



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 16 September 2015

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👤 EDITOR'S REMARKS

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: I hope all your semesters are beginning with a bang, after a summer that zipped by practically without notice. I am happy to say that we have a very full issue 16; it was tricky getting everything to fit, and you will notice some fairly squashed-together pages. I open here with some Vatican Film Library topics, the first of which is a **Call for Papers** for next year's conference.

43rd Saint Louis Conference on Manuscript Studies, October 14–15, 2016

Call for Papers

The Keynote Speaker will be **Madeline H. Caviness, Mary Richardson Professor Emeritus, Tufts University**, who will speak on "**Medieval German Law and the Jews: the *Sachsenspiegel* Picture-Books.**" I invite you to submit paper proposals for the sessions below. This year we have an online submission form to make the process easier: <http://lib.slu.edu/special-collections/programs/conference>.

Manuscripts for Travelers: Directions, Descriptions, and Maps

This session focuses on manuscripts of travel and accounts of places and geographies intended for practical use: perhaps as guidance for a journey; descriptions of topography and marvels, or as travel accounts of pilgrimage, mission, exploration, and commercial or diplomatic expeditions. They could constitute itineraries, guidebooks, narratives, surveys, chorographies, or practical maps such as city plans, local maps, or portolan charts. We invite papers that examine any of these aspects of manuscripts associated with travel, with particular attention to their production, illustration and decoration, use, transmission, or preservation.

Patterns of Exchange: Cross-Cultural Practice and Production in Medieval and Renaissance Hebrew Manuscripts

Every year we try to have a panel that parallels the topic explored by the keynote speaker. To complement Madeline Caviness's lecture, we welcome papers that will explore/discuss medieval and Renaissance Hebrew manuscripts that reflect cultural interactions between Christian and Jewish communities in diverse geographical locations.

Open Panel

Here is your chance to propose and assemble, or propose and contribute to a panel that speaks to a manuscript theme that you have long been wishing to see explored, or investigated from a particular standpoint. We are open to proposals on all manuscript genres, from any geographical locale, on all aspects of manuscript study: transmission and reception, codicology, local practices of production, collecting, library history, cultural influence, and scholarly use. Let your creative juices flow!

Pages with Extended Pedigree: Second-Hand Manuscripts and Their Owners

The names of famous manuscripts come quickly to mind, especially because of their association with wealthy and celebrated figures: the *Bedford Hours*; the *Très Riches Heures of Jean, Duke of Berry*; the *Bible of Borso d'Este*, for example. Less well-known are their subsequent owners, who may have been equally notable but have been eclipsed by the aura surrounding the first. This panel seeks papers that examine the cumulative ownership history of extraordinary manuscripts, before they entered their present holding institutions.

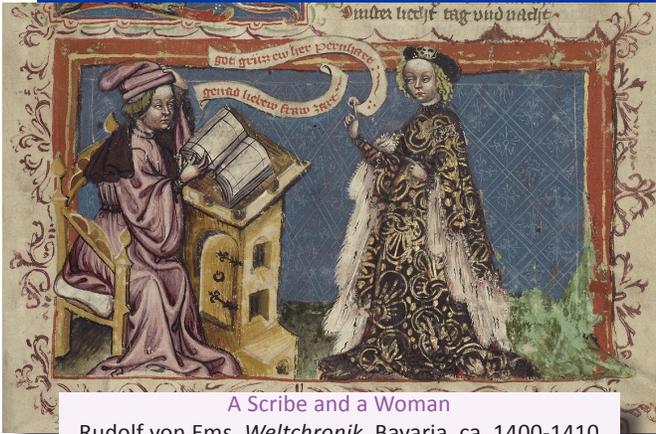
Let me remind all of the opportunities for manuscript research in the Vatican Film Library and urge you to take advantage of them, particularly the fellowship programs, which are often under-utilized.

The Vatican Film Library is a remarkably rich and efficient resource for conducting original manuscript research. In addition to its 40,000 microfilmed medieval and Renaissance manuscripts from the Biblioteca Apostolica Vaticana and other libraries (see libraries.slu.edu/search/manuscripts/), the VFL offers a comprehensive reference collection in manuscript studies. It includes catalogues, repertories, facsimiles, journals, and works on paleography, codicology, illumination, library history, and text editing, as well as other tools that aid the identification and analysis of manuscripts and the works they contain. In addition, the **Summary Index of BAV Manuscripts** (described in MoMM no. 2, December 2010) is an indispensable resource unique to the VFL outside the Vatican Library. Research is supported by two fellowship programs: (1) the Vatican Film Library Mellon Fellowship (<http://lib.slu.edu/special-collections/research/fellowship>) and (2) the Saint Louis University Center for Medieval & Renaissance Studies NEH Research Fellowship (<http://www.slu.edu/center-for-medieval-and-renaissance-studies-home/neh-research-fellowships>). Fellows enjoy the benefits not only of the Vatican Film Library's resources, but also those of the Saint Louis University Libraries, which are especially strong in medieval church history and theology. Both programs welcome applications and are open to pre- and post-doctoral scholars from the United States or abroad.

Knights of Columbus Vatican Film Library

Pius XII Memorial Library 👤 Saint Louis University

<http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind>



A Scribe and a Woman

Rudolf von Ems, *Weltchronik*, Bavaria, ca. 1400-1410
Los Angeles, J. Paul Getty Museum, MS 33 fol. 3r, detail

CALL
FOR
PAPERS
REDUX

36th Annual Conference
Fordham University:
Center for Medieval Studies
March 5–6, 2016

Manuscript as Medium

Please refer to page 2 of issue 15 of this newsletter for a description of suggested topics: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-15.pdf>.

This note constitutes a reminder that the deadline for submissions is coming up.

We invite abstracts for traditional twenty-minute presentations or short contributions to a Flash session; each Flash paper will be 5 minutes long and should be accompanied by a focused visual presentation. Please submit an abstract and cover letter with contact information by September 15, 2015 to Center for Medieval Studies, FMH 405b, Fordham University, Bronx, New York 10458; email: medievales@fordham.edu; or fax 718-817-3987.



A workshop: “*De la pluma a la biblioteca: Camino vital del libro manuscrito*” will be held at the University of Lleida on November 5 and 6, 2015. It has been organized by Gemma Avenoza, Universitat de Barcelona (Spain) and Josefina Planas, Universitat de Lleida (Spain), gavenoza@ub.edu and josefina.planas@hahs.udl.cat. The objective of this workshop is to present interdisciplinary studies in the archaeology of the manuscript, including the fields of philology, paleography, codicology, and heraldry, among others.

Especially welcome to attend are graduate students, university professors, and museum and archives professionals. To register, contact caem.gestion@udl.cat—registration fee is €20.

Speakers will be Francisco Gimeno Blay (Universitat de València) (Spain): *La escritura como arma política: Isabel I de Castilla*; Susan L’Engle (Saint Louis University) (EE.UU.): *La exigencia científica de la codicología aplicada a los manuscritos iluminados medievales*; and José Luis Gonzalo Sánchez-Molero (Universidad Complutense de Madrid) (Spain): *Bibliofilia real femenina*. The program is below:

Jueves 5 de noviembre

- 11:00h Inauguración
- 11:15h Primera conferencia
- 12:30h Pausa café
- 12:45h Segunda conferencia
- 14:00h Comida
- 16:30 Primera sesión de trabajo
- 17:45h Pausa café
- 18:00h Segunda sesión de trabajo

Viernes 6 de noviembre

- 11:00h Visita al Archivo de la Seu de Lleida (exposición comentada de manuscritos)
- 12:30h Tercera conferencia
- 14:00h Comida
- 16:30h Sesión presentación de proyectos (intervencions de 10’)
- 18:00h Conclusión.

Schoenberg Institute of Manuscript Studies 8th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age November 12–14, 2015

In partnership with the Rare Book Department of the Free Library of Philadelphia, the Schoenberg Institute of Manuscript Studies (SIMS) at the University of Pennsylvania Libraries is pleased to announce the **8th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age**. This year's theme, "Picking up the Pieces," considers the notions and consequences of fragmentation and reconstitution. When books are broken up, collections dispersed, or a society's intellectual heritage is fragmented by time, nature, and human interventions, the act of piecing together the remains can lead to surprising insights about how and why books—the artifacts of our intellectual heritage—were produced, collected, and saved in the first place. Our aim is to examine various facets of the fragmentation of books, collections, and cultural heritages in literal, metaphorical, and philosophical terms. The topic also allows us to consider how the processes of both physical and virtual reconstitution inform our understanding of these artifacts and our relationship to them.

Please visit the website for a list of speakers and registration details.

http://www.library.upenn.edu/exhibits/lectures/ljs_symposium8.html.

