



MANUSCRIPTS ON MY MIND

News from the Vatican Film Library

No. 20 January 2017

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📖 EDITOR'S REMARKS

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: AFTER THE CURRENT ICE STORM Saint Louis University is now back in business for the spring semester; classes commenced January 17. I hope your holidays were joyous and helped to keep your thoughts from gloomier prospects, which, I'm afraid, we must now face for real. But never lose sight of hope. Keep manuscripts on your minds. Let me begin with the announcement of our **44TH SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES**, which will be held on **13-14 October 2017**. Our keynote speaker this year will be **Dr. Marianna Shreve Simpson**, a renowned scholar of Islamic manuscripts, who will speak to us on a relevant topic, title to be announced. There are a few panels that remain open, and I offer calls for papers below.

THE FIRST, organized by Sabine Utz (University of Geneva), has the title: ***Editing the Antique: Copies of Illustrated Antique and Late Antique Manuscripts between 800 and 1200***

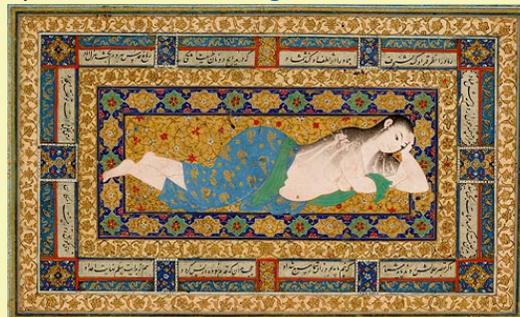
Paper proposals should address the themes of the abstract below:

Faithfulness to the model played a particular role in one specific type of object produced in the early Middle Ages: illustrated manuscripts of antique and late antique texts. Often linked with didactic purposes, the content of these books ranges from classical authors like Terence and Virgil, to astronomical poems and mathematical or medical texts. Antique texts were repeatedly copied throughout the Middle Ages with sets of images or diagrams forming closely-knit iconographic traditions that have enabled scholars to trace their genealogies and attempt reconstructions of the archetype when it was lost.

Rather than looking at these manuscripts as copies of a model, what happens if we consider each of them as a specific new edition that adapts the old material to its own means and audience? Be it a drawing of an *aloe vera* plant or the constellation of Orion, a mathematical diagram or an illustration of Virgil's poems, why were these images so diligently reproduced from one manuscript to the next? The authority of the Antique reference works seems to have limited the autonomy not only of the text but also of its images both on the iconographic and the stylistic level. On the other hand, each new exemplar altered the model in its own way, sometimes by slight changes, sometimes by more important ones. While style most obviously reflects its context of production, these alterations also affect layout, the relationship of the image with the text and some iconographical details. The aim of this session is to explore questions that arise from this tension, such as the necessity of these images, their visual functions and specificities, or their understanding by the medieval copyist and audience.

Papers are welcome both on case studies of particular manuscripts or groups of manuscripts and on broader approaches. They could also explore other visual material for which this editing process can be questioned. In parallel, papers may consider the implications of this data as regards reception and circulation of the antique and late antique texts between 800 and 1200. Please send proposals with paper titles and 200-word abstracts to Sabine at Sabine.Utz@unige.ch by March 1.

I always try to have a panel each year complementary to the guest speaker's area of expertise, and so I am seeking scholars who could focus on some aspect of Islamic manuscripts. Dr. Simpson has indicated some current hot topics that include **the illumination of the Qur'an** (occasioned by the current exhibition in Washington), **"dialogues"** (as it was put at the 5th Biennial Symposium of the Historians of Islamic Art Association) **between and among early modern manuscript cultures** (e.g., Safavid, Ottoman, Mughal), **regional styles, the movement of manuscripts, and the formation of manuscript collections**. I would welcome proposals on any of these, or ideas of your own. It seems to me that the topics above would easily extend to two panels, and I would be delighted to receive proposals to organize panels or to submit individual papers. Additionally, proposals for panels on Mughal or Indian manuscripts/collections would be very welcome. Please send individual or collective proposals by March 1, 2017 to lengles@slu.edu.



A Young Lady Reclining After a Bath; Leaf from the Read Persian Album
Herat (Afghanistan), 1590s, by Muhammad Mu'min
MS M.386.5. Purchased by Pierpont Morgan, 1911

NEW PUBLICATIONS

COMING OUT IN MARCH is a book by Thea Burns, *Compositiones variae: A Late 8th Century Artists' Technical Treatise* (London, 2017).

The *Compositiones variae* is the earliest extant medieval collection of artisanal recipes. Translated into Latin from a Hellenistic source and copied at Lucca, it is said to preserve technical knowledge surviving in Tuscany about 800 CE and to have offered practical assistance to the Lucca scriptorium. Studies of the text have examined its mainly historical and liturgical contents. Physical and material features are largely ignored. Because medieval manuscript culture conveyed meaning through textual content and physical object, both should be and are considered in this new publication. The *Compositiones variae's* significance appears when its context is reconstructed, using evidence supplied by the Lucchese context and numerous other texts. An investigation of functional relationships—production, uses, practices, and preservation—what the object's materiality represents—reveals the *Compositiones variae* as a social product placed within the cultural and social history of medieval knowledge and power. UK Price: £35.00 US Price: \$75.00 ISBN: 9781909492486



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OXFORD BIBLIOGRAPHICAL SOCIETY is publishing a new series of manuscript catalogues. The first is Peter Kidd's of Queen's College, Oxford and there is a special offer for purchases before 30th January: <http://www.oxbibsoc.org.uk/catalogue-of-the-medieval-manuscripts-of-the-queens-college>. This will be followed later this year by the catalogue of Christ Church, Oxford by Ralph Hanna and David Rundle; that of Trinity, Oxford, by Richard Gameson will follow next year. Individuals wanting the series would be best advised to join the Society: <http://www.oxbibsoc.org.uk/about/how-to-join>.

KATE RUDY'S NEW BOOK, *Rubrics, Images and Indulgences in Late Medieval Netherlandish Manuscripts* is just out, fruit of more than twelve years of research and writing about indulgences in Middle Dutch manuscripts. A brief abstract:

Published in December 2016 by Brill, Rudy's book is the first to analyse systematically the interplay of images and indulgences in pre-Reformation Europe. Drawing upon hundreds of manuscript prayerbooks and numerous unpublished sources, she demonstrates how indulgences and images worked symbiotically to market certain images and popularise particular indulgences. Her work focuses on manuscript prayerbooks written in Middle Dutch for literate people living in the Low Countries during the fifteenth century. The Netherlanders had an exceptionally advanced book-making culture and high literacy rates. Their books recorded and prescribed cultural norms of behaviour in an era when people often owned just one book—a prayerbook—and the impious were ostracised. Prayerbooks thus exercised a powerful hold on both private and public behavior. For more information, see <http://www.brill.com/products/book/rubrics-images-and-indulgences-late-medieval-netherlandish-manuscripts?page=5>.



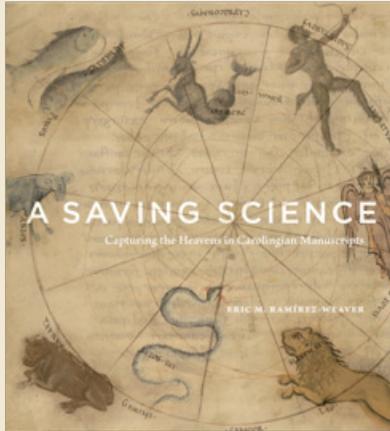
Appearance of the Virgin and Child to a group of Dominicans in a church, early 16th century, Northern Netherlands. Painting on panel, Utrecht, Museum Catharijneconvent, abm s71

SANDRA HINDMAN OF LES ENLUMINURES has recently written two important articles on Books of Hours and the art market, one for *Fine Books & Collections* and the other for the French magazine *Bibliophile*. The latter also includes an interview with Dr. Hindman, an extended article to mark the gallery's momentous 25-year anniversary.

