



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 14 January 2015

📖 Editor's Remarks 📖 Exhibitions 📖 News and Postings
📖 Conferences and Symposia 📖 New Publications

📖 EDITOR'S REMARKS

GREETINGS FROM THE WINTER SEASON IN ST. LOUIS (frigid) and Happy 2015 to all! This issue of MOMM is especially lean, perhaps in light of the recent holiday season, with an old year ending and the new one not quite ready to flex its muscles. Nevertheless, various people have sent me news of interesting manuscript-related activities. I expect things will pick up, especially with the start of the conference season.

First of all, a question about an image I have been puzzling over for some time. Can anyone suggest what that object pictured at center right is supposed to represent? The text to the left refers to something being installed in a structure by a tenant, like a door; it is in a 13th-century manuscript of the *Digestum vetus* and probably reflects some contemporaneous architectural feature that is unfamiliar to me.



I want to encourage readers to consider submitting proposals to the current **Call For Papers** for this year's **Saint Louis Conference on Manuscript Studies**, to be held October 16–17, 2015. The keynote speaker will be **Stella Panayotova**, Keeper of Printed Books and Manuscripts at the Fitzwilliam Museum in Cambridge. She will discuss the benefits and challenges of technical analyses on illuminated MSS, with examples of current work being done, the MINIARE project, and a major exhibition planned for 2016. Information about this project can be found under News at www.miniare.org.

We have three open panels, and the deadline for submitting proposals is March 1, 2015; see our website for more information: http://libraries.slu.edu/special_collections/stl_conf_manu

1) **Old Book, New Book: Refurbished Manuscripts in the Middle Ages**

Abstract: Even when they were tailored to the taste of specific patrons, it was understood that manuscripts would outlast their owners: they were future family heirlooms, to be circulated in networks of gift exchange, inheritance, and resale. In what ways did the patrons and producers of manuscripts anticipate the inevitable change of hands? Under what circumstances did new owners expand or alter legacy manuscripts, and how did they respond to the taste of previous owners? This session calls for papers that examine the social, political, and intellectual import of secondhand medieval books.

2) **Gravity vs. Levity**

Abstract: “Man is a rational, moral animal, capable of laughter” (Notker Labeo, d. 1022). While this may be considered a truism by some, the question of the role played by humor in medieval manuscripts remains somewhat indistinct. Is a joke in a manuscript ever just a joke? Subversive, witty, parodic, didactic, and broadly entertaining imagery is the focus of this session. What role did humor play in society and how is that displayed in a concrete fashion within the pages of books?

3) **A Good Read: The Production of Vernacular Texts in Thirteenth- and Fourteenth-Century Italy and their Public**

Abstract: While there is a great deal of documentary evidence for the production and readership of vernacular texts in Italy in the fifteenth century, we know relatively little about their thirteenth- and fourteenth-century patronage and the process of their production. Nonetheless, a considerable number of prose and verse manuscripts written in French, Franco-Italian, or Franco-Venetian survives, often resplendently illustrated and obviously produced for wealthy patrons. See the Fordham University website created to explore this topic:

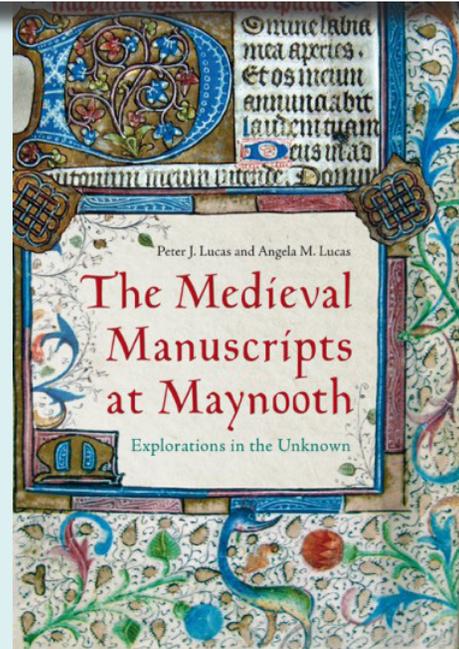
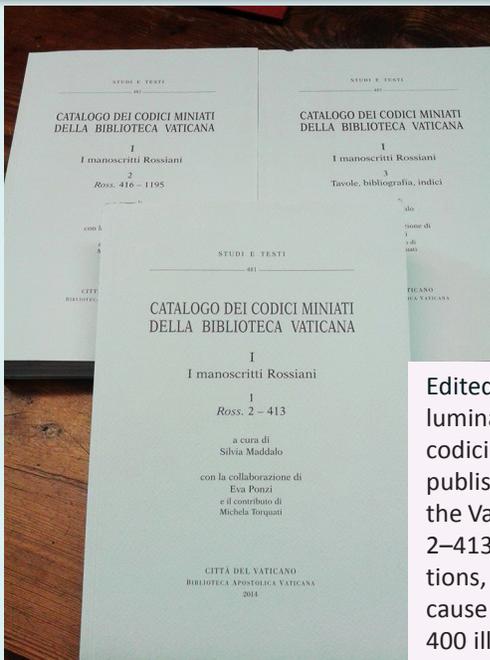
http://legacy.fordham.edu/academics/programs_at_fordham/medieval_studies/french_of_italy/index.asp