MORE CONFERENCES AND CALLS FOR PAPERS

Catherine Delano-Smith announces a Symposium for 2 November 2015:
Gough Map Symposium 2015: Mr Gough's 'curious map' of Britain: Old image, New techniques.

In *Mr Gough's 'curious map' of Britain: Old image, New techniques* a team of specialists reports on the application of modern imaging technology to disentangle the Gough map's complexities and understand its creation and function. Convened by Catherine Delano-Smith and Nick Millea. Speakers include Peter Barber, Andrew Beeby, Christopher Clarkson, P.D.A. Harvey, David Howell, Adam Lowe, Nigel Saul, Bill Shannon, Marinita Stiglitz, Christopher Whittick and James Willoughby. Weston Library, Bodleian Library, Oxford, 9 am – 5.15 pm. For details and registration see <http://www.bodleian.ox.ac.uk/gough-map-symposium>.

A manuscript book in the South Carolina collection: Hugo Ripelin, *Summa theologicae veritatis*, Italy, ca. 1450. Acquired in August 2015 from Les Enluminures.



October 1–3, 2015
 University of Notre Dame
 Conference Center

Women Leaders and Intellectuals of the Medieval World

By inviting a range of specialists and clergy who study the thought of women ca. 500 – ca. 1550 from across a range of European countries, we plan to showcase the extraordinary wealth of the period in women who thought and often even led. To this end, we encourage the investigation of unexplored or under-utilized sources for the lives of medieval women. Many of the primary sources written by women themselves, such as theological treatises, works of literature, and letters, have yet to be critically studied as proper contributions to the intellectual life of the Middle Ages. But there are other sources, many of which were authored or created by women, that hold untold potential for recovering the voices of thinking medieval women, and that are only now beginning to receive scholarly attention: charters, wills, court records, liturgical books, music, manuscript illuminations, sculptures, textiles, and archaeological remains. Given the often vexed and fragmentary nature of the evidence for the lives of medieval women, creative constellations of the sources that do survive need to be configured in order to provide a fuller account of their lives. A new history of medieval women can and must be told, a history that enriches our understanding of their intellectual achievements, a history that places their minds at the center of their agency, creativity, and authority. For program and registration information, see

<https://womenleaders2015.wordpress.com/>

Sponsored by the Medieval Institute, Institute for Scholarship in the Liberal Arts, College of Arts and Letters, and Henkels Lecture Series

Mr Gough's 'curious map' of Britain: Old image, New techniques



The application of modern imaging technology to disentangle the Gough Map's complexities and understand its creation and function
 2nd November 2015



Day Symposium: Weston Library, Bodleian Library, Oxford
 Organisers: Catherine Delano-Smith (Institute of Historical Research)
 Nick Millea (Bodleian Library)

Speakers include: Peter Barber, Christopher Clarkson, P. D. A. Harvey,
 David Howell, Nigel Saul, Christopher Whittick, James Willoughby.

For details and to register: www.bodleian.ox.ac.uk/gough-map-symposium

THE UNIVERSITY OF SOUTH CAROLINA will hold its sixth annual "**Understanding the Medieval Book**" seminar on Monday and Tuesday, 18–19 April 2016. The specialist will be Dr. Raymond Clemens, Curator of Early Books and Manuscripts at the Beinecke Library, Yale University. Dr. Clemens will also deliver a public lecture on 18 April entitled, "Will the Real Shakespeare Please Stand Up? How We Know What We Know about Shakespeare's Plays from Early Print and Manuscript Sources."

This seminar coincides with the South Carolina Folger Library exhibition, "First Folio: The Book that Gave Us Shakespeare." Both the First Folio exhibition and the manuscripts seminar will take place at the Hollings Library on the South Carolina campus in Columbia.

Students, scholars, and librarians are all invited to enroll. Because participants will use the university's collection of 150 manuscripts, space is limited to 25 participants. Please apply early. **DEADLINE: 15 January 2016.**

Information and application materials can be found at <https://dl.dropboxusercontent.com/u/71591396/Understanding%20the%20Medieval%20with%20Book%20Clemens.pdf>.



Hildesheim,
 Dombibliothek,
 MS St Godehard 1, p. 51,
 St Albans Psalter

MORE CONFERENCES AND CALLS FOR PAPERS

Utah State University, Merrill-Cazier Library, Logan, Utah

Birds in Hand: Medieval Manuscripts and Early Printed Books in USU Special Collections and Archives

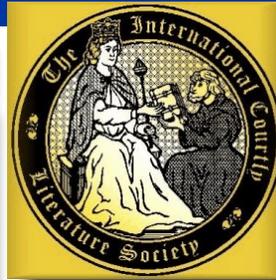
November 19–20, 2015

Keynote Speaker: **Dr. Judith Oliver**, Professor Emerita, Colgate University

THIS SYMPOSIUM WILL FEATURE papers by manuscript and rare book specialists from around the country. Recent acquisitions and longstanding holdings in the University Library's Special Collections and Archives will be on view in an exhibition curated by a team of undergraduate researchers and research faculty from the Department of Art and Design and the Library. Scholars and book conservators interested in participating should contact Alexa Sand (alexa.sand@usu.edu). Accommodation will be available at the University Inn for \$65/night (double queen). Logan is located in the heart of the northern Wasatch Mountains, approximately 85 miles northeast of Salt Lake City International Airport, and is accessible by shuttle or automobile. The program is sponsored by the USU Department of Art and Design Visiting Artists and Lectures Series, the Caine College of the Arts, and the Merrill-Cazier Library.

An Illuminated Manuscript of the Collected Works of Guillaume de Machaut (BN fr 1586): A Vocabulary for Exegesis

Around 1350, French poet-composer Guillaume de Machaut most likely played an important role in creating what has been called one of the first extant, single-author anthologies in French literature. Of the handful of fourteenth-century luxury manuscripts with his work, this is the oldest and most lavish (BnF fr. 1586). Surprisingly, it has never been studied in full, mainly because the manuscript contains music, poetry, and literature. This study aims to facilitate work for newcomers to this and all Machaut manuscripts. There will be introductory articles by Machaut scholars written for this purpose. And there will also be fresh work on all facets of this manuscript in scholarly articles. I am seeking contributors from the fields of literature, history, musicology, and art history. **IF YOU ARE INTERESTED IN PARTICIPATING**, please send an abstract in English or French no longer than 200 words to Domenic Leo by November 30, 2015 (dleo3@comcast.net).



Gloria Allaire announces the CALL FOR PAPERS for the Fifteenth Triennial International Courtly Literature Society Congress, which will be held on the campus of the University of Kentucky, Lexington, 24–29 July 2016. The congress theme is **Courtly Pastimes**.

Please visit the new webpage for the complete CFP: <http://icls2016.as.uky.edu>

Juridical Circulations and Artistic, Intellectual, and Cultural Practices in Medieval Europe (13th–15th Centuries)

International Conference: Lisbon, 25–27 February 2016

CALL FOR PAPERS

The International Conference **Medieval Europe in Motion 3** continues the series of scientific meetings launched in 2013 by the Institute of Medieval Studies (IMS) of the Faculty of Social Sciences and Humanities, Nova University of Lisbon (FCSH/UNL)—devoted to the topic of social, cultural, and artistic mobility in Medieval Europe (<https://sites.google.com/site/medievaleuropeinmotion2013/home>).

In keeping thematically with the previous conferences, the main objective of this new event is an analysis of the mobility and circulation of people, ideas and objects related to the study and practice of law during the thirteenth through the fifteenth centuries. Among topics addressed may be the intellectuals involved (scholars, notaries, jurists, ecclesiastics, and others); the manuscripts and texts themselves; artistic models for the illumination of legal manuscripts; or the circulation of the law itself and ideas connected to its role and practice in the Medieval West. We would like to focus on studies of the southernmost territories of the West: the Iberian Peninsula, southern France, and Italy.

A complete description of the conference and some suggested topics for proposals may be found at <http://medievalartresearch.com/2015/08/27/call-for-papers-juridical-circulations-and-artistic-intellectual-and-cultural-practices-in-medieval-europe-13th-15th-centuries-international-conference-lisbon-25-27-february-2016/>.

Please send an abstract of up to 250 words along with the title of a paper proposal (accepted in English, French, Spanish, Portuguese, and Italian) as well as a brief CV (up to 1 page maximum) by **30 October 2015** to: memconference2016@gmail.com

The Scientific Committee will analyse the proposals and will respond after 15 November 2015.