READ FINE BOOKS & COLLECTIONS : <http://www.lesenluminures.com/enlu-assets/media/press/2016-09-fine-books-collections/fine-books-fall-2016-features-book-of-hours-2.pdf>

READ BIBLIOPHILE: http://www.lesenluminures.com/enlu-assets/media/press/2016-11-bibliophile/bibliophilie-nov2016_new.pdf

NEW PUBLICATIONS



BE SURE TO LOOK FOR ERIC RAMÍREZ-WEAVER'S new book, which has just come out: *A Saving Science: Capturing the Heavens in Carolingian Manuscripts* (University Park, Pa. 2016). In *A Saving Science*, Eric Ramírez-Weaver explores the significance of early medieval astronomy in the Frankish empire, using as his lens an astronomical masterpiece, the deluxe manuscript of the *Handbook of 809*, painted in roughly 830 for Bishop Drogo of Metz, one of Charlemagne's sons. Created in an age in which careful study of the heavens served a liturgical purpose—to reckon Christian feast days and seasons accurately and thus reflect a “heavenly” order—the diagrams of celestial bodies in the *Handbook of 809* are extraordinary signifiers of the intersection of Christian art and classical astronomy.

Ramírez-Weaver shows how, by studying this lavishly painted and carefully executed manuscript, we gain a unique understanding of early medieval astronomy and its cultural significance. In a time when the Frankish church sought to renew society through education, the *Handbook of 809* presented a model in which study aided the spiritual reform of the cleric's soul, and, by extension, enabled the spiritual care of his community. An exciting new interpretation of Frankish painting, *A Saving Science* shows that constellations in books such as Drogo's were not simple copies for posterity's sake, but functional tools in the service of the rejuvenation of a creative Carolingian culture. You can find *A Saving Science* on the Penn State University Press web site at this URL: <http://www.psupress.org/books/titles/978-0-271-07126-8.html>

The Medieval Calendar: Locating Time in the Middle Ages

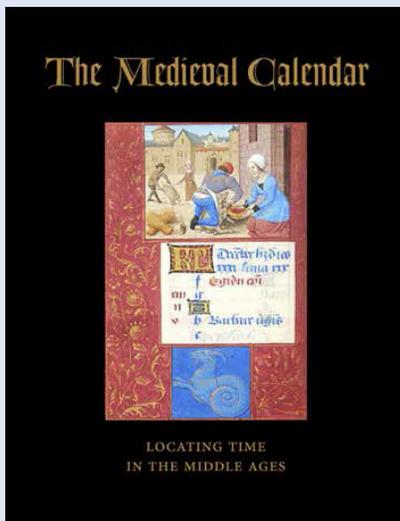
Roger S. Wieck

\$35; publication September 2017

ISBN 9781785511073

Roger Wieck's next exhibition at the Morgan, “Now and Forever: The Art of Medieval Time,” doesn't open till January 2018, but his long-awaited book on medieval calendars, the show's accompanying publication, will be out this September.

The intricacies of the medieval calendar are examined in this sumptuously illustrated volume, featuring many of the finest examples from The Morgan Library's unparalleled collection. The lucid and concise text explains the complexities of Vigils, octaves, Egyptian Days, Golden Numbers, Dominical Letters, movable feasts, and the key role played by the saints' days, including the colours in which they are written as well as their rankings and gradings. A royal thirteenth-century Breviary made for a French queen to use in the Sainte-Chapelle in Paris is fully reproduced, transcribed, and analysed to reveal its true meaning. The author also shares his step-by-step method to localise a medieval calendar and discover its ‘use’; readers learn how to assess a calendar's roster of liturgical feasts as a key to revealing the place where it was destined to be used. Published to accompany a major exhibition, this volume provides a fascinating view into the mysteries of the Middle Ages.

LOCATING TIME
IN THE MIDDLE AGES

JAVIER DEL BARCO offers us an article on the Ashkenazi Glossed Bible: <http://www.bl.uk/hebrew-manuscripts/articles/the-ashkenazi-glossed-bible>

Beginning of the book of Kings in a 13th-century Ashkenazi glossed Bible, with parallel columns containing the Targum and Rashi's commentary in geometrical shape (Add MS 26879, f. 108r). See more at: <http://www.bl.uk/hebrew-manuscripts/articles/the-ashkenazi-glossed-bible#sthash.XpTP6boK.dpuf>



A PUBLICATION AND A QUERY

Catherine Delano-Smith, with Peter Barber, Damien Bove, Christopher Clarkson, P.D.A. Harvey, Nick Millea, Nigel Saul, William Shannon, Christopher Whittick, and James Willoughby "New Light on the Medieval Gough Map of Britain," *Imago Mundi, The International Journal for the History of Cartography* 69:1 (2017): 1–36.

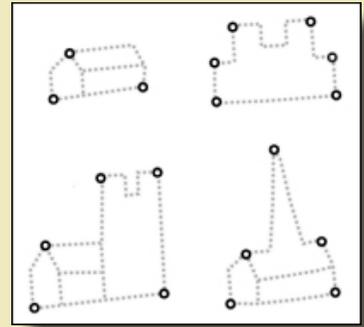
Remarkably little is known about the earliest surviving separate-sheet medieval map of Britain that takes its name from its former owner, Richard Gough (1735–1809), and that has been variously dated to between 1300 and 1400 and later. It presents a sophisticated cartographical image at a time when large-scale maps of individual regions were almost unknown in Europe, yet little is agreed about its possible origins, context (ecclesiastical or secular) or why and how it was compiled. In the belief that historical interpretation has to stem from an intimate knowledge of the artefact—the state of the parchment, nature of the inks, palaeography—as well as the image, an informal study group of historians and scientists (**the Gough Map Panel**) was convened in 2012 to examine the map through high resolution digital reproduction, hyperspectral analysis, three-dimensional analysis and Raman pigment analysis. The article noted above is a work-in-progress summary of what has been discovered so far. The Gough map (**Oxford, Bodleian Library, MS Gough Top Gen. 16**) is a multi-layered construct. It almost certainly represents a copy of a pre-existing map. And although the extant map has been re-dated to ca. 1400, it was reworked on two different occasions in the fifteenth century, effectively creating two further maps, each demanding explanation. An outstanding feature are the numerous pinholes pricked into (but not through) the parchment. These seem to record a hitherto unknown, arguably unorthodox, form of transferring information onto the map by means of replicating a template.

To our knowledge, the consistent grouping of the pinholes is unique. They are clearly neither accidental nor random, they do not resemble the pouncing of medieval illumination in any way, and they are not simple marks indicating the location of the place sign that is to be drawn. The extent to which so many exactly fit the town sign that was eventually drawn and inked implies a form of semiotic coding—for the benefit of the scribes and artists who were about to fill in the outlines of the map with topographical features, notably some 600 town signs. Whereas it is arguable that landscape realism was of much, if any, concern, the correct categorization of the places evidently was of importance. For example, three pinholes marked out where a simple building was to be drawn; more holes indicated, variously, a building with a central spire, one flanked by a tower (inevitably to the right), a larger settlement with a church spire, or a castle (**see figures**). The groupings of holes for larger city signs are not generic. Changes in the status of the place might explain some of the later alterations to some of the place signs.

To date, nothing has been encountered in the history of medieval maps to match these precise scribal instructions. The obvious parallel would be the closely-studied portolan charts made in the Mediterranean in increasingly large number from the end of the 13th century onwards, but no pinholes are reported from any of these charts, which survive in hundreds. In comparison, either relatively few large separate-sheet maps of a country, such as Britain or Italy (see **British Library, MS Cotton Roll XIII, 44**), were made in the fourteenth and fifteenth centuries or still fewer have survived and, so far anyway, pinholes of this nature are unique to the Gough map.

