



# MANUSCRIPTS ON MY MIND

News from the



No. 43 September 2024 🍷 Editor's Remarks 🍷 New Publications 🍷 Exhibitions 🍷 Conferences 🍷 Projects 🍷 etc.

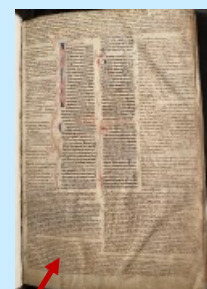
## 🍷 Editor's Remarks:

**DEAR COLLEAGUES AND MANUSCRIPT LOVERS**, welcome back to a new semester and all the interesting and sometimes fraught details of academic, professional, independent, and other permutations of our inquisitive lives. August was particularly kind to me, with a trip to Germany in two stages: first of all a long-awaited visit to dear friends in **Schäftlarn** that included a wedding; lots of giant pretzels and beer; the added stimulating company of two dogs, a rabbit, numerous quails and other fowl; memorable conversations; an exhibition on shipping including a sixteenth-century manuscript with an image of the Ship of Fools; a view of some amazing architecture.

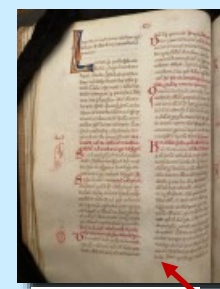
Stage two took place with new friends in **Weiler**, a lovely hamlet not far from Lake Constance, nestled in beautiful countryside with views of mountain ranges visible on clear days. Besides my hosts' spirited hospitality there were two unforgettable day trips, first to **Reichenau** and **Constance**, and then to **St. Gall**. Who knew that Reichenau was an island accessed by ferry boat?, with medieval churches (retrofitted with baroque embellishment), fields of flowers, monastery gardens?



The high point was a ravishing exhibition at the Archaeological **State Museum Baden-Württemberg** in Constance, described in the **EXHIBITIONS** section. At **St. Gall** the next day an astounding baroque church with amazingly tasteful decorations, and then the **Abbey** itself, with various exhibitions—one including a beautiful tenth-century Bible—and a visit to the manuscript reading room, where the gracious goodwill of **Philipp Lenz** permitted a look at a *Decretum* and a *Compilatio Prima*.



St. Gall,  
Cod. Sang. 715



St. Gall,  
Cod. Sang. 673

**SINCE 2025 MARKS THE 50TH ANNIVERSARY OF THE ST. LOUIS CONFERENCE ON MANUSCRIPT STUDIES**, I have elected to organize two sessions for the 2025 conference in commemoration. (See the general **CALL FOR PAPERS** on **page 7** of this issue.) Many scholars have presented papers during those 50 years, some at early stages of their careers. I would like to invite any of you, now "older and wiser," to re-examine the topics of those initial contributions and offer any new or more discerning information about them, seen through the lens of your expanded research and scholarly experience. These may include art historical, contextual, codicological, and paleographic observations. To refresh your memories, you can consult a record of the first 44 years of this conference, from 1974 through 2017, listing sessions, speakers, and paper titles, at <https://www.slu.edu/library/vatican-film-library/-pdf/stl-conference-ms-studies-programs-1974-2017.pdf>. Those interested in participating in this labor of love, please contact me at [susan.lengle@slu.edu](mailto:susan.lengle@slu.edu) and submit a proposal, with title and short abstract, **by the end of November, 2024**.

—Susan L'Engle

### The Never-ending Mystery

**Lisa Fagin Davis** is the subject of a lengthy profile in the September 2024 issue of *The Atlantic*. Here's a link to the essay, which will expire September 14:

[https://www.theatlantic.com/magazine/archive/2024/09/decoding-voynich-manuscript/679157/?gift=YFkW3a8mqv4T0YBMneIYiSPZ-C9pr5UKhj3a4nSy-M&utm\\_source=copy-link&utm\\_medium=social&utm\\_campaign=share](https://www.theatlantic.com/magazine/archive/2024/09/decoding-voynich-manuscript/679157/?gift=YFkW3a8mqv4T0YBMneIYiSPZ-C9pr5UKhj3a4nSy-M&utm_source=copy-link&utm_medium=social&utm_campaign=share)

If the link has expired, you can still access it at <https://www.theatlantic.com/magazine/archive/2024/09/decoding-voynich-manuscript/679157/> but there will be a purchase fee.



Center for Medieval and Renaissance Studies  
Saint Louis University

<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>  
First 21 issues at <http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind.php>

## PROJECTS

**SAVE THE DATE** The *Medieval Miniatures from Byvanck to the RKD* project at the RKD—Netherlands Institute for Art History: (<https://www.rkd.nl/en/current/ongoing-research/medieval-miniatures-from-byvanck-to-the-rkd>) is making steady progress. The festive launch of the **Byvanck Database** is scheduled for **Thursday, 20 March 2025**. We are planning for a hybrid symposium in the afternoon (**CET/UTC +1**), with presentations from international speakers. By offering online participation, we hope that colleagues from all over the world will be able to join the event. For European colleagues or visitors, the symposium at the **RKD** in The Hague could be a nice follow-up to **TEFAF** in Maastricht. More details on the program and registration will be included in the January 2025 issue of *Manuscripts on My Mind*.

—Dr. Anne Margreet As-Vijvers

Images: **The Hague, Huis van het boek, MMW 10 F 50, fols. 43r and 051v (details)**



During the academic year 2023–2024, **Christopher Platts** founded and directed the **Art History Outreach Program** at the University of Cincinnati (**UC**). This program offers interactive, audience-centered presentations on Renaissance and Baroque art and culture (ca. 1400–1700) for students at local public high schools and the **Osher Lifelong Learning Institute (OLLI)**; for students over 50 years old) in Cincinnati. Using centuries-old European prints and illuminated manuscripts from the University of Cincinnati's **Design, Architecture, Art, and Planning (DAAP) Library**, these presentations are primarily object-based, so that students can directly examine and physically handle works on paper and parchment of the fifteenth to seventeenth centuries. The presentations are entirely free of charge to the high schools and **OLLI**, and they are available for—and tailored to—different sorts of classes, whether art history, fine arts, history, or foreign languages and cultures.

The presentations were created by **UC** undergraduate and graduate students under Platts's supervision. The eight **UC** students come from the fields of art history, fine arts, art education, and history, and they include juniors, seniors, and MA and PhD students. Funding obtained from the **International Center of Medieval Art, Renaissance Society of America**, and **UC** incentivized the **UC** students to participate by offering a modest honorarium for creating and practicing a 45-minute presentation and then giving it to high school or **OLLI** classes. In April 2024, the **Art History Outreach Program** won a college-wide **“DAAPcares Award for Diversity, Equity, and Inclusion,”** and in March 2024, Platts gave a formal presentation about the program at the **Annual Meeting of the Renaissance Society of America** in Chicago.

**THE SCHOENBERG INSTITUTE FOR MANUSCRIPT STUDIES** is thrilled to announce that they have been awarded an **NEH Digital Humanities Advancement Grant for VCEditor 2.0**, co-directed by **Dot Porter** and **Alberto Campagnolo**, for continuing development of software to enable the modeling and visualization of codex book structures.

More information can be found here: <https://schoenberginstitute.org/2024/08/28/vceditor-2-0-has-received-an-neh-digital-humanities-advancement-grant/> (blog post that will go live on or around August 28).





## PROJECTS (continued)

The Illurk homepage (Illurk–Illuminierte Urkunden–Illuminated Charters) is now online at <https://illurk.hypotheses.org/405>. The database on [monasterium.net](https://www.monasterium.net) remains as is: <https://www.icar-us.eu/en/cooperation/online-portals/monasterium-net/> but the number of records has grown to well over 4000, thanks to new projects <https://www.monasterium.net/mom/IlluminierteUrkunden/collection>. New features include an [informative introduction](#), a [guide to search strategies](#), a [blog](#), and information on projects, interdisciplinarity, and many other elements. The 4000 documents with a focus on visual media achieve a greater visual presence on the web than before. As a sign of this new media awareness, we have revised our logo, <https://illurk.hypotheses.org/uber> and very much hope that many will share our passion for the intersection of documents, art, law, visual media at <https://illurk.hypotheses.org/405>.

—Dr. Martin Roland

Österreichische Akademie der Wissenschaften



## PROGRAMS/COURSES

## Mmmonk School 2024

Mmmonk School offers free webinars on the book in medieval Flanders. The sessions are aimed at “advanced beginners” who want to learn the basics of other disciplines in the field of medieval book history.

## Programme

**22 November 2024 – Online:** *Digging into the structure and lay-out*

4pm CET - **Alberto Campagnolo** (KU Leuven): Creating a Manuscript Collation with the VisColl Tool

5pm CET - **Laura Light** (Les Enluminures): The Revolutionary Lay-out of the Bible in the 13th Century

**29 November 2024 – Online:** *Getting closer to the readers*

4pm CET - **Lisa Demets** (UGent): Multilingualism in Medieval Flanders

5pm CET - **Hendrik Callewier** (State Archives Belgium): Indispensable Archival Resources for Biographical Research

**6 December – Bruges Public Library**

7pm CET - **Christopher de Hamel** (Corpus Christi College, Cambridge) Lecture followed by drinks reception

Programme and registration: <https://www.mmmonk.be/en/news/mmmonk-school-2024>

Organizers: Bruges Public Library & Henri Pirenne Institute for Medieval Studies Ghent University

[Mmmonk.be](https://www.mmmonk.be) unites the circa 820 medieval manuscripts from the Flemish abbeys of St Bavo, St Peter, Ten Duinen and Ter Doest.

Discover an intellectual and artistic treasure trove, going back to as early as the 6th century!

Recordings of previous Mmmonk School sessions: <https://www.mmmonk.be/en/discover/videos/mmmonk-school>.



