



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 19 September 2016

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📖 EDITOR'S REMARKS

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: WELCOME TO FALL for some of you (not really in St. Louis yet) but I am hoping the 90s will gradually disperse themselves in the next weeks. Classes have been in force at Saint Louis University since August 22, but I understand that a number of institutions still delay their official starts until after Labor Day—so welcome to the new school year! We have a full issue to celebrate this event and with numerous manuscript-related activities coming up.

My first task is to announce that our own annual **Saint Louis Conference on Manuscript Studies** is fully complete and its program up on our website, along with registration information: see <http://lib.slu.edu/special-collections/programs/conference>. Held on 14–15 October 2016, the keynote speaker this year is Madeline H. Caviness, who will speak on **Medieval German Law and the Jews: The *Sachsenspiegel* Picture-Books**.

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



Guest Lecture:
Lowrie J. Daly, SJ
Memorial Lecture on Manuscript Studies
Friday, 14 October, 4:00pm

Madeline H. Caviness
Mary Richardson Professor Emeritus, Tufts University
"Medieval German Law and the Jews:
The *Sachsenspiegel* Picture-Books"

Anheuser-Busch Auditorium, John Cook Hall
Guest lecture free and open to all
Conference open to the public with registration—SLU students, staff, and faculty free
For information, contact the Vatican Film Library:
vfl@slu.edu | 314-977-3090 | <http://lib.slu.edu/special-collections/programs/conference>

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Vatican Film Library
Saint Louis University Libraries Special Collections

And I apologize for the tardiness of this quarter's newsletter, which ran past several CPF deadlines and exhibition closings, which consequently do not appear on these pages.



Changing the subject, I wonder if anyone can identify what manuscript the image at left comes from. According to the iconography of the miniature and the little text I can decipher, it seems to represent the ritual of the **Blessing of the Vestments**, and perhaps belongs to a fourteenth-century pontifical, perhaps produced in Italy. I found this image on the Internet attached to a book review, and although I wrote to its author, he had plucked it himself from an unidentified virtual source. I had initially thought the subject pointed to Durandus's *Rationale divinarum officiorum*, but cannot match his text with the fragmentary sentences visible here, although it does match that in the pontificals. Surely, from the quality of the illumination, this must be a fairly well-known manuscript, held in some important collection. Any ideas?

NEW PUBLICATIONS

Charles DiSimone, from the Promotionsprogramm Buddhismus-Studien, Institut für Indologie und Tibetologie at Ludwig-Maximilians-Universität München, shares with us information on a forthcoming article dealing with issues of intertextuality in three different versions of a Buddhist āgama/nikāya sūtra: Charles DiSimone, Charles. 2016. "Intertextuality, Contradiction, and Confusion in The *Prasādaniya-sūtra*, *Sampasādaniya-sutta*, and 自歡喜經 (*Zi huānxǐ jīng*)," *Buddhist Studies Review* 33, Nos. 1–2 (2016). This article will be of particular interest to manuscriptologists as it presents his work on the *Prasādaniya-sūtra*, a text from the Sanskrit Mūlasarvāstivāda *Dīrghāgama* manuscript from the Gilgit area, a 7th-century text that has heretofore never been edited or translated.

An article by Massimo Bernabò, "Virgil Illustrated in Gaul," appears in *Bizantinistica*, *Rivista di studi bizantini e slavi*, ser. 2, 16 (2014-15): 240–57.

Linda L. Carroll calls attention to chapter 3 of her new book: *Commerce, Peace, and the Arts in Renaissance Venice. Ruzante and the Empire at Center Stage* (London: Routledge, 2016), entitled "Bodleian Library Canonician Ital. 36: Stefano Magno and the Move from Commerce to Culture." The chapter develops Carlo Dionisotti's identification of the compiler as Stefano Magno and provides a detailed description of the manuscript's contents. It offers an extensive discussion of several works involving contemporary Venetian and Paduan figures, especially women. The chapter also provides new information on Stefano Magno and locates the manuscript within contemporary cultural currents.

Prof. Dr. Dieter Blume of Friedrich Schiller Universität Jena, Germany, announces the final publication of a research project, which for the first time systematically describes all illustrated manuscripts of astronomy and astrology produced between 800 and 1500. The first volume for 800–1200 was published in 2012, and the present volume deals with 1200–1500: Dieter Blume, Mechthild Haffner, and Wolfgang Metzger, *Sternbilder des Mittelalters und der Renaissance, Band 2* (De Gruyter, 2016) ISBN 9783110376012.

This publication in general offers a new foundation for the understanding of the world of secular images, the humanistic adoption of antiquity, and the history of science in the Middle Ages and the Renaissance. Astronomy and astrology are connected with images in a special way to demonstrate the material and the theories concerning the stars. The history of the images of the constellations can reveal the complex interaction of recognition and picturing, of iconographic tradition and inspired imagination, of cosmic reality and ancient mythology.

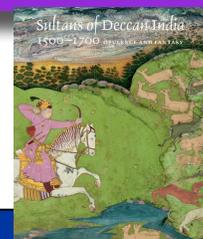


Kate Rudy is publishing a book about codicology that will be available free online: <http://www.openbookpublishers.com/product/477/piety-in-pieces--how-medieval-readers-customized-their-manuscripts>. In addition, an article in the *Historians of Netherlandish Art Journal* about objects stitched into manuscripts: "Sewing the Body of Christ: Eucharist Wafer Souvenirs Stitched into Manuscripts" is available here: <http://www.jhna.org/index.php/vol-8-1-2016/327-rudy>.

Be sure to have a look at the new Quaritch catalogue, no. 1434, Medieval & Renaissance Manuscripts, just out.

Dr. Alison Altstatt, Assistant Professor of Musicology & Music History at the University of Northern Iowa School of Music, has been working on reassembling leaves of a late 13th-century manuscript from Wilton Abbey that she identified in 2015. The manuscript was hand-copied at the Abbey of Solesmes, France, around 1860, after which time the original manuscript disappeared. In a recent article she has identified 34 leaves of the missing manuscript, broken by Otto Ege and included as example #8 in Ege's *Fifty Original Leaves* portfolio: Alison Altstatt, "Remembering the Wilton Processional," in *Notes: The Quarterly Journal of the Music Library Association* 74 (2016): 690–732. To this date, 37 out of 165 original leaves have been identified. Lisa Fagin Davis has described 2 leaves here: <https://manuscriptroadtrip.wordpress.com/2016/06/03/manuscript-road-trip-an-otto-ege-treasure-trove-in-maine/>. She is trying to spread the word about this discovery, in the hope that the more people who know about it, the more likely it will be that more leaves can be recovered. For any questions, contact her at alison.altstatt@uni.edu.

A video about Indo-Islamic papermaking heritage that accompanied the exhibition at the Metropolitan Museum of Art: *Sultans of Deccan India, 1500–1700: Opulence and Fantasy*, on view April 20–July 26, 2015, has just been made available online: <http://www.metmuseum.org/metmedia/video/lectures/indo-islamic-papermaking-heritage>.