Comments on and parallels for the pinholes from readers of this Newsletter will be welcomed. Readers are also invited to contribute to a better understanding of the content of the Gough map by undertaking their own investigation of the contemporary geography (physical and human) of a selected area, such as a couple of towns or part of a county, perhaps one in which they or their students have a personal interest. In either case, please contact in the first instance (a database on the Bodleian site is in process of organisation) either c.delano-smith@qmul.ac.uk or nick.millea@bodleian.ox.ac.uk to let us know the area that interests you. We should be delighted to hear from you.

The drawing is by Damien Bove; the detail taken from the Gough map (**Bodleian Library MS Gough Top Gen. 16**) shows the signs for Elgin (Elgy) and Darnaway (ternewey), Scotland. The pinholes show up exceptionally well here because this part of the map is drawn on a lambskin extension stitched (before any drawing took place) to the main sheepskin.



TRANSITS

CONGRATULATIONS TO KARL-GEORG PFÄNDTNER, formerly in the Manuscripts Department of the Bayerische Staatsbibliothek in Munich and now, as of January 1, 2017, head of the Staats- und Stadtbibliothek Augsburg. More details below:

<https://www.bsb-muenchen.de/article/karl-georg-pfaendtner-wird-neuer-leiter-der-staats-und-stadtbibliothek-augsburg-1578/>

<http://www.bayerische-staatszeitung.de/staatszeitung/kultur/detailansicht-kultur/artikel/von-muenchen-nach-augsburg.html>

Karl-Georg has been a prolific contributor to the newsletter and has lately been responsible for a number of monumental exhibitions at the BSB; see for example *Manuscripts on My Mind* no. 18 (May, 2016). Augsburg Library has a very good manuscripts collection and we can surely look forward to future exhibitions there. <https://www.sustb-augsburg.de/index.php?id=82>

On 13 December, 2016, **BOOK HISTORIAN ERIK KWAKKEL WAS APPOINTED SCALIGER PROFESSOR**. The holder of this chair is affiliated both to the Scaliger Institute of the Leiden University Libraries and to the Faculty of Humanities. One of the tasks of the Scaliger professor is to promote teaching and research relating to the Special Collections held by the University library. An important theme for Kwakkel's activities as Scaliger professor is the concept of connections. This relates not only to connections between the original makers and the many generations of users of the objects in the Leiden collections, but also connections between the different academic disciplines in which the objects are studied. The concept of connections also stresses the important task of the Scaliger professor in actively bringing the collections to a growing public of interested people within and outside the university world. Kwakkel is a member of the **Young Academy of the Royal Netherlands Academy of Arts and Sciences (KNAW)** and of the **Comité International de Paléographie Latine**. See the link below for more information:

<https://www.universiteitleiden.nl/en/news/2016/12/erik-kwakkel-appointed-scaliger-professor>



MICHELLE URBERG HAS RECENTLY ASSUMED a position as a metadata librarian in serials cataloguing at ExLibris, a ProQuest Company. Meanwhile, she continues to alert the manuscript community about the tenuous situation of the manuscripts and the monastery at Altomünster; see the links below:

https://www.change.org/p/roman-catholic-archdiocese-munich-and-freising-newly-discovered-birgittine-manuscripts-at-risk-monastery-altom%C3%BCnster-germany?recruiter=23265775&utm_source=share_petition&utm_medium=facebook&utm_campaign=share_facebook_responsive&utm_term=mob-xs-no_src-no_msg

<http://bigstory.ap.org/article/ae495ab-4c2a94f649360f0049505003a/scholars-fret-about-fate-holy-grail-german-abbey-books>
<http://www.sueddeutsche.de/kultur/forschungskrimi-der-buecherschatz-in-der-einkaufstueete-1.3132831>

Les Enluminures, Chicago Has Moved to One Magnificent Mile!

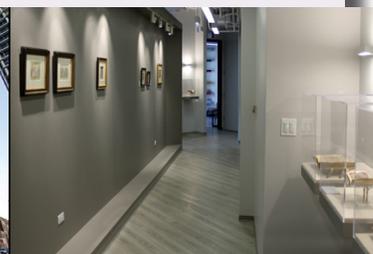
As of January 2017, Les Enluminures is open, by appointment, in their new Chicago premises located at One Mag Mile, 980 North Michigan Avenue, an award-winning building designed by Skidmore, Owings and Merrill. Sandra Hindman and Keegan Goepfert look forward to welcoming you to the new space.

CONTACT US at Les Enluminures Ltd., One Magnificent Mile, 980 North Michigan Avenue, Suite 1330, Chicago IL 60611

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(Please note this change of address for all future correspondence.)



**SCOTT GWARA'S REVIEW OF MANUSCRIPTS SALES
WINTER 2016**

THE TERM “ANTISZYGY” describes this season’s auction results: luxury manuscripts failed to sell, while modest ones flew off the shelves. Brexit and Trumpism account for some of the market eccentricity. Naturally, the highpoint was Sotheby’s *Bible Collection of Dr. Charles Caldwell Ryrie*, held in New York on 5 December. An early fifteenth-century Wycliffite New Testament achieved \$1,692,500 (lot 9). This copy boasted a table of scriptural lessons for Sundays in the church year, like that at the Bridwell Library, SMU [fig. 1]. Ryrie’s collection also contained a mid-thirteenth-century glossed manuscript of sapiential books from the Cistercian abbey of Royaumont, founded by King Louis IX in 1228. An inscription dated 1459 records that a Paris libraire exchanged it with Abbot Gilles de Roye for duplicates in the monastery’s library. Royaumont manuscripts in the United States can be found at the Walters Art Museum, the Museum of Fine Arts, Boston, and the Corning Museum of Glass [fig. 2].



Fig. 2
Isidore’s *Etymologiae* and *Contra Iudaeos* from Royaumont Abbey, ca. 1300 (Corning, NY, Corning Museum of Glass, s.n.) [Faye and Bond, Supplement, p. 316, no. 3]

A glossed Matthew, ca. 1130–1150, reached \$32,500—despite chasms of *lacunae* (lot 5). However, Christopher de Hamel had remarked in an earlier sales catalog that this venerable copy “is as early as one could ever hope to find” (Sotheby’s 21 June 1993, lot 3). A massive Italian Bible dated 1273 changed hands for \$200k. Doubtless from Bologna, this desirable book of 512 folios stands more than 14½" tall. It had 72 stunning historiated initials, wide margins, and a fifteenth-century binding. Less elegant was a Bible fragment of 41 folios in square format, ca. 1250 (lot 7, \$8750). Other leaves from this Oxford manuscript can be found at the Ransom Center, University of Texas at Austin [fig. 3], and the Bridwell Library, Southern Methodist University.

Dr. Ryrie had three fabulous Greek Gospel books, including the mid-tenth-century “Benton Gospels” (lot 10, \$250k). Harvard University’s Dumbarton Oaks Research Library acquired this historic manuscript with assistance from the B.H. Breslauer Foundation. Purchased in 1844 by Rev. George Benton in Crete, it was brought to America at least by 1845 [S. Gwara, *Medieval and Renaissance Manuscripts in the American South, 1798–1868* (Cayce, SC, 2016), 2]. It settled in Tennessee at that time, along with four other manuscripts in Benton’s possession. One of these resides at Duke University (Clark Collection, Gk MS 83 + University of Chicago, Goodspeed Collection MS 277), and two in the Watkinson Library, Trinity College, CT (MSS 1, 2) [fig. 4]; the fourth is in private hands.

A second Ryrie Gospel book achieved \$275k, though “highly incomplete” (lot 11). When acquired in 1913 by the dealer Joseph Martini, it was said to have come from the monastery of Great Lavra on Mt. Athos, founded in 963. A third, much smaller Gospel book contained only Luke and John (lot 12, \$175,000). Ryrie had remarkable Bible fragments as well, including a Romanesque “Quadruplex Psalter” with parallel text in the Latin Romanum, Gallicanum, and Hebraicum versions and transliterated Greek of the Septuagint (lot 4, \$7500). Very few exist. They had to be copied faithfully so that the texts would align.

