material using a more “hands on” approach. As space and resources are limited, the private workshop will require permission for attendance. Please contact the OSU Saga Club at osusagaclub@gmail.com for more information. These workshops have been made possible through generous funding provided by The Aldus Society of Columbus, OH, the OSU German Department, the OSU English Department, the Center for Epigraphical and Palaeographical Studies, the OSU Center for Medieval and Renaissance Studies, as well as private funding. This event has been organized by The Ohio State University SAGA Club.

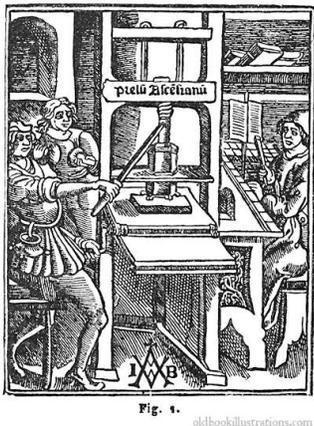


Fig. 1. oldbookillustrations.com

NEH Summer Seminar for College and University Teachers

Tudor Books and Readers: 1485-1603

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

cultural history of the English Renaissance and/or Reformation, the history of the book, the history of reading, art history, women's studies, religious studies, bibliography, print culture, library science (including rare book librarians), mass communication, literacy studies, and more.

This seminar will meet from 23 June until 26 July 2014. During the first week of this program, we shall visit: 1) Antwerp, Belgium, in order to draw on resources including the Plantin-Moretus Museum (the world's only surviving Renaissance printing and publishing house) and 2) London, England, in order to attend a rare-book workshop and consider treasures at Senate House Library of the University of London. During four ensuing weeks at Oxford, participants will reside at St. Edmund Hall as they make use of rare book and manuscript holdings of the Bodleian Library and other institutions. Those eligible to apply include citizens of USA who are engaged in teaching at the college or university level, graduate students, and independent scholars who have received the terminal degree in their field (usually the Ph.D.). In addition, non-US citizens who have taught and lived in the USA for at least three years prior to March 2014 are eligible to apply. NEH will provide participants with a stipend of \$3,900. Full details and application information are available at <https://sites.jmu.edu/NEHtudorbooks2014>. For further information, please contact Mark Rankin (rankinmc@jmu.edu). **Applications must be postmarked by March 4, 2014.**

Home at last!

The J. Paul Getty Museum is delighted to announce the arrival of the *Roman de Gillion de Trazegnies* (Ms. 111). Acquired by the Getty at auction last December at Sotheby's, the manuscript just recently received its export license from England and arrived at the Getty at the beginning of August. The manuscript contains some of the finest work by the northern Renaissance master, Lieven van Lathem. Eight half-page miniatures and 44 historiated initials illustrate the heroic and romantic exploits of Gillion, a famed Flemish nobleman on pilgrimage to the Holy Land. The text contains elements of the genres of both epic and romance, telling of the exciting adventures of Gillion, who journeyed to Egypt on pilgrimage, inadvertently became a bigamist, and died in battle as a glorious hero.

The opening miniature conveys the important aspects of the story's origins as recounted by the author. Within a painstakingly-detailed church interior, the triple tomb of Gillion and his two wives is placed prominently before the viewer. In the background, the author, who is dressed in red and blue, hears the story from a monk. Next to the tomb, the author appears again, conversing with the monks about the small volume in Italian which recounts Gillion's story. Finally, the author retires to his study in the background at right where he eagerly translates the remarkable story into French to make it better known. Van Lathem cleverly constructed the visual story as a series of rhythmic groupings and structures that alternate between foreground and background, outside and inside, written and oral communication. The delicately painted faces mirror a variety of emotions, while the figures' naturalistic gestures and interactions create an effortless flow for the narrative.



Los Angeles, J. Paul Getty Museum, MS 111,
fol. 9r: *Roman de Gillion de Trazegnies*

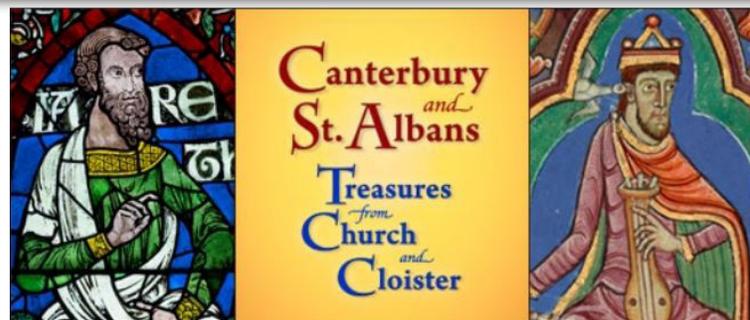
The delicate painted faces mirror a variety of emotions, while the figures' naturalistic gestures and interactions create an effortless flow for the narrative. At the time of the manuscript's creation, Flanders was well-established as the pre-eminent locus for the creation of secular illuminated manuscripts in Europe—it was embedded in the economic and cultural life of the region. Louis de Gruuthuse (1422–92), councilor and trusted advisor to Philip the Good, Duke of Burgundy (1396–1467), was the patron of the Van Lathem manuscript. The *Roman de Gillion de Trazegnies* would have appealed to Louis on a variety of levels. The text itself, celebrating one of the great legendary personalities of Flanders, reflected glory on the noble descendants in the region, while the setting of the story in the lands of the east would have had contemporary resonance, as Louis and Philip were at the time promoting a Burgundian crusade to regain Constantinople and Jerusalem. Formerly in the collection of the Dukes of Chatsworth, the new work joins the only documented manuscript by Lieven van Lathem, the Prayer Book of Charles the Bold, already in the Getty's collection (Ms. 37). This primary work provides the basis for all other Van Lathem attributions.

The new manuscript will be on view at the Getty Center from September 3, 2013 to March 2, 2014.

Forthcoming at the Getty:

September 20, 2013–February
2, 2014

See details on page 5



This exhibition brings together masterpieces of medieval English art: panels of stained glass from Canterbury Cathedral and pages from the St. Albans Psalter, a splendidly illuminated book of psalms. Uniting monumental glass painting with the art of book illumination, this presentation reveals how specific texts, prayers, and environments shaped the medieval viewer's understanding of these pictures during the era of artistic renewal following the Norman Conquest of England.

The exhibition of both these bodies of work is possible because of preservation activities. The six glass windows from Canterbury Cathedral have been temporarily removed from the Cathedral's Great South Window for conservation on the architectural framing. The St. Albans Psalter, on loan from the Cathedral Library in Hildesheim, Germany, has been temporarily unbound for documentation and conservation and will soon be permanently rebound.