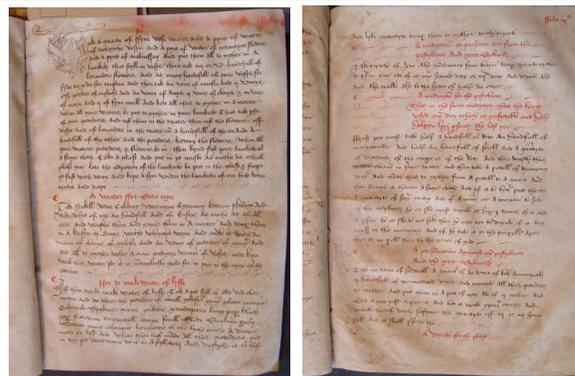
MORE NEW PUBLICATIONS



Francesca Manzari has a handful of recent publications to share: the first is the new book co-authored with Anna Delle Foglie, *Riscoperta e riproduzione della miniatura in Francia nel Settecento: L'abbé Rive e l'Essai sur l'art de vérifier l'âge des miniatures des manuscrits* (Rome, 2016), for more information see http://www.gangemeditore.com/scheda_articolo.php?id_prodotto=6593.

Francesca also has articles in the recent *Miscellanea Bibliothecae Apostolicae Vaticanae* XXI, Studi i testi 496 (Vatican City, 2015), 221–58: “Indagini su un Messale del Capitolo di San Pietro (Arch. Cap. S. Pietro B. 64): componenti emiliane nella miniatura milanese della metà del Trecento;” and in *Cahiers de Fanjeaux* 51 (2016), *Culture religieuse méridionale, les manuscrits et leur contexte artistique*, 215–45, entitled “Manuscrits liturgiques réalisés à Avignon dans la première moitié du XIVe siècle: Nouvelles découvertes dans les collections du Vatican.” Here she has traced some new Avignon MSS, and the first one, a Gospel Lectionary for Annibaldo Caetani da Ceccano is especially interesting, because it is by a “new” workshop, with a French and an Italian artist collaborating.

Ann Payne and Linda Voigts have just published a nearly 200-page study of a previously unstudied manuscript at Berkeley Castle: Linda Ehrsam Voigts and Ann Payne, “Medicine for a Great Household (ca. 1500): Berkeley Castle Muniments Select Book 89,” *Studies in Medieval and Renaissance History*, 3rd ser., 12 (2016): 87–269. Since the muniments at the castle have very limited access, they hope that their study will answer questions about the codex that do not require a visit—such as a diplomatic transcription of Part II, the section of the manuscript that will likely attract the greatest interest. See the [abstract](#) of the publication below.



Berkeley Castle Muniments
Select Book 89, fols. 1r, 9r

Abstract

SELECT BOOK 89 in the Muniments of Berkeley Castle is a previously unstudied decorated manuscript from the end of the fifteenth century or early years of the sixteenth. It is a rare and important example of an English language medical compendium written for a great household, and largely for use by women. The codex consists of two closely related parts, both introduced by detailed contents lists. Part I contains thirty-two texts on medical therapy, including treatises on distillation and treatment of wounds, copies of the *Antidotarium Nicholai* and *Circa instans*, and two lengthy receptaria. Part II consists of medical recipes (and a few culinary recipes), some specified for members of royal or noble families. Recipes in both parts are characterized by polypharmacy and call for extensive use of exotic spices and precious metals and jewels. This study addresses SB 89 as a household book for noble women and provides a detailed discussion of the date, decoration, and original ownership of the codex. The coat of arms with which the manuscript begins makes clear that the book was produced for the Scropes of Bolton, a family with close ties both to the court and household of Henry VII and to the household of the monarch's mother, Lady Margaret Beaufort. The study includes a discussion of plague and sweating sickness during the reign of Henry VII (1485–1509), epidemic diseases that figure in both parts of SB 89. Appendices provide a physical description of SB 89 with later provenance, a list of recipes occurring in both parts of the codex, identification of the thirty-two texts in Part I, and a transcription of the seventy-one surviving recipes in Part II. Three genealogy charts, two tables, eight color plates, and eleven black-and-white figures are also supplied.

Not a publication, but an announcement of an exhibition and lecture. In parallel to our October manuscripts conference in St. Louis ([see page 1](#)) your friendly editor always puts together an exhibition of manuscript facsimiles and other objects on a given theme. This year the subject is fashion and clothing as portrayed in art, with the title **(Re)presenting the Medieval Body: The Role of Clothing and Textiles**. The exhibition will run from October 10 through December 31, 2016. A colleague and well-known scholar (and weaver) of medieval textiles—**Désirée Koslin**—has graciously agreed to come to St. Louis and give a public lecture related to the exhibition: **At Face Value: Visual Representations of Fashion in the Middle Ages** on Tuesday October 25, 2016, at 3 pm, on the second floor of Pius XII Library at Saint Louis University. If you happen to be in town ...

SCOTT GWARA'S REVIEW OF MANUSCRIPTS SALES SUMMER 2016

SALES OF MEDIEVAL AND RENAISSANCE MANUSCRIPTS remain steady, even after Brexit. The drop in the British pound has inevitably knocked out British bidders, but a muscular dollar has enticed Americans to buy at a discount. Pre-Brexit sales included “Fine Books and Manuscripts” held by Bonhams in Pasadena, CA (14 February), with a residue of Bergendal manuscripts in eleven lots. Toronto financier Joseph Pope (d. 2010) assembled an exceptional collection of text manuscripts, some of which were donated to the Pontifical Institute of Mediaeval Studies in Toronto [fig. 1], while others were consigned to Sotheby's (5 July 2011) [<http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-04.pdf>].

Those retained by the family as mementos appeared at Bonhams Pasadena. Lot 3 comprised three folios from an early English Romanesque copy of a homily by Anselm of Canterbury (\$4375). These fine leaves once “belonged” to the narcissistic book thief Guglielmo Libri (d. 1869). They passed through the hands of Henry Stevens (d. 1886), an American agent who lived in London and supplied the American market. While Stevens concentrated on books with a New World focus, he occasionally sold ancient manuscripts, including a brace of Wycliffite New Testaments, now NYPL MA 64 (in 1874) and 65 (in 1859) [fig. 2] [Henry Stevens, *Mr. James Lenox of New York and the Formation of his Library* (New York, 1886), 108].

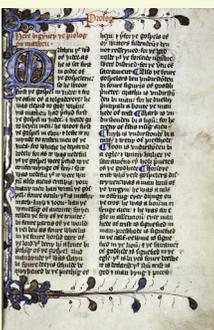


Fig. 2
NYPL MA 65, Wycliffite
New Testament

Bergendal codices at Bonhams included a rare vellum copy of Cyprian's *opuscula* (lot 5, \$12,500), and a Franciscan breviary on paper, which made a strong \$9375 (lot 6). A paper manuscript of Gregory's *Dialogues* (lot 9) and a vellum Book of Hours from Rottenburg (lot 10) reached \$7500 apiece. A commentary on Hebrews by Nicholas of Lyra (lot 14, \$11,875), a Pontifical by William Durandus (lot 16, \$9375) [fig. 3] [A.S.G. Edwards, “Medieval Manuscripts Owned by J. Meade Falkner,” in James H. Marrow et al., *The Medieval Book: Glosses from Friends & Colleagues of Christopher de Hamel* ('t Goy-Houten, 2010), 387–94, at 389], and a fascinating assortment of anonymous sermons on the sins with their “remedia” (lot 20, \$9375) rounded out the Bergendal selections.