Fig. 4
Twelfth-century Greek Gospel lectionary obtained by Rev. George Benton in 1843 in Chania, Crete (Hartford, CT, Trinity College, Watkinson Library MS 1)



Fig. 1
Table of lessons from a Wycliffite New Testament (Dallas, TX, SMU, Bridwell Library MS 7)

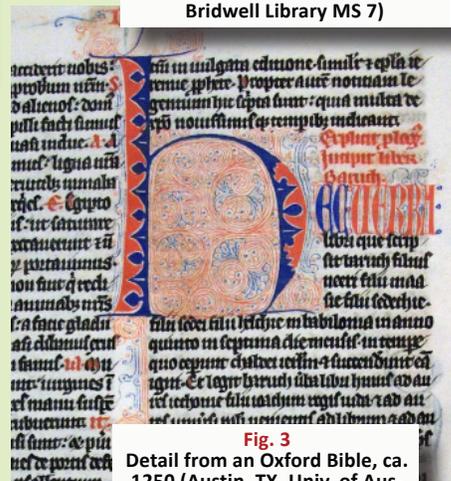


Fig. 3
Detail from an Oxford Bible, ca. 1250 (Austin, TX, Univ. of Austin, HRC MS 223, 125 folios)



(cont.)

Scott Gwara, Review of Sales (cont.)

In (admittedly unfair) comparison to the Ryrie sale, Sotheby's *Medieval and Renaissance Manuscripts* on 6 December struggled. It opened with good miniatures and cuttings. An unusual and handsome "St. John the Evangelist" with characteristic blond tresses came from Umbria or "Swabian southern Italy" (lot 1, £6k). This folio once belonged to the American investment banker Robert Lehman (of Lehman Brothers fame). A beautiful King David (lot 6, £7500) by the Cremonese artist Baldassare Coldiradi came from a dismembered antiphonal with constituents at the Bodleian Library and in the US at the Allen Memorial Art Museum, Oberlin College (the gift of Robert Lehman, in fact), the Free Library of Philadelphia, and the Lilly Library, Indiana University. During a ten-year residency in Italy the English art historian William Young Ottley (d. 1836) obtained this David and 1000 other cuttings by means of discreet bribes. More than a few miniatures offered by Sotheby's failed to inspire buyers—lots 2, 7, 19, and 20 had hopeful estimates—but a "Bishop Saint" attributed to the Master of the Graduals of San Salvatore and Robert Lehman's "Raising of Lazarus" from an Hours by the Master of Edward IV each achieved £5k (lots 9, 13). Six other miniatures from the Lehman Book of Hours reside at the Walters Art Museum, Baltimore. Two gigantic leaves from a choir psalter, ca. 1490, measuring about 25" tall stood out for their ostentation (lots 25-26, £2250 apiece). While the initials VFE in the borders remained unidentified, Sotheby's experts convincingly placed the manuscript at the Dominican abbey of St. Jacques in Rouen.

Like the illuminations, text leaves comprising lots 27–40 skidded. In some cases those that sold were estimated at little more than a few hundred pounds. Two folios from a lavish Book of Hours comprising lot 55 made a strong £1625 on account of their gold and blue demi-fleur-de-lys decoration [fig. 5]. At present this motif is found exclusively in manuscripts associated with the French royal court during the reigns of Charles V and Charles VI [L. Delisle, *Recherches sur la librairie de Charles V* (Paris, 1907); F. Avril, "Un pontifical de Gérard de Montaigu, évêque de Paris (1409–1420)," *Bibliothèque de l'École des Chartes* 125 (1967): 433–37]. Sotheby's proposed that the same decorator contributed the borders and frogspawn penwork to the *Très Belles Heures* of Jean, Duc de Berry. The quality of the script also implies an elite patron.

Results for manuscript books at Sotheby's were mixed. The luminous Bute Book of Hours failed to reach its £1.5m reserve. A handsome English manuscript with 43 full-page miniatures, this gorgeous Hours remains in virtually pristine condition. Owned by the Berger Collection Educational Trust, it now presumably returns to its temporary home at the Denver Art Museum. Aggressive bidding for a "Magna Carta" manuscript commonly called a "statute collection" (*Statuta vetera* in this case) pushed the price to £21,250 (lot 27). It was consigned by the estate of Ms. Corlies Maynard of Winnetka, IL, just north of Chicago (see also lot 33).

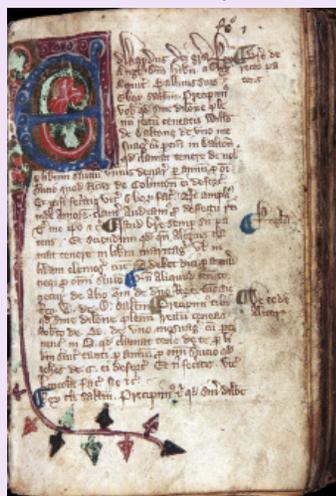


Fig. 6
Statute collection once owned
by John Checkley of Boston (New
Haven, CT, Yale Univ., Beinecke
Lib. MS 60)

(cont.)



Fig. 5
Demi-fleurs-de-lys deco-
rative border (Sotheby's 6
December 2016 lot 55)

The current Magna Carta frenzy originated at the Perot Foundation's moonshot sale of a single-sheet Magna Carta for \$21.3m to the American financier David Rubenstein (Sotheby's, NY, 18 December 2007, lot 1). The 2015 millennial celebration then led to sub-orbital prices for these portable statute books, most of which open with Magna Carta. In 2015, for example, Christie's sold a handsome copy for a princely \$137k (12 June 2015 lot 197). Coincidentally, one of the first manuscripts in North America was an English statute collection, now New Haven, Yale University, Beinecke Library MS 60 [fig. 6]. It belonged at one time to Rev. John Checkley of Boston (d. 1754), a man sardonically mocked for epic ugliness.

Christie's too had an awkward outcome for its sale of *Valuable Books and Manuscripts* on 1 December, as its most opulent properties failed to launch. The Della Rovere New Testament (est. £100k-£150k) and Clumber Bible (est. £800k-£1.2m) were both bought in. Measuring almost 21" tall, the "gargantuan" Clumber Bible from late fourteenth-century Paris or Rouen

Scott Gwara, Review of Sales (cont.)

recalls Romanesque Atlantic Bibles, which are themselves descendants of colossal Bibles from Carolingian Tours. At 422 folios, this lavish commission must weigh near twenty pounds. The exquisite Rochechouart de Mortemart Hours with miniatures by Jean Poyet and Jacopo Ravaldi was withdrawn, not yet having been granted an export license by the French state (lot 19, est. £200k–£300k). While this breezy announcement elicited an audible gasp of disbelief, the chief shock had already passed: printing—and then displaying—upside-down images of a lovely Hebrew bible from Toledo dated 1456 (lot 16, est. £200k–£300k). Christie’s redeemed themselves with a silk-merchant’s handbook from Renaissance Florence (lot 12, £23,750), a mid-sixteenth-century medical recipe book from Rome (lot 18, £30k), and a Genoese confraternity register, ca. 1500–1580 (lot 20, £11,875), all respectable results.

Stronger outcomes were achieved for certain illuminations, including a miniature from the Chester Beatty Book of Hours illuminated by the Mazarine Master (lot 2, £30k), “Moses Preaching to the Israelites” by a Siennese artist, ca. 1450–1500 (lot 7, £47,500), and a ravishing “Madonna and Child” from a Milanese antiphonal, ca. 1490 (lot 6, £100k). A major artwork of consummate skill, this miniature attracted no firm attribution, although the Christie’s specialists remarked that the artist must have known Leonardo’s “Virgin of the Rocks.” Furthermore, a gourd and pomegranate flanking the Virgin’s head evoked details from a panel painting by Carlo Crivelli now at the Metropolitan Museum of Art (Jules Bache Coll., acc. 49.7.5) [fig. 7].

