



MANUSCRIPTS ON MY MIND

News from the



No. 32 January 2021 🍷 Editor's Remarks 🍷 New Publications 🍷 Sales and programs 🍷 Projects 🍷 Manuscript News

🍷 Editor's Remarks:

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, First greetings for the new year, which for many in the US is starting out with some mental relief! Otherwise, life is looking like business as usual (that is, our present usual): quarantine, isolation, Zoom ... although the vaccine does bring us some hope for eventual change.

I am happy to relate that **manuscript studies** endure despite organizational and institutional challenges, as you will see in the following pages. Scholarship carries on; publishing persists (**pages 2–4**). We find an extraordinary range of manuscript projects, many of them collaborative among state, national, and international colleagues (**pages 6–9**). Manuscript auctions are also taking place, and antiquarian organizations maintain their research and promotion of educational programs along with sales (**pages 10–15**).

Of course, very frustrating to all of us is the prolongation of the sad but necessary cancellation of live conference meetings, many of which are still being held virtually in 2021 due to the irregular and uncertain delivery of Covid-19 vaccines, and the possibility of travel restrictions, both domestic and international. People are being very creative about the virtual format, however, and as this new reality blossoms and thrives, perhaps we may have to amend our perceptions of this option. It is clear that the manuscript community is extremely resilient.



Vatican City, BAV, MS Vat. Gr. 1613 , p. 2

AN UNLIKELY AND UNEXPECTED REFERENCE TO MANUSCRIPTS was recently paraphrased from a much-appreciated image (turned into meme) photographed during the United States Presidential Inauguration ceremony on January 20: **Senator Bernie Sanders** intrepidly beating the cold weather attired in a bulky coat and handmade boldly-patterned wool mittens—supplemented by the ever-present mask. The original miniature is found in **Vatican City, BAV, MS Vat. Gr. 1613** on page 2, representing **St. Symeon the Stylite** in the *Menologium of Basil II*, fully digitized in color on the Vatican website:

https://digi.vatlib.it/view/MSS_Vat.gr.1613.

I SHOULD LIKE TO PUT FORTH a personal query to the manuscript community for a project I am currently researching that includes two illuminators active in or around Bologna in the thirteenth and fourteenth centuries: the so-called **Master of Paris Latin 22** (Paris, Bibliothèque nationale de France, **MS Latin 22**, a Bible) who also worked in New York, New York Public Library, **MS MA 19**, another Bible; and **Nerio**, whose most famous manuscript is his signed *Codex* (Paris, Bibliothèque nationale de France, **MS Latin 8941**). I am trying to put together lists of their manuscripts, and wonder if anyone has personal acquaintance of recent attributions. **Nerio** in particular seems to be the most prolific, but very little has been written about him in this century. I will be grateful for any information! Please email me at susan.lengle@slu.edu.

- Susan L'Engle



Nerio

Master of Paris Latin 22



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>

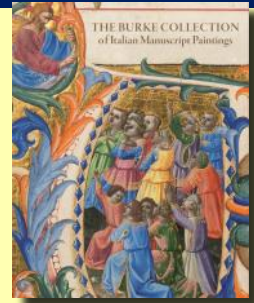
New Publications

The Burke Collection of Italian Manuscript Paintings

THE MAGNIFICENT BURKE COLLECTION of Italian manuscript paintings has been built over twenty years, and includes works by many of the greatest artists of the Italian medieval and Renaissance periods. Most of the works in the core of the collection range from the late thirteenth century into the sixteenth century. In the microcosm of this collection, we can see the emergence of artistic ideas that mark a cultural shift that would spread across Europe.

Edited by Sandra Hindman (Professor Emerita of Art History at Northwestern University and Owner of Les Enluminures) and Federica Toniolo (Professor of History of Illuminated Manuscripts and Medieval Art, University of Padua), with an introduction by Christopher de Hamel, this catalogue presents essays written by an international team of authors from England, Italy, Switzerland and the United States, each a specialist in their fields.

For further information, see <https://www.paulholberton.com/product-page/the-burke-collection-of-italian-miniatures>.

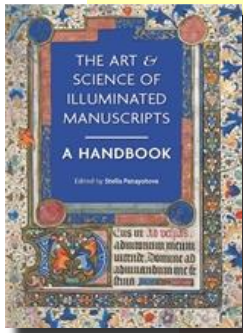


Cat 23

Giovanni di Paolo and Sano di Pietro (attributed), Initial F with Saint Michael the Archangel and the Dragon, from an Antiphonal Siena, ca. 1446–1450 Tempera and gold leaf on parchment, 210 × 110 mm
M2223_23

The Art & Science of Illuminated Manuscripts: A Handbook

This long-awaited publication edited by **Stella Panayatova** has just come out. The contents—six essays followed by case studies, offering a synthesis of the 2016 exhibition **COLOUR: The Art and Science of Illuminated Manuscripts** and subsequent international conference—provide a book “designed to provide a guide for art historians, conservators and manuscript scholars to understand and support the increasingly popular cross-disciplinary research efforts focused on non-invasive scientific analyses of illuminated manuscripts.” More details at http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781912554591-1.



Fabio Massacesi has just published his article, first presented in 2019 at the **46th Annual Saint Louis Conference on Manuscript Studies**: “A Little-known Thirteenth-century French Bible in the University Library of Bologna,” *Miniatura* 24 (2020): 44–54.

Michael Michael and **Christine Beier** send a link to the latest proceedings of the **Pächt-Archiv** with contributions in German, English and Italian, available both in print and in an online open access edition: [https://urldefense.com/v3/__https://e-book.fwf.ac.at/view/o:1485_!!K543PA!crrDIOJPo5stlJe_jKSWUphHb2X6E30ePiPJ6EMY8mWgwrD6xCSNSnb20Yj6vfPV_A\\$](https://urldefense.com/v3/__https://e-book.fwf.ac.at/view/o:1485_!!K543PA!crrDIOJPo5stlJe_jKSWUphHb2X6E30ePiPJ6EMY8mWgwrD6xCSNSnb20Yj6vfPV_A$).