Christie's held the sale of the season with the Burrus collection of manuscripts (25 May). Largely between 1930 and 1940 the Alsatian tobacconist and decorated French patriot Maurice Burrus (d. 1959) quietly gathered elite illuminated and text manuscripts. The collection remained invisible until recently. Within ten minutes Yale's Beinecke Library had snapped up four items, including a Romanesque Gospel book called “The Montmajour Gospels,” probably from St. Peter's Abbey, Montmajour (lot 1, £92,500). This grand volume of 150 folios measures almost a foot high. Because of its date, the manuscript has *capitula*—textual divisions antedating the modern chapters invented at St Albans in the 1180s [Paul Saenger and Laura Bruck, “The Anglo-Hebraic Origins of the Modern Chapter Division of the Latin Bible,” in Javier San José Lera et al., *La Fractura Historiográfica* (Salamanca, 2008), 177–202]. Annotations at the end of the book record the names of patrons who endowed stained glass windows and bells between 1436 and 1450. Yale's second coup was the *Libellus of Telesphorus of Cosenza* (lot 5, £116,500), a weird prophetic work on the papal schism. This highly desirable copy boasts colored drawings of the apparitions that “Telesphorus” beheld: devils, popes, quadrupeds, monks, and blue-winged angels [fig. 4]. Of similar narrative exoticism (and likewise Italian) was a third prize, *De dono timoris* by Humbert of Romans (lot 6, £15k). Finally, the Beinecke saw good value in a notarial register from Piacenza (lot 8, £4k).

The Burrus manuscripts were so fine, unusual, and fresh that it's hard to drop any of them from an account of the sale. Exceptionally desirable was a complete thirteenth-century illuminated Pocket Bible with 78 historiated and 60 flourished initials (lot 3, £68,500). In a mid-fifteenth century Italian copy on paper, *Tractatus de usuris* decried the system of forced loans in early Renaissance Florence. Does it have relevance for American Social Security? *De bello a Christianis contra barbaros gesto* by Benedetto Accolti may well be the last manuscript of this rare work on the Crusades ever to become available (lot 12, £80,500). Given the exceptional rarity of the text, it may be the “lost” manuscript collated by an English ambassador to Venice in the seventeenth century [Hermann Hagen, “Eine neue Handschrift von Benedetto Accoltis Geschichte des Kreuzzuges,” *Vierteljahrsschrift für Kultur und Literatur der Renaissance* 1 (1886): 134–36]. Quite understandably, a pristine, handsome, and chunky



Fig. 1
Joseph Pope MSS (lower
2 shelves), PIMS, Toronto



Fig. 3
Pontifical by William Du-
randus. Private American
collection



Fig. 4
Detail from the *Libellus of Telesphorus of Cosenza*, now Yale University, Beinecke Library

(cont.)

Scott Gwara, Review of Sales (cont.)

copy of Justinus's epitome of the *Historiae Philippicae* by Pompeius Trogus reached £86,500 (lot 13). A gem of the Burrus sale was the *Miroir historial abrégé de France* attributed to Noël de Fribois (lot 21, £470,500). This manuscript was commissioned for Anthony of Burgundy, the "Grand Bastard," half-brother to Charles the Bold, Duke of Burgundy, and patron of manuscript art. The major illuminations were executed by the [Master of the Chronique Scandaleuse](#), and since this manuscript is the most lavish of three extant illuminated copies, it may have descended from the presentation volume made for King Charles VII (d. 1461). Finally, an illustrated copy of *De re militari* by the Italian Roberto Valturio (d. 1475), ca. 1590, achieved a very strong £110,500 because of its illustrations of "military equipment ranging from catapults and battering-rams to revolving gun turrets and even a prototype submarine." The work earned a certain reputation among Renaissance engineers, and the drawings evoke Leonardo's famous sketches of war machines.

Most of the Burrus manuscripts were luxury Hours, and one of the finest reached £266,500 (lot 9). This collaboration between the [Dunois Master](#) and the [Master of Jean II Rolin](#) features seventeen large miniatures, luminous and intricate. The Office of the Dead, for example, is illustrated by a burial scene in which a rich shroud is being lifted from the corpse. Enacted inside the church, the committal suggests a wealthy aristocratic patron whose family tombs would have been located in a chapel. Lot 10, a fat Book of Hours of Roman Use, belonged to Anthony of Burgundy, owner of the *Miroir historial abrégé de France* mentioned above (£182,500). Created by an anonymous Parisian artist, the book is replete with Anthony's "arms, badges, and mottos." At least nine of the full-page miniatures have multiple associated roundels. For Pentecost, which illustrates the Hours of the Holy Spirit, these are *Noli me tangere*, *Ascension*, *Christ's Baptism*, and the *Appearance to Two Disciples on the Road to Emmaus with Moses and Abraham Looking on from Heaven*. Lot 22, a lavish Book of Hours from late fifteenth-century Paris, was painted by the [Master of Jacques de Besançon](#), lately identified as [François le Berbier fils](#) [Mathieu Deldicque, "L'enluminure à Paris à la fin du XVe siècle: Maître François, le Maître de Jacques de Besançon et Jacques de Besançon identifiés," *Revue de l'Art* 4 (2014): 9–18]. The manuscript is comparatively small, but a panoply of twenty-six luminous miniatures accounts for the big price (£218,500). Other significant Hours included a new addition to the canon of the [Masters of Otto van Moerdrecht](#), ca. 1440, in an unrecorded binding by Thierry Richard from the early sixteenth century (lot 8, £52,500). The manuscript was produced in Bruges for use in Toul, and the miniatures all bear stamps indicating that they were imported and pasted to complete quires. Another Bruges book, with twenty-five full page miniatures and twenty-two historiated initials, achieved the same price (lot 11). This manuscript was originally prepared for export to England,

and its distinctive miniatures strike me as cartoonish yet appealing. Finally, an Hours from the 1530s with twenty-nine large miniatures included a Crucifixion painted by [François le Berbier fils](#), ca. 1490 (lot 30, £43,750). At the 2013 *Manuscripta* conference, Thomas Kren implied that the shadow of pubic hair in miniatures like these may have evoked pornographic titillation for female readers the way Bathsheba nudes did for men.

A curious auction of manuscripts took place in Stockholm on 21 June, just days before the Brexit vote [I have added the 22.5% buyer's premium to the results posted online and converted Swedish krona to US dollars]. The manuscripts were gathered by Ove Hassler (d. 1987), Dean of Linköping, Sweden, and his son Eivind (d. 2009). (Linköping is pronounced "lin-shopping.") The Hasslers rank among the greatest book collectors in Sweden, where long winters breed a bookish population. The heirs consigned manuscripts to Stockholms Auktionsverk. An early fourteenth-century Tuscan antiphonal signed by [Frater Thebaldus di Parma](#) found a buyer at about \$35,500 (lot 6014). Still in a medieval binding, the manuscript preserves instructions to the illuminator, such as, *De auro Nativitas beate virginis* ("Use gold for the Nativity of the Blessed Virgin"). A fat and attractive Florentine Book of Hours—258 folios, each 3" x 2"—made approximately \$14,200 (lot 6015). Its crimson and gilt ducal binding remains unidentified. A second one, slightly larger, sold for \$6800 (lot 6016). Other prayerbooks in Latin, Dutch, and German achieved modest prices, but a compilation of biblical extracts dated 1525 went for more than \$8500 (lot 6020). A missal fragment from the Flemish zone bears Italian decoration (lot 6021, \$6500). It was owned in 1704 by "S. Tiersonnier," a name associated with Beauvais, where a certain Simon Tiersonnier was living at this time. A misbound breviary of 445 folios originated in Padua (lot 6022, \$8500). Certainly the most captivating lot in this sale was a Psalter of Celestine Use, arguably produced in Lyon between 1294 and 1296 (lot 6023, \$29,800). Modeled on contemporary Flemish examples, the coarsely illuminated and thoroughly charming book is among the earliest Celestine manuscripts in existence.