**Fig. 7**

Gourd and apple flanking the Virgin’s face in a painting by Carlo Crivelli, ca. 1480 (New York, Metropolitan Museum of Art, acc. 49.7.5)

**Fig. 8**

Visitation by the Master of the Franciscan Breviary, ca. 1450, from a Gradual, now Ithaca, NY, Cornell Univ., Kroch Lib. Rare Bd. MS. 4600 no. 20+++

(cont.)

Christie’s also handled cuttings and miniatures in its online sale, *Script and Illumination*. Prices are not reported, but the “Stigmatization of St. Francis” and “Preaching to the Birds” by the Master of the Assisi Choirbooks hammered for at least £100K (lot 5). A folio of the litany from the Hungerford Hours (lot 14, est. £5k–£7k) featured a rare historiated initial and text in Anglo-Norman. A luminous, if damaged, “Assumption of the Virgin” by the Master of the Franciscan Breviary was estimated at £5k–£8k. It derived from a choirbook commissioned by Cardinal Bessarion between 1450 and 1455 [P. Palladino, *Treasures of a Lost Art* (New York, 2003), 78–9]. A shimmering Gradual acquired by Cornell University in 1885 has been attributed to this same Lombard master [fig. 8] [Robert G. Calkins, “The Master of the Franciscan Breviary,” *Arte Lombarda* 16 (1971): 17–36]. Lot 17, a folio from a decorated Antiphonal, also has an American connection, since a second leaf survives as Early MS 109 at the University of South Carolina [fig. 9]. Christie’s cataloguer Sophie Hopkins compared it to an early fourteenth-century Antiphonal from the Cistercian abbey of Hautrive: Fribourg, Bibliothèque cantonale et universitaire/Kantons- und Universitätsbibliothek MS L 523 [<http://www.e-codices.unifr.ch/en/list/one/bcuf/L0523>]. Early MS 109 is later, however. Its demi-fleur-de-lys in blue and red (not blue and gold) convey a native French identity, and Hautrive was indeed settled from Cherlieu in Burgundy. The Valois dukes of Burgundy had adopted the royal “coulombes de fleurs de lis d’or et d’asur” in their manuscripts by the end of the fourteenth century.

**Fig. 9**

Antiphonal fragment from Fribourg, probably Hautrive Abbey, ca. 1370 (Columbia, SC, Hollings Lib. Early MS 109)

Scott Gwara, Review of Sales (end)

Compared to Christie's and Sotheby's, Bloomsbury's enjoyed robust results at its 7 December sale of *Western and Oriental Manuscripts and Miniatures*. Text fragments and documents sold well [**Note that Bloomsbury's only records hammer prices, not hammer price + buyer's premium like Sotheby's and Christie's**]. Lot 1 comprised a piece of a Carolingian Bible, early ninth century and arguably from Bobbio. An exceptionally rare twelfth-century bifolium of Claudian's *De consulatu Stilichonis*—very desirable—achieved £7k (lot 27). A bifolium of Ovid's *Metamorphoses* from fifteenth-century Italy made £5k. Lot 54 (£2200) and came from a recently dismembered portable antiphonal I mentioned in the September newsletter [<http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-17.pdf>]. This folio featured a lanky dog jumping up onto a moon-shaped face, from which issues a banderole apparently saying, “fetch, Dienerin, fetch” (the name Dienerin is German for a female servant) [**I thank Max Schmitz at Université catholique de Louvain for this reading**]. Finally, a fascinating Romanesque copy of a grant issued by Charles the Bald to the monastery of Santa Maria de Amer in Catalonia made £6500 (lot 58). All of these prices struck me as market normal.

Codices at Bloomsbury's included the Psalter of Cardinal Jerome de Auria, mentioned in the previous newsletter (lot 71, £5500). The buyer defaulted after winning it at Bloomsbury's summer auction [<http://lib.slu.edu/files/special-collections/publications/vfl-newsletter-no-19.pdf>]. A fat, handsome, and well-preserved Italian theological compendium from the first half of the fifteenth century included works by Alexander of Hales and Aldobrandinus of Toledo, as well as unidentified homilies (lot 72, £13k). It survives in a late medieval binding, too. An early thirteenth-century English theologian popping up in late medieval Italy documents the internationalism of the religious orders as well as the long shelf-life of Parisian scholasticism. Despite being a highlight of the sale for its elegant script by Nicolaus Mangona, a copy of Petrarch's *Trionfi* was knocked down for a mere £13k—the same price as the theology volume! The market apparently punished this charming book because some butcher in the past had cropped its margins practically to the textblock. **But, but ...** Petrarch is a name to conjure with, Nicolaus worked for the Medici, and the book hadn't been available for public sale since 1974. A banker colleague of mine would call the price a “market failure”—code for “bargain.”

Bloomsbury's sold some Books of Hours, the nicest of which (lot 91, £22k) had the *trompe-l'oeil* borders associated with Flanders, ca. 1490–1530. Apes in the borders exhibit humanizing acts implicit in, but not depicted by, the divine narrative. The Nativity page, for example, features a mother ape in an apron feeding porridge to her swaddled baby. The miniatures have been attributed to Gerard de Horenbout, known until recently as the Master of James IV (not to be confused with the Master of Edward IV). Just as opulent, a second Book of Hours was painted by an anonymous Parisian artist at the end of the fifteenth century (lot 92, £14k). The miniature accompanying the Office of the Dead depicts death as a decaying zombie astride a horned beast trampling four figures, including a pope and an emperor. Curious is the belt or girdle depicted in the margin. Even though the book is for female Use, one wonders whether the image evokes the mutable glories of an order of knighthood rather than the vanity of fashion.

Finally, a new auction house called “Forum” posted a strong showing in the market for early manuscripts. Day one of *Important Books, Western Manuscripts and Works on Paper* (15 November) offered fresh inventory, including three rare fragments of commentaries on Dante's works (lots 10–12, £7k, £4k, £3500 resp.) [**Like Bloomsbury's Forum only records hammer prices**]. The University of Notre Dame bought lot 10, four fragments of a commentary on the *Inferno* by Jacomo (or Jacopo) della Lana. Jacomo wrote in Italian in the 1320s. Lot 12 comprised three leaves of the *commento* by Benvenuto da Imola, composed in the 1380s, and this manuscript is nearly contemporary with the composition.

A goodly fragment on paper of Lucan's *Pharsalia* glossed by innumerable readers medieval and modern achieved £13k (lot 13). This mid-fifteenth-century *Pharsalia* has a TO world map, and while its last folios are degraded (yet repaired), it survives in a restored medieval binding. Significantly rarer—and in complete condition to boot—was a late fourteenth-century Italian copy on paper of Statius's *Achilleide* (lot 14, £24k). This lovely glossed manuscript survives in its original binding. It belonged to the wealthy Genoese bibliophile Giovanni Battista Grimaldi but bears the ownership inscription of Niccolò Spinola, another Genoese patrician. In these names we have evidence for the circulation of a rare text, and perhaps some of the glosses were contributed by those who consulted it in the Grimaldi palace. Yet the standout of the Forum sale was the autograph manuscript in Italian by Giorgio Gucci of the *Viaggio in Oriente*, an account of his travels to the Middle East in 1384–85 (lot 15, £85k). The paper manuscript of 35 folios was written between 1385 and 1392—between the end of Giorgio's ramble and the time of his assassination. (He clearly led an interesting life.) Recording cultural and religious customs firsthand, Giorgio visited Alexandria, Jerusalem, Bethlehem, Beirut, St. Catherine's, Sinai, and elsewhere. This singular manuscript stands out as a classic witness of medieval pilgrimage.