The symposium "Seeing and Reading in Twelfth-Century England" will coincide with the last days of this exhibition and will take place at the Getty and UCLA on February 1–2. Fourteen papers will discuss art, literacy, and the readers and readership of images and pictorial cycles in twelfth-century England.



Hildesheim, Dombibliothek,
The St. Albans Psalter, p. 294
Psalm 107

This publication complements the exhibition and will be available September 20, 2013:

**The St. Albans Psalter:
Painting and Prayer in Medieval England**

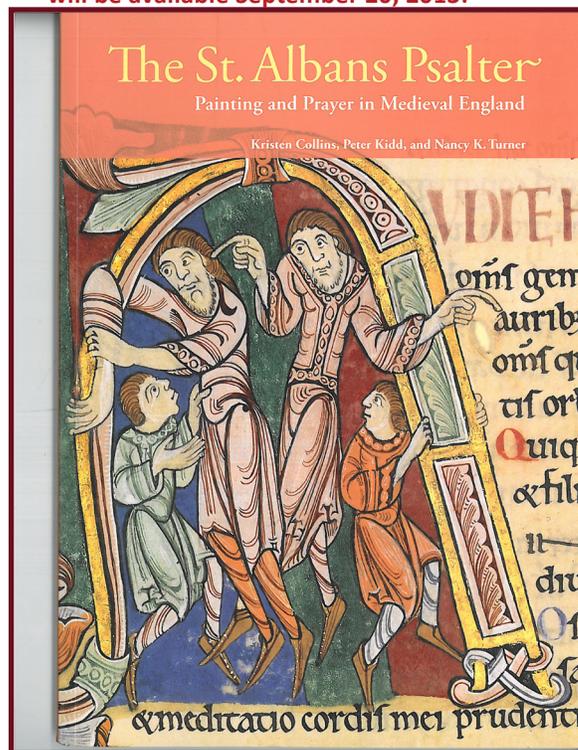
Kristen Collins, Peter Kidd, and Nancy Turner
J. Paul Getty Museum

104 pages, 7 1/2 x 10 7/8 inches, paperback
94 color and 2 b/w illustrations

ISBN 978-1-60606-145-9, \$25.00 [UK £18.99]

The St. Albans Psalter is one of the most important, famous, and puzzling books produced in twelfth-century England. It was probably created between 1120 and 1140 at St. Albans Abbey, located on the site where Alban, England's first saint, was martyred. The manuscript's powerfully drawn figures and saturated colors are distinct from those in previous Anglo-Saxon painting and signal the arrival of the Romanesque style of illumination in England. Although most twelfth-century prayer books were not illustrated, the St. Albans Psalter includes more than forty full-page illustrations and over 200 historiated initials. Decorated with gold and precious colors, the psalter offers a display unparalleled by any other English manuscript to survive from the period.

In 2007 the St. Albans Psalter was removed from its binding and in 2012 the unbound leaves traveled to the J. Paul Getty Museum, where scholars, conservators, and scientists conducted a close examination. New evidence revealed here challenges several prevailing assumptions about this richly illuminated manuscript.



Shared by Nadia Kavrus-Hoffmann: a link to an interactive map of medieval digitized manuscripts: <https://mapsengine.google.com/map/viewer?mid=zvs8K4HrZzXQ.k8b7YeXYISqE>

📖 Dumbarton Oaks Museum's exhibition of their four Greek manuscripts has been extended through October and they are also digitized and available on the DO website; see <http://www.doaks.org/museum/special-exhibitions/current-special-exhibitions/four-byzantine-manuscripts>

📖 September 23–28: Attend the Eighth International Colloquium on Greek Paleography in Hamburg, Germany; see <http://paleografia-greca.blogspot.com/2011/12/viii-colloquio-internazionale-annuncio.html> and <http://www.cipg.eu/2013>.

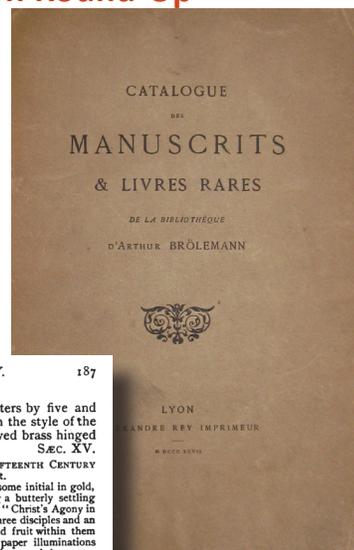
Scott Gwara's Review of Manuscript Sales: Summer Auction Round-Up

MANUSCRIPT SALES ARE STRONGER than they've been in years, and prices are correspondingly higher. Availability has coincided with motivation. The season's indisputable highlight was the magnificent Vershbow Collection, consummately handled by Christie's (part II, New York, 10 April 2013). Dated 1461, lot 1 (\$279,750) comprised a lavish illuminated translation by Simon de Courcy of the *Stimulus amoris* attributed to Pseudo-Bonaventure. Its five miniatures, including four showing the manuscript's patroness, were painted by the Master of Walters 269. A complete illuminated Dutch Book of Hours of 220 folios with six miniatures by the Masters of the Haarlem Bible fetched \$75k (lot 2). Details from its illuminations may have derived from prints and block books. A second Dutch Book of Hours achieved a strong \$267,750 on the basis of its miniatures by the Masters of Hugo Jansz. van Woerden. Originating in Leiden, it also reveals the influence of print illustrations. This lovely book once belonged to the Lyon connoisseur Henri Auguste Brölemann (d. 1869) [*Catalogue of a Collection of Very Important Illuminated Manuscripts and Fine Printed Horæ ... Sold by Order of ... Madame Etienne Mallet* (Sotheby's 4 May 1926). Rare, if not virtually unknown, is the catalogue by Brölemann's son, Arthur, entitled *Catalogue des Manuscrits et Livres Rares de la Bibliothèque d'Arthur Brölemann* (privately printed, Lyon, 1897, collection Dr. Roland Folter, Larchmont, NY)], see fig. 1, many of whose manuscripts can be found in North American collections. Examples are: three *horæ* at the Walters Art Gallery, three "Typ" manuscripts at Harvard, one at the Bancroft Library, one at Yale, and one recently acquired by the University of South Carolina [See *Manuscripts on my Mind 7* (Sept. 2012), 11: http://libraries.slu.edu/files/special_collections/vfl_newsletter_7.pdf.]; the John Carter Brown Library sold a Brölemann breviary in 1981 (Sotheby's 18 May, lot 11). Another Brölemann was lot 262 (\$11,250), leaves from the so-called Beauvais Missal broken by the American dealers Philip C. Duschnes and Otto Ege around 1943. Among the most interesting Brölemanns is a glossed volume of biblical Wisdom books once owned by American department store heir Mark Lansburgh, whose generous manuscript donations to Dartmouth have enriched its impressive collection; see <http://www.dartmouth.edu/~library/rauner/westmss/?mswitch-redir=classic>. Important enough to serve as the color frontispiece of Christopher de Hamel's *Glossed Books of the Bible and the Origins of the Paris Booktrade* (Cambridge, 1984), this glossed Bible "has been attributed to the ownership of Ralph of Reims or of Thomas à Becket" (ibid. 48). Speaking of famous owners, a Vershbow Hours printed in Paris by Simon Vostre ca. 1512 and once used or donated by King Henry VIII fetched \$315,750 [On Henry VIII's books, see David Starkey's introduction to his 2009 British Library exhibition, *Henry VIII: Man and Monarch*: <http://www.youtube.com/watch?v=rmCALvFDlg>.]