Marta Mangini advises us of two exhibitions taking place in Milan:

Il collezionismo di Dante in casa Trivulzio

Sala del Tesoro, Biblioteca Trivulziana

Castello Sforzesco, August 4—October 18, 2015

<http://graficheincomune.comune.milano.it/GraficheInComune/bacheca/danteincasatrivulzio>

Io Lionardo da Vinci

Archivio di Stato di Milano, August 6—October 30, 2015

<http://www.archiviodistatomilano.beniculturali.it/iolionardodavinci/it/exhibition.php>

SCOTT GWARA'S REVIEW OF AUCTION SALES FOR THE SUMMER MONTHS OF 2015

EVERY AUCTION HOUSE LOOKS to offer one or more treasures at every sale. On 7 July Sotheby's handled three of them. Lot 16 (£269k) comprised a page of the Sigmaringen Psalter (Strasbourg, ca. 1230), with an illumination of the "Entry into Jerusalem," and "Washing of the Feet" in combination with a "Last Supper." Owned in 1867 by the Princes of Hohenzollern at Sigmaringen Castle (twenty miles north of Lake Constance), the manuscript had by then lost at least five leaves. One currently belongs to the Liberna Foundation, see <http://ezine.codart.nl/17/issue/51/artikel/the-liberna-collection-a-hidden-treasure/?id=289#!/page/1>. In cataloguing the Psalter folio for Sotheby's, Peter Kidd discovered two more leaves—one hitherto unknown—at the Barnes Foundation, Philadelphia, see <http://mssprovenance.blogspot.com/2014/10/long-lost-miniatures-from-sigmaringen.html>. At present, the only identified but untraced folio belonged to Robert Forrer, a Strasbourg collector of miniatures [see *Manuscripts on My Mind* 15 (May 2015), page 4: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-15.pdf>]. This lot has a distressing provenance. As part of their Aryanization campaign, the Nazis confiscated it and other assets of the Jewish-owned art firm A.S. Drey. They held a liquidation sale for approved buyers, including Nazi party members. A pamphlet published in 2006 documents the restitution efforts, explaining why the present cutting was sold "pursuant to a settlement agreement between the current owners



Other volumes achieved strong prices. Maître François and workshop illuminated the Hours of Tanneguy IV du Chastel, which reached £173k. Commissioned by Tanneguy, an obsessive bibliophile, it boasts a quirky twentieth-century provenance as the property of songwriter Paul Francis Webster (d. 1984), three-time Academy Award winner and lyricist of "Somewhere My Love" from Dr. Zhivago; Captain Robert Berkeley (d. 1969), a "first-class cricketer" and sometime resident of Berkeley Castle, the alleged execution site of Edward II; and explorer Apsley Cherry-Garrard (d. 1959), who splintered his teeth by violent chattering on Scott's 1910 Antarctic expedition. He wrote, "I don't know why our tongues never got frozen, but all my teeth, the nerves of which had been killed, split to pieces." [See *The Worst Journey in the World: Antarctic, 1910–1913* (London, 1922).] He had been enlisted at the time to collect an emperor penguin egg. This sale featured many desirable Books of Hours.



Fig. 2. Skeleton illustrating the Office of the Dead from a Florentine Book of Hours at the Rosenberg Library, Galveston, TX (Rare Books BX 2080 .C31).

and the heirs of A.S. Drey." A second treasure comprised a Gradual illuminated by Rinaldo da Siena, which fetched a stunning £509k, almost four times the high estimate (lot 70). The Getty Museum owns a radiant "Stigmatization of St. Francis" (MS 71) from the same Gradual, "one of the key works of early Sienese manuscript illumination." The Sotheby's manuscript had 53 decorated initials. Four years ago an orphan page with a single initial made £3750, a good value in retrospect (Sotheby's, 11 December 2011, lot 14). Finally, the Hours of Dona Violante with miniatures by the Master of the Dresden Prayer Book and the Master of Edward IV reached £605k (lot 80). This has to be one of the most luminous prayer books to appear in recent years. Although missing 17 text leaves, its sublime richness, breathtaking condition, Spanish origin, Catalonian provenance, and above all contemporary chemise binding in practically flawless condition made it soar [fig. 1]. Relatively few Books of Hours come from Spain, and this one was illuminated in Valencia, augmented by high-quality miniatures imported from Flanders.

Fig. 1

St. Agatha reading a Book of Hours in a chemise binding, Bruges, ca. 1500. Snite Museum of Art, University of Notre Dame, acc. 89.20.1.



Illuminated by Francesco d'Antonio del Chierico, Lot 73 from Florence, ca. 1470, had the characteristic skeleton that often graces the Office of the Dead in Italian *horae* (£37,500). This anatomically imprecise example [fig. 2] comes from a manuscript at the Rosenberg Library, Galveston, TX.

Scott Gwara, Review of Sales (cont.)

Lot 82, a Book of Hours with “carefully observed birds,” found a buyer at £118,750. Another (lot 84), produced around 1410, was upgraded in 1460 with miniatures and witty borders that include many coarse scenes, including a man answering a call of nature and a jester ogling three ladies bathing in a pond. In keeping with the salacious theme, a Rouen *horae* illustrated by six different artists (lot 86, £32,500) depicts a nude Bathsheba at her bath. Thomas Kren has made the case that these titillating illuminations, found largely in Books of Hours for male use, ushered in the genre of the female nude [“Bathsheba Imagery in French Books of Hours Made for Women, c. 1470-1500,” in James H. Marrow et al., *The Medieval Book: Glosses from Friends & Colleagues of Christopher de Hamel* (‘t Goy-Houten, 2010), 169-82]. Bathsheba miniatures express varying degrees of lewdness, some of peep-show caliber, even though Bathsheba’s reputation as a seductress could not easily be derived from 2 Samuel 11: “... from the roof [David] saw a woman washing herself; and the woman was very beautiful to look upon.” A clothed Bathsheba appears in lot 89 (£35k). While this book was heavily altered, its price is explained by curious calendar miniatures and a working volvelle correlating one’s peccadillos with the zodiac (*simulatio, impotentia, insipientia*, etc.). Most medieval books do not have moving parts. In North American collections one can find a volvelle in an alchemical treatise at the University of Cincinnati [fig. 3], an exotic “prayer calculator” at the College of Wooster [fig. 4], and a rotating bookmark at The Ohio State University [fig. 5]. About 40 examples of such bookmarks survive worldwide.



Fig. 3.
Volvelle from University of Cincinnati, Langsam Library MS 22, Raimundus Lull, *Ars generalis ultima*.



Fig. 4.
“Prayer Calculator” prefacing an Italian breviary copied by Gratianus, dated 14 September 1400. College of Wooster, Andrews Library (acc. 10807).

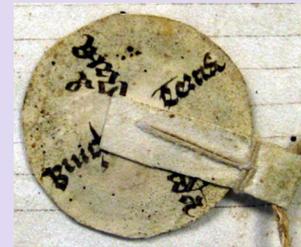


Fig. 5.
Rotating bookmark from a copy of Bernardus Guidonis, *Speculum sanctorale*, ca. 1400, The Ohio State University MS.MR.6.

Finally, the unique copy of the François Le Roy, *Dialogue de consolation entre l'âme et raison* in Latin and French, brought £75k (lot 92). It belonged to Queen Phillippe de Gueldre (d. 1547) and miraculously survived the nineteenth century. Some of her books were given over to children in 1815–16 and were subsequently lost or mutilated, but at least one other was lately sold by Les Enluminures. Most intriguingly, this was also a dialogue (by Gregory the Great). 📖 Some notable fragments in this auction deserve mention. The “last leaf in private hands” of the Beaupré Antiphonal from ca. 1290, dismembered by John Ruskin, sold for £5625 (lot 5). It was bought in an antique shop on the Isle of Wight. Beaupré leaves in America can be found at the Lilly Library, Indiana University, while a three-volume set (minus extracted folios) belongs to the Walters Art Museum. An immaculate folio with two historiated initials from the so-called Llangattock Breviary made £6875 (lot 26). Saint Louis University has undertaken a digital project to restore the book online, from digital images [See <https://brokenbooks.omeka.net/exhibits/show/lngattock>]. Lot 24 (£1875) has a Saint Louis University connection, too, having been featured in three MoMM issues: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-08.pdf>; <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-10.pdf>; and <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-11.pdf>. The script and minor decoration look Spanish, while the borders appear Florentine. 📖 One cannot help but admire a full-page miniature, the “Triumph of David,” said to have been illuminated by a pupil of Giulio Clovio, ca. 1550–75 (lot 28, £40k). The cutting once resided in the Sistine Chapel, sacked by Napoleonic troops. The shameless Abate Luigi Celotti cut illuminations from its purloined choir books, arranging them in grotesque collages which he sold at Christie’s, 26 May 1825; this one comprised lot 97. The border design closely resembles that of Biblioteca Apostolica Vaticana, MS Capp. Sixt. 8, a Gradual illuminated by the papal artist Vincent Raymond at the height of his powers in the 1540s. One can only conclude that the “Triumph” artist is Raymond, a Clovio devotee. 📖 While this was a robust sale overall, the first under the independent supervision of specialist Dr. Mara Hofman, some quality Hours and miniatures inexplicably failed to find buyers. However, one understandable BI (the abbreviation means “bought in,” auction house parlance for “unsold”) was a Psalter from the Collegiate Church of St-Amé, Douai, ca. 1290 (lot 71, est. £50-70k). It was still in original condition in 2001 (Sotheby’s, 19 June, lot 12), but a recent owner created a nauseating Frankenstein by overpainting all the gold and green.

