



# MANUSCRIPTS ON MY MIND

## News from the Vatican Film Library

No. 17 January 2016

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### EDITOR'S REMARKS

**D**EAR COLLEAGUES AND MANUSCRIPT LOVERS: After a fairly unexciting winter so far, January 19th closed with a respectable production of snow and we woke up to festive-looking drifts in St. Louis. The Yaktrax were finally put to use for the walk to work. The trees that had trustingly begun to bud had a rude surprise. We are all wondering what inauspicious meteorological events await us in the forthcoming weeks ... probably less significant, however, than those expected on the East Coast.

I am disheartened to find that the **Call for Papers** for the **43rd Saint Louis Conference on Manuscript Studies** I posted in the last issue has up to now had no responses—perhaps the topics did not strike anyone's fancy? If so, I would be very grateful to learn of currently more compelling themes and issues. I was particularly surprised that nobody submitted papers on topics that would provide a parallel to the keynote speaker's lecture: **Madeline H. Caviness, Mary Richardson Professor Emeritus, Tufts University**, who will speak on "**Medieval German Law and the Jews: the *Sachsenspiegel* Picture-Books.**" For those of you who explore medieval and Renaissance Hebrew manuscripts, here is your chance to present research you have done on similarities or differences in their production vis-à-vis manuscripts produced in other cultural contexts, and/or the interaction of artisans from Christian and Jewish communities on common artistic projects. Or ... on related issues that I am finding difficult to articulate because it is not my field. Help me out, people, I know there are papers out there that are burning to see the light of day.

**It occurs to me that the submission deadline for proposals, while posted on our website, was not mentioned in the last newsletter. I apologize for this omission, and offer it herewith:**

**Please submit a paper or session title and an abstract of not more than 200 words by 15 March 2016, to me directly, or via our online submission form: <http://lib.sl.u.edu/special-collections/programs/conference>.**

Those whose proposals are accepted are reminded that registration fees and travel and accommodation expenses for the conference are the responsibility of speakers and/or their institutions. For more information, contact Erica Lauriello, Library Associate Sr for Special Collections Administration, at 314-977-3090 or [vfl@slu.edu](mailto:vfl@slu.edu)

**Below, I reiterate the two suggested panels and the invitation to propose your own:**

### **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.

### **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.

### **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 papers 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.



Knights of Columbus Vatican Film Library  
Pius XII Memorial Library  Saint Louis University  
<http://lib.sl.u.edu/special-collections/publications/manuscripts-on-my-mind>

### A query from Lucy Freeman Sandler:

Has anyone come across an image of the anointing of a medieval, mythical, or biblical king—not part of a series depicting the coronation process—where the anointing is done on the chest rather than the head? I know of two, one illustrating the *Traité du sacre* of Jean Golein (Paris, BnF MS fr. 437, fol. 44v), of 1374, and the other illustrating Psalm 26 in the Hours and Psalter of Eleanor de Bohun (Edinburgh, National Lib. of Scotland, Adv. MS 18.6.5, fol. 78), of ca. 1389–97.

Edinburgh,  
National Library of  
Scotland, Adv. MS  
18.6.5, fol. 78r



Paris, BnF, MS fr. 437, fol. 44v

Please send any comments or answers to [lucy.sandler@nyu.edu](mailto:lucy.sandler@nyu.edu)

### A reminder from Scott Gwara:

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 university campus in Columbia.

Students, scholars, librarians, and conservators 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: 1 February 2016.**

Information and application materials can be found here:

<https://dl.dropboxusercontent.com/u/71591396/Understanding%20the%20Medieval%20with%20Book%20Clemens.pdf>

April is the most beautiful month in South Carolina!

### Jeanne Krochalis offers readers a unique opportunity:

**Free to good home.** Five file drawers full of xeroxes and photos of western medieval manuscripts, collected for hands and texts. These are the combined examples passed out in class from the teaching files of Malcolm Parkes and Neil Ker at Oxford, Ruth Dean from the University of Pennsylvania, Bernhard Bischoff from his Medieval Academy seminar at Harvard, Jean Preston from the Huntington and Princeton, and Jeanne Krochalis from UPa, Catholic University, University of Pittsburgh (with Alison Stones) and Penn State, with a sprinkling of lecture handouts from *Manuscripta* and other conferences. All are identified by library and shelfmark, and many have a ruler in the margin for figuring exact measurements, which I haven’t often seen on the web. They are filed by century (in some cases, half- or quarter-century) and country. In some cases there are notes with them.

My notes from the Bischoff seminar are in a separate notebook. I’m moving to one floor with attached garage—even native New Englanders can have enough of winter—and keeping most of the medieval books. But if these reproductions could be useful to someone teaching palaeography, I’d be happy to have him, her, or their sturdy grad students, pick them up in Pittsburgh, or negotiate UPS or Fedex. I’ll be packing them up for the move, which happens in the second half of January. After that, they’ll probably be in my new garage. Hammaker Schlemmer sells garage heaters very cheaply. Anyone who is interested may contact Jeanne by phone:

412-877-6239 (cell) or 412-362-8116, or email: [jek4@psu.edu](mailto:jek4@psu.edu)

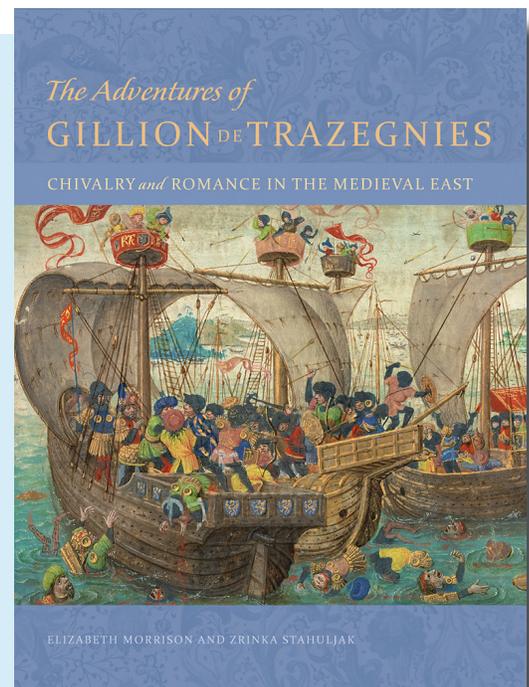
## NEW PUBLICATIONS

**A new book from the Getty Museum:**

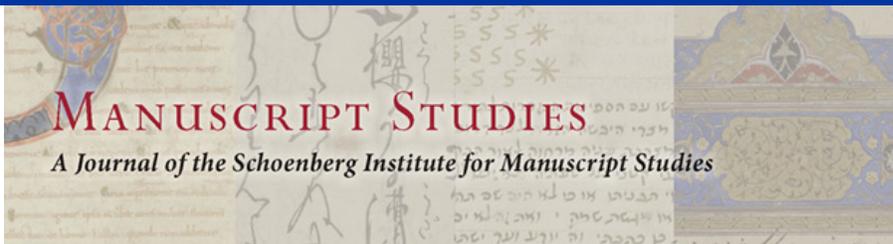
Elizabeth Morrison and Zrinka Stahuljak, *The Adventures of Gillion de Trazegnies: Chivalry and Romance in the Medieval East* (Los Angeles, J. Paul Getty Museum, 2015)

One of the finest works from the golden era of Flemish manuscript illumination, the J. Paul Getty Museum's copy of the Romance of Gillion de Trazegnies tells of the adventures of a medieval nobleman. Part travelogue, part romance, and part epic, the text and images trace the exploits of Gillion as he journeys to Jerusalem on pilgrimage, is imprisoned in Egypt and rises to the command of the Sultan's armies, mistakenly becomes a bigamist first with a Christian and then a Muslim wife, and dies in battle as a glorious hero. The tale encompasses the most thrilling elements of the romance genre—love, villainy, loyalty, and war—set against the backdrop of the exotic East. This publication reveals for the first time the full range of complexity of this illuminated romance. The volume includes a complete reproduction of the book's illustrations and a partial translation of the text, while its two essays explore the tensions between East and West that underlie the text and the innovative images created by magisterial artist Lieven van Lathem. Zrinka Stahuljak's essay delves deeply into the social and political overtones of the manuscript's text and patronage, considered in light of the role of the literary productions of the day and the revived plans to generate support for a crusading expedition to the East. Elizabeth Morrison turns her attention to the program of illumination and how decisions about subject matter, placement, and treatment were informed by the patron's specific needs and ambitions. Elements of East and West are placed side by side in text and image to allow the manuscript's users both to be able to identify with the hero as a comfortable symbol of their own ideals and values, and to engage them with the perceived exoticism and adventurous nature of the East. In this way, the manuscript sets up a complex argument for the cultural interaction of the East and the West, while it also rewrites a long literary and artistic tradition of romance in an "internationalized" context that reflects the political and cultural situation of the day.