A luminous and previously unpublished Book of Hours (lot 126), Use of Paris, ca. 1400, achieved \$183,750 because of its nine lavish miniatures by the Luçon Master (Master of Etienne Loypeau). Examples of his work are found in important American collections. Following a Rouen Book of Hours (lot 127, \$62,500) came a sumptuous southern Netherlandish example, ca. 1490 (lot 128, \$159,750). The artist, who has been compared to the Master of the Dresden Prayer Book, completed twenty-one small *grisaille*

Fig. 1

Only 100 copies of this 1897 catalogue of the Arthur Brölemann collection (largely formed by his father Henri) were printed. The books were auctioned by Arthur's daughter in 1926. Collection Dr. Roland Folter, Larchmont, NY.



THE HAWKINS LIBRARY. 187

the pages. Small 4to (six and three-quarters by five and one-eighth), bound in blind stamped calf in the style of the Renaissance, and one strap clasp with carved brass hinged catch and pin (one short).
UNIQUE ORIGINAL GERMAN "HOURS" OF THE FIFTEENTH CENTURY ON VELLUM, in splendid preservation internally, and perfect.
The illuminated page commencing the text has a handsome initial in gold, pink and blue—the border is of flowers and fruit, including a butterfly settling on a strawberry. At the bottom of the page is represented "Christ's Agony in the Garden of Gethsemane." The Saviour is attended by three disciples and an angel is appearing to him. Other initials have flowers and fruit within them painted on the vellum—some, however, are only medieval paper illuminations pasted on. Paper designs are also fastened on the bottom of some of the pages. Of this curious character are two coats-of-arms held by Cupids, rabbits at play, fruits and flowers.

Hymn Books of the Middle Ages.

THE INTERESTING COLLECTION OF DEVOTIONAL BOOKS WITH MUSIC—COMPRISED IN LOTS 1543 TO 1576 INCLUSIVE—ALL COME FROM THE LIBRARY SHELVES OF ONE OF THE MOST ANCIENT CONVENTUAL HOUSES IN SOUTHERN GERMANY. THEY CONSTITUTE ALL THE MANUSCRIPT CHOIR BOOKS, OFFICES AND PSALTERS, ON VELLUM, OF THAT COMMUNITY. MANY OF THESE UNIQUE AND CURIOUS VOLUMES WERE IN USE BEFORE THE INVENTION OF TYPOGRAPHY.

REMARKABLE RELIGIO-GROTESQUE OFFICES OF THE B. V. M. ACCORDING TO THE DOMINICAN USE—ON VELLUM AND WITH NEARLY THREE HUNDRED ILLUMINATED BORDERS AND THREE HUNDRED MINIATURES.

1543 **MS.**—"OFFICIUM BEATE MARIE VIRGINIS JUXTA USUM F. F. PREDICATORUM. CUI AUCTS. SUT. VARIE ET PIE PRECES ET TONI. EIUSDEM ORDINIS SCRIPTU. ET TIETU. ILL. ENSTA. DIL. ANO. SALUTIS MDCXXII." AN EXTREMELY CURIOUS GERMAN MISSAL OF THE SEVENTEENTH CENTURY, WRITTEN IN GOTHIC SCRIPT, ON 150 LEAVES OR 300 PAGES OF VELLUM. With illuminated title in gold and colors—two page pictures—254 miniatures at the bottom of the pages and 271 illuminated borders. Thick small 4to (seven and a quarter inches by five and five-eighths), old morocco gilt on wooden boards, with "Madonna and Child" stamped in gold on the sides and brass clasps (one loose). S.E.C. XVII
UNIQUE VELLUM LATIN MISSAL OF SEVENTEENTH CENTURY GERMAN ILLUMINATIONAL WORK.
This is one of the most remarkable religious works ever executed by hand. Almost every page is ornamented with a different original border and numerous

Fig. 2

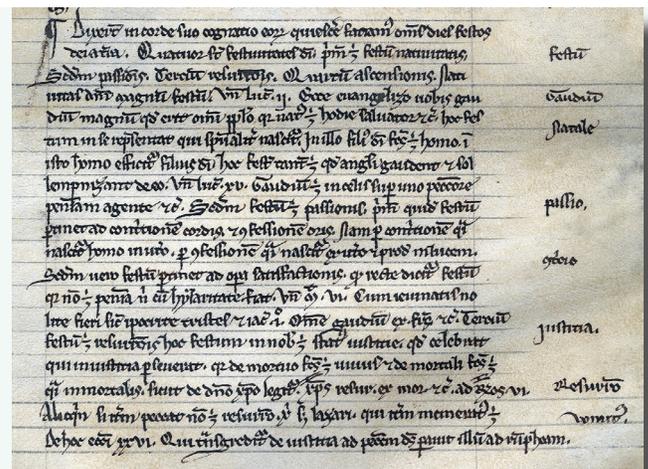
miniatures and thirteen full-page miniatures with borders. Particularly ambitious were the dozens of Ghent-Bruges *trompe-l'oeil* borders of flowers and foliage. A unique emblem book, full of weird and violent tableaux interpreting Latin mottos, dated 1535–38 fetched \$75k. One scene depicts cannibalism: "young man striking an older man with a meat cleaver; two other men at a table are eating severed body parts." Finally, a 1516 *Rituale* copied for a prioress and securely placed at the famous convent of St. Katherine's, Nuremberg, brought \$43,750. This book formerly belonged to the tempestuous Civil War general Rush C. Hawkins, husband of Annmary Brown and donor of the Annmary Brown Memorial at Brown University. Hawkins was known largely as a collector of printed books, especially incunables. But his sale at Leavitt's (21–25 March 1887) included thirty-three lots of manuscripts from St. Katherine's, only identified as "one of the most ancient Conventual Houses in Southern Germany." These lots comprised "all the manuscript choir books, offices, and Psalters ... of that community" [fig. 2]. In 1887 Leavitt's (New York) auctioned General Hawkins's manuscripts in fifty lots. (Cont.)

