



MANUSCRIPTS ON MY MIND

News from the



No. 41 January 2024 New Publications Exhibitions Conferences Projects Manuscript News

Editor's Remarks:

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, may your dreams come true for 2024 and beyond! Let us hope for encouraging changes on many fronts, and perhaps some well-needed attitude adjustments. For inspirational images I feature delectable gingerbread cookies from **Christine Jakobi-Mirwald** and a small chapel at Hemakuta, overlooking the Hindu site of Hampi, in Karnataka, photographed by **Christian Heck**.

AS I INFORMED YOU in an extra email circulated last month, **Atria Larson** has managed to organize the annual **Saint Louis Conference on Manuscript Studies** for this year under the auspices of the **Annual Symposium on Medieval & Renaissance Studies**, and has extended the deadline for submissions to **January 26, 2024**. The Lowry Daly, SJ Plenary Speaker will be **Daniel Hobbins** (University of Notre Dame). I know many of you will be happy to hear this, and I ask you to please consider submitting paper proposals by the deadline at <https://www.smrs-slu.org/>, to help Atria keep this long-standing conference alive! Topics may be suggested from all areas of manuscript study, including conservation, illumination, paleography, codicology, digital projects, regional manuscript production and illuminators, library history, textual genres, in short: everything that readers of this newsletter cherish about the field.

The dates of the Symposium/Conference are **June 10–12, 2024**.



SAINT LOUIS UNIVERSITY LOST A WELL-KNOWN SCHOLAR of philosophy and manuscript studies on November 28, 2023. **Professor Jack Marler** spent his tenure at this institution inspiring decades of students to learn the intricacies and delights of manuscript lore, tenaciously keeping the skills of paleography alive. He encouraged students to ask questions, look for answers, and challenge their limits, transmitting a love for knowledge and wisdom. You may read his SLU obituary at <https://www.slu.edu/news/2023/december/jack-marler-obituary.php>, but his persona comes alive in the tributes penned by his students, a sample of which follows. He also had a wicked sense of humor, which comes across in his caption for the last remission portrait at left:

**“My cranium, which has become curly haired,
now looks like something that belongs on a British war-memorial.”**

TRIBUTES TO JACK MARLER

JACK MARLER WAS A LONG-TIME PROFESSOR AT SLU, joining the University in 1990. “Jack was passionate about manuscript studies. He regularly taught graduate students the essential skills of paleography, the art of deciphering the ‘shorthand’ Latin often used in medieval manuscripts. He was equally passionate about ancient and medieval philosophy and was adept at helping students see the continuing relevance of St. Thomas Aquinas and other great philosophers of the past. The philosophy department has lost an important teacher and colleague. We miss you, Jack.” —**Scott Ragland, Ph.D., Department Chair, Philosophy**

Jack Marler was one the finest manuscript scholars I have ever known. When I hired Jack I did so because I saw his potential as a text scholar in the Vatican Film Library. He lived up to my expectations and hopes. Jack was truly a pure text scholar.

—**Ted Vitali, Former Chair**

Tributes continued

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>

TRIBUTES TO JACK MARLER CONTINUED

The world shines a little darker tonight.

Saddened to hear of the death of Jack Marler, a teacher, a colleague, and a friend at SLU. I think you may have only had to spend one class in a classroom with him to realise how brilliant, and acerbic, his mind was. But, then, he also had this almost 'Indiana-Jones'-like quality, where he would randomly drop a mention of the time he happened to discover an autograph of Meister Eckhart's, or—in what I believe our last interaction was, on Facebook, when I was raving about Julian of Norwich—his involvement in producing the modern English translation of her work, in the Classics of Western Spirituality series. I rushed to my copy, and opened the 'Acknowledgements'. And there his name was.

Above all else, I can pay the man no greater tribute than this: he taught me how to read manuscripts. And for that I will be eternally grateful. To adopt a phrase of our own: *ar dheis Dé go raibh a anam*; may his soul be on God's right hand. And to adopt a phrase of his own (indeed, I believe he was the only person I have ever known to use the term - seriously, and not in jest - in the present tense): **Vale!**
—Tomás O'Sullivan

DR. MARLER TAUGHT LATIN PALEOGRAPHY to us budding medievalists at SLU, but in that class he taught me much more than how to decipher *Visigothic cursive*. We went slow in class, minim by minim, word by word, line by line, unpacking paleography puzzles with care, attention, and class mutual encouragement. These virtues would serve me well in my historical research, and now in the classroom as a professor myself. His classes had PhD students from different disciplines working on needed skills, MA students just beginning their studies, and even undergraduate students, some with no Latin at all. Paleography is a rather niche skill and could be very easy to gatekeep. And yet, he never talked down to undergrads, or scholars outside his department. As long as you knew the alphabet, he welcomed you, and helped you build a skill from there, while maintaining a classroom atmosphere of patience and support. He also mixed in his trademark humor, often joking that the ivory tower is full of charlatans and thieves, encouraging a constant return to the source manuscripts whenever possible. I thought of him with delight in the libraries and archives when I found small mistakes, omissions, or strange interpretations while comparing my sources to printed editions. But mostly I learned how to welcome students into the arcane medieval world and make it accessible, human, and fun. For that I am eternally grateful. Rest well, Dr. Marler!

—Dr. Amy Boland, Assistant Professor of History, Briar Cliff University

I WAS VERY FORTUNATE TO TAKE DR. MARLER'S PALEOGRAPHY CLASS my first semester of graduate school. Dr. Marler's passion for paleography, old books, and the humanities in general was contagious. He was clearly in his element leading students through the intricacies of medieval manuscripts for the first time. After introducing a few preliminaries (I had never heard the term "minim" before, and Dr. Marler illustrated it for us by writing that word on the board, using only minims!) we spent the rest of the semester working through manuscripts together, including one in a difficult Gothic script that Dr. Marler dubbed "the bear." I remember him with much gratitude for his kindness, humor, and generous sharing of his expertise. *Requiescat in pace.* —Margaret Mary Summers, Department of History, Saint Louis University

I WAS IN HIS LATIN PALEOGRAPHY CLASS CA. 2007-8 and I remember him grumbling that he had to give us a syllabus. He was, however, very encouraging that anyone in the class, whether they knew Latin or not, whether they were a graduate or undergraduate, would be able to read manuscripts by the end of the class. It would be a challenge, but he would help. He proceeded for the rest of the semester to hand out photocopies of manuscripts from the VFL collection and we would sit and read them in turn. Although he wasn't warm and fuzzy, he was exceedingly helpful and supportive of our efforts, and by the end of the semester we could read any of them—even *Gothic cursiva*. I always found him to embody the ideal balance of sharpness (not only in intelligence but also in his keen wit) and amiability. Even when grumpy, he was always approachable. I'm so sad to hear of his passing, and though I had not seen him in years (only following him on fb) I will miss him.
—Michael Elam PhD English, SLU 2012

