



MANUSCRIPTS ON MY MIND

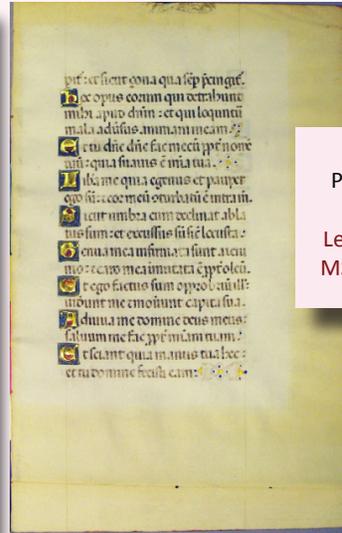
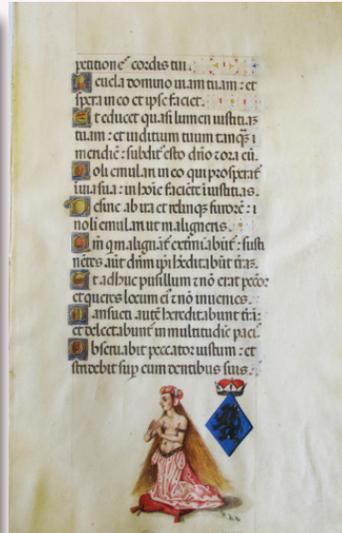
News from the Vatican Film Library

No. 11 January 2014

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EDITOR'S REMARKS:

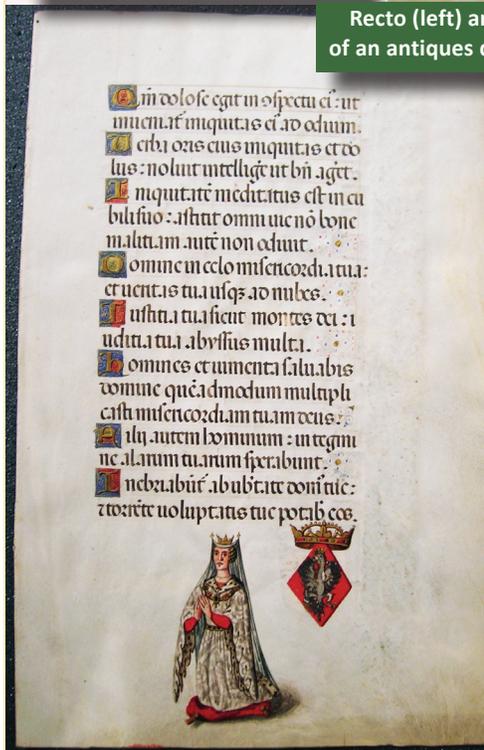
WE ARE JUST GETTING MELTED from a record snowfall on January 5th, and are warming up from the Polar blast; St. Louis has had enough weather to last the whole year. Happy New Year to all, and may 2014 bring you joy, health, and refreshing encounters with the manuscript page. I was given an unexpected present at Christmas in emails from [Peter Kidd](#), whose attachments brought to light other leaves from the ferial psalter to which our MS 55 leaves had once belonged (published in issue No. 8). Our leaves are directly below; further down one of the new leaves.



**MS 55
REDUX**

Saint Louis University,
Pius XII Memorial Library,
Special Collections
Left to right: MS 55a verso,
MS 55b recto, MS 55c recto

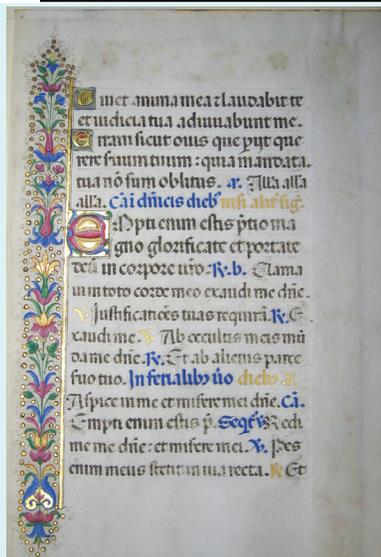
Recto (left) and verso (right) of a leaf in the collection of an antiques dealer in New Jersey, photos taken in 2007.



This new leaf, like MS 55a and b, also has kneeling figures accompanied by coats of arms at *bas-de-page* on recto and verso and a border decoration that appears to have a colored background and vegetal decoration in liquid gold superimposed upon the original—of which remnants peep out in both examples at upper and lower edges of the border. In the last issue (no. 10) I published an update from Scott Gwara, who identified a leaf at Otterbein University that seemed to have a complete original border, unretouched, as well as an image in a Duschnes catalogue of still another leaf from the same manuscript, with a retouched border.

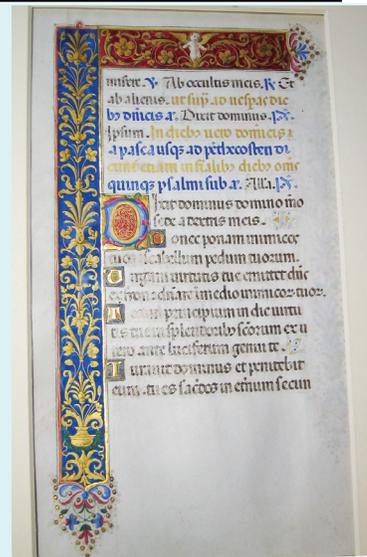
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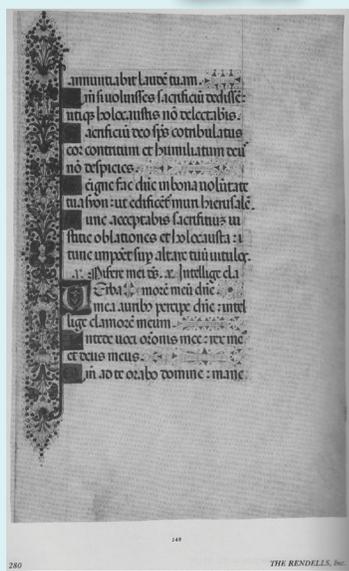