**SINCE 2021 Christine Jakobi-Mirwald** has given annual lectures on palaeographic and codicological features in manuscripts, in the summer school program on **Paleography and Latin Handwriting** at the **University of Heidelberg**, run by **Professor Doctor Tino Licht**. This year was the tenth live course (since in 2020, due to COVID, the program was held online). See the website for information about this year’s course, held from **August 26 to September 06, 2024**, along with links to other Heidelberg activities: <https://www.uni-heidelberg.de/fakultaeten/philosophie/zegk/mlat/summerschool.html>

Christine describes her lecture: “I cover the basics of writing supports, pigments, binders and inks, as well as images of scribes and painters, recipe books, and model books, with a little material outlook to parchment stitchings. It is a wonderful and stimulating get-

together of people of widely differing disciplines and ages, historians, linguists, school teachers, art historians, archaeologists, musicologists, philosophers, illustrators, you name it.” A special visual resource is her colorful personal Cabinet of Curiosities containing samples of powdered pigments used for manuscript decoration, many of which are highly poisonous!

## EXHIBITIONS

## THE MORGAN LIBRARY &amp; MUSEUM

Upcoming Exhibition:

*Belle da Costa Greene: A Librarian's Legacy*

October 25, 2024 through May 4, 2025

TO MARK THE 2024 CENTENARY OF ITS LIFE AS A PUBLIC INSTITUTION, the Morgan Library & Museum will present a major exhibition devoted to the life and career of its inaugural director, Belle da Costa Greene (1879–1950). Widely recognized as an authority on illuminated manuscripts and deeply respected as a cultural heritage executive, Greene was one of the most prominent librarians in American history.

For more details, see <https://www.themorgan.org/exhibitions/belle-da-costa-greene>

*Lumen: The Art and Science of Light*

September 10 - December 8

[https://www.getty.edu/visit/cal/events/ev\\_4099.html](https://www.getty.edu/visit/cal/events/ev_4099.html)

## THE J. PAUL GETTY MUSEUM

Upcoming exhibitions



WITH *LUMEN: THE ART AND SCIENCE OF LIGHT*, the Getty Museum will present a major international loan exhibition that investigates the intertwined histories of science and spirituality through the theme of light. Focusing on the arts of western Europe, this exhibition explores the ways that the science of light informed the work of Christian, Jewish, and Muslim philosophers, theologians, and artists during the “Long Middle Ages” (800–1600). Natural philosophy served as the connective thread for diverse and far-flung cultures across Europe and the Mediterranean, uniting scholars across religious boundaries who inherited, translated, and improved upon a common foundation of ancient Greek scholarship on astronomy and the optical sciences.

In bringing together a variety of media that materialize light, and objects that communicate the theological symbolism of both the lights of the heavens and of the eye, this exhibition will demonstrate how science informed the artistry of the Middle Ages and Renaissance. With over 125 objects from international collections, *Lumen* showcases the themes of astronomy, optics, and the deployment of light in sacred spaces, where through the manipulation of materials such as gold, crystal, and glass, medieval artists created dazzling light-filled environments that invoked the layered realms of the divine. To convey the sense of wonder inspired by starry skies or moving light on precious materials, the exhibition includes several contemporary works of art placed in dialogue with medieval and Renaissance objects. The exhibition is co-curated by **Kristen Collins** and **Nancy Turner**, with **Glenn Phillips** as the curator for contemporary works.

*Art, Science, and Wonder in the Medieval World*

As a part of the exhibition *Lumen: The Art and Science of Light*, on **November 10, 2024** curators and visiting scholars will take part in a day-long program on the intersections of art and science in the medieval world. Designed as a series of engaging panel discussions, the first panel, “**What Was Medieval Science?**,” explores topics such as astronomy and optics, and examines the ways that medieval people thought about the science of light in both Latin and Arabic speaking regions. In a second discussion, titled “**The Neuroscience of Light**,” scholars of neuroscience, philosophy and art will explore the effects of light on the brain and the ways that medieval people harnessed light to create immersive spaces of wonder.

*Rising Signs: The Medieval Science of Astrology*

October 1, 2024–January 5, 2025

Medieval Europeans believed that the movements of the sun, moon, stars, and planets directly affected their lives on earth. The position of these celestial bodies had the power to not only influence individual personalities but also created the seasonal conditions ideal for a variety of tasks from planting crops to bloodletting. Exploring the 12 signs of the zodiac still familiar to us today, this exhibition reveals the mysteries of medieval astrology as it intersected with medicine, divination, and daily life in the Middle Ages.

This exhibition is part of the **PST ART: Art and Science Collide Initiative**, read more here: <https://pst.art/en/exhibitions/rising-signs-the-medieval-science-of-astrology>.



Details from “*Miscellany: Descriptions of Planets, Zodiacs, and Comets*,” shortly after 1464, German. Watercolor and ink on paper. Getty Museum, Ms. Ludwig XII 8 (83.MO.137).



## EXHIBITIONS (continued)

PennLibraries, University of Pennsylvania

**The Movement of Books** exhibit, curated by **Dot Porter**, will be on show from August 30 through December 13, 2024; see details at <https://www.library.upenn.edu/events/movement-books>. Additionally, the video loop that will play in the gallery is posted on YouTube: <https://youtu.be/dA5TdZfnyUs>.

Ms. Roll 1066



An exhibition "Rediscovering Catharina van Hemessen's *Scourging of Christ*: Women Artists, Patrons, and Rulers in Renaissance Europe," at the University of Cincinnati (**March 7–April 30, 2024**) was co-curated by **Elizabeth Meyer**, Head Librarian of the Robert A. Deshon and Karl J. Schlachter Library for Design, Architecture, Art, and Planning Library; **Christopher Platts**, Assistant Professor of Art History at University of Cincinnati DAAP; and **Michael Ruzga**, Director and Head of Conservation, Fine Arts Conservation, Inc. It included several illuminated manuscripts from UC Library collections: see <https://libraries.uc.edu/libraries/daap/exhibits/rediscovering-scourging-of-christ.html>.

Meeting of Saints Joachim and Anne at the Golden Gate  
Book of Hours, ca. 1500, UC ARB Ms. 37, fol. 141r



## World Heritage of the Middle Ages-1,300 Years of the Monastic Island of Reichenau

20. April - 20. October 2024

**ONE OF THE "GREAT STATE EXHIBITIONS" OF THE FEDERAL STATE BADEN-WÜRTTEMBERG IN SOUTHWEST GERMANY**, this exhibition celebrates the 1,300 year jubilee of the Reichenau Monastery, which was founded in the year 724 on the Reichenau Island in Lake Constance. Curated by the **Badisches Landesmuseum**, it is hosted at the **Archaeological State Museum Baden-Württemberg** in the city of Constance. The historic sites on the nearby Monastic Island of Reichenau complement the exhibition.

Beautifully and logically laid out, the items on view showcase the rich heritage of tenth- and eleventh-century works of art produced at **Reichenau**. It was personally mind-blowing to see the manuscripts, ivories, reliquaries, and other related objects in their actual physical presence, previously known only in slides or textbook reproductions. **The astounding perfection of Irish scripts! The identification of well-known and -loved pictorial compositions! Seeing the backside of an ivory tablet! The majesty of a foot reliquary!** The rooms went on and on, seemingly without end. If at all possible, don't miss this once-in-a-lifetime event, [perhaps at the ICMA study day at this exhibition](#). —Susan L'Engle



An invitation from our friends at Deutscher Verein für Kunstwissenschaft, **Study day for the exhibition World Heritage of the Middle Ages - 1300 Years of the Monastic Island of Reichenau**, Konstanz and Reichenau-Mittelzell, Germany

22-23 September 2024,

XXVth STUDY DAY MEDIEVAL ART

Preliminary program:

**SUN 22.09.2024:**

15.00: **Optional** Reichenau-Mittelzell;

Treasury in the Minster of St. Mary and St. Mark

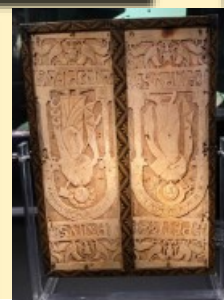
**Optional** dinner

**MON 23.09.2024:** Exhibition visit

Further details will be announced in due time

Please send your registration to:

[medievalstudyday@gmail.com](mailto:medievalstudyday@gmail.com)



## NEW ACQUISITIONS

## J. Paul Getty Museum



The J. Paul Getty Museum has recently acquired Jean Bourdichon's *Lamentation*, originally from the *Hours of Louis XII* (<https://www.getty.edu/art/collection/object/114YMT>). The leaf, rediscovered in France in 2018 in a private collection after having been missing for nearly 200 years, joins the Getty's three other Louis XII leaves, including its original other half, the portrait of King Louis XII surrounded by saints. The work is a stunning example of Bourdichon's sensitive approach, characterized by a glowing luminosity and delicate attention to detail. The newly acquired *Lamentation* will be on view at the Getty Center in **February 2025**, reunited at long last with the portrait of Louis XII. Read more in the Getty's News & Stories announcement: <https://www.getty.edu/news/acquiring-the-second-half-of-an-Hours-of-Louis-XII-diptych/>

Jean Bourdichon, *The Lamentation*, Leaf from the Hours of Louis XII, 1498/1499.  
Tempera colors and gold on parchment. Leaf: 245 × 170 mm. (9 5/8 × 6 11/16 in.).  
The J. Paul Getty Museum, Los Angeles, Ms. 79c (2024.28).