Scott Gwara, Review of Sales (cont.)

Christie's 16 June sale of books from the library of Jean Bonna included two desirable manuscripts. A sumptuously illuminated *Pelérinage de la vie humaine* produced for Charlotte of Savoy (d. 1483) achieved £422,500 (lot 1). Less opulent but also aristocratic was a volume, ca. 1500, of 122 *rondeaux*, thirteen of which remain unrecorded (lot 12, £21,250). Christie's 15 July sale of "Valuable Books and Manuscripts" offered similarly astonishing riches. A fabulous Romanesque historiated initial R with a tableau of the Resurrection from a Troper (no less!) kicked things off (lot 1, £50k). This was followed by a cutting from the "Burckhardt-Wildt Apocalypse" (lot 2, £80,500). Forty-one cuttings, each with a bizarre miniature on both sides, were sold by Sotheby's in a 1983 *coup de théâtre*: the recovery of an album assembled in 1796 by the Swiss art dealer Peter Birmann. While living in Paris after the Revolution, Birmann salvaged the desirable pieces of undesirable manuscripts. (He may have dismantled the Hours of Étienne Chevalier.) Also dismembered by a dealer, lot 3 comprised the "finest surviving leaf" from the Bohun Bible (pronounced "boon," £62k). This mammoth book was produced in East Anglia, possibly Cambridge, around 1350. Illuminated leaves are found elsewhere only in the Lilly Library, Art Institute of Chicago, Morgan Library, and Free Library of Philadelphia. Text leaves abound in North American collections, two in the Fisher Rare Book Library, University of Toronto [<http://link.library.utoronto.ca/vellum/digobject.cfm?item=59&size=0>]. A fine illumination from the St. Albans Abbey Bible made £7500 (lot 8). I recently encountered three text leaves at the University of Hawaii Manoa [fig. 6]. Of course, the Gospels of Queen Theutberga (pronounced "tyóot-bear-guh") trumped all other consignments at this auction (lot 20, £1,986,500). Billed as the "the oldest western manuscript of the Gospels in private hands," it seems to have been produced for the Benedictine abbey of St. Glossinde, Metz, no later than ca. 850 and arguably before 835. It has decorated canon tables and colored initials, significant for a manuscript of this age, condition, and representativeness. Les Enluminures lately announced that the Metropolitan Museum acquired the book [http://www.medievalbooksofhours.com/enlu-assets/newsletter/press-release---carolingian-gospel-book.pdf?utm_source=Newsletter&utm_medium=Email&utm_campaign=carolingian-gospel-book]. It therefore remains in the United States, since it belonged to a family trust managed by the heirs of financier Robert Van Kampen (d. 1999), and had been deposited at The Scriptorium, an attraction at an Orlando theme park called The Holy Land Experience [http://www.holylandexperience.com/exhibits/the_scriptorium.html]. The Van Kampen collection still remains one of the largest and most diverse gatherings of biblical manuscripts in the world, a forerunner of the Green family's unparalleled holdings [<http://museumofthebible.org/>]. Compared to the Theutberga Gospels the other codices, however grand, could only seem modest. Densely glossed books of civil and canon law, the former dated 1269, went for £22,500 and £11,250 (lots 21, 22 resp.). A volume of Temporale and Lenten sermons by Nicholas of Gorran, prior of St. Jacques in Paris, was allegedly copied at St. Jacques in Nicholas's lifetime (lot 23; £32,500) (yet the script looks southern French to me). Magna Carta mania explains the £170,500 price obtained for an English copy of legal statutes and writs, ca. 1300 (lot 24), lately in the Schøyen Collection (London and Oslo). A copy sold on 12 June (Christie's, New York, lot 197) reached \$137k. Such compilations (they are common) usually include Magna Carta and may not represent what buyers think they do. Finally, a pristine illuminated manuscript of Plutarch's *Life of Camillus* in Latin translation fetched a strong £80,500 (lot 30). This is only the tenth witness to surface, one of which resides at the University of Notre Dame (cod. Lat. c. 11, fig. 7).

Senator Claiborne Pell's heirs sold three Books of Hours (lot 26, £104,500; lot 32, £62,500; lot 34, £43,700). Seven miniatures in lot 26, a luminous volume from Metz with seventeen large illuminations, were painted by the Master of Michel Jouvenel des Ursins. (Metz was a leitmotif this season.) The litany includes St. Glossinde, the same saint whose namesake abbey housed the Gospels of Queen Theutberga. Lot 32 (£62,500) has 14 large miniatures, three by Master of Antoine de Roche ("David in Penitence" is exquisite). Lot 34 (£43,750), a late example from the 1530s, was illuminated by Étienne Collault, a court painter. It was a fad for French aristocrats to commission manuscripts into the late age of print. De Ricci and Wilson's *Census* lists these Pell manuscripts (vol. 2, 2135–27, nos. 1, 2, 4) and three others; no. 6, a copy of Dionysius Areopagiticus, *De angelica hierarchia*, sold last year [see *Manuscripts on My Mind* 15 (May 2015), p. 4: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-15.pdf>]. All the manuscripts belonged to Senator Pell's father, Herbert Claiborne Pell, Jr., but Claiborne himself once owned (and gave away) an illuminated document from ca. 1580 depicting Justice flanked by SS. Peter and Paul, with the gilt arms of Pope Gregory XIII and Philip II (fig. 8).



Fig. 6.

One of three folios from the St. Albans Abbey Bible at the University Archives & Manuscripts Department, University of Hawaii at Manoa Library, s.n.

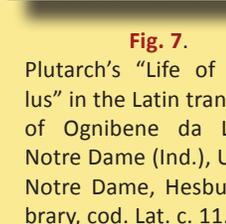


Fig. 7.

Plutarch's "Life of Camillus" in the Latin translation of Ognibene da Lonigo. Notre Dame (Ind.), Univ. of Notre Dame, Hesburgh Library, cod. Lat. c. 11.

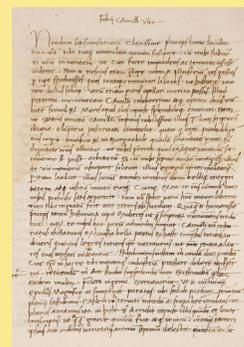


Fig. 8.

Judgment issued by the papal *Rota Romana* in favor of Juan Arias Portocarrero, ca. 1580. Collection of Nicholas B. Scheetz, Newport, RI.



Scott Gwara, Review of Sales (cont.)

Christie's staff singled out the unusual iconography of the Holy Wound in lot 28 (£25k), a Book of Hours from north-eastern France with eight large miniatures. The Crucifixion depicts an oversized blood-filled chalice shaped, because of the perspective, just like images of "Christ's Wound" in Books of Hours. This example (fig. 9) comes from the University of Kentucky, MS Kentuckiensis IX (Lexington, KY, University of Kentucky, Margaret I. King Library, Special Collections Research Center).

Fig. 9.

A depiction of Christ's Wound as blood in a chalice depicted from a low angle. MS Kentuckiensis IX ("Hours of René d'Anglures and Catherine de Bouzey").