Private collection,
Japan, recto

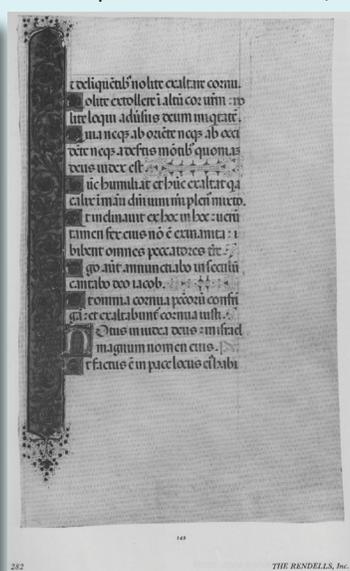
Peter subsequently remembered a leaf from a private collection in Japan that he had photographed in 2004, the recto with an original border and the verso with a superimposed border in red and blue (here at left and right), and then found two more leaves advertised in a Kenneth W. Rendell catalogue: *The Medieval World 800 AD-1450 AD*, Catalogue 146 (1979), one of which appears to have a retouched border with a background in red and blue (according to the catalogue description), and the other an unretouched original border like the Otterbein leaf (see below). All borders, retouched or not, terminate in tapered delicate vegetal designs in colors typical of 15th-century Ferrarese illumination and scattered with tiny gold dots. It would seem, then, that there have so far been located 9 leaves from the same ferial psalter, written in 18 lines per column in brown, blue, and gold inks;



Private collection,
Japan, verso



Rendell catalogue
#148



Rendell catalogue
#149

articulated with the same types of line fillers and illuminated initials of various sizes, and all but two leaves (MS 55b and c) containing one or more full-column borders. Three leaves have kneeling figures in the lower margins.

Let me summarize the conjectures made so far regarding the origin and history of the original manuscript. As to where it was originally produced, Albert Derolez first observed that the script looked Spanish, since in various cases the final minims of *m* and *n* ended flat on the baseline; but after consulting the higher resolution copy of the newsletter he noted that in a few instances these letters were closer to being Italian in shape. I had been curious about the delicate line-fillers, of a type I had not seen before in Italian manuscripts, but have finally located examples in Florentine fifteenth-century work. While the Duschnes and Rendell catalogues, as well as the pencil notations on various leaves have attributed them to Florence, 1470–90, I suggest that

the colors in what I take to be the original borders look closer to work produced in Ferrara, around the same period or perhaps earlier, and color and decorative motifs are very similar to those on our [Llangattock Breviary](#) leaves. Peter Kidd has pointed out that the style of decoration superimposed onto the original borders is not much later in date, and resembles work contemporaneous or a bit later by illuminators such as [Attavante](#), working in Florence. While it is difficult to see in reproduction, it is clear on our [MS 55a verso](#) that the new red and blue background with its shell gold decoration has definitely been applied over the area of the original border save at its ends, and that, though hard to conceive, most of the original border was scraped off to receive the new, since it cannot be detected in that location from the other side of the leaf. I of course have not been able to look face-to-face at the other retouched examples. And finally, research by a graduate assistant has located the coats of arms in [MS 55a](#) and [b](#) to Foix as well as Aragón; of course the kneeling figures and arms are much later additions.

WHAT IS THE TRUE HISTORY OF THE ORIGINAL MANUSCRIPT AND WHERE IS THE REST OF IT? It is likely that there are still leaves and perhaps chunks in private and institutional collections, waiting to be rejoined, at least virtually, with the ones I have described here. Was the entire manuscript refurbished with new borders, or only a number of leaves? Are there other leaves with kneeling figures yet to be found? When were they added, by whom, and why?

I offer this puzzle to the manuscript community, and hope that some of you have some answers, ideas, corrections to the conjectures, and/or knowledge of other pieces at large in the world today. Please send news! 📧 📧 📧

CONFERENCES AND SYMPOSIA

A last reminder that the symposium "Seeing and Reading in Twelfth-Century England" will take place at the Getty Museum 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. Here's a link to the schedule and program: http://www.getty.edu/museum/programs/lectures/canterbury_symposium.html.

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

Another last-minute reminder that the Call For Papers for this year's conference has been extended to February 15. Please submit your proposals for these sessions:

1. Captions and their Functions in Medieval Manuscripts
2. The Good, the Bad, and the Ugly: Depicting (and Stereotyping) Gender and Race
3. Games People Played

Descriptions were posted in the September 2013 issue, which is available at http://libraries.slu.edu/special_collections/vfl_momm

EXHIBITIONS

Le musée des Beaux-Arts d'Angers (France) présente du 16 novembre 2013 au 16 mars 2014 l'exposition *Trésors enluminés des musées de France: Pays-de-la-Loire et Centre*, consacrée aux manuscrits à peinture conservés dans les musées des régions des Pays de la Loire et du Centre. Cette manifestation s'inscrit dans un projet national d'inventaire des manuscrits enluminés des musées de France lancé par l'Institut national d'histoire de l'art (INHA). Les premiers résultats de cette enquête se traduisent par trois expositions concomitantes à Angers, Toulouse (musée des Augustins) et Lille (Palais des Beaux-Arts) couvrant les collections des musées de 7 des 22 régions de France métropolitaine. L'exposition d'Angers bénéficie en outre du soutien de l'Institut de recherche et d'histoire des textes (IRHT) et de la Bibliothèque nationale de France (BnF).

