



# MANUSCRIPTS ON MY MIND

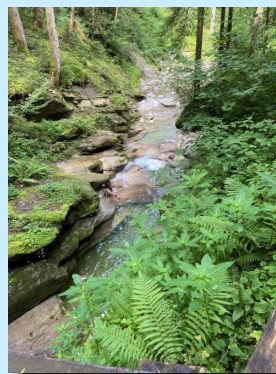
News from the



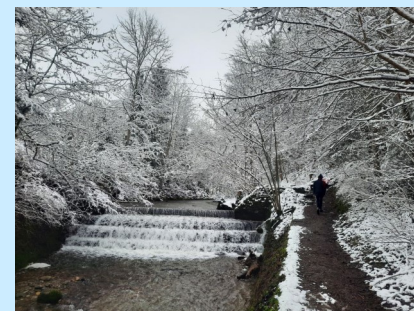
No. 44 January 2025 📖 New Publications 📖 Exhibitions 📖 Conferences 📖 Projects 📖 Acquisitions

## 📖 Editor's Remarks:

**BACK IN AUGUST I NAVIGATED THE RIVERSIDE PATH** of the Hausbachklamm under blue skies and warm sunshine, admiring the full green foliage of the trees and bushes. It was a first walk after arriving in the lovely rural township of Weiler, after a long drive up from the Munich area. Now it presents an icy contrast, photographed by Christine in its snowy trimmings. Looking out this morning from my Lakewood window facing the street, I find the linden trees decorated with the same lines of snow, a minor vision of the Arctic blast that has paralyzed many central and eastern states in the US. We've been below freezing for almost two weeks. **Welcome to 2025!**



August 2024



December 2024

**MY THOUGHTS TURN MOMENTARILY** to St. Louis University with two upcoming events. On January 15 **Jonathan Sawday**, Walter J. Ong, S.J. Chair in Humanities in the English Department at SLU will be awarded MLA's prestigious **James Russell Lowell Prize** for a book that seems to me extremely relevant to our manuscript-devoted community: **Blanks, Print, Space, and Void in English Renaissance Literature: An Archaeology of Absence**, published by Oxford University Press in 2023. While it deals with books in print, we might consider what features and trends along the development and focus of medieval manuscript production and use might be seen as harbingers of the material and conceptual phenomena Sawday discusses in later literary publications. I excerpt from the publisher's abstract:

"*Blanks, Print, Space, and Void in English Renaissance Literature* is an inquiry into the empty spaces encountered not just on the pages of printed books in c.1500–1700, but in Renaissance culture more generally. The book argues that print culture in the sixteenth and seventeenth centuries helped to foster the modern idea of the 'gap' (where words, texts, images, and ideas are constructed as missing, lost, withheld, fragmented, or perhaps never devised in the first place) ... Jonathan Sawday leads the reader through the entire landscape of early modern print culture, discussing topics such as: space and silence; the exploration of the vacuum; the ways in which race and racial identity in early modern England were constructed by the language and technology of print; blackness and whiteness, together with lightness, darkness, and sightlessness; cartography and emptiness; the effect of typography on reading practices; the social spaces of the page; gendered surfaces; hierarchies of information; books of memory; pages constructed as waste or vacant; the genesis of blank forms and early modern bureaucracy; the political and devotional spaces of printed books; the impact of censorship; and the problem posed by texts which lack endings or conclusions."



And this year, as the Medieval Academy celebrates its **centennial year** of existence and its journal *Speculum*, the **Annual Saint Louis Conference on Manuscript Studies** commemorates its **fiftieth anniversary** within the **Twelfth Annual Symposium on Medieval and Renaissance Studies**, **June 9–11, 2025**. I have organized a panel: *Updates and/or New Directions in Manuscript Studies*, featuring three speakers who have in the past given papers at this conference, and who now, ten to twenty years later, will present either an update on their previous topic or a new manuscript horizon on which they are concentrating. **Dr. Adam S. Cohen** will present the keynote lecture for the manuscript conference, with a fresh look at an important manuscript: "**The Getty's Rothschild Pentateuch: Synthesis and Non-Synthesis.**"

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>

## EXHIBITIONS

**Paris, Musée de Cluny**  
**LEAFING THROUGH NOTRE-DAME:**  
**MASTERPIECES OF THE MEDIEVAL LIBRARY**  
**19 November 2024 to 16 March 2025**



**THE HISTORY OF NOTRE-DAME CANNOT BE SOLELY DEFINED BY ITS FAMOUS BUILDING:** it has also been shaped by books, manuscripts, and prints that were used for worship or study. From 19 November 2024 to 16 March 2025, the **Musée de Cluny—Musée National du Moyen Âge** in Paris is deep-diving into the **Bibliothèque nationale de France (BnF)** collections for the ‘Feuilleter Notre-Dame : Chefs-d’oeuvre de la bibliothèque médiévale’ (Leafing through Notre-Dame: Masterpieces of the Medieval Library) exhibition, organised in collaboration with the BnF.

Since 1756 most of Notre-Dame’s medieval manuscripts—some 300 documents—have been stored at the BnF. And now the Musée de Cluny exhibition is revealing the richness of this collection through a curated selection of around 40 documents. In addition to precious medieval manuscripts from the **Department of Manuscripts** and the **Bibliothèque de l’Arsenal** in Paris (part of the BnF), it features two illuminated pages from the Musée de Cluny’s collections, five chapter registers documenting the cathedral’s book management; three manuscripts and a map on loan from the Archives nationales, as well as an illuminated manuscript from the **Archives historiques de l’Archevêché**.

Structured around four key themes—library management, text books, witnesses to worship, and the future of the medieval library in modern times—the visitor journey offers a snapshot of the cathedral’s rich intellectual, artistic, and religious life during the Middle Ages.

The first section examines the history and management of the library, providing visitors with an insight into the structure and organisation of a cathedral library in the medieval period. Among the items on display, the public will have the opportunity to discover, for the very first time, two heritage acquisitions that have recently been added to Notre-Dame’s collection in the BnF’s Department of Manuscripts: a missal from around 1400 and a sixteenth-century ritual.

The Notre-Dame library was one of the very first ‘public’ libraries in Paris and was open to underprivileged theology students. Its content reflects both Notre-Dame’s liturgical vocation and the canons’ areas of interest. As some were also masters of theology at the University of Paris, the library collection consists of text books (works about theology, church history, canon and civil law, as well as the works of classic authors), and biblical and liturgical books. A handful of pristine copies used for religious services offers valuable evidence of Parisian liturgical practices and their dissemination during the Middle Ages.

The library saw its collection of medieval manuscripts flourish under the Old Regime thanks to the generosity of **Claude Joly**, one of the cathedral cantors. Several highlights from his personal collection are on display in the final section, including *History of the Franks* by Grégoire de Tours, which dates back to the Merovingian period; a Carolingian gospel book from Reims; and the earliest known exemplar of Christine de Pisan’s *The Book of the City of Ladies*.