I REMEMBER DR. MARLER AS A FORMIDABLE SCHOLAR whose erudition, when it came to manuscripts and paleography, was matched only by his patience with beginners. He took a very practical approach to the discipline. The best way to learn paleography was to do it, and I have so many fond memories poring over lines of Isidore, William of Tyre and other authors with his help. His facility with medieval Latin was astonishing. He always printed facsimiles of the folios under review, scrutinizing them with the aid of a magnifying glass. Class resources (of which there were many) were distributed on CD, of course. I still refer to them. Much more deserves to be said about his dry sense of humor and pithy anecdotes, but I focus on one piece of compositional advice to which I often advert: "when in doubt, write something." He is much missed. *Requiescat in pace.*

—George Summers, Department of History, Saint Louis University

Dr. Marler was my advisor who assisted me endlessly, always willing to have a discussion and hear my point despite fervently disagreeing with most of what I had to say regarding politics, economics, and housing. I am thankful that I had the opportunity to know him. Dr. Marler taught me to extend grace and forgive, to provide opportunities to those deserving and those simply asking, unconditionally. He gave me another chance to fail and challenged me to prove myself wrong. To me, he was a champion of redemption and a believer in personal growth. Despite his uncanny ability to process arguments and recall information similar to a computer, he was profoundly human. He was one of the brightest minds and most fascinating individuals, and those of us who had the good fortune to learn from him are better off because of it. Jack Marler will live on through all those who loved, learned, and worked with him. —JP Nash, Manager, Real Estate Investment

NEW PUBLICATIONS

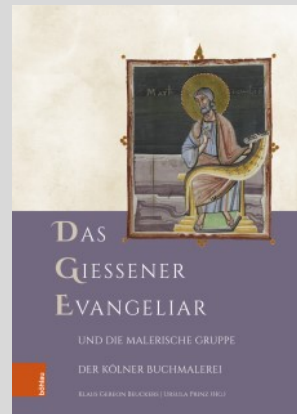
Svetlana Kujumdzieva has just published a new book in Routledge's Variorum Studies: *Studies on Eastern Orthodox Church Chant* (London and New York, 2023) 243 pages, ISBN 978-1-032-45481-8. Information about the book can be found on the Routledge website at <https://www.routledge.com/Studies-on-Eastern-Orthodox-Church-Chant/Kujumdzieva/p/book/9781032454818>.

Svetlana expresses her deep gratitude for the excellent research conditions she found at the **Vatican Film Library**, where she was twice awarded study grants.

The Giessen Gospels and the Picturesque Group of Cologne Illumination

THE GOSPELS, GIESSEN UNIVERSITY LIBRARY CODEX 660, were created in the late tenth century in a scriptorium in Cologne. Other manuscripts have also been preserved in Milan, Paris, Darmstadt, Cologne, Naumur, and Stuttgart and are grouped together in research as the "Painterly Group," comprising the highpoint of Ottonian illumination in Cologne and beyond. This volume is the first to comprehensively examine the **Giesen Gospels** and to reassess the "Group," which was probably created within a few years in the St. Pantaleon Monastery in Cologne during the time of Empress Theophanu.

With contributions from Olaf Schneider, Klaus Gereon Beuckers, Ursula Prinz, Doris Oltrogge, Robert Fuchs, Vivien Bienert, Matthias Schrör, Jens Lieven, Joshua O'Driscoll, Beate Braun-Niehr, Fabricio Crivello, Elisabeth Luger-Hesse, Eliza Garisson, Jochen Hermann Vennebusch, and Markus Späth. For more information, see <https://www.vandenhoeck-ruprecht-verlage.com/themen-entdecken/geschichte/geschichte-des-mittelalters/58495/das-giessener-evangeliar-und-die-malerische-gruppe-der-koelner-buchmalerei>



Christian Heck, *Le retable de l'Annonciation d'Aix. Récit, prophétie et accomplissement dans l'art de la fin du Moyen Âge*, ÉDITIONS FATON, Dijon, 2024, 208 pages, colour ill., ISBN: 978-2-87844-340-0, €29)



**BARTHÉLEMY D'EYCK
AND THE BOOK
IN FIFTEENTH-CENTURY ART**

THE FIRST PART OF THE BOOK presents the corpus of manuscripts illuminated by Barthélemy; among others the *Egerton Hours*, the *Morgan Hours*, the *Livre du cœur d'amour épris*, and the *Théséide* in Vienna, as well as his work in the *Très Riches Heures* of the Duc de Berry. Another section provides an entirely new interpretation of the iconography of the Aix altarpiece, based on the exegesis of biblical books and the books of philosophy owned by King René. The books represented in the altarpiece—the still lifes above Isaiah and Jeremiah and those before the Virgin at prayer—communicate that reading texts is essential for personal piety, relating to the words of Albert the Great, one of the sources of the altarpiece's iconography, who affirms that it is through study, *per studium*, that a spiritual quest finds its meaning. The central panel, the Annunciation, will be a major work in the exhibition *Les arts en France au temps de Charles VII*, at the Musée de Cluny in Paris, from 11 March to 16 June 2024.

See <https://www.faton.fr/editions/livre/retable-l-annonciation-d-aix.53613.php>

—Christian Heck (emeritus, Lille University),

Directeur du Répertoire Iconographique de la Littérature du Moyen Âge

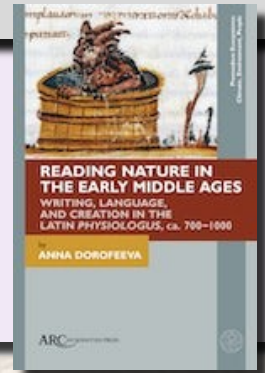
Sarah Bromberg has a new article, "The Position of Jewish Art and Exegesis in an Illustrated Christian Biblical Commentary: Ezekiel's Vision of the Tetramorph in Fourteenth- and Fifteenth-Century Manuscripts and Printed Copies of Nicholas of Lyra's *Postilla litteralis*," *Manuscript Studies* 7/2 (2022), pp. 293–334. It discusses and illustrates 19 manuscript illuminations (and one incunable woodcut). It will be **open access** on January 1, 2024 via Project Muse.

Jakub Kujawiński brings to our attention two collective volumes, published this fall, which stem from recently concluded historical book projects. The first, *The Art of Publication from the Ninth to the Sixteenth Century*, ed. by Samu Niskanen with the assistance of Valentina Rovere, *Instrumenta Patristica et Mediaevalia*, 93, is available in open access: <https://www.brepolonline.net/action/showBook?doi=10.1484%2FM.IPM-EB.5.131849>. The other is *Late Medieval and Early Modern Libraries: Knowledge Repositories, Guardians of Tradition and Catalysts of Change*, ed. Outi Merisalo, Nataša Golob, and Leonardo Magionami, *Bibliologia* 68: <https://www.brepols.net/products/IS-9782503605975-1>.

New Publications (continued)

THIS NEW BOOK BY ANNA DOROFEEVA discusses the natural world in the early Middle Ages through the lens of the dozen or so *Physiologus* manuscripts, and provides a great deal of codicological and paleographical discussion as well as an evaluation of miscellany books as a cultural product.

See <https://www.arc-humanities.org/9781802700022/reading-nature-in-the-early-middle-ages/>. It's open access (clicking through the ebook links on the publisher's page will get you through to the pdf on OAPEN or Project Muse).



KATE RUDY'S NEW BOOK, *Touching Parchment: How Medieval Users Rubbed, Handled, and Kissed Their Manuscripts*, Vol. 1: Officials and Their Books, is available in various formats at

<https://www.openbookpublishers.com/books/10.11647/obp.0337>

The chapters in the Table of Contents should certainly lure you into reading it!