Christie's and Sotheby's obviously dominate the manuscripts market, but there's a new player in town. Formerly at Sotheby's, Tim Bolton and Camilla Previté have joined forces to launch the Department of Western Manuscripts and Miniatures at Dreweatts-Bloomsbury (trisyllabic: "dréw-ee-ats"). The inaugural sale on 8 July, catalogued by Bolton, exceeded all expectations. Rare cuneiform texts in lots 1 and 2 achieved £15k and £13k respectively. (Note that Bloomsbury's reports hammer prices, not hammer plus buyer's premium, as Sotheby's and Christie's do.) An Italian uncial fragment representing the earliest witness of St. Augustine's *In Iohannis evangelium tractatus*, sixth or seventh century, made £16k (lot 8). Fragments from the same source appeared in E. A. Lowe's *Codices Latini Antiquiores*. Two ninth-century Carolingian fragments sold well: lot 9, from the same text as the uncial mentioned above, hammered for £11k, while a Bible fragment with Isaiah made £15k (lot 10). An astonishing remnant of a Beneventan page achieved a paltry £4500 (lot 13). It must have come from a cosmopolitan center with Italian and French scribes; Montecassino springs immediately to mind. Formerly in a Washington, DC collection (Doyle's, New York, 23 April 2012, lot 254), the "Relic List of Bishop Werinherius" has a curious American connection [see MoMM 7 (September 2012), p. 12: <http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-07.pdf>]. Bishop Werinherius presented relics housed in a gem-studded golden casket to an unnamed foundation, possibly his cathedral. This same bishop presented Yale MS 1107, Gregory's *Moralia in Iob*, to the Abbey of SS Peter and Paul, Merseburg, between 1091 and 1093 [as deduced by Peter Kidd, Sotheby's, 19 June 2001, lot 1]. The possession of Alexander A. Smets of Savannah, GA in 1836, this was almost certainly the oldest Western European manuscript in North America in Smets's day (fig. 10). Lot 17 (£1400) came from an album common in the nineteenth century, with initials cut from manuscripts glued to stiff pages. These initials clearly derive from a Romanesque Bible in which the old-style capitula numbers have been treated as a chapter numbers. Exceptionally rare polyphonic music (lot 26, £5k) was copied by a known papal scribe. A manuscript frisket layered in red ink once covered text on a printing press when the book's rubrications were printed (lot 27, £2k). Three leaves in Old French from the *Chronique dite de Baudouin d'Avènes* come from Arras, Médiathèque municipale, MS 863, apparently repurposed for bindings in the sixteenth century (lot 29, £5k). A book cover made from a missal fragment in Glagolitic achieved £23k (lot 35). The script is exceedingly rare, and examples legally outside of Croatia are practically unheard of. Lot 52 (£3100), an illuminated Pontifical fragment from southern France, was broken before 1951, since one folio at the Reading Public Museum (fig. 11) was owned by the American dealer Otto F. Ege (d. 1951).

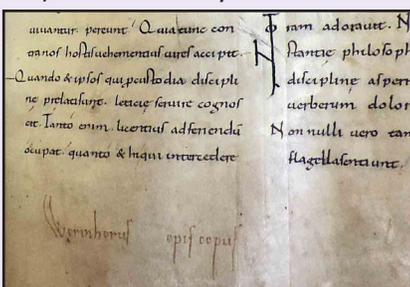


Fig. 10.

Page inscribed "Werinherius episcopus" from Yale MS 1107, Gregory's *Moralia in Iob*. Beinecke Rare Book and Manuscript Library, Yale.

Fig. 11.

"Bishop Blessing Pilgrims" from an illuminated Pontifical fragment at the Reading Public Museum (Reading, PA, acc. 1956.32.30.10), part of Otto F. Ege's personal collection.



Seven showy Murano Gradual initials (lots 77, 78; £1500, £1700 resp.) have relatives in the Art Institute of Chicago, there catalogued as 1920s forgeries of 14th-century illuminations. Lot 82 ("St. Peter in Prison," £2200) came from an album of cuttings assembled by the English art historian William Young Ottley, who catalogued the Celotti sale mentioned above. Ottley lived at a time when discreet bribes enabled collectors to razor out an illumination or two (or 1000 in Ottley's case) from "useless old books." Codices in this sale surpassed the high estimates, often by multiples.

Scott Gwara, Review of Sales (cont.)

A pocket Gradual, ca. 1240, from northwest France or Flanders, achieved £26k because of its original limp vellum binding with horn spine-plates and flap button, the earliest example known (lot 85). An exuberant Nuremberg Psalter managed £28k (lot 87). The “McKell Medical Almanac,” illuminated in the Alsace workshop of Diebold Lauber ca. 1445, was until recently in America, last exhibited at the University of Kentucky in 1958 (lot 86, £55k). Probably a stand-alone work of twelve leaves, it depicts the Labors of the Month, Signs of the Zodiac, and a constellation of kings, astronomers, and noblemen staring at the heavens.

A collection of unidentified, anonymous, and probably unique sermons from northern France in contemporary binding, ca. 1400, achieved £21k (lot 88). The pericopes have few parallels in Schneyer’s *Repertorium der lateinischen Sermones des Mittelalters*. One seldom encounters Polish manuscripts like that in lot 91 (£4800), Latin sermons of Clement Ramult de Radymno, from Tarnów, dated 1541 and 1548—copied during the author’s lifetime. It has a contemporary aristocratic binding, richly tooled (fig. 12). A thick Book of Hours with lovely historiated initials in the style of Willem Vrelant (lot 100, £28,000) came from the Duke of Sussex Library (auctioned 1844). It resided in the United States for a time, after 1906. One *bas-de-page* features a bear and monkey playing chess. Coming from an American collection, the stand-out treasure at Bloomsbury’s was the Hours of the Cross from a Metz Book of Hours (Metz again) that had been divided over and over from the seventeenth century, most recently (it seems) by Bruce Ferrini (lot 95, £150,000). Described as having “sparkling illumination and riotous activity,” the book incorporates “whooping monkeys, dogs, hunting scenes with hares, stags, wild boar and birds, a hedgehog, fighting men, a fox, a squirrel, a lion, an owl, a performer with a dog holding a bowl in its mouth, bears, two goats, and a cat dressed as a scholar reading from a book.” Sandra Hindman identified the artist as The Master of Boethius of Montpellier, and, while a fragment of merely 24 folios, the artistic exuberance, fresh condition, and the early period of Metz illumination explain the fierce competition.

The London sales outstripped the competition, with the exception of a few interesting lots at Reiss und Sohn (auction 172, April), Hargesheimer Kunstauktionen, Düsseldorf (21 March), and Dominic Winter (4 March). Dominic Winter scored a stunning English chronicle scroll, the so-called Roger of St. Albans Genealogy (lot 312, £30k). The same text survives at Lehigh University, Bethlehem, PA (fig. 13). Clearly, an improving economy has winkled out more manuscripts of better quality.

Fig. 12.

Latin sermons of Clement Ramult de Radymno in a mid-sixteenth-century binding.

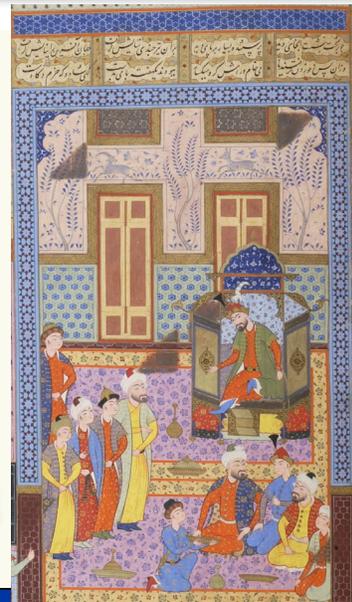
**Fig. 13.**

Chronicle scroll mounted in custom glazed case with rollers by Rivière. Bethlehem, PA, Lehigh University, Linderman Library MS 8.

**EXHIBITIONS**

Princeton’s Great Persian Book of Kings: The Peck Shahnama at the Princeton University Art Museum, 3 October 2015 - 24 January 2016, highlights a deluxe manuscript dating from late 16th-century Iran, recently disbound for conservation purposes and thus allowing its forty-eight full-page paintings to be displayed for the first time. The accompanying publication by guest curator Marianna Shreve Simpson includes a detailed discussion of this little-known copy of Iran’s national epic and an essay by Louise Marlow exploring the manuscript’s extensive marginalia, an unusual feature of this illustrated *Shahnama*.

Folio 95a (detail) from the Peck *Shahnama*, Shiraz, Iran, 1589-90. Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Library. Bequest of Clara S. Peck, 1983.



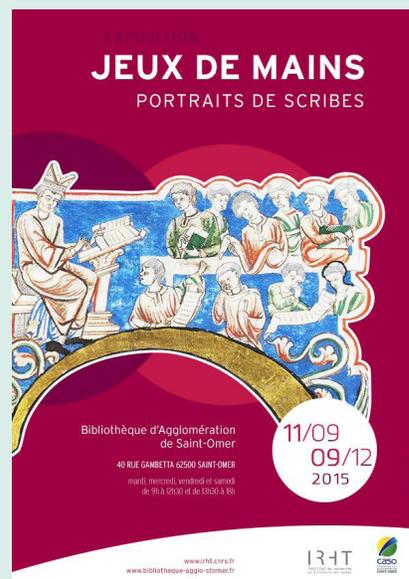
EXHIBITIONS, cont.

Rémy Cordonnier reports a new exhibition at the St. Omer Public Library scheduled for 11 September–9 December 2015: *Jeux de mains: Portraits de scribe dans les manuscrits médiévaux de la BASO*.

L'exposition met en scène les collaborations et les tissages entremêlés des destins, ceux des manuscrits et des hommes. La première partie montre les différents modes de représentation de la personne humaine dans les manuscrits, du portrait idéalisé à la caricature en passant par les portraits réalistes d'après nature. Après cette présentation des manuscrits miroirs du monde, la seconde partie expose plus concrètement les différentes situations d'écriture et les collaborations entre scribes, en synchronie ou en diachronie, avec, notamment, une grande attention portée à l'écriture des marges. La dernière partie traite des destins de manuscrits, objets de l'attention ou de la négligence de leur propriétaire, mais aussi sujets agissant des destins humains.