Another group of manuscripts owned by a Swedish collector appeared in Bloomsbury's post-Brexit sale of 6 July ("Western Manuscripts and Miniatures"), cataloged by Timothy Bolton [I have added the 24% buyer's premium to the results posted online]. Lt. Thore Virgin ("veer-géen") of Qvarnfors (d. 1957) owned lots 107 (fragmentary Book of Hours in Dutch, £2728), 108 (complete Book of Hours, £6200), 109 ("monastic" Book of Hours, £4960) and lot 110 (illuminated Psalter, complete, ca. 1536, commissioned for Cardinal Jerome de Auria of Genoa, £10,540). It seems romantic that these manuscripts once resided in northern Skåne. A blue stamp of a pyramid emanating rays and surmounted by a cross at its peak identifies the former owner of lot 110 as architect Fritz Hasselmann, whose miniatures

Scott Gwara, Review of Sales (cont.)

were auctioned in 1892 and 1894 [Peter Kidd's attribution: <http://mssprovenance.blogspot.co.uk/2013/10/fritz-hasselmann-d1894.html>]. A Hasselmann miniature for sale online also includes this mark [fig. 5].



Fig. 6
So-called “gold scrolls” in the background of this Crucifixion from the Wilson Hours, Newport, RI, Redwood Athenaeum (detail)



Fig. 7
“Guidonian Hand” with lace cuff: Univ. of Pennsylvania, Rare Book & Manuscript Library, MS Codex 1248

Animals both real and fantastic represented a theme of the Bloomsbury's sale, and lots 64–77 displayed a menagerie of birds and quadrupeds, including a dog dancing to a tambour (lot 67, £1240). Said to be a “leucrota,” an impressive beast in an early sixteenth-century German drawing lifts its cloven hoof (lot 73, £2976). Monkeys scowl and grimace in an English Antiphonal folio rather reminiscent of “Curious George” in a Gradual from Werchter now in the Scheetz Collection (lot 75, £1488) [fig. 9]. Two folios from a luxury Processional are closely related to, but seem not to derive from, Harvard MS Typ 310 (lots 85–86, £11,160 and £11,656 resp.) [Peter Kidd, pers. comm.: “Since the precise text of the Bloomsbury leaves appears in Typ 310, they are not missing from it. The Bloomsbury leaves doubtless come from a near-identical volume, with exactly the same text on each opening, presumably designed this way in order that the singers would have turned their pages at the same time.”]. I've been corrected in the past: Typ is pronounced “T-Y-P,” not “type.”

Bloomsbury's has positioned itself as a chief venue for text manuscripts and fragments, but Bolton's sale included a good Gold Scrolls Book of Hours, nearly complete (lot 111, £27,280) [I have added the 24% buyer's premium to the results reported online]. The “Gold Scrolls” school is usually identifiable by squiggly lines—i.e., “gold scrolls”—in the background panels of the miniatures [fig. 6]. With solid gold panels, however, this example is more lavish than most. Some appealing text manuscripts also changed hands. A bargain price was paid for a fragmentary twelfth-century Hebrew Bible fragment, perhaps from Egypt (lot 45, £86,800), one of the most attractive manuscripts on the market this season. The script, extent (127 folios), and date make the cost sound quite reasonable.

The Guidonian Hand in a French Hymnal (lot 103, £14,880) reminded me of an Italian example with a lace cuff: Sotheby's 8 July 2008, lot 24, now University of Pennsylvania MS 1248, also cited in the catalog [fig. 7]. Yale acquired the Bloomsbury manuscript—are the Ivies conspiring to acquire Guidonian Hands? A Processional, slightly later, comes from the vicinity of Charleroi (lot 106, £5456). Finally, £6944 was paid for a “Life of St Mary of Egypt by the Carthusians of Cologne” comprising fourteen leaves. The composition imitates the rhythmical offices commissioned for new festal celebrations, such as that found in Christie's 15 July 2015 lot 15, written at the behest of Pope Sixtus IV for the Translation of Saint Bernardino in May 1472. These texts resemble nursery rhymes: “Sálve máter matronárum / Praelécta patronárum / Toto córde quam amáre / Mentis éxtat conlaudáre / María o egýptia.” A goodly selection of metrical sequences and hymns can be found in Drèves's *Analecta Hymnica*.

Standouts among Bloomsbury's fragments were the “Noblecourt Papyrus” of Homer's *Iliad*, second century BC (lot 1, £35,960); a mammoth folio in exceptionally rare Visigothic Minuscule (lot 4, £26,040—cheap!); two folios from an English Romanesque homiliary with sermons by Bede (lot 26, £2976); two illuminated folios of a *Roman de la Rose* (one featuring Narcissus gazing at his reflection; lots 34–35, £4712 and £3968 resp.); and narrow strips from the *Chanson d'Aspremont* (lot 36, £3224). *Chansons de geste* in Old French are exceedingly rare, but Notre Dame has lately acquired two complete folios of *Berte aus grans piés* by Adenet le Roi [fig. 8].

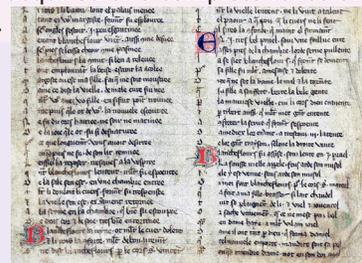


Fig. 8
Berte aus grans piés, *chanson de geste* by Adenet le Roi (“King of Minstrels,” d. ca. 1300), Univ. of Notre Dame, Hesburgh Libr. MS Frag. I. 41 (detail)



Fig. 9
“Curious George” (monkey reading a book) in an initial from the Werchter Gradual, Newport, RI, Coll. Nicholas B. Scheetz MS 8 (detail)



Fig. 5
Ownership stamp of Fritz Hasselmann (d. 1894)

Scott Gwara, Review of Sales (cont.)

Yielding £366k, Bloomsbury's sale outstripped Christie's, which sold pre-1600 manuscript property totaling £341k on a total low estimate of £1.331m—OUCH! Sumptuous Books of Hours failed to excite bidders, whose ambivalence led to 50% unsold lots. One could not watch online as I did without feeling acute sympathy for the auctioneer. While this outcome has shaken confidence in the sale of luxury Hours, Christie's specialist Eugenio Donadoni considers the weakness "an aberration in an otherwise healthy market" and predicts a resurgence in December. Donadoni's faith is reassuring, and it must be noted that Christie's has a knack for turning up major collections like Burrus—in which luxury Hours made huge prices.