The exhibition ‘Leafing through Notre-Dame. Masterpieces of the Medieval Library’ has been organised by the BnF at the Musée de Cluny as part of the ‘Dans les collections de la BnF’ programme with the generous support of the National Archives. Overseeing the curation is **Charlotte Denoël**, Chief Curator and Head of the Department of Medieval and Renaissance Manuscripts at the BnF; supported by **Éric Landgraf**, a Doctor of History and Head of the Documentation, Library and Archive Department at the Musée de Cluny – Musée National du Moyen Âge.

—Charlotte Denoël



## EXHIBITIONS (continued)

Walters Art Museum

***If Books Could Kill***

December 18, 2024–August 05, 2025

Centre Street Building,  
Level 3, Medieval Gallery

The rich, jewel-like colors of manuscript illuminations can be dazzling—and dangerous. For centuries, highly toxic materials such as lead, arsenic, and mercury were used by scribes, artists, and bookbinders to create handmade books and to illuminate their pages. Now on view in our manuscript gallery, *If Books Could Kill* casts light on the hidden dangers of manuscripts within the Walters' collection and reveals the delicate science behind recognizing those toxic materials and handling them safely today. The exhibition will reveal how the toxic materials used to paint manuscript illuminations spanned cultures, geographies, and time periods. Vermillion—derived from mercury-rich cinnabar—produced a brilliant red pigment used to illuminate an Armenian gospel book in 1455. Arsenic-based orpiment provided pops of yellow for a Thai treatise on elephants in 1824. And lead gave the pages of a 1906 French missal a creamy white hue. But these beautiful colors, along with the dangerous materials used on book bindings to protect them from bookworms, came with a price—one often paid by the books' creators and users, who were unknowingly exposed to these toxic substances.

This unique manuscript exhibition presents twenty-four rarely displayed examples of toxic books and materials from around the globe while delving into the human stories behind the manuscripts. It is curated by **Lynley Anne Herbert**, Robert and Nancy Hall Curator of Rare Books and Manuscripts; **Abigail Quandt**, Head of Conservation, Books and Paper; and **Annette Ortiz**, Conservation Scientist. See <https://bit.ly/49pQm21>

Paris, Bibliothèque nationale de France,  
site François-Mitterrand - galeries 1 & 2  
4 février - 8 juin 2025

**Apocalypse Hier et demain**

Charlotte Denoël has also contributed to an exhibition that will open in Paris at the François-Mitterrand site of the Bibliothèque nationale de France, in galleries 1 and 2: **Apocalypse Hier et demain**. Running from 4 February through 8 June, 2025, it explores the idea of the Apocalypse through various time periods and media. Illuminated manuscripts and major works in monumental pictorial media—paintings, sculpture, drawings, stained glass, and tapestry—attest to the importance of the text and its iconography in the Middle Ages, demonstrating how its imagery was established and continues to be meaningful in our times. Around twenty-five medieval manuscripts share the exhibition with artworks such as fragments from the Angers tapestry, or stained glass from the Sainte Chapelle. For a full description of the multiple media in the exhibition, see

<https://www.bnf.fr/sites/default/files/2024-10/CP-Apocalypse%20Hier%20et%20demain-BnF.pdf>.



Paris, BnF, MS Latin 8878, fol. 109r  
Beatus a Liebana, *Commentarius in Apocalypsim*  
11th century (3rd quarter, before 1072)  
Sud-Ouest de la France, Saint-Sever

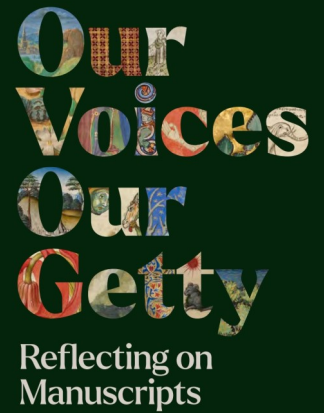
## EXHIBITIONS (continued)

## J. Paul Getty Museum

***Our Voices, Our Getty: Reflecting on Manuscripts***

February 4-May 4, 2025

THE J. PAUL GETTY MUSEUM PRESENTS *Our Voices, Our Getty: Reflecting on Manuscripts* from February 4 through May 4, 2025, an exhibition of manuscripts accompanied by reflections written by interns from the **2024 Getty Marrow Undergraduate Internship program**. Using nature as a theme, the 16 interns from universities across the country were encouraged to examine and respond freely to manuscripts that feature the natural world, resulting in a variety of personal and creative commentary: intimate emotional responses, poetic explorations, letters to loved ones, and even imaginative fiction.



Exhibition Design Concept  
by Leah McCloskey

## ONGOING AT THE MORGAN LIBRARY &amp; MUSEUM:

***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** presents 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.

The exhibition traces Greene's storied life, from her roots in a predominantly Black community in Washington, D.C., to her distinguished career at the helm of one of the world's great research libraries. Through extraordinary objects—from medieval manuscripts and rare printed books to archival records and **portraits**—the exhibition demonstrates the confidence and savvy Greene brought to her roles as librarian, scholar, curator, and cultural executive, and honor her enduring legacy.

See the following links for videos and more information: <https://www.themorgan.org/exhibitions/belle-da-costa-greene> and <https://www.themorgan.org/belle-greene>.



Belle da Costa Greene



Master of the Geneva Boccaccio,  
*Traponee (Sri Lanka)*,  
France, Probably Angers, ca. 1460-65,  
in the ***Book of the Marvels of the World***,  
Los Angeles, J. Paul Getty Museum,  
MS 124, fol. 32r (detail).

## UPCOMING EXHIBITION:

***The Book of Marvels: Imagining the Medieval World***

January 24 through May 25, 2025

This exhibition presents one of the most fascinating examples of a medieval guide to the globe, known as the *Book of the Marvels of the World*. Written in France by an unknown author, this fifteenth-century illustrated text vividly depicts the remarkable inhabitants, customs, and natural phenomena of various regions, both near and far. Reuniting two of the four surviving copies, *The Book of Marvels: Imagining the Medieval World* brings to life medieval conceptions—and misconceptions—of a global world. See a comprehensive description at

<https://www.themorgan.org/exhibitions/book-of-marvels>.



## PROJECTS

**Sophie Dieberger announces a new project in Vienna:**

IN MARCH 2025, IN THE PÄCHT ARCHIVE (UNIVERSITY OF VIENNA) the project “Manuscripts with Image Cycles in the Early Incunabula Period” will commence. It deals with manuscripts kept in the **Austrian National Library**. Almost all of the secular and religious texts are illustrated with pen and ink drawings. Their artistic standard ranges from routine works from the circle of the Alsatian **Diebold Lauber** to amateurish drawings that obviously did not have to compete commercially but were created for personal use. In a first step the manuscripts will be recorded in accordance with the specifications of the series “Die illuminierten Handschriften und Inkunabeln der Österreichischen Nationalbibliothek.” Based on the detailed analyses, aspects such as the relationship to the concepts for the illustration of contemporary printed books will be examined. Another focus is on the adaptations made in the centuries after the creation of the manuscripts and incunables: the aim is to gain insights on changes in text reception, use, and appreciation of medieval books as material objects as well as repositories for knowledge and culture.