Scott Gwara (cont.)

Many were acquired by Samuel B. Duryea (d. 1892), bequeathed to the Long Island Historical Society (now the Brooklyn Historical Society), and subsequently alienated in the mid-1960s. Fragments of interest included two drawings by Virgil Solis described as “Philosophy Enthroned and Classical Allegory with the arms of the Ochsenfelder” (lot 40, \$117,750), a fine Tuscan illumination of Christ and two Apostles, ca. 1300, from a Gradual (lot 197, \$8,750), two bifolia of Greek homilies attributed to Pseudo-Chrysostom dated ca. 1100 (lot 145, \$6,875), and a folio from the Llangattock Breviary (five leaves from which can be found at St. Louis University), and fifty-four folios from a thirteenth-century Roman Gradual with a contemporaneous Italian pastedown from the medical treatise *Circa Instans* by Platearius (lot 198, \$13,750). A curious Italian Processional, lot 293, made \$11,875.

Christie’s sale of “Valuable Printed Books and Manuscripts” (12 June) included lovely fragments. Lot 1 (£22,500) from a late thirteenth-century Italian Gradual featured a historiated initial D for the first Christmas mass (Christmas has three masses) of the Throne of Glory, identified by Gaudenz Freuler as the Master of S. Agnese di Valdi Pietra. Nine other fragments are known, including Montreal, Museum of Fine Arts, acc. no. 62.1361. From early fourteenth-century Venice came a leaf featuring the Ascension in an initial V (lot 2, £22,500). Characteristic of Venetian illumination, the faces look Byzantine. Lot 3 (£11,250) comprised an early Book of Hours leaf from the Veneto. Also Venetian was a historiated initial O by the Master of the Murano Gradual (lot 11, £18,750). Lot 6 (£25k), a miniature of St. Nicholas by the Mazarine Master, once belonged to Chester Beatty (his manuscript W Ms 103, datable to 1408). Two miniatures from it can be found at the Ackland Museum of Art, University of North Carolina, Chapel Hill, and a text leaf at the Cincinnati Art Museum [For more on this manuscript see my remarks in *Manuscripts on My Mind* 5 (Jan. 2012), 3-5: http://libraries.slu.edu/files/special_collections/newsletter%20no.5%20large.pdf]. A single leaf from Raoul de Presles’s French translation of St Augustine’s *De civitate Dei* fetched £47,475 for its illumination of the Fall of Man. Alexandre de Laborde identified three cycles of illumination for this text, this example deriving from the third. American collector Coella Lindsay Ricketts (d. 1941) owned a folio from the same manuscript. Secular miniatures achieve high prices, and that of Yvain from a *Livre du Lancelot del Lac* illuminated by the Dunois Master realized £23,750 (lot 12). Another rich commission by the Dunois Master was lot 13, St. Barbara reading before the tower in which her father imprisoned her (£17,500). Some later Italian miniatures deserve mention, especially those by Baldassare Coldiradi of Cremona (lot 14, £15k), and an anonymous Lamentation likely to be from Monte Oliveto, ca. 1530 (lot 18, £10k). Mammoth Antiphonal leaves (850 x 560 mm.), probably from Jaén and illuminated by Juan de Cáceres after 1516, sold for £10k. Curious, handsome, and well-documented were two landscapes of the towns Givet and Vonêche commissioned by Charles de Croÿ, fourth Duc d’Archoth, and painted in 1596–98 by Adrien Montigny of Valenciennes (d.1615) (lot 20, £37,500).

The Christie’s sale included two codices de-accessioned by the Nevada Museum of Art, Reno. Lot 23 (£8,125) was the remnant of a substantial English *horae*, ca. 1470, with excellent decoration but missing all its miniatures. This manuscript came from the museum’s foundation collection, assembled by Charles F. Cutts (d. 1949). A second Nevada manuscript identified as a Farsed Psalter represents an authorial holograph datable to 1415. Such texts re-arrange the Psalter verses, indexing them thematically. In this case, for example, the marginal letter O followed by a number identifies verses of “oratoria,” as the Christie’s catalogue explains: O1=“Quandoque implorantur misericordia dei”; O2=“Quandoque sanitas corporis et vita [implorantur]”; O3=“Quandoque sanita mentis [imploratur],” etc. Perhaps the best known Farsed Psalter in America is that cut up by Otto Ege (d. 1951) and dispersed as the fourth specimen page in his posthumous convolute, *Fifty Original Leaves from Medieval Manuscripts*. **Figure 3** reproduces a leaf from this hitherto unpublished and probably unique manuscript. With twenty-six full-page illuminations, eleven smaller miniatures, and nine historiated initials, a Sarum Book of Hours produced in Ghent by the Masters of the Beady Eyes achieved £22,500 (lot 25), and also belonged to Cutts. A

**Fig. 3**

Columbia, SC, Univ. of S. Carolina, Hollins Lib., Early MS 4
Courtesy Irvin Department of Rare Books and Special Collections, University of South Carolina Libraries, Columbia, SC.

Ghent-Bruges Book of Hours dated 1502 bears portraits of owners Nicolaas Biese, his wife Margareta Verdebroeck, and their children, as well as the family arms, which Nicolaas III Biese later extended to 1620. (Cont.)

Scott Gwara (cont.)

Other Dutch manuscripts in the sale included a Dutch translation of Cassian's *Collationes* I–VIII (lot 27, £12,500), written in 1419, the first of three volumes (the second now Copenhagen, Royal Library, MS. Thott 524, 4o). A lovely Book of Hours by the Master of the Geneva Latini, the leading Rouen illuminator in the third quarter of the fifteenth century, made £49,875 (lot 29). The volume was owned by Rebekah Bliss (1749–1819), called “England’s earliest female bibliophile” in the catalogue. A luminous and complete Paris *horae*, illuminated by Jean Pichore ca. 1510, fetched £67,875. It boasts fourteen full-page miniatures, some compared to those in the Library of Congress and the Walters Art Gallery. The richly illuminated kalendar leaves (not by Pichore) portray the zodiacal signs, the labors of the month, two primary saints, and religious scenes relating to the martyrs and life of Christ. Perhaps the most intriguing aspect of Pichore’s art is its relationship to print, especially woodcuts by Dürer [On Pichore see Jean-Luc Deuffic’s recent remarks in, “L’enlumineur et ‘historieur’ Jean Pichore: était-il Breton?” at <http://blog.pecia.fr/post/2013/06/08/Jean-Pichore-%C3%A9tait-il-Breton>].