This panel seeks papers that consider the thirteenth- and fourteenth-century production and circulation of these manuscripts in Italy, discuss their patrons and readers, and examine the organization of their production by individuals or workshops based in urban, court, or private milieus. At this time university textbooks were being produced under university supervision for quality control; what evidence can we find for the regulation of quality in this manuscript genre?

NEW PUBLICATIONS

Claudia Rabel is pleased to inform us of the publication of a festschrift in honor of **Patricia Stirnemann**: *Le manuscrit enluminé: Etudes en hommage à Patricia Stirnemann*, ed. Claudia Rabel (Paris: Editions du Léopard d'or, 2014) (Cahiers du Léopard d'or, 16). 374 p., 139 ill. coul., 24 × 16 cm. ISBN: 9782863772447. 50 €. Visit the website for a list of the contributors: <http://www.irht.cnrs.fr/fr/actualites/vient-de-paraitre-le-manuscrit-enlumine-etudes-reunies-en-hommage-patricia-stirnemann>

A new manuscript catalogue by **Peter and Angela Lucas**; for detailed information, see <http://www.fourcourtspress.ie/books/2014/maynooth-manuscripts/>



Edited by **Silvia Maddalo**, the much-awaited three-volume catalogue of the illuminated manuscripts in the Vatican Library's Rossiani Collection (Catalogo dei codici miniati della Biblioteca Vaticana 1, Studi e testi 481–483) has finally been published, inaugurating a new series dedicated to illuminated manuscripts in the Vatican Library. The first two volumes present the catalogue entries for MSS 2–413 and 416–1195, respectively; the third volume contains color reproductions, bibliography, and the indices. This publication is especially important because it is the first catalogue to represent this extraordinary collection's almost 400 illuminated codices since Hans Tietze's *Die illuminierten Handschriften der Rossiana in Wien-Lainz* of 1911. A team of 28 scholars, including Silvia, collaborated on writing the catalogue entries for this project.

An Index of Images in English Manuscripts from Chaucer to Henry VIII (HMIEM 5)

K. L. Scott

The British Library, I: MSS Additional and Egerton

360 p., 37 b/w ill., 210 x 270 mm, 2014

ISBN: 978-1-905375-63-9

This fascicle in the series *An Index of Images in English Manuscripts from the Time of Chaucer to Henry VIII* reports on the Additional collection, the largest group of medieval (and other) manuscripts in the British Library. The Additional manuscripts, which are catalogued by the British Library together with the Egerton manuscripts, contain many little-known manuscripts with imagery as well as a considerable number of books famous for their illustration, i.e. the Bedford Hours and Psalter, the Hours of Elizabeth the Queen, and the Rous Roll. Others such as the Old Hall Manuscript, Mallory's *Le morte D'arthur*, and the Book of Margery Kemp, are known for their texts. The fascicle describes 322 Additional manuscripts and sixty-three from the Egerton collection. In addition, 431 other Additional and Egerton manuscripts of the period were also examined for images relevant to the project. The textual content of the indexed books includes an exceptional number of historical materials as well as numerous literary manuscripts by prominent authors of the period such as John Gower, Chaucer, John Lydgate, and Nicholas Love. This Index listing of representations of all types—from miniatures to catchwords—in manuscripts between the dates ca. 1380 to ca. 1510 is an unparalleled reference work to imagery of the period, which can also be used as a search tool for illuminated manuscripts in the British Library published on-line.