For information about the catalogue, see

http://issuu.com/bibagglomerationdesaintomer/docs/livret_expojdm_07



Two related exhibitions at the J. Paul Getty Museum and the Getty Research Institute will open on October 13, 2015:

Museum

Eat, Drink, and Be Merry: Food in the Middle Ages and Renaissance, curated by Christine Sciacca
October 13, 2015–January 3, 2016

The cultivation, preparation, and consumption of food formed a framework for daily labor and leisure in the Middle Ages and Renaissance. Illuminated manuscripts offer images of the chores that produced sustenance, cooking techniques, popular dishes, grand feasts, and diners of different social classes. Food had powerful symbolic meaning in Christian devotional practice as well as in biblical stories and saintly miracles, where it nourished both the body and the soul.



Fig. 1
Los Angeles, Getty Museum,
MS Ludwig IX 18, fol. 21v



Fig. 2
Los Angeles,
Getty Museum, MS 43r

Research Institute

The Edible Monument: The Art of Food for Festivals, curated by Marcia Reed
October 13, 2015–March 13, 2016

Elaborate artworks made of food were created for royal court and civic celebrations in early modern Europe. Like today's Rose Bowl Parade on New Year's Day or Mardi Gras just before Lent, festivals were times for exuberant parties. Public celebrations and street parades featured large-scale edible monuments made of breads, cheeses, and meats. At court festivals, banquet settings and dessert buffets featured magnificent table monuments with heraldic and emblematic themes made of sugar, flowers, and fruit. This exhibition, drawn from the Getty Research Institute's Festival Collection, features rare books and prints, including early cookbooks and serving manuals that illustrate the methods and materials for making edible monuments.

Also for the Getty, [Bryan Keene](#) previews an exhibition he is organizing for the beginning of 2016: *Traversing the Globe through Illuminated Manuscripts* (January 26–June 26, 2016)—and which will be thoroughly covered in the January issue of *Manuscripts on My Mind*. Drawn from the Getty's manuscript collection, along with select loans from local institutions, the exhibition will consider how book arts contributed to an individual or community's outlook on the world through a kaleidoscopic narrative about what it meant to be "global" from the ninth to the seventeenth century.

New Publications, Websites, Projects, & Social Media



Massimo Bernabò from the Università degli Studi di Pavia announces a special forthcoming issue of the journal *Codices manuscripti et impressi* on the **Arabic Gospel of Infancy in the Laurenziana library (Florence, Biblioteca Medicea Laurenziana, Cod. Orientali 387)**. Topics covered in this issue will be the manuscript's text, images, codicology, and restoration. Massimo's article will describe the miniatures.

News from Les Enluminures

Forthcoming is Primer #5,

The Medievalism of Neo-Gothic Book Production

by Sandra Hindman and Laura Light,
for November 2015

This Primer provides a short introduction to a complex subject: how artists, scribes, and publishers in France, England, Germany, and the United States used the remote medieval past to articulate aesthetic principles in the book arts at the dawn of the modern era. It covers the period from about 1840 to about 1920. Although there are thirteen examples in this Primer, many include more than one work.



The Les Enluminures **Fall 2015 exhibition** will highlight a selection of important illuminated manuscripts, covering a wide range of subjects including including classic works of medieval French literature, humanism, Church history and liturgy, planetary science, and Books of Hours. The exhibition will take place in our New York gallery from November 5th through November 26th.



Les Enluminures is delighted to announce its participation in **Frieze Masters 2015** to be held in Regent's Park, London, from October 14th through October 18th, with a preview taking place on Tuesday 13th October. This fresh and unique fair coincides with one of the world's leading contemporary art fairs: Frieze London. We will be exhibiting a number of exceptional manuscripts, illuminated miniatures and medieval finger rings. We look forward to welcoming you to stand A4.

'DIY digitization' at the Bodleian Library

OVER THE LAST FIVE YEARS, people researching manuscripts (and other rare books) in the Bodleian Library in Oxford have been permitted to take their own photographs, with cameras, mobile telephones, and cameras. We call this **"DIY digitization."** Probably most students of medieval manuscripts have found that this change in practice has revolutionized their work.

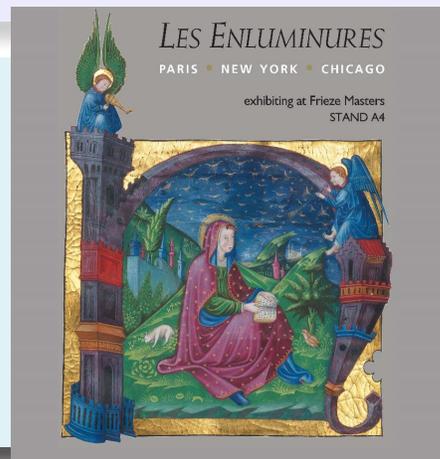
As a result, many people probably have a large cache of such photographs saved. Originally, the Library asked all researchers to sign a form stating that the photographs were not to be shared. With the support of the Library and a grant from the John Fell Fund, we have now launched a project to encourage people to share their photographs of Bodleian manuscripts and rare books. The project is avowedly an experiment in whether such **"crowd sourcing"** of digital photographs is viable. We do not know what will result.

Researchers are asked to sign up for a page on the website Flickr: www.flickr.com. This is free and takes just a couple of minutes. They can then upload any photographs that they have of Bodleian manuscripts and rare books onto their own Flickr page. They should then 'share' them with a group called **"Bodleian Special Collections,"** <https://www.flickr.com/groups/bodspecialcollections/>.

Researchers in the Bodleian Library must, of course, still follow the Reading Room's rules on what can and cannot be photographed at all (e.g. nothing fragile; nothing 'on deposit' and owned by somebody else; nothing still in copyright). But there are no rules about how the photographs should be labelled, arranged or displayed on the website Flickr. We are interested in this experiment in what exactly people do. Equally, there are no rules in how the photographs are then used. Anybody can access them on Flickr and use them as they wish. We hope that they will not be used commercially and that they will always be attributed. We wait to see the results of the experiment.

Please do take some time to share some images of Bodleian Library's special collections for this experiment in **"DIY digitization."**

Daniel Wakelin, Jeremy Griffiths Professor of Medieval English Palaeography, University of Oxford



New Publications, Websites, Projects, & Social Media

LES ENLUMINURES

Text Manuscripts: New Website and Update

The September 2015 update of **Text Manuscripts** will go online 24th September. There are approximately 30 manuscripts to choose from with a diverse range of vernacular languages, liturgy, philosophy, many original bindings, and much else. To coincide with the update we will be launching our new text manuscripts website: www.textmanuscripts.com.

New Blog, October 1, 2015

In conjunction with the new Text Manuscripts website, we are pleased to announce the launch of our new blog! This blog highlights what makes our text manuscripts particularly interesting and appealing to us – and (we hope) to you too! Here we explore what these books can tell us about how they were made and used. We also share what we know of their most fascinating and unusual contents, makers, and owners. Some of our discoveries are quite significant, some merely amusing, and some bizarre. Upcoming posts include Notes to Self: Scribal Promptings in the Margins, Faces in the Flourishes and "Love is a Thing Full of Anxious Fear": An Early Reader's Take on Boccaccio.

THE GETTY MUSEUM, MANUSCRIPTS DEPARTMENT

Medieval Manuscripts Alive

<http://blogs.getty.edu/iris/tags/medieval-manuscripts-alive/>

Medieval Manuscripts Alive is a new occasional series created by Bryan Keene for The Getty *Iris* that aims to give a voice to the texts in the Getty's manuscripts collection by presenting readings by specialists in the languages spoken in the Middle Ages. Languages featured so far include Ge'ez, Arabic, and Middle French and future recordings will be presented in Navarro-Aragonese, Spanish, Coptic, Persian, Greek, and Sanskrit. Other posts are: <http://blogs.getty.edu/iris/expanding-access-devotion-and-objects/> <http://blogs.getty.edu/iris/medieval-manuscripts-alive-middle-french/>

#ThyCaptionBe

<http://thegetty.tumblr.com/post/126928370366/thycaptionbe-saint-hedwig-and-her-husband-you>

A Twitter/Tumblr caption series developed by Elizabeth Morrison, launched on 17 August, aims to celebrate modern interpretations of medieval aesthetics.

Medieval Art and the Game of Thrones

<http://blogs.getty.edu/iris/tags/game-of-thrones/> and on tumblr at <http://thegetty.tumblr.com/tagged/Game-of-Thrones>

A series that links medieval art with Game of Thrones.