In addition to these important text manuscripts, Forum offered a Flemish Book of Hours, late fifteenth-century, which made £18k (lot 20); an even nicer one from Rouen went unsold (lot 21). An opulent Florentine Book of Hours (lot 22, £67k) missing only two folios of an original 303 once belonged to the Gucci di Dino family of Florence but had migrated to Poland by the end of the sixteenth century. It was presented in 1713 to “Carolus Stanislaus Radziwill,” Duke of Olyka, in Poland. Francesco di Lorenzo Rosselli, who worked for Matthias Corvinus, illuminated the historiated initials, but two full-page miniatures by Monte del Flora were added in the sixteenth century. Ultimately, this highly successful sale made a big splash for a virgin enterprise, and one hopes that similarly outstanding inventory will continue to emerge from Forum.

e **QUERIES AND MUSINGS**



ANNA BORECZKY WRITES on behalf of a colleague, Judit Lauf, to inform the manuscript community about two Gradual leaves currently for sale in a Budapest antiquarian bookshop. They are said to have been made in 1524 in the northern parts of Spain, but it is not known where this information comes from.

The contents of the leaves are as follows:

fol. 1: *Dominica XVI post Pentecosten. Off. [Domine in auxilium] /meum respice confundantur et reuerentur qui querunt animam meam ut auferant eam; Comm. Domine /[memorabor ...].*

fol. 2: *Fer. IV quattuor temporum Septembris. Off. [Meditabor in mandatis ...mandata tu]/a que dilexi alleluia; Comm. Comedite pingua et bibite mulsum, et mittite/[partes ...].*

The photo at left represents folio 1r, and it is hoped that someone might recognize the manuscript from which the two leaves come, or perhaps know of other leaves from the same manuscript extant in other collections or locations. If anyone has any information, please write to Anna at boreczky.anna@oszk.hu or Judit at lauf.judit@oszk.hu.

A NEW PUBLICATION

Josefina Planas Badenas and Javier Docampo Capilla, *HORAE. THE POWER OF THE IMAGE. Books of Hours in Spanish libraries*. Editorial Orbis Mediaevalis, Madrid 2016.

The following volume analyzes fifty books of hours preserved in Spanish libraries and institutions. The origin of these manuscripts is varied and iconographic criteria have been prioritized in their selection. The study of these books of hours is done by means of a catalog of records, grouped around the great artistic production centers, which highlight the text-image relation and the most significant characteristics of each copy. An introductory study precedes this catalog, which focuses on the role played by books of hours in art and society during medieval times, with special interest in aspects related to the production of this type of devotional book in the Crown of Aragon.

This study is the first attempt to systematize the study of books of hours preserved in Spanish libraries and institutions, which sometimes can be difficult for researchers to access. Therein lies an attempt to combine scientific rigor with a selection of images that illustrate the beauty of these codices used for private devotion. The work ends with an abstract in English that reproduces the essential characteristics of each book of hours analyzed, the specific bibliography and the text-image relationships.

A QUERY FROM MARIANNA CECERE

As part of my Master's thesis, I am researching Newberry Library MS 53, a Book of Hours made in Bruges around 1470, likely by an associate of Willem Vrelant. Among the many small mysteries the manuscript contains, one that has proven particularly hard to crack is a coat of arms painted on fol. 13v and surrounded by some initials (see picture). I believe that it was likely added later and possibly modified at some point, but neither I nor several, more qualified others have so far been able to identify it.

Should anyone have any relevant information, please contact me at mcecere@uwm.edu



Chicago, Newberry Library, MS 53, fol. 13v, detail



EXHIBITIONS

Gianluca del Monaco informs us of a small exhibition currently at the Museo Civico Medievale in Bologna:

The Musei Civici d'Arte Antica in Bologna (Italy) temporarily displays a selection of 13 illuminated manuscripts from the collections of the Museo Civico Medievale to celebrate the eighth centenary of the Dominican Order. The exhibition *San Domenico: il volto del Santo nei codici miniati del Museo Civico Medievale 1216-2016* deals with the iconography of St. Dominic in liturgical manuscripts produced and illuminated in Bologna during the thirteenth and fourteenth centuries. The earliest manuscripts show the Saint's face portrayed with the traits recorded by contemporary written sources. The exhibition is currently open at the Museo Civico Medievale until June 11 2017.

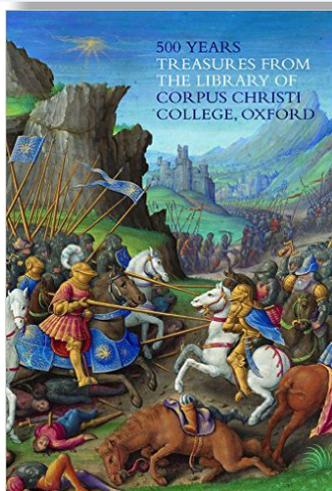


<http://www.museibologna.it/arteantica/eventi/51895/id/89560>



Presently at the Getty Museum:

Remembering Antiquity: The Ancient World through Medieval Eyes (January 24-May 28 2017). Featuring illuminated manuscripts and antiquities from the Getty Museum's collection and co-curated by [Kristen Collins](#), manuscripts curator, [Kenneth Lapatin](#), antiquities curator, and [Rheagan Martin](#), former curatorial assistant in Manuscripts, this exhibition explores medieval responses to the classical world. For over a millennium following the fall of Rome, the culture of antiquity was remembered, performed, and preserved through visual arts, ceremony, and monastic book culture. At the hands of medieval authors, the narratives of ancient rulers and mythic heroes were adapted and embellished for inclusion in religious texts. People saw themselves as part of a rich classical heritage that was sustained and transmitted through the work of medieval artisans.



500 Years of Treasures from Oxford: Manuscripts and Books from the Library of Corpus Christi College, Oxford

[Peter Kidd](#) reports on this two-venue exhibition on the east coast of the USA: **February 4 to April 30, 2017** at the Folger Shakespeare Library, Washington, D.C.;

May 14 to August 6, 2017 at the Yeshiva University Museum, Center for Jewish History, New York

See his blog: <https://500yearsoftreasures.blogspot.co.uk/>

Links to the dates, locations, list of exhibits, etc. can be found in the right panel. Peter notes that the New York show opens on the last day of Kalamazoo conference so people returning from it might want to take in the show on the Sunday May 14.

Massimo Bernabò presented a paper at the Byzantine Congress in Belgrade last August, entitled "The Illuminations of the Arabic Gospel of Infancy in the Laurentian Library: Apocrypha and Daily Life."

OPPORTUNITIES, EVENTS, PROJECTS

Important Collection of Early Bibles to be Exhibited in California

: For the occasion of the California Antiquarian Book Fair, *Les Enluminures* is delighted to announce an important collection of Bibles, from the twelfth through the fifteenth centuries, accompanied by the first of our Spotlights issues, a digital catalogue devoted to specific subjects of interest, written by Laura Light. The fair will take place at the Oakland Marriott City Center from February 11th to February 12th (1001 Broadway, Oakland). The preview will be held on Friday, February 10th.

INFORMATION & HIGHLIGHTS : <http://www.lesenluminures.com/inventory/expo-87459>

**THE HARCOURT BIBLE
VULGATE BIBLE, VOLUME I,
GENESIS-PROVERBS, fol. 129r**
In Latin, illuminated manuscript on parchment
Northern France, Paris,
ca. 1260-1280



Les Enluminures Winter/Spring Events:

New York Old Master Drawings: January 20th to 28th
<http://www.lesenluminures.com/exhibitions/old-master-drawings-1465-to-1670-92078>

California Antiquarian Book Fair: February 11th to 12th (preview, 10th)

New York Antiquarian Book Fair: March 10th to 12th (preview, 9th)

TEFAF Maastricht: March 10th to 19th (preview, 9th)

Manuscripts in the Curriculum: First stop, University of Victoria! Winter Semester 2017

Manuscripts in the Curriculum (a program sponsored by *Les Enluminures* that enables colleges, universities, and other educational institutions in North America to borrow a select group of original manuscripts be used for teaching) will be inaugurated in January at the University of Victoria, which hosts 21 original manuscripts dating from the thirteenth century onward. They include religious sermons, music manuscripts and heraldic albums. Prizes will be awarded for the best student papers written on these manuscripts and each prize-winning entry will be included as a post on the *Les Enluminures Text Manuscripts blog*. Sandra Hindman will travel to Victoria to participate in the event.