The large, pristine “Book of the Fraternity of the Holy Spirit of Billerbeck” (diocese of Münster, end of the fifteenth century), in its original binding, achieved an impressive £85,875 as the “earliest surviving record of the composition and activities of the brotherhood” (lot 32). This is essentially a collection of masses, as well as a *Canon Missae*, and commemorations for the departed. The treasure of this sale (lot 31, £121,875) comprised a large (280 mm. tall), decorated, and complete English manuscript (London, ca. 1450), in a contemporary binding, of Richard Rolle (d. 1349), *De emendatione vitae*, and Thomas Fishlake’s Latin translation of Walter Hilton (d. 1396), *Scala perfectionis*. (The manuscript includes other unusual texts, too.) Never before sold publicly, this manuscript has a provenance extending back to George Heneage, Archdeacon of Lincoln, who acquired it between 1528 and 1539. In other words, this tome remained in the same family for almost 500 years. Perhaps the most colorful family member, son-in-law to the owner, was Ralf Gill (d. 1620), Keeper of His Majesty’s Lions. Especially important are extracts, mostly from Rolle’s works (fols. 14v–28v). Not only is this volume a presidential source of writings by English mystics, but Kathleen Scott has also noted instructions to the illuminator. Everything about this manuscript makes it one of the most important medieval books on the market this year.

On 5 June Sotheby’s held the “Mendham” sale of rare books de-accessioned by the Law Society of England and Wales. Joseph Mendham (d. 1856) assembled the collection, which had been on deposit at the University of Kent (UK) since 1984. Citing £10k annual costs of maintaining the collection, a Law Society spokesman remarked, “we don’t want to be taking money from our members for this kind of thing.” (Last month the Law Society approved its annual budget of £112,500,000.) A distinctive French Pocket

Bible, aggressively trimmed, reached £25k (lot 11). Eight folios have the Canon of the Mass, votive masses, prayers, and liturgical texts for the Office of the Dead. It’s now for sale on Ebay (\$59,999). Lot 12, a grand and complete New Testament of ca. 1275 (320 mm. tall) settled at £27,500. An incomplete and misbound Sarum *horae* produced in Bruges ca. 1450 (lot 36) brought £68,500, on account of its devotional diagrams, impressions of pilgrim badges, and excerpts of Middle English verse by Lydgate and others. The book was copied for female use. Interesting text manuscripts included lot 74 “Historia trium regum,” a treatise on the Magi attributed to John of Hildesheim (d. 1375) justifying the *furtum sacrum* of the Magi’s relics in 1164. The book was owned at one time by Henry VIII’s brother-in-law. Hugh of St. Victor’s *Didascalion*, thirty folios on parchment, sold for £21,250. Laying out the educational program in Paris in the first half of the twelfth century, this celebrated work qualifies as a historical document of university education. Apparently from an English monastery, this copy miraculously survived the Dissolution.

Sotheby’s enjoyed strong results at its 2 July auction, the last to be catalogued by specialist Dr. Timothy Bolton. Leaves and fragments included specimens of Bernard of Clairvaux’s *Sermons on the Song of Songs* (lot 2, £5,625) an illuminated cutting from the Gradual of Louis XII and Anne of Brittany (lot 7, £11,250), eight miniatures from a French translation of Cicero’s *De senectute* (lots 7–15, £5k–£8,750), and three lavish miniatures from a volume of Martin le Franc, *L’estrif de fortune et de vertu* (lot 16, £25k). An illuminated I from the *In principio* page of an Atlantic Bible, Italy, ca. 1125, has few equals on these shores (lot 3, £16,250). Leaves or partial leaves of Italian Giant bibles known to me, nearly all un-illuminated, are in collections at Duke, Notre Dame, Columbia, and Cornell [fig. 4].

(Cont.)

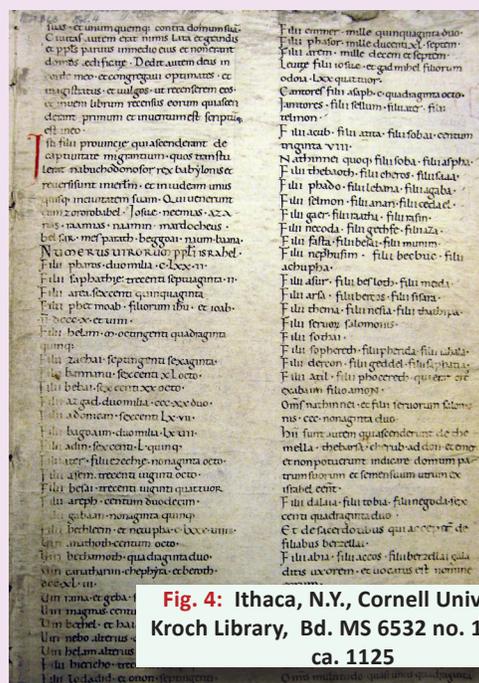


Fig. 4: Ithaca, N.Y., Cornell University, Kroch Library, Bd. MS 6532 no. 15 [1-2], ca. 1125

Scott Gwara (cont.)

An important specimen of fourteenth-century English illumination comes from an English *horae*, lot 29 (£18,750), other leaves of which survive in Denver, Los Angeles, and Sarasota, Florida. The St. Christopher illumination bears the (presumed) owner's name kneyft for "Knyvett" and family arms. A second inscription *nfytkne* seems to be a syntagmatic anagram, "Knnefyt." A quire from an ancient Syriac liturgical palimpsest, possibly found at some time at St. Catherine's, Sinai, achieved a strong £22,500. Three lots of breviaries (38–40) included one from San Sisto, Piacenza, inferentially dated 1457 (lot 39, £8,750). While charming and datable to 1515, a decorative missal on paper from Jaén (lot 42, £6k) could not compare to a missal of similar date illuminated by Jean Pichore (lot 41, £98,500). We owe our appreciation of its luminous artwork and that of other early sixteenth-century French illuminators to the scholarly efforts of François Avril and Sandra Hindman. A confessional text by Antoninus Florentinus from Italy, ca. 1460 (lot 43), went unsold, but a late seventeenth-century German devotional book inexplicably soared to £21,250 (lot 45). A complete—and quite desirable—Italian Pocket Bible by the scribe "Virgilius" achieved £47,500 (lot 46). Scrapper by far, but just as interesting, were the remains (261 folios) of an English Pocket Bible, apparently eviscerated by a bookseller (lot 47, £9,375). The follow-up lot comprised the Interpretation of Hebrew Names from a gorgeous French folio Bible of ca. 1240 (lot 48, £13,750), foliated 463–519. The Scriptural portion remains unidentified—if it even survives.