<http://shop.getty.edu/products/the-adventures-of-gillion-de-trazegnies-chivalry-and-romance-in-the-medieval-east-978-1606064634>

**Here are new publications, some with links:**

- The new catalogue of thirteenth- and fourteenth-century manuscripts in the Bamberg Staatsbibliothek by Karl-Georg Pfändtner and Stefanie Westphal: [http://www.harrassowitz-verlag.de/title\\_1248.shtml](http://www.harrassowitz-verlag.de/title_1248.shtml)
- Jeffrey F. Hamburger and Nigel F. Palmer, *The Prayer Book of Ursula Begerin*, 2 vols. (Dietikon: Urs Graf Verlag, 2015), 880 pages: [http://www.urs-graf-verlag.com/prospekte/The\\_Prayer\\_Book\\_of\\_Ursula\\_Begerin.pdf](http://www.urs-graf-verlag.com/prospekte/The_Prayer_Book_of_Ursula_Begerin.pdf)
- *Meisterwerke der Buchmalerei des 15. Jahrhunderts in Mitteleuropa*, 2015–2016 (12 vols.): <http://www.quaternio.ch/buchmalerei-mitteuropa/>
- A new anthology on the interaction of art and music edited by Susan Boynton and Diane Reilly: [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503554372-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503554372-1) and its table of contents: <http://www.brepolonline.net/action/showBook?doi=10.1484%2FM.SVCMA-EB.5.109323> Apparently the book is available for purchase as a PDF e-book as well as in printed form.
- *The Auchinleck Manuscript: New Perspectives*, ed. Susanna Fein (York: York Medieval Press, 2016). Contributors: Venetia Bridges, Patrick Butler, Siobhain Bly Calkin, A.S.G. Edwards, Ralph Hanna, Ann Higgins, Cathy Hume, Marisa Libbon, Derek Pearsall, Helen Phillips, Emily Runde, Timothy A. Shonk, Mícheál Vaughan.



Lynn Ransom  
announces a new  
journal:

**Manuscript Studies** aims to bring together scholarship from around the world and across disciplines related to the study of pre-modern manuscript books and documents. The journal is open to contributions that rely on both traditional methodologies of manuscript study and those that explore the potential of new ones. We seek articles that engage in a larger conversation on manuscript culture and its continued relevance in today's world and highlight the value of manuscript evidence in understanding our shared cultural and intellectual heritage. Studies that incorporate digital methodologies to further understanding of the physical and conceptual structures of the manuscript book are encouraged. A separate section, entitled "Annotations," features research in progress and digital project reports. The first issue, to be published April 2016, features the following articles:

• **Christopher Blackwell, Christine Roughan, and Neel Smith**

*Citation and Alignment: Scholarship Outside and Inside the Codex*

• **Benjamin J. Fleming**

*The Materiality of South Asian Manuscripts from the University of Pennsylvania MS. coll. 390 and the Rāmamālā Library in Bangladesh*

• **Evyn Kropf**

*Will that Surrogate Do?: Reflections on Material Manuscript Literacy in the Digital Environment from Islamic Manuscripts at the University of Michigan Library*

• **Nigel Ramsay**

*Towards a Universal Catalogue of Early Manuscripts: Seymour de Ricci's Census of Medieval and Renaissance Manuscripts in the United States and Canada*

• **Linda H. Chance and Julie Nelson Davis**

*The Handwritten and the Printed: Issues of Format and Medium in Japanese Premodern Books*

• **Timothy L. Stinson**

*(In)Completeness in Middle English Literature: The Case of the Cook's Tale and the Tale of Gamelyn*

**We are actively seeking submissions for 2017 and beyond. For more information and to subscribe, go to <http://mss.pennpress.org>.**

#### News on Machaut publications:

*The Ferrell-Vogüé Machaut Manuscript*, Digital Image Archive of Medieval Music Facsimiles 5 (Oxford: DIAMM, 2014), a full colour facsimile with introductory study by Lawrence Earp, Domenic Leo and Carla Shapreau and preface by Christopher de Hamel, was awarded the Claude V. Palisca prize from the American Musicological Society for the most outstanding scholarly edition in musicology published in 2014.

Two subsequent publications of Machaut manuscripts are underway:

R. Barton Palmer, Yolanda Plumley, and Anne Stone, trans. and ed., *The Works of Guillaume de Machaut: Music, Image, Text*, 13 volumes (University of Rochester; Kalamazoo: Medieval Institute Publications, 2015—ongoing). This series will be available in hard copy and online as a free-access website: [www.machaut.exeter.ac.uk](http://www.machaut.exeter.ac.uk). Some work is already on the website.

Domenic Leo, editor and contributor, *An Illuminated Guillaume de Machaut Manuscript (BnF, ms. fr. 1586): A Vocabulary for Exegesis* (in preparation, Brepols with Epitome musical).

#### David Ganz's contributes to Otto Ege studies:

Otto Ege came to town  
Riding on a profit  
Cut a manuscript to bits  
And went on living off it.

Otto Ege doodle do  
Otto Ege dandy  
Here a leaf and there a leaf  
It's sweet as cherry brandy

Otto Ege keep it up  
The internet is waiting  
To find each leaf may pass belief  
It is a form of mating.

Otto Ege doodle do  
Otto Ege dandy  
Portfolio, First Folio  
Of manuscript eye candy.

Otto Ege came to town  
The prudish were tut-tutting  
The Good Book's readership goes down  
But would you like a cutting?

## SCOTT GWARA'S REVIEW OF MANUSCRIPTS SALES FALL & WINTER 2015

AT THE TIME OF WRITING, West Texas Intermediate has slumped to \$33.97 a barrel. Medieval and Renaissance books, by contrast, have held their value, and both institutional and private buyers continue to augment their holdings. Simon Fraser University (Vancouver, CA) has lately joined the club, having acquired its first medieval codex from Christie's 15 July 2015 lot 21, an incomplete copy of the Roman law *Volumen parvum*: [<https://www.sfu.ca/sfu-news/stories/2015/medieval-manuscript-a-first-for-sfu.html>].

On 1 December Christie's offered almost thirty lots, beginning with charming line-drawn historiated initials on a folio from an Austrian breviary, ca. 1150 (lot 1). Bidding fell short of the £150k reserve. Four lots of illuminated Bible leaves followed: luminous historiated initials attributed to the Almagest Atelier, Paris, ca. 1210–20 (lots 2–4; £3750, £1875, £3k resp.). These folios originated in a Bible whose carcass went unsold at Bloomsbury's recently (17 July 2014, lot 181): "a once fine early thirteenth-century Paris Bible, from which, sadly, almost all the decorative elements have been removed." The Ohio State University acquired six illuminated folios from the Hornby-Cockerell Bible (lot 5, £32,500) through the generosity of a donor [fig. 1].



**Fig. 1**  
Opening of 2 Maccabees from the Hornby-Cockerell Bible, ca. 1220, now The Ohio State University, Rare Books & Manuscripts Library, MS.MR. Frag.74.