More information can be found here: <https://kunstgeschichte.univie.ac.at/en/forschungsprojekte/buchmalerei/manuscripts-with-image-cycles/>

Projected researchers are **Sophie Dieberger** and **Raphaella Vallon**. A further postdoc co-worker is being sought, and the job advertisement is to be found [here](#). The application deadline is **January 15, 2025**.

**Mexican Codices and Medieval Manuscripts Inspire an Exhibition in Southern California**

THE COUNCIL FOR AMERICAN OVERSEAS RESEARCH CENTERS (CAORC) awarded **Dr. Bryan C. Keene**—associate professor of art history and theatre at Riverside City College—a faculty development seminar fellowship in Mexico. For two weeks in May, 2024, a group of fifteen faculty members from US community colleges and minority-serving institutions focused on Mexico’s Indigenous languages and cultures with the Americas Research Network (**Arenet**) in Mexico City, Tlaxcala, Puebla, and Cuetzalan.

This year’s theme included a concentrated focus on **Ñuu savi** (Mixtec) and **Mexica** (Aztec) manuscripts, as well as early printed colonial texts and visual traditions related to the pictorial and linguistic repertoire of codices. The cohort also studied amate paper-making and the creation of dyes and paints, the art historical record of plants and agriculture that gave rise to the famous chinampas (lake- or pond-based gardening system), and activist work by LGBTQIA2+ artists who draw inspiration from Mexico’s long book history.

One outcome of the fellowship is to develop a student- or community-based project on campus that centers the lessons of Mexican Indigeneity. Given that Riverside City College is a Hispanic-Serving Institution (HSI), Keene wanted to partner with a fellow queer Hispanic faculty member—**Professor Humberto Reynoso** (assistant professor of ceramics/sculpture)—to co-curate an exhibition and to develop related programming. Their project, “Hybrids / Híbridos,” focuses on queer Mexican-American artist **Roberto Benavidez**, who transforms the cultural icon of the piñata into a profound commentary on race, racism, immigration, and the limitless possibilities of self-identity. Much of his imagery is based on marginalia from European medieval manuscripts and from the work of **Hieronymus Bosch**. This exhibition will feature new work by the artist, with a focus on birds and cats from books of hours and other devotional manuscripts.



**Mexica (Aztec) manuscript display**  
Museo de antropología,  
Mexico City.



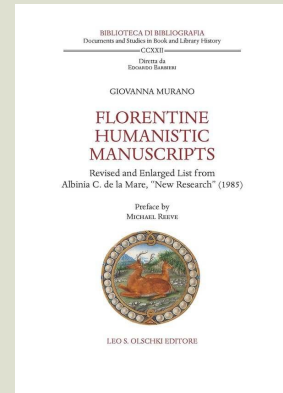
**Roberto Benavidez**  
Illuminated Piñata No. 4,  
Basilisk, 2017

Complementing the exhibition are a series of workshops for students, faculty, and college staff that invite participants to create their own codice or zine using amate paper and a range of art historical hybrid creatures from global book traditions. Particular focus will be on manuscripts and facsimiles in the University of California, Riverside special collections. “Hybrids / Híbridos” and the codice workshop invite us to envision what we can become. Benavidez’s half-breed creatures remind us that our identities are not fixed but are constantly evolving, at once beautifully constructed and layered while also being constructed, possibly battered or crushed, repaired, and radiant. The imaginative art making activities encourage us to embrace our multifaceted selves and to celebrate hybrid identities. The exhibition and workshop will be presented at the **Quad Gallery, Riverside City College, from February to April 2025**, with a web presentation and social media coverage. Bryan wishes to thank **Holly Flora** for sharing information about the CAORC program and encourages anyone at a community college or minority-serving institution to consider applying to a future program. —**Bryan Keene**

## NEW PUBLICATIONS

Giovanna MURANO, *Florentine Humanistic Manuscripts. Revised and Enlarged List from Albinia C. de la Mare, "New Research" (1985)*. Preface by Michael Reeve (Firenze, Olschki 2024)

**Albinia C. de la Mare** (1932–2001) was the leading expert on humanist manuscripts in the twentieth century. While her work on Vespasian remains unpublished, in 1985 she published, as an appendix to a volume on Florentine miniatures, the results of decades of research on more than one hundred copyists working in Florence in the fifteenth century. This extraordinary and unique treasure trove of information on nearly two thousand manuscripts was unfortunately published without indexes and was only accessible to those who had the perseverance (and patience) to wade through dozens and dozens of pages full of names and other information. The volume edited by **Giovanna Murano** and published by Olschki is now an indispensable tool for consulting de la Mare's research. The new, revised and expanded list of more than 2,400 manuscripts is arranged according to the places where they are preserved. Indexes of authors and copyists complete the volume. A selection of reproductions illustrates the hands of the main copyists. <https://www.olschki.it/libro/9788822269430>



In conjunction with the exhibition **Wir Schwestern: Die vegessenen Chorfrauen von Klosterneuburg. Begleitband zur Ausstellung. Stift Klosterneuburg, 2024**, for which the accompanying catalogue was announced in the previous newsletter, **Jeffrey Hamburger** and **Eva Schlottheuber** have also edited a volume of essays focused on the libraries of the female monastic communities at Klosterneuburg and St. George's in Prague: *The Ladies on the Hill: The Female Monastic Communities at the Aristocratic Monasteries of Klosterneuburg and St. George's in Prague*, Fokus Kloster 2 (Vienna: Böhlau, 2024). See <https://www.vandenhoeck-ruprecht-verlage.com/detail/index/sArticle/59529> .



The essays follow:

- Jeffrey F. Hamburger and Eva Schlottheuber**: The Keys to Paradise. The Forgotten Women of Klosterneuburg and of St. George's in Prague
- Jeffrey F. Hamburger**: A Rule of Their Own? Representations of the Rule in Manuscripts for Female Monastic Communities
- Karel Pacovský**: The Involvement of the Abbesses of St. George's Convent in the Medieval Coronations of Queens of Bohemia
- Karel Pacovský**: The Canons of St. George's Church in Prague. Men in the Service of Women
- Sarah Deichstetter and Sabine Miesgang**: Die Augustiner-Chorfrauen von Klosterneuburg: ein Forschungsüberblick zur Geschichte und dem Wirtschafts- und Rechnungswesen von 1445 bis 1533
- Maria Magdalena Rückert and Annette Kehnel**: Die Rechnungsführung der Klosterneuburger Chorfrauen im 15. Jahrhundert
- Renáta Modráková**: The Library and Manuscripts of Kunhuta, Royal Daughter and Abbess of St. George's
- Edit Anna Lukács**: Die Schriftrolle der Augustiner Chorfrauen zu Klosterneuburg
- Anna Zakova**: The Liber Ordinarius of St. George's in Prague. A Window onto the Liturgical Life of an Abbey
- Gionata Brusa**: The Liber Ordinarius of the Canons of Klosterneuburg
- Margot Fassler**: Magdalene at St. George. Exercising Liturgical Imagination through the Office
- Lucie Podroužková, Samuel Škoviera and David Eben**: The Repertoire of the Divine Office in St. George's Monastery. The Autumn Part of the Sanctorale
- Maria Theisen**: Hof und Kloster. Äbtissin Kunigunde von Kolowrat im Spiegel ihrer illuminierten Codices
- Jennifer Vlček Schurr**: The Passional of Abbess Kunigunde: Structure and Content