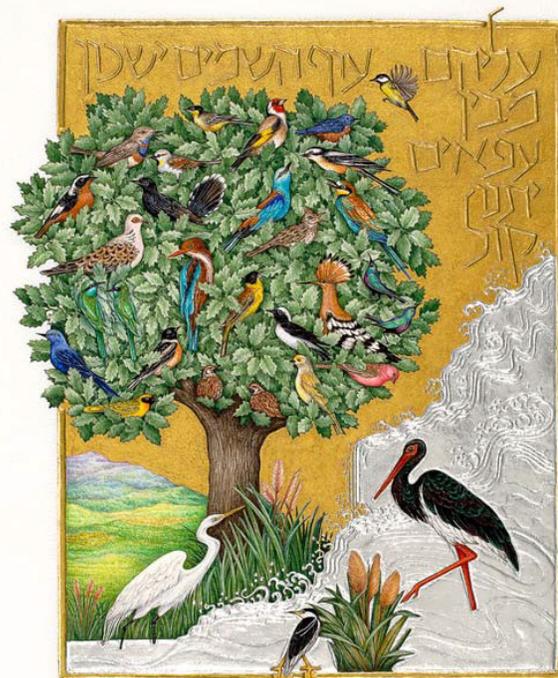
EXHIBITIONS

THE MORGAN CELEBRATES THE BEAUTY AND ARTISTRY OF CONTEMPORARY ILLUMINATION IN AN EXHIBITION OF WORK BY BARBARA WOLFF

Hebrew Illumination for Our Time: The Art of Barbara Wolff
February 6 through May 3, 2015

For many museum-goers the use of rich gold and silver leaf to illuminate religious texts is an artistic practice that began—and ended—centuries ago. However, the process in all of its precision and beauty continues to this day, and a new exhibition at the Morgan Library & Museum highlights the work of celebrated contemporary artist Barbara Wolff. Titled *Hebrew Illumination for Our Time: The Art of Barbara Wolff*, the show includes *You Renew the Face of the Earth: Psalm 104* and the *Rose Haggadah*.

The manuscripts feature gold, silver, and platinum foils on vellum with imagery drawn from nature, archaeology, and religious custom in a 21st-century ode to the long history of Jewish illumination. Both works were generously donated to the Morgan—an institution renowned for its collection of medieval and Renaissance manuscripts—by Joanna S. Rose. The exhibition will be on view through May 3.



Barbara Wolff, *Among the Branches They Sing*, from *You Renew the Face of the Earth: Psalm 104*.
The Morgan Library & Museum, MS M.1190, fol. 3.
Gift of Joanna S. Rose, 2014.
Artwork © 2015 Barbara Wolff.
Photography by Rudi Wolff.

J. Paul Getty Museum, 16 December 2014–15 March 2015

The current manuscript exhibition at the Getty, curated by **Christine Sciacca**:
Give and Ye Shall Receive:
Gift-Giving in the Middle Ages

In the Middle Ages, gift exchange was the social glue that helped people define their relationships to family and friends, to acquaintances and strangers, to God and to church. This exhibition drawn from the permanent collection examines models for giving found in scripture and in the lives of the saints, explores how gift giving functioned in medieval society, and highlights the special role of the medieval book as a gift.



Initial E: *The Adoration of the Magi*, choir-book cutting. MS 83. The Veneto, Franco dei Russi, 1470s. The J. Paul Getty Museum.

Upcoming at the British Library:

Magna Carta: Law, Liberty, Legacy

13 March 2015 to 1 September 2015



2015 represents a very exciting year for Magna Carta at the British Library. To mark the 800th anniversary of this important historical document it will hold a blockbuster exhibition, *Magna Carta: Law, Liberty, Legacy*, opening to the public on 13 March, and curated by Claire Brey and Julian Harrison. In addition to displaying their two manuscripts of the original 1215 Magna Carta, featured will be other key documents, books and artefacts associated with the history and legacy of the Great Charter, including two major loans from the United States of America. Meanwhile, in February the Library will host all four 1215 Magna Carta manuscripts, from the British Library, Lincoln Cathedral, and Salisbury Cathedral, when they are brought together for the very first time. See more at: <http://britishlibrary.typepad.co.uk/digitisedmanuscripts/magna-carta/#sthash.pbp5Zj6b.dpuf>.