Some Christie's lots managed to find buyers, including a premier Book of Hours with miniatures by the [Master of Claude de France](#) (lot 120, £116,500). With the earliest depiction of the Shroud of Turin painted across the opening, this staggering manuscript held me momentarily transfixed. The Shroud recalls religious artifacts depicted in other manuscripts, especially the Bleeding Host of Dijon (e.g., Sotheby's 22 June 1993 lot 61), and perhaps artworks of fresh celebrity (the Laocoön Group, ca. 1506, Sotheby's 21 June 1988 lot 38; Da Vinci's Last Supper on an altar card dated 1604, sold by Maggs) [<http://www.maggs.com/media/30705/illuminated.pdf>]. Market lassitude explains why the Shroud of Turin Hours did not soar. In fact, the runaway lot was an Elizabethan barber-surgeon's handbook (lot 121, £80,500). Probably compiled by Charles Whyte, a London barber-surgeon, it once belonged to the American Boies Penrose, nephew of the Pennsylvania senator. (No evidence known to me justifies the assertion that Senator Penrose once owned this manuscript.) Penrose collected English manuscripts, and some desirable Middle English ones—Chaucer's *Canterbury Tales* and *Treatise on the Astrolabe*, and a Wycliffite New Testament—entered the Takamiya Collection now on deposit at Yale. A quirky volume of devotional texts with Gold Scrolls illustrations like those in a Book of Hours made £50k (lot 112). Fragments actually sold well, especially three bifolia from a Spanish lectern Bible, ca. 1300, with particularly handsome and grand illuminations. St. Paul and a viol (not "violin") player made £8125 (lot 103). Old Testament scenes are usually more interesting than New Testament ones, and the *Three Youths in the Fiery Furnace* settled in at £9375 (lot 104). A bifolium from a large-scale Carolingian Bible, ca. 1000, brought £8125 (lot 101). Brexit explains the low result for lot 106, two illuminated fragments from the Heyneman *Brut* in Middle English, ca. 1430s. When I was shown the leaves before they were consigned, I called attention to other pieces from the same manuscript at Lehigh University in Bethlehem, PA [fig. 10] [See no. 7 in the 1970 exhibition catalog by John C. Hirsh: http://www.lehigh.edu/library/speccoll/medieval_manuscripts.pdf].



Fig. 10
Historiated initial from the Heyneman *Brut* at Lehigh Univ., Bethlehem, PA (detail)

Unlike Christie's, Sotheby's had a robust auction (5 July 2016), earning almost £900k. Specialist Mara Hofmann and consultant Peter Kidd catalogued a number of lovely leaves and cuttings, including lot 7, *St. Margaret and the Dragon* from a rare Spanish Book of Hours, probably Toledo, ca. 1500 (£3750); the *Holy Hunt*, an allegorical scene with a unicorn found exclusively in German sources from ca. 1480 (lot 17, £25k); the *Three Maries at the Sepulcher* by Nerio da Bologna, ca. 1310 (lot 19, £43,750—very strong); an *Annunciation* by the prolific Venetian painter Cristoforo Cortese, ca. 1425 (lot 25, £25k); a miniature of the *Judgment of Caiaphas* by a Rennes artist, the [Master of Walters 221](#) (lot 36, £15k); and the *Ascension of Mary Magdalene* on a massive leaf from the Gradual of Louis XII and Anne of Brittany (lot 45, £15k). Sadly, the Boston Public Library was unable to acquire lot 27, a page missing from its MS pf. Med. 97, a volume of the San Sisto Choir Psalter (£7500).

Armenian manuscripts sell well: two sixteenth-century prayer books with secure monastic origins made £8750 and £16,250 resp. (lots 55–56). Among the most desirable text manuscripts on this occasion, the register of Thomas Bourchier, Archbishop of Canterbury, compiled between 1454 and 1486, was knocked down to Lambeth Palace for £22,500 (lot 71). Dozens and dozens of autographs are scribbled on its fly-leaves. But the standout text manuscript at Sotheby's was a collection of ninth- and early tenth-century fragments from Blois relating to St. Laumer, as well as a complete text of the hexametrical "Conflictus veris et hiemis" attributed to Alcuin (d. 804) (lot 57, £35k) [fig. 11]. "Conflictus" is the very first debate poem in the Western European tradition, and this complete tenth-century copy belongs with less than a dozen early manuscripts. Now Schøyen Collection MS 5577, it bookends MS 3283, the earliest and most substantial debate text between summer and winter, inscribed in Neo-Sumerian on a cuneiform tablet, ca. 1900–1700 BC [fig. 12]. The proximity of Blois to Tours, where Alcuin served as abbot of St. Martin's from 796, explains the existence of the "Conflictus" in a Blois manuscript. A hitherto lost portion of BAV MS Reg. lat. 479, fols. 1r–9v, the fragmentary ninth-century "Life of St. Laumer" is just as interesting. Although the subject of a 1996 thesis, the work remains unpublished.

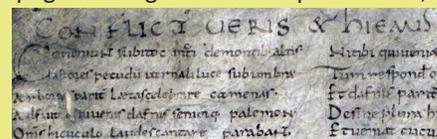


Fig. 11
Opening verses from *Conflictus veris et hiemis*, now London and Oslo, Coll. Martin Schøyen MS 5577

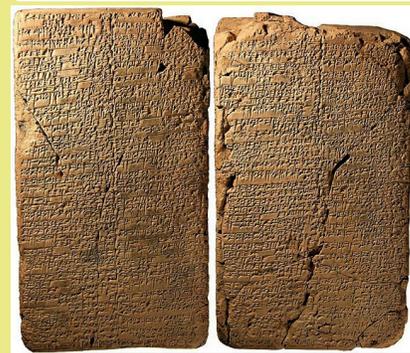


Fig. 12
"Debate between Summer and Winter" in Neo-Sumerian, probably from Larsa, Babylonia, ca. 1900–1700 BC. London and Oslo, Coll. Martin Schøyen MS 3283

Scott Gwara, Review of Sales (end)

Sotheby's did not disappoint in its selection of fine Hours. The fourteenth-century Hours of Phelipes Rouffier, perhaps from Rennes, achieved £22,500 despite its fragmentary state (lot 59). Since highly decorative, clean, and profusely illustrated books sell well, it comes as no surprise that lot 47 made £47,500. This early sixteenth-century Paris manuscript had two full-page miniatures, alongside fourteen large and forty-one small ones by two anonymous artists. The flyaway manuscript of this season, however, was lot 65, a small but charming Book of Hours which sold for a jaw-dropping £401k. Auction prices for pre-1600 manuscripts seldom climb past £250K. This unpublished Ghent-Bruges manuscript was commissioned for the lady depicted in a miniature accompanying the Mass of the BVM. Her identity has yet to be deduced, despite the appearance of her family arms of La Chapelle and Chassecourt/Saméon. The manuscript's borders teem with foliage, blossoms, pearls, jewels, insects, and strawberries, and the "painted single subjects placed in the otherwise blank margins" have been associated with the [Master of the David Scenes](#) in the Grimani Breviary. (Coincidentally, Bloomsbury's sold a folio from another such manuscript which featured a centaur shooting a bird [lot 72, £1240]). This artist has been acclaimed for this pictorial inventiveness.