Scrineum
Rivista

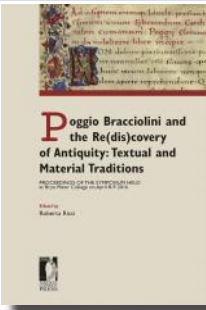
17/1 (2020)



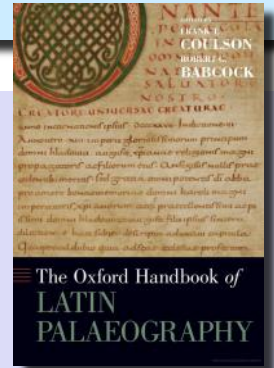
Joanna Fronska of the **IRHT** writes: “Just before the end of 2020, we managed to publish proceedings of a conference on burnt manuscripts from Chartres and Turin that took place in 2019. Here is the title and link to the on-line publication:”

Chartres à Turin. Restauri e indagini sui manoscritti bruciati della Bibliothèque Municipale di Chartres e della Biblioteca Nazionale Universitaria di Torino. Esperienze a confronto. Atti della giornata di studi (Torino, 18 gennaio 2019). A cura di Antonio Olivieri, Università degli Studi di Torino, Italy, in *Scrineum Rivista*, 17 (2020)

<https://oajournals.fupress.net/index.php/scrineum/issue/view/513>

New Publications **continued**

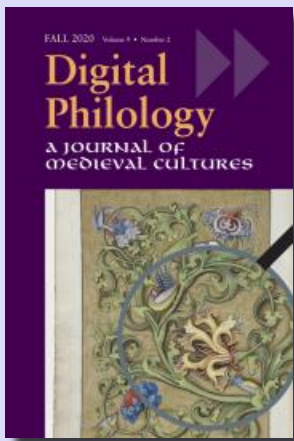
Roberta Vera Ricci has edited a volume on Poggio Bracciolini published by Firenze University Press: [https://fupress.com/catalogo/poggio-bracciolini-and-the-re\(dis\)covery-of-antiquity-textual-and-material-traditions/3978](https://fupress.com/catalogo/poggio-bracciolini-and-the-re(dis)covery-of-antiquity-textual-and-material-traditions/3978). See **Table of Contents** and **Introduction** on the website, from which articles can also be downloaded.



The Oxford Handbook of Latin Palaeography, edited by **Frank Coulson** and **Robert Babcock**, has just been published in January 2021. This lengthy volume (1072 pages) includes essays on major types of script (Uncial, Insular, Beneventan, Visigothic, Gothic, etc.), describing what defines these distinct script types, and outlining when and where they were used. It expands on previous handbooks of the subject by incorporating select essays on less well-studied periods and regions, in particular late mediaeval Eastern Europe. For more information and **Table of Contents**, see

<https://global.oup.com/academic/product/the-oxford-handbook-of-latin-palaeography-9780195336948?cc=pl&lang=en&#>

John Petruccione (Catholic University of America) announces the publication (Oct. 2020) of John Petruccione, *An Early Medieval Paraphrastic Gloss on the Peristephanon of Prudentius (Reg. Lat. 321)*, Studi e Testi 538 (Città del Vaticano, 2020). It comprises "an edition and detailed study of an early tenth century (I think) syntax gloss produced probably at Fleury and which was likely used in classroom instruction both at Fleury and some English monastic schools. The edition, the *editio princeps* for the entire genre of syntax glosses, presents a diplomatic transcription of the annotated text on the left-hand page and a text reordered according to the instructions of the gloss on the right-hand page; it might be regarded as an early-medieval precursor of the Loeb. The introduction explains the set-up of the text, how the gloss works, how it interacts with other glosses inserted at a later date on the same pages, and the nature of the paraphrase to which the gloss guides the reader. It makes numerous claims that palaeographers, the most conservative and intractable scholars I have ever known, will want to attack and demolish."



Sonja Drimmer has edited a special journal issue of *Digital Philology* 9.2 (2020): "Manual Impressions: Visualizing Print in Manuscript, c. 1450-1850." The journal issue focuses on manuscripts copies of print as well as the inclusion of manuscript and print within the same volume. The contributions are as follows:

Sonja Drimmer, "Introduction: The Manuscript Copy and the Printed Original in the Digital Present"

Aditi Nafde, "Replicating the Mechanical Print Aesthetic in Manuscripts before circa 1500"

Larisa Grollemond, "Hybrid Luxuries: Manuscript and Print at the French Court of Cognac, circa 1480-1510"

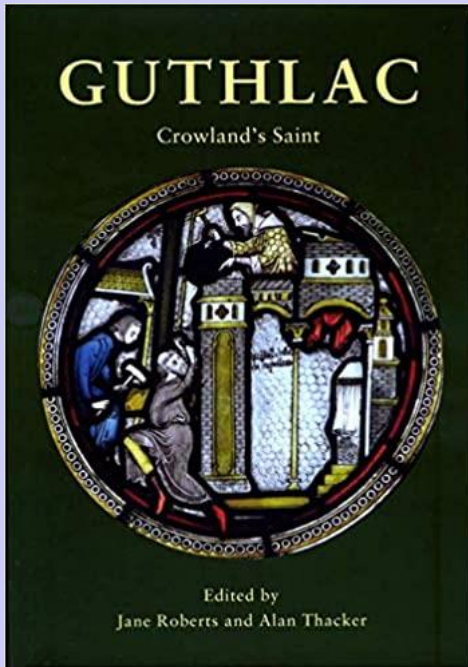
Devani Singh, "The Progeny of Print: Manuscript Adaptations of John Speed's Chaucer Engraving"

Anita Savo, "Material Afterlives of the Conde Lucanor: Asynchrony in BNE, MS 17788"

Sonja Drimmer, "Post Script"

The whole issue can be accessed here: <https://muse.jhu.edu/issue/43236>

New Publications continued



JANE ROBERTS KINDLY RECOMMENDS THIS COLLECTION to the manuscript community for its substantial essays relating to manuscripts: Timothy A. Bolton, 'Guthlac, Waltheof, Crowland and Douai, Bibliothèque municipale, MS 852' (408–425); Elizabeth Danbury, 'Richard II and St Guthlac' (473–484); Henry Parkes, 'Musical Portraits of St Guthlac' (277–297); Jane Roberts, 'Guthlac on a Roll: BL, Harley MS Y. 6' (242–273); Christine Voth, 'Three Tenth-Century Latin Manuscripts of Felix's *Vita S. Guthlaci*' (116–137). In addition, some pages of the 'Introduction to Guthlac's Life and Cult' (xiv–xlv) include discussion of manuscripts of Felix's *Vita S. Guthlaci*. Those interested in seals will want to read the succinct essay by T.A. Heslop, 'The Conventual Seals of Crowland Abbey' (274–276). The final contribution to the collection is a new edition from Douai 852 of 'The Twelfth-Century Translation and Miracles of St Guthlac' (485–554) by the late Richard Sharpe.