The grand cover lot, a Romanesque illustrated legendary from Cologne, reached £542,500 (lot 49). Almost certainly a "foundation volume for the Chapel of St. Servatius," the manuscript preserves a curious assortment of texts. Rare, innovative, and fresh are pen-and-ink illustrations from twelfth-century Cologne, a primary center for this decorative style. The book survives in an early medieval binding. Bede's *Commentary on Proverbs* (lot 50, £60k) interested multiple buyers because of its early date, ca. 1125, and ownership by one "Robert of Canterbury," as yet unidentified. English manuscripts of texts by English authors fetch high prices. The "Beauvais Archive"—four missals and two copies of Usuard's *Martyrology*—sold en bloc in lot 51 for £338,500. The earliest, a Usuard, was dated ca. 1100, while the latest, a missal, was fifteenth-century. Supremely important was the booklist of Roscelinus Grammaticus, probably Roscelin of Compiègne (d. ca. 1125), Abelard's tutor. Not only does this remarkable inventory include works by Statius and Juvenal, but Roscelin's copy of Augustine's *Homiliae decem in epistolam S. Iohannis* likely survives as Morgan Library MS M.334, written in Luxeuil Minuscule and dated 669 [http://utu.morganlibrary.org/medren/pass_page_through_images_initial.cfm?ms_letter=msm&ms_number=0334&totalcount=1]. However, nothing corroborates the speculation that Yale's Marston MS 67 is Roscelin's copy of Priscian's *Ars minor*, as the Yale book was acquired secondhand in Paris by Jacques de Vitry (d. 1240). Lot 52 comprised an incomplete English manuscript of biblical *distinctiones* by Thomas of Ireland (£12,500), desirable in part because of the excellent study and edition by the Rouses. Lot 53, a remarkable and complete English copy of Raymond of Peñafort's *Summa de penitentia*, was penned by William of Cottingham, a member of the Augustinian priory there (£26,500). A version from Yorkshire attests to the influence of this penitential manual—written by a Dominican Inquisitor, lawyer, theologian, and administrator—outside France and the Mediterranean. A sleeper at the sale, the anthology represented by lot 54 sold modestly for £37,500. This fascinating and practically monumental (360 mm. high) early fourteenth-century English manuscript included a copy of the *Speculum stultorum* by Nigel de Longchamps (Nigel Wireker). In the *Speculum*, a satire on religious orders and practices, Burnel the ass hopes to lengthen his tail. Another treasure in this auction was the so-called "Monson Catholicon," a Middle English-Latin dictionary last edited in 1881 (lot 55, £92,500). Perhaps indicating its use as a vademecum for interpreting rare Latin vocabulary, its 8,000 entries include many exotic Latin nouns: belte maker/zonarius; brewer/pandaxator; swarme of bees/examen. The enormous "Register of Writs" (400 folios, complete) comprising lot 56 belonged to Richard Nykke/Nix (d. 1535), a lawyer and the last Catholic bishop of Norwich (£27,500).

Stanford acquired lot 58, an exceptional and well-priced collection of lexicographical writings from the Carthusian charterhouse at Wedderen in Westphalia. Its text of the *De verborum significatu* by Festus may derive from a printed source, while the *Spiritualis explanatio verborum* seems unique and unpublished. Curator David A. Jordan remarked, "The varied contents of this Sammelband will interest Stanford's Classics faculty, who have strong interests in lexicography, and are a testament to the remarkably wide-ranging scope of Renaissance Latin scholarship. Its distinctively stamped leather covers hold a legal dictionary; an epitome of the oldest Latin dictionary by Verrius Flaccus, tutor to the grandsons of the Emperor Augustus; a work on orthography; and the *Spiritualis explanatio verborum*. Even the back pastedown—two leaves of the *Synonima Avicennae*—is an alphabetical glossary!" Collecting strategically and with an instructional focus—Professor Elaine Treharne will teach Stanford's annual seminar in Paleography this year—Stanford now has more than fifty pre-1600 codices and almost three hundred fragments, nearly all acquired since 1962. The University

received its first manuscript codex by gift in 1940. Recent fragments include Giordano Ruffo's rare *De medicina equorum*, the largest portion of which now resides at St. Louis University, and Evrard de Béthune's *Graecismus*, glossed. Stanford swept up nearly all the fragments at the Thomas Malin Rodgers dictionary sales last year (Bonhams, NY, 4 December 2012, etc.). For several years Stanford has consistently added important codices: a lovely French Pocket Bible from the Marquess of Bute collection (Sotheby's, 13 June 1983, lot 2), a copy of the Interpretation of Hebrew Names from the Bergendal Collection (Sotheby's, 5 July 2011), an immense *Legenda aurea* produced in Lyons and dated 1468, and a fifteenth-century deluxe copy of Gregory's *Dialogues*. Acquired from *Les Enluminures* in 2011, this stately French copy was formerly owned by Philippa of Guelders, Duchess of Lorraine and Queen of Sicily (d. 1547) [fig. 5]. A selection of these manuscript treasures will be on display next year, in an exhibition co-curated by Jordan and Stanford undergraduate Sarah Temmer Weston.

Other Sotheby's lots included similarly good text manuscripts:

Scott Gwara (cont.)



Fig. 5: Palo Alto, Stanford University Library, MSS Codex 0861

a late fifteenth-century Italian anthology of philosophical-scientific writings by Aquinas and Albertus Magnus (lot 60, £10k), a fine manuscript of theological texts from Padua (lot 61, £37,500), and a Ficino on Hermes Trismegistus (lot 62, £25k). The sale concluded with Books of Hours, lot 65 among the best (£110,500). Missing only a single folio, this *horae* was called a “glittering jewel of a book,” though the artist remains identified only as a close follower of the Bedford Master. The pristine condition and contemporary (if not original) blind-stamped binding added to the book’s desirability. While missing many miniatures and reassembled as a book from its individual folios, lot 69 (£30k) boasts rich illuminations of considerable complexity. One fears that, having apparently been rescued once from a book-breaker, the manuscript will again become a candidate for dismemberment. A Dutch Book of Hours illuminated by the Masters of the Zwolle Bible made £18,750 (lot 70), its fragmentary state justifying the relatively low price. Perhaps there can be no better contrast than lots 2 or 3 in the Vershbow sale, mentioned above.

Smaller houses in the States often sell excellent manuscripts. PBA Galleries offered a fourteenth-century anthology attributed to Dionysius the Areopagite (177 fols.), estimated at \$50k–\$90k but unsold (18 February, lot 85). They likewise handled a French Romanesque glossed Proverbs and Ecclesiastes in their sale of “Fine and Rare Books” on 27 June (lot 42, 80 folios, unsold). Heritage Auctions (Dallas, 10 April) had good illuminations. Bonhams San Francisco’s “Fine Books and Manuscripts” (17 February) featured a charming Book of Hours, ca. 1480 (lot 6010, \$21,250), “property of California educational institution.” Presumably lot 6004 (German Antiphonal, \$3,125) belonged to the same owner. Swann’s 28 February sale of “Early Printed, Science, Medical & Travel Books” had some glorious cuttings (lots 137–38).