## CONFERENCE AND CALL FOR PAPERS

**"Readers, Makers, and Medieval Consumer Culture:  
Manuscripts and Books from 1350–1550"**

THE 19TH INTERNATIONAL CONFERENCE OF THE EARLY BOOK SOCIETY, scheduled for June 23 through 27, 2025, will be held at New York University in NYC. The conference is sponsored by the English Department and the Medieval and Renaissance Center (MARC) at NYU and hosted by **Martha Rust** (NYU). She, **Leslie Myrick** (independent scholar), **Marlene Hennessy** (Hunter College, CUNY), and **Martha Driver** (Pace University emerita) are serving as the local planning committee, along with **Cullin Arn**, a graduate student at CUNY, and Pace adjunct **Laura Fung-Ross**. In addition to lectures at NYU, the conference will include visits to various library collections and venues around town. **Roger Wieck**, Melvin R. Seiden Curator and Department Head of Medieval and Renaissance Manuscripts at the Morgan Library & Museum in New York, and **John McQuillen**, Associate Curator of Printed Books and Bindings at the Morgan, have kindly agreed to host an afternoon of visits where conferees will see manuscripts and books pertinent to their research. Both **Jamie Cumby**, Librarian at the Grolier Club, and **Emily R. Runde**, Curator of Medieval and Renaissance Collections at Columbia University, have also offered private tours of collections for EBS conferees. We also plan a lecture with a reception to follow at Roosevelt House, formerly the domicile of Franklin and Eleanor Roosevelt now owned by Hunter College, CUNY. Housing, lecture halls, and lunches will be provided by NYU. New York City affords many alternative housing options as well.

June is the start of tourist season, however (this is actually year-round, but summer is the most crowded), so book early if you decide not to opt for NYU.

## CFP

The conference is open to medievalists and early modernists at all levels. The theme may be interpreted as broadly or narrowly as scholars wish. Papers might consider manuscripts and books as luxury items, the importation of manuscripts and/or books into England from the Continent, Continental influence on English books or vice versa, women's (or men's) reading circles, multiple copies of MSS and books (often an indication of popularity), and books as status symbols in miniatures and paintings, for example. We are also interested, as always, in papers that describe manuscripts and books owned, made, or read by women, along with papers that explicitly engage with MSS and books from outside Western Europe and/or which place Western European MSS and books in dialogue with those from other parts of the globe. Conference abstracts will be published on the EBS website.

Submission of a title with brief abstract (150 words max) should take place by **December 15, 2024**. Please include your name, email address, and a brief biography, and send it to [ebs2025@earlybooksociety.org](mailto:ebs2025@earlybooksociety.org)

-Martha Driver



## Calls for Papers

Scotland's Manuscripts:  
Making and Finding

5-6 December 2024  
University of Edinburgh  
Please email abstracts  
by 1 October 2024

Particularly for the pre-modern period, a vast amount of scholarship has been produced on manuscript production and usage in England, across the fields of palaeography, literature, theology, and social history, to name but a few. However, Scotland's manuscripts are yet to receive commensurate attention. This interdisciplinary, cross-historical conference will bring together scholars working on any and all aspects of Scotland's manuscript history and collections. We welcome paper proposals on any of the following topics:

- Visual and material qualities of Scottish manuscripts
- Manuscript production and circulation in medieval and early-modern Scotland
- Manuscripts and texts in Scottish libraries and collections
- Scotland's collections and histories of collecting in Scotland
- Scotland's manuscript exhibitions, display and public engagement
- Language-learning and teaching in relation to Scottish history and archives
- Future directions in studies of Scotland's manuscripts

This list is not exhaustive, and we encourage all who are interested in presenting their work to apply. If your research includes a manuscript held by the Centre for Research Collections, University of Edinburgh, please include this in your proposal.

5<sup>th</sup> December – symposium with papers and conference dinner, St Leonard's Hall.

6<sup>th</sup> December – workshop with manuscript viewing and discussion, Centre for Research Collections.

Supported by The British Academy Early-Career Network Development Fund



Please email abstracts of 200-300 words to the conference organisers: Dr Bryony Coombs, W. R. Pierce, and Dr Hope Doherty-Harrison, at [bryony.coombs@ed.ac.uk](mailto:bryony.coombs@ed.ac.uk), [wpierce@ed.ac.uk](mailto:wpierce@ed.ac.uk), [edohert2@ed.ac.uk](mailto:edohert2@ed.ac.uk), by 1 October 2024.



**THE 50TH ST. LOUIS CONFERENCE ON MANUSCRIPT STUDIES** will take place **June 9–11, 2025** at Saint Louis University as part of the **Symposium on Medieval and Renaissance Studies**. The **Lowry J. Daly, SJ Memorial Lecture in Manuscript Studies** will be delivered by **Adam S. Cohen** of the University of Toronto.

As the fiftieth anniversary, this year marks an important occasion to remember and celebrate scholarship of years past and highlight new research in the field. As usual, papers are welcome in all topics related to research on medieval and Renaissance manuscripts, including **codicology, paleography, manuscript illuminations, marginalia, text-editing, and digital humanities tools for studying manuscripts**. The overall theme of the **Symposium on Medieval and Renaissance Studies** in 2025 is "**Synthesis and Reconciliation**." Following this theme is welcome but not required. We also welcome sessions honoring the work of previous scholars who have been important in the world of manuscript studies, or papers revisiting themes investigated in earlier papers at the **St. Louis Conference on Manuscript Studies**.

Individual paper proposals as well as full session proposals may be submitted via the submission portal at [smrs-slu.org](http://smrs-slu.org) beginning in **November 2024**, by which time the website will be updated with information about next June's Symposium. The deadline for submissions is **December 31, 2024**. Scholars will be notified of acceptances in late January. Questions may be directed to [smrs@slu.edu](mailto:smrs@slu.edu). Join us in St. Louis at the beautiful campus of Saint Louis University, combine your time with research in the **Vatican Film Library**, and attend other stimulating sessions at our **Symposium on Medieval and Renaissance Studies**.

**We hope to see you there!**

—Atria Larson

## CALLS FOR PAPERS (continued)

**SIX SESSIONS PROPOSED BY THE EARLY BOOK SOCIETY** have been accepted for the 60th International Congress on Medieval Studies in Kalamazoo (May 8–10, 2025). All sessions are open for proposals, and volunteers for session chairs are welcome! Proposals must be uploaded to Western Michigan's Confex system, through this link <https://wmich.edu/medievalcongress/call> by the deadline of **September 15, 2024**. This link also appears on the Early Book Society website: [earlybooksociety.org](http://earlybooksociety.org); there are brief descriptions for each of the six sessions sponsored by the Early Book Society on the Confex site and briefer ones below. Proposers are encouraged to interpret the themes as broadly as they like while observing the EBS dates, if possible (1350–1550). The sessions are as follows:

**Old Books, New Technologies (hybrid)**

This session explores the uses of technology in eliciting information about the study of MSS and books. It is also envisioned as a sharing session with papers on useful repositories and other online resources scholars need to know about. To submit a proposal, go to: <https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=5830>

**The Bad Book: Censorship, Suppression and/or Naughty Texts (in person)**

Scholars might discuss the ways in which texts and/or images are suppressed or removed from manuscripts or printed books which reflect readers' responses either to religious or political edicts or represent their personal beliefs. What is being censored and why? What does the survival of censored books suggest? Or in cases when dodgy or possibly inflammatory passages or material is left alone, how did it escape the censors? To submit a proposal, go to: <https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=5838>

**Lexicography 101: Glosses, Annotations, and Word Lists (in person)**

Talks may address compilations of terms, how words are defined, the layout and presentation of word lists, their usefulness, and their intention in manuscripts and early printed books. Books that might be considered include but are not limited to Hildegard of Bingen's *Physica*, *The Book of St Albans*, bilingual texts (*The Doctrine to Learn French and English*, 1480), or glossaries added to printed *Canterbury Tales*, for example. Scholars working on picture texts, in which a word might be defined by a picture, are also encouraged to submit proposals. To submit a proposal, go to: <https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=5841>

**Women's Books: Owners, Makers, Patrons (in person)**

Scholars can explore any aspect of women's books from ownership, patronage, or books written for or directed to women. Of particular interest are annotations, ownership marks, heraldic insignia and evidence of women's reading as indicated by their writing in MSS and books. To submit a proposal, go to: <https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=5831>

**Personal Narrative in MSS and Printed Books (in person)**

How does personal narrative intertwine with the history of production or reception of a particular work or several works? Examples might include the *Book of Margery Kempe*, *Mandeville's Travels*, or the recording of family events in the calendars of *Books of Hours*. Papers may consider portraits or visual narratives in manuscripts and/or printed books, as in the *Beauchamp Pageant*, or scribal responses to the work of copying in colophons to gain insight into the recording of personal histories. To submit a proposal, go to: <https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=5849>

**Lost MSS and Printed Books (in person)**

In 2019 and 2022, EBS member Daniel Sawyer (Oxford) published substantial articles on missing books. Between fire (Cottonian Library, 1731), theft, and losses over time, lost books pose a problem for scholars. One wonders about the whereabouts of titles mentioned in wills and inventories, books lent and lost (the Pastons' *Troilus* lent to the Widow Wyngfelde), the "Book of Gower" cited in Elizabeth Kyngeston Findern's will, even the "Book of the Lion" listed in Geoffrey Chaucer's *Retraction* (was this book real or imaginary?). Ghost copies, or fabricated citations with no correspondence to actual primary sources, might also be considered. To submit a proposal, go to: <https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=5850>

-Martha Driver-

**Monica Greene has shared two new publications:**

**Monica H. Green**, "'Trotula' is Not an Example of the Matilda Effect: On Correcting Scholarly Myths and Engaging with Professional History. A Response to Malecki et al. 2024; accessible on <https://www.academia.edu/123168265> .