NEW ACQUISITION

A note from Beth Morrison: **The J. Paul Getty Museum** recently acquired an unknown and unpublished leaf by the **Rohan Master** or an artist in his immediate circle. It is from an otherwise lost manuscript that may have never been completed, as the leaf consists of the beginning of the Hours of the Virgin with unfinished miniatures on both sides. According to a suggestion by Roger Wieck, the leaf likely depicts the refusal of the offering of Joachim and Anna at the Temple (based on their childless, and therefore, unfavored state in the eyes of God, according to the *Golden Legend*). This scene appears in several other contemporary manuscripts accompanied by the Annunciation, but nowhere else is it represented as such an elaborate scene of chaos and disruption. The winding stairway creates a convincing impression of movement leading into the main miniature at the center of the page where an animated group of five figures brings attention to the animals that will be sacrificed on the altar at far left. The dynamic impact of the work is strengthened by the page's unfinished state. The drawing technique ranges from the suggestive to the forceful—some figures are subtly delineated with fine lines, while others are described with a heavier and more vigorous use of the pen that draws out expression; the artist's genius for line and form is palpable. Many of the individual elements on the page are drawn from other contemporary compositions, including those by the **Rohan Master** and the **Limbourg Brothers**.

The relatively large size of this leaf (260 x 185 mm.) as well as the unusual imagery and the inclusion of additional scenes on the verso indicate that it was intended for a particularly elaborate and lavish book of hours, much like the **Rohan Hours**. The leaf presents innumerable exciting avenues for future research: the identity of the book, its patron, and its artist; determining the role of underdrawing and the application of paint layers in the period; and the complex problem of the **Rohan Master** himself and his workshop. The leaf will be displayed to the public in an upcoming exhibition at the Getty Center opening on July 7, 2015. In the meantime, it will be loaded onto the Getty's website, where scholars will be able to download images of both of its sides at high definition for their own studies.



The Refusal of the Offering of Joachim and Anna at the Temple, single leaf, MS 112. The Rohan Master/Circle, ca. 1410-30. The J. Paul Getty Museum.

One more upcoming exhibition: 24 January to 21 February, 2015 WOMEN AND THE BOOK IN THE MIDDLE AGES AND THE RENAISSANCE

Our winter exhibition will showcase 36 manuscripts that demonstrate the important role that women played as authors, artists, scribes, patrons, and book-owners throughout the Middle Ages and the Renaissance. In tandem is a scholarly catalogue by Laura Light with an introduction by Anne Winston-Allen. A preview will be held on 23 January (simultaneous with Master Drawing Week) from 4 pm to 8 pm. See <http://www.lesenluminures.com/exhibitions/women-and-the-book-in-the-middle-ages-and-the-renaissance-48921>

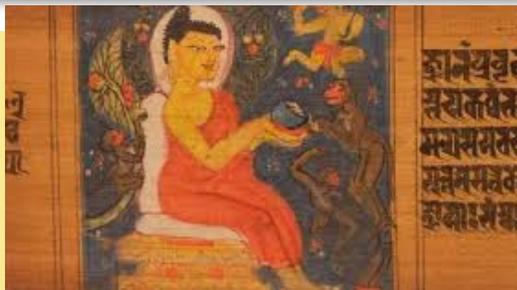


Les Enluminures
23 East 73rd St.
7th Floor,
Penthouse
New York, NY
10021

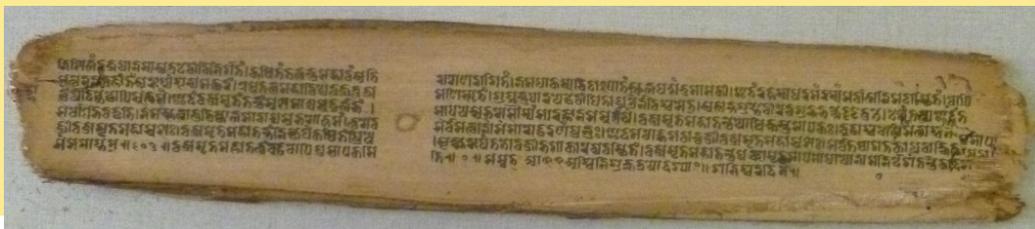
PROJECTS AND WEBSITES

A note from David Lyle Jeffrey of Baylor University, Director of the Manuscript Research Collegium: Baylor University has formed a Manuscript Research Collegium with 27 active faculty members engaged in research in papyrology, late antiquity and medieval manuscripts, DNA analysis and archaeology. We are happy readers of *Manuscripts on My Mind*, and invite enquiries about our own research. Please check out our website:

<http://www.baylorisr.org/programs-research/studies-of-manuscripts/> for more information, news, and notes.