Most of the essays in this major new book are from a conference held in 2014. For the facts of Guthlac's life, we must look to Felix's *Vita*, written in the mid eighth century. Who this Felix was we do not know, though it is often argued that he was an East Anglian, perhaps named after the first bishop of that kingdom. Particularly notable is Felix's knowledge of Vergil and the way he deploys that knowledge to give added resonance to his text, appropriate to the audience he had in mind. The *Life*, although written for a king of East Anglia, Ælfwald, who ruled from c.713 to 749, focuses more upon the Mercian elite, in particular their king Æthelbald (716–57), than on the East Anglians. Felix was also influenced by earlier saints' Lives he knew well, emphasising Guthlac's heroic battle with the demons he encountered in his fenland retreat.

The contents are: List of Illustrations, viii; Abbreviations, x; Acknowledgements, xiii; Jane Roberts & Alan Thacker Introduction to Guthlac's Life and Cult, xiv–xlv; Alan Thacker Guthlac and His Life: Felix Shapes the Saint, 1–24; Andy Orchard 'Lege feliciter, scribe felicius': the Originality of the *Vita S. Guthlaci*, 25–54; Britton Brooks Felix's Construction of the English Fenlands: Landscape, Authorizing Allusion, and Lexical Echo, 55–71; Meredith Bacola 'Vacuas in auras recessit'? Reconsidering the Relevance of Embedded Heroic Material in the Guthlac Narrative, 72–85; Tom Lynch Ritual in Felix's Life of St Guthlac, 86–96; Kelly Kilpatrick Places, Landscapes and Borders in the *Vita S. Guthlaci*, 97–115; Christine Voth Three Tenth-Century Latin Manuscripts of Felix's *Vita S. Guthlaci*, 116–137; Sarah Leeser On the Edge and in the Middle: the Dynastic and Territorial Context of St Guthlac's Early Cult, 138–156; Joseph Grossi Felix and His Kings, 157–179; Morn Capper St Guthlac and the 'Britons': a Mercian Context, 180–213; Stefany Wragg Guthlac A and the Cult of Guthlac, 214–228; Richard Hawtree Saintryttrucraeft: Meditation and Divine Love in the Old English *Guthlac A*, 229–241; Jane Roberts Guthlac on a Roll: BL, Harley MS Y. 6, 242–273; T. A. Heslop The Conventual Seals of Crowland Abbey, 274–276; Henry Parkes Musical Portraits of St Guthlac, 277–297; Jennifer Alexander, Crowland Abbey Church and St Guthlac, 298–315; Michael Chisholm, Crowland in St Guthlac's Time, 316–325; Avril Lumley Prior, Pegeland Revisited: St Pega in the Post-Guthlac Fenland, 326–341; Julia Barrow, St Guthlac's Minster in Hereford: Domesday and Beyond, 342–352; Graham Jones, Guthlac in the Landscape, 353–384; Tom Licence, The Cult of St Guthlac after the Norman Conquest, 385–407; Timothy A. Bolton, Guthlac, Waltheof, Crowland and Douai, Bibliothèque municipale, MS 852, 408–425; Cristian Ispir, History Writing in the Cloister: The Crowland Chronicle, 426–447; Richard Sharpe, Peter of Blois and Abbot Henry de Longchamp, 448–472; Elizabeth Danbury, Richard II and St Guthlac, 473–484; Richard Sharpe, The Twelfth-Century Translation and Miracles of St Guthlac, 485–554; Manuscript Index, 555–557; General Index, 558–594; Colour Plates (32 pages).

There are both hardback (£45) and paperback (£28) editions, but special offer for those on this mailing list: £35 for hardback or £24 for paperback and post-free within the UK. For those ordering from overseas the extra for postage is £10 in Europe, £15 rest of the world (please note the postage to USA is scheduled to increase on 1 July 2020). Payment can be by Visa or Mastercard credit card by telephone, or Paypal using the email address, or by bank transfer (contact the publisher); or by traditional cheque in the post. Send this form with cheque or credit card details to the publisher: Shaun Tyas, 1 High Street, Donington, Lincolnshire, PE11 4TA, UK; or telephone him on 01775 821542, or discuss the order by email: shaun@shauntyas.myzen.co.uk The email address is also the one to use for Paypal. Please send one copy of *Guthlac* (hardback or paperback?) to
 (name) (address)

 ..(postcode)..... I enclose Sterling cheque made payable to 'Shaun Tyas' for £24, £35 (£34, £45, £39, £50) or charge visa or mastercard, card number expiry date and 3-digit security code In case of query please give your telephone number and/or email address:

Conferences

I'm afraid that most conferences in the first half of 2021 are so far slated in virtual formats:

-Massimo Bernabo sent a link to the program of an important conference on purple codices held as a webinar on December 1, 2020: **Il manoscritto purpureo dalla tarda Antichità al Novecento**
https://www.lettereibeniculturali.unicampania.it/images/eventi/Locandina_Giornata_Purpurei.pdf

-CAA will hold its **109th Annual Conference** as an online program on February 10–13, 2021; **Tony Cutler** draws our attention to the session “The Afterlives of Illuminated Manuscripts,” chaired (virtually) by Robert S. Nelson on Wed., Feb. 10 at 4.00 pm.