1. Feeling One's Way Through the Book (pp. 1–28); **2.** Ways of Touching Manuscripts (pp. 29–44); **3.** Swearing on Relics and Gospels (pp. 51–80); **4.** Kissing: From Relics to Manuscripts (pp. 81–122); **5.** Swearing: From Gospels to Legal Manuscripts (pp. 123–166); **6.** Performances Within the Church (pp. 167–212); **Conclusion:** The Gloves Are Off (pp. 213–223), and **Coda** (pp. 223–224).

Notice sent by Jane Roberts:

Rushworth One: An Edition of Farman's Old English Interlinear Gloss to the Rushworth Gospels (Oxford, Bodleian Library, MS Auct. D. 2.19), ed. Tadashi Kotake, *Medium Aevum Monographs*

This study presents an edition of Farman's Old English interlinear gloss (Rushworth One) in *Oxford, Bodleian Library, MS Auct. D. 2. 19* (The Rushworth, or MacRegol Gospels). The edition, which is designed to be used together with online facsimiles of the manuscript (from the Digital Bodleian), prints both the Latin text and the Old English glosses, along with a critical apparatus collating the Latin text with standard editions of the Vulgate Gospels and with the Lindisfarne Gospels. The introduction discusses the history of the manuscript and then presents a detailed examination of Farman's gloss, focused on its textual, linguistic and palaeographical features. The edited texts are followed by a full commentary and a glossary. For more information, see <https://aevum.space/ns44>



A vital resource for all of you who wish there were more translations of critical medieval texts in the discipline of legal history: *Jurists and Jurisprudence in Medieval Italy: Texts and Contexts*, ed. Osvaldo Cavallar and Julius Kirshner (Toronto, 2020)

JURISTS AND JURISPRUDENCE IN MEDIEVAL ITALY: TEXTS AND CONTEXTS is an original collection of texts exemplifying medieval Italian jurisprudence, known as the *ius commune*. Translated for the first time into English, many of the texts exist only in early printed editions and manuscripts. Featuring commentaries by leading medieval civil law jurists, notably Azo Portius, Accursius, Albertus Gandinus, Bartolus of Sassoferrato, and Baldus de Ubaldis, this book covers a wide range of topics, including how to teach and study law, the production of legal texts, the ethical norms guiding practitioners, civil and criminal procedures, and family matters. The translations, together with context-setting introductions, highlight fundamental legal concepts and practices and the milieu in which jurists operated. They offer entry points for exploring perennial subjects such as the professionalization of lawyers, the tangled relationship between law and morality, the role of gender in the socio-legal order, and the extent to which the *ius commune* can be considered an autonomous system of law.

See <https://utorontopress.com/9781487507480/jurists-and-jurisprudence-in-medieval-italy/>



Jurists and Jurisprudence
in Medieval Italy
TEXTS AND CONTEXTS
Osvaldo Cavallar and Julius Kirshner

PROJECTS

Nicholas Herman provides an update on the Schoenberg Institute for Manuscript Studies

The Schoenberg Institute for Manuscript Studies (SIMS)

University of Pennsylvania Libraries, <https://schoenberginstitute.org> News and Upcoming Events, January 2024

SIMS Launches BASIRA:

Following the official launch at the 16th annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Age (<https://www.library.upenn.edu/events/lawrence-j-schoenberg/image-book-representing-codex>) SIMS is pleased to introduce the scholarly community to BASIRA (Books as Symbols in Renaissance Art, <https://basira.library.upenn.edu/>), a new, open-access online database of representations of books and other textual documents in the figurative arts between approximately 1300 and 1600 CE, the period encompassing the advent of print culture in Europe and its neighboring regions. Users anywhere can browse and query thousands of images of books from a constantly expanding dataset. Dozens of aspects of a book's depiction can be searched, including details of its binding, bookmarks, contents, and position. In addition, users may search for the particulars of who or what is interacting with the book, and how that action is taking place. Over time, we plan to expand the chronological and geographic reach of this resource, making it a central hub for historic depictions of the book. As a project, BASIRA aims to foster connections between scholars, curators, conservators, and all other persons interested in book history and the visual arts. We encourage you to explore the database for research and teaching, propose new artworks for inclusion through our online portal, and contact us with any questions or remarks.

Enter the database: <https://basira.library.upenn.edu>

Contribute content: <https://forms.gle/HgyDRNvh2DZVfCef9>

Contact us: info@basiraproject.org

The SIMS and Center for Italian Studies Fellow in Italian Manuscript Studies:

Traces of University Teaching in Renaissance Books: Examples and Problems (<https://www.library.upenn.edu/events/traces-university-teaching>) Wednesday, March 13, 2024, 5:15pm—6:30 pm EST (in person)

David Lines, University of Warwick

Both teachers and students have left remarkable traces of university lectures in surviving manuscripts and printed books. Professors often wrote out their lectures by hand. Their students kept a record of the lectures, either in manuscript notebooks or in the margins of printed books that were used as the basis for lectures (e.g., works by Virgil, Aristotle, or Galen). These printed books were sometimes prepared and published by university professors, who had their students buy them. Manuscripts and printed works therefore had a complex relationship. Drawing on materials in the Lawrence J. Schoenberg Collection and elsewhere, this lecture will explore several of the dimensions and problems of this relationship in Renaissance Europe and in Italy in particular. Register here: <https://libcal.library.upenn.edu/event/11631759>

Next up in the SIMS Online Lecture Series:

Dioscorides Disordered: Penn's Persian Kitab-i Hashayish (<https://www.library.upenn.edu/events/dioscorides-disordered>) Friday, February 16, 2024, 12:00 - 1:30 pm EST (via Zoom)

Marianna Shreve Simpson, Schoenberg Institute for Manuscript Studies Research Associate. This online lecture will examine recent investigations into a rare copy of the Persian translation of Dioscorides's *De materia medica* known as the *Kitab-i Hashayish*. Now housed in the collections of the University of Pennsylvania Libraries under the shelfmark LJS 278, https://franklin.library.upenn.edu/catalog/FRANKLIN_9949183233503681, this copy, probably dating to the seventeenth century, has since been rebound and its textual contents are now completely out of order. This presentation will introduce the manuscript's codicology, production, iconography, and painting styles, as well as the methodology employed to reconstruct its original textual sequence. Also under consideration here is the uncertain attribution of LJS 278, a problem directly related to its provenance. Register at <https://www.library.upenn.edu/events/dioscorides-disordered>. For recordings of previous lectures visit the YouTube SIMS Online Lectures Playlist at <https://www.youtube.com/playlist?list=PL8e3GREu0zuAj8twyv7a63fvhqF0a0lwu>.

Coffee with a Codex:

Every Thursday from 12:00 - 12:30 pm (ET), join us for an informal lunch or coffee Zoom meeting (depending on your time zone) to visit virtually with curator Dot Porter, onsite at the Kislak Center, and to chat about one of the manuscripts from Penn's collections. Each week Dot, or a special guest, will bring out a manuscript (or two), give a brief overview, and then answer questions and lead the conversation. For more information on the series see <https://www.library.upenn.edu/events/coffee-codex>. For recordings of previous meetings visit the **Coffee with Codices** playlist on YouTube <https://www.youtube.com/playlist?list=PL8e3GREu0zuC-jTFRF27a88SztQ6fSISy>.