Dominik Wujastyk of the Department of South Asia, Tibetan and Buddhist Studies at the University of Vienna has kindly furnished some information about a lesser known and less explored (in *Manuscripts on My Mind*, at least) area of manuscript studies: the heritage of India, Sri Lanka, Burma, Thailand, China, Java, Bali, Nepal, Afghanistan, or elsewhere in Asia; the Middle East and Iran, and the huge collections from these regions that lie in European and American libraries, often as a legacy of the colonial periods. The University of Hamburg's **Centre for the Study of Manuscript Cultures**, at http://www.manuscript-cultures.uni-hamburg.de/index_e.html has just published a new book, *Manuscript Cultures: Mapping the Field* (<http://www.degruyter.com/view/product/177065>) that focuses almost entirely on the manuscript traditions outside Europe. The **Sanskrit Manuscripts Project at Cambridge (UK)** (<http://sanskrit.lib.cam.ac.uk/>) has just finished its funding period. They have digitized and provided XML-encoded descriptions (<http://cudl.lib.cam.ac.uk/collections/sanskrit#1>) for a large group of Buddhist manuscripts from Nepal. The project has pioneered a web interface that allows browsing folios, enlarging them for palaeographical study, and consulting cataloguing descriptions of the manuscripts.

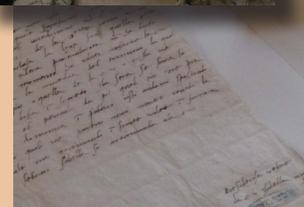


Deanna Shemek, Professor of Literature and Co-Director, IDEA: Isabella d'Este Archive, University of California, Santa Cruz, sends us some interesting news:

The manuscript correspondence of Isabella d'Este (1474-1539), marchesa of Mantua and Italy's most renowned female Renaissance collector, has been photographed and published online in high-resolution images on an interactive site that will be continuously enriched with metadata in the coming months and years. IDEA: Isabella d'Este Archive is now in beta-test mode and accessible at the following URL: http://isabelladeste.ucsc.edu/?page_id=376. This correspondence of over 28,000 letters contains information not only about the art collecting and patronage that made Isabella d'Este famous, but also politics and government, diplomacy, music, family life, health, travel, and many other subjects of interest to historians of sixteenth-century Europe.



Welcome to Isabella d'Este Archive



Changes at the Morgan Library & Museum



As of January 2, **William Voelkle** was appointed Senior Research Curator in the **Department of Medieval and Renaissance Manuscripts**, reducing his hours and stepping down from department head. **Roger Wieck** is now the acting department head. The Morgan is seeking to hire an assistant curator for two years with the possibility of renewal. The job description below is found on the Morgan's website at <http://www.themorgan.org/opportunities/employment/assistant-curator-medieval-and-renaissance-manuscripts>.

Assistant Curator, Medieval and Renaissance Manuscripts

(Full-time)

Responsibilities:

The Morgan Library invites applications for the position of Assistant Curator in the Department of Medieval and Renaissance Manuscripts. This is a two-year appointment with the possibility of renewal. The Assistant Curator organizes exhibitions, researches the collection, assists with collection development, cultivates donors and contributes to fundraising, performs reference services, inventories collections, maintains departmental acquisitions files, and creates or revises online records for collection items. The position will report to the department head of Medieval and Renaissance Manuscripts.

Qualifications:

- Graduate degree in art history with an emphasis on illumination or medieval art, preferably a Ph.D.
- A minimum of two years experience in mounting manuscript exhibitions, writing and editing catalogues, both scholarly and popular, or the equivalent curatorial experience.
- Specialized knowledge of medieval and Renaissance manuscript illumination essential, as well as general familiarity with medieval and Renaissance art.
- Ability to organize exhibitions, write or edit catalogues and didactics, and give public lectures and tours.
- Ability to communicate and deal with a broad range of people in promoting the department's collection, be they scholars, students, collectors, Fellows and Friends of the Morgan, or the public.
- Experience in public speaking.
- Reading knowledge of Latin, French, and German.
- Able to work for extended periods at a computer workstation.
- Able to lift moderately heavy boxes and books and move items to and from shelves.
- Able to climb ladders, wheel carts with collection items through the facility, and tolerate moderate levels of dust generated during normal activities and movement of objects.

To apply:

Please e-mail a cover letter with salary requirements and résumé to Human Resources at: medieval@themorgan.org