Educational Opportunities



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

Liz Teviotdale sends us news of a funded opportunity for medievalists:

Western Michigan University is pleased to announce the NEH summer institute for higher education faculty "**Law and Culture in Medieval England**," hosted virtually from June 21 to July 16, 2021. Spaces are reserved both for advanced graduate students and those employed outside the tenure track, including librarians and museum professionals.

Have you ever wondered about how the Common Law or the legal profession came into being? About how law shaped culture or culture shaped law? About the difference between law as written and as practiced? If so, please consider applying. Full information at wmich.edu/medieval-law-culture.



Although the deadline for applications to this opportunity will unfortunately have expired upon publication of this issue, I include this contribution sent by **Marta Luigina Mangini**. It concerns the second offer of the Master of Digital Humanities program at the Università degli Studi di Milano, which focuses also on the study of manuscripts in a digital environment. All information can be found at these links: <https://www.unimi.it/en/education/postgraduate-programmes/vocational-masters-programmes-and-advanced-courses/vocational/ay-2020/2021-master-digital-humanities>, and <https://www.masterdh.unimi.it/>. **Applications for admission may be sent from 18 November 2020 to 1 February 2021.** Please address any questions to masterdh@unimi.it.

Calls for Papers

Albert Lloret directs us to a CFP for the new open access journal *Translat Library* [<https://scholarworks.umass.edu/tl/>]. “We are interested in publishing short, factual notes on MS studies; a few have already been published in the first two volumes.” For more information see https://www.academia.edu/44351353/CFP_OA_Journal_Translat_Library

Digital Philology: A Journal of Medieval Cultures is accepting submissions for a forthcoming open issue to appear in Spring 2022 (Vol. 11.1). The journal seeks original scholarship that pushes traditional national, temporal, and disciplinary boundaries within medieval studies and that engages with new discipline developments, including in relation to the digital humanities. The online journal is housed at the Johns Hopkins University Press and is easily accessible through Project Muse. The peer review process and guidelines for submission can be found here: <https://www.press.jhu.edu/journals/digital-philology-journal-medieval-cultures/author-guidelines>.

The deadline to submit for Vol. 11.1 is May 1, 2021. If you have any questions, please contact Deborah McGrady, Executive Editor, at d4m4z@virginia.edu or Jeanette Patterson, Open Issue Editor, at jpatters@binghamton.edu.

Manuscript Projects 1

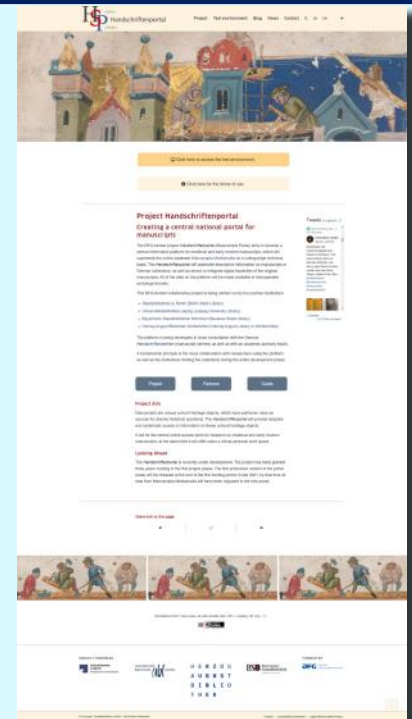
Christoph Mackert of UB Leipzig informs us of an exciting new project involving a first initiative to develop a central manuscript portal in Germany, involving libraries in Berlin, Leipzig, Munich, and Wolfenbüttel. The website gives a general description: [https://urldefense.com/v3/__https://handschriftenportal.de/?lang=en__;!!K543PA!dvKLzB2Ea7IH8f1toDyRjvqN7VQHNXG6P6OhhFF-qAAFkHch5XaPYhvc6Yrjyx12w\\$](https://urldefense.com/v3/__https://handschriftenportal.de/?lang=en__;!!K543PA!dvKLzB2Ea7IH8f1toDyRjvqN7VQHNXG6P6OhhFF-qAAFkHch5XaPYhvc6Yrjyx12w$.). There is also a link to a test site where you can sample the functions that will be available and offer feedback on the project: [https://urldefense.com/v3/__https://alpha.handschriftenportal.de/?lang=en__;!!K543PA!dvKLzB2Ea7IH8f1toDyRjvqN7VQHNXG6P6OhhFF-qAAFkHch5XaPYhvc6ZpaPZQYA\\$](https://urldefense.com/v3/__https://alpha.handschriftenportal.de/?lang=en__;!!K543PA!dvKLzB2Ea7IH8f1toDyRjvqN7VQHNXG6P6OhhFF-qAAFkHch5XaPYhvc6ZpaPZQYA$.). **Carolin Schreiber** of the Bayerische Staatsbibliothek has also sent us a project outline, below, and **Carolin Hahn** of the Staatsbibliothek zu Berlin kindly furnished images to illustrate this post.

German National Manuscripts Portal – Test Environment Now Online

A German national manuscripts portal, *Handschriftenportal*, is being developed in a collaborative project involving the **Staatsbibliothek zu Berlin**, the **Bayerische Staatsbibliothek**, **Universitätsbibliothek Leipzig**, and the **Herzog August Bibliothek in Wolfenbüttel**. The aim of this project funded by the German Research Foundation (DFG) is to bring together all available information on Medieval and Early Modern manuscripts preserved in Germany in one central access point. It will include descriptive information from both cataloguing projects and printed catalogues as well as digital facsimiles of the manuscripts.

The *Handschriftenportal* is based on the International Image Interoperation Framework (IIIF) for the presentation of text and images. In this environment, researchers will not only be able to assemble and organise their personal source material but also use it as their own digital workspace, allowing them to add IIIF-compatible material from other sources, e.g. for comparative purposes. In order to offer users an early insight into the future potential of the *Handschriftenportal*, the alpha version is now available for testing (accessible at <https://alpha.handschriftenportal.de/?lang=en>). This version allows the user to experience and assess the search and presentation features in the present state of development. It comprises sample datasets of manuscripts from the Universitätsbibliothek Leipzig, the Herzog August Bibliothek in Wolfenbüttel, and the Donaueschingen manuscripts from the Badische Landesbibliothek in Karlsruhe. Even though the features within this test environment are limited, the alpha version is available in English and German. The project team would very much appreciate it if you could take the time to provide feedback, either via e-mail or via an online survey, on how user-friendly the portal is and what your expectations are. We greatly value your opinions since they will significantly contribute to improving the current features and to furthering the project development.