THE GROUPE DE RECHERCHE MULTIDISCIPLINAIRE DE MONTRÉAL SUR LES LIVRES ANCIENS has begun a new project, the preparation of a *catalogue raisonné* of Books of Hours held in Quebec University and museum collections. The project will include both manuscript and printed Books of Hours, along with single leaves. A four-year grant from the Social Sciences and Humanities Research Council of Canada is providing the funding. In addition to the *catalogue raisonné*, the group plans to publish in-depth studies on several of these Books of Hours. The project will update Seymour De Ricci's *Census* as not only many items have been added to the collections since he first came to Montreal about 80 years ago, but also new collections have come into existence since then. Attention is being given to the text, liturgical uses, illuminations, borders and wood or metal engravings as well as bindings and provenance. The latter in some cases may date back to the founding of New France, while other books reflect the collecting interests of the 19th and 20th centuries. The research team led by **Prof. Brenda Dunn-Lardeau** (Montreal, Université du Québec à Montréal) is made up of **Ariane Bergeron** (Paris), **Geneviève Samson** (Ottawa, Library and Archives Canada) and **Richard Virr** (Montreal, Chief Curator, McGill University). They are being assisted by **Helena Kogen, Johanne Biron and Sarah Cameron-Pesant**. The group hopes to complete the catalogue in time for the 2018 exhibition of a selection of Books of Hours to be held at the Montreal Museum of Fine Arts in Montreal, and their planned Colloquium which is also to take place at the Museum.

Posted by Brenda Dunn-Lardeau of the Département d'Études littéraires, Université du Québec à Montréal (dunn-lardeau.brenda@uqam.ca).

The Research Group on Manuscript Evidence (manuscriptevidence.org) has begun a series of blogposts on "**Manuscript Studies**." They stand alongside the blogposts for its various activities, such as the sponsored and co-sponsored sessions at the Annual International Congress on Medieval Studies at Kalamazoo and other workshops, seminars, and symposia.

So far the series considers some manuscript fragments and documents, plus a seal or two. For example:

The 'Foundling Hospital' for Manuscript Fragments Lost and Foundlings

Curiouser and Curiouser (A Strange Seal on a Paper Document of 1345 Old Style from Grenoble)

Scrap of Information (A Fragment from a French Charter with the Date of 1538)

Manuscript Groupies (A Light-Hearted View of Group Portraits)

A New Leaf from 'Otto Ege Manuscript 41' (The Dialogues of Gregory the Great and Other Texts)

A New Leaf from 'Otto Ege Manuscript 61' (Ezekiel from a 32-Line French Pocket Bible)

A New Leaf from 'Otto Ege Manuscript 8' (Processional for Palm Sunday for Singing Nuns)

The Mass of Saint Gregory, Illustrated (A Leaf from a 15th-Century Prayerbook)

SPEAKING OF MEDICINE**A Case of Mistaken Identity:
Differentiating Two Popular Pharmaceutical
Compendia**

THE *ANTIDOTARIUM MAGNUM* IS A LARGE COLLECTION of pharmaceutical recipes, about 1300 items in the largest versions. The *Antidotarium Nicholai* is a much smaller collection, some versions having as few as about 61 recipes, others up to about 150. Both texts come from southern Italy; in fact, the *Antidotarium Nicholai* derives most of its core recipes from the earlier, larger text. And herein lies the challenge of identifying the two texts properly in medieval medical manuscripts. When they are complete, both texts begin with the same recipe, a remedy for “rheumatism of the head” and other ailments called *Aurea alexandrina*. When they are abbreviated (as they often are), both texts can seem like random (if loosely alphabetized) series of recipes. Why do these distinctions matter? Both texts played a principal role in creating a standard *materia medica* in later medieval and early modern Europe. But the *Antidotarium magnum*, composed in the late eleventh century, probably half a century earlier than its offspring, has a particular historical value because this earlier, larger, and rarer text was the first to combine ancient and Byzantine anthologies, along with recipes that call for ingredients from the Arabic *materia medica* tradition. The latter range from ambergris to tamarind and sumac. Additionally, many of the recipes call for the addition of sugar and sugar syrups, an ingredient which was starting to appear in recipe collections at this time.

Professor Monica Green (Arizona State University) and I are in the process of editing the *Antidotarium magnum*. Our current list of manuscripts numbers just over thirty copies, although we expect this number to increase, as we identify more manuscripts. Nearly all of the surviving copies date from the twelfth century, and the latest copy from the early thirteenth century. It appears that the text, once a staple of twelfth-century major libraries, was superseded by its abbreviated version. The earliest copy, an Italian manuscript from the late eleventh century, is missing sections of the text, apparently because of the later loss of several quires (**Bern, Burgerbibliothek, MS A 51, fols. 1r–24v**). Manuscripts in general are not highly illuminated, but there are exceptions, such as the spectacular illuminations of **Basel, Öffentliche Bibliothek der Universität, MS D III 14, fols. 9v–134v** and the fine decorated initials of **Cambridge, Trinity College, MS O.1.21, fols. 1r–92v** (<http://sites.trin.cam.ac.uk/james/view-page.php?index=513>). A sample contents list from one of the manuscripts (**Cambridge, St John’s College, MS G.4**) is available here https://www.academia.edu/7639294/Antidotarium_magnum_contents_list_CSJ_G.4.

And a description of the text and preliminary list of MSS can be found here: https://www.academia.edu/4611623/Monica_H_Green_and_Kathleen_Walker-Meikle_Antidotarium_magnum_-_An_Online_Edition. We would be happy to provide further details about how to properly identify newly discovered copies of these two texts, should researchers or cataloguers have any questions.

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Circulated by Barbara Zipser:

Simon Online - Another Startup

A FEW WEEKS AGO, we received a submission for an article on a medical manuscript that originated from a similar environment as the *Clavis*. I then sent it off for peer review, and set up an open access journal. The article now forms the inaugural issue of *Medical Manuscript Studies*. There is a definite gap in the market for contributions on this topic; quite often, we come across something curious in a library, that may not be as earth-shattering as a new Galen, but definitely of interest to the scholarly public. Sometimes, it would just take up three or four pages to describe the findings, sometimes twenty or more, if it is a complete catalogue entry. *MMS* has all the flexibility one needs for this type of material, in regard to page length, language, format and alphabets. I wouldn’t mind at all publishing a contribution that consists of 50% of an uncharted Greek dialect, or several sideways tables with bidirectional text. As for now, it is just me as an editor, and a server (which is being archived by the British Library and also elsewhere to preserve it for posterity). The copyright is <http://creativecommons.org/licenses/by-nc-nd/3.0/>. I just wanted to let you know, and if anybody would like to join in to form an editorial board, this would be more than welcome.

The article—Luca Salvatelli: “The Manuscript Vat. lat. 2463: Some Considerations about a Medieval Medical Volume of Galvanus de Levanto”—is here:

http://simonofgenoa.org/index.php?title=Medical_Manuscript_Studies



A MANUSCRIPT NOTE

A Late Fifteenth-Century Middle English Unpublished Recipe

THE PURPOSE OF THIS NOTE is to provide a transcription and translation of an unpublished Middle English recipe, and to **crowdfund** information about some of its obscure and difficult aspects. The recipe is written in a late fifteenth-century secretary hand, in brown ink, on the top half of the verso of the third paper flyleaf (numbered iii in modern pencil) of an early fifteenth-century English Book of Hours, Oxford, Bodleian Library, MS Bodley 85 (fig. 1, see next page).¹

There are no indications of its authorship (that is, no signatures or pen-trials in the same hand elsewhere in the MS). There are no signs in the MS of medieval ownership. I give the transcription and translation below.² It is not clear if the recipe in Bodley 85 is medical or culinary. Adding anise seed and preserves (“conserva dorre”) might make it a confection, although those were also used medicinally: “conserva” might be either “a medicinal preparation or conserve” or “a confection, sweetmeat” (MED conserve (n.)).³

While the “Take ...” formula may point to the probability of it being a medical recipe (see fn. 7 below), the same formula also appears in culinary recipes. There are no similar recipes in the *Index of Printed Middle English Prose (IPMEP)*, nor in Constance B. Hieatt et al.’s *Concordance of English Recipes*.⁴ Constance Hieatt’s *A Gathering of Medieval English Recipes* does not include this one.⁵ It should be noted that medieval recipes are very prone to modification, alteration and adaptation.⁶ The closest analogue that I have been able to find is a medical recipe of ca. 1450 for clarified whey, found in London, Medical Society of London, MS 136:

“[fol. 89v] Take a galon of whey & set it ouer the fire till it be leuke hote & then tak þe white of vj eggs and swynge it wele till it be short and put it in the whey and þen sett it doun and stirre it wele togedir and þen boyle it agayn and when it begynnyth to boyle kest þere in a cup full of white wyne & [fol. 90r] than tak it down and lat it kele and when it is cold let the whey renne thorow a cloth in to an erthen pott.”⁷

Continued on the next page.