Continued

PROJECTS continued (Schoenberg Institute for Manuscript Studies)

Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies:

The Fall 2024 issue is out! <https://muse.jhu.edu/journal/698>

Articles:

The Dark Mark: BnF Hébr. 20 and the Borders of Bible Illumination (Julie A. Harris)

Arabic Medical Handbooks of Matendaran Collection (Venera Makaryan and Ani Avetisyan)

Beyond Comparative Analysis: Making Arguments with Similarity Metrics and Structured Manuscript Data, with a Case Study in Marginal Iconography (Maeva K. Doyle and Alexander Patrick Brey)

Exhausting but Not Boring—and Rather Exciting: The Process and Politics of a Documentation and Digitization Project in Jerba, Tunisia (Paul M. Love Jr., Ali Boujdid, and Imen Souid)

Special Annotations section:

Manuscripts in “Fly-Over” States: An Assembly of Essays Highlighting Medieval Manuscripts Around the American Midwest

Edited by Eric J. Johnson and featuring submissions by Elizabeth K. Hebbard, Elizabeth Frengel, Henry Handley, Joshua Mugler, Ian Cornelius, Kathy Young, Sarah Noonan, Anne Ryckbost, Lisa Daugherty, Rose McCandless, and Kara Ann Morrow.

Watch the latest Manuscript Video Orientations:

Visit [https://www.youtube.com/playlist?](https://www.youtube.com/playlist?list=PL8e3GREu0zuArF1rYG2JgKxWb_Kp_zmoT)

[list=PL8e3GREu0zuArF1rYG2JgKxWb_Kp_zmoT](https://www.youtube.com/playlist?list=PL8e3GREu0zuArF1rYG2JgKxWb_Kp_zmoT)

for brief videos of manuscripts in the University of Pennsylvania Schoenberg Collection. Over time this set will include orientations for every manuscript in the collection, and eventually we plan to include orientations for all our medieval and renaissance holdings. We're adding videos regularly, so come back soon or subscribe to our channel.

Manuscript Studies, <https://www.pennpress.org/journals/journal/manuscript-studies/>

a diamond-level Open Access journal beginning January 1, 2024, brings together scholarship, both traditional and digital, from around the world and across disciplines related to the study of pre-modern manuscript books and documents. *Manuscript Studies* embraces the full complexity of global manuscript studies in the digital age. It has been conceived with four main goals in mind. First, to bridge the gaps between material and digital manuscript research; second, to break down the walls that often separate print and digital publication and serve as barriers between academics, professionals in the cultural heritage field, and citizen scholars; third, to serve as a forum for scholarship encompassing many pre-modern manuscripts cultures—not just those of Europe; and finally to showcase methods and techniques of analysis in manuscript studies that can be applied across different subject areas.

Call for Submissions:

We seek submissions on a rolling basis. Peer-reviewed articles for possible publication in the Spring 2025 issue should be submitted no later than June 1, 2024. Non-peer-reviewed Annotations featuring recent discoveries, project reports, etc. (ca. 3000 words) can be submitted anytime. Articles and Annotations can be submitted here: <https://manuscriptstudies.scholasticahq.com/>.

Join the Schoenberg Database of Manuscripts Community of Editors:

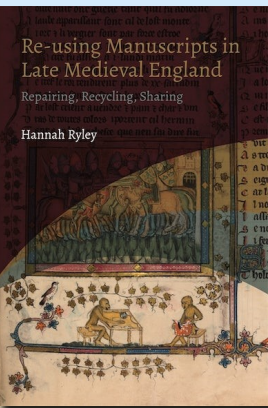
The Schoenberg Database of Manuscripts at <https://sdbm.library.upenn.edu/> continuously aggregates and updates observations of pre-modern manuscripts drawn from over 14,000 auction and sales catalogs, inventories, catalogs from institutional and private collections, and other sources that document the sales and locations of these books from around the world.

We invite members of our user community to log in and help us to build and maintain this resource.

ANOTHER PUBLICATION

Hannah Ryley, *Re-using Manuscripts in Late Medieval England: Repairing, Recycling, Sharing* (Woodbridge, Suffolk, 2022)

This monograph examines the ways in which people sustained older books, exploring the practices and processes by which manuscripts were crafted, mended, protected, marked, gifted, and shared. Drawing on the codicological evidence gathered from an extensive survey of extant manuscript collections, in conjunction with historical accounts, recipes and literary texts, it presents detailed case studies exploring parchment production and recycling, the re-use of margins, and second-hand exchanges of books. This evidence enables a fresh appraisal of late medieval manuscript culture in England, looking at how people went about re-using books, and arguing that over the course of this period, books were made, used and re-used in a myriad of sustainable ways.



<https://boydellandbrewer.com/9781914049064/re-using-manuscripts-in-late-medieval-england/#:~:text=Repairing%2C%20Recycling%2C%20Sharing&text=Fragments%20of%20manuscripts%20were%20often,%2C%20recycled%20and%20re%2Dused>

COURSES, LECTURES, EXHIBITIONS, RESTITUTIONS

DON'T MISS NINA ROWE'S ICMA LECTURE at the Courtauld on February 7, 2024: *tannzen, helsen, kussen, vnd rawmen: Of Dancing and Dalliance in the Late Middle Ages*, which examines illuminations, wall paintings, prints, and sculptures that capture a variety of attitudes toward dancing in the regions of Bavaria and Austria in the second half of the fifteenth century: <https://courtauld.ac.uk/whats-on/tannzen-helsen-kussen-vnd-rawmen-of-dancing-and-dalliance-in-the-late-middle-ages/> The lecture will not be streamed live, but a recording will be posted on the ICMA site after the event.



Marta Magnani invites readers to consider this call for applications:

Do you have any plans for the new year? You are more than welcome to apply to the second edition of the International Summer School **INtegrating Traditional and Digital Approaches in Manuscript Studies (INTRADAMS)** promoted by the Department of Historical Studies of the University of Milan.

INTRADAMS is aimed at postgraduate students and researchers who wish to undertake advanced professional training characterized by the integration of humanistic and digital methodologies and oriented towards research, conservation, and valorization of the manuscript heritage of classical, medieval, and modern periods.

The main objective is to foster the deepening of historical, textual, graphic, and material knowledge of books and documents through the interaction of traditional approaches with those of digital diagnostic, applied physics, imaging, and material science.

When? From 3rd to 14th June 2024.

Where? Milan, Department of Historical Studies and Biblioteca Trivulziana

Deadline for applications: 12 February 2024

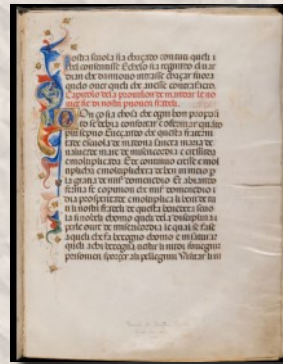
More information and call for applications:

<https://studistorici.unimi.it/it/didattica/progetti-e-laboratori/summer-school-intradams>

Thanks a lot and happy new year!