Good manuscripts are spread more thinly but turn up at the smaller venues. Reiss und Sohn ("Rare Books and Manuscripts from the Middle Ages to Modern Times," 18–19 May) offered an interesting Gradual, ca. 1450 (lot 235, €11k). Hartung und Hartung ("Wertvolle Bücher," 9–10 May) sold a very quirky text, the *Bonum universale de proprietatibus apum* by Thomas of Cantimpré, in a manuscript from the lower Rhine, ca. 1470 (lot 1012, €15k). This curious allegory likens bees and their colonies to rulers and governments. Lot 1013 in the sale was the so-called "Codex Nassau-Vianden," ca. 1480, a heraldic manuscript on paper (€30k) with a deducible origin: "Es handelt sich offenbar um die Ahnen des Grafen Johann IV. v. Nassau-Dillenburg (1442–1475)." Finally, Alde (Paris) sold a very fine late thirteenth-century theological compilation that contained works by Vincent of Beauvais, Gerard of Liège, and Hugh of St. Cher (24 May, lot 5, €15k).

GENE CROOK SENDS US NEWS about the ongoing publication of Ranulph Higden's *Speculum Curatorum* with Dallas Medieval Texts and Translations 13.1 and 13.2. The final two volumes 13.3 and 13.4 will be out in the process of time. (ecrook@fsu.edu)
Florida State University (Emeritus)

One of the most hardworking authors of the fourteenth century was Ranulph Higden, O.S.B., monk of St. Werburgh's abbey in Chester, England (ca. 1285–1364). Until now he has been known for his voluminous *Polychronicon*. Nine volumes related to this work were published in the Rolls Series between 1865 and 1886: *Polychronicon Ranulphi Higden monachi Cestrensis*; together with the English translations of John Trevisa and of an unknown writer of the fifteenth century, ed. Churchill Babington and Joseph R. Lumby, *Rerum britannicarum medii aevi scriptores* 41 (London, 1865–1886). The 19th-century edition did not know of the Huntington 132 Manuscript of the work. It was only in 1959 that V.H. Galbraith described the HM 132 as "An Autograph MS of Ranulph Higden's Polychronicon" (*Huntington Library Quarterly*, Vol. 23, No. 1 (Nov., 1959): 1–18). A similar circumstance existed with the other much cited work by Higden, the *Speculum curatorum* which was widely known among students of medieval English pastoral care (e.g., G.R. Owst, W.A. Pantin, Leonard Boyle, Siegfried Wenzel, et al.), but had been hitherto unedited. The work was available in four manuscripts in British libraries but a more complete and later reworking by the author lay in the University of Illinois library in Urbana-Champaign since its purchase in 1949

under a generic title *De legibus canonicis* until 1967 when it was identified and related to the previously known manuscripts by Neil Ker and announced by Eugene Crook "A New Version of Ranulph Higden's *Speculum Curatorum*" (*Manuscripta* 21 (1977): pp. 41–49). This Illinois MS. Pre-1650, 72 is currently being edited and published by Eugene Crook and Margaret Jennings. The first of four volumes on the articles of faith, the ten commandments, vows, tithes, the Lord's prayer, the gifts of the Holy Ghost, and the beatitudes was published in 2012, *Ranulph Higden Speculum Curatorum — A Mirror for Curates: Book I: The Commandments*, Dallas Medieval Texts and Translations 13.1 (Paris, 2012). The second volume will be Book II: The Capital Sins DMTT 13.2 which covers the virtues and the vices. It is due to be introduced at the next Kalamazoo Conference in May 2017. Volumes 3 and 4 will be on the sacraments and are scheduled to appear in due course from DMTT.

Further information on the DMTT series edited by Prof. Philipp W. Rosemann may be obtained from Philosophy Department, University of Dallas, 1845 E. Northgate Drive, Irving, Texas 75062-4736, USA. Phone 972-721-5166; Email rosemann@udallas.edu.

Valeria Calzolari from the press office of the Giorgio Cini Foundations writes to announce their current exhibition opening 17 September 2016 and running through 8 January 2017. ***Mindful Hands. Masterpieces of Illumination from the Fondazione Giorgio Cini***—one of a series of exhibitions that showcase their own holdings—presents one of the most important collections of miniatures in the world, donated by Vittorio Cini to the Fondazione in 1962. You may access more information about the exhibition from the website <http://www.cini.it/en/events/mindful-hands-masterpieces-of-illumination-from-the-fondazione-giorgio-cini>, and also download the press release there.

CONFERENCES

UNDERSTANDING THE MEDIEVAL BOOK VII WITH MICHELLE BROWN

The University of South Carolina will hold its 7th annual "Understanding the Medieval Book" seminar on Monday and Tuesday, 3-4 April 2017. The specialist will be **Dr. Michelle Brown**, Professor of Medieval Manuscript Studies, School of Advanced Study, University of London, and Former Curator of Illuminated Manuscripts at the British Library. On Monday 3 April, Dr. Brown will deliver a public lecture on medieval Bibles.

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. The DEADLINE is 31 January 2017. Information and application materials can be found here: <https://dl.dropboxusercontent.com/u/71591396/UNDERSTANDING%20THE%20MEDIEVAL%20BOOK%20VII%20Michelle%20Brown.pdf>.



Lynn Ransom announces the 9th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age: REACTIONS: MEDIEVAL/MODERN, to be held November 17-19, 2016. Visit the website: http://www.library.upenn.edu/exhibits/lectures/ljs_symposium9.html. An exhibit with the same title that accompanies the conference has already been installed, and runs through December 16, 2016; see <http://www.library.upenn.edu/exhibits/reactions.html>.



News from *Les enluminures*

Text Manuscripts Update

There are over 35 new manuscripts in our September 2016 update, with many rare and interesting items including manuscripts in Latin, Dutch, Spanish, German, Hebrew and French; original bindings; manuscripts on liturgy, history, music, science, sermons, etc. Log-on to www.textmanuscripts.com on 26th September to see more!

Manuscripts in the Curriculum

Les Enluminures is sponsoring a program to enable colleges, universities, and other educational institutions in North America to borrow a select group of original manuscripts of a very wide range dating from the thirteenth century onwards to be used for teaching. The program makes this material available for exhibition and classroom use during a segment of the academic year (semester, quarter, or summer session). Although public display of the manuscripts is encouraged, central to the philosophy of the new program is the integration of real manuscripts into the curriculum in courses where students can work closely with original material under the guidance of a professor. The pilot program runs for three years, starting in January 2017, with three loan periods annually. Some summer sessions are available for 2017, 2018 and 2019. Please contact sandrahindman@lesenluminures.com or lauralight@lesenluminures.com for further information.

Events

Jerusalem exhibition: Les Enluminures is pleased to present *Visions of Jerusalem: Medieval Christendom Imagines the City on a Hill*. The exhibition explores the

representation of the Holy City in the images and imaginations of the Latin West and the rich diversity of its representation in both word and picture. It is conceived to coincide with the major international exhibition at The Metropolitan Museum of Art, *Jerusalem 1000-1400, Every People Under Heaven*.

Exhibition dates: September 16th through November 12th, 2016

Contact information: Adrienne Albright / +1 212 717 7273 / newyork@lesenluminures.com

LES ENLUMINURES, 23 East 73rd Street, 7th Floor, Penthouse, New York, NY 10021; Gallery Talk with Sharon Liberman Mintz Tuesday November 1st, 7 PM

Publications

Les Enluminures is happy to announce the publication of two new Primers:

Breviaries by Laura Light

Breviaries are one of the most common type of manuscript surviving from the later Middle Ages; they are still widely available on the market, and they are particularly well-suited for institutional collections and classroom use. They can, however, be intimidating to non-specialists. The catalogue aims to make this essential medieval book more accessible, and includes an introduction that talks about their history, function, contents, and physical format, illustrated descriptions of eleven Breviaries, a graphic overview of their contents, and selected sources.