## Scott Gwara's Auction Round-Up: Fall &amp; Winter 2024

**THIS FALL/WINTER SEASON OF MANUSCRIPT SALES CAME IN LIKE A LAMB, OUT LIKE A LION.**

On 11 December **Christie's** held a blockbuster sale of *Valuable Books and Manuscripts*. Fragments dispersed by the American "biblioclast" **Otto F. Ege** (d. 1951) headed up the auction. **Lot 1** comprised set **#18** of *Fifty Original Leaves from Medieval Manuscripts*, planned by Ege but issued by his widow from ca. 1953 (**£8190, with premium**). This portfolio was intended for the college and university market, lately bolstered by the GI Bill. Forty numbered compilations were issued, each differing in quality according to the client. Except for sets 1–3, which seem to have gone to Ege's binder, the numbering was random. The Lima Public Library (Lima, OH) got the very elaborate first set (**#29**) for a reduced price. When Mrs. Ege shuttered the business in 1962, one or more dealers sold the remaining portfolios, and **#18** seems to belong to this period. All the sets included a leaf of the **Beauvais Missal**, fragments of which were also sold separately by Ege and his business associate **Philip Duschnes**. **Lot 2** in the sale was a finer example with a large interlace initial (**£5292**). In 1946 Duschnes was offering these specimens for \$40 [fig. 1].

The rest of the auction had impressive manuscript books. **Lot 3** comprised a massive early fourteenth-century Bolognese copy of the *Summa confessorum* by **John of Freiburg** (**£50,400**). It can be traced to the collection of **Jean-Baptiste-Joseph Barrois** (d. 1855), whose library was acquired in 1849 by **Bertram, 4th Earl of Ashburnham** (d. 1878). **Lot 5** was the fascinating "Book of the Augustinian Priory of Heilig Kreuz" in Augsburg (**£32,760**). Its calendar recorded "the deaths of over 530 monks, sisters and benefactors" [fig. 2]. An alchemical compilation of 32 folios held texts by "Morigenes the Astrologer, Pseudo-Aristotle, Geber and others" (**lot 6, £75,600**). Fols. 16r–22v contained a treatise by "Pseudo-Aquinas" called *Super lapide philosophico* ("On the Philosopher's Stone"). It reminds me that, when Harry Potter and the Philosopher's Stone was published in the US (1998), the title was changed to "Sorcerer's Stone." A book on "philosophy" might have turned off American youth.

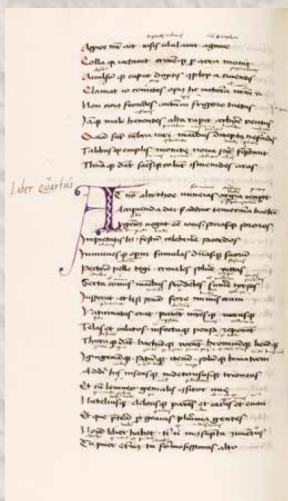


Fig. 4.

**Glossed Metamorphoses** acquired by the University of South Carolina in 2021.

12. 1285 A.D. FRANCE (Beauvais). Missal leaf on fine vellum (11½ x 8 inches). A superb example of the "Golden Age of Illumination." The brilliantly executed initial letters are enriched by interlaced bands on a background of burnished gold and marginal bar extensions which terminate in ivy leaves; the first "flowering" of the Gothic interest in nature. Two columns, 21 lines of text, with Gregorian chants, square notation on a four line staff. \$40.00  
Simpler leaves \$30.00 and \$20.00

France, during the 13th century, was the artistic center of Europe, and Beauvais, where the manuscript was probably executed, was noted for its tapestries, churches, and remarkable stained glass. These leaves were taken from an incomplete volume, one of three, given to the church in Beauvais by one of its Canons, Robert de Hangest.

THE MISSAL contains the lessons, or Bible reading, chants and prayers necessary for the celebration of the mass for Sundays, holidays, Saints days as well as for special services as for the sick, or for those held in times of war.

Fig. 1.

**Philip C. Duschnes, catalogue 74 (summer 1946): "enriched by interlace bands."**



Fig. 2.

**Names of the Deceased.**



Fig. 3.

**Bactrian camel from a Book of Hours.**

The **Psalter of Count Ludwig the Younger of Oettingen** (Swabia) has artwork influenced by Bohemian illuminators (**lot 7; £151,200**). In addition to charming historiated initials, the margins feature apes, dragons, insects, parrakeets and—most beguilingly—a Bactrian camel [fig. 3]. Of all the miniatures from Books of Hours that pair camels with the Wise Men, I've never seen any of the two-humped kind. A very grand Italian humanist copy of **Ovid's Metamorphoses** on paper fetched **£119,700, lot 8**, partly because it was owned by the Victorian prime minister **William Gladstone** (d. 1898). As a classicist (he read Classics and Mathematics at Oxford), Gladstone owned manuscripts of **Vergil's Aeneid** (see lot 9), **Terence's Comedies** and *De excidio Iudaeorum* by **Hegesippus**. As far as I am aware, the last complete copy of the *Metamorphoses* to appear on the market was acquired by the University of South Carolina (**Early MS 153**) [fig. 4]. The Gladstone Vergil also achieved a high price (**lot 9, £113,400**). Other Gladstone manuscripts in this sale included **lot 12, Peter of Herenthal, Collectarius super Librum Psalmorum** dated 1462 (**£21,420**); **lot 13, a bilingual Psalter in Latin and German** dated 1468 (**£27,720**); **lot 14, Godefridus of Erlach, Sermons on the Lord's Prayer** from the Charterhouse of St Barbara at Cologne, late fifteenth century (**£12,600**); **lot 15, Augustinian Rule, Constitutions and Martyrology** for Dominican Sisters, possibly from Switzerland, late fifteenth century (**£20,160**); **lot 16, an astonishing Austrian or perhaps Tyrolean compilation of Italian Humanist texts on translation in its original (and very handsome) red chamois binding** (**£35,280**); a Processional dated 1522 for the Birgittine Abbey of Maihingen in Bavaria comprised **lot 22** (**£35,280**). What interested Gladstone in German manuscripts, I wonder?