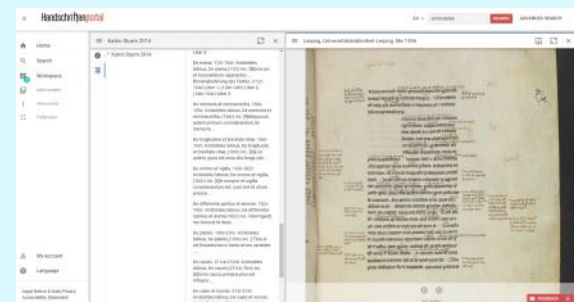
After the first project phase ends in December 2021, we have planned to enter a second phase, focusing on the development of the personal, IIIF-based workspace. It will give users the opportunity to organize and interactively share their work on the data and images they have collected in the *Handschriftenportal*.



Project Site Home



Test Environment Home



Viewer Aristotle



Viewer Devils' Net

Project 2

Dominik Wujastyk has sent us an update on the *Pandit Project*:



THE ADDITION OF NEW MANUSCRIPT AND PROSOPOGRAPHICAL INFORMATION to PanditProject.org [<https://www.panditproject.org/>] has been driven in the last couple of years through the engagement of externally-funded projects. The two most active have been the Vedānta BORI project [<https://www.panditproject.org/vedantabori>] and the Early Science Manuscripts project [<https://www.panditproject.org/earlyscience>]. The first has been entering data on the monist philosophers based on the corpus of manuscripts preserved at the Bhandarkar Oriental Research Institute in Pune, India. At the time of writing, project members have entered data on 1220 manuscripts. The Early Science manuscripts project members have added data on 2789 manuscripts, the majority from the National Archives collection in Kathmandu, Nepal.

New Catalogus Catalogorum Online

The principal finding aid for Sanskrit and Prakrit manuscripts worldwide is the *New Catalogus Catalogorum*, published by the Department of Sanskrit at the University of Madras. Publication started in 1949 and, at thirty-nine volumes, is almost finished. The final three or four volumes are completed and publication is expected in 2021. As the end of publication drew into view, conversations with the editors and other scholars naturally moved towards the idea of digitization. A team working in Madras has now completed the conversion of the data to database format and has released a beta version of the resource online at the **Vande Mataram** website [<https://vmlt.in/ncc/39?page=1>]. The final release version is to be expected in due course via the **Sanskrit Research Institute** website [<https://sri.auroville.org/>].

For general background on Indian manuscripts, see

Wujastyk, Dominik. 2014. "Indian Manuscripts," in *Manuscript Cultures: Mapping the Field*, ed. Jörg Quenzer, Dmitry Bondarev, and Jan-Ulrich Sobisch (Berlin, De Gruyter, 2014), 135–57.

Project 3

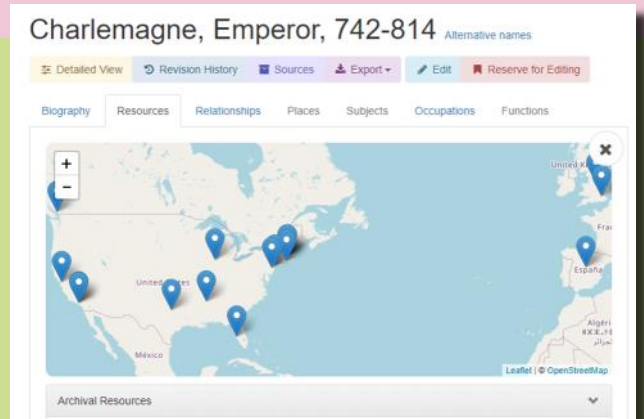
SNAC and Manuscripts

Dina Herbert, US National Archives, & **Meg Smith**, Obama Presidential Library

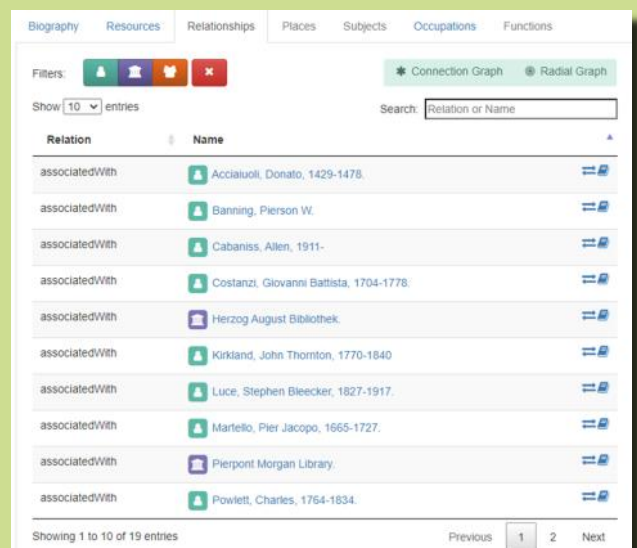
AS 2021 ROLLS IN, we'd like to introduce you to **SNAC** (Social Networks and Archival Context, <https://snaccooperative.org/>). **SNAC** is a free, online resource that links archival holdings to authority records to make manuscripts more discoverable and accessible. **SNAC** helps users discover biographical and historical information about persons, families, and organizations that created or are documented in historical resources and their connections to one another. Users can locate archival collections and related resources held at cultural heritage institutions around the world. **SNAC** as a cooperative is actively expanding and welcomes new members at an institutional level or as a personal volunteer. Either way, it's free!

SNAC is a great way to make and visualize connections between record creators. Take the early medieval ruler, **Charlemagne** [<https://snaccooperative.org/ark:/99166/w6rc7vsvr>]. Looking at his **SNAC** constellation we can see brief biographical and demographic information and then a list of archival and unique materials located around the world, including records produced by or for him and materials in which he's referenced.