A travers 75 manuscrits ou incunables peints, dont une quarantaine inédits ou quasi inédits, l'exposition d'Angers et son catalogue présentent de somptueux exemples de l'enluminure anglaise, italienne, espagnole, germanique, parisienne, avignonnaise, flamande, tourangelle, berrichonne, rouennaise, bretonne et angevine, du XI^e au XVI^e siècle, aux provenances souvent prestigieuses (abbaye de Westminster, Conradin de Hohenstaufen, Jean duc de Berry, le roi Charles VI, la reine Anne de Bretagne, la cathédrale de Chartres, la Sainte-Chapelle de Paris, sir Richard Heber, sir Thomas Phillipps, etc...).

Le catalogue de l'exposition (272 p., 214 ill., 29€, ISBN 978-2-85575-000-2), introduit par François Avril, et écrit par 25 spécialistes sous la direction de Pascale Charron, Marc-Edouard Gautier et Pierre-Gilles Girault fait écho à vos recherches ou à différentes œuvres de vos collections. Comme il n'est diffusé pour l'instant que par les musées d'Angers, nous nous permettons de vous en signaler les bonnes feuilles et le bon de commande disponibles sur le site Internet des musées d'Angers. **Check out the exhibition on their website:**

<http://musees.angers.fr/expositions/en-ce-moment/exposition-tresors-enlumines-des-musees-de-france/l-exposition/presentation-de-l-exposition/index.html>



"Vierge à l'enfant", Italie, Belbello da Pavia, 1470-1480



"Annonciation ou Banquet du riche et Lazare", Heures à l'usage de Rome, Rouen, Robert Boyvin, 1500 ca.

Exhibitions (cont.)

Do try to find time to visit the current exhibition in the National Gallery of Art in Washington, DC: *Heaven and Earth: Art of Byzantium from Greek Collections*, which runs through March 2, 2014, and will then travel to the J. Paul Getty Museum in April. Several illuminated Greek manuscripts from the National Library of Greece are on display. A detailed description is available on the website: <http://www.nga.gov/content/ngaweb/press/exh/3514.html>



Upcoming in May at the Pierpont Morgan Library & Museum:



Month of May, from an Album of Calendar Miniatures
MS M.1171, fol. 5
France, Tours, ca. 1517-20
Illuminated by the Master of
Claude de France
74 x 68 mm

Miracles in Miniature: The Art of the Master of Claude de France May 30 through September 14, 2014

The Master of Claude de France was one of the last great French illuminators. His was a fine and delicate style, characterized by the use of subtle lilacs, mauves and roses, juxtaposed with chartreuse and royal blue—all applied in tiny, almost invisible brushstrokes. The Claude Master flourished in Tours (in the Loire valley) for only about twelve years (ca. 1508-1520), leaving behind a small but exceptional oeuvre.

Over the last several years, the Morgan has acquired a critical mass of the Claude Master's work, of which nearly two dozen items will be featured in this exhibition. The centerpiece is the Prayer Book of Claude de France, one of two tiny, jewel-like manuscripts that he painted for the queen of France and after which the artist was named. The Prayer Book was a personal commission by Queen Claude (first wife of King François I) around the time of her coronation in 1517. The manuscript measures a mere 2 ¾ by 2 inches, but it includes an amazing 132 miniatures. Encoded within the tiny book are images that reflect the queen's private anxieties, including her fear that she might have inherited from her mother, Anne de Bretagne (twice queen of France), the inability to bear healthy sons. Visitors will have the opportunity to access all of the Prayer Book's miniatures via an iPad in the gallery.

Also on view will be twelve newly discovered calendar miniatures by the Claude Master, which the Morgan recently acquired. These works will be complimented by loans from private collectors and from the Free Library of Philadelphia. Manuscripts by Jean Bourdichon, the Claude Master's teacher, and by Jean Poyer and Jacques Ravaud, two artists active in Tours who influenced him, will also be displayed.

Diane Bockrath, Archivist/Librarian at the [Walters Art Museum](http://www.waltersartmuseum.org), has sent a link to a current show there on rare bookbindings, on exhibit until May 18: <http://thewalters.org/events/eventdetails.aspx?e=2738>. Also at the Walters, Chiara Valle, Krieger Fellow in the Department of Manuscripts and Rare Books is presently curating an exhibition about music in medieval manuscripts, which will open this summer and will be posted in the May 2014 issue of *Manuscripts on My Mind*.



Study and Research: A variety of postings from Baylor University

A late twelfth-century Latin Biblical Commentary by someone identifying himself as “Alufus” is on loan for the near future to Baylor University from the Green Collection, Oklahoma City. Research into its provenance and significance will be conducted by this year’s Green Scholar Initiative Postdoctoral Research Scholar, Dr. Lesley-Anne Dyer. The commentary is divided by topic, rather than by textual lemmata, and covers the entire New Testament. The text begins in a simple, but not round, caroline minuscule with puzzle initials characteristic of Italian manuscripts, but starting in 1 Peter, it begins to show evidence of a more elaborate Angevin chancery hand culminating with a flourish in the Apocalypse. An appendage of a work by John Chrysostom has been made by a poorer hand in a simpler script. The explicit suggests that it was made at the Church of St. Mary of Columba in Piacenza, and it is the opinion of Prof. Michelle Brown that the text was produced in Italy around 1190–1200. Inquiries and suggestions can be made by email to Lesley-Anne_Dyer@baylor.edu

Melinda Nielsen sends the following three notes of interest:

A team of Baylor University scholars is engaged on the first complete modern edition and translation of the popular *Speculum Humanae Salvationis*, based on a late fourteenth-century Tyrolean manuscript owned by the Green Collection, Oklahoma City. The colophon states that it was illustrated by **Magister Conradus**, who is believed to have executed the alter-piece at Stift Stams as well. The project, to be published by Brill, will make the full text of the *Speculum*’s important proem available in English for the first time, accompanied by biblical and iconographic annotation. The project is also notable for involving over a dozen talented Baylor undergraduates and alumni, including Amy Freeman, Zerek Dodson, Erika Smith, David Welch, Evangeline Kozitza, and Jackson Perry under the direction of Dr. Melinda Nielsen and Dr. David Lyle Jeffrey, with assistance from Dr. Lesley-Anne Dyer.”