Les enluminures cont.

Hebrew Manuscripts by Sharon Liberman Mintz and Shaul Seidler-Feller

This is a wonderful introduction to the rich and fascinating field of Hebrew manuscripts. The biblical manuscripts in this small collection are of special interest—including early examples and codices from the famous Cairo Genizah. The manuscripts in this special publication will be part of an exhibition at Shapero Rare Books in London, “2000 Years of Jewish Culture: An Exhibition of Books, Manuscripts, Art, and Jewelry,” on display from November 2–12, 2016 (Monday–Friday, 9:30–6:30; Saturday, 11–5). Please plan on stopping by if you are in London.

Important Sales

Following an International crowd funding, the Fondazione Ezio Franceschini has acquired *Le Roman du Roy Meliadus de Leonis*, the “Romance of King Meliadus,” a French prose romance that is one of the greatest texts of secular literature. Made in Italy in the circle of Nicolò da Bologna, the manuscript boasts dazzling provenance, notably the collection of the Duke of Roxburghe, Robert Lang, Sir Thomas Phillips, Peter and Irene Ludwig, and the J. Paul Getty Museum. The FEF intends to digitize the manuscript and are working on a modern edition of the text. Les Enluminures is delighted to see the manuscript join their collection.

Where to see Les Enluminures this Fall

EVENT: **25 Years of Les Enluminures** — [Les Enluminures Paris](#), Thursday 8th September, 6pm to 8pm.

EXHIBITION: **Visions of Jerusalem: Medieval Christendom Imagines the City On a Hill** — [Les Enluminures New York](#), September 16–November 12 (Preview: September 15th)

FAIR: **Frieze Masters** — Regent’s Park, London, October 6–9 (Preview: October 5th)

FAIR: **TEFAF New York** — Park Armory, New York, October 22 – 26 (Preview: October 21st)

FAIR: **Boston International Antiquarian Book Fair** — Hynes Convention Center, Boston, September 28–30 (Preview: September 28th)

EXHIBITION: **2000 Years of Jewish Culture: an Exhibition of Books, Manuscripts, Art and Jewelry** — Shapero Rare Books, London, November 2 – November 12.

A QUERY FROM ANNA RUSSAKOFF:

I am trying to track down a microfilm of a manuscript in Istanbul, **Topkapi Saray Library H. 363**. It is the first illustrated Persian version of the *Kalila wa Dimna* animal fables. So far I have had no luck. I am wondering if the manuscript actually has been microfilmed and if copies are available. Does anyone have any information about the reproduction of this manuscript, or suggestions as to how I might obtain a microfilm copy?

**Exhibitions at the Getty Museum:
Current and Upcoming**

THE CURRENT EXHIBITION is *Things Unseen: Vision, Belief, and Experience in Illuminated Manuscripts*, curated by former curatorial assistant Rheagan Martin, closing on September 25, 2016. Drawn primarily from the Getty Museum’s permanent collection of manuscripts, this exhibition explores the visual challenges artists faced as they sought to render miraculous encounters with the divine, grand visions of the end of time, the intricacies of belief, and the intimate communications of prayer. These “unseen” spiritual experiences, recorded by Jewish and Christian authors in antiquity, were translated in new ways by the illuminators of medieval and Renaissance books. Rather than simply narrating otherworldly events, the innovative images in this exhibition offer visual entry points to the ineffable nature of faith.

NEXT UP IS *The Alchemy of Color in Medieval Manuscripts*, curated by manuscripts conservator Nancy Turner, running October 11, 2016–January 1, 2017. During the Middle Ages and the Renaissance, the manufacture of pigments and colored inks used for painting and writing manuscripts was part of the science of alchemy, a precursor of modern chemistry concerned with the transformation of matter. This exhibition examines colorants made from plants, minerals, and metals, as well as medieval recipes for pigments and imitation gold, highlighting the Getty’s ongoing research into the materials used by book illuminators. The manuscripts installation complements the concurrent Getty Research Institute’s exhibition *The Art of Alchemy*, which examines both the impact of alchemy around the world on artistic practice and its expression in visual culture from antiquity to the present.

ON THURSDAY OCTOBER 20, 2016 AT 7PM Nancy Turner will give a public lecture associated with the exhibition: *Incorruptible Beauty: Gold and the Alchemy of Color in Illuminated Manuscripts*. Gold has come to epitomize the art of medieval manuscript painting, used not only for its incorruptibility, purity, and high value as a material but also for its spiritual connotations. Like alchemists, illuminators were clearly obsessed with gold and other metallic substances. They sought ways to manipulate these materials on the page and to imbue their books with the light and luxury of precious metals. In a survey of its various uses, application methods, and embellishment techniques, manuscripts conservator Nancy Turner will highlight manuscripts from the Getty’s collection and assess the variety of materials and methods employed by medieval illuminators across the centuries.

Getty Exhibitions cont., and more exhibitions

In parallel with Nancy Turner's exhibition will be *The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena* (October 11, 2016-January 8, 2017), co-curated by Yvonne Szafran, senior paintings conservator, Davide Gasparotto, senior curator of paintings, and assistant curator of manuscripts Bryan Keene. **Giovanni di Paolo** (about 1399–1482), manuscript illuminator and panel painter, was one of the most distinctive and imaginative artists in Renaissance Siena. He received prestigious commissions over the course of his lengthy career, including the important Branchini Altarpiece of 1427. Presented together probably for the first time since its dispersal, the altarpiece will be displayed alongside works on panel and on parchment by Giovanni and his close collaborators and contemporaries. The exhibition, which features a number of important international loans, also offers insights into his technique of working with and on gold to create masterful luminous effects.



Giovanni di Paolo, *The Creation and the Expulsion from Paradise* (1445). Metropolitan Museum of Art, New York

Coming up at the Musée de Cluny: THE MEROVINGIAN AGE: 26 October, 2016 - 13th February, 2017

Reflecting Roman influences and distinguished by unprecedented forms of power, the start of the Middle Ages is marked by the development of original forms of expression which have often been overlooked. The exhibition **The Merovingian Age**, which will be shown at the Cluny Museum from October 26th 2016 to February 13th 2017 offers a lavish panorama of the artistic and intellectual productivity of this period of three centuries, beginning with the Battle of the Catalaunian Plains in 451 and culminating with the deposition of the last of the «Kings who did nothing» in 751.

More than 150 objects, sculptures, illuminated manuscripts, works of gold and silversmiths, coins, textiles and even charters have been brought together thanks to a partnership with the National Library of France. Many masterpieces from the Cabinet des Médailles will be on show, including the remains of the treasure of King Childeric, the treasure of Gourdon and the famous throne of Dagobert. Manuscripts of the seventh and eighth centuries coming notably from the department of Manuscripts of the National Library of France, the libraries of Laon and Autun, the National Library of Russia, the Vatican Library, and the National Archives of France, are placed in a new dialogue with the collections of the Cluny Museum and the loans from the National Museum of Archaeology at Saint-Germain-en-Laye, the British Museum; the Museum of the Art and History of the Jura at Delemont, and the Museum Alfred-Bonno at Chelles.