## Scott Gwara's Auction Round-Up: Fall & Winter 2024 (continued)

Only two Books of Hours appeared this time. Slightly baffling to me, a **Gold Scrolls** Book of Hours that had been savagely trimmed brought **£88,200**. It has abundant and clean half-page miniatures, admittedly, but finer examples frequently come up for sale. Incidentally, these undifferentiated artists are called "**Masters of the Gold Scrolls**" because of gold curlicues (= "scrolls") in the backgrounds of some miniatures [fig. 5]. More to my taste was **lot 20**, Use of Nevers, illustrated by the **Circle of the Master of Spencer 6**, either from Nevers or Bourges (**£40,320**). From ca. 1500, this Hours featured scenes painted in the openings of neo-classical structures—grand arches surmounted by acroteria and supported by Corinthian columns. A shepherd plays his bagpipe in the corner of the Nativity [fig. 6]. What an odd contrast! The calendar for December features a gruesome scene of pig-butchering: a fellow with an axe poised to swing at the pig's head, while a lady (slightly overdressed for the occasion) holds a bowl to catch the blood. December 8 is the **Feast of the Immaculate Conception**, and the Virgin and Child are depicted as a statue in an architectural niche next to the left of the date. Just as Christmas follows exactly nine months after the Annunciation on 25 March, the **Feast of St. Mary's Nativity** follows exactly nine months after the **Immaculate Conception**. It's still proverbial in Italy that the Virgin gives birth at exactly nine months. (For Tolkien fans, the Quest of Mount Doom begins on 25 December and ends on 25 March.)



Fig. 5.

These squiggles are the "scrolls" that give the "Gold Scrolls" its name.



Fig. 6.

Shepherd playing the pipes in a Book of Hours.

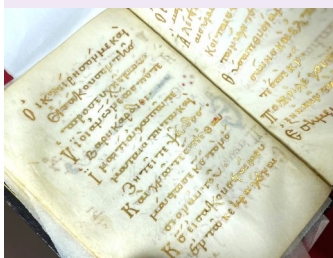


Fig. 7.

A Greek psalter written entirely in gold.

Readers of this column will be interested in two other codices. The first is a complete Italian copy of **Petrarch's *Trionfi*** from the end of the fifteenth century (**lot 17; £30,240**). It was owned by **Cardinal Antonio Eugenio Visconti** (1713–1788), and later by **Sir Thomas Phillipps**—his **no. 249**, very early. The cataloguer drew attention to "the famed Visconti *biscione*," a crowned serpent birthing a human boy—still the heraldic charge of Milan. This Italian manuscript boasts a clean provenance, like the *Erotemata* of **Manuel Chrysoloras** (d. 1415) that followed (**lot 18; £60,480**). This elementary grammar text was copied (according to **Konstantinos Staikos**) by **Demetrios of Crete**, who worked in Milan, Rome and Florence. Christie's suggested "?Milan" for the binding, but it looks characteristically Florentine to me. What a grand tale this little book tells about Greek learning in Renaissance Italy!

Speaking of Greek manuscripts and cardinals, one of the highlights of this season was the first half of a late thirteenth-century Greek psalter written entirely in gold ink and decorated with ten illuminated headpieces [fig. 7]. Auctioned by **Giraudeau (Paris)** on 5 October, the manuscript achieved **€130,200 (without fees)**. It was the long-lost companion volume to **BnF MS Supplément grec 260**, which was owned in the Renaissance by **Cardinal Anne de Pérusse des Cars** (d. 1612). The French state preempted the sale, paying the hammer price plus fees to reunite the psalter for the first time in four centuries <https://vema.com.au/france-the-national-library-reunited-the-two-parts-of-a-13th-century-psalter-written-in-greek/>.



Fig. 8. Impressive decoration in an important copy of Maimonides.

I did not see anything medieval in **Sotheby's** sale of "Books, Manuscripts and Music from Medieval to Modern" (12 December), but an auction on 18 December of *Important Judaica* contained many lots pre-dating 1500. For reasons of text, authorship, age or layout, I was particularly attracted to **lot 1**, "Mishneh Torah, Introduction and Sefer ha-Madda (Book of Knowledge)" by **Maimonides**, Yemen, fourteenth century (**\$80,400 with premium**) [fig. 8]; **lot 6**, "Hebrew-Arabic Lexicon of **Maimonides's** Mishneh Torah" by **Rabbi Tanhum ben Joseph ha-Yerushalmi**, Middle East, late thirteenth to early fourteenth century (**\$31,200**); **lot 7**, Talmudic dictionary by **Rabbi Nathan ben Jehiel** of Rome (d. ca. 1110), Middle East, fourteenth century (**\$20,400**); **lot 9**, Yemenite Pentateuch with "grammatical treatise," Yemen, fifteenth-century (**\$31,200**); **lot 60**, "collection of texts on customs and laws," France or Germany, fifteenth century (**\$22,800**); **lot 76**, "commentary on the Mahzor," France or Germany, fourteenth century (**\$84,000**); and **lot 86**, "scientific treatises," fifteenth century (**\$5760**).

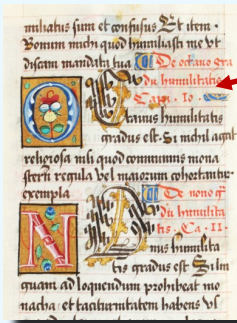


## Scott Gwara's Auction Round-Up: Fall & Winter 2024 (continued)

**Reiss und Sohn** (Königstein im Taunus) held a sale of manuscripts on 30 October that included a fine anthology of **St. Augustine's Confessions** and other works **ex-Martin Schøyen** (lot 742; €20k hammer). Slightly imperfect but with fine illuminated initials, a handsome copy, ca. 1520, of the statues of Fontevraud Abbey achieved **€5500** (lot 749). One usually associates its impressive strapwork decoration with Spain and the Spanish Netherlands rather than the Loire region [fig. 9]. Incidentally, Fontevraud was converted into a prison after 1804, eventually holding some 2,000 inmates. **€55k** was paid for the illuminated "Prayerbook of Apollonia Volckamer" (and her husband **Marx Anspach**), both of Nuremberg (lot 753). It may have been commissioned for their wedding around 1500. The text is in German, and the incomplete manuscript currently bears 28 large miniatures by **Georg Glockendon the Elder** and his son **Nikolaus**. Georg is known for illustrating the oldest surviving terrestrial globe (1492); see <https://sketchfab.com/models/464002c2d8044f9a9c490cfe59395420/embed>. The script is handsome, and the miniatures betray a charming rusticity. Two further text manuscripts included the summer volume on paper of a colossal *Legenda aurea* in German, perhaps Tyrolean, ca. 1460–1480 (lot 769; €32k). A rare copy of works by **Seneca** in a fourteenth-century Italian copy comprised lot 784 (€42k). The anthology includes the apocryphal letters between Seneca and St. Paul. **SS. Jerome and Augustine** accepted the authenticity of this (fourth-century) correspondence, and it was widely accepted that Paul had converted Seneca. Another Italian Seneca of similar contents, but even earlier, was **Bloomsbury Auctions**, 6 December 2017, lot 101.