Medieval biblical interpretation is preserved in many forms and genres, ranging from verse-by-verse commentaries on entire books of the Bible to polemical treatises and sermons, handbooks, compendia, and glosses. A reference compilation for preaching, preserved in a fourteenth-century codex in the Green Collection and on loan to Baylor University for editing, is attributed to a **Frater Petrus**, and appears to be from an Austrian or German monastery. That the book is meant as a reference tool for preachers is clear by the arrangement of its numbered sections according to the Epistle and Gospel readings for each feast of the Proper time of year, from Advent to the twenty-fourth Sunday after Pentecost. The codex also contains indices that list ethical or theological topics in the readings and reference different senses of individual words such as ‘bread,’ or ‘oil’ found in various passages. Daniel Nodes, a classics professor in Baylor, is collating and editing the text and is being assisted by Zerek Dodson, a second-year undergraduate who is a Baylor University Scholar.

A small team of Baylor University students and faculty is engaged on the first transliteration and translation of a late 10th century manuscript of Lenten homilies, which is on loan from the Green Collection, Oklahoma City. Written in a Carolingian minuscule hand, the names of **Smaragdus of St. Mihiel**, **Haimo of Auxerre**, and **Ambrose Autpert** are associated with the text, all of whom produced numerous commentaries and homiliary collections in the ninth century. The few marginalia and signs of frequent handling on each of the 64 surviving folios show signs of late medieval usage, probably for monastic purposes. An edition is planned.

Manuscripts on My Mind, no. 9 May 2013 opened with news of the discovery of two recycled ninth-century leaves from a liturgical manuscript used at the court of Charles the Bold. **Rosamond McKitterick** advises that the full article about this fragment is now published in *Quaerendo* 43 (2013), 185–213: Nicholas Pickwood and Rosamond McKitterick, “A Carolingian Manuscript Fragment from the Ninth Century in Amsterdam University Library, used as the Binding for ‘Band 1 E 22.’” It is also available at <http://booksandjournals.brillonline.com/>.



Scott Gwara's Review of Manuscript Sales: Fall/Winter Auction Round-Up with a Reflection on Deaccessioned and Dismembered Manuscripts

SOME NOTABLE MANUSCRIPTS changed hands in the second half of 2013. The smaller auction houses handled interesting and affordable books. On 13 October Reiss und Sohn offered a good Spanish antiphonal (lot 1258, 17k euros) and a diminutive Italian horae, early sixteenth-century (lot 1259, unsold). The Romantic Agony (Devroe and Stubbe) sold an interesting Middle Dutch translation of the Augustinian Rule and "Manuale," 212 folios on paper (lot 844, 14k €), perfectly emblematic of the devotio moderna, as the movement's Brethren of the Common Life followed this rule. A Middle Dutch translation of the "Revelations of St. Bridget" (book IV) dated 25 November 1477 came from the Brigittine Convent of Maria Troon in Termonde (Dendermonde) (lot 845, 16k €). The house was settled from Marienwater in 1466, and the English sisters of Syon Abbey fled there during the Reformation, by 1553. PBA Galleries (San Francisco) again listed a curious late Romanesque glossed Proverbs and Ecclesiastes, a single northern French volume (21 November, lot 29, unsold; see also 27 June, lot 42). Bloomsbury's (London) sold an inexpensive Italian Book of Hours (10 October, lot 76, £3100). On 12 November Bonhams (London) handled one of the earliest fragments of the Grail romance (lot 214, £7500), said to be fifteenth-century but actually much older, ca. 1230. On 17 November Skinner (Boston), lot 209 made \$42k. This was a paper copy of *Sermones de sanctis* by Peregrinus de Opole (also called *Peregrinus Polonus*, since Opole is situated in southeast Poland) copied by Syfridus Coppel and dated 1376, within a generation or two of the author's lifetime.

Some excellent manuscripts were sold in France, among the most fascinating a Book of Hours, Use of Angers, ca. 1470 (Thierry De Maigret (Paris), 27 November, lot 58, €42k) with 174 folios (incomplete). Lot 93 comprised a late fifteenth-century vellum prayer book of 188 folios, in a chained binding (€30k). In medieval French verse, a "Life of St. Margaret" in lot 94 seemed worthy of study (19 folios, €4k). A Diocletian martyr, Margaret protected women in childbirth: she was swallowed by a dragon but burst unharmed from its belly. Another poetic *Vita S. Margaretae* can be found at the University of Virginia, MS 12455, eighteen folios from a Book of Hours, ca. 1310, with a good historiated initial of St. Margaret [fig. 1]. The dragon, looking rather fretful, seems to be swallowing the pleats of Margaret's dress.



Fig. 1.

St. Margaret emerging from the dragon's belly. University of Virginia, Albert and Shirley Small Special Collections Library, MS 12455a.

Christie's held two relevant auctions, the first on 15 November (*Fine Printed Books and Manuscripts*), the manuscripts comprising lots 210–24, bundles of fragments from a bookseller. Folios from a good early English Bible (lot 211), ca. 1220, and many others passed through the hands of the Cleveland dealer Otto F. Ege (d. 1951). Interestingly, a cache of Ege manuscripts in the "Goodyear Collection" was deaccessioned this year by Goodyear Tire and Rubber during a move to their new headquarters (Rachel Davis Fine Arts, 21 September, lots 344–70). Former Goodyear art curator, Ron Beahn, remarked, "we don't know how [Goodyear] got them, but we got them. All these little odds and ends things, we're going to dispose of them." Perhaps the most interesting item in the Christie's sale was a historiated initial D showing King David in prayer, from the ferial psalter of Johann VI Schrott, abbot of the Monastery of St. Ulrich and Afra in Augsburg, dated 1518 (lot 220, £3k). The border art features a fowler, his limed stick poking out of a bush with a cluster of hapless birds ready to perch [fig. 2].