HOME AGAIN!

https://www.associatesbpl.org/2023/12/12/home-again-the-repatriation-of-a-stolen-venetian-manuscript/?fbclid=IwAR0DbCBFFD97S_9u6SsdkvYhkm5dcf3pA5mXsGoQ_7WRtOji46nNMdnOIHK



MATT BREHE SHARES NEWS OF THIS FUTURE EXHIBITION:

Les Très Riches Heures du Duc de Berry has been exhibited only twice in the past century, but some of the finest miniatures will go on display in 2025 at the Musée Condé in Château de Chantilly. There are two online descriptions seemingly accessible to all:



<https://www.rcf.fr/articles/actualite/une-exposition-exceptionnelle-pour-les-tres-riches-heures-du-duc-de-berry-en> and

<https://parisdiarybylaure.com/a-spectacular-exhibition-in-chantilly-in-2025/>

The Times article is apparently only accessible to subscribers:

<https://www.thetimes.co.uk/article/mona-lisa-of-prayer-books-to-be-restored-btp3rqx57>



NEW ACQUISITIONS

Primer, in Latin

Belgium, probably Ghent or Tournai, illuminated by the **Master of the Ghent Gradual**, 1460s

Vellum, 4 folios (1 column, 175 x 130 mm)

Bound for Sir Thomas Phillipps in reddish-brown morocco, with marbled pastedowns and spine-title

“Illuminations” in gilt capitals, by George Bretherton, with his ticket “Bretherton ligavit, 1848”

Purchased as the gift of Virginia M. Schirrmeister and the Driver Family Foundation, 2023

Morgan Library & Museum, MS M.1241

Although only a fragment, the four folios from this Primer are of extreme rarity. Primers, books made to teach children to read and to pray—and thus subject to careless and sticky hands—survive in very few copies. The devotions in this Primer are typical of those taught to young Christians: Grace before and after Meals, the act of Confession, and a prayer recited at the Elevation of the Mass. Made for a girl from a wealthy family, the Primer was also illuminated and illustrated. The two surviving pictures include “portraits” of the girl as a young woman. In one, she is at Mass taking part in ocular Communion, in which she gains grace by fervently gazing upon the elevated Host. In another image, the young woman, attended by two servants, is at table, about to eat. This miniature, which illustrates **Grace before Meals**, is the only known representation for this prayer of a person actually at a meal.



**New York,
Morgan Library & Museum,
MS M.1241, fol. 1r**

QUERIES TO THE MANUSCRIPT COMMUNITY

Richard Leson shares a conundrum:

EARLIER THIS YEAR A PARCHMENT GRADUAL MANUSCRIPT was placed on loan at the University of Wisconsin-Milwaukee. **Consuelo Dutschke** kindly examined photos of it. She believes it is Italian, eighteenth century, with Franciscan sympathies. It contains the **Sanctorale** only. Evidently the manuscript received a new cover in the 1970s. Any original flyleaves that might have contained hints about the book's origins might have been removed at that time. It also appears that metal revetments original to the book were incorporated into the new, present cover. **Figure 1** shows what I believe to be a shelf mark on the bottom of the back cover, and I am curious to know if anyone has encountered manuscript bindings with similar marks. It occurred to me that these Roman numerals belonged to a classification system, one perhaps used in the manuscript's original context. My hope is that someone might have seen something like them that might help us to identify the book's place of production/use.

It is early days yet, but we have not found anything in the manuscript that points to a particular abbey/monastery/institution. The first feast is for **All Franciscan Saints** (November 29), the last for **Clement, Pope** (November 23). The feast for **Saint Andrew** follows **All Franciscan Saints**. **Consuelo** found that among the feasts is one for **Aloisius Gonzaga** (canonized 1726). The feasts are followed by the **Common**.

There are numerous decorated letters and very fine pen and ink illustrations throughout. Some of the letters (**Figure 2**) include exotic birds. The miniatures look to me to be in watercolor, but I may be mistaken. Some of them, including Francis, might have been inspired by/copied from prints. See a detail of the **Francis** miniature (**Figure 3**), the first of 64 historiated initials.

The manuscript is paginated rather than foliated. **Consuelo** noted that there are no rubrics and that in some places spelling does not conform to medieval Latin. The pagination is in ink with Arabic numbers, on 262 pages. One last feature I should share with you: original parchment tabs for the antiphons (**Figure 4**).

I'm way out of my wheelhouse here and will appreciate any observations.

Richard A. Leson leson@uwm.edu
Associate Professor, Department of Art History
University of Wisconsin-Milwaukee



Fig. 1

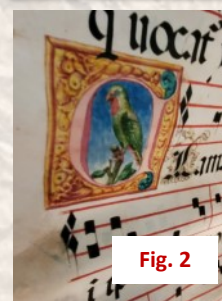


Fig. 2

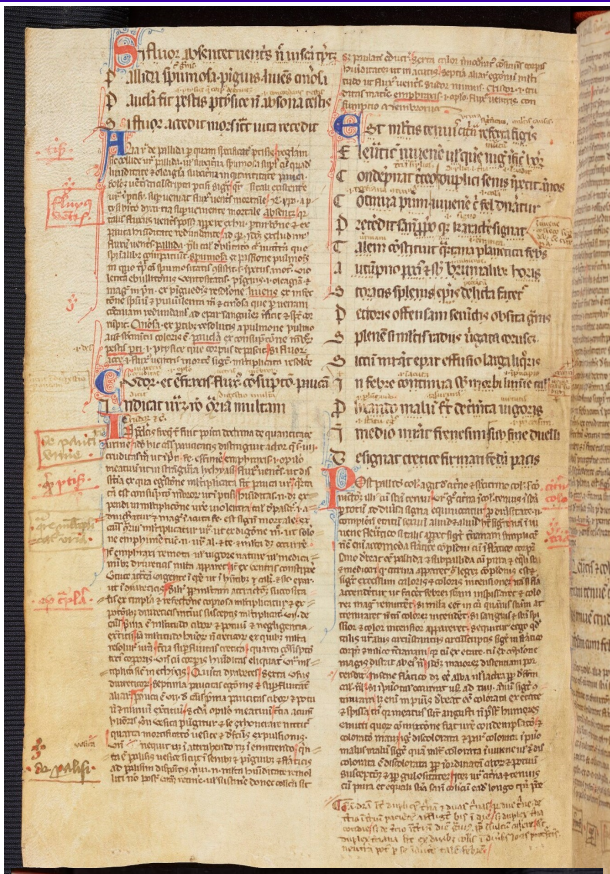


Fig. 3



Fig. 4

QUERIES TO THE MANUSCRIPT COMMUNITY 2



Steve Livesey writes:

My current project involves manuscript copies of a medical poem on urine, Gilles of Corbeil's Versus de urinis. Currently, I am transcribing the text from a Bodleian manuscript, Laud. misc. 237 (SC 1013). I've attached two sample pages from the manuscript. In the upper (177v), typical of the first half of the text, a scribe—whether it was the original scribe of the text or a later user, I cannot tell—underscores the words with a series of dots that (to my eye) don't seem to have a pattern. It clearly doesn't indicate erasure. I thought it might have something to do with meter, but I can't work that out. In the lower (179r), the scribe uses letters above and below the lines, but the order is not strictly alphabetical. That carries through to the end of the text (fol. 185v). Again, I do not see a pattern or a motivation for this notation. Has anyone ever seen something like this in literary or other manuscripts? Do you have any suggestion about its function? I wonder if any readers of Manuscripts on My Mind might have suggestions? Many thanks,