¹For a description of the manuscript see Falconer Madan et al., *A Summary Catalogue of Western Manuscripts in The Bodleian Library at Oxford Which Have Not Hitherto Been Catalogued in The Quarto Series*, 7 vols. in 8 [vol. 2 in 2 parts] (Oxford, 1895-1953; repr. with corrections in vols. 1 and 7, Munich, 1980), 2:Part 1, Nos. 1-3490, 291 (Bodley 85 is Shelfmark 2289 in the Summary Catalogue). The *Summary Catalogue* (291) describes the item thus: “An English medical recipe (16th cent.) is on fol. iiiv.” I think the hand is more likely to be late fifteenth century. The Bodleian has not yet digitized this manuscript: <http://www.bodleian.ox.ac.uk/dept/sc-wmss/wmss/online/medieval/index.html#manuscript>. The MS has a late seventeenth-century leather binding. The Bodleian acquired it in 1626 as a gift from Edward Lake, rector of Linkenholt in Hampshire; Lake signs his name on fol. 1r. Bodley 85 is one of the English Books of Hours discussed in Kathleen E. Kennedy, “Reintroducing the English Books of Hours, or ‘English Primers,’” *Speculum* 89 (2014): 693–723; Kennedy does not provide a description of the MS. The *Index of Middle English Prose (IMEP)* has not yet indexed the Oxford Bodley manuscripts; for a list of all the volumes in the series, see the website of Boydell & Brewer: <https://www.boydellandbrewer.com/store/listCategoriesAndProducts.asp?idCategory=119>.

²I want to thank my colleague Paul Acker, who has given me a great deal of assistance with the transcription, and I also thank my summer research assistant Amanda Barton.

³I owe this information to Paul Acker.

⁴*Index of Printed Middle English Prose (IPMEP)*, ed. Robert E. Lewis, N.F. Blake, and A.S.G. Edwards (New York, 1985); Constance B. Hieatt, Terry Nutter, and Johanna H. Holloway, *Concordance of English Recipes: Thirteenth Through Fifteenth Centuries* (Tempe, Ariz., 2006). The latter does not include recipes that have not appeared in print. For a survey of medieval manuscripts containing culinary recipes, see Magdalena Bator, *Culinary Verbs in Middle English* (Berne, 2014), 19–27.

⁵Constance Hieatt, ed., *A Gathering of Medieval English Recipes*, (Turnhout, 2009). This last includes a supplement to Hieatt et al., *Concordance*, 155–70.

⁶See Henry Hargreaves, “Some Problems in Indexing Middle English Recipes,” in *Middle English Prose*, ed. A.S.G. Edwards and Derek Pearsall (New York, 1981), 91–113.

⁷Warren. R. Dawson (ed.), *A Leechbook, or Collection of Medical Recipes of the Fifteenth Century: The Text of Ms. No 136 of the Medical Society of London* (London, 1934), 312. The recipe is item 1031. For some typical examples of fifteenth-century culinary recipes, see Paul Acker, “The Middle English Cooking Recipes in New York Public Library Whitney MS 1,” *Journal of the Early Book Society for the Study of Manuscripts and Printing History* 14 (2011): 217–31.

A MANUSCRIPT NOTE (cont.)

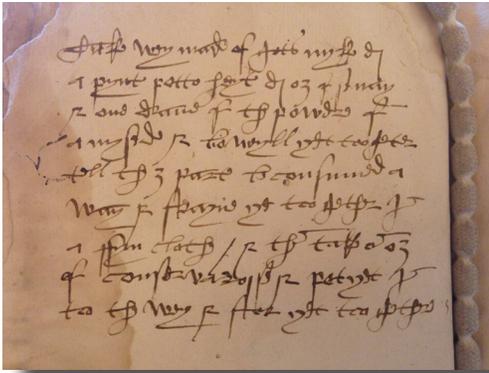


Fig. 1
Oxford, Bodleian Library,
MS Bodley 85, fol. iii.

**Oxford, Bodleian Library,
MS Bodley 85, fol. iii.**

Tak⁸ wey made of gottes milk⁹ ½
a pynt potte seyt¹⁰ ½ oz of senay¹¹
& one dramme of the powdre of
anyse & boweyll¹² ytt togeter
tell¹³ the 3 parte be consumed a
way & strayne yt togeter in
a ffyn cloth / & then tak 5 oz
of conserva dorre¹⁴ & pet¹⁵ ytt in
too the wey & ster ytt togethre

Translation:

Take whey made of goats' milk,
half a pint pot; add ½ oz of mustard
seed, and one dram of the powder
of anise seed, and boil it togeth-
er until it is reduced by a third, and
strain it together in a fine cloth, and
then take 5 oz of yellow preserves
and put it into the whey and stir it
together.

I welcome readers' suggestions, clarifi-
cations, and additions.

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⁸ On the use of the imperative verb "Take" as an unambiguous marker of a medical recipe, see Martti Mäkinen, "Between Herbals et alia: Intertextuality in Medieval English Herbals" (PhD diss, University of Helsinki, 2006), 23.

⁹ Jim Chevallier has suggested to me that goat's milk whey, although used to make cheese, is a more common ingredient in medical than in culinary recipes.

¹⁰ For the form seyt (set), see MED setten (v.). Although this seems to be a predominantly northern variant (examples from *Cursor Mundi* in London, British Library, Cotton Vespasian MS A.iii), "seit" is also found in BL Harley MS 6579 (ca. 1475), the scribal hands of which are all localized in the SEM (Ely, extreme southern Lincolnshire, and Northamptonshire): see Michael G. Sargent, "What Do the Numbers Mean? A Textual Critic's Observations on some Patterns of Middle English Manuscript Transmission," in *Design and Distribution of Late Medieval Manuscripts in England*, ed. Margaret Connolly and Linne R. Mooney (York, 2008), 205–44 at 232.

¹¹ MED sen(e)vei (n.): "(a) A plant of the genus Brassica, prob. the black mustard (*B. nigra*) or the white mustard (*B. alba*); also, the seed of the mustard plant; ...; (b) mustard or mustard seed used as a spice or an ingredient in medicinal preparations."

¹² A spelling that is unattested in the MED, but nevertheless not phonetically odd: see MED boillen (v.).

¹³ An odd form phonetically; the MED does not give "tel/tell" as a variant of til (conj.). However, tel(le) spellings, though uncommon, are found in quotations under MED til (prep). The form "tell" as a preposition is found, for example, in the so-called *Wilton Chronicle*, a poem composed at Wilton Abbey, Wiltshire, ca. 1420: BL Cotton MS Faustina B.III. See Mary Dockray-Miller, *Saints Edith and Æthelthryth: Princesses, Miracle Workers, and Their Late Medieval Audience: The Wilton Chronicle and the Wilton Life of St. Æthelthryth* (Turnhout, 2009), 166 l. 2128. eLALME (an electronic version of *A Linguistic Atlas of Late Mediaeval English*, 4 vols. (New York, 1986)) does not give a map for the distribution of tel/tell forms.

¹⁴ There are several possible meanings for "conserva dorre," although the most likely is some form of yellow/golden, or yellow-glazed, medicinal or culinary preparation preserved with sugar. For conserva, see MED conserve (n), which does not, however, give this spelling. But see OED conserva, n.: "Forms: 1584—conserua, 1502—conserva. For meanings, the OED directs the reader to conserve, n. 2: "a. In early use: a confectionary or medicinal preparation made from some part of a plant (as the flowers, leaves, roots, or fruit) preserved with sugar; (later) fruit preserved with sugar; (now esp.) jam, marmalade, or the like, typically retaining pieces of fruit (often with distinguishing word specifying the fruit)." For dorre, see MED dorre (adj. & n.), 1.: "(a) Golden or reddish-yellow; (b) cook. glazed with a yellow substance." It has been suggested to me that "conserva" might be a variant of the plant confirma (i.e. comfrey), with f/s and minim confusion. The weight of evidence in the MED and OED suggests that "conserva" is more likely.

¹⁵ For the rare spelling "pet" (put), see MED putten (v.). One example is found in John of Trevisa's translation of *The Gospel of Nicodemus*, in Salisbury Cathedral Library, MS 39 (?ca. 1475), a manuscript that LALME localizes in Wiltshire; see LALME 1:161: "Three hands in similar language." LP 5371. Wilts. For the dialect profiles in this manuscript, see eLALME LP 5371: http://www.lel.ed.ac.uk/ihd/elalme/elalme_frames.html. N.B. Neither "pet" or "tell" are listed in the eLALME profiles of this manuscript.