Fig. 2.

A fowler catching birds with limed branches. Christie's, 15 November 2013, lot 220: Psalter of Johann VI Schrott dated 1518. Private Coll., USA.

Christie's 20 November sale offered magnificent, rich, and historic treasures. Among many fragments, lots 4, 19, and 22 stood out. One of six extant fragments, lot 4 comes from a manuscript of Isidore's *Etymologies*, ca. 800, written in an Anglo-Saxon center in Germany, possibly Limburg. Acquired by the Bibliothèque nationale de France, a decorative bifolium of Cassian's *Collationes* came from a Cluny manuscript, ca. 1090, BnF MS N.a. lat. 2694, dispersed during the French Revolution (lot 19, £11,250). When auctioned in 1990 (Sotheby's 29 Nov. 1990, lot 5, acquired by Ferrini), this portion comprised almost five folios. Perhaps even more famous is Herbert of Bosham's *Thomas* (lot 22, £37,500). Christopher de Hamel owned and first identified this fragment of six folios.

(cont. page 7)

Scott Gwara, cont.

It now resides at Lambeth Palace Library. Finally, the University of South Carolina acquired lot 23 (£1365), a Romanesque fragment of German chant [fig. 3]. Manuscript books in this sale included two fine Bibles, both unsold. The cover lot (40), a complete glossed Genesis ca. 1150, once belonged to the Premonstratensian abbey of St. Mary, Steinfeld, in the Eifel. It has two ninth-century Bible flyleaves from Tours that may be textually related to a scrap now at Cornell. In 1886 President White's personal librarian George Lincoln Burr ventured to Kyllburg in the Eifel where he acquired a ninth-century Bible fragment, which he proudly marked in fountain pen: "Ninth-Century MS.: Fragment of a Bible found by me at Kyllburg, near Trèves, in the Eifel, G.L.B." [fig. 4]

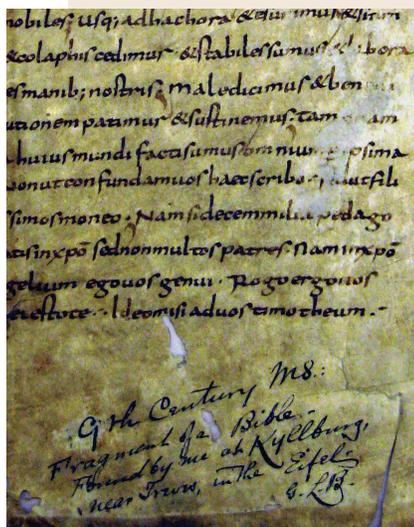


Fig. 4. Fragment of a ninth-century Bible acquired by Cornell Librarian George Lincoln Burr in 1886. Cornell University, Carl A. Kroch Library, MS Rare 6532.



Fig. 3. Folio of German chant, ca. 1150. University of South Carolina, Irvin Dept. of Rare Books and Special Collections Early MS 134.

A second Bible consigned to Christie's was attributed to the mid-thirteenth-century Sarum Master (lot 42), whose art is documented in a number of commissions. This Bible boasts over fifty historiated initials. Lot 43 comprised "The Bowet Hours," a Sarum *horae* made in Bruges for export (lot 43, £122,500) and illuminated by the "Master of the Tall Figures" around 1410. A miniature of Becket's martyrdom still survives intact. In the fifteenth century the manuscript belonged to the Bowet family, but it was later owned by Major John Roland Abbey, whose fortune derived from a family business, Kemp Town Brewery (Brighton), sold in 1954. Lot 44 (£68,500), a Rouen Book of Hours illuminated by the Talbot Master, once comprised part of BnF MS lat. 13283.

Handiwork of the tireless archbiblioclast Otto F. Ege, the assortment of miniatures and illuminated leaves in lot 46 (£6k) includes illuminations from a prayer book written by Bartolomeo Sanvito, and the earliest Dutch manuscript art. A mid-eleventh-century unrecorded Greek manuscript of the "Acts and Letters of the Apostles" achieved £98,500 (lot 51). Also unrecorded was the most intriguing manuscript on the market this year, an English folding calendar (lot 52, £122,500). It is datable to ca. 1415–20 and in virtually pristine condition. Twenty-nine other folding calendars are recorded. Now owned by the Wellcome Library (London) [<http://www.theguardian.com/culture/2013/dec/29/wellcome-library-medieval-medical-almanac>], the manuscript belonged for decades to avant-garde poet Edith Sitwell (d. 1964).

The jewel-like Parisian Book of Hours in lot 55 reached £122,500, despite its fragmentary state (lacking seven leaves including six miniatures). It was illuminated for someone in the circle of Georges d'Amboise (d. 1510), cardinal and Prime Minister of France from 1498. Curiously, this is the third *horae* belonging to François-César le Tellier, Marquis de Courtanvaux to come on the market in recent years [fig. 5]; the first was Bloomsbury's, NY, 4 April 2009, lot 15, now broken and largely scattered, and the second Christie's, 6 July 2011, lot. 14.

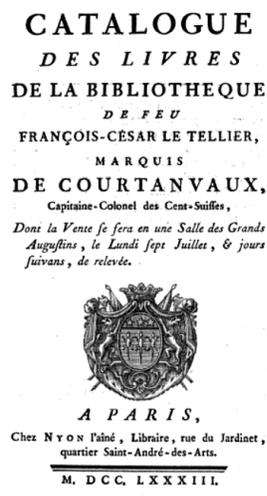


Fig. 5. Title page from the auction of books and manuscripts belonging to the late François-César le Tellier, Marquis de Courtanvaux (1783).