Finally, the regional European auctions had manuscripts of interest. Reiss und Sohn offered good leaves

(including a collection of ten fragments on medicine, lot 3584, €6500), and its codices this season included a fine illuminated breviary, German, ca. 1500 (lot 3576, €11k), and a nice Book of Hours, Use of Nantes, with fourteen large miniatures, in a signed Riviere binding (3579, €28k). Romantic Agony had lovely *horae* (15 June, lots 808–9, the latter (Dutch) achieving €50k). Milon’s 27 June auction Livres - Cartes Anciennes - Historia - Instruments Scientifiques included a French lectionary, ca. 1490 (lot 73), an early decorated breviary, 218 folios on vellum, ca. 1200 (lot 74), an intriguing illuminated “Hommage rendu au Roi par Charles de Kaymerch” (lot 75, eight folios dated 1487) about which Jean-Luc Deuffic has blogged [<http://blog.pecia.fr/post/2013/06/25/Actualit%C3%A9-%3A-Charles-de-Quimerch-et-Ren%C3%A9-de-Tournemine>], a lavish Book of Hours illuminated by the Maître François (lot 76), a second *horae* illuminated in the workshop of Robert Boyvin of Rouen, ca. 1500 (lot 77), and an exuberant Hymnal from Champagne ca. 1530 (lot 78). Ferraton (27 June) and Ader (22 May) also sold fine manuscripts, Ferraton a *Summa casuum* by Raymond Peñafort, and Ader some volumes with Albi connections: “ALBI BERTHELEMY Jehan, frère mineur, *Traité de la vanité des choses mondaines*,” 67 folios, ca. 1500 (lot 5, €5k) and, most interestingly, lot 7 (€28k), a mid-fourteenth-century volume of twenty-three folios in Occitan (*Langue d’oc*)! Surely, this book must rank as one of the most fascinating manuscripts this season. I do not know the buyer, but the French state may have stepped into acquire it for Albi.

Brief Notes

Monica Green offers a link to a blog posting she created for the New York Academy of Medicine about a manuscript she was working on this summer, and looking at from fresh viewpoints: <http://nyamcenterforhistory.org/2013/08/07/seeing-with-new-eyes-rediscovering-medieval-manuscripts-in-a-digital-age/>. Proof that we can always discover something new in manuscripts we explored in previous times.

Dr. Hayrettin Yucesoy, Department of Jewish, Islamic and Near Eastern Languages and Cultures at Washington University in St. Louis (and a former professor at Saint Louis University), has recently visited Sana’a in search of manuscripts on medieval history. Visit this link for a description of his project and links to further information: <http://jinelc.wustl.edu/news-arabic/articles/242>.

News from Les Enluminures

LES ENLUMINURES (PARIS, CHICAGO, AND NEW YORK) announces **Primer 2: Alchemy**, the second volume in the series of “primers” meant to introduce different genres of medieval manuscripts to a wider audience. Written by Lawrence Principe, Drew Professor of the Humanities, Department of History of Science and Technology, The Johns Hopkins University, and Laura Light, *Alchemy* presents ten manuscripts from the collection of Joost R. Ritman in the Bibliotheca Philosophica Hermetica in Amsterdam. Professor Principe’s contributions to this volume present a useful up-to-date guide to the often misunderstood subject and argue for the rightful position of alchemy in the development of modern science. The general editor of the series is Sandra Hindman. Future volumes (three will be published annually) include Law, Best-Sellers, and Neo-Gothic. Curators of Rare Books, Manuscripts, and Special Collections can place standing orders for the series at info@lesenluminures.com.

ON THURSDAY, NOVEMBER 7, 2013, Sandra Hindman and James Marrow will host a Book Launch during the opening of the Fall exhibition of *Les Enluminures* in its New York gallery. The book launch celebrates the publication of *Books of Hours Reconsidered*, which includes 21 new essays on Books of Hours and is edited by Hindman and Marrow and published by Brepols and Harvey Miller. Newly published copies will be available for purchase and many of the authors will be present for a “book signing.” The Fall exhibition is called “New Acquisitions of Books of Hours – a Medieval Best-Seller?” 6:00 to 8:00 pm., Les Enluminures, 23 East 73rd Street, Penthouse, New York, New York, 10021, RSVP newyork@lesenluminures.com.

Don’t forget the annual update of www.textmanuscripts.com. Look for 40 “new” manuscripts with full descriptions and photos available on the site on Monday September 16. Included are manuscripts in Latin, Greek, English, French, Catalan, and Dutch (even in Lithuanian – the earliest example of written Lithuanian know!). Subjects include humanism, sermons, Church Fathers, science, liturgy, philosophy, astronomy, etc.

Study and Research



San Lorenzo de El Escorial, Biblioteca del Real Monasterio, MS T I 1, fol. 5r

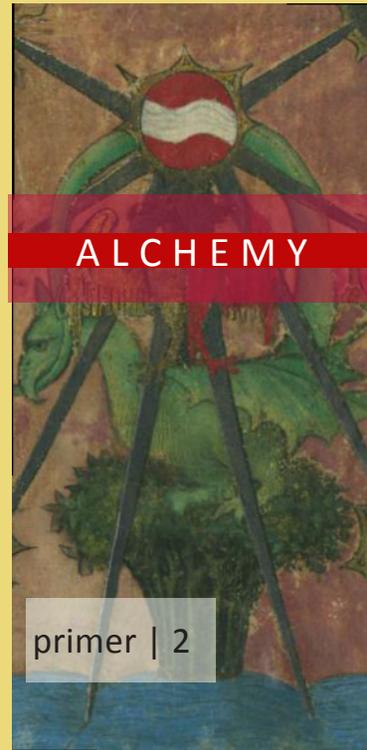
King Alfonso dictating the Cantigas's poems to 2 scribes, flanked by singers on one side and instrumentalists on the other.

Florian Thomas, MD, PhD, Professor of Neurology at Saint Louis University, has been studying the text and illustrations of the *Cantigas de Santa Maria*, some 427 poems set to music and illustrated in the late thirteenth century at the court of Alfonso X, King of Spain. 356 of the miniatures describe medical miracles, 111 of which address neuro-psychiatric phenomena. Written during an era in which Alfonso's goals transitioned from *reconquista* after centuries of Muslim rule to consolidation and expansion, this showcasing of the Virgin's Europe-wide impact to Christian and non-Christians, and the king's alliance with her, would have served an important purpose.