These join 184 additional folios at OSU, part of a long-term initiative to restore this book of 440 leaves dismantled in 1981. A splendid miniature by Maître Honoré achieved £50k (lot 6). Having worked for Philip the Fair from 1288, Honoré is the first European royal illuminator identified by name. His modeling is often compared to Gothic sculpture. The £12,500 price paid for lot 7, a Gnadestuhl Trinity attributed to the Honoré workshop, conveys the premium commanded by the master's illuminations. The miniature had been removed before ca. 1903 from a luxury Psalter-Hours, now Princeton, Scheide Library, MS 16, ca. 1290. It preserves 134 of 214 folios [see Adelaide Bennett, "The Scheide Psalter-Hours," *Princeton University Library Chronicle* 55 (1994): 177–223]. Two other folios have come to light: one at the Free Library, Philadelphia MS Lewis M4:11, and a second at a Lille exhibition ["Jan Fabre: Illuminations," *Trésors enluminés des musées de France*, Lille, Palais de Beaux Arts, 8 November 2013–10 February 2014], spotted by François Avril [fig. 2].

A Flemish "Ushaw Group" book of hours with five full-page miniatures realized £25k (lot 15), rather modest for such a rare exemplar. In the United States the only other "Ushaw Group" manuscript known to me is at the University of Houston [fig. 3], the gift of Frell Albright, a commercial artist employed by a Houston department store.



**Fig. 3**  
An "Ushaw Group" Book of Hours, University of Houston.

An incomplete hours by a Troyes workshop artist (lot 16) once belonging to Louis César de la Baume le Blanc, Duc de la Vallière, made £23,750. The Duc de la Vallière was the chief manuscript connoisseur of the eighteenth century. Among the most glorious books of hours in this sale was lot 21 by the Master of Étienne Poncher, ca. 1500 (£37,500), deaccessioned by the Metropolitan Museum of Art. The donor was Joseph Drexel, the Philadelphia banker (d. 1888). In 1876 *The New York Times* trumpeted his purchase of a fine book of hours for the extravagant sum of \$177.50.

Christie's pioneered an online Ebay-style sales format this winter in their "Script and Illumination" catalog. Buyers left bids online. Sniping was prevented by re-setting the clock when bids were placed with less than a minute to go. Results are not recorded. Lot 2, a relatively gigantic miniature of St. Bartholomew (200 mm) from a Romanesque Italian Passional of the highest quality reached its £50k reserve. Also selling was a fragment of sixteen folios from a grand Tuscan homiliary, ca. 1150–75, with handsome initials (lot 4, est. £25k–£35k).



**Fig. 2**  
Leaf from the Scheide Psalter-Hours at the Lille exhibition; Reims, Musée des Beaux-Arts, Inv. 978.10.144. Photo courtesy of Peter Kidd.

## Scott Gwara, Review of Sales (cont.)

Other miniatures included illuminated leaves from the Grammont Abbey Bible, ca. 1200 (lot 6, est. £30k–£50k). Folios from a “Chester Beatty Bible” had excellent historiated initials by the Dominican Painter (lot 10, est. £18k–£25k). In fact, leaves from two “Chester Beatty Bibles” appear on the market from time to time, this one from his MS W.116. The University of Colorado at Boulder owns a miniature from the same volume [fig. 4]. Larger and dating to about 1300, Beatty’s MS W.173, comes from southwestern France. An American mining baron educated at Columbia, Sir Alfred Chester Beatty (d. 1968) collected fabulous papyri, text manuscripts, and illuminated books. He became a British citizen in 1933. Many of his manuscripts are now in the United States, including this Bible volume at Yale [fig. 5].

Fig. 4.

Historiated initial of Solomon and Rehoboam from a “Chester Beatty Bible” at the University of Colorado, Boulder.



Fig. 5.

A Chester Beatty manuscript: volume 2 of a two-volume Bible produced in France, ca. 1100–25. New Haven, Yale University, Beinecke Rare Book and Manuscript Library, MS 414.



Sotheby’s December sale proved a bit sluggish, but recently reduced low estimates have broadened participation. New buyers could start with a leaf of the St. Albans Abbey Bible, ca. 1340 (lot 4), for a mere £688. Lot 10 comprised a cutting from an illustrated Inferno in “the Visconti-Sforza library at Pavia until at least 1469.” Illustrated by the Master of the Vitae Imperatorum, ca. 1430–53, the parent copy boasts an improbably romantic provenance, described in the sales catalogue. It belonged to King Louis XII of France (d. 1515) but later fell into the hands of a French washerwoman who used it to press laundry in a château on the Dordogne. Only a few choir book miniatures attracted interest, including a Florentine initial featuring King David. Several leaves from this manuscript, broken around 1930, have sold lately (Sotheby’s 8 July 2014, lot 36; Sotheby’s 18 June 2002, lot 15), and specialist Dr. Mara Hofmann has accounted for six of them, “close to the work of the brothers Gherardo and Monte di Giovanni del Fora.”

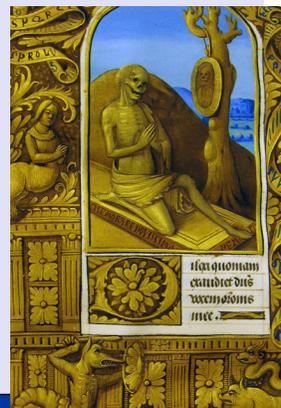
Hours miniatures skidded, except for a gruesome memento mori featuring a skeleton in prayer, fashionably dressed, with articulated worms slithering from a bony jaw (lot 29, £11,875). This graphic tableau illustrates the Office of the Dead, which takes its Matins lessons from Job. While the Office is performed for deceased loved ones, it also served as a personal reflection on mortal vanity, a function usually conveyed by scenes of a burial service, the “Three Living and Three Dead,” or a skeleton, sometimes gazing at a mirror [fig. 6].

Sotheby’s handled manuscripts owned by the American philanthropists James E. and Elizabeth J. Ferrell. The family founded Ferrellgas, a chain of propane outlets, and the company website identifies

a host of charities supported by the couple. In 1999 the Ferrells acquired the Ferrell-Vogüé manuscript of Guillaume de Machaut, now available in facsimile from the Digital Image Archive of Medieval Music. Their lavish Breviary of St. Mathurin, Paris, ca. 1340–50, went unsold (lot 60; est. £200k–300k). With 400 folios and eight historiated initials by a follower of Jean Pucelle, this lovely, virtually immaculate, and practically complete breviary was commissioned by the Trinitarians of St. Mathurin in Paris. The Ferrells’ Tramerie Hours (Use of Sarum) from Tournai, reached £75,000 (lot 62). Produced in Flanders around 1430–40 for an Englishman, the manuscript boasts one miniature by the Master of the Harvard Hannibal. The book belonged to the intriguing Anne Thérèse Philippine d’Yve (d. 1814), once the owner of a Gutenberg Bible. A second Ferrell book of hours (lot 63), earlier by a decade and illuminated by the Master of Guy de Laval, achieved £42,500 on account of its condition, Boucicaut style, and production solely by the hand of this master, who usually collaborated.

Fig. 6.

Skeleton gazing at a mirror from a book of hours at Wells College, Aurora, NY.



**Scott Gwara, Review of Sales (cont.)**

A Rouen hours likewise owned by the Ferrells (lot 65, £37,500) was illuminated by the Master of the Échevinage de Rouen, the premier Rouen artist of this period. The Ferrells' "Heron Hours" (lot 66, £45k), in fine condition, was "richly illuminated ... under the direction of the Master of the Chronique Scandaleuse," ca. 1490–1500. The background of its Crucifixion miniature depicts a phalanx of soldiers in medieval armor brandishing thin upright lances.

A spectacular humanistic copy of St. Jerome's letters from Ferrara written by Giovanni Grasso of Carpi and dated 1467 achieved £100K (lot 67). Its impressive provenance includes ownership by C.W. Dyson Perrins of Lea & Perrins; Peter Ludwig the chocolatier; the Getty Museum (deaccessioned 1997); and the Ferrells. A prayer book in German (lot 70, £3,500) is one of three to appear in the market in the past year. The Fastolf Master painted lot 72, an hours produced during the English occupation of Paris, 1419–49 (£17,500). The miniature of St. Eustace depicts the saint carrying his sons one at a time across a river. Halfway across the river to fetch the second son, he saw the first being devoured by a lion and the second by a wolf. He stands in the current, grieving—and looking mildly perplexed.