Profoundly disappointing, a newly discovered Book of Hours by the Master of Claude de France failed to reach its low estimate of £500k [<http://www.christies.com/features/audio-book-of-hours-use-of-paris-in-latin-and-fren-4176-4.aspx>]. The luminous, delicate, and minuscule book was produced in Tours around 1515. It boasts thirteen miniatures as well as fourteen three-quarter-page tableaux, not to mention a dozen calendar miniatures. Dr. Kay Sutton at Christie's remarked that the Master's "precise and impressionistic technique gives his style a delicious delicacy," and one would have expected the price to soar. The small size (95 x 60 mm.) may have intimidated potential owners. The same misperception has afflicted other miniature prayer books, such as the Korner Hours (Sotheby's, 7 July 2009, lot 118, unsold).

Scott Gwara, (cont.)

Sotheby's 22 October sale of the Bibliothèque des Ducs de Luynes in Paris opened with an imperfect Italian Humanistic minuscule manuscript of Sallust, *De coniuratione Catilinae* (also called *Bellum Catilinae*) and Cicero, *De amicitia* and *De senectute* (lot 365, €32,500). Both texts are well represented in American collections, the former, for example, at Trinity College, CT [fig. 6], the latter at Cornell [fig. 7]. The Ducs de Luynes copy came from the collection of Count Dmitri Bourtuoulin, whose Moscow library of rare books was consumed by fire in 1812. Abandoning Russia, Bourtuoulin moved to Florence and started all over again, amassing some 250 rare manuscripts and almost 1000 incunables. This Sallust was doubtless acquired in these years.

Sotheby's winter sale (3 December) included some noteworthy fragments. A leaf from the source of lot 13 (£3500) can be found at the Cleveland Museum of Art. Postage-stamp cuttings of Martianus Capella's abstruse *De nuptiis Philologiae et Mercurii* are exceptionally rare, so those comprising lot 4 were a surprise (£4k). The only other Martianus fragment known to me belongs to American collector Nicholas B. Scheetz [fig. 8]. Victims of the knife, miniatures in lots 20–27 were sometimes grouped in clutches of four or five, for the trade.

Good cuttings included lot 29 (unsold, probably because of some overpainting and being mounted on wood), a Byzantine-influenced Sieneese "Christ in Majesty" ca. 1325, lot 30 (£7500), a spectacular northern French "St. Michael and the Dragon" ca. 1280, and lot 33 (£9375), a Bolognese Pentecost ca. 1320. A sumptuous Parisian triptych, ca. 1530–40, made £74,500. Featuring the Virgin surrounded by saints and flanked by Charlemagne and St. Augustine, the central vellum panel was painted by Étienne Colaud, the wings by the Master of François de Rohan. Such devotional pieces on vellum are quite rare, and since both artists worked for the French court at this time, Sotheby's plausibly reasoned that the painting was commissioned for a royal patron.

Sotheby's offered good manuscripts, too. Nearly complete at 180 folios, the *Statuta Angliae* in lot 45 achieved £27,500, rather modest. Oddly, a Franciscan devotional compilation from Italy, ca. 1450 (lot 47) went unsold. It contained the *Liber conformitatum* by Bartolomaeus de Rinonico, the *Imitatio Christi* attributed to Thomas à Kempis, and St. Augustine's *De dignitate sacerdotum*, in a very early (probably original) binding. A Book of Hours has added miniatures, some of which were said to have been painted by an American artist in the nineteenth or twentieth century (lot 49, £11,875). A Dutch Book of Hours in Latin on paper and vellum, ca. 1505, with a single illumination of the *Gnadenstuhl* (lot 52, £13,750) was owned by the American Charles Porterfield Krauth (d. 1883). He donated it to the Lutheran Theological Seminary in Philadelphia, which has deaccessioned it. The Evangelical Lutheran Church in America likewise sold the bequest of Florence Tonner (lot 54, £80,500), a sumptuous complete Book of Hours by the Master of the Munich Golden Legend, ca. 1440. Perhaps a resident of Reims, a lady named Margaret commissioned the manuscript, and she is depicted kneeling in prayer before her name-saint, who is emerging from the belly of a green dragon. Just as spectacular was lot 53 (£98,500), a grand and complete Book of Hours illuminated by a close follower of the Dunois Master, ca. 1440. The Office of the Dead is illustrated by a burial, complete with skull, a spade, and a priest holding an aspergillum; the deceased person's soul is being carried to heaven in the arms of an angel. A lovely Rouen Book of Hours with charming—and sometimes macabre—marginal tableaux sold for £60k (lot 55). The miniatures may still be viewed online, and the death of Judas on fol. 112r depicts two demons ripping his soul from his belly in an evocative C-section reminiscent of St. Margaret and her dragon.

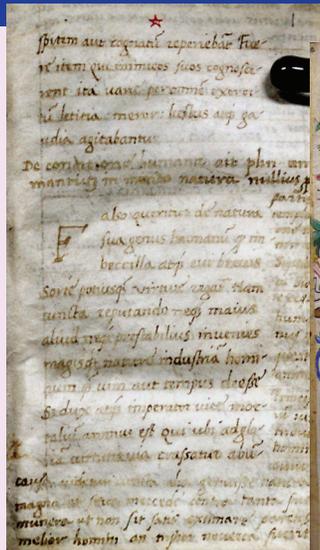
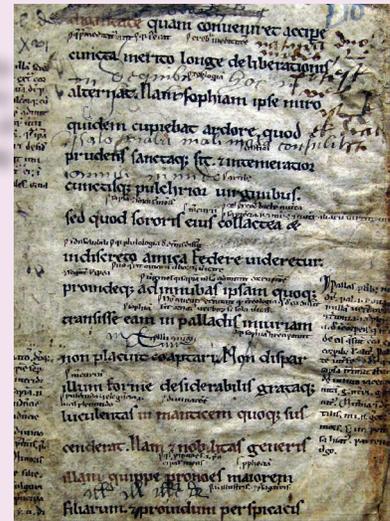


Fig. 6. Sallust, end of *Bellum Catilinae* and opening of *De bello Iugurthino* with gloss from Pliny's *Historia naturalis* book 7. Hartford, CT, Trinity College, Watkinson Library MS 18.