There's certainly more to do! There are always more records to add, connections to forge, and data to encode. **SNAC** is a collaborative project, and it thrives on a robust community of editors, especially those who are familiar with archival collections and with the people, families, and institutions who produced them. More membership information is listed on the **SNAC** website for both **institutions** [<https://portal.snaccooperative.org/node/483>] and **individual volunteer editors** [<https://portal.snaccooperative.org/node/484>]. Once a member you can participate in SNACSchool training and then get editing.



These pins represent some of the locations of resources for Charlemagne



Further, you can see a web of connections for Charlemagne and his documentary social network throughout time.

Project 4

Emma Thomson brings us a **Digital Scriptorium 2.0 Update**:

The University of Pennsylvania Libraries and Digital Scriptorium (DS) [<https://digital-scriptorium.org/>] are halfway through a year-long planning grant to envision DS 2.0, a redevelopment of the DS digital platform. Since receiving a **National Leadership Grant for Libraries from the Institute of Museum and Library Services** (IMLS) in August 2020, the project team has been reassessing DS's scope, data model, and technical infrastructure, laying the groundwork for DS to become the national union catalog of pre-modern manuscripts in the United States. DS is a growing consortium of institutions across the country that are dedicated to making their pre-modern manuscript data freely accessible online. DS's database has provided an open platform to search and browse manuscript data and images housed in institutions across the nation since 1997, but the platform needs revitalization to incorporate 21st century technologies such as linked open data and IIIF. Building upon an institutional survey and virtual planning meetings that occurred in the fall, the project team has been assessing the current data within DS as well as an environmental scan of other related manuscript cataloging projects. As a DS 2.0 implementation plan begins to take shape, stakeholders will be invited to participate in another survey and planning meeting before the grant wraps up in July 2021. All documentation and announcements related to the DS 2.0 project are available on the DS website [<https://digital-scriptorium.org/ds-2-0/>]. Any questions can be directed to Emma Thomson, Project Manager, at emmacaw@upenn.edu.



Philadelphia,
Free Library of Philadelphia,
Rare Book Department,
MS Lewis E 104, fol. 146v

Project 5

Turning the Page: Transforming Images into Immersive Lessons
about the Cost and Desirability of Touching Real and Virtual Creations

Professor Lynn Dodd (USC Dornsife School of Religion and the Archeology Program) and Dr. Sabina Zonno (USC-Huntington Early Modern Studies Institute) were recently awarded an Advancement Grant – Level I from the NEH Digital Humanities Advancement Grants Program (DHAG) to create an immersive, interactive experience focused on a fifteenth-century Flemish Book of Hours in Latin, of the Use of Rome.



Photo Credit: Luis Rodriguez-Perez

This beautifully illuminated manuscript acquired by the University of Southern California in 2014 and housed at USC Libraries' Special Collections (**MS Z105.5 1450 C378**) was produced in Ghent or Bruges in ca. 1460–70 and was possibly illuminated by a follower of the **Masters of the Beady Eyes**.

According to an early sixteenth-century note in Middle-Dutch on a paper flyleaf at the end of the manuscript, the book belonged to a named woman who lived at the **Great Beguinage**, probably the still existing and well-preserved **Old Saint Elisabeth Beguinage** in Ghent, which was also one of the oldest court *beguinages* in the Low Countries. This manuscript is thus one of the very few extant Book of Hours owned by a *beguine*, a lay religious woman who pursued a life of prayer and service without taking vows or retiring from the world and living in a female community in the west side of Ghent.

With the collaboration of USC's Archaeology Research Center, School of Cinematic Arts, and Libraries' Special Collections, **Lynn Dodd and Sabina Zonno** are leading a team that is creating a virtual reality experience of this Book of Hours. This experimental project intends to use technology to provoke learning through an embodied experience of using this manuscript as intended originally, as a costly book whose pages were turned carefully during devotional practice.

"We will allow general audiences and students not only to explore the 3-D version of this manuscript by holding it, rather than viewing it in a glass case or exploring it in its bidimensional digital reproduction online, but we will also offer participants the opportunity to learn about the consequences physical use of a precious artifact may have for its preservation. We will use virtual reality to make the public more aware of the challenges that libraries, museums, and archives have promoting their manuscript collections, making them available, but also preserving these precious artifacts of cultural and historical interest."

Continued on next page

Project 5 continued

“The virtually reconstructed Book of Hours will be placed in a historically accurate, highly detailed, virtual 3-D reconstruction of a space in Ghent where the manuscript was used in the *beguinage*. Using digital photography and 3-D modeling, we will provide access to a virtually reconstructed, private, gendered space in the early modern Belgium, enabling users to engage with the contents of this manuscript and also to gain appreciation for rare materials. Additionally, this virtual version of the Book of Hours at USC will provide an opportunity for the public to see the details and textures of the manuscript, the binding, the parchment, inks, gilding, pigments and colors, and illuminations at an extraordinary level of detail that cannot be achieved except in the virtual realm.”

This is a collaborative project that brings together specialists of history, art history, immersive experiences, photogrammetry, 3-D modeling, and game design to provoke learning through an embodied experience that allows interaction with—and encourages proper handling of—the virtual version of a compelling illuminated Book of Hours.

For more information, see <https://dornsife.usc.edu/xrlab/neh-vr-exploration-of-illuminated-manuscripts/>

—**Sabina Zonno**, Visiting Postdoctoral Scholar at USC-Huntington EMSI and Kress Interpretive Fellow at The Huntington zonno@usc.edu

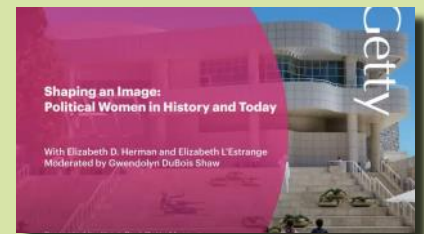
—**Lynn Dodd**, Professor of the Practice of Religion and Spatial Sciences at USC Dornsife College of Letters, Arts and Sciences at the University of Southern California and Curator of USC’s Archeology Research Center swartz@usc.edu

Institutional News

BETH MORRISON SENDS US A BIT OF MANUSCRIPT NEWS FROM THE GETTY MUSEUM:

“Sadly, we still don’t know when we’re opening again, so I am not sending any live exhibitions-related-news but rather information about an online program and a number of new online exhibitions we are featuring on Google Arts and Culture.”