As long as the faithful accept her divine role the Virgin is shown as a reliable helper—usually forgiving even great sins; curing various illnesses and resuscitating individuals from death even though caused by poor health behavior; protecting women from abusive husbands;

and coming out in favor of the less powerful, sometimes going against church hierarchy. The images of medical miracles include depictions of medieval daily life and cases of food poisoning, infections, highway piracy, drowning, falls, infertility, death in childhood, and others. Given the period's limited insight into disease mechanisms, the medical descriptions often defy precise diagnosis—however, head trauma, stroke, multiple sclerosis, congenital malformations, and others can be retrospectively identified. Non-medical miracles include healing the king's pet ferret when his horse had crushed it, filling empty wine caskets, having sheep and goat self-assemble for shearing and milking, respectively, and protecting from famine, fire, and lightning.

Dr. Thomas's work was in part presented at the 2013 meetings of the **American Academy of Neurology** and the **European Neurological Society**. Access to important primary and secondary sources facilitated this work, including a facsimile edition of one of the original manuscripts, the lavishly illustrated Escorial Codex (**San Lorenzo de El Escorial, Biblioteca del Real Monasterio, MS T I 1**), one of the many resources in the Vatican Film Library.



Gaia Elisabetta Unfer Verre advises that Centro Di, the publisher of *Rivista di Storia della Miniatura*, is offering back issues of the journal at reduced prices; see the list of available numbers below. To order copies, write to edizioni@centrodi.it.

Offerta fino ad esaurimento dei numeri disponibili della Rivista di Storia della Miniatura

La nostra offerta per i primi tra i 13 numeri singoli è per 9 € a numero (carico di magazzino), mentre per i numeri doppi è di 14 €

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(2003-2004)

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I numeri 14, 15, 16 sono offerti al prezzo più alto di 15 € in quanto la legge prevede un valore più elevato di inventario

Le spese di spedizione non sono comprese



Can anyone tell me what these images, seemingly depicting rounded objects enclosed in some kind of container, would represent to a medieval reader?



007 as the Voice of Saint John

Shared by Erik Inglis:

A new role for James Bond: talking about illuminated Beatus manuscripts; see

<http://www.heraldscotland.com/news/home-news/illuminating-film-role-puts-paid-to-sir-sean-health-fears.22022593>

The 40th Annual Saint Louis Conference on Manuscript Studies

will be held at Saint Louis University 11–12 October 2013. Program, abstracts, registration data, and hotel and transportation information are up on our website:

http://libraries.slu.edu/special_collections/stl_conf_manu.

In celebration of this anniversary year we have two keynote speakers:

Thomas Kren (J. Paul Getty Museum)

Extra-Devotional Imagery in the

Grandes heures of Anne of Brittany and the Hours of Louis XII

Derek Pearsall (Emeritus, University of York and Harvard University)

Medieval Anthologies, Compilations, Miscellanies: The Rage for Order

Let me remind readers that this is the only annual conference in North America entirely devoted to the investigation and study of ancient, medieval, and Renaissance manuscripts from a plethora of viewpoints, and presents a yearly opportunity to meet up with scholars in this field, learn about new research and recent projects, exchange ideas and experiences, and often participate in spirited debates.

41st Annual Saint Louis Conference on Manuscript Studies, October 17–18, 2014

Call for Papers

THE KEYNOTE SPEAKERS for next year's conference will be **Richard and Mary Rouse**. Manuscript scholars are invited to submit paper proposals for the sessions listed below, and should also feel free to submit suggestions for alternate sessions—and are also welcome, yea, encouraged to volunteer to organize and find speakers for three-person panels. Please submit proposals to me at lengles@slu.edu, by January 15, 2014

Captions and their Functions in Medieval Manuscripts

Captions may be found in a variety of manuscript genres and fulfill a range of functions. Papers could address their roles in explicating or defining texts and images and their transmitted messages—or suggesting their alternate dimensions.

The Good, the Bad, and the Ugly: Depicting (and Stereotyping) Gender and Race

Papers in this session will focus on visual, rather than textual representations, drawing on images that illustrate chronicles, maps, narratives, and other expository works.

Games People Played

Medieval leisure hours were frequently spent in recreational activities: board and dice games, sporting events, and hunting and trapping excursions. Rather than simply describing these games and their activities, I would like to see this session devoted to exploring the material and conceptual technology supporting these pursuits: traps, weapons, jousting equipment, dice and chess/checker pieces; strategies, procedures, and techniques—as expressed in medieval and Renaissance manuscripts.

Those whose proposals are accepted are reminded that travel and accommodation expenses for the St. Louis Conference—much as the venues of Leeds, Kalamazoo, and the Medieval Academy—are entirely the responsibility of speakers and/or their institutions.

Call for Papers

Extraprofessional Manuscripts: Image and Text in Hybrid Contexts

49th International Congress on Medieval Studies, Kalamazoo, MI

This panel seeks papers that address the intersection of professional and non-professional scribal and/or artistic traditions in individual manuscripts. We are interested in case studies of manuscripts that juxtapose two professional traditions or that employ professional devices (e.g., mnemonic devices, exchequer initials, mise-en-page, etc.) in non-professional projects (e.g., vernacular religious manuscripts, vernacular historiography, estate management literature, secular literature, etc). We are particularly interested in manuscripts that combine or juxtapose text and image in novel ways.

While some invaluable work on "professional readers" in late-medieval England and Ireland has been done by, (e.g.) Kathryn Kerby-Fulton, Steven Justice, and Maidie Hilmo, much of this revolves around Ricardian literary texts such as *Piers Plowman*. There has been more limited research on how professional scribal practices intersect with artistic traditions themselves, much less on how those traditions might have been used or combined by their practitioners to personal or idiosyncratic ends. We hope to begin a more rigorous interdisciplinary conversation about hybrid, extraprofessional manuscripts. What specific skills and practices did professional scribes and artists bring to work outside their immediate professional realm—including, perhaps, personal projects of their own? And how might idiosyncratic, hybrid manuscripts contribute to our understanding of text-image relations in the late Middle Ages?

Submissions will be reviewed by one literary historian (Elizabeth Schirmer, Dept. of English, New Mexico State University) and one art historian (Margaret Goehring, Department of Art, New Mexico State University).

Please submit: c/o Elizabeth Schirmer, Box 30001, MSC 3E, New Mexico State University, Las Cruces, NM 88003; or through email at: eschirme@nmsu.edu and/or goehring@nmsu.edu

Deadline: September 20, 2013



Pontifical Institute of Mediaeval Studies

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<http://www.pims.ca/academics/mellons.html>.

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