Fig. 7. A fifteenth-century manuscript of Cicero's *De amicitia* and *De senectute* from Cuenca (central Spain). Cornell University, Carl A. Kroch Library Rare Bd. MS 4600 no. 125.

Fig. 8. A Romanesque folio of Martianus Capella, *De nuptiis Philologiae et Mercurii*. Collection of Nicholas B. Scheetz, Washington, DC & Newport, RI.



Scott Gwara, (cont.)

Also remarkable for their narrative scenes were Books of Hours comprising lot 58 (£40k), complete, from northern France, ca. 1500, and lot 56 (£220,900), a remarkable Book of Hours which, though rather crudely painted, boasts a compositional richness and narrative complexity rarely encountered in such prayer books. This lot also belonged to Florence Tonner and was bequeathed to the Lutherans. The manuscript goes with a group of seven *horae* produced in Paris around 1500. One of these is Free Library (Philadelphia), MS Lewis E.113 [<http://ucblibrary4.berkeley.edu:8088/xtf22/search?bid=4;smode=bid;rmode=digscript;docsPerPage=1;startDoc=117;fullview=yes>]; a second is New Haven, Yale University, Beinecke Library MS 411. Passionate interest in this manuscript made it the star of a sale totaling £873,775.

Some dominant themes in the winter sales I have just enumerated include those of deaccessioned manuscripts and dismembered books. The Evangelical Lutheran Church in America has disposed of manuscripts. Last summer the Nevada Museum of Art sold some, one of which is now dismembered and dispersed (Christie's, 12 June 2013, lot 23). So did the Law Society of England and Wales, and the Wigan Public Library. Many eyes are turned towards the Detroit Institute of Arts, which may be forced to sell its medieval treasures, including two cuttings from the Burckhardt-Wiltdt Apocalypse, ca. 1295 [<http://www.dia.org/object-info/ecd4ab2b-9f00-4359-947e-6bed71f1fda0.aspx?position=49>], an astonishing Pentecost initial [<http://www.dia.org/object-info/e7be6a77-01b3-4762-8828-cfacffe0f7f9.aspx?position=8>], and a lavish Southern French miniature from Gratian's *Decretum* [<http://www.dia.org/object-info/2012d432-433f-4388-9ab7-ac7af30a605d.aspx?position=1>] from a long dismembered manuscript, many of whose leaves with miniatures are found in collections worldwide, one of which is Cambridge, Fitzwilliam Museum, MS McClean 201.f.11b. These well-known and highly regarded artworks may leave these shores, as many did when the Hispanic Society of America purged its collection (e.g., Christie's, 24 November 2009, lot 8). A similarly unwelcome dispersal looms for manuscripts owned by the Bible Society in England, such as the Codex Zacynthius [<http://www.cam.ac.uk/research/news/cambridge-university-library-bids-to-purchase-early-gospel-manuscript>]. Cambridge University is currently attempting to acquire it for £1.1m, but the fate of five other manuscripts offered to Cambridge remains uncertain. Kathleen Kennedy (Penn State Brandywine) has told me that these manuscripts include two Wycliffite New Testaments and a Wycliffite Gospels.

In this context concerns have been raised about collection dispersal, access to valuable and rare resources, and donor intent. Kathleen knows of about fifteen Wycliffite texts in North America (of approximately 250 manuscripts) [fig. 9], so we would obviously welcome more ... but not if it means scattering protected historic collections. While it seems unlikely that anyone would cut up a Wycliffite Bible, some manuscripts, especially imperfect Books of Hours, are always candidates for dismemberment. (Yet a lovely, if incomplete, French Pocket Bible, ca. 1250, with Oxford provenance and innumerable Middle English annotations was broken this year; see Dominic Winter, 19–20 June 2013, lot 351). Librarians and academics typically shun manuscript fragments, thinking that they only accelerate the biblioclasm. In fact, private collectors of miniatures drive this market, and academic libraries buying text leaves are preserving texts that would otherwise disappear into private hands, possibly forever. The market punishes biblioclasm, however, and as prices rise, fewer middle class collectors can afford even fragments. While the pace of dismemberment has slowed dramatically, Kathleen is justifiably concerned. Proceeds from the Bible Society's historic sale will yield a visitor center in North Wales, but the regrettable outcome will mean the dispersal of unique cultural patri-

University of South Carolina



Fig. 9.

Opening folio from a Wycliffite New Testament.
Dallas, TX, Southern Methodist University,
Perkins School of Theology,
Bridwell Library Special Collections MS 7.

DIGITIZATION PROJECTS

● **DR. BART JASKI**, Keeper of manuscripts and curator of printed books (*rariora*) at Utrecht University Library/Special Collections advises that one of the most famous medieval manuscripts, the **Utrecht Psalter**, has been digitized anew by the Utrecht University Library. All the images and some background information can be accessed via <http://bc.library.uu.nl/node/599>. A more extensive digital presentation, based on the cd-rom of 1996, combined with a more detailed description of the manuscript, is in preparation. Visit the new website of Special Collections at <http://bc.library.uu.nl/>.

● Trinity College, Cambridge is digitizing its medieval manuscripts, and making them freely available on the Web. A few years ago, M.R.James's catalogue of the manuscripts was put up on the Library's website, with some updates. This is now being used as the index tool for searching for digitized volumes. So far, about 150 of the thousand or so manuscripts have been copied, in a programme that is part-funded by the College's alumni.

For access, go to the Library's website <http://www.trin.cam.ac.uk/index.php?pageid=9>

Click on 'Early manuscripts', and then 'The James catalogue'. From there follow the links to the manuscript you wish to see. The descriptions of those manuscripts that have been digitized are headed with access to the relevant images.