Devotional manuscripts in the Reiss sale included four Books of Hours, the first of which from Troyes, ca. 1420 (lot 748; €20k). Its miniatures boasted shimmering checkered backgrounds. Added miniatures in *grisaille* reminded me of similar addition to the **Hanes Hours** at UNC Chapel Hill. A Bruges Book of Hours, Use of Rome, achieved **€40k** because of its 33 miniatures and fine state of preservation (lot 759). The fresh, if cartoonish, artwork is surprisingly impactful. A second Flemish Hours comprised lot 762 (€11k). The **Massacre of the Innocents** was inconceivably grotesque: not only does a decapitated baby lie on the ground, but a mother defending her infant seems to be smiling [fig. 10]. In my view, the bargain of the sale was an Italian Hours from Milan, ca. 1480, with twelve historiated initials (lot 760; €12k). It would have been interesting to see the depiction of St. Francis on fol. 54r. An exhibition in Perugia last year covered the formation of the saint's emaciated image in manuscript and panel art; see <https://gallerianazionale dellumbria.it/mostre/the-enigma-of-the-master-of-saint-francisthe-stil-novo-in-thirteenth-century-umbria/>. **Dominic Winter** sold a similar Florentine Hours with good decoration on 11 September (lot 255; £16k without premium). Back at Reiss, a Reims Hours from ca. 1490 with seven "attractive" miniatures was standard fare for the time: competent but no Great Shakes (lot 761; €22k). Bathsheba standing in a fountain was simply bizarre [fig. 11]. The unnatural and overstated wisp of golden hair Bathsheba's nudity only emphasizes the eroticism rather than disguising it.

Minor auction houses carried a book or two. On 4–6 December **Peter Kiefer** offered a fifteenth-century breviary



**Fig. 9.**  
Strapwork initials from  
the Loire region.



**Fig. 11.**  
Bathsheba stands  
in a fountain.



**Fig. 10.**  
Smiling mother at the  
Massacre of the Innocents.



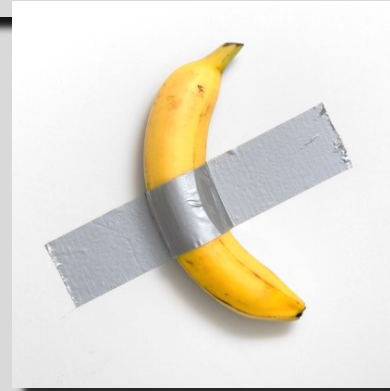
**Fig. 12.**  
St. Katherine.

copied by a nun, according to an inscription "Pit Got fur die Schreiberin" (lot 161; €12,667). There was similar female focus in a fat Cistercian prayer book from the Rhineland, ca. 1490, offered by **Art Valorem** (Paris) on 26 November (lot 36; €8k). Similar Books of Hours were also sold by Peter Kiefer (lot 166; €20k) and Art Valorem (lot 37; €34k). **Arenberg** also featured good Books of Hours on 12-14 December (lots 933, unsold; lot 934; €23k, without premium). Yet the most arresting Hours this season was lot 1 in **De Baecque** (Lyon) on 4 October, illuminated by artists in the circle (entourage) of Jean **Pucelle** (€160k, without premium). Even given the problematic condition, its magnificence and complexity were obvious. The Hours boasted six large miniatures [fig. 12], 42 historiated initials, 82 depictions of fantastical beasts and 58 drolleries.

## Scott Gwara's Auction Round-Up: Fall & Winter 2024 (continued)

On 20 November **Bonhams London** handled a fine thirteenth-century northern French compendium of canon law and theology in its sale of "Fine Books and Manuscripts" (**lot 28**). It hammered for **£32,000 (with premium)** against an estimate of £2k–£4k. An incomplete northern Italian Gradual of 215 folios made a strong **£11,250 (lot 29)**. It was said to be fourteenth-century, but it looks early sixteenth to my eye, or optimistically ca. 1500. **Lot 30**, a Book of Hours in Dutch, fetched **£14,080**. It had six big initials and quaint animals in bas-de-pages, but more charming was the provenance: "The current owner was presented with the Book of Hours on his first birthday, 3 April 1958." What a birthday gift for a baby ... and a fine retirement windfall. **Adam's** (Dublin) had one too, with three full-page miniatures (15 October, **lot 499; €12k without premium**).

While the prices this season may seem high, they are perhaps "reasonable" compared to a single banana duct-taped to a wall that achieved **\$6,240,000** (Sotheby's, 20 November, **lot 10**) [**fig. 13**]. Entitled "Comedian," it comes from an edition of three (one now at the Guggenheim), not counting two "artist's proofs." The crypto-entrepreneur buyer reportedly ate the banana.



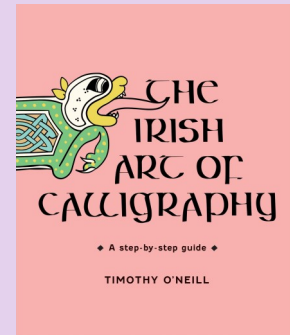
**Fig. 13.**  
\$6m artwork by Maurizio Cattelan.

**KUDOS** to **Christopher Platts** (University of Cincinnati) who has just been awarded one of the Medieval Academy of America's annual **CARA Awards for Excellence in Teaching**. The award, to be formally announced at the MAA's Annual Meeting in Boston and Cambridge, MA, in March 2025, honors several of Chris's pedagogical initiatives related to medieval and early modern illuminated manuscripts. As reported in earlier issues of this newsletter, these efforts include building a small manuscript collection at the University of Cincinnati's Art Library; creating an artwork-centered outreach program for local public high schools and the Osher Lifelong Learning Institute; co-curating exhibitions and developing related programming for diverse audiences; giving demonstrations on how to scientifically examine illuminated manuscripts; and teaching with originals, fakes, and facsimiles in the classroom.

### A BRIEF NOTE FOR ANOTHER NEW PUBLICATION

"An essential guide for anyone who has ever wanted to try their hand at calligraphy. Delve into Ireland's artistic past and, with guidance from a master calligrapher, learn how to write your own letters in a matter of hours. ... O'Neill has produced a terrific book that is accessible and learned, practical and technical. Newcomers to calligraphy and expert practitioners alike will learn much from his clear prose and how-to-do-it diagrams. Illustrated throughout by sumptuous images from some of the great illuminated manuscripts of the golden age of Irish art, O'Neill's book will be a source of inspiration for students of medieval art, history and archaeology and everyone interested in Ireland's contribution to European culture in the early middle ages."

—**Joanna Story**, professor of early medieval history, University of Leicester. <https://shop.ria.ie/en-us/products/the-irish-art-of-calligraphy>



### OPPORTUNITIES

Once again, **Facsimile Finder** ([facsimilefinder.com](https://www.facsimilefinder.com)), a bookseller specializing in facsimile editions, is trying to recruit authors to create authoritative English-language summary descriptions of manuscript codices, documents, maps, and printed books. Authors are expected to have advanced training in information science, pre-modern history, manuscript studies, or the history of pre-modern art and access to a research library. For more information about the work and how to apply,

contact **Giovanni Scorcioni** at [giovanni@facsimilefinder.com](mailto:giovanni@facsimilefinder.com) (copying **Liz Teviotdale** at [liz@facsimilefinder.com](mailto:liz@facsimilefinder.com)).

—**Elizabeth C. Teviotdale**, Academic Content Editor, Facsimile Finder

## ANTIQUARIAN NEWS

## NEWS FROM LES ENLUMINURES

## TEXT MANUSCRIPT NEWS:

We are looking forward to seeing all of you in person at the New York Antiquarian Book Fair, April 3–6, at the Park Avenue Armory.