**Monica H. Green**, "Who/What is 'Trotula'?" 10 August 2024, also available on <https://www.academia.edu/122738397> . She describes this essay as "A kind of 'Cliff Notes' I've been updating periodically for the past 20 years to try to counteract the chaos on the Internet about whether or not a female 'professor of medicine' named 'Trotula' existed, and what the story is about the work(s) attributed to her. With the increasing availability of manuscript digitizations, I've been adding links to MSS when they come online, making this a resource for people to do their own new research on the *Trotula* texts, whether the original Latin versions or the many medieval vernacular translations (everything from Irish to Hebrew)."



## NEW PUBLICATIONS

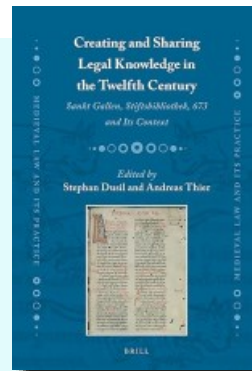


**Holly Flora's** new book on the Paris manuscript (Ms. ital. 115) of the *Meditationes Vitae Christi: Sensory Experience and Franciscan Devotion in the Paris Meditations Vitae Christi* (Valencia, Ulteia Editorial of the Catholic University of Valencia, 2024), is free and downloadable as a pdf in open access here: <https://ultreia.ucv.es/index.php/ultreia/catalog/book/9> . The latest critical edition of the manuscript's text, with her commentary on iconography, is also available free online, via Edizioni Ca'Foscari: <https://edizionicafoscari.unive.it/en/edizioni4/libri/978-88-6969-510-0/> .

*Creating and Sharing Legal Knowledge in the Twelfth Century: Sankt Gallen, Stiftsbibliothek, 673 and Its Context*, ed. Stephan Dusil and Andreas Thier, *Medieval Law and Its Practice*, 35 (Leiden and Boston, 2023)

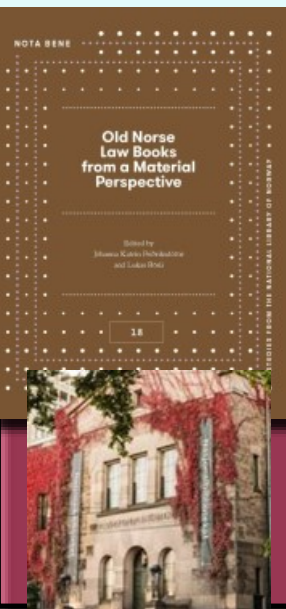
IT IS RARE FOR PEOPLE TO INFORM ME OF NEW BOOKS ON LEGAL TOPICS, and I owe this post to having been shown a copy of this book in August while looking at the manuscript that is its focus—**St Gallen, Stiftsbibliothek, Cod. Sang. 673**—in the manuscript reading room at the Abbey of St. Gall. Its hardback edition was published last year, and Brill's open access e-book, available since 2022, can be downloaded at <https://brill.com/display/title/57404> . I ask everyone, and especially my colleagues working in **Canon and Roman law**, to send me news of their publications, or those of others, that include manuscripts in their research.

**We will all benefit from this shared information.**

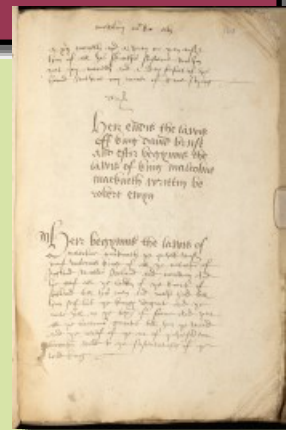


*Old Norse Law Books from a Material Perspective*, ed. Jóhanna Katrín Friðriksdóttir, Lukas Rösli, *Nota bene 18* (Oslo, National Library of Norway, 2024)

This volume comprises a collection of essays on the materiality of the manuscripts available at the National Library of Norway of the medieval National Law of Norway (1274); see [https://issuu.com/nasjonalbiblioteket/docs/nota\\_bene\\_18](https://issuu.com/nasjonalbiblioteket/docs/nota_bene_18). Available as a free ebook and in print, it presents new research on manuscripts, archival material, and printed books containing Old Norse laws from the high middle ages until the twentieth century. The study begins with three fourteenth-century parchment codices: the illuminated **Codex Hardenbergianus** and two smaller, somewhat older volumes containing **King Magnus the Lawmender's Laws of the Land**. It passes through sixteenth-, seventeenth- and eighteenth-century paper manuscripts containing the laws in Old Norse as well as in translation, and goes all the way to modern printed editions and translations as well as archival material. Each of the objects expresses the ideas of their makers and owners through its material, provenance and physical aspects such as paratext, and these features provide clues about how laws were regarded and used throughout history.

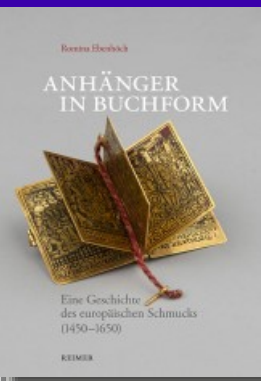


**Margaret Connolly and Rachel Hart**, 'Writing the Law in Late Medieval and Early Modern Scotland: *Regiam maiestatem*, the Marchmont Manuscript (now St Andrews MS 39000), and its Scribe Robert Ewyn, Notary', *Scottish Historical Review* 103.2 (2024), pp. 203–35. This article extends knowledge of sixteenth-century Scottish textual production by exploring the range of writing activities undertaken by **Robert Ewyn**, scribe, chaplain and notary. Ewyn made a copy of *Regiam maiestatem* in Scots in 1548. This manuscript was held in a private collection until 2016 and is comparatively unknown: a full codicological description and account of its provenance history is offered here. A biographical profile of Robert Ewyn is constructed from references in wills and other public records, revealing his family connections and his links to the Edinburgh crafts community; his career as a notary, pre- and post-reformation, is investigated and documents prepared by him are identified. Ewyn's scribal hand is traced across three very different writing contexts (literary book production, legal documentation and secretarial note-taking); as a result, evidence emerges of the different kinds of handwriting a professional scribe could produce, and of the multiple forms of employment that pre-modern notaries might undertake.



University of St Andrews  
MS 39000

## NEW PUBLICATIONS continued



Romina Ebenhöch, *Anhänger in Buchform. Eine Geschichte des europäischen Schmucks (1450–1650)*, (Berlin, 2023).

See <https://www.reimer-mann-verlag.de/controller.php?cmd=detail&titelnummer=101695&verlag=4>, open-access version available: <https://books.ub.uni-heidelberg.de//arthistoricum/catalog/book/1289>, paperback 49,00 € [D]. This lavishly illustrated PhD thesis by **Romina Ebenhöch**, since 2023 director of the museum of St. Johann in Müstair, introduces book-shaped pendants of the fifteenth to seventeenth centuries. An exhaustive text and catalogue comprising 56 objects presents fascinating items that most of us will probably never have noticed before. Well, possibly we were aware of the first ten catalogue numbers: miniature or “girdle” books with parchment leaves, which even show up in portrait paintings (for instance,

London, British Library, Stowe MS 956, <https://blogs.bl.uk/digitisedmanuscripts/2022/06/girdle-book.html> or Baltimore, Walters Art Museum, MS W.444, <https://art.thewalters.org/detail/6483/miniature-manuscript-used-as-a-pendant-2/>).

Stranger are the next five items: little books with metal leaves showing tiny scenes in niello engravings or enamel (for instance, the image on the book cover, Vienna, Kunsthistorisches Museum KK9023, or Cambridge, Fitzwilliam Museum MAR.M.281-1912, <https://data.fitzmuseum.cam.ac.uk/id/object/139871> ). Most of the pendants only copy the form of books and served as small containers for relics, pomanders, or rosaries. See, for example, <https://flintcottageproject.wordpress.com/2012/02/15/object-sneek-peek/>, an otherwise unknown object), while the last group cannot even be opened (such as the strange book with a Lamb of God sitting on it in London, British Museum WB.164, [https://www.britishmuseum.org/collection/object/H\\_WB-164](https://www.britishmuseum.org/collection/object/H_WB-164) ). The study presents the different aspects of this intriguing art form in three main parts headed “miniature”, “book” and “jewellery”, respectively, and investigates such different aspects as miniaturization, readability, the book as a status symbol, devotional object or confessional statement, contexts of wearing and collecting, and the involvement of the senses (*visus, tactus, odoratus*). Likewise, it presents a history of jewellery in the two post-medieval centuries and deals with widely different techniques such as miniature painting, engraving, metalwork, and reverse glass painting.

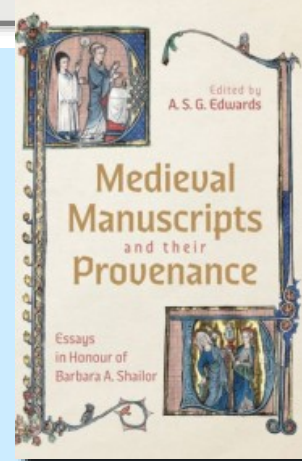
-Review by Christine Jakobi-Mirwald

## Two new Festschrifts are out this year, honoring exceptional women:

*Medieval Manuscripts and their Provenance: Essays in Honour of Barbara A. Shailor*, ed.

A.S.G. Edwards, (Suffolk and Rochester, NY, Boydell and Breyer, 2024)

The essays collected here celebrate the work of **Barbara Shailor**, the distinguished scholar of medieval manuscripts. The subjects addressed range from studies of the history of individual manuscripts, to the evidence afforded by the understanding of their textual traditions, to the significance of the identification of fragments, to the roles of individual scholars and collectors. As a whole the volume contributes to a wider understanding of how the history and ownership of medieval manuscripts can be fruitfully examined, a flourishing area of interest in the field.