The final lot of the sale and auction highlight was a complete copy of the exceedingly rare *Matheseos libri VIII* by Julius Firmicus Maternus (lot 76, £173k). Copied in Rome by Leonardo Job and dated 1468, the manuscript preserves a Neoplatonic treatise on astrology written ca. 334–37 CE. The *Eight Books of Astrology* has been characterized by Jean Rhys Brom as a mixture of "realism and fantasy, magnificence and awkwardness" [*Ancient Astrology: Theory and Practice*, trans. Jean Rhys Bram (Park Ridge, N.J., 1975), 3]. Its treatment of temperament exemplifies the biased contents:

"As for character, they add, 'If Saturn makes men careful, serious, dull, miserly, and silent; Jupiter, mature, kindly, generous, temperate; Mars, cruel, treacherous, and fierce ... why do certain human groups appear to produce largely one type? ... The Scythians are known for monstrous, savage cruelty; the Italians for their king-like superiority; the Gauls are slow-witted, the Greeks frivolous ...'" [*Ancient Astrology: Theory and Practice*, 14; *Matheseos Libri VIII, Book 1, II, 2–3*].

A commission of the bibliophile Angelo Fasolo, bishop of Feltre (d. 1491), with initials illuminated by Gioacchino di Giovanni de Gigantibus, this has to be one of the most desirable manuscripts consigned in recent years.

Sotheby's New York sold a selection of Valmadonna Trust manuscripts in Hebrew and Samaritan on 22 December. Owner of the London firm, Industrial Diamond Company, Ltd., Jack V. Lunzer established the Valmadonna Trust to benefit his five daughters. Having collected rare Hebrew books and manuscripts since the 1950s, he has lately been trying to sell his holdings en bloc. A 2002 deal with the Library of Congress fell through. A buyer meeting the minimum price of \$25m in 2011 did not guarantee to keep the collection intact or publicly accessible. Breaking up the \$40m collection of 13,000 items seemed inevitable. The sale of only nine items achieved nearly \$15m, over \$9m alone by the nine-volume Babylonian Talmud printed in Venice by Daniel Bomberg, 1519/20–1523 (lot 12). The sale of a valuable manuscript facilitated Lunzer's acquisition of this rarity in 1980. After Sotheby's sold the Westminster Abbey foundation charter to New York dealer H.P. Kraus (19 June 1979, lot 35), the British government objected. Lunzer purchased the charter and exchanged it for the abbey's Bombardier Talmud.

Lot 1 (\$162,500) comprised a Samaritan Torah scroll, ca. 1166, written in the distinctive Samaritan script deriving from the paleo-Hebrew alphabet. Medieval Samaritan manuscripts are quite rare, but the University of Pennsylvania lately acquired a post-medieval one (MS Codex 1649) [<https://www.youtube.com/watch?v=FE9G93Pzccc>]. While a brace of million-dollar Torahs failed to sell (lots 5–6), an English Hebrew Bible dated 5 July 1189 achieved \$3,610,000 (lot 7). Called "the supreme manuscript in the Valmadonna Trust Library—and, by consensus, one of the most important privately owned books in the world," Codex Valmadonna I pre-dates the 1290 expulsion of the Jews under Edward I. It has unique Anglo-Norman words in Judeo-French glosses. Even the hyperbolic language of the Sotheby's catalog could not do justice to the international importance of this manuscript. \$670k bought lot 8, an illuminated vellum copy of the Psalms in Hebrew, from Bologna, dated 1401. The striking manuscript is both beautiful and large (327 mm tall). A commentary by Rabbi David Kimhi (d. ca. 1135) accompanies the text, its anti-Christian statements having been censored

by erasure. Illuminated Hebrew texts seldom surface, the most recent being an incomparable Mahzor from late fifteenth-century Florence (Christie's 11 May 2012, lot 62, €1.857m).

Bloomsbury's 9 December sale of fragments, illuminations, and a few choice codices totaled about £400k. A tenth-century neumed breviary folio from Regensburg hammered for £3k (lot 3). (Bloomsbury's records only hammer prices.) Eight leaves from this manuscript comprise Berlin, Staatsbibliothek, frag. 63; a few others have appeared on the market recently. Unsold was a goodly fragment from a twelfth-century Florentine homiliary, eminently teachable (lot 6, est. £2k–£3k). White-vine initials have distinctive templates, and the profuse illustrations in Knut Berg's *Studies in Tuscan Twelfth-Century Illumination* enable students to identify related sources. A mammoth leaf (585 mm tall) from a lectionary, ca. 1200 (lot 13, £1900), is alleged to have come from Cambron Abbey. The Cistercians there habitually scribbled "de camberone" on scores of pages in their manuscripts, though not on this one. Five binding strips from the *Weltchronik* by the Austrian knight-poet Rudolf von Ems (d. 1254) achieved £5500 (lot 21). The Chaucer of medieval German poets, Rudolf based his world history on Peter Comestor's *Historia scholastica*.

**Scott Gwara, Review of Sales (cont.)**

Virtually unreadable because of its flamboyant minims, a “scribal practice leaf” (lot 37) went for £2200. £1600 bought a depiction of an archer from a noted breviary, ca. 1300, from the Rhineland. His costume is an extraordinary red and white check. His animal target was cut from the margin, but the tail remains visible. Exclaiming “Gaudite,” he may have just caught his supper. The same wit appears in a tavern scene from this recently broken manuscript. Banderoles issuing from the mouths of the drinkers record statements like, “Excuse me, you are tipping over glasses of good wine!” [See item 6 in the pdf of Phillip J. Pirages Catalogue 62, <http://www.pirages.com/catalogues.php>].

Codices in the Bloomsbury sale did well. An English Pocket Bible that sold at Christie’s for £35k (16 July 2014, lot 1) went for £77,500 (with premium) only 18 months later (lot 111). Glosses by Bernard of Botone on the *Decretals* of Gregory IX brought £32k (lot 115), though this highly desirable manuscript was missing a quire and some additional stray leaves. The script and decoration look southern French or Italian, though the pigskin binding is fifteenth-century German. A fat fifteenth-century paper manuscript from Mainz with texts by Bernard of Clairvaux and Petrus de Aspelt achieved £8k (lot 116; sold by Romantic Agony 24 April 2015, lot 1053, €8k). Lot 118, the impressive “Astronomical Compendium of San Cristoforo,” hammered for £46k. Medieval scientific manuscripts are notably rare, especially illustrated ones. The astronomical *Calendarium* by Regiomontanus depicts exceedingly accurate and beautifully rendered lunar eclipses. Another copy can be found in the Schoenberg collection at the University of Pennsylvania (MS LJS 300) [[http://dla.library.upenn.edu/dla/medren/page-turn.html?id=MEDREN\\_4918422](http://dla.library.upenn.edu/dla/medren/page-turn.html?id=MEDREN_4918422)]. Following the *Calendarium* are short texts of astrological lore with content similar to that of *Matheseos libri VIII* mentioned above. The Bloomsbury sale concluded with books of hours, the best one being the “Hours of Gabrielle d’Estrées,” Paris, ca. 1480 (lot 125, £16k). This manuscript was certainly better than average and had a profusely gilt seventeenth-century French binding. Quite surprising was the miniature of Death and the Maiden illustrating the Office of the Dead, a very rare scene [<https://commons.trincoll.edu/ring/2015/09/24/death-and-the-maiden-in-a-medieval-book-at-the-watkinson-library/>]. Death spears a lady—doubtless the owner—in front of a charnel house recognizably that of the Holy Innocents, the largest medieval cemetery in Paris [fig. 7].

The smaller auction houses sold good manuscripts this season. On 11 November Reiss und Sohn offered a thirteenth-century English copy of Basilius Magnus, *Doctrina ad monachos*, a compilation of monastic rules (lot 1212, €40k). The gem of this sale, and one of the most desirable of all manuscripts this season, was a fragmentary late Romanesque Atlantic Bible, 251 surviving leaves some 460 mm tall (lot 1213, €80k). While allegedly Italian, many of the scripts were unmistakably Spanish. Romantic Agony (Stubbe & Devroe) offered affordable books of hours on 20 November (lot 1107, €20k; lot 1108, €11k; lot 1109, €10,500). A fine illuminated Italian breviary dated 1487 reached €11k (lot 1111).