On Oct. 16, 2020, the Getty Museum hosted the program “Shaping an Image: Political Women in History and Today.” Featuring medieval scholar Elizabeth L’Estrange and political scientist and photojournalist Elizabeth D. Herman and moderated by art historian and curator Gwendolyn DuBois Shaw, this conversation examined the importance of “image” in both conceptual and actual terms for women in politics across time. It was recorded and can be found at: <https://youtu.be/yzPMflRuepw>.



In an effort to continue our manuscripts exhibition program in the world of COVID, the Getty’s Manuscripts Department has posted five new virtual exhibitions on the Google Arts & Culture platform. They include some that were based on previously-held exhibitions and others that are newly created for the platform: *Balthazar: A Black African King in Medieval and Renaissance Art*, *Laudario of Sant’Agnese*, *Fantastic Beasts of the Middle Ages*, and *The Art of Three Faiths: Torah, Bible, Qur’an*. The newest addition to the site, *Power, Justice, and Tyranny in the Middle Ages*, was planned to coincide with the national US elections in 2020, but was postponed due to COVID, so we have added a virtual edition for now. That exhibition will be mounted in our galleries on the re-opening of the museum at a date in 2021 to be determined. All the virtual exhibitions can be found under “Stories” at: <https://artsandculture.google.com/partner/the-j-paul-getty-museum>.

Scott Gwara's Review of Manuscript Sales: Winter 2020

IF YOU WANT MANUSCRIPTS NOWADAYS, you have to seek them far and wide, bid against collectors of means, and pay far more than in the past, especially for anything fresh. Naturally, the London auction houses offered fine manuscripts this past season, but many of the most desirable specimens were found individually or in small clusters at minor venues across Europe. Covid-19 arguably motivated this distribution—as it does the troubling demise of printed catalogues.

Bloomsbury's held a profitable sale on 7 December. Lot 11 (£600 hammer), a single leaf, came from a copy of **Peter Lombard's** *Sentences* whose carcass of 41 folios was sold by Christie's (Paris) on 2 November (lot 7, €9375 with premium). **Eric Johnson** at Ohio State tells me that leaves from it in American public collections can be found at OSU, Nelson-Atkins Museum of Art, and Kennesaw State University [fig. 1]. Its dispersal began in the 1980s, but single leaves have been popping up all fall. The "Interpretation of Hebrew Names" from the **St. Albans Abbey Bible** was unusual (lot 12, £1k). **Erik Kwakkel** explored the manuscript's production and dispersal in 2019 [<https://medievalbooks.nl/2019/11/01/breaking-bad/>] ("a horror story," he called it). The Hebrew Names section had a circulation independent of the Scriptural component, like the same lexicon from the **Dring Bible** [<https://auctions.dreweatts.com/past-auctions/blooms10073/lot-details/8ce2d0fe-92a8-4f8e-8862-a545011c9e7d>] now at the University of South Carolina. Fragments of the *Regulae grammaticales* and *Carmina differentialia* by **Guarino Veronese** stood out to me (lot 26, £1100). *Differentiae* are like "false friends" to those learning second languages. Imagine writing a poem on them: "Malus mala creat sed gestat carbasa malus; / Feminei primum, verum maris esto secundum" ('An apple tree begets apples, while a mast bears sails; the first is feminine, but make the second masculine'). Are there puns too? *Malus* "an evil man" begets *mala* "evils," while *maris* can also mean "of the sea" (*mare, maris*), which is appropriate for sails. The most popular grammar poem of the Middle Ages was the *Doctrinale puerorum* by **Alexander of Villa Dei** (Villedieu, d. ca. 1250), widely disseminated and obsessively read.



Fig. 1.
Peter Lombard's *Sentences*,
Kennesaw State University.

Runaway bids drove the "medical compilation of Siguna Stübichin" to £7k (lot 43). Dated 1577–1579, it was compiled by a "female medical practitioner" from Austria. Née Khevenhüller, she belonged to a family that owned Landskron Castle [<https://www.youtube.com/watch?v=vL4rEKu4qBo>]. Among other codices drawing strong interest was a complete mid-fourteenth-century copy of the *Liber sextus decretalium* (lot 56, £39k). **Pope Boniface VIII** promulgated this compilation of canon law in 1298 as an addition to the *Decretals* of Gregory IX issued in 1234 and known as the *Liber Extra*. The Hispanic Society of America deaccessioned the volume in 2008 (Christie's, 11 November 2008 lot 26, £16,250 with premium). Adding Bloomsbury's 25% buyer's premium yields exactly three times the price twelve years later! A compilation of homilies by **Antonius Azaro de Parma** achieved £36k on the strength of its being "among the relatively small number of manuscripts for which we know almost all aspects of its creation" (lot 57). It was copied for St. Michael's zu den Wengen in Ulm, an Augustinian foundation, and then one **Petrus Rem**, parish priest of Hörvelsing (a dependency of St. Michael's) had it bound. By 1703 it had passed to Wiblingen Abbey, where it endured for about a century in the fairy-tale library there [fig. 2]. Quite surprisingly, a handsome, fat, and complete *Summa de casibus conscientiae* by **Bartholomew of San Concordio** just eked out its reserve. The "cases" of conscience were legal precedents in the decretals that could be applied to confessed sins. One can imagine the



Fig. 2. Wiblingen.

interest taken in subjects like "De clericis pugnantibus in duellio," "De adulteriis et stupro," or "De coniugio leprosorum." In keeping with the theme of punishment was an anthology of **Werner Rolevinck's** *De fraterna correctione* and *Tractatulus de forma visitationum* (lot 60, £8500). Given the late date of composition, manuscript copies are uncommon. A handsome book in original condition of devotional texts in Dutch translation achieved £12k (lot 61). The strong price matches results for similar items at Bubb Kuyper (Haarlem, the Netherlands) on 24 November: lot 2158, collection of 91 religious texts in Middle Dutch, ca. 1475 (€20k hammer); lot 2160, Dutch Book of Hours, ca. 1475 (€27,500); lot 2161, commentary on Song of Songs in Middle Dutch, ca. 1460 (€12k).