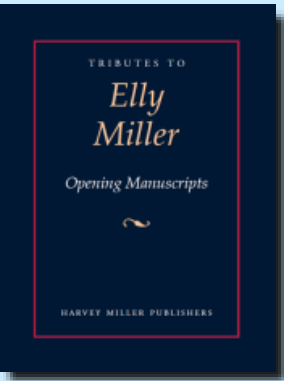


### Contributors:

**Barbara Ann Shailor**: “A S.G. Edwards”; **A.S.G. Edwards**: “The Publications of Barbara A. Shailor” and “Introduction”; **Andrew Kraebel**: “The Manuscripts and Text of *Melos Amoris*”; **Christopher de Hamel**: “Charles V, king of France, and Humfrey, duke of Gloucester”; **Roger S. Wieck**: “Kissing the Paten”; **Julia Boffey**: “The New Chronicles of England and France in New England”; **Michael P. Kuczynski**: “F. J. Furnivall and the Macro Manuscript”; **Lisa Fagin Davis**: “Fragmentation and Fragmentology: A Century of Ege Studies”; **Consuelo Dutschke**: “Mark Lansburgh and his Collection of Manuscripts”; **William P. Stoneman**: “Medieval Manuscripts owned by Edward Duff Balken of Pittsburgh”; and **A.S.G. Edwards**: “H. Harvey Frost's Collecting of Medieval and Renaissance Manuscripts and the 1931 Quaritch Illuminated Manuscripts Catalogue” .



## NEW PUBLICATIONS continued



*Tributes to Elly Miller: Opening Manuscripts*, ed. Stella Panayotova, Lucy Sandler, and Tamar Wang (London and Turnhout, Harvey Miller/Brepols, 2024)

*Opening Manuscripts*, inspired by Elly Miller's passion for manuscripts and her commitment to their study, shines a light on the many ways in which medieval manuscripts can be understood. From the physical unfolding of the parchment to discussions of iconography, dating and influences, over time and across countries, each of the volume's nineteen richly illustrated essays by distinguished scholars in the field asks us to explore a different aspect of the illuminated manuscript. It is a splendid tribute to Elly Miller (1928–2020), the driving force behind **Harvey Miller Publishers**, who championed medieval art for over half a century. From 1970 to the end of her life, her role as publisher, not only commissioning but also personally editing and designing, was fundamental to the development of the scholarly study and wider appreciation of handwritten and illustrated books of the Middle Ages and the Renaissance.

## CONTRIBUTORS:

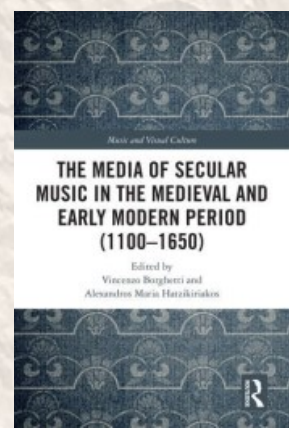
Introduction: "A Passion for Manuscripts" by **Elly Miller**, with a foreword by **Tamar Miller Wang**; **Paul Binski**: "The Chronology of Matthew Paris's Illustrated Saints' Lives"; **Christopher de Hamel**: "The Patron of the Lambeth Bible"; **Charlotte Denoël**: "Adémar of Chabannes' Biblical Drawings in Notebook Leiden VLO 15: From the Mystery of Incarnation to Liturgical Drama"; **Kathleen Doyle**: "Opening Up Representations of Saints in English Folded Almanacs"; **Richard Emmerson**: "Visual Signification in the *Liber floridus* 'Christ between Ecclesia and Synagoga'"; **Joanna Fronska**: "The Images of Gratian: The Author's Portrait and Historical Evidence"; **Gerald Guest**: "Turning to the Masses in the *Très Riches Heures*"; **Deirdre Jackson**: Portal to Heaven: The Virgin Mary as Gatekeeper in Alfonso X's *Cantigas de Santa Maria*"; **Susan L'Engle**: "Construing Character and Social Status: Visual Interpretations by Medieval Readers of Roman Law"; **Julian Luxford**: "The Carthusian Miniatures in the *Belles Heures* of Jean, Duke of Berry"; **James H. Marrow**: "The Gaudechon Hours: An Unpublished Manuscript Illuminated by the Masters of Zweder van Culemborg"; **Michael A. Michael**: "Biblioteca Apostolica Vaticana, MS Vat. Lat. 4757: An Early Fourteenth-Century English Illuminated *Vademecum*"; **Nigel J. Morgan**: "The Virgin and Child with a Bird in English Art c.1250–c.1350: Passion Symbolism or the Playing Christ Child"; **Lucy Freeman Sandler**: "Pictorial Typology and the Bedford Hours"; **Kathryn A. Smith**: "Opening the Space of the Parchment Roll: Imaging Interiority in Two English Copies of the *Septenarium pictum*"; **Patricia Stirnemann**: "The Souvigny Bible and the Holy Sepulchre"; **Jenny Stratford**: "A Tudor Treatise on Illumination and Three Antiquarians: Humfrey Wanley, Elizabeth Elstob and George Ballard"; **Federica Toniolo**: "Double Openings Commemorating the First World War: Nestore Leoni and the Revival of Illumination in Italy"; **Roger Wieck**: "The Last Solomon: Lost and Found".

*The Media of Secular Music in the Medieval and Early Modern Period (1100–1650)*, ed. Vincenzo Borghetti and Alexandros Maria Hatzikiriakos, (New York, Routledge, 2024)

THIS BOOK BRINGS A NEW PERSPECTIVE to secular music sources from the Middle Ages and early modernity by viewing them as media communication tools, whose particular features shape the meaning of their contents. Ranging from the eleventh to seventeenth centuries, and across countries and genres, the chapters offer innovative insights into the historical relationship between music and its presentation in a wide variety of media.

The lens of media enables contributors to expand music history beyond notated music manuscripts and instruments to include images, furniture, luxury items, and other objects, and to address uniquely visual and material aspects of music sources in books and literature. Drawing together an international group of contributors, the volume pays close attention to the medial and material dimensions of musical sources, considering them as multifaceted objects that not only contain but also determine the nature of the music they transmit. **See Table of Contents and more details at**

<https://www.routledge.com/The-Media-of-Secular-Music-in-the-Medieval-and-Early-Modern-Period-1100-1650/Borghetti-Hatzikiriakos/p/book/9781032047836?srsId=AfmBOopadtmiOJIUUELnDZdiHXGlgvYvYDpJ2Oi7dvy6Ap26fF4MP9vg>



## CONFERENCES

**BOOKS ACROSS BORDERS**

Saturday 14th September 2024  
In-person and online

A free, one-day conference in Canterbury, organised by the Society for the Study of Medieval Languages and Literatures, in association with Bookscapes: an initiative of CHASE, the Consortium for the Humanities & Arts in South-East England. This event is hosted by the Centre for Medieval and Early Modern Studies, University of Kent.

## CONFERENCE PROGRAMME

**Canterbury Cathedral Archives (In-Person Only)**

10:30 am Welcome and Exhibition Open :

11:00 am: Lecture by **Prof. Nicholas Vincent** (UEA), 'Magna Carta Goes Global: The Strange History of a National Treasure'

**Canterbury Cathedral Archives (In-Person Only)**, followed by Lunch break and relocation to University of Kent

**University of Kent**

2:00 - 3:00 pm Papers from early career scholars (Panel 1): *Grimond Lecture 3, Grimond Building, (In-Person and Online)*

—**Dr Eleanor Baker** (Balliol College, Oxford), 'He þat stelys this booke,/ shulbe hanged on a crooke': Limiting the Hypermobility of Books with Middle English Book Curses'

—**Georgie Anderson** (MEMS, Kent), 'Bodies in the Borders: Assessing the Racialised Bodies of the Luttrell Psalter'

—**Raphaëlle Goyeau** (UEA), 'Bound to be misdated? A Carolingian Psalter, a Kentish Charter, and a Stuart Antiquary'

3:20 - 4:20 pm Papers from early career scholars (Panel 2)

*Grimond Lecture 3, Grimond Building (In-Person and Online)*

—**Clara Chamberlain** (UEA), 'Furnishing the American Conquests: Late Medieval Iberia's Chivalric Renaissance and the Invention of "Spain"'

—**Ummugulsum Kurukol** (SOAS), 'How Evliya Çelebi dreamed the travel tradition?'

—**Laura Feigen** (Courtauld), '"More Precious Than Gold": Hebrew Manuscripts in Cross-Cultural Contexts'

4:30-5:00 pm **Society for the Study of Medieval Languages and Literature AGM** *Grimond Lecture 3, Grimond Building, University of Kent (In-Person and Online)*

5:00-6:15 pm **Medium Ævum Annual Lecture** by **Dr Sarah Bowden** (KCL), 'Shifting Landscapes: St Oswald of Northumbria in England and Germany' *Grimond Lecture 3, Grimond Building, University of Kent (In-Person and Online)*

To register for any or all of the above sessions, and for further information, please email: [bookscapes@kent.ac.uk](mailto:bookscapes@kent.ac.uk)

**Registration deadline: 5pm, 11th September, 2024**

Travel and accommodation advice can be found at <https://blogs.kent.ac.uk/memsnews/>

## QUERIES TO THE MANUSCRIPT COMMUNITY

**WHILE WORKING ON THE CRITICAL EDITION OF WALTER HILTON'S *SCALE OF PERFECTION***, I have twice run into manuscripts with duplication of material. In **Worcester Cathedral Library MS F.172**, the first and eighth folios (the outer bifolium of the first gathering) are virtually identical copies of the beginning of the Table of Chapters; the text itself jumps from fol. 6v to fol. 9r with no loss, so apparently the scribe simply took the duplication of material in stride. The same thing happens on a greater scale in **Modena, Biblioteca Estense Universitaria MS Lat. 999** of Thomas Fishlake's contemporary Latin translation of the *Scale*: fol. 60r, the last of gathering "P", duplicates fol. 52r, the second of the same gathering. The second book of the *Scale* had begun on fol. 51r; fol. 85r is an exact duplicate of this, including identical illumination; this repetition continues through fol. 86v; fol. 87r begins with the material that should have followed 84v and continues onto the first twenty lines of 87v; the remainder of that page is blank; the text is taken up again (correctly) at fol. 88 and continues to the end.