**Spring Update:**

Just in time for the Book Fair, we will be adding a new group of manuscripts to the text manuscript site ([www.textmanuscripts.com](http://www.textmanuscripts.com)), including manuscripts in Latin, Hebrew, German, and Dutch, ranging from a thirteenth-century sermon manuscript from a German monastery to modern friendship albums (*alba amicorum*) from the eighteenth century and later.

**Manuscripts in the Curriculum III:**

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 in the Fall semester 2026 or Spring 2027, please contact Laura Light at [lauralight@lesenluminures.com](mailto:lauralight@lesenluminures.com).

**We are hiring!****Director and Senior Specialist, Text Manuscripts at Les Enluminures.**

Location: Chicago - United States, Hybrid

Salary: \$50,000 to \$90,000

Hours: Full Time

Contract Type: Permanent

We are looking for an experienced manuscripts cataloguer to continue this tradition and to be in charge of content on our site. This is an unparalleled opportunity to work directly with original manuscripts on a daily basis. We are looking for a scholar who is eager to creatively present our manuscripts to our clients and develop new clients, which include institutions (colleges, universities, major libraries) across the United States and Europe. See here for more details:

<https://www.jobs.ac.uk/job/DKU249/director-and-senior-specialist-text-manuscripts-les-enluminures>

Submit CV and letter of application

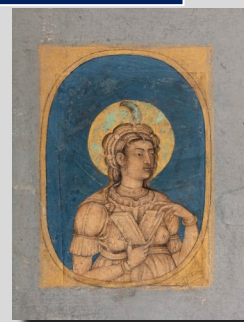
to [sandrahindman@lesenluminures.com](mailto:sandrahindman@lesenluminures.com) by January 15th, 2025.

## FAIRS:

**Winter Show: January 24<sup>th</sup> to February 2<sup>nd</sup>**

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 highlight an exhibition on our booth, called “**In her hands: women and medieval manuscripts**”. The exhibition will feature eight prayer books that relate to female ownership and devotion, and aims to offer insights into the lives of real women in the late Middle Ages and early Modern Period. It includes a gorgeous Renaissance Book of Hours from Rouen. Commissioned in Rouen around 1480–1490 by a female patron who is portrayed in prayer alongside the Virgin and Child, this Book of Hours is a prime example of late-fifteenth century illumination in Rouen. ( **Fairs continued on next page** )

**Basawan (fl. 1580-1600),**  
A beautiful woman  
in the guise of a European  
allegorical figure,  
India, Mughal dynasty, c. 1585-90



## EXHIBITIONS:

*East meets West: A Global Conversation Featuring European, Persian, and Indian Works on Paper: January 31<sup>st</sup> – February 28<sup>th</sup> 2025*

Les Enluminures and Sam Fogg are pleased to present **East Meets West**, a collaborative exhibition during **Master Drawings New York**. It is accompanied by a catalogue in two volumes, exploring the intricate worlds of European, Persian, and Indian art. The exhibition looks at the shared aspects of Eastern and Western traditions, with an emphasis on the use of materials, methods, and iconography. In Europe, an interest in exotic Eastern imagery, fashions, and peoples was making its way into prints, drawings, and paintings as early as the fifteenth century. By the early modern period, the courts of India and Persia were assimilating European print materials and pictorial modes into their workshops. Even where the two traditions diverge, as they often do, an emphasis on the luxury arts of the book characterizes both centers of production and connects them through material inquiry. Stay tuned for more details in the new year.



**Book of Hours (Use of Rouen), in Latin and French, on parchment.**  
12 full-page miniatures by the Master of Raoul du Fou; full borders on every page by Jean Serpin (both active Rouen, ca. 1480-1520)  
France, Rouen, c. 1480-1490

## ANTIQUARIAN NEWS (continued)

### NEWS FROM LES ENLUMINURES

#### FAIRS (continued)

#### TEFAF Maastricht – March 15-20, 2025

We are delighted to be returning to TEFAF Maastricht again this year. Stay tuned for more information coming in the new year.

#### New York International Antiquarian Book Fair, 3-6 April, 2025

We are looking forward to returning to the vibrant NYIABF. Stay tuned for our press release with details of exciting new manuscripts on view, including those of our latest TM Update coming in the spring.

#### EXPO Chicago – 24-27 April 2025

We are excited to be returning to Expo Chicago for the second year. Our contribution offers a unique chance to contextualize the otherwise exclusively modern and contemporary programming of this fair, offering visitors the opportunity to contemplate the work of contemporary artists in the continuation of an art tradition that spans over a millennium.

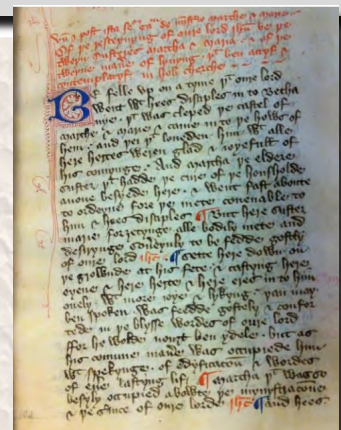
## Private Sale of Longleat House Medieval Manuscripts

**THE MARQUESS OF BATH IS CURRENTLY SELLING** eighteen medieval manuscripts from Longleat House. They are being sold by private treaty—not by auction—through Christie’s. The manuscripts are described on the website of the **Arts Council England**. The two most expensive manuscripts—the **Longleat Wycliffite Bible** [England, possibly Norfolk, c.1390–1400], valued by Christie’s at £2.2 million, and **Longleat House MS 257** [England, 3rd quarter of the fifteenth century], which contains works by **Lydgate** and **Chaucer**, as well as an English prose translation of the French romance **Ipomedon**—were described in a notice of October 30, 2024 on the Arts Council website that has now been taken down, presumably because both manuscripts were privately sold in early December. **MS 257** is described in **Jordi Sánchez Martí, “Longleat House MS 257: A Description,” *Atlantis*, vol. 27, no. 1, 2005: pp. 78–89**. The sixteen other MSS, which are mostly in Latin, include a copy of **Nicholas Love’s** Middle English translation of **Pseudo-Bonaventure’s *Meditations on the Life of Christ*** [**Longleat House MS 14**, England, 15th century (2nd quarter)] and a composite volume of religious verse and prose by **Richard Rolle**, **Walter Hilton**, and **Chaucer**, in Latin and English [**Longleat House MS 29**, Ireland, 15<sup>th</sup> century (after 1422)]. They are described here: [A Collection of Manuscripts - Cataloguing RS.pdf](#).

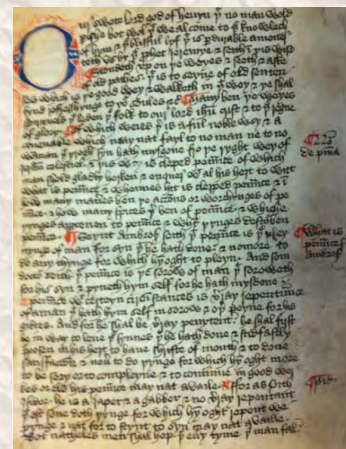
My attention was drawn to this sale by **A. S. G. Edwards’** short article, **“Not in the Script: The Impending Sale of Longleat’s Medieval Manuscripts,” *Times Literary Supplement* (Nov 15, 2024), p. 20**. As Edwards notes, the eighteen volumes were “presumably ... all chosen because of their marketability,” since they have “a total ‘guide price’ amounting to nearly £11 million.” According to the Arts Council website, items sold by private treaty “have been granted (or are capable of being granted) conditional exemption from capital taxation ... without giving rise to a charge under Inheritance Tax, Capital Gains Tax or Corporation Tax.” See the link to **Private Treaty Sales**: <https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-collections-and-cultural-property/private-treaty-sales>

Edwards is not aware that any of these eighteen manuscripts have yet been sold to British libraries and suspects that none will be (private communication).

—**Ruth Evans, Dorothy McBride Orthwein Professor of English Literature**  
**Department of English, Saint Louis University**



Nicholas Love,  
*Mirror of the Life of Christ*,  
Longleat House, MS 14



Richard Rolle, Walter Hilton, et al.,  
religious verse and prose,  
Longleat House MS 29

## NEW ACQUISITIONS



**THE J. PAUL GETTY MUSEUM** announces the acquisition of a sixteenth-century leaf that once formed part of a lavishly illuminated Armenian manuscript containing the *Alexander Romance*. The double-sided leaf captures two pivotal moments from Alexander's life: "The Poisoned Alexander Attempts to Drown Himself" on one side and "Roxane Embraces the Dying Alexander" on the other. Illuminated by **Grigoris, Catholicos of Aght'amar** (1512–1545), this leaf, along with its parent manuscript (Venice, at the **Biblioteca dei Padri Mekhitaristi, San Lazzaro degli Armeni**), represents one of the earliest known Armenian copies of the *Alexander Romance* to feature an image cycle. It is the first example of Armenian secular illumination to enter the collection.

**Roxane Embraces the Dying Alexander**

Leaf from the *Alexander Romance*.

Grigoris, Armenia, 1526.

J. Paul Getty Museum, Ms. 127 (2024.93), verso

### The Morgan Library & Museum

These two miniatures belonged to a group of six that were removed from a copy of the *Speculum historiale* (Lisbon, **Biblioteca Nacional de Portugal, MS. il. 126**) by **Peter Birman** (1758–1844) and pasted into the album of cuttings and leaves that he sold to the Swiss merchant **Daniel Burckhardt-Wildt** (1752–1819). The first miniature shows Pharaoh's daughter, in fifteenth-century dress, discovering the infant Moses. The second shows King Anemur of India and his courtiers looking on as the golden-armored soldiers attack the black robed monks.

The miniatures were ascribed to the **Master of Jouvenel des Ursins**, one of the painters of **King René of Anjou**, by **Claude Schaefer** in 1974. A decade later, **Eberhard König** distinguished at least three artists among those grouped by Schaefer, and gave the painter responsible for the Lisbon and Geneva manuscripts a new name: the **Master of the Geneva Boccaccio**.



**Cutting from a *Speculum historiale* by Vincent of Beauvais**

**King Anemur of India Giving Orders for the Killing of Christian Monks**

Illuminated by the **Master of the Geneva Boccaccio**

France, Loire Valley, Nantes or Angers, c. 1460s

Vellum, 135 x 95 mm



**Cutting from a *Speculum historiale* by Vincent of Beauvais**

**Finding of Moses and Presentation of Moses to Pharaoh**

Illuminated by the **Master of the Geneva Boccaccio**

France, Loire Valley, Nantes or Angers, c. 1460s

Vellum, 135 x 95 mm

Purchased as the gift of **Dr. Robert DaVanzo** and the **Driver Family Foundation**, 2024  
Morgan Library & Museum, **MSS M.1251.1-2**

—**Emerald Lucas**, **Belle da Costa Greene Curatorial Fellow** at the **Morgan Library and Museum**

## CONFERENCES/MEETINGS/SYMPOSIA

**Hybrid symposium:****Medieval miniatures from Byvanck to the RKD**

On 18 March 2025, the RKD – Netherlands Institute for Art History will host a symposium on illuminated manuscripts to celebrate the addition of the Byvanck Database of Medieval Miniatures to RKD Research.

*Mass of Saint Gregory (miniature) and Souls in Purgatory (historiated initial). Book of Hours, possibly produced for a member of the Lochorst family; painted illustrations and border decorations by the Master of Catherine of Cleves. Utrecht, c. 1460 (The Hague, Huis van het boek, Ms. MMW 10 F 50, ff. 147v-148r)*

**History, Transformation, Future**

The Dutch heritage of illuminated manuscripts is much larger than most people realise. These hand-written and decorated books from the Middle Ages contain tens of thousands of painted images—many more than the number of surviving panel paintings from the period.

For some years now, the RKD has been running a project to make this cultural treasure available online. The ‘Medieval miniatures from Byvanck to RKD’ project builds on the ‘Byvanck Database’, which was founded in 1989 by a working group of specialists, the **Alexander Willem Byvanck Genootschap**. Recently, the medieval book illustrations have been added to the online collections of the RKD. They can be viewed and studied in RKD research, together with numerous works of art in other media. This important milestone within the project is the reason for the current symposium.

**Symposium Medieval miniatures from Byvanck to the RKD**

The symposium will be held in person in the Auditorium of the KB-building, Prins Willem-Alexanderhof 5, The Hague. **There will be an option to join virtually.** Four international speakers will present a fascinating mix of talks of interest to specialists, students and the general public. The makers and buyers of illuminated manuscripts in the fifteenth-century Low Countries will be discussed. There will also be a focus on research into book illumination and on the opportunities (and challenges) of connecting digital heritage collections. The afternoon will conclude with festive drinks.

**Talks:**

**13:30-14:00** Registration

**14:00-14:15** Welcome—**Chris Stolwijk** (general director, RKD)

**14:15-14:45** *Systematic Studies of Dutch Medieval Manuscript Illumination: Past and Present*—**James Marrow** (professor emeritus of Art History, Princeton University)

**14:45-15:15** *Manuscript Illumination in the Northern Netherlands: Patterns of Production and Demand*—**Anne Margreet As-Vijvers** (senior curator of Medieval Manuscript Illumination, RKD)

**15:15-15:45** Coffee and Tea

**15:45-16:15** *Multi-Tasking Manuscript Illuminators in the Fifteenth-Century Netherlands and Europe*—**Thomas Kren** (curator emeritus, Department of Manuscripts, J. Paul Getty Museum, Los Angeles)

**16:15-16:45** *A Well-Marked Path or Labyrinth? Medieval Manuscripts and Linked Data*—**Mariken Teeuwen** (senior researcher, Huygens Instituut, KNAW Amsterdam, and professor for the Culture of Writing in the Middle Ages, Leiden University)

**16:45-17:15** Official launch of Medieval miniatures from Byvanck to the RKD

**17:15-19:00** Drinks

**For the paper abstracts, see the website:**

<https://www.rkd.nl/en/current/events/hybrid-symposium-medieval-miniatures-from-byvanck-to-the-rkd>