



# MANUSCRIPTS ON MY MIND

News from the *Center for Medieval & Renaissance Studies*  
SAINT LOUIS UNIVERSITY

No. 27 May 2019

📖 Editor's Remarks 📖 Exhibitions 📖 Queries and Musings  
📖 Conferences and Symposia 📖 New Publications, etc.

## 📖 Editor's Remarks

**D**EAR COLLEAGUES AND MANUSCRIPT LOVERS, welcome to spring! In fact, St. Louis is awash with lush vegetation and radiant hues of green; the flowering trees have mostly lost their blooms, although a few ragged dogwood petals briefly linger. Really the best time of the year, when the humidity has not yet become unbearable. Many of our colleagues are on their annual pilgrimage to Kalamazoo, where the medieval world still rules. I do have deep *saudades* of memorable sessions on manuscripts, encounters with long-time friends, and time spent in the book hall—though not of dorm rooms and the dreaded bathroom experience with unknown suite companions in the adjoining room. My best wishes to all for another successful medieval experience.



Dogwood

Next weekend I am off to the West Coast, to the **Bestiary Symposium** at UCLA and Beth Morrison's **Bestiary exhibition** at the Getty (see the descriptions on page 8), followed by a short visit with friends in wine country. A nice refreshing interlude before the **Symposium on Medieval and Renaissance Studies** and the **46th Saint Louis Conference on Manuscript Studies**, June 17–19, 2019. The full Symposium program is now live on the CMRS website at <https://www.smrs-slu.org/schedule.html>, with the manuscript sessions embedded in it, color-coded in blue, and I offer the separate manuscript program below.

## 46th Saint Louis Conference on Manuscript Studies

**Monday, 17 June 2019, Père Marquette Gallery**

### SESSION I • 9:00–10:30 AM

#### **Books and Objects: Building Collections, Teaching Collections**

Chair: Stephanie Russell (Truman State University)

- *The Library as High-Impact Experience*—Stephanie Russell (Truman State University)
- *Developing Transformative Experiences: The Rare Book Collection at Truman State University*—Amanda Langendoerfer (Truman State University)
- *The Teaching Collection of Early Manuscripts at the University of South Carolina*—Scott Gwara (University of South Carolina)

### SESSION II • 11:00–12:30 AM

#### **Miscellany Manuscripts**, Chair: Atria Larson (Saint Louis Univ.)

- *Miscellany Contents as Interpretive Context*—Nancy Pope (Washington University in St. Louis, Retired)
- *The Scribes of the Beowulf Manuscript as Curators*—Andrew Clapham (Seton Hall Preparatory School)

**2:30–4:00 PM**

#### **LOWRIE J. DALY, SJ MEMORIAL LECTURE ON MANUSCRIPT STUDIES**

**Francesca Manzari**

“Sapienza” Università di Roma

*Books of Hours, Illuminated Passion Cycles, and Devotion in Late Medieval Italy*

**Tuesday, 18 June 2019, Père Marquette Gallery**

### SESSION III • 9:00–10:30 AM

#### **Little-Known Illuminated Manuscripts from Bologna to France and the Other Way Round** Chair: Gianluca del Monaco

- *Investigating the Origins of the Illustration of the Decretum Gratiani: The MS 454 of Saint-Omer, Bibliothèque Municipale*—Gianluca del Monaco (DAR/Alma Mater Studiorum-Università di Bologna)
- *An Unpublished 13th-Century French Bible in the University Library of Bologna*—Fabio Massaccesi (DAR/Alma Mater Studiorum - Università di Bologna)

### SESSION IV • 11:00–12:30 AM

#### **Signs and Symbols: Editorial Shorthand by Scribe and Reader**

Chair: Susan L'Engle (Saint Louis University)

- *The Interventionist Editor of Vatican City, BAV, Vat. Lat. 1598*—Frank Coulson (The Ohio State University)
- *Tree Diagrams in Academic Manuscripts*—Dr. Ayelet Even-Ezra (History Department, Hebrew University of Jerusalem)
- *Readers and the Art of Classification*—Susan L'Engle (Saint Louis University)

### SESSION V • 2:30–4:00 PM

#### **Work in Progress**, Chair: Susan L'Engle (Saint Louis University)

- *Responsive Books in Some Late Medieval English Illuminated Manuscripts*—Kathryn Smith (New York University)
- *Psalter Illustration and the Rise of Coronation Imagery in Medieval England*—Lucy Freeman Sandler (Emerita, New York University)

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>

## A Query

**Bill Voelkle** asks the manuscript community for help with the proper identification of two leaves from an Italian choir psalter, which feature in the online catalogue of his exhibition with *Les Enluminures: Holy Hoaxes: A Beautiful Deception Celebrating William Voelkle's Collecting*—announced and illustrated in the January 2019 issue of *Manuscripts on My Mind*. The two leaves are nos. 31 and 32 on pages 42 and 43 of the exhibition catalogue, available in pdf format on the website: <https://www.lesenluminures.com/events/10-holy-hoaxes-a-beautiful-deception.-celebrating-william-voelkle-s/>. Bill sent images and details, which I reproduce, but clearer examples are found in the catalogue.



**No. 31**

Male Saint with Pen and Open Book, in an initial “C” of *Cantate Domino ...* (Psalm 97). Leaf from a Choir Psalter, in Latin, Central Italy, 14th-century or later. Vellum, 472 x 333 mm, 1 col., 15 lines, text box 310 x 220 mm.

The initial begins Psalm 97, one of the major Psalter divisions, indicated also by the vestige of a page tab. Although the sale catalog regarded the initial as forged, one was certainly planned, and it's not painted over any text. The palette of the leafy forms within the initial, moreover, matches that of the border. The style of the initial is quite distinctive and hopefully other works by this artist can be identified. Certainly, there were other leaves from the same manuscript marking the other major divisions of the Psalter.

The primary question is whether or not the leaves, or which parts of the decoration, are genuine or fake. There were conflicting views regarding their authenticity; two views for and two against. At the sale the historiated initials were questioned; others found a disparity in date between 14th century styles and the black letter A following the C in no. 31, which seemed to be later in date. Yet others did not find any stylistic contradictions between the script, border decoration, and historiated initial. Others saw 14th century prototypes, but found the palette suspicious - but all agreed the leaves were very attractive and well done! A possible origin in Pisa was also suggested. No pigment analysis has been undertaken.

The text is genuine, but opinions are also divided on it; if the text is 15-16th century, all of the decoration, based on 14th cent. styles, would have to be questioned. In the sale catalog the historiated initials were regarded as later, yet the pigments seem to be shared with some of the border ornament, which is certainly not 15-16th century in style. Some have pointed with suspicion to the headgear of the female saint, and the way the fingers of the male saint hold the open book. For another troublesome forgery, which shows what could be done, see no. 33 in the catalog. Visitors could not believe that the convincing pen-work and decoration were bogus—in spite of the fact that text and illustration were painted over a Ketubah dated 1711–1712!

Anyone who can shed more light on these conundrums, or has suggestions or conjectures, please write Bill at

[wvoelkle@themorgan.org](mailto:wvoelkle@themorgan.org)

**No. 32**

Female Saint (Mary Magdalen?) holding an ointment jar, in an initial “S” of *Salvum me fac ...* (Psalm 68). Leaf from a Choir Psalter, in Latin, Central Italy, 14th-century or later. Vellum, 472 x 333 mm, 1 col., 15 lines, text box 310 x 220 mm.

The initial introduces Psalm 68, one of the major divisions of the Psalter. and to which a man in the border points with his dagger. Here the distinctive and unusual style of the initial must have appeared strange to the cataloger, but space was left for it and it's not painted over any part of the text, which correctly relates to the initial. The palette of the leafy forms within the initial, moreover, matches that of the border.

## Comments and Queries

### An Icelandic Manuscript Mentioned by William Morris

Famed decorative artist (and Victorian calligrapher) William Morris went to Iceland twice, in 1871 and 1873. His daughter May published his Icelandic Journals in her edition of his collected works: *The Collected Works of William Morris with introductions by his daughter May Morris*, 24 vols. (London and New York, 1910–15). The journals can be found online in the [William Morris Archive](#), along with photographic images of his autograph draft of the journals (from London, [British Library, Add. MSS 45319A and B](#)). I was asked by Florence Boos (editor of the William Morris Archive) to add some footnotes to the online text; the first passage that caught my eye reads as follows:

"August 5th. Got up pretty early and walked about the stead [at Víðidalstunga, in the North] and into the little turf-walled church . . . [inside it were] a rather valuable MS. of ecclesiastical annals and a handsomely written book of Sagas; Hrolf Kraki to wit, Volsunga, and Ragnar Loðbrók, written out in the 17th century, I suppose." (*Collected Works* 8:97).

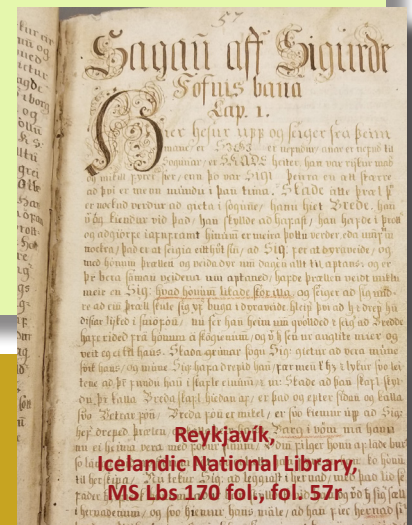
William Morris never mentioned this particular manuscript in any of his other writings, but *Völsunga saga* was a particular favorite of his, the basis for his long poem *Sigurd the Volsung*. He was not surprised to see such a late manuscript of a medieval saga, since Icelanders continued to copy such texts into the nineteenth and even twentieth centuries. The earliest surviving manuscript of *Völsunga saga* is from ca. 1400, but the text was copied out as late as 1902: see Reykjavík, Icelandic National Library, [MS Lbs 1502 4to](#); description at [handrit.is](#). My operating assumption was that the manuscript which Morris saw in remote Víðidalstunga in 1871 would have eventually ended up in the Icelandic National Library (Landsbókasafnið) in Reykjavík. Three manuscripts there do in fact contain the sagas mentioned by Morris, the most relevant of which is [MS Lbs 170 fol](#). One may find descriptions of this manuscript both at [handrit.is](#) and in the National Library's printed manuscript catalogue by Páll Eggert Ólason, *Handritasöfn Landsbókasafnsins*, 3 vols. (Reykjavík, 1918), 1:60 (online at [baekir.is](#); link through [handrit.is](#)). Neither description, however, specifies Víðidalstunga as a place of origin or former location for [MS Lbs 70 fol](#). They only mention that the manuscript was bought from Pétur Eggerz in 1891, and the printed catalogue dates the manuscript a little later than Morris did, in the latter half of the eighteenth century.

So who was Pétur Eggerz? Fortunately a major Icelandic biographical record is also available online, at [baekur.is](#): Páll Eggert Ólason, *Íslenzkar ævisskrár frá landnámstímum til ársloka 1940*, 6 vols. (Reykjavík, 1948–1976). It specifies (4:153–154) that the father of Pétur Eggerz was Friðrik Eggerz (2:20–21), who also had a daughter named Elinborg (Pétur's sister). Her first husband was Páll Vídalín from Víðidalstunga, the place in Iceland where Morris saw the *Völsunga saga* manuscript in 1871. Páll Vídalín died two years later in 1873 (4:146) and Elinborg later remarried. Pétur Eggerz must have taken over the manuscript from his sister Elinborg and then brought it to Reykjavík when he moved there in 1891 (4:152) and promptly sold the manuscript to the National Library, where it is now [MS Lbs 170 fol](#). Pétur Eggerz died the next year, shortly before his sixtieth birthday.

The manuscript of "ecclesiastical annals" that Morris saw was probably the current Icelandic National Library [MS JS dipl 2](#), which according to [handrit.is](#) contains church documents from Víðidalstunga. The little turf church at that farm, incidentally, no longer stands, having been replaced by a wooden one in 1889.

In [MS Lbs 170 fol](#)., *Völsunga saga* is called instead *Sagan aff Sigurdr Fofnis bana* (The Saga of Sigurd, slayer of [the dragon] Fáfnir), as one can see in this image of the saga's title page (kindly supplied by Margaret Cormack of the University of Iceland).

--Prof. Paul Acker, Saint Louis University



Check out the new digitization project: [France and England: Illuminated Manuscripts 700–1200](#), a collaboration between the British Library and the National Library of France (Bibliothèque nationale de France). It brings together 800 manuscripts that offer a different image of the early middle ages: one of connection and exchange. After two years of painstaking, labor-intensive, page-by-page digitization, and numerous scholarly conferences and meetings, the two libraries published the results of their efforts: a bilingual educational web resource, a new book, and the online collection. Explore the article in the link below.

<https://hyperallergic.com/478787/illuminated-manuscripts-demonstrate-that-medieval-borders-were-regularly-crossed/>

Comments and Queries cont.

**Joanna Fronska reports from the IRHT:**

In November 2017, the Chartres project, IRHT-CNRS (<https://www.manuscrits-de-chartres.fr/fr/>) and the Centre de Recherche sur la Conservation (CRC) organized a conference showcasing results of the pilot project on scientific photography in service of study of the damaged manuscripts of Chartres, **REMAC** (A la REcherche des MANuscrits de Chartres). The Société Archéologique d'Eure-et-Loire has recently published the proceedings of this conference: *Les Rescapés du feu. L'imagerie scientifique au service des manuscrits de Chartres*.



**Origen, Commentary on the Epistle to the Romans, Chartres, 12th century (2nd quarter). Chartres, Bibl. mun., ms. 54.**

✂

« Les Rescapés du feu  
L'imagerie scientifique au service  
des manuscrits de Chartres »  
Sortie 7 décembre 2018, 18h  
Hôtel Montescot, Chartres

Bon de Commande

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**Dr. Bart Jaski, keeper of manuscripts and curator of printed books (rariora) at the Utrecht University Library Uithof–Special Collections, brings good news about their medieval manuscript collection:**

**ALL THE CA. 700 MEDIEVAL MANUSCRIPTS IN THE UTRECHT UNIVERSITY LIBRARY HAVE BEEN DIGITISED.** The larger part consists of manuscripts from Utrecht from the 14th and 15th centuries, but there are also examples from the rest of the Netherlands, Flanders, France, Germany and Italy. The catalogues by **Tiele** (1887) and **Hulshof** (1909), as well as **Koert van der Horst's** Illuminated and decorated medieval manuscripts in the University Library, Utrecht (1989), are also online.



How all these documents can be found is explained at <http://libguides.library.uu.nl/special-material/manuscripts>. In a separate project, seventeen medieval medical manuscripts and annotated early printed books have been described with a short essay by three former students, and can be found via <http://bc.library.uu.nl/medicine.html>.

## Comments and Queries cont.

Luke Yarbrough at UCLA brings a query for an Algerian friend, who would like to know the academic importance and relevance of a Latin manuscript in his family collection. Below is a brief description of the manuscript, with some images alongside. Anyone who might supply information about the significance (or lack thereof) of this manuscript should write to Luke at [lukeyarbrough@humnet.ucla.edu](mailto:lukeyarbrough@humnet.ucla.edu).

This Latin parchment manuscript is in the possession of a Sufi lodge in Algeria. It was given to the Sufis in the late 19th or early 20th century by an unidentified French Orientalist. Here is a description of its first few folios, along with discussion of its dating:

These ten folios seem to be the very end of the "Proper of Saints" section (which would have begun many folios before with **St. Andrew**, feast Nov. 30) of a book used in the Divine Office (possibly a lectionary, since most of the texts are readings for the night office—although there are also some collects, antiphons, verses, and hymns); **Corpus Christi**, as a movable feast, is tacked onto the end, after the last November feast before Andrew.

Fol. 1r: Pope St. Martin I (feast, Nov. 12)

Fol. 1r: St. Elizabeth of Hungary (feast, Nov. 17)—canonized in 1235

Fol. 3r: St. Cecilia (feast, Nov. 22)

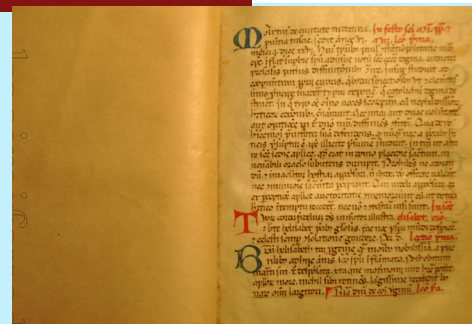
Fol. 6r: Pope St. Clement I (feast, Nov. 23)

Fol. 7r: St. Chrysogonus (feast, Nov. 24)

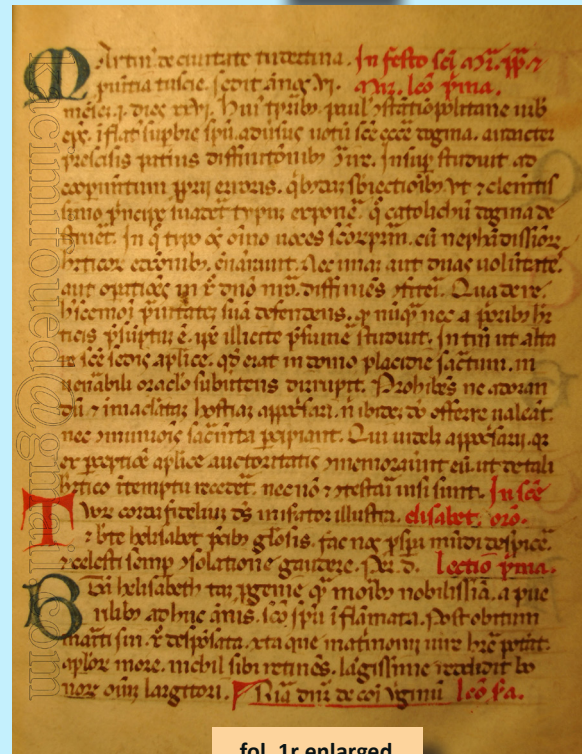
Fol. 8r: St. Catherine of Alexandria (feast, Nov. 25)—added to calendar in s. xiii

Fol. 9r: Corpus Christi (Thursday after octave of Pentecost)—instituted in 1264

As you can see, there are three facts that confirm a *terminus post quem*: Elizabeth's canonization in 1235, Catherine's feast, added to the calendar in the thirteenth century, and the presence of **Corpus Christi**, which was instituted in 1264. The absence of the **Presentation of Mary** (Nov. 21), which was adopted in the West in 1373, perhaps gives us a *terminus ante quem*. Thus we can presume a date between 1264 and 1373.



fol. 1r



fol. 1r enlarged

## Job Announcement:

**Les Enluminures** is seeking a full-time Gallery Manager for the Chicago location. Tasks include: 1) general gallery management; 2) oversight of "Manuscripts in the Curriculum"; 3) Organization of exhibitions and shows; 4) Inventory control; 5) Shipping, domestic and international; 6) Miscellaneous, which could include some research and writing in the company's extensive publication program. Advanced degree in medieval art history preferred. Job experience preferred. Salary commensurate with experience. This is a permanent position. **Start date: September 1, 2019.**

**Les Enluminures** is a global company with galleries in Paris, Chicago, and New York. In addition, it has a presence in Boston, Philadelphia, and London. Our incomparable group of specialists, unlike those of any other dealer in the world, is drawn primarily from experts who have taught and engaged in research on medieval manuscripts or works of art or been curators of internationally renowned institutional collections. The company exhibits at major international art fairs and maintains an active program of exhibitions at its different gallery spaces.

**Resumés with accompanying cover letter to be submitted to [office@lesenluminures.com](mailto:office@lesenluminures.com) by June 30, 2019.**

## Courses and Conferences

### California Rare Book School to Offer Course on Scientific and Secular Medieval Manuscripts

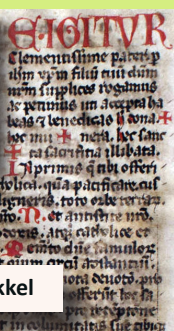
California Rare Book School at University of California, Los Angeles will be offering an intensive course on Scientific and Secular Medieval Manuscripts this year. The course will be taught by **Drs. Melissa Conway and Cynthia White**, from August 12–16, 2019, on the UCLA campus. The class is limited to twelve students. Applications and further information can be found on the CalRBS website: [www.calrbs.org](http://www.calrbs.org).

**Course description:** While biblical, liturgical, and devotional manuscripts survive in the greatest number, religious texts tell only one part of the vibrant intellectual history of the Middle Ages in Europe. This course will focus upon the varieties of scientific and secular manuscripts, among which are medical, astronomical, and mathematical texts; bestiaries and natural histories; herbals and agricultural manuals; itineraries, chronicles, romances, and collections of poetry. Usually illustrated and often lavishly illuminated, these manuscripts were major sources of information and entertainment for several centuries. Using a combination of the extensive holdings in UCLA's Special Collections, online sources, and field trips to the UCLA Biomedical Library and the Getty Museum, this course will provide an overview of the too-often overlooked history, production, distribution, and survival of scientific and secular manuscripts. This year the class will receive an exclusive curator's tour of the Getty's exhibition "**Book of Beasts: The Bestiary in the Medieval World.**" By the end of the class students will be familiar with important examples in each genre, as well as the range of resources for continuing study.

The University of South Carolina will hold its tenth annual "Understanding the Medieval Book" seminar on Monday and Tuesday, 6–7 April 2020. The specialist will be **Dr. Erik Kwakkel**, former Scaliger Chair at Leiden University in the Netherlands and now Professor of Book History at the iSchool, University of British Columbia. An international authority on medieval manuscripts and celebrated author of five books, most recently *Books Before Print* (2019), he specializes in early books as cultural media, the paleography, codicology and socio-historical context of medieval manuscripts, and the material culture of pre-modern Europe.



Dr. Erik Kwakkel



### Verona International Summer School in Medieval Manuscripts

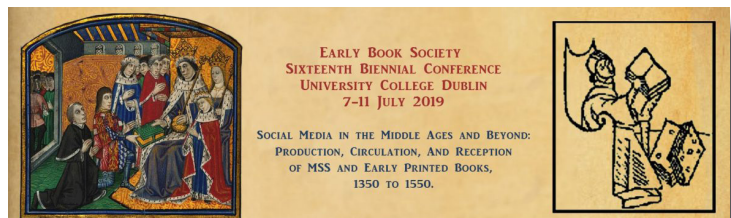
**Rosamond Mckitterick** informs us of the intensive manuscripts course that will be held in Verona this summer in the first week of June, in which she is involved. For a description of the course, contact information, and a pdf of the program, see this link: <http://www.dcuci.univr.it/?ent=iniziativa&id=8481>

**THIS NEXT EVENT IS ALMOST UPON US** and I hope some of you will be able to attend:

### Scribal Cultures in Late Medieval England: A Conference in Honour of Linne R. Mooney

On Thursday 23 May 2019, 10.00 am at the University of York, with papers from leading scholars, this one-day conference honours Linne Mooney's contribution to the study of medieval English manuscripts.

**Keynote speakers: Derek Pearsall and Simon Horobin.** Other speakers include: Margaret Connolly, Daryl Green, Helen Killick, Nicola McDonald, Andrew Prescott, Wendy Scase, Sebastian Sobceki, and Deborah Thorpe. For the full programme, and more details, please visit the website. <https://www.york.ac.uk/medieval-studies/events/archive/2019/scribal-cultures/>



News from Dr. Niamh Pattwell:

The **Early Book Society Conference** will take place from July 7th to 10th, 2019, with optional trips on the 11th, in **University College Dublin**. For registration, accommodation, and the program, see: <https://earlybooksocty.dublin2019.com/>

Students, scholars, and librarians are all invited to enroll. Because participants will use this university's collection of manuscripts, space is limited to **25** participants.

Please apply early. **DEADLINE: 15 January 2020.**

Information and application materials can be found here: <https://www.dropbox.com/s/amjxigf2u4q03md/UNDERSTANDING%20THE%20MEDIEVAL%20BOOK%20X%20Erik%20Kwakkel.docx?dl=0>

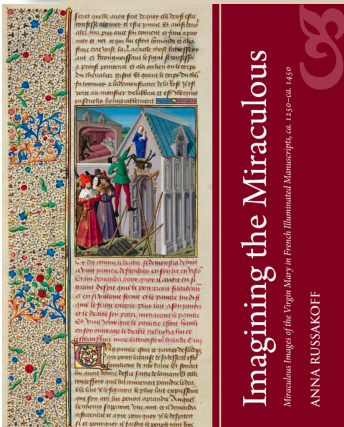
## NEW PUBLICATIONS

**Liz Teviotdale** alerts the manuscript community to the second edition of this well-known publication: "The text has been substantially revised, new terms have been introduced relating to the emerging science of the study of materials in manuscripts, the definitions now better conform with contemporary usage, and an entirely new suite of color images--mostly taken from Getty manuscripts acquired since the original edition was published in 1994--illustrates the text, with images accompanying terms that can most benefit from illustration."

Michelle P. Brown, *Understanding Illuminated Manuscripts: A Guide to Technical Terms, Revised Edition*, revised by Elizabeth C. Teviotdale and Nancy K. Turner (Los Angeles, The J. Paul Getty Museum, 2018). \$19.95, ISBN 978-1606065785.

What is a historiated initial? What are canon tables? What is a drollery? This revised edition of *Understanding Illuminated Manuscripts* offers definitions of the key elements of illuminated manuscripts, demystifying the techniques, processes, materials, nomenclature, and styles used in the making of these precious books. Updated to reflect current research and technologies, this beautifully illustrated guide includes images of important manuscript illuminations from the collection of the J. Paul Getty Museum and beyond. Concise explanations of the technical terms most frequently encountered in manuscript studies make this portable volume an essential resource for students, scholars, and readers who wish a deeper understanding and enjoyment of illuminated manuscripts and medieval book production.

**Michelle P. Brown** is professor emerita of medieval manuscript studies at the School of Advanced Study, University of London. She was previously curator of the manuscript collections at the British Library (1986–2004). **Elizabeth C. Teviotdale** is assistant director of the Medieval Institute at Western Michigan University. She previously worked in the J. Paul Getty Museum's Department of Manuscripts (1992–2002) and is the author of *The Stammheim Missal* (Getty Publications, 2001). **Nancy K. Turner** is conservator of manuscripts in the Department of Paper Conservation at the J. Paul Getty Museum.



I am delighted to present a first monograph by **Anna Russakoff**:

*Imagining the Miraculous: Miraculous Images of the Virgin Mary in French Illuminated Manuscripts, ca. 1250–ca. 1450*, Studies and Texts 215; Text Image Context: Studies in Medieval Manuscript Illumination 7 (Toronto, Ontario, Canada, Pontifical Institute of Mediaeval Studies, 2019) • ISBN 978-0-88844-215-4 • Cloth • \$95

"This is not a book about miraculous images of the Virgin Mary (be they icons, sculptures, altarpieces, or reliquaries) but about their representations in French illuminated manuscripts from ca. 1250 to ca. 1450. Most of these depictions of the Virgin Mary cannot be identified even tangentially with particular surviving images (such as the Virgins of Rocamadour, Soissons, Chartres, and Laon). Rather, these illustrations point to the ubiquity of local miraculous Marian images in devotional practices from the thirteenth to the fifteenth century in French-speaking regions. This book analyzes depictions of material images and the animated miracles they perform, and traces their evolution from the earliest narratives of Marian miracles written in Old French to texts and images produced at the Burgundian court of the late Middle Ages."

For more information, see <http://www.pims.ca/publications/new-and-recent-titles/publication/imagining-the-miraculous-miraculous-images-of-the-virgin-mary-in-french-illuminated-manuscripts-ca-1250-ca-1450>

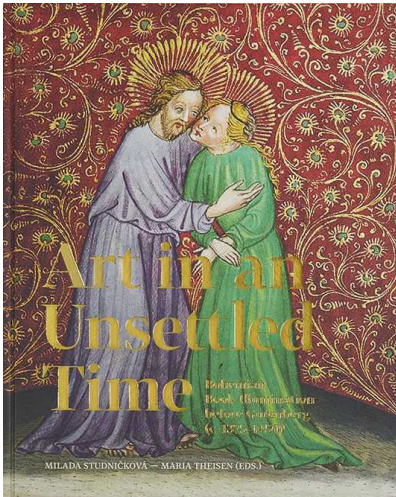
Anna Russakoff received her doctorate from the Institute of Fine Arts, New York University. She is currently Associate Professor and Chair of Art History and Fine Arts at the American University of Paris. She has published numerous articles and book reviews on Gothic illuminated manuscripts and related art forms, and is co-editor, with Kyunghye Pyun, of *Jean Pucelle: Innovation and Collaboration in Manuscript Painting* (2013) and, with Irène Fabry-Tehranchi, of *L'Humain et l'Animal dans la France médiévale (XIIe–XVe s.) / Human and Animal in Medieval France (12th–15th c.)* (2014).

As previewed in the last issue, the International Symposium, *Works of Art on Parchment and Paper*, will take place in Ljubljana, June 6–8, 2019, at the Faculty of Arts, Aškerčeva 2, Ground Floor, Lecture Room 18. For the program and registration form, see [http://www.ff.uni-lj.si/content/Works\\_art\\_parchment\\_and\\_paper\\_6\\_8\\_junij\\_2019](http://www.ff.uni-lj.si/content/Works_art_parchment_and_paper_6_8_junij_2019)

Contacts: [natasa.golob@ff.uni-lj.si](mailto:natasa.golob@ff.uni-lj.si) and [jedert.vodopivec@gov.si](mailto:jedert.vodopivec@gov.si)

The volume of published papers will be available in the autumn, 2019 (Faculty Press, Ljubljana). Art historical papers range from the Early Middle Ages up to the 1980s, dealing with illumination, drawing, technical drawing, various painting techniques, woodcuts, etchings, calligraphy, maps, photography, etc., including creative processes, iconography, and historical interventions. Research on the conservation of works of art presents many new and innovative approaches.

## ANOTHER NEW PUBLICATION



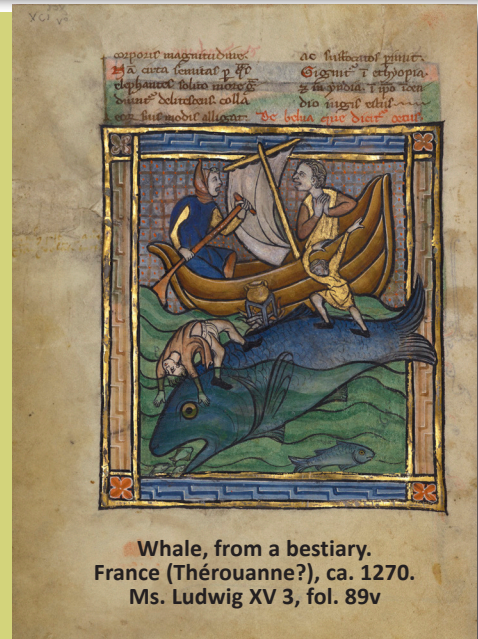
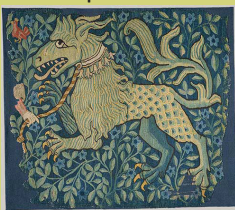
**Art in an Unsettled Time: Bohemian Book Illumination before Gutenberg (c. 1375–1450)**, edited by **Milada Studničková** and **Maria Theisen** (Prague, Artefactum, 2018), ISBN: 978-80-88283-15-7231, 232 pages, 118 colour illustrations). This publication brings 13 essays in English and German, which illustrate how the turbulent end of the 14th century and the socio-political changes of the Hussite period influenced the form of manuscript production. The researchers focus on the relationship between text and image, the function of the depiction, the "mass production" of manuscripts, and the question of what Hussite iconography is. The book also acquaints the readers with unknown or little-known manuscripts. For the table of contents, see <https://www.udu.cas.cz/en/artefactum-publishing-house/#anchor-1602>

Orders should be addressed to publishing house Artefactum (Markéta Lahodová), [artefactum@udu.cas.cz](mailto:artefactum@udu.cas.cz), T +420 221 183 502, +420 728 333 481.

Price: 30 EUR

## Exhibition: J. Paul Getty Museum

The J. Paul Getty Museum opens **Book of Beasts: The Bestiary in the Medieval World** on May 14, 2019, running until August 18 ([www.getty.edu/art/exhibitions/bestiary/](http://www.getty.edu/art/exhibitions/bestiary/)). Curated by **Elizabeth Morrison**, Senior Curator of Manuscripts, with **Larisa Grollemond**, Assistant Curator, the **Book of Beasts** is the first major loan exhibition devoted to the bestiary and its impact on medieval visual art and culture. Originally designed as a devotional and teaching work, the bestiary had properties that enabled it to fulfill a number of functions over time. Its stories were meant to impart knowledge, inspire awe, and even serve as entertainment. Most of all, the animals were intended to be memorable, a goal in which the illuminations played a fundamental role. Because scholars have largely focused on the text and its sources, this exhibition aims to shift the discussion about the bestiary towards the visual. It will highlight the vivid imagery of the bestiary as well as the escape of its animals from the pages of manuscripts into a variety of objects, from diminutive ivories to monumental tapestries.



Whale, from a bestiary.  
France (Théroutanne?), ca. 1270.  
Ms. Ludwig XV 3, fol. 89v



**THE EXHIBITION FEATURES** 115 objects from 45 lenders across the United States and Europe, including one third of the world's surviving Latin illuminated bestiaries. The accompanying full-color catalogue with contributions by 25 leading authors in the field explores the bestiary as an interdisciplinary phenomenon (<https://shop.getty.edu/products/book-of-beasts-br-the-bestiary-in-the-medieval-world-978-1606065907>).

An associated symposium hosted by **Prof. Meredith Cohen**, Department of Art History, University of California, Los Angeles, along with the two curators, will be held at UCLA on May 19 (no pre-registration necessary). The symposium complements and expands the exhibition's focus by investigating the influential role of animal imagery in a wide variety of media. Speakers include **Xavier Dectot**, **Madeline Caviness**, **Kirk Ambrose**, **Christian Heck**, and **Xenia Muratova**. Following the morning symposium, the Getty Museum will host a lecture in the afternoon featuring **Christopher de Hamel** speaking on "Medieval Bestiaries and Their Original Purpose" (reservations required at [www.getty.edu/visit/cal/events/ev\\_2571.html](http://www.getty.edu/visit/cal/events/ev_2571.html)). For more information about any of these events, please contact [manuscripts@getty.edu](mailto:manuscripts@getty.edu).



## NEW ACQUISITIONS

Alison Stones reviews a publication highlighting a new acquisition at the **Bibliothèque Royale in Brussels**:

**Bart Demuyt and Ann Kelders, "Patrimoine éparpillé: Les fragments de l'antiphonaire de Beaupré," *Science Connection* 58 (2018): 10–14 ([www.scienceconnection.be](http://www.scienceconnection.be))**

It is gratifying when a dismembered leaf from a medieval manuscript finds its way into an appropriate public collection after wandering the world in private hands. Such is the case with a beautiful leaf decorated with elaborate pen-flourishing from the **six-volume noted Antiphoner** made in 1289-90 for the Abbess and Prioress of the Cistercian nunnery of Beaupré near Grammont, Belgium. Dispersed in the aftermath of the French Revolution, the volumes were in part dismembered, notably by the celebrated John Ruskin. The largest surviving entity of this collection was acquired by the **Walters Art Museum** in Baltimore and is MSS W. 759-62 and W.915 ([www.thedigitalwalters.org](http://www.thedigitalwalters.org)).



Baltimore, Walters Art Museum, MS W.915.2

Other leaves, some illuminated with historiated initials or otherwise decorated with foliate initials, *champie* initials in gold and colours, or simply decorated with elaborate pen-flourished initials and borders, are widely scattered in European and American collections. The **Royal Library in Brussels** houses two striking historiated initials, one showing the **Birth of John the Baptist**, attended, unusually, by the Virgin Mary, with a pen-flourished initial on the verso. The second leaf shows the **Death of John the Baptist**, with a foliate initial on the verso (MSS II 3634 1 and 2). The **BR** also has a page with a *champie* initial (MS IV 173) and a page with pen-flourishing (MS IV 548) from the same set of volumes. Another pen-flourished leaf, sold twice at Sotheby's (**6.xii.1988, lot 5, and again on 7.vii.2015, lot 5**), was purchased by the Fondation Roi Baudouin and deposited at the Manuscript Department of the **Bibliothèque Royale** where, under the shelf number IV 1322, it rejoins its sister leaves already in the collection. The digitization of these leaves by the Alamire Digital Lab ([www.idemdatabase.org](http://www.idemdatabase.org)) will facilitate research on their codicology, decoration, and textual and musical content by the **Alamire Foundation—Centre international d'étude de la musique aux Pays Bas**.



Houston *Mahzor*, fols. 157r–156v, and 157r detail below



Houston *Mahzor*, in sequence, at right: fols. 160r–159v; 174r–173v; 178r–177v

### A Little-known Medieval *Mahzor* in Houston

Last year the Museum of Fine Arts, Houston acquired a fascinating, richly illustrated medieval *mahzor*, that is, a prayer book used for special Sabbaths and festivals. The large *mahzor* would have been brought to synagogue when needed, and used primarily by the *hazzan*, or prayer leader. Illuminated *mahzorim* were popular in Germany from the mid-thirteenth to the mid-fourteenth century, and numerous studies have been published on the most famous examples, such as the **Worms *Mahzor***. Indeed the 299-folio codex in Houston was produced in the Rhineland in the early fourteenth-century; its choice of *piyyutim*, or liturgical poems, its square Ashkenazi script, the layout of its pages, and the style of its word panels, ink drawings, and figural scenes support this attribution and dating. But unlike the **Worms *Mahzor***, the Houston manuscript is virtually unknown today, in large part because it remained in private collections for centuries. Its peripatetic history can be traced, except for a few centuries. It bears an inscription by an Italian sixteenth-century inquisitor, and later belonged to Samuel David Luzzatto, Solomon Joachim Halberstam, and the Judith Lady College in Ramsgate, England. A large communal *mahzor*, originally one of a pair, the Houston codex begins with *Shabbat Shekalim*, includes other special Sabbaths and Passover, and concludes with the second day of *Shavuot*. Its companion volume cannot be identified today.



Its lavish decoration includes illuminated figural scenes, pen-and-ink drawings, richly decorated word panels, and illustrated catch words. The manuscript shows numerous signs of intentional damage or alteration: censored words, children's writing, roughly ripped folios, razor-sliced pages, carefully removed figural compositions, and an excised chunk of blank parchment from the lower borders of numerous folios, which was probably refashioned into a new manuscript. At least one image, which looks innocent at first glance, communicates ideas about Jewish heroism; others show evidence of interaction with Christian neighbors. I will present an overview of the manuscript at the next College Art Association conference, which will include a session on new medieval acquisitions at the **Museum of Fine Arts, Houston**.

—Diane Wolfthal—David and Caroline Minter Chair in the Humanities and Professor of Art History, Rice University

## ANTIQUARIAN NEWS

### Satellite Series

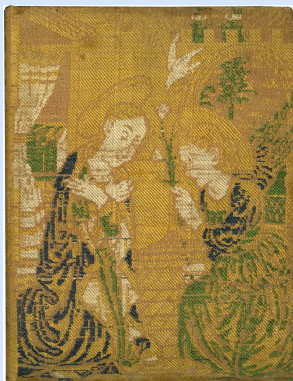
*Les Enluminures* is inaugurating a series of books which we are calling our "Satellite Series." Like orbiting satellites that explore and subsequently transmit information back to earth, these books will give us the opportunity to explore themes related to *Les Enluminures*'s core inventory in new ways and to write about peripheral items that are not part of our core inventory at all. Stepping outside the usual boundaries of academic disciplines, we want to feel free to look at the big picture and to explore connections across media, however unlikely they may seem at first. We want to communicate ideas to audiences of all sorts in a way that deep engagement with the material makes possible.

Inspired by Google Doodles, we are inviting all friends, users, clients of *Les Enluminures* to submit a logo for the Satellite Series. Ideally, we are looking for an appropriate graphic mark, emblem, or symbol. Members of the *Les Enluminures* team will vote internally to select the winning logo, and the winner will receive free copies of every publication in the Satellite Series, as well as being acknowledged in the books.

Join us in this creative endeavor to design a visual experience that will enlighten a whole constellation of readers.

Entries to be submitted to [info@lesenluminures.com](mailto:info@lesenluminures.com) by June 30, 2019

### *Les Enluminures* on the web:



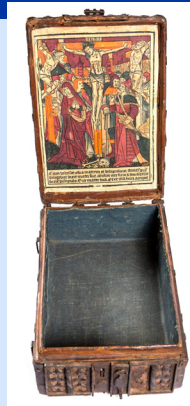
*Gradual* (part) or *Liturgical libellus* for the Mass, Northern Italy, c. 1400-1440, Bound in lampas of silk and linen warps and silk wefts, woven in Italy, probably Florence, c. 1490-1500)

With our Spring 2019 Text Manuscripts Update, *Les Enluminures* has reached *Text Manuscript 1,000*: a medieval music manuscript for the Mass made more precious by the extraordinary High Renaissance, silk textile binding of the *Annunciation*. This is a remarkable achievement. Our manuscripts are now found far and wide—and all sold items live on in our Archive for scholarly consultation.

### BLOG:

Read [Laura Light](#)'s latest post, entitled "When April With His Showers Sweet with Fruit" (We See The Text Manuscript Update Take Root) at <http://www.textmanuscripts.com/blog/entry/4-19-spring-update>, presenting manuscripts included in the **Spring Update of our Text Manuscripts** website. A highlight of this current update are the numerous music manuscripts, many associated with female owners.

**Dominican nuns carrying their Processionals at the Royal Abbey of Poissy. TM 1019, Processional, France (Paris), ca. 1505-1515, fols. 119v-120)**



Coffret, France, probably Paris, c. 1500-1510, woodcut *The Crucifixion with Two Thieves* attributed to the **Master of the Tres Petites Heures d'Anne de Bretagne**

*Les Enluminures* is delighted to announce that this **French Gothic Coffret** with a woodcut attributed to the **Master of the Tres Petites Heures d'Anne de Bretagne**, has been acquired by The Davison Art Center, at Wesleyan University, Connecticut. We are thrilled for it to join their prestigious collection.

**New Publication:** *Au prisme du manuscrit: Regards sur la littérature française du Moyen Âge (1300-1550)*. Edited by Sandra Hindman and Elliot Adam, this lavishly-illustrated volume will be available in June. It brings together twelve contributions from specialists in different disciplines, who regard the object-book as a veritable prism, able to absorb and refract knowledge as well as distinguish nuances in its spectrum, to allow detailed and thorough study.

For further details and pre-order, see [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503566351-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503566351-1)

### Where to see *Les Enluminures* this Summer:

#### In Chicago:

**FAIR:** *Chicago Antiques + Art + Design Show*, Stand #402. The Mart, 7th floor, 222 W Merchandise Mart

May 17 to 19, 2019 (Preview: May 16, 2019)

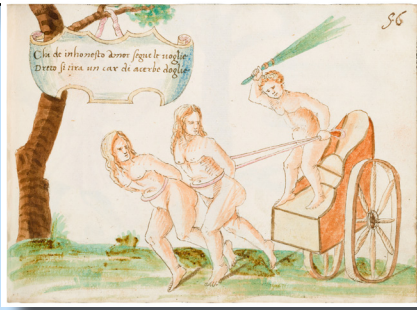
#### In London:

**FAIR:** *Masterpiece London*, Stand #B1. South Grounds, The Royal Hospital, Chelsea. June 27 to July 3, 2019, (Preview: June 26, 2019)

Following on from our successful collaboration with Daniel Crouch Rare Books at last year's edition of *Masterpiece*, we are returning to the fair with another special joint exhibition. This year's theme has been inspired by Yuval Noah Harari's best-selling book *Sapiens: A Brief History of Humankind*.



## MORE ANTIQUARIAN NEWS



**Proverbs, Tuscany, ca. 1580**

## News from Dr. Jörn Günther Rare Books

### Notable Sales at TEFAF Maastricht 2019

This year Dr. Jörn Günther Rare Books presented a selection of museum-quality manuscripts, miniatures, and early printed books. **They include:**

- **Book of Hours, use of Troyes:** This precious Book of Hours (France, Troyes, ca. 1415-1420) was illuminated by the **Masters of the Grandes Heures de Rohan** (likely the **Giac Master** in particular). The miniatures anticipate the monumental compositions of the **Masters' Grandes Heures de Rohan**, created roughly fifteen years later. Purchased by a private collector in the US.
- **Proverbs relating to virtues and vices:** This unusual manuscript (Italy, Tuscany, ca. 1580) comprises 80 illustrated Italian proverbs related to virtues and vices, executed in a simple, charming style. It went to a private collection in Europe.
- **Die gantze Bibel**, edited by **Ulrich Zwingli**. Zurich: Christoph Froschauer, 12 May 1531. This reformed, complete Bible was published even before Luther finished his translation of the Old Testament into German. Purchased by a private collector from Germany.
- **Flight into Egypt:** A private collector from Switzerland bought this exquisite single leaf from a deluxe Book of Hours, illuminated by the **Dunois Master and his workshop** (France, Paris, ca. 1440).
- **Resurrection of Christ** and **Ascension of Christ**, two excellently preserved leaves from an Italian Antiphonal, illuminated in the circle of **Fra Antonio da Monza** around 1500; purchased by a private collector from the US.
- **Four splendid miniatures** went to a major museum in Tokyo: a decorated leaf from a 14th-century Ferial Psalter: **David in Waters and God in Heaven**; an illuminated leaf from a 14th-century Gradual: **Portrait of a Confessor Bishop**; two leaves from a velum scroll from **Peter of Poitiers's Compendium Historiae in Genealogia Christi** (ca. 1280): one with a miniature of **Alexander the Great**, and the other with miniatures of **Moses** and **Aaron**.
- **Leaf from a mid-12th-century Psalter-Breviary**, likely of Cistercian origin, with an Intricately decorated Initial L. Purchased by a private collector in the Far East.
- **Crucifixion**, a small, intimate miniature by **Ser Ricciardo di Nanni**, went to a private collector in Germany.



**Flight into Egypt**  
**Dunois Master,**  
**Paris, ca. 1440**



**Ascension of Christ**  
**Circle of Fra Antonio**  
**da Monza, ca. 1500**



**Peter of Poitiers,**  
**Compendium,**  
**detail:**  
**Alexander the Great**  
**ca. 1240**



**Crucifixion**  
**Ser Ricciardo di**  
**Nanni**

### Recent blog posts

(<https://guenther-rarebooks.com/blog/>)

- **An Astonishingly Fine Bible** presents an exquisite Parisian Bible, with a detailed analysis of this wonderful manuscript.
- **An Enigmatic Interpretation? Two Devices Explained** shares insights into the interesting research work taking place at Dr. Jörn Günther Rare Books.
- **Perpetuating 'Memoria'** takes a closer look at medieval 'memoria' culture.
- **Heroes, but what about Heroines?** This two-part series focuses on a beautiful manuscript version of Ovid's *Heroides* that was made for Anne de Bretagne, Queen of France, around 1493.

### New Videos Added to the Website on Manuscripts, Miniatures, and Early Printed Books, including:

- A presentation of the beautiful **Fauquier Hours**: This Book of Hours only recently resurfaced after having disappeared from the public eye for more than half a century. Two artists painted this manuscript's thirteen beautiful, colorful miniatures – which gives evidence of a fascinating collaboration between two itinerant artists: <https://guenther-rarebooks.com/video/11/> (cont.)

### Events

**Art Basel 2019 Open House Exhibition:** Complementing Art Basel 2019, Dr. Jörn Günther Rare Books will open its doors for a public exhibition, presenting an exceptional selection of manuscripts, miniatures, and early printed books. This year's exhibition has a special focus on literature from the Middle Ages and the Renaissance, whose stories remain an important source of inspiration for contemporary artists. **Exhibition dates:** June 11th–14th, 2019, daily opening hours 10 am–12 pm and 2 pm–5 pm **Venue:** Dr. Jörn Günther Antiquariat, Spalenberg 55, 4051 Basel, Switzerland. Further information: [www.guenther-rarebooks.com](http://www.guenther-rarebooks.com), [info@guenther-rarebooks.com](mailto:info@guenther-rarebooks.com).

## News from Dr. Jörn Günther Rare Books, cont.

### New Videos Added

- A presentation of a previously unknown, high-quality, 13th-century legal textbook, illuminated by *Maître Honoré* and his workshop. This manuscript opens with a glossed copy of the *Decretals of Gregory IX*, also known as the *Liber extra*, the second volume of the *Corpus iuris canonici* (Corpus of canon law), after *Gratian's Decretum*. This exciting new find adds to the known surviving manuscripts of this text: <https://guenther-rarebooks.com/video/10/>
- An interview on incunables in general and a beautiful *Sammelband* in particular: This extremely rare collection of six popular, illustrated, German literary works includes the stories of the mermaid Melusine, the destruction of Troy, the exploits of Alexander the Great, as well as Mandeville's *Travels*. <https://guenther-rarebooks.com/video/12/>
- The next video in the series will focus on a colored edition of the *Theuerdank*, an epic poem that celebrates the exploits and heroic deeds of Maximilian I.



## Another Conference



### BEYOND THE PRAYERS: BOOKS OF HOURS IN THE SPIRITUAL IDEAL OF THE MEDIEVAL CENTURIES AND BEGINNINGS OF THE RENAISSANCE

Fourth International Conference on the History  
of Art, Universitat de Lleida (Spain)  
21–22 October 2019

**Book of Hours of the Marquis of Dos Aguas**  
Palma de Mallorca, Bibl. Bartomeu March,  
MS 103-V1-3, fols. 14v–15r

Fourth in the cycle of *International Conferences on the History of Art*, this current encounter is devoted to Books of Hours: *Beyond the Prayers: Books of Hours in the Spiritual Ideology of the Medieval Centuries and the Beginning of the Renaissance*. It is organized by the University of Lleida, as part of a research project funded by the Ministerio de Economía, Industria y Competitividad (Gobierno de España) HAR2017-82640-P. The focal point of this year's conference is the analysis of the production of books of hours, a type of devotional book which, for the first time in a Catalan university, will convene international scholars for a two-day program of study and discussion. While research on books of hours produced in northern Europe has long been pursued in European countries and in the United States of America, the same does not apply to those produced in the south. This current series of papers will emphasize the textual and iconographic variants of books of hours illuminated in southern Europe—although this will not prevent their being compared and contrasted with the exquisite artistic production of the *Master of Antoine Rolin*, linked to the figurative Flemish universe.

### Speakers and Papers

**Delmira Custódio**, "As Horas de Holford e sua relação com a Coroa de Aragão"

**Javier Docampo**, "Imagen y oración en la Castilla del siglo XV: A propósito de las Horas Atalaya (Philadelphia Museum of Art, 1945-65-17)"

**Samuel Gras**, "Un miniaturista provenzal entre Enguerrand Quarton y Barthélémy d'Eyck"

**Anne-Marie Legaré**, "Les livres d'heures enluminés par le Maître d'Antoine Rolin à la fin du XVe siècle".

**Silvia Maddalo**, "Decorare 'all'antica' la devozione. Libri d'Ore di Bartolomeo Sanvito".

**Francesca Manzari**, "Libros de horas y de devoción en Italia (siglos XIV-XV): nuevos materiales".

**Florence Moly**, "Les travaux des mois dans les calendriers des Livres d'heures d'Occitanie. Spécificités et réflexions".

**Josefina Planas**, "El libro de horas de Violante Ferrer y la sensibilidad religiosa del reino de Valencia en las postrimerías del siglo XV".

**Fernando Villaseñor (in memoriam)**