In both cases, my suspicion is that the scribal error is the result of rapid production of multiple copies of the text, with attendant carelessness. Which to me would argue for a relatively high volume of textual transmission, at least in certain regions. The Worcester Cathedral manuscript is one of three commercially produced copies of the original English text of the *Scale* from London (its greatest circulation was in the North and East of England), and the Modena manuscript is one of three late fifteenth-early sixteenth century northern Italian Franciscan copies of the Latin text. I would like to know what other readers of *Manuscripts on My Mind* think: please send any comments or conjectures to me at [michaelgsargent@me.com](mailto:michaelgsargent@me.com).

—Michael Sargent



## Scott Gwara's Auction Round-Up: Spring &amp; Summer 2024

**FOR MEDIEVAL MANUSCRIPTS IT'S OFTEN FEAST OR FAMINE:** this season was notable for a dearth of fine codices but an abundance of average ones and of fragments both remarkable and routine. Buyers seem reluctant to splurge—with a few exceptions noted below in Christie's sale of "Manuscript Masterpieces from the Schøyen Collection" (11 June). Has the market shifted to the millennial buyer? They seem more likely to acquire a first-generation Apple motherboard than an illuminated Pocket Bible.

On 20 June fragments carried the day at **Mirabaud Mercier** (Paris), when the **Fondazione Perugia** acquired a cache of heraldic document covers dating from 1282 to 1493 [<https://www.fondazioneperugia.it/fondazione-perugia-acquista-a-parigi-la-collezione-albertini/>]. Each bore the crest of the ruling *podestà*, the "chief magistrate" who governed the independent state of Perugia for a period of six months [fig. 1]. These magistrates engaged officials to execute the city's financial, judicial and military authorities, and each officer maintained ledgers of public proceedings related to his duties. In 1853 the city of Perugia sold thousands of these covers, while keeping the records intact. Many eventually became the property of a Parisian diplomat named **Luis Albertini** (d. 1880), whose heirs started deaccessioning them around 2015. Some 1749 covers remained in their possession until the sale mentioned above. Other caches can be found at Stanford (acquired in 1975) and the Fitzwilliam Museum (acquired in 1919). The Italian State confiscated others in 1922. While the covers were offered individually, a single buyer could acquire the entire "Albertini Collection" for the total hammer price. Because the €305k hammer approached the €316k high estimate for the group as a whole, the unsold lots were included in the sale.

On 2 July Sotheby's offered 73 leaves and cuttings from the collection of **Ernst Boehlen**, a Swiss agricultural industrialist. (An online report announced the recent liquidation of a family foundation.) Among the most desirable was a fragment of the "Luxeuil Prophets," ca. 720–730 (lot 1, £60k with premium) [fig. 2]. David Ganz estimates that about 30 specimens of Luxeuil script exist worldwide ["The Luxeuil Prophets and Merovingian Missionary Strategies," *Yale University Library Gazette* 46 (1991), 105–17]. Fifteen pieces of the Prophets survive in six collections, including Firestone Library, Princeton; Beinecke Library, Yale; Newberry Library; and the Morgan Library. This fragment will remain in private hands. **Lot 23** comprised a leaf of the **Psalter of Joan of Navarre** with three historiated initials (£19,200). The book was produced around 1225 for a member of the French royal family, and belonged to Joan, queen of England from 1403 to 1413. Only a single leaf is now missing from the manuscript (**MS Lat. 22 at the John Rylands Library**).



Fig. 1.

Arms of Thomassius Nigri de Suppis de Fermo, 1315. Cornell University, s.n.

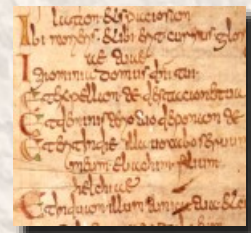


Fig. 2.

Detail of the "Luxeuil Prophets"



Fig. 3.

Detail of the Siege of St. Forget with cannon

I am always drawn to secular scenes of medieval warfare and pageantry, such as **lot 29**, a duel between Alexander the Great and King Porus of India, French or Flemish, ca. 1300–1320 (£26,400); **lot 41**, the "Assault on the Chastel de Saint Forget in 1384–85" from an illustrated volume of Froissart's *Chronicles*, Bruges, ca. 1480–1490 (£14,400); **lot 44**, "The Vision of King Astyages" from a copy of the *Speculum historiale* by Vincent of Beauvais, western France, ca. 1460–1470 (unsold, est. £4k–£5k); and especially lots **68–69**, miniatures from the *Romuléon*, Langres, ca. 1480–1485 (68 unsold, est. £8k–£10k; 69, £7200). Incidentally, the siege of St. Forget depicts a cannon firing a cannonball the size of a watermelon, men scaling a ladder with shields on their backs to defend them from pikes and arrows and a battalion ready to storm the castle gate [fig. 3]. The most valuable fragment in the lot—two eighth-century Anglo-Saxon kalendar leaves from a book fancifully called the "Sacramentary of St. Boniface"—failed to attract a buyer (**lot 2**; est. £250k–£350k).

The most expensive item turned out to be a complete Romanesque glossed Genesis plausibly from Tours but with provenance at Steinfeld Abbey (**lot 16**; £144k). Surviving in a beautiful contemporary binding with ninth-century pastedowns from an Alcuinian Bible, it passed through the hands of **Leander van Ess**, **Sir Thomas Phillipps**, and **William Foyle**. Despite the high price, the Boehlen codices were mixed overall. A nearly complete English Pocket Bible attributed to the **Sarum Master** failed to sell, despite having some 50 historiated initials and 85 foliate ones (**lot 22**; est. £100k–£150k). Yet the winter volume of the very incomplete "Valdes-Choux Antiphonal" from Burgundy, ca. 1150–1200, made an impressive £84k (**lot 21**). It boasted many fine decorative initials, but none by an identifiable master or workshop.



## Scott Gwara's Auction Round-Up (continued)

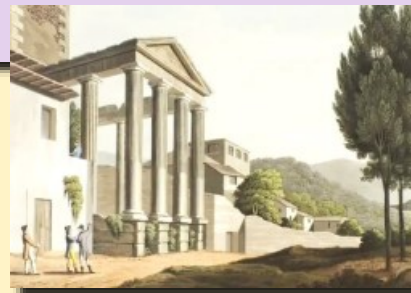
Christie's sale of "[Manuscript Masterpieces from the Schøyen Collection](#)" achieved more than £7.5m overall (incl. premium) but struggled. Over £4m came from two lots, and only 70% of the lots found buyers—though I've been informed of multiple post-sales. Many fine books sold at or below the reserve. For example, **lot 8**, an eleventh-century copy of Bede's commentary on Mark, hammered at £220k against an estimate of £300k–£500k (**lot 8**). It went to the Médiathèque in Rennes. The **Crosby-Schøyen Codex** on papyrus—formerly the **Codex Mississippiensis**—was a strong seller (**lot 1**, £3.065m with premium). Dated between 250 and 350 or so, it was plausibly said to be the oldest book in private hands and one of the oldest in existence. It seems almost inconceivable that the manuscript was owned by the University of Mississippi until 1981, and by a Texas collector until 1988. Just as inconceivably, Duke University traded its fragments of the book for other Schøyen holdings. Related fragments nowadays reside only at the Chester Beatty Library in Dublin ... and Beatty was an American too!

**The Vic Bible**, possibly Catalanian, ca. 1250 (**lot 17**) sold for £88,200. The script has Spanish symptoms, but the decoration looks very Parisian. Not only was the Bible owned by the Capuchins of Vic, but also had been plundered by Joseph Bonaparte, king of Spain 1808–1813. Seized from Bonaparte's luggage as he fled the battle of Vitoria [**fig. 4**], it came into the possession of Arthur Wellesley, 1st Duke of Wellington, as war booty and was sold by the 8th Duke in 1979. The Vic Bible apparently resided at Apsley House, where the family still lives, ( <https://www.wellingtoncollection.co.uk/> ).

The subsequent lot (**18**) comprising glossed **Decretals of Gregory IX** (Bologna, ca. 1250–75) survived complete in its original binding—the French jokingly say "en son jus"—and the price of £44,100 seems low for such an imposing volume. It must weigh at least 20 pounds. The rather large **Gaetani Bible** was identified in this sale for the first time as "an illuminated 'Papal' Bible likely produced in Avignon for the Gaetani family" (**lot 20**, £88,200). It was owned from 1937 by **Otto F. Ege**, the American biblioclast (d. 1951). One wonders why it and **lot 25** (Franciscan breviary, unsold: est. £25k–£35k) were found in a Cleveland storage locker rather than being transferred to the Cleveland Museum of Art as part of the "Ege Deposit" treasures. They may have been considered "inventory" and set aside for dismemberment.

Special manuscripts in the sale (as opposed to spectacular ones) included a massive volume of **Middle English Statutes** from London, ca. 1450 (**lot 39**, £289,800). With pages and pages of Middle English and Anglo-Norman, this book of 274 folios remains to this day in an contemporary alum-tawed binding. What made it particularly valuable was the 1970 export license which encouraged international bidding. The Statutes were perhaps owned in the sixteenth century by one **Anna Wylbraham** (they were signed by her, at least) and from around 1600 by **Lionel Tollemache, 1st Baronet Tollemache**, of Helmingham Hall (deaccessioned in 1970). Hence, the manuscript stayed in the UK until 1970, before going to Australia, back to London, then to Oslo, then back to London and now on to some new owner.