Priority is being given to manuscripts that are most in demand. The Librarian (Professor David McKittrick) will be glad to receive suggestions for further manuscripts that might be treated early in the programme.

A new publication, and a fully digitized manuscript:

Gisela Drossbach and Gottfried Kerscher have just published the proceedings of a conference on the *Leges palatinae* of King James III of Mallorca: *Utilidad y decoro: Zeremoniell und symbolische Kommunikation in den "Leges Palatinae" König Jacobs III. von Mallorca (1337)* (Wiesbaden, 2013). A list of the articles can be found at <http://searchworks.stanford.edu/view/10178503> and a fully digitized copy of the manuscript (Brussels, Bibliothèque royale de Belgique, MS 9169), along with a transcription of the text, at <http://germazope.uni-trier.de/Projekte/LP>.

A summary of the contents:

The *Leges palatinae*, discussed in the conference proceedings, is a sumptuous illuminated manuscript. Its roots and traditions are still unknown, so that an interpretation of the allocation of the texts and miniatures as well as the richly adorned initials has seemed difficult, if not impossible, up to now. This publication is the first to take steps to come closer to the meaning of the manuscript. Proceeding from the assumption that it functioned as a law book, the question is now posed of why the king would have the book designed in the format of court rules and regulations.



Brussels, Bibliothèque royale de Belgique,
MS 9169, fol. 1r

Dominique Poirel and Claudia Rabel send information about a new website:

Rediscovering the Manuscripts from Chartres

The prestigious manuscript collection in the Municipal Library at Chartres was once the historical witness of an entire region and especially of the celebrated cathedral school, one of the greatest European intellectual centres of the 11th and 12th centuries. On 26 May 1944 the library was bombed, and fire destroyed or reduced to fragments all the manuscripts.

Since 2005, an ambitious project at the Institut de Recherche et d'Histoire des Textes (CNRS) intends to provide "A virtual Renaissance for the damaged manuscripts of Chartres." It is directed by Dominique Poirel and Claudia Rabel. Its web site is now open: *A la recherche des manuscrits de Chartres (Rediscovering the manuscripts from Chartres)*, <http://www.manuscrits-de-chartres.fr/en>.

The web site presents the documentation we are amassing for each of the 519 medieval manuscripts in the municipal library at Chartres. Nearly 200 manuscripts are already listed in an analytic table (<http://www.manuscrits-de-chartres.fr/en/manuscrits>). The table's short entry description of each manuscript gives access to the volume's bibliography and in some cases to a detailed description; to a digitalized facsimile of the manuscript in its present state, if its fragments have been put in order; to pre-war reproductions. For manuscripts that cannot be found in the analytic table, consult the Bibliography: <http://www.manuscrits-de-chartres.fr/en/bibliographie>, a document that covers the entire library and which also provides a short description for each manuscript.

The site intends to open up larger avenues of research, becoming a tool for the study of the influence exercised by Chartres on intellectual and artistic history in the Middle Ages. To this end, the site includes a "who's who" of the main Chartrain authors: <http://www.manuscrits-de-chartres.fr/en/auteurs-chartrains>. Little by little the manuscripts of their works will be listed, dated and localised. The site also intends to create an inventory of Chartrain manuscripts worldwide: <http://www.manuscrits-de-chartres.fr/en/manuscrits-chartrains-ailleurs>, housed elsewhere today. These are manuscripts that were made in Chartres or were once in one of the medieval Chartrain libraries, such as manuscript 24 in the Municipal Library at Soissons, recently identified by Patricia Stirnemann as John of Salisbury's personal copy of the *Policraticus*, which he bequeathed to the Cathedral of Chartres at his death.

PUBLICATION NOTES:

- **ANNA RUSSAKOFF** announces the recent publication of a book on Jean Pucelle co-edited with **KYUNGHEE PYUN**: http://www.amazon.com/Jean-Pucelle-Innovation-collaboration-Renaissance/dp/1905375468/ref=sr_1_1?ie=UTF8&qid=1387271061&sr=8-1&keywords=jean+pucelle
- An article on the game of backgammon by **ULRICH SCHÄDLER**, Director of the **Musée Suisse du Jeu** has just been published: "Das Spiel der Engländer: Backgammon im Ms Royal 13 A 18," in *Sport und Spiel bei den Germanen: Nordeuropa von der römischen Kaiserzeit bis zum Mittelalter*, ed. Matthias Teichert, Ergänzungsband zum Reallexikon der Germanischen Altertumskunde 88 (Berlin, 2014).
- **MONJA FARAONI** has published a short article: "Frate Nebridio e un inedito codice lodigiano," *Arte Lombarda* 167 (2013): 106–109. It deals with a small antiphony, up to now unpublished, held in the library of the Collegio San Francesco at Lodi, Italy. Its only miniature, an Annunciation, can be attributed to the Cremonese illuminator Frate Nebridio.
- **CHET VAN DUZER** (Geography and Map Division, Library of Congress) and his colleague **ILYA DINES** (National Library of Israel) are finishing a book on **San Marino, Huntington Library MS HM 83**, an unstudied manuscript produced in Lübeck, Germany, in 1486–88. The manuscript contains geographical information, a short work on the Apocalypse, and material on astrological medicine, as well as the largest collection of medieval mappaemundi that they know of. Those that illustrate the geographical sections include some remarkable thematic maps, earlier than any other examples of this genre that are mentioned in the literature, and the section on the Apocalypse is illustrated with a cycle of maps as well, a unique program of illustration of the Last Days. The book is a detailed study of the geographical and apocalyptic sections of the manuscript, and should be of interest both to historians of cartography and to historians of apocalypticism. The tentative title is **Apocalyptic Cartography: Thematic Maps and the End of the World in a Fifteenth-Century Manuscript**, and the manuscript will be submitted early in 2014.