TO READ MORE ABOUT MANUSCRIPTS IN THE CURRICULUM : <http://www.textmanuscripts.com/tm-assets/curatorial-services/mss-in-the-curriculum/mitc-press-doc.pdf>
VISIT TEXT MANUSCRIPTS BLOG: <http://www.textmanuscripts.com/blog>

Pontifical Institute of Mediaeval Studies: Mellon Post-Doctoral Fellowships

The Pontifical Institute of Mediaeval Studies offers post-doctoral Fellowships to be used for research at the Institute in the medieval field of the holder's choice. Mellon Fellows will also participate in the interdisciplinary Research Seminars.



The Mellon Fellowships are intended for young medievalists of exceptional promise who have completed their doctoral work, ordinarily within the previous five years, including those who are starting on their professional academic careers at approximately the Assistant Professor level. Fellowships are valued at approximately \$40,000 (CDN).

Applications for the academic year 2017–2018 should be e-mailed in Word document or preferably in PDF format to the Institute Secretary at barbara.north@utoronto.ca. Reference letters may also be e-mailed directly by the referee to the Institute Secretary. Completed applications, as well as all supporting documentation, must be received no later than 1 February 2017. The awarding institution must send official confirmation that the PhD has been examined and approved to the postal address below. All documentation must be received by the application deadline.

Application forms and further details may be obtained from the web site at:

<http://www.pims.ca/academics/post-doctoral-mellon-fellowships>

Pontifical Institute of Mediaeval Studies
59 Queen's Park Crescent East
Toronto, Ontario, Canada
M5S 2C4

Thanks to the many people, especially **Francesca Manzari**, who identified this image as coming from a fabulous pontifical in the manuscript collection of the Houghton Library at Harvard University—MS Typ 1—and which was on view in the *Beyond Words* exhibition that closed December 10th. It is fully digitized on the Houghton Library website.



ONLINE PROJECTS**Golden Bindings for Kings and Emperors**

A new cataloguing and digitization project in the BSB Munich brings us closer to the famous, partly 1000-year-old bookcovers

By Karl-Georg Pfändtner

GOLD AND SILVER, PRECIOUS STONES, PEARLS, IVORIES AND SILK ... The Bavarian State Library's project of digitization, cataloguing and the building of new standards for online-cataloguing, as well as for the digital scans of precious bindings—gives us the opportunity to check in detail the most precious bindings of the West, alongside book covers of Tibetan origin, the second part of the project. Starting with the world-famous binding of the ninth-century **Codex Aureus of St. Emmeram** of Charles the Bald, and the Ottonian treasury bindings of the **Evangeliiary of Emperor Otto III** (emperor 996–1002) or the **Perikopenbuch of Emperor Henry II** (emperor 1002–1024), the project covers Romanesque bindings as well as late medieval ones up to the nineteenth century, among them a virtually unknown binding made for the Austrian empress Sissi.



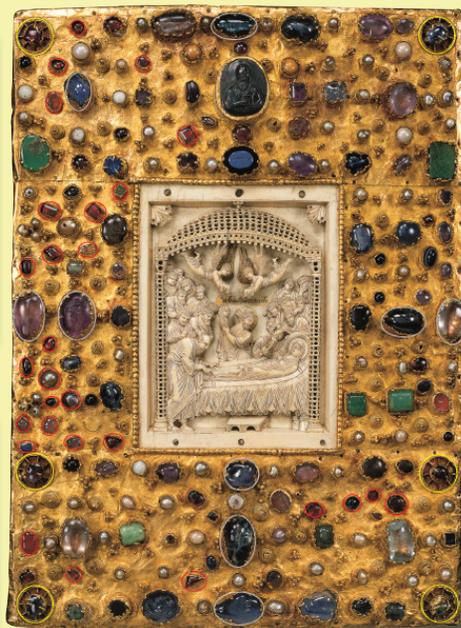
Codex Aureus from St. Emmeram



Evangeliiary of Otto III,
original stone settings



Evangeliiary of Otto III,
stone settings from the
time of Henry II



Evangeliiary of Otto III,
stone settings from the
time of Henry II

In this project the detailed examination of materials, styles, and the different settings of precious stones reveal more than ever before the quantity and variety of elements that were pieced together on the bindings. This accretion took place in part through the deployment of earlier Greek, Roman, and oriental objects of art when the bindings were first produced, and partly during later restorations. All covers will be viewed online via the BSB OPAC, the online catalogue of the Bavarian State Library, giving precise information about every single constituent on an image. Although the project has not yet been completed, important new art historical details were discovered on nearly all the bindings. The **Evangeliiary of Emperor Otto III**. (Cim 4453), for example, presents a number of different jewel settings. Those holding primarily large blue sapphires were very likely once displayed in the form of a cross on the upper cover. They are totally unlike the other settings on this cover, which are similar to later work done under Emperor Henry II, who inherited the **Evangeliiary** after the death of his predecessor and afterwards handed it over to Bamberg cathedral. Was the book cover left unfinished at the time of the death of Otto III, in 1002? We do not know, and the project will not find the answers to questions like that, but will present much more information and details about these very heterogeneous works.

(continued on next page)

Golden Bindings continued



Uta-Book-Case
Christ in Majesty holding
the Gospel Book



Uta-Book-Case
Detail of the *Suppedaneum*
of Christ in Majesty



Uta-Book-Case
(CIm 13601)



Uta-Book-Case
Detail of later settings of the
11th/12th century

One can see very clearly the different objects on the book case of the famous Uta-Codex (CIm 13601) of the Bavarian State Library, dating from the first quarter of the eleventh century. The jewel settings on the central figure of the enthroned Christ—on his halo, the bench, and the *suppedaneum*—are completely different from those on the rest of the upper cover. Those on the Christ are set in much lower relief and are of higher quality. Most of the other settings have the same type of ornament as the narrow golden strips that fix the figure of Christ on the cover. This could mean that the central Christ might not originally have been planned for the Uta-Book-Case, or that this could have been greatly restored later, perhaps in the late eleventh or twelfth century. Other changes on the book case are well known, such as the thirteenth-century addition of the four Evangelist symbols, but a careful inspection reveals that the four larger strips around the figure of Christ share the same design as the on the edges of the symbols, so larger changes than we know about must also have taken place over the thirteenth century. You will find further information and updates as well as current information about the (both the Tibetan book-covers as well as the western) under: <https://www.bsb-muenchen.de/ueber-uns/projekte/erschliessung-und-digitalisierung-von-einbaenden-als-eigenstaendige-kunstobjekte/>



A FINAL NEW PUBLICATION

Albert Derolez is happy to announce the publication of the final volume of *Corpus Catalogorum Belgii. The Medieval Booklists of the Southern Low Countries: Vol. V. Dukes of Burgundy*, ed. Thomas Falmagne and Baudouin van den Abeele LE. Brussels, Royal Flemish Academy of Belgium for Sciences and the Arts; Leuven, Paris, Bristol CT, Peeters Publishers; 2016

With this volume *Corpus Catalogorum Belgii* comes to an end. It contains the critical edition of all surviving medieval inventories of the library of the Dukes of Burgundy. In the fifteenth century this was one of the most prestigious princely collections in the world, consisting of hundreds of mostly illuminated manuscripts. The hitherto available editions of these inventories were for the most part incomplete or unreliable. In the present book the editors have provided critical editions of the inventories already known, based on all existing archival documents, and of a series of newly discovered ones. The substantial introduction, dealing with the growth and the organization of the collection, the notes giving complete details on the documents and on all persons mentioned in them, and the full indices make this book an indispensable tool for all students of medieval literature (especially French), manuscript illumination and Burgundian culture.