The "[Tanaglia Lactantius](#)" of the *Divinae institutiones* has an even more enthralling provenance. It was copied and illustrated in Florence, ca. 1420–1430; read and annotated by the humanist scholar **Guglielmino Tanaglia**; decorated by **Filippo di Matteo Torelli** probably under the auspices of **Vespasiano da Bisticci**, who may have had the book rebound around 1450; passed through the hands of three legendary collectors (four, counting **Dr. Schøyen**), **Bertram, 4th Earl of Ashburnham**, **Francis Yates Thompson** and **George Dunn**; and went thereafter to Victor (von) Klemperer, a German Jewish banker whose property, stolen by the Nazis, was finally restituted in 1991.



**Fig. 5.** A plate from John IZARD MIDDLETON's *Grecian Remains in Italy*, 1812. Currently for sale at *Phillip J. Pirages Fine Books and Manuscripts*



**Fig. 4.** *Flight of King Joseph Buonaparte from Vittoria* by Edmund Blair Leighton (1890).

The so-called "[Middleton-Fitzharding Petrarch](#)" preserves the rarely encountered *Epistolae seniles* (books IX–XVII) (**lot 28**, £132,300). Copied and illuminated in northeastern Italy about a generation after Petrarch's death, it has a curious American connection as one of three early manuscripts purchased by **John IZARD MIDDLETON** of South Carolina. John IZARD was an accomplished watercolorist, considered "America's first classical archeologist" on the basis of sketches he published of ruins in Lazio [**fig. 5**]. **Continued on next page.**



## Scott Gwara's Auction Round-Up (continued)

Sometime after 1810 Middleton sold his interest in the family plantations and left for Europe. After his death in 1848, his money and property were dispersed to nieces and nephews, and **University of Pennsylvania MS Codex 303** bears the name of Henry Middleton, the second child of John's elder brother. **Harvard, Houghton Library MS Typ. 297** came from the collection of **Dr. Henry Middleton Fisher** of Philadelphia (d. 1939), apparently the inheritance of Eliza Middleton, who married J. Francis Fisher and moved to Philly in 1839. Ownership of the Petrarch is a mystery, although a clue to the inheritance is the remark in a 1933 Sotheby's catalogue of its owner "giving up his London residence."

Many of Dr. Schøyen's manuscripts deserve notice. Two grand volumes of Pliny's *Historia naturalis* probably from Padua, ca. 1400 were acquired and annotated by **St. Giacomo della Marca** (d. 1476) (**lot 29**, £176,400). The name explains the manuscript's moniker, "The Pliny of St. James of the Marches." It puts me in mind of other scriptorial relics, such as the illustrated breviary of St. Catherine of Bologna, ca. 1430s. Also from Padua, the "Squara Catullus" represents an anthology of the poet's 116 poems (**lot 50**, £88,200). **Albinia de la Mare** deduced that the copy was transcribed by **Bar-tolomeo Squara**. Written in a mannered Humanistic Minuscule, the manuscript unexpectedly boasts alternating blue and gilt initials and a pink display script in Lapidary Capitals. Among non-Western manuscripts were several codices in Greek. A thirteenth-century Gospel book comprising **lot 13** came from the **Monastery of Great Lavra on Mount Athos**, and the price of £75,600 seemed quite modest for a complete manuscript of 340 folios bound in late medieval boards. The tenth-century "Charles of Anjou Gospels" in Greek failed to sell (**lot 7**, est. £200k–£300k), perhaps because of its small size or perhaps because it was copied in southern Italy rather than Greece. An even smaller Gospel book of the thirteenth century found a buyer at £44,100, even though (or because) the catalogue suggested, "it may be one and the same as a Psalter once at the Monastery of St Catherine, **Mt Sinai, Sinai. gr. 67**," which was missing by 1950. The National Library of Serbia stepped up to acquire **lot 24**, a fragmentary **Octoechos** of the fourteenth century (£18,900), and **lot 30**, the *Fekula Barlaam and Josephat* from early fifteenth-century Serbia (£52,920). All of the library's medieval holdings were destroyed by Nazi bombing in WWII. Finally, although this auction report does not usually cover Ethiopian manuscripts, an exception must be made for **lot 61**, the *Lives and Miracles from Däbrä Libanos*, a hagiographical compilation written in Ge'ez, ca. 1497–1508 (£44,100). Ethiopian manuscripts antedating 1700 are uncommon, like Romanesque copies in the West. Those before 1500 are as rare as Carolingian manuscripts. Manuscript books belong to a living tradition in Ethiopia and are often read to pieces over centuries of continuous use.

Christie's regular sale of *Valuable Books and Manuscripts* (10 July) began with largely undistinguished fragments. An exception was a cutting from the **Puiggari Pontifical**, which, according to Antoni Jose Pitarch, was illustrated in Barcelona by Ferrer Bassa and workshop between the late 1330s and 1348 (**lot 9**, £15,120) [**fig. 6**]. It depicts

the Dominican Reception of (female) Novices. Clad in secular attire, the young women receive consecrated habits from a bishop. Twenty leaves of this elite Pontifical were sold by Artcurial in 2014 to **Jörn Günther Antiquariat**. Many other miniatures went unsold, including portfolio #18 of *Fifty Original Leaves from Medieval Manuscripts* planned by Otto F. Ege but executed and marketed by his widow from about 1953 (**lot 23**; est. £20k–£30k).

Good manuscript books fared little better. The **William Morris Gospels**, a handsome if incomplete thirteenth-century northern French glossed Gospels of Luke and John, went unsold (**lot 24**; £80k–£120k). By contrast, unexceptional Books of Hours sold surprisingly well. One with fourteen miniatures by the **Master of Marguerite de Foix** achieved £12,600 (**lot 30**). It was apparently commissioned by a resident of Nantes. Many leaves were missing, and some borders savagely cropped, but overall it bore striking and rich decoration. An even better deal in my opinion was **lot 37**, an Hours of Paris Use, ca. 1490 (£22,680). It was missing two miniatures but still retained eleven large and five small ones, all radiant. An opulent Ghent-Bruges Book of Hours followed (**lot 38**, £63k). Apparently manufactured in Antwerp around 1524 for a woman named Catherine, the artwork was attributed to an **Associate of the Master of Cardinal Wolsey**. The date derives from an alleged parallel between the Crucifixion miniature and that in the **Arenberg Missal**, illuminated by the same artist around 1524. (I'm not quite convinced.) The original binding has stamped panels attributed to **Ludovicus Bloc**, who worked in Bruges.



**Fig. 6.**  
Detail of a cutting  
from the Puiggari Pontifical

## Scott Gwara's Auction Round-Up (continued)



Fig. 7.  
Detail from a Boyvin  
Book of Hours

Text fragments at **Marc van de Wiele** (Bruges, 9 March) included some relative rarities, all highly desirable: **Albertus Magnus**, *De animalibus*, France, 13th century (lot 863, €1800 hammer); **Bruno of Segni**, *Expositio in Apocalypsim* (lot 864, €500), **Dionysius of Halicarnassus**, *Antiquitates romanae* (lot 865, €1600); **Albericus de Rosate**, *Dictionarium iuris tam civilis quam canonici* (lot 869, €850); **Themistius**, paraphrase of Aristotle's *Categoriae* with scholia by Heiric of Auxerre (lot 874, €2800). The auction included a fine Rouen Book of Hours, ca. 1500, commissioned by the couple seen in two of the miniatures (lot 860; €46k). Although attributed to an associate of Robert Boyvin, **Boyvin** himself likely painted it. Among many curious features (including a full-page miniature of David and Abigail [fig. 7]), this Hours is written in two columns, a format usually in Hours associated with Jean duc de Berry [fig. 8]. The script, number of lines and short text (71 folios, of which 69 are present) all point a date around 1500.



Fig. 8.  
The Très Riches Heures  
in two columns



Fig. 9.  
One of the 24 Elders.  
Philadelphia, Free Library  
E M 44.12

**Zisska und Lacher** held a sale on 5 June that included a few manuscripts. **Lot 1** comprised a breviary fragment said to be thirteenth-century that made €3500 hammer. **Lot 2** was a mystical text called *The Twenty-Four Elders or the Golden Throne of Loving Souls* by the Franciscan **Otto von Passau**. It achieved a mere €3k, though complete and dated 1429. The text is a florilegium of religious quotations ventriloquized by the 24 Elders from the Apocalypse of St. John. Some manuscripts have lavish illustrations, like a cutting from the Lewis Collection [fig. 9]. A fifteenth-century anthology contained the *Meditationes de humana conditione* often attributed to **Bernard of Clairvaux** and the *ars moriendi* chapter from **Heinrich Suso's** mystical *Horologium sapientiae* (lot 4, €10,500). Both for the decedent and his family, late medieval *artes moriendi* prescribe actions, attitudes, expectations and prayers for "dying well": not losing faith, seeking forgiveness, showing piety, strength and optimism.

**Sotheby's** offered two manuscript books in its sale of "Books, Manuscripts and Music, Medieval to Modern" on 11 July. A Bruges Book of Hours allegedly missing a single leaf out of 237 folios achieved £10,800 with premium (lot 61). Inserted single leaves with miniatures may have been removed, however. A small integral miniature depicts the Holy Face on Veronica's Veil [fig. 10]. The depiction of Christ may perhaps derive, as alleged, from a lost portrait by **Jan van Eyck**, but all such images are based on the apocryphal "Lentulus Letter." Said to be an eye-witness account of Christ's appearance, manuscripts of it circulated in the mid-fifteenth century, while printed editions appeared a generation later. Consider the illustration in light of **Cora Lutz's** translation:

"He is a man of average size and pleasing appearance, having a countenance that commands respect, which those who behold may love or fear. He has hair the color of an unripe hazelnut, smooth almost to his ears, but below his ears curling and rather darker and more shining, hanging over his shoulders, and having a parting in the middle of his head according to the fashion of the Nazarenes. His brow is smooth and quite serene; his face is without wrinkle or blemish, and a slight ruddiness makes it handsome. No fault can be found with his nose and mouth; he has a full beard of the color of his hair, not long but divided in two at the chin. His facial expression is guileless and mature; his eyes are grayish and clear." ["The Letter of Lentulus Describing Christ," *Yale University Library Gazette* 50 (1975), 91–97].