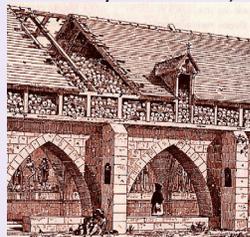
Two auctions by continental firms were particularly conspicuous. Seventy-three fabulous Italian miniatures from the Friedrich G. Zeileis collection were sold in Zurich by Koller on 18 September. The Master of the Dominican Effigies painted two of them, lots 120 and 121 (€31,700 and €48,500 resp.). Examples in North America can be found at the National Gallery of Art [fig. 8] and the Getty Museum. A fabulous Pentecost

by Vanni di Baldolo achieved €41,300 (lot 115). The Division of the Apostles by the thirteenth-century Master of the Assisi Choirbooks (lot 110, €34,100) recalls one now at Cornell [fig. 9]. Its dramatic parallelism highlights Christ as a sheep [M. Manion, “Uncommon Images in the Common of the Saints of Italian Choir Books,” in *The Medieval Book*, ed. James H. Marrow et al. (Houten, 2010), 98–108].

**Fig. 9.**

Division of the Apostles from a manuscript fragment at the Carl A. Kroch Library, Cornell University.

**Fig. 8.**  
The Nativity and Annunciation to the Shepherds by the Master of the Dominican Effigies, National Gallery of Art, Rosenwald Collection (acc. 1949.5.87).

**Fig. 7.**

The charnel house in the cemetery of the Holy Innocents, Paris.

Venice and the Veneto were well represented by high-quality anonymous artists, as well as a lovely Cristoforo Cortese (lot 155, €22,100) and Master of the Murano Gradual (lot 156, €2,250). The busy pointed foliage sprouting from the letters typifies Venetian book illustration. (See, for example, Sotheby’s 8 December 2015, lot 11, said to be early Cortese.) Hardly any major regional style went unrepresented in this impressive gathering of medieval art.

Finally, Fraysse et Associés made an enormous splash with its 18 November sale of 30 lots. The auction opened with two lovely illuminated Pocket Bibles. Lot 1 with 129 decorative and historiated initials made €86k, while lot 2 achieved €70k. A gorgeous late thirteenth-century Flemish psalter had ten historiated initials on grounds of thick gold (lot 3, €48k). A sublime treasure was a fourteenth-century *Roman de la Rose* with nineteen illuminations attributed to Richard et Jeanne de Montbaston (lot 4, €220k). Following these came a score of hours. Among the best, lot 6 went for €80k, lot 9 for €82k, and lot 10 for €75k. Lot 17, attributed to Guillaume Lambert, ca. 1480,

**Scott Gwara, Review of Sales (cont.)**

fetched €77k on account of miniatures covering the whole page, like paintings. Lot 21, attributed to the atelier of Jean Colombe, made €122k, so it may have been recognized as Colombe's work. A late fifteenth-century hours, Use of Orléans, with a staggering 54 miniatures yielded €185k. Each calendar page in fact seems to have three or four associated miniatures: sign of the Zodiac, Labor of the Month, and a representative major saint or two whose feast is celebrated in that month. A rich hours with twelve large and twenty-eight small miniatures was illuminated by Jean Pichore ca. 1515 (lot 27, €65k). The large miniatures are situated in elaborate gold frames. Buried in the midst of these elegant hours was an illuminated copy of *Le Temple de Boccace*, authored by Georges Chastelain (d. 1475) and dedicated to Margaret of Anjou. Three of the five illustrations depict Margaret. This versified dream-vision extends Boccaccio's *De casibus virorum illustrium* known to Chastelain in the French translation of Laurent de Premierfait. Margaret was Henry VI's queen but fled when Henry was deposed in 1461, suffering the worst fate imaginable for a queen. With all lots sold and yielding about €2m, the Fraysse sale was the strongest this season, surpassing all the London houses. But everyone is expecting spectacular results from the Christie's spring auction of manuscripts from the collection of Maurice Burrell (d. 1959). Highlights from the collection were exhibited in December, and 229 lots of printed books auctioned on 15 December realized more than €2.4m.

## EXHIBITIONS

### The Performative Book: An Exhibition and Related Events

Bloomington, Indiana University, Lilly Library; January 14–May 6, 2016

The Lilly Library main gallery exhibition for spring semester, "**The Performative Book: from Medieval Europe to the Americas**," celebrates the performative aspects of medieval books, the ways in which early printed books performed medieval texts as well as images of the Americas for early modern readers, and the ways in which medieval books have inspired new works by authors, artists, and composers in modern Europe and the Americas.



Lilly Library, MS Medieval and Renaissance 30, fol. 196r.

The exhibition includes many of the most beautiful and fascinating holdings of the library, highlighted in terms of what they tell us about the roles medieval and early modern books have performed. See this link to the flyer: <http://indiana.edu/~medieval/flyers/lilly-talk-flyer.pdf>

Professors Rosemarie McGerr and Hildegard Elisabeth Keller have served as co-curators, and other Medieval Studies faculty and graduate students have participated in preparations for the exhibit and related events. In addition, members of the Jacobs School of Music Early Performance Institute, directed by Kathryn Summersett, will perform medieval chants from Lilly Library manuscripts on February 7 at 4:00 p.m. in the IU Art Museum. The concert will also include the world premiere of "*Discubuit Jesus*" by Don Freund of the JSM composition faculty, based on a medieval chant fragment recently donated to the Lilly Library by the family of Thomas Binkley, the late lutenist and founder of the Early Music Institute. Recordings of chants and readings from works in the exhibit will also be part of touchscreen and iPod programs that will bring these books to life for visitors to the Lilly Library.

The official opening of the exhibit will take place on January 14 and will feature a lecture at 6:00 p.m. at the Lilly Library by Stephen G. Nichols, Emeritus Professor of French and Humanities at Johns Hopkins University, on the topic "What is a Manuscript Culture? Performance and Technology of the Manuscript Book." Two additional lectures will follow at the Lilly Library: "Diagrams: Mindmapping in Medieval Art and Beyond," by Jeffrey F. Hamburger, Professor of Art History at Harvard University, on February 9th at 5:30 p.m., and "Boccaccio's Geographies: Mapping Ancient and Modern Time and Space," by Michael Papio, Professor of Italian at University of Massachusetts-Amherst, on March 3rd at 5:30 p.m.

The exhibition will be up until May 6 and will link to a session of presentations about medieval manuscripts in the Lilly Library collection at the International Medieval Studies Congress at Kalamazoo in May, organized by Emerson Richards.

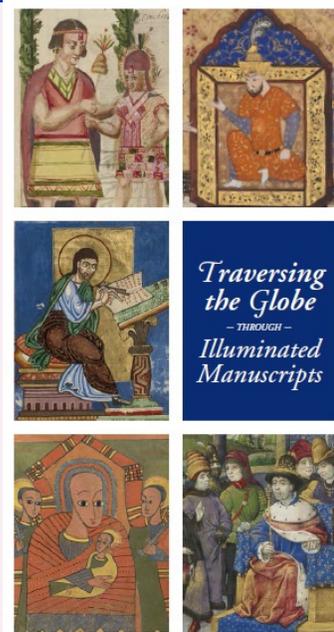
## MORE EXHIBITIONS

### Traversing the Globe through Illuminated Manuscripts

The Getty Museum in Los Angeles is pleased to announce the exhibition *Traversing the Globe through Illuminated Manuscripts* (January 26—June 26, 2016), drawn primarily from the Getty's collection of manuscripts, generally produced in Europe and throughout the Christian world from England to Poland and from Armenia to Ethiopia. Several generous and important loans from local institutions—including the Los Angeles County Museum of Art (LACMA), the Huntington Library, the Norton Simon Museum, and the UCLA Charles E. Young Research Library—effectively expand the geographic, artistic, and religious scope of the exhibition to include material produced across the Middle East, India, and South and Southeast Asia for Muslim, Buddhist, Hindu, and Jain communities.