At Bloomsbury's a late sixteenth-century copy of *Deffinitioni bellissime di geometrica* by **Giovanni Scala** made a strong £14k because of a moveable volvelle and sketches reminiscent of the Codex Hammer that show how to calculate the heights of towers or the volumes of weird solids. Two old friends appeared in the sale. First, the eye-witness account of the Spanish conquest of Tripoli in 1510—the author's presentation copy—materialized (unsold, est. £40k–£60k), two years after being bought in at Christie's on 12 December 2018 (lot 12, est. £50k–£80k). (continued)

Scott Gwara, continued

Second, a Book of Hours with the Middle English inscription, “He that stelles thes boke / he Shal be hanked Apon on hoke / Behend the ketchen dor” (lot 66, £18k) had been sold by Sotheby’s in 2012 (10 July, lot 36, £12,500 with premium) [fig. 3]. The inscription belongs to the genre of metrical book-curses, which **Glending Olson** considers “playful inventiveness rather than serious malediction” [“Author, Scribe, and Curse: The Genre of ‘Adam Scriveyn,’” *Chaucer Review* 42 (2008): 284–97, at 286].

Sales at Christie’s were mixed. An auction of luminous miniatures and cuttings owned by Sandra Hindman inexplicably sold only nine of 32 lots. The first lot, a historiated initial of “St. Bartholomew” on a leaf of an antiphonal from the convent of St. Clare, Regensburg (£8750 with premium), was broken in New York between 1945 and 1953 [Peter Kidd, *The McCarthy Collection: Iberian, English, Flemish and Central European Illumination* (London, 2019), 216]. Twenty illuminated folios are known, seven of them in American institutional collections. An illustration of “The Lady of Malohaut and Her Cousin Visit Lancelot in Prison” from a *Livre du Lancelot del Lac* achieved £25k (lot 9). In fresh condition and featuring Lancelot lying in an elaborate stone castle, it was attributed to the **Dunois Master**. The secular scene, fine condition and notable artist explain the price.

For illuminations Christie’s “Valuable Books” (9 December) fared better. Lot 1 featured “St. Katherine Debating the Pagan Philosophers,” a luminous miniature cut from an antiphonal produced for the Dominican foundation of Sankt Katherinenthal, Bodensee (£32,500 with premium) [fig. 4]. The parent manuscript was more or less complete in 1848, but at present only five or perhaps seven leaves have



Fig. 4. Sankt Katherinenthal.

been traced. A cutting with two miniatures front and back from the **Burkhardt-Wildt Apocalypse** made £93,750 (lot 14) [see Peter Kidd’s blogpost <https://mssprovenance.blogspot.com/p/burckhardt-wildtapocalypse-miniatures.html>]. Nine miniatures originating in a *Grandes Chroniques de France* were illuminated by **Perrin Rémié** (lots 15–17, 19 and 23 from £7500 to £10,625; lots 18, 20–22 unsold). Incidentally, in its sale of “Fine Books, Atlases,” etc. on 17 December Bonhams (London) handled miniatures by **Perrin Rémié** from a copy of Livy’s *Histoire Romaine* in the French translation of Pierre Bersuire (lots 119–22, ranging from £11,475–£15,250). Other lots at Bonhams, some quite handsome (123–26), sold for derisory prices. At Christie’s, miniatures by the **St. Stephen Master** and the **Dunois Master** from Books of Hours made £13,750 and £20k respectively (lots 27–28). A prize by the **Master of the First Prayerbook of Maximilian I** (arguably **Alexander Bening**, father of **Simon Bening**) achieved a strong £32,500 (lot 33). Codices included two complete Books of Hours. One from Bruges, ca. 1500, bore six full-page miniatures (lot 36, £87,500). A second from the workshop of the **Master of the Échevinage de Rouen** had eight large miniatures (lot 38, £43,750). Sandwiched between these lots was a late thirteenth-century copy of

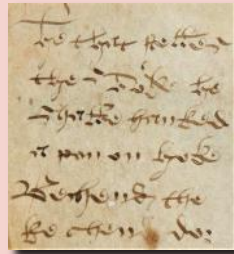


Fig. 3. Book curse.



Fig. 5. Christie’s Aquinas.



Fig. 6. Ex libris Manzoni.

Aquinas on the *Sentences* of **Peter Lombard**, book 3 (lot 37, £37,500) [fig. 5]. It once belonged to **Count Giacomo Manzoni** (d. 1889). He owned some 220 manuscripts at the time of his death, 186 of which (but not this one) were identified in the fourth volume of the 1894 auction catalogue [fig. 6]. Christie’s allegedly sold copy #1 of **Otto Ege**’s famous *Fifty Original Leaves* portfolio, but the bidding flummoxed me: the hammer came down—smack!—as soon as £40k was announced without seeking any raise to £42k (lot 9, £50k). The **Bruce Ferrini** provenance and the fact that Yale owns the exquisite “family album” make me wonder whether it had been confected from leftovers that Ferrini acquired from the Ege estate. Incidentally, a leaf of the **Beauvais Missal** was sold by Second Story Books in Rockville, MD (21 November, lot 44, \$4750 hammer), and a small Ege collection by Swann in New York (27 October, lot 72, \$6750).

In its online “Music, Continental Books and Medieval Manuscripts,” Sotheby’s sold **Simon Bening**’s masterpiece, *Virgo inter virgines* (lot 74, £1,467,000 with premium). It depicts the Virgin and Christ Child among five female saints. A second artist also contributed to this large miniature, which is glued to a wooden panel. Measuring 11 X 7½”, it qualifies as an Old Master painting. This sale broke a mental barrier, as multiple parties felt comfortable bidding up to \$2m online. Lot 71 in the same sale formed a jarring contrast: grubby jigsaw-puzzle fragments of **Dante**’s *Paradiso