DR. LORETTA VANDI IS PLEASED TO INFORM US that next year the State Library of Lucca will host a major exhibition on manuscripts: **Il colore delle parole. Codici miniati dal IX al XIII secolo nella Biblioteca Statale di Lucca/The Color of the Words. Illuminated manuscripts from the ninth to the thirteenth century in the State Library of Lucca.** Curated by Dr. Vandi, on display will be Gospels, Psalters, Bibles, Martyrologies, Rituals; authors such as Ambrose, Gregory the Great, Jerome, Iohannes Damascenus, Beda, and also Cicero, Ovid, Boethius, Remigius, Isidorus Hispalensis, and Guillaume Perault. The manuscripts were produced in Salzburg, Fulda, Trier, Hirsau in the Baden-Württemberg, Poitiers, Verona, Arezzo, Florence, Gubbio, and Rome. The exhibition will be held in the Saloni Monumentali, and will run **16 February–31 March 2017**. Two lectures will be held on February 16 at 5 p.m.:

Dr Loretta Vandi: "Il colore delle parole nei manoscritti dal IX al XIII secolo," **Dr Elisabetta Gaia Unfer Verre:** "La scrittura e la rilegatura dei manoscritti medievali."

PATRIZIA CARMASSI has curated an exhibition at the Herzog August Bibliothek in Wolfenbüttel: **Retter Der Antike: Maquard Gude auf der Suche nach den Klassikern**, which opened August 14, 2016, and runs through January 8, 2017. I offer a brief description from the flyer below, and more information can be found at <http://www.hab.de/de/home/museum-kulturprogramm/ausstellungen/retter-der-antike-marquard-gude-auf-der-suche-nach-den-klassikern.html>.

Wir verdanken einer glücklichen Konjunktur und dem scharfsinnigen Engagement von Gottfried Wilhelm Leibniz, dass die meisten mittelalterlichen Handschriften aus der Bibliothek Maquard Gudes (1635-1689) von Herzog Anton Ulrich von Braunschweig-Lüneburg im Jahr 1710 erworben wurden. Die Sammlung der Gudischen Handschriften in der Herzog August Bibliothek besteht gegenwärtig aus 478 Bänden und enthält kostbare Raritäten, die für die Überlieferung antiker und mittelalterlicher Klassiker von größter Bedeutung sind.

Auf seinen Reisen in Frankreich, Deutschland und Italien konnte Gude mehr als 10.000 Handschriften und Drucke erwerben, so dass seine Bibliothek schon im 17. Jahrhundert als Schatz bezeichnet und mit größter Bewunderung betrachtet wurde. Die Reise eröffnete ihm die Chance, Kontakte mit Wissenschaftlern in Italien und Frankreich zu knüpfen, Bibliotheken und private Sammlungen zu besuchen.

Calls for Papers

This call for papers was sent by Marie Jacob, who is organizing a symposium on manuscript reproduction in the 19th century. I publish it in the language in which I received it.

Le XIXe siècle en lumière: Redécouverte et revalorisation de l'enluminure médiévale en France au temps du livre industriel

Moins connu que la réhabilitation de l'architecture gothique ou la redécouverte des tableaux des Primitifs, le regain d'intérêt pour l'enluminure médiévale fut pourtant l'une des manifestations majeures du vaste mouvement de « retour au Moyen Âge » qui gagna l'Europe presque toute entière au XIXe siècle. Mais si ce phénomène est aujourd'hui bien identifié pour l'Angleterre et la Belgique, les recherches spécifiques sur la France demeurent encore peu nombreuses malgré un patrimoine exceptionnel.

En lien avec l'exposition Trésors enluminés de Normandie qui se tiendra au Musée des Antiquités de Rouen du 5 décembre 2016 au 19 mars 2017, ce colloque a pour ambition d'établir une première synthèse d'envergure sur la connaissance et la compréhension que les Français avaient de cet art, des années 1800 jusqu'à la veille de la première guerre mondiale, en envisageant le problème sous tous ses aspects, depuis la bibliophilie jusqu'aux entreprises éditoriales, en passant par les travaux d'érudition ou encore la pratique artistique. La réflexion s'articulera autour de cinq axes dont l'examen conjoint devrait aboutir à une approche globale du sujet.

Axe 1 : Les précurseurs

L'engouement de la France du XIXe siècle pour l'enluminure médiévale est le résultat d'un processus qui avait émergé bien avant, au XVIIe siècle, dans le milieu des antiquaires, autour de personnalités comme Fabri de Peiresc et surtout François-Roger de Gaignières. Une mise au point préliminaire sur l'intérêt et la compréhension de cet art au XVIIe et au XVIIIe siècles s'avère donc nécessaire pour mieux appréhender les enjeux du siècle suivant.

Axe 2 : Marché de l'art et collectionneurs

Il s'agira d'analyser ici la place du manuscrit à peintures dans les catalogues de ventes et dans les collections privées françaises du XIXe siècle. La valeur marchande acquise par l'enluminure médiévale entraîna l'apparition sur le marché de l'art de miniatures découpées. Le processus qui mena à ces démembrements, l'usage et la fonction de ces nouvelles pièces de collections seront à éclaircir. Autre conséquence de l'augmentation de la valeur marchande de l'enluminure médiévale à interroger : la fabrication de faux manuscrits et de fausses miniatures du Moyen Âge.

Axe 3 : Le regard des érudits

L'intérêt des historiens et des historiens de l'art pour ces œuvres fut divers. Certains, dans le prolongement de Bernard de Montfaucon, s'emparèrent de ces images à des fins prosopographiques dans le but d'étudier les mœurs de leur nation passée. D'autres, se mirent à s'intéresser au style et à l'iconographie de ces peintures. Il s'agira d'étudier ici les travaux de ces érudits dans leur ensemble, non seulement leurs textes, mais aussi la place qu'ils ont donnée à l'image dans la publication de leurs ouvrages.

Axe 4 : Fac-similés et copies

Signes de l'engouement du public pour cet art : le nombre de fac-similés édités et de miniatures reproduites dans les publications. On pourra s'interroger sur la fonction de ces copies, leur fidélité à leur modèle ainsi que le rôle des nouvelles techniques, en particulier la chromolithographie et la phototypie, dans la perception et la diffusion de ces images.

Axe 5 : Les artistes et l'enluminure médiévale

L'enjeu de ce dernier axe de réflexion est d'analyser comment les artistes français du XIXe siècle se sont réappropriés ces œuvres et comment ils ont réadapté ces sources pour leurs propres créations.

Les actes du colloque feront l'objet d'une publication.

Modalités de soumission:

Les propositions de communication sont à envoyer sous la forme d'un résumé (3000 signes maximum, espaces compris), en français ou en anglais, avec un C.V. court (1 page), aux deux adresses suivantes: marie.jacob-yapi@univ-rennes2.fr et nathalie.pineaufarge@gmail.com avant le 5 octobre 2016. Les propositions devront mentionner clairement l'axe dans lequel elles s'inscrivent.

Comité d'organisation:

Marie Jacob (Université Rennes 2)
Nathalie Pineau-Farge (Institut catholique de Paris)

Comité scientifique:

Bruno Boerner (Université Rennes 2)
Marie Jacob (Université Rennes 2)
Nathalie Pineau-Farge (Institut Catholique de Paris)
Patricia Plaud-Dilhuit (Université Rennes 2)
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