Fig. 10. The Holy Face based on the *Letter of Lentulus*



The second Sotheby's manuscript was an *Ordo for the Sick and Office of the Dead* from Fiesole (lot 96, €6k). It was owned by **John Meade Falkner**, author of the adventure novel *Moonfleet*, arms dealer and honorary Reader in Paleography at the University of Durham—one of about 80 medieval and Renaissance manuscripts in his collection. There is a slight complication in the provenance. The book was consigned by the heirs of **Lydia Marian Minns**, who bought it for £7 from G. David's in Cambridge on her 17th birthday. That would have been 1929—when the book still belonged to Falkner. It seems to be a case of mis-remembering the occasion, although the thought of any adolescent spending birthday money on a medieval book will stir the soul of any true bibliophile. A former student of mine once calculated how many pints of blood he would need to sell in order to buy a manuscript fragment.



## Scott Gwara's Auction Round-Up (continued)

**THERE IS A NEW PLAYER IN TOWN.** Under the supervision of Senior Consultant **Sandra Hindman** of **Les Enluminures**, **Freeman's-Hindman Auctioneers** (no relation) held its first-ever sale of manuscripts and fragments on 27 June. Collectors will applaud Sandra's intention of "filling the gap in the market left by Dreweatts Bloomsbury." In a strong opening, the sale "attracted private and institutional bidders from 15 different countries paying from \$250 to \$76,000 for the medieval, Renaissance and modern manuscripts on offer." The comprehensive cataloguing partly explains this success. Incidentally, consignments are now being accepted for a second sale in July 2025.

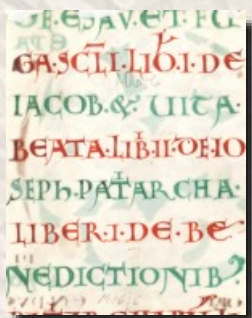


Fig. 11.

Table of Contents  
on a cutting of *De patriarchis*  
by St. Ambrose of Milan.  
Free Library, Philadelphia,  
Lewis MS EM 16:6

Seventy lots, mostly fragments, were offered, including Atlantic Bible initials from the collection of **Robert McCarthy** (lot 1, \$3810 with premium; lot 3, \$3175; lot 4, \$2540). Lot 2, an initial **S** from a Romanesque volume of *De patriarchis* by **St. Ambrose of Milan**, made a reasonable \$1651. Four other initials—one with the book's Table of Contents—can be found in the Lewis Collection [fig. 11]. An inhabited gilt initial from a *Life of St. Leodegar*, France, ca. 1125–1150 reached \$12,700 on the strength of its condition, date and spirited grotesques. A leaf of the recognizable Llangattock Breviary with a large historiated initial by **Giorgio d'Alemagna** or one of his collaborators fared well at \$5080 (lot 26). Many will also recognize a handsome Romanesque glossed Psalter leaf, northern France, ca. 1175–1200 (lot 32, \$1270). I am informed that it belonged to Chicagoan **Isabelle Corwith Cramer** and was probably broken by **Philip C. Duschnes** at least by 1960. The bulk of the manuscript, 83 leaves, survives at the Bancroft Library. I've always been partial to lot 51, leaf of **John of Wales's** *Communiloquium*, from a large Spanish manuscript, ca. 1400. The decoration has been associated with **King Martin I of Aragon**, who directed his juggler to commission a manuscript of this rather obscure text—perhaps this very copy.

Fig. 12. A trivial slip in a banderole?



The codices were chiefly Books of Hours. Some went unsold, rather surprisingly, but lot 63 found a buyer at \$25,400. Illuminated in Paris by the **Master of Jeanne Hervez**, this complete volume of 116 folios bears eight small and six large miniatures. The border of the Annunciation miniature depicts four large banderoles with liquid gold capitals spelling out, "AVE MARIA GRATIA PLENA DOMINUS TECUM BENEDICTA IN MULIERIBUS ET." A perfect amount of space is available in the last banderole for the correct text, "TU IN MULIERIBUS," while "ET" is illogical [fig. 12]. An oversight, perhaps? Painted by **Raoul du Fou** and **Jean Serpin** ca. 1480–1490, a Rouen Hours comprising lot 62 brought \$47,625. The curious miniatures include a Virgin and Child in which Christ reaches for a pear in Mary's hand. Her head is far too large for her body, while the Christ child looks rather like a shrunken ten-year-old. One wonders whether medieval artists had ever observed infants. In the miniature of David and Nathan the amazing architecture of Jerusalem resembles Venetian Gothic.

In the **Nativity**, the ox and ass occupy the lower margin where they are holding an intimate conversation. The ass looks rather conspiratorial.



### EXTRA MANUSCRIPT NEWS

**Marina Bernasconi** informs us: The manuscripts of the **Comites Latentes** collection (<https://www.hmb.ch/en/news/exhibitions/comites-latentes/>), which were in the University Library of Geneva until 2022 and published in **e-codices**, can now be consulted in **e-codices**, section "Basel, Universitätsbibliothek". The collection was transferred to the Historisches Museum Basel in 2022 and deposited at the UB. Twenty-five fragments can be accessed in the section **Fragmentarium.ms** in the collection "Basel, Universitätsbibliothek, Comites Latentes (Depositum des Historischen Museums Basel)".





## ANTIQUARIAN NEWS

NEWS FROM *LES ENLUMINURES***TEXT MANUSCRIPTS NEWS: Fall Update**

We will be adding a new group of manuscripts to the text manuscript site ([www.textmanuscripts.com](http://www.textmanuscripts.com)) on September 25th. Look for notable medieval sermon manuscripts (an important Franciscan collection, **Carthusian Chapterhouse** sermons, and more), texts by important authors (including **Boccaccio** and **Peraldus**), 19th-century illuminated neo-medieval items (an exceptional *Jongleur de Notre Dame* and an Altar Card), and much more.

**MANUSCRIPTS IN THE CURRICULUM III**

**It's not too late!** We will be accepting applications for the remaining slots for **Manuscripts in the Curriculum III** on a rolling basis. This is an opportunity for colleges and universities to borrow a group of nine medieval and Renaissance manuscripts for a semester (or quarter, or summer session) to use in teaching. You can read all about the program on our website at <https://www.textmanuscripts.com/curatorial-services/manuscripts>. If you are interested in participating, please contact Laura Light at [lauralight@lesenluminures.com](mailto:lauralight@lesenluminures.com).

**UPDATES**

**Book of Hours Update:** We are delighted to present our latest acquisitions, a new group of books of hours, ranging from a printed Parisian book of hours by Thielman Kerver, to a sparkling Italian Renaissance manuscript. **Coming early October, stay tuned.**

**FAIRS****Frieze Seoul: September 4 to 7. Visit us on Booth M-19**

*Les Enluminures* is excited and proud to join the 2024 edition of Frieze Seoul, following its successful participation at Frieze Masters London since 2015. Please follow this link to read our Press Release:

[https://www.lesenluminures.com/usr/library/documents/main/les-enluminures-frieze-seoul-2024-press-release\\_eng.pdf](https://www.lesenluminures.com/usr/library/documents/main/les-enluminures-frieze-seoul-2024-press-release_eng.pdf)

**One of our highlights includes this wonderful Gradual for Carthusian use**

To read more about it, follow this link: <https://www.textmanuscripts.com/medieval/carthusian-use-gradual-in-latin-264949?category=music&inventorySearch=0&p=2>

**The Winter Show, New York: January 24 to February 2, 2025. Visit us on Booth A6**

*Les Enluminures* is delighted to return to the Winter Show alongside 65 internationally renowned dealers spanning 5,000 years of art. For this important occasion we will bring together a group of spectacular manuscripts, leaves, and jewelry from the Middle Ages and the Renaissance. Stay tuned for our press release and selected highlights, coming in the fall.

**EXHIBITIONS****Chicago Exhibition Weekend, October 3 to 6:**

As part of Chicago Exhibition Weekend, we are presenting *Radiant Echoes: Illuminated Manuscripts and Opulent Jewels from the Middle Ages to the Renaissance*. This exhibition will feature fifteen masterpieces, among the finest works of medieval and Renaissance art to be found in private hands, ranging from a group of exceptional medieval illuminated manuscripts to remarkable historic jewelry. To visit, please join us on appointment at our Chicago gallery, **980 North Michigan Avenue, Suite 1330**. For appointments, please email [chicago@lesenluminures.com](mailto:chicago@lesenluminures.com)

**"Beyond Sight", New York: January 14, 2024 to January 10, 2025:**

**OUR NEW YORK GALLERY IS HOSTING *Beyond Sight***, an exhibition that explores the tactile nature of medieval and Renaissance art in dialogue with contemporary artist-goldsmith Joy BC. Stay tuned for an announcement and a selection of highlights, coming soon.

Visit us during the exhibition, at **23 E 73rd St, 7th floor**. We're available on appointment from Tuesday to Saturday, 10AM to 5PM. For appointments please email [newyork@lesenluminures.com](mailto:newyork@lesenluminures.com)

In Latin, illuminated manuscript on parchment.  
Germany (Lower Rhine, perhaps Cologne or nearby?),  
**1526 (dated).**  
Eight large historiated initials with tinted penwork borders.