Steven J. Livesey

Brian E. and Sandra O'Brien Presidential Professor, Emeritus

Department of the History of Science, Technology and Medicine,

slivesey@ou.edu The University of Oklahoma

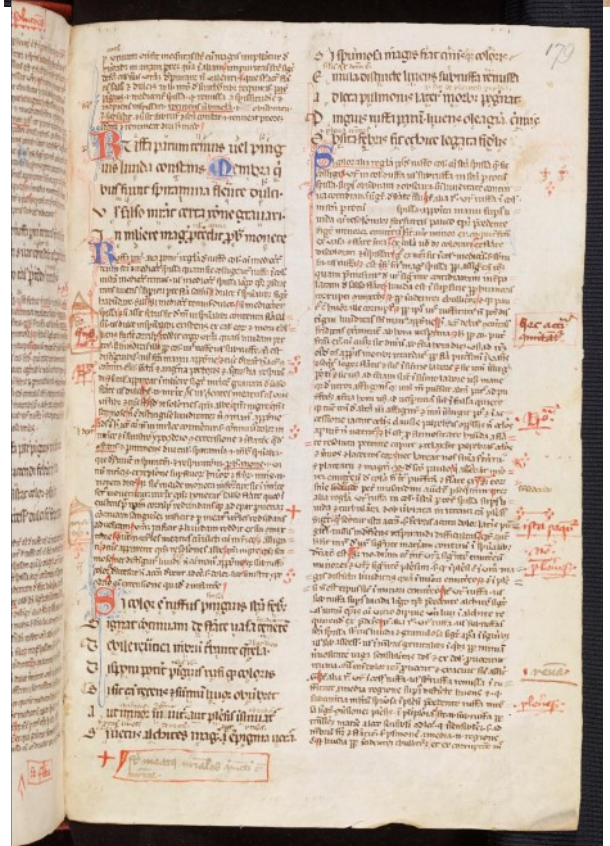
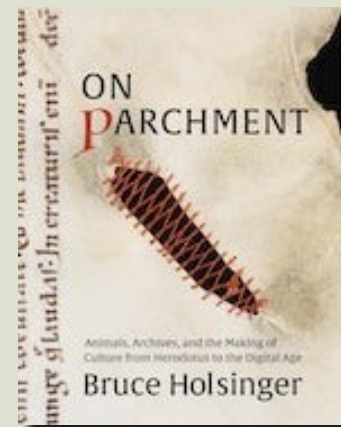
YET ANOTHER PUBLICATION

Bruce Holsinger, On Parchment: Animals, Archives, and the Making of Culture from Herodotus to the Digital Age (New Haven and London, 2022)

Holsinger discusses the making of parchment past and present, the nature of the medium as a biomolecular record of faunal life and environmental history, the knotty question of "uterine vellum," and the imaginative role of parchment in the works of St. Augustine, William Shakespeare, and a range of Jewish rabbinic writers of the medieval era.

Closely informed by the handcraft of contemporary makers, painters, and sculptors, the book draws on a vast array of sources—codices and scrolls, documents and ephemera, works of craft and art—that speak to the vitality of parchment across epochs and continents. At the center of On Parchment is the vexed relationship of human beings to the myriad slaughtered beasts whose remains make up this vast record: a relationship of dominion and compassion, of brutality and empathy.

https://yalebooks.yale.edu/book/9780300260212/on-parchment/



Scott Gwara's Auction Round-Up: Fall/Winter 2023

THE FALL/WINTER SEASON OF 2023 WAS GOOD FOR MEDIEVAL CODICES, especially Books of Hours, but less so for fragments and fragmentary books. While **Christie's** sale of *Valuable Books and Manuscripts* on **13 December** posted respectable results for most of 34 medieval lots, quite a few fragments were left unsold, including a mid-fourteenth-century bifolium of Dante's *Inferno* with consecutive text (**lot 10**, est. £60k–£90k). This manuscript was attributed to the “Cento” group, named for the legend that the scribe **Francesco di Ser Nardo da Barberino** produced 100 copies of the work to pay for his daughter's dowry. The story is so charming that one wishes it were true! Three **Otto F. Ege** lots sold well, including two leaves of my **Handlist 14** (lectern Bible, Paris, ca. 1300), both with large historiated initials, and one of **Handlist 42** (choir psalter by **Marthias Hartung** dated 1499) (**lots 8–9**, both £5670; **lot 21**, £3024, with premium). Incidentally, **Handlist 14** was the last manuscript **Ege** bought before his death from a stroke on 17 June 1951. He paid **Brentano's** (Chicago) over \$4000 for it before embarking on a cruise. **Lots 13–15** comprised the ubiquitous **Llangattock Breviary** (£9450; £10,080; £8190 resp.). All had fine historiated initials. Those of **lots 13–14** were painted by **Giorgio d'Alemagna**, the impresario of the project, while **Matteo de' Pasti** painted those of **lot 15**. I have never before encountered an initial attributed to **Matteo**.

A complete copy of the *Summa de virtutibus et vitiis* by **William Peraldus**, ca. 1300, made £18,900 (**lot 23**). This is a small but clean and handsome copy. Just the opposite in terms of condition was a fragmentary *Alexandreis* by **Walter of Châtillon** (**lot 24**, est. £25k–£35k). Still misdescribed as a fifteenth-century Italian production, it went unsold at an estimate of £30k–£50k in the July sale. Some other good text manuscripts also failed to reach their reserves, including **lot 25**, a mid-fifteenth-century Genoese copy of **Cicero's** *Epistulae ad Familiares* (est. £30k–£50k) and (rather surprisingly) a stout volume of **Petrarch's** *Canzoniere* and *Trionfi* from Florence, ca. 1470–1480 (**lot 28**; est. £35k–£50k).

A Book of Hours painted in Paris by the **Master of Jean Rolin II** ca. 1450–1460 achieved £151,200 (**lot 26**). The same artist illustrated an Hours now at Trinity College, CT, once owned by a wealthy American bibliophile named **Joseph Cooke** [**fig. 1**]. [**John Plummer**, *The Last Flowering: French Painting in Manuscripts, 1420–1530* (New York, 1982), no. 82.] When **Cooke** died in 1881 he left \$5,000 to each of twenty institutions to bid on items at the auction of his library, which was held in 1883. Trinity College acquired most of the medieval items. Mainstream Books of Hours from Rouen and Paris (**lots 29, 31**) made the same reasonable price (£25,200). One could still find comparable examples at practically any auction. The same price was paid for **lot 32**, a fragmentary Hours illuminated by the **Master of Jean d'Ypres** between 1490 and 1500. This well-studied artist goes by many names: “**the Master of the Très Petites Heures of Anne of Brittany ... the Master of the Apocalypse Rose of the Sainte-Chapelle, the Master of the Hunt of the Unicorn, and the Master of the Life of Saint John the Baptist.**” Painted by Parisian artists in the workshop of the **Master of Martainville 183**, the slightly later “**Labouchère Hours**” boasted some complex narrative imagery (**lot 34**, £63k). Some scenes relate to those in coeval printed Hours, and the **Dance of Death** is said to derive from a mural in the cemetery of Holy Innocents in Paris. The vast ossuary of Holy Innocents is often featured in manuscripts of this period.