The exhibition focuses on the complex nexus of land and sea routes that connected the remarkably mobile premodern Afro-Eurasian peoples, as well as the real and imagined worlds that come to life in stunning and at times surprising ways on the pages of illuminated manuscripts and painted book arts. In two galleries, the exhibition considers how texts and images contributed to various outlooks on the world through a kaleidoscopic narrative about what it meant to be “global” from the ninth to the seventeenth century. By taking a visual and thematic journey across Europe, Africa, Asia, and the Americas in one gallery, and by emphasizing moments of encounter, exchange, and exploration in the other, the exhibition considers networks rather than boundaries, connectivity rather than isolation, geographic centers and periphery regions, and a world of cross-cultural artistic interaction.

To coincide with the exhibition, the Getty will host a symposium focused on illuminated manuscripts and book culture with the goal of providing new possibilities for collaboration across traditional geographic and disciplinary boundaries. Visitors to the Getty will be able to hear readings from a selection of manuscripts in the original language and with pre-modern pronunciation (accompanied by an English translation), including Latin, Middle French, Ge'ez, Arabic, Coptic, Greek, Catalan, Navarro-Aragonese, Middle Armenian, and Prakarit. This experience aims to evoke the practice of public oration, singing, ceremony, and liturgy, and complements “Medieval Manuscripts Alive,” a series on *The Iris: the Online Magazine of the Getty*.



### Upcoming in September, 2016

#### BEYOND WORDS: ILLUMINATED MANUSCRIPTS IN BOSTON COLLECTIONS

CHURCH & CLOISTER: (Houghton Library, Harvard University: September 12–December 10, 2016)

PLEASURE & PIETY: (McMullen Museum of Art, Boston College: September 12–December 11, 2016)

ITALIAN RENAISSANCE BOOKS: (Isabella Stewart Gardner Museum: September 22, 2016–January 16, 2017)

THE COLLECTIONS IN THE BOSTON AREA constitute one of the most important ensembles of medieval and Renaissance illuminated material anywhere in North America, yet they remain, in large measure, unknown to scholars and the wider public alike. *Beyond Words: Illuminated Manuscripts in Boston Collections* will be the first exhibition to showcase the extraordinary highlights of these collections. It follows in the footsteps of other exhibitions that have drawn attention to the contents of public collections in American and British cities, such as *Leaves of Gold: Treasures of Manuscript Illumination from Philadelphia Collections (2001-2002)* and *Cambridge Illuminations (2005)*. 260 outstanding manuscripts and printed books dating from the ninth to seventeenth centuries have been carefully selected from local repositories.

(Continued on page 11)



Cambridge, Harvard University,  
Houghton Library  
MS Typ 201, vol. 1, fol. 19r.  
Augustine, *La Cité de Dieu*,  
Books XI–XXII (trans. Raoul de  
Presles)  
Paris, ca.1376

These include numerous masterpieces by well-known artists such as Lippo Vanni, Jean Poyer, Jean Bourdichon, Benedetto Bordon, and Simon Bening, as well as many others such as the Boucicaut and Rohan masters, no less notable for being anonymous. Identifiable patrons and owners include renowned figures like Charles V of France, Jean de Berry, Borso d'Este, Pope Sixtus IV, and Isabella d'Este—to name just a few. These precious volumes will be loaned by eighteen local institutions: the Armenian Museum and Library of America; the Boston Athenaeum; John J. Burns Library, Boston College; McMullen Museum of Art, Boston College; School of Theology Library, Boston University; the Museum of Fine Arts, Boston; the Boston Public Library; Robert D. Farber University Archives & Special Collections, Brandeis University; Historical & Special Collections, Harvard University Law School; Center for the History of Medicine, Countway Library, Harvard University Medical School; Houghton Library, Harvard University; Andover-Harvard Theological Library of the Harvard University Divinity School; Baker Library, Harvard University Business School; the Isabella Stewart Gardner Museum; Institute Archives & Special Collections, the Massachusetts Institute of Technology; Snell Library, Northeastern University; Tisch Library Special Collections, Tufts University; and Archives & Special Collections, Wellesley College. In addition to lending manuscripts, these institutions are also contributing the time and skills of their in-house conservators and photographers, who are working hard to prepare for display and to digitize manuscripts, many of which have never been exhibited to the public or reproduced.

Conceived by [Jeffrey F. Hamburger](#), Kuno Francke Professor of German Art & Culture at Harvard University, in 2000, his first year at the university, the exhibition could not have been prepared and organized without a team of knowledgeable collaborators with whom he searched the stacks and stores of libraries and museums on both sides of the Charles River for buried treasures of illumination. It is curated by five scholars with complementary expertise in the holdings and history of Boston-area collections of manuscripts and early printed books. [Hamburger](#) is joined by Harvard colleague [Dr. William P. Stoneman](#), Curator of Early Books and Manuscripts of the University's Houghton Library; [Dr. Nancy Netzer](#), Professor of Art History and Director of the McMullen Museum of Art, Boston College; [Dr. Lisa Fagin Davis](#), Executive Director of the Medieval Academy of America and co-author of the Directory of Collections in the United States and Canada with Pre-1600 Manuscript Holdings, Papers of the Bibliographical Society of America (2015); and [Dr. Anne-Marie Eze](#), formerly Associate Curator of the Isabella Stewart Gardner Museum and the first scholar to undertake a comprehensive study the museum's rare-books collection since the 1930s.

*Beyond Words* will be exhibited at three venues on both sides of the Charles River: in Cambridge, at Harvard University's [Houghton Library](#); and in Boston, at Boston College's [McMullen Museum of Art](#), where it will be the inaugural exhibition in the museum's new home, the newly renovated Neo-Renaissance palazzo built in 1927 as a residence for Boston's archbishop, and the [Isabella Stewart Gardner Museum](#). Each venue will highlight one of three principal contexts for the production and consumption of books in the Middle Ages and the Renaissance, and related developments in design, script, and decoration. The volumes will be presented to the public as the idealized libraries of three readers—a monk or nun at the Houghton, a lay person at Boston College, and a humanist courtier at the Gardner Museum—in order to vividly bring to life books produced for the communal use of religious institutions; collections that served the educational, professional, and spiritual needs of individuals; and the magnificent libraries that proclaimed the power and cultivation of Renaissance rulers.

The exhibition will be accompanied by a single scholarly catalogue with essays and entries written by an international cohort of around eighty-five American and European scholars. It will be edited by *Beyond Words*'s curatorial team, published by Boston College, and distributed by the University of Chicago Press.

An international conference linked to the exhibition with one day at each of the three venues will take place on [November 3–5, 2016](#). Speakers Lilian Armstrong, Brigitte Bedos-Rezak, Jessica Berenbeim, Alixe Bovey, Sonja Drimmer, Nicholas Herman, Peter Kidd, Erik Kwakkel, Ada Labriola, Francesca Manzari, Scot McKendrick, Kate Rudy, Christine Sciacca, Christine Seidel, Helena Szépe, Patricia Stirnemann, and Federica Toniolo will report on some of the material in the show and point to new directions in research.