CONFERENCES, SYMPOSIA, ETC., TO ATTEND

ON MARCH 3-4, 2017, the J. Paul Getty Museum and the University of California, Los Angeles, will host a symposium titled, "The Ark After Noah: Beasts, Books and Bodies of Knowledge." The conference will bring together scholars working on aspects of image, text, and culture surrounding the bestiary tradition in the medieval world. The focus centers on how the development of encyclopedic texts and new structures of knowledge emerged on the manuscript page in and alongside bestiaries. Featured speakers include [Debra Strickland](#) (University of Glasgow), [Susan Crane](#) (Columbia University), and [Rémy Cordonnier](#) (Bibliothèque d'agglomération de Saint-Omer). The symposium is organized by Elizabeth Morrison (Department of Manuscripts, J. Paul Getty Museum) and Matthew Fisher (Department of English, UCLA).



An Elephant from the [Northumberland Bestiary](#), English, about 1250-1260 Ms. 100, fol. 17v (detail); pen-and-ink drawing tinted with body color and translucent washes on parchment; courtesy of [The J. Paul Getty Museum](#)

Ray Clements announces two manuscript-related activities at the Beinecke Library this fall: the annual meeting of the CIPL (Comité international de paléographie latine) September 6–8, 2017, and the Takamiya Exhibit/Conference: a full-building exhibit will be devoted to "Making the English book," and the conference will take place on October 6–7, 2017.

An upcoming conference at the University of Hull:

Circulating the Word of God in Medieval and Early Modern Europe: Transformative Preaching in Manuscript and Print (c. 1450 to c. 1550)
25–27 March 2017

The Nidd Building (Nidd Seminar Rooms I and 2)
The University of Hull,
Hull HU6 7RX

Veronica O'Mara's inaugural lecture will take place at at 6pm on Monday 27 March: "The Education of a Medievalist: English Godly Literature Unbound."

This conference will demonstrate how the sermon, a pivotal element in mass communication, shaped the people of Europe. Marking 550 years since the first printed sermon collection (1467) and 500 years from the start of the Reformation (1517), the focus will be on sermons as catalysts for change that were themselves altering dynamically in response to the new age of print. Driven by the urgent requirement for comparative research across particular chronological, geographical, and linguistic boundaries, the conference will concentrate on how the sermon individualistically crossed the so-called binary divides (at different rates and with variable effects) between Latin and the vernaculars; manuscript and print; Catholicism and Protestantism; and public and private, at a time of great religious ferment from the advent of print (1450) to the death of Martin Luther (1546).

Registration: £40 (including refreshments and lunches); £30 for postgraduates (including refreshments and lunches). There will also be a conference dinner and afternoon tea (at a cost of c. £20 to £25 combined).

To register, and for the program, see

<http://shop.hull.ac.uk/conferences-and-events/school-of-arts/english/transformative-preaching-in-manuscript-and-print-c-14501550>

The 20th colloquium of the *Comité international de paléographie latine* will be held at Yale University, 6-8 September 2017. More information, including program and accommodation, can be found at the link below:

https://urldefense.proofpoint.com/v2/url?u=http-3A__www.themedievalacademyblog.org_20th-2Dcolloquium-2Dof-2Dthe-2Dcomite-2Dinternational-2Dde-2Dpaleographie-2Dlatine_&d=CwICaQ&c=-dg2m7zWuuDZ0MUcV7Sdqw&r=9eSlvWMtql7mmSWjYBfchgX603v3ICtvqMYDIkumLk&m=SCUY_3TZ9JWOWyxzloObe8oH90zfpSSs4Vethw2Lnrk&s=hx6wmQ173W6MSJzhjgH2zkzfA474NYwT_WGCjttj-DQ&e=

Anne Stanton advises:

MARK YOUR CALENDARS for the annual Medieval and Renaissance Studies Seminar at the University of Missouri in Columbia on April 22, 2017! This interdisciplinary seminar will feature discussions on studies in progress by Seeta Changati (English, UC Davis); on an unusual early Burgundian dance manual in "The Prosaics of Basse danse" by Sheila Blair (Art History, Boston College); on an 11th-century tomb tower in "On the Periphery: the Tomb Tower at Abarquh;" and by Jonathan Lamb (English, KU), on the early modern book as a tool for thinking and writing in "Bookish Words: Print, Form, Language and Thought." Information on registration will soon be available on the MARS website at <http://medren.missouri.edu/>.

DR. LLOYD KLINEDINST brings this interesting project to our attention:

**The Jubilees Palimpsest Project:
Pioneering the Recovery of Illegible Text from Ancient Manuscripts Through New Tools in Digital Archaeology**

<http://palimpsest.stmarytx.edu>

Conference Review: Manuscripts in the Making: Art and Science

Cambridge University, 8–10 December 2016
By Cathie Magee

The Fitzwilliam Museum held a conference at Cambridge University called **Manuscripts in the Making: Art and Science** to accompany the Fitzwilliam's bicentenary exhibition **COLOUR: The Art and Science of Illuminated Manuscripts**.

THE EXHIBIT FEATURED 150 ILLUMINATED MANUSCRIPTS from the Fitzwilliam's collections and presented recent analysis performed on some of those manuscripts. The exhibit and conference were jointly organized by **Dr. Stella Panyatova**, Keeper of Manuscripts and Printed Books, and **Dr. Paola Ricciardi**, Research Associate (Conservation Scientist) both of the Fitzwilliam. It was this unusual and welcome collaboration that made both events such a huge success. The conference itself was excellent, well organized, and a delight to attend. Over three days, 43 presentations were given that expanded on the exhibit's theme of scientific discoveries and their larger implications. In addition, over a dozen posters were displayed. Though set in academic lecture halls, the atmosphere of the talks felt collegial and friendly. The conference as a whole felt a bit like a celebration of manuscripts, as speakers often took the tone of respect, awe, and excitement when presenting on their findings.

The very first talk, by **Dr. Heather Pulliam** of Edinburgh University, nicely set the tone for the conference by combining and then transcending the themes of art and science. Dr. Pulliam addressed color theory, discussing how Insular artists manipulated color patterns to create a visual sacred space for the viewer. She then explored how the colors might have changed over time so that we now perceive them differently. Dr. Pulliam (and a few other speakers throughout the conference) questioned whether artists knew about changes in the appearance of some paints as they degrade, whether it be color shifts, oxidation, or friability. She proposed that the subject of intentional use of unstable pigments should be on the minds of scholars, curators, and conservators as we interact with these works.

The remainder of the conference certainly lived up to its name, as many of the presentations discussed the results of analysis, identifying the wide variety of pigments used in specific manuscripts. The papers ranged between very analytical and science-heavy talks and art historical papers that discussed the cultural and social significance of these objects. Overall, the presentations and posters were extremely interesting, informative, and well done. In fact, it was difficult to come up with a short list of the best talks because so many were outstanding.

A few unusual discoveries stood out, such as the detection of Egyptian blue mixed with lapis in a manuscript made at Canterbury (presented by **Prof. Richard Gameson**, **Prof. Andrew Beeby**, and **Dr. Catherine Nicholson**). Several speakers stated that they hadn't yet had the opportunity to sift through all of the data they had collected, suggesting new directions for researchers to pursue. There were interesting non-scientific discoveries as well. **Dr. Nicholas Herman's** presentation on the examination of the erasure of imagery and subsequent application of gold on the *Fleur des Histoires* gave context to inscriptions slipped into the illustrations. And **Marcus Fraser's** research on the Blue Qur'an recorded modifications to the chapter and verse markings, and proposed new ideas related to Islamic architecture on the origins of the manuscript. Time and again, the speakers reminded us that illuminators were human and revealed aspects of the mundane woven into sacred spaces that made these books all the more interesting.

The evidence is clear that conferences and exhibitions like that put on by the Fitzwilliam are good for many areas of manuscript scholarship. Furthermore, the study of manuscripts has the possibility to open new scholarship avenues beyond book history: the history of science, medieval trade routes, sociological studies, and global relations, to name just a few. I am so grateful to the organizers for putting on such a fantastic conference and I look forward to seeing what this new research continues to reveal.

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TO END ON A SAD NOTE: SHOULD THE PUNISHMENT FIT THE CRIME?

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<http://www.bizjournals.com/atlanta/news/2016/12/14/feds-throw-book-at-bogus-bible-binder.html>