Fig. 1. The Christ Child looks like he's floating above the ground in this Nativity.



Fig. 2. A French song in early fifteenth-century Venice highlights the city's cosmopolitan culture.

ENTITLED “THE HISTORY OF WESTERN MUSIC,” **Christie's** online sale of fragments from the collection of **Martin Schøyen** struggled (closed 8 November). After the first four lots failed to attract any bids, the reserves started dropping from **lot 5** (£2016; est. £3k–£5k; **lot 7**, £1890; est. £3k–£5k; and so on). Eighteen of the first thirty lots went unsold. Among the medieval items, the highest price was paid for a twelfth-century Beneventan antiphonal scrap from Monte Cassino (**lot 28**, £15,120). The script and initial were of the highest quality. Incidentally, the second-highest price was paid for a folio of the **Beauvais Missal**, dismembered by **Otto F. Ege** (**lot 49**, £9450 [**Handlist 15**]).

Since Sotheby's has more-or-less exited the manuscript market, it offers few manuscripts nowadays. An online sale of *Books, Manuscripts and Music, Medieval to Modern* (12 December) included a rare fragment from a fifteenth-century chansonnier (**lot 65**, £16,510 with premium) [**fig. 2**]. The manuscript originated in Venice, ca. 1420, but the text is a French ballade by **Nicolas Grenon**.

Continued

Scott Gwara's Auction Round-Up (continued)

Lot 239 comprised a thirteenth- and fourteenth-century manuscript of Latin sermons in a medieval pigskin binding (£24,130). The book came from the **Benedictine abbey of St. Godehard in Hildesheim** and survived at **Ampleforth Abbey in Yorkshire**. The sermons went unidentified, but the first was composed by **Bernard of Clairvaux** (it is labeled “B”), and the others may also be his.

Continental auctions were stronger than the London ones. **Arenberg (Brussels)** sold good manuscripts on 14 October and 16 December. A Cistercian statute book sold in October was English rather than Franco-Flemish, as stated (**lot 661**, €7500 hammer). This sale also included two unusual Books of Hours—**lot 659, Use of Bayeux** (unsold, est. €15k–€20k) and **lot 660, Use of Toul** (especially curious, €12,500)—not to mention the winter volume of a missal commissioned for a chapel in the cathedral of **St. Gudula, Brussels (lot 671, €42k)**. The names of the donor, scribe, and artist are recorded in the book. Polemical works and epistles by **St. Ambrose of Milan** in the December sale seemed like a terrific bargain at €8k (**lot 1005**, hammer). **Lot 1008** was a very handsome Flemish Book of Hours in fine condition, ca. 1460–1470 (€65k). It bore the arms of the **Romagnano** family from the Piedmont region of Italy. The artist was identified as the “**Master of Johannes Gielemans**,” and the patterns ostensibly derive from **Gold Scrolls** prayer books of Ghent-Bruges origin.

A similar Hours but of lesser quality was sold by **Reiss und Sohn** on 31 October (**lot 24**, €30k hammer). It had seventeen large miniatures by an anonymous Franco-Flemish artist. Intriguingly, the illustration for the Office of the Dead portrays a mourner giving alms to a man with a wooden leg [**fig. 3**]. The recipient shows gratitude by doffing his cap. The previous lot comprised a homiletic and theological compendium of 72 folios, copied by one **Johann von Isend** either in 1440 or 1445 (**lot 23**, €5k hammer). Among single leaves, **lot 57** seemed the most exciting (€1600). It was said to be twelfth-century but looked tenth to me.

Marc van de Wiele in Bruges offered choice single leaves and codices on 30 September. The fragments barely attracted interest, although five continuous leaves of **Pliny's *Historia naturalis***, ca. 1200, achieved €17k hammer (**lot 888**). **Lot 923**, a complete copy of the *Tractatus de censuris ecclesiasticis* by **Antoninus Florentinus** brought €11k. As one might expect from an authority on

penance, the text describes punishments the Church could levy on malefactors. A Nuremberg prayerbook copied by the nun **Anna Schöttin** in 1487 brought €15k against an estimate of €4k–€6k (**lot 924**). The strong price is easily explained by the book's history as well as its complete state and original binding. Finally, €12k was bid for a late Augustinian prayerbook of **Utrecht Use**. The book had some large initials, two of them historiated, and the others of a style resembling coeval English examples.

French sales usually have exceptional material, and this season did not disappoint. **Sotheby's Paris** offered four fine Books of Hours on 29 November. A Book of Hours, **Use of Nantes**, made only €9525 (**lot 1**, with premium)—a bargain price, especially when one considers how much is known about Breton Hours thanks to **Jean-Luc Deuffic** (*Le livre d'heures enluminé en Bretagne*). Even more unusual was a complete Limousin Hours, **Use of St. Martial of Limoges**—not the diocese of Limoges, but the local Benedictine abbey (**lot 2**, €44,450). **St. Martial** was depicted in a miniature accurately described as “au couleur élatante et étincelante” [**fig. 4**]. The specialist cited a parallel manuscript at the Art Institute of Chicago, acc. 1915.540 [<https://www.artic.edu/artworks/71521/book-of-hours-for-the-use-of-limoges>]. An early sixteenth-century Bruges Hours achieved €48,260 (**lot 3**), because of its condition (complete at 248 fols.), identifiable artist (**Cornelia van Wulfschercke**), and ownership by a Carmelite sister of Sion Abbey in Bruges. The miniature illustrating the Office of the Dead features an angel and devil competing for a man's soul. God the Father hovers above, while two demons roast a condemned fellow below [**fig. 5**]. Alternating red and blue flames suggest the frigid fire of hell.



Fig. 3. Alms were commonly given at medieval funerals. .



Fig. 4. These “bright and sparkling colors” verge on garish.



Fig. 5. The fight for the soul is often called the “judicium particulare” or “personal judgment.” . .

Continued

Scott Gwara's Auction Round-Up (continued)

A real surprise was the failure of a fine Pocket Bible to sell at its €60k reserve (**lot 5**). (The reserve was reduced from €80k on the day of the sale.) This manuscript boasted 62 decorated and 79 historiated initials attributable to the **Mathurin atelier** in Paris. The mandorla shape of the compartments in the “In principio” initial is a giveaway for this workshop. Buried in this sale was a copy of **Jean de Franchière’s** *Livre de médecine d’oyseaulx*, a veterinary manual concerning falconry (**lot 23**, €57,150). Seven types of falcons are identified: “*faulcon dit gentil, faulcon dit pèlerin, faulcon tartaret de barbarie, faulcon gerfault, faulcon dit sacré, faulcon lanier. Et faulcon dit Tunysiam.*” Finally, while I do not cover Middle Eastern manuscripts, I cannot fail to mention a Qur’an dated 1740 that was estimated at €5k–€7k but made €406,400 (**lot 6**). At least two bidders knew something the specialist did not.