## Manuscript as Medium

36th Annual Conference

Fordham University:

Center for Medieval Studies

March 5–6, 2016

Fordham University, Lincoln Center, 113 West 60th Street

Plenary Speakers:

Kathryn Rudy, Jessica Brantley, and Andrew Taylor

For a link to the conference, see

[http://www.fordham.edu/homepage/2881/annual\\_conference\\_2016\\_manuscript\\_as\\_medium](http://www.fordham.edu/homepage/2881/annual_conference_2016_manuscript_as_medium)

Online program:

[http://www.fordham.edu/info/2881/annual\\_conference\\_2016\\_manuscript\\_as\\_medium/6567/conference\\_program](http://www.fordham.edu/info/2881/annual_conference_2016_manuscript_as_medium/6567/conference_program)

For info, contact the Fordham Center for Medieval Studies:  
[medievales@fordham.edu](mailto:medievales@fordham.edu)

## YET ANOTHER EXHIBITION, THIS TIME IN MONTRÉAL



Nicholas Herman invites all to an exhibition he has curated at the Rare Books and Special Collections Library of the Université de Montréal. The show, entitled *D'or et d'azur: du manuscrit enluminé au facsimilé moderne*, is installed in the 4th floor gallery of the Bibliothèque des lettres et sciences humaines (3000 Rue Jean Brillant, Montréal) and runs until the end of April 2016. Visitors are presented with an overview of the pre-modern book's millennial history, illustrated through several dozen facsimiles, incunables, and original manuscripts drawn from the university's collections (*above left*), and complemented by a display of about forty original illuminated manuscript leaves of the twelfth to sixteenth centuries, on loan from a private collection (*above right*).

The original items on display, most of which have never before been seen by the public, include fragments of legal texts, sheets of liturgical music, and pages from French, Italian, and Flemish books of hours. Miniatures by the Master of the Burgundian Prelates, the Master of Antiphonal Q of San Giorgio, and Étienne Colaud are presented, as are prints from Dürer's Large Passion, the Nuremberg Chronicle, and the workshop of Jean Pichore.

The exhibition is free and open to all during regular library hours, Monday to Friday, 9AM–5PM, but visits evenings and weekends can be accommodated easily by prior arrangement. Noon-hour guided tours will also be offered throughout the winter. Please visit the library website for more details:

<http://www.bib.umontreal.ca/communiqués/20150911-CS-Expo-D-or-et-d-azur.htm>

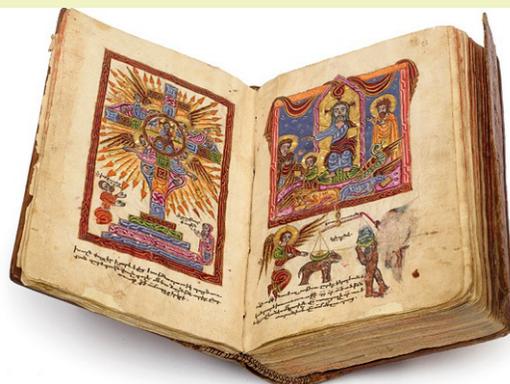
and the exhibition poster at:

<https://www.webdepot.umontreal.ca/Usagers/hermann/MonDepotPublic/dor-et-dazur.pdf>

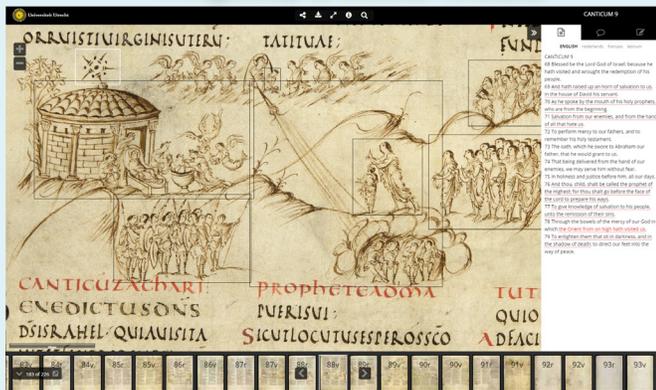
### A notice from Monica Green:

The on-going "Medicine in the Long 12th-Century" project has added a number of new items to its list of Latin medical manuscripts produced between approximately 1075 and 1225, a period of extraordinary revival of late antique Latin medicine and new infusion of Arabic and Greek learning. Among our achievements this year was identification of a copy of missing portions of Constantine the African's *Pantegni*, *Practica*. The *Practica* is the second half of 'Ali ibn al-'Abbas al-Majusi's two-part medical encyclopaedia, whose 10 books had been left unfinished in Constantine's translation. Monica Green was able to identify a mid-12th-century manuscript in Pembroke College, Oxford, as Books VI and VII of the *Practica*. A brief notice appears on the Pembroke Library's webpage, which also announces the complete digitization of the Library's medical manuscripts, kindly subsidized by the Wellcome Trust: <http://www.pmb.ox.ac.uk/content/salvage-eleventh-century-shipwreck-lost-sections-arabic-medical-encyclopedia-discovered>. For information about the 12th-century medical manuscripts project, contact either Monica Green ([monica.green@asu.edu](mailto:monica.green@asu.edu)) or Florence Eliza Glaze ([glaze@coastal.edu](mailto:glaze@coastal.edu)).

For those who are interested, Sylvie Merian offers a link demonstrating the magical effects of hyperspectral imaging upon the reconstruction of demons: <http://www.theguardian.com/world/2015/oct/14/armenian-devil-reappears-after-being-erased-from-centuries-old-gospel>



## New Publications, Websites, Projects, & Social Media



Esther van de Vrie from Utrecht University Library sends news about an innovative digital publication on the Utrecht Psalter:

The Utrecht University Library has launched a new website about the Utrecht Psalter: [www.utrechtpsalter.nl](http://www.utrechtpsalter.nl). In the influential Utrecht Psalter (Ms. 32), made c. 830, all the 150 psalms and sixteen cantica are illustrated in the dynamic style of the Reims school of manuscript illumination. Since October 2015 the Utrecht Psalter has been added to the UNESCO Memory of the World Register. By this it ranks among documentary heritage of world significance.

The new website contains an introduction to the Utrecht Psalter and shows some highlights and animations. Moreover, this website offers a link to the new annotated digital edition of the Utrecht Psalter. This annotated edition links the psalm text and the images of the Utrecht Psalter. Additional information about other things visible on the folia of the manuscript is given as well. Each illustration is also described, and bibliographical information about the illustration of each psalm is added. Scans of each page can be downloaded at high resolution for free.

Background information about the manuscript is given in several articles (in progress) and there is also a full bibliography available, listing all known publications in which the Utrecht Psalter is mentioned from the seventeenth century until today – over 700 to date!

[http://www.utrechtpsalter.nl/sites/utrechtpsalter.library.uu.nl/files/documents/Bibliography Utrecht Psalter.pdf](http://www.utrechtpsalter.nl/sites/utrechtpsalter.library.uu.nl/files/documents/Bibliography_Utrecht_Psalter.pdf)



I'M HAPPY TO POST A MESSAGE FROM  
MARIE-FRANÇOISE DAMONGEOT,  
CONSERVATEUR HONORAIRE À LA BNF:

Chère collègue,

J'ai eu l'occasion ces dernières années de publier deux études sur les manuscrits de l'abbaye de Fontevraud et plus particulièrement sur la bibliothèque de l'abbesse Marie de Bretagne (1457–1477) qui possédait une collection de manuscrits exceptionnelle dans le milieu monastique, malheureusement presque tous disparus. En 2013, un webdocumentaire, consacré à l'abbesse réformatrice et à sa bibliothèque a été réalisé, avec ma participation active, dans le cadre du centre culturel de l'abbaye de Fontevraud. Destiné à l'origine à être visionné sur les tables de l'i-bar de l'abbaye, il est désormais consultable en ligne.

Copy and paste this link: [www.ohnk.net/marie-de-bretagne](http://www.ohnk.net/marie-de-bretagne). This brings up a general presentation. To access the document itself, go to the line **Visionnez le webdocumentaire en cliquant ici** and click.

## HERALDRY ILLUMINATED: DECIPHERING COATS OF ARMS AND OTHER MANUSCRIPT MYSTERIES



BRYAN KEENE from the Manuscripts Department at the Getty announces a new series on the Getty Iris (blog) called "Heraldry Illuminated," authored in conjunction with RHEAGAN MARTIN. The aim of each post is to present heraldry mysteries, one solved and one unsolved. They hope that readers will be able to help advance their curatorial research (similar to the British Library and other manuscripts social media outlets). Access the first post (along with numerous responses) at <http://blogs.getty.edu/iris/heraldry-illuminated-deciphering-coats-of-arms-and-other-manuscript-mysteries/> The authors would appreciate further input on the manuscript page above with an image of Saint Anthony, featured in the first post, which presents a mysterious coat of arms, motto, and inscriptions.

**NEWS FROM LES ENLUMINURES:****TEXTMANUSCRIPTS BLOG**

Les Enluminures is delighted to announce the launch of the Text Manuscripts Blog! This blog highlights what makes our text manuscripts particularly interesting and appealing to us—and (we hope) to you too. Current posts include "Magician of Iron," based upon the Prayer Book of Gustave Eiffel, "Dreaming the Middle Ages," featuring Neo-Gothic manuscripts that demonstrate a close appreciation of medieval book production, and "Dead Men in the Margin," for all things marginalia. Visit [www.textmanuscripts.com/blog](http://www.textmanuscripts.com/blog) to sign-up now!

**WINTER ANTIQUES SHOW, NEW YORK JANUARY 22nd TO JANUARY 31st, 2016**

Les Enluminures kicks off the year 2016 with the Winter Antiques Show held at the Park Avenue Armory, New York, from January 22 through January 31 (Park Avenue at 67th Street, New York). The preview will take place on Thursday January 21. Highlights to be exhibited at the show can be seen at [www.lesenluminures.com](http://www.lesenluminures.com). We look forward to welcoming you to our stand!

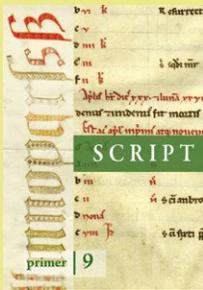
**THE 49TH INTERNATIONAL ANTIQUARIAN CALIFORNIA BOOK FAIR, PASADENA  
FEBRUARY 12th TO FEBRUARY 14th, 2016**

After a long hiatus of nearly 20 years we are delighted to be participating again in the California Book Fair that will take place at the Pasadena Convention Center from February 13 to February 14 (300 East Green Street, Pasadena). The preview will be held on Friday, February 12. Come and discover some of our latest acquisitions.

**FORTHCOMING PUBLICATION: PRIMER 9, "SCRIPT," JANUARY 2016**

The many different types of scripts used in medieval and Renaissance manuscripts are one of their most fascinating characteristics. Appreciating and understanding the history of these scripts can, however, be complicated. This *Primer* provides a brief guide to the scripts of the later Middle Ages and Renaissance, and includes an introduction by leading French paleographer, Marc Smith, Professor at the École nationale des chartes and the University Paris-Sorbonne.

<http://www.textmanuscripts.com/catalogues>

**THE LONG-LOST MISSAL OF GERAARDSBERGEN REUNITED**

The long-lost Missal of Geraardsbergen, or Grammont Abbey, illuminated for the monastery's greatest Renaissance abbot, Jan van Broedere, abbot 1506-26, has been reunited with two of its missing miniatures. In the last two years, systematic searches have been made by Les Enluminures for the manuscript's missing full-page miniatures, lost since before at least 1830. The Geraardsbergen (Grammont) Abbey Missal of Jan van Broedere is now more complete and more spectacular than it has been at any moment since the French Revolution. We would like to thank Scott Kellar for his assistance with this project.

View the manuscript here: <http://www.lesenluminures.com/inventory/manuscripts/missal-of-jan-de-broedere-masters-of-raphael-de-mercattellis-20616>



**MISSAL OF JAN DE BROEDERE**

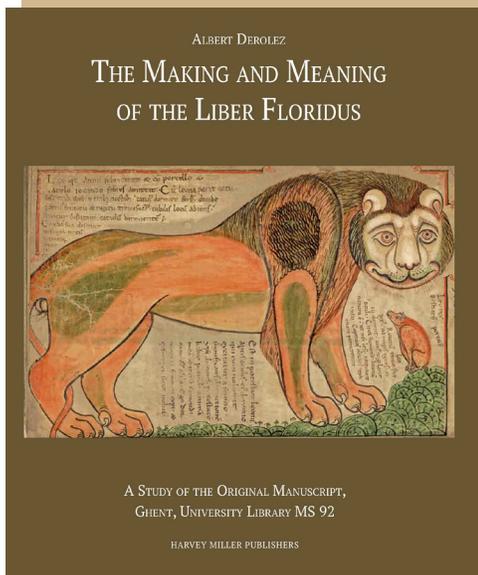
**Maidie Hilmo offers a new discovery:****New Scientific Evidence Concerning the Miniatures of the Pearl/Gawain Manuscript**

What if the illustrator of the much maligned Pearl/Gawain miniatures (London, British Library, MS Cotton Nero A.x, art. 3) were also the scribe? Would that change our perceptions regarding the relevance of the miniatures to the texts of the four poems, including the unique and only copy of Sir Gawain and the Green Knight? My observation that the underdrawings of the miniatures look as if they were in the same ink as that of the main text was confirmed by scientific analysis of the pigments by the British Library's Conservation scientist, Paul Garside. This would indicate that the person who planned and executed the underdrawings was not only literate (contrary to previous opinions about the illustrator), but was exceedingly familiar with the poems. The miniatures appear to reconfigure all four individual poems in this manuscript (Pearl, Cleanness, Patience, and Sir Gawain and the Green Knight) into a larger typological and interpretive framework in a meaningful way. I focus on the linking features and the interplay between visual and verbal elements that inform the overall illustrative program in this manuscript. The possibility that the scribe also made the underdrawings calls for future reassessments of the time and place both were executed.

A draft version of my paper, "Illustrating the Gawain Manuscript: A Visual Journey Through MS Cotton Nero A.x (art. 3)," for which I invite comments, is available at the University of Notre Dame's blog: <https://drive.google.com/file/d/0B845PxqyhuREOVNPVmjOHBGTEE/view> My study is intended for the Cotton Nero A.x Project, which includes a digital facsimile of the entire manuscript, transcriptions meant to serve as a basis for a new critical edition, and introductory essays; see <http://gawain-ms.ca>



**Adjusted detail from the final miniature of Sir Gawain and the Green Knight: he wears the armor in which he started his journey, including surcoat, steel shoes, greaves, polished knee pieces, gloves of plate, and high helmet (corresponding to lines 567–83 and 607).**

**Don't miss this new book!**

**Albert DEROLEZ, *The Making and Meaning of the Liber Floridus. A Study of the Original Manuscript, Ghent, University Library MS 92. 356 p., 25 b/w ill., 148 b/w line art, 280 x 240 mm., HB. ISBN 978-1-909400-22-1. London, Harvey Miller Publishers, London/Turnhout 2015, € 125,00.***

The Liber Floridus (1121) is an encyclopedic compilation composed, written, and illustrated by Lambert, an otherwise unknown canon of the collegiate church of Saint-Omer (Northern France, formerly county of Flanders). Its more than 300 sections deal with natural history, astronomy, geography, history, religion, and countless other subjects. Its pictures are universally celebrated as monuments of Romanesque art, but the work has often been dismissed because of its supposed chaotic structure. The in-depth codicological and textual analysis of the autograph manuscript, preserved in Ghent University Library, shows on the contrary that it is a work of great originality, whose peculiar structure can be explained by the distinctive aims of its author and the circumstances under which his work was produced. By creating what may be called the first illustrated encyclopedia of the Latin West, Lambert deserves a unique place in the history of encyclopedic thinking between the Late Antique period and the time of Scholasticism.

The author has been studying the Liber Floridus for almost half a century. The present book is a culmination of this research and thanks to the survival of the original manuscript is able to show how Lambert's wonderful book was put together and which are the hidden ideas he sought to develop in its hundreds of texts and pictures. The extremely complicated structure of the autograph manuscript is demonstrated in detailed diagrams of all quires, as well in their present state as in their genesis; in the latter sometimes up to five successive layers can be identified.

Natural history, history, and Christian religion are narrowly related in Lambert's work, as may be seen on the cover of the book jacket. The lion is painted at the opening of the Bestiary, and is at the same time an animal like other animals, subject to illness: his yearly fever is healed by playing with a porcupine—hence the tiny animal sitting before his face (why did Villard de Honnecourt more than a century later also depict a lion together with a porcupine?)—but the lion is also the symbol of Christ.