On 15 December **Sotheby’s Paris** offered a French Romanesque volume of works by **St. Augustine**, ca. 1125, which reached €152,400 (with premium). It had been owned by **Hubert Guerrand-Hermès** (d. 2016), a Hermès heir, who cultivated an obsession for **Marie-Caroline de Bourbon-Sicile**, duchess of Berry (d. 1870). She once owned the manuscript, and **Guerrand-Hermès** re-created her library to the extent that he was able (most of the manuscripts went abroad or to the Louvre).

Paris sales continued to impress this season. On 16 November **Ader** offered a rather plain thirteenth-century Bible (**lot 8**, €32k without premium) and innumerable fine Books of Hours. **Lot 9** of **Cambrai Use**, ca. 1475–1480, was painted by the workshop of **Simon Marmion** (€38,400). **Lot 10** came from Lyon, ca. 1510 (€19,200). **The Hours of Richard de Vesvrotte** comprising **lot 11** was painted by a Loire valley artist, although the Annunciation was tentatively attributed to the **Master of Morgan M.388** (unsold, est. €80k–€100k). The influence of **Jean Poyer** is unmistakable.

Speaking of the Loire valley, on 14 November **Rémy le Fur**—also in Paris—sold the season’s greatest treasure, the “**de Bureau Hours**” (**lot 88**, €1,727,200 with premium). The miniatures were attributed to **Jean Colombe**, but the influence of **Jean Fouquet** is unmistakable. This complete manuscript boasted 23 historiated initials, 24 small calendar initials, 374 marginal illuminations, and 37 full-page miniatures. It was executed in Bourges and one of its miniatures depicts the cathedral as well as a detail from a portal. Some of the paintings are idiosyncratic. For example, the arrest of **John the Baptist** is set against weird semi-sculptural structures and a city of skyscrapers looms in the background [**fig. 6**].

Fig. 6. The Arrest of John the Baptist features these architectural follies..

Yet the radiant faces are distinctive and beautifully rendered [**fig. 7**].



Fig. 7. The face of St. Catherine recalls models by Jean Fouquet.



Fig. 8. Daphne transforms into a laurel tree.

So magnificent was this manuscript that it completely eclipsed **lot 89**, a French translation of **Ovid’s** *Metamorphoses* in a copy dated ca. 1530 with five astonishing miniatures modeled on printed versions (€48,260). A quirky depiction of Apollo and Daphne got my attention [**fig. 8**]. **There cannot be many such manuscripts left in private hands.**

For those of you not on the mailing list, the current issue of **e-codices** offers some exciting manuscripts and news:

e-codices newsletter | issue no. 56 | January 2024
<https://e-codices.ch/newsletter/archive/issue-56.html>



Antiquarian News

NEWS FROM LES ENLUMINURES

Les Enluminures is proud and honored to announce that **Dr. Sandra Hindman**, its CEO and Founder, has just been named *Chevaliere de l'Ordre des Arts et des Lettres* (Knight of the Order of Arts and Letters). The award is given by the Minister of Culture of the French Republic, and it pays tribute to Dr Hindman's contribution to culture in France and worldwide.

PUBLICATIONS

Manuscripts médiévaux: Un guide pour tout comprendre, by Sandra Hindman, published by the Syndicat national de la Librairie Ancienne et Moderne. An English version, *Medieval Manuscripts: An introductory Guide* is coming out in January published by *Les Enluminures*. See it soon on <https://www.lesenluminures.com/publications/>

BLOG and E-Catalogue:

See our latest blog: Gospel Books: Changing Form and Many Functions <https://www.textmanuscripts.com/blog/entry/10-23-gospel-books-changing-form-and-many-functions>

Coming Soon: A blog on an illustrated manuscript of William of Saliceto's *Surgery*; a new e-catalogue on diplomatics.

MANUSCRIPTS IN THE CURRICULUM III

This is a loan program enabling colleges and universities to borrow a group of medieval and Renaissance manuscripts for teaching. We are currently accepting applications for Manuscripts in the Curriculum III, which will begin in January 2024 and continue through January 2027. You can read all about the program on our website:

Study Medieval Manuscripts: Medieval Text Manuscripts <https://www.textmanuscripts.com/curatorial-services/manuscripts>. If you are interested in participating for a semester or summer, please contact Laura Light lauralight@lesenluminures.com

ANNUAL UPDATE:

See also our annual Spring Update, which will be in March this year! Look for new manuscripts on the site on March 21, covering a broad range of topics: sermons, a commentary on an introductory text on logic, a Dutch Book of Hours made by a convent of religious women; a tiny, illuminated sixteenth-century prayer book, and more.

FAIRS

Winter Show, Jan. 19-28, 2024, Park Avenue Armory, New York

We are thrilled to return to the Winter Show. This year marks a special moment in the fair's history, as we celebrate its 70th anniversary edition. Visit us on Booth A6, to view our special exhibit on spectacular manuscripts, leaves and important jewelry from the Middle Ages and the Renaissance.

TEFAF, March 9-14, 2024, MECC, Maastricht, Netherlands

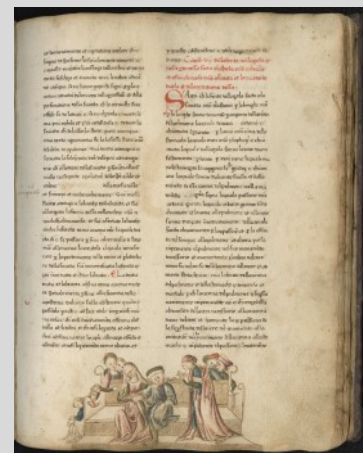
We will return to TEFAF Maastricht in March, with a unique selection of rare illuminated manuscripts, sparkling leaves and important jewelry. Stay tuned for our press release with details of exciting new material on view.

Highlight:

Discover this exceptionally rare medical manuscript, **Gulielmus de Saliceto's Chirurgia** (Surgery), on our website: <https://www.lesenluminures.com/artworks/categories/4/9920-gulielmus-de-saliceto-chirurgia-surgery-ugo-spaneus-modus-central-italy-umbria-perugia-c.-1440-before-1457/>. Its lively and very detailed hand-colored drawings function as vivid illustrations of procedures detailed in the text itself. See **Fig. 1** below, depicting fol. 45r of the manuscript.

Fig. 1

GULIELMUS DE SALICETO, *Chirurgia* (Surgery); UGO SPANEUS, *Modus curandi epidemia* (A Way to Cure an Epidemic); BRUNO DE LONGOBURGO, *Chirurgia parva* (Small, or Abbreviated Surgery). In Italian and Latin, illuminated manuscript on paper. Central Italy, Umbria (Perugia?), ca. 1440–before 1457. fol. 45r



New York International Antiquarian Book Fair, April 4-7, 2024

Park Avenue Armory, New York

We are looking forward to returning to the vibrant NYIABF. Stay tuned for our press release with details of new manuscripts on view.

EXPO Chicago, April 11-14, 2024

Navy Pier, Chicago

We are excited to join, for the first time, EXPO Chicago's international group of 170 leading galleries from 36 countries. Stay tuned for our press release with details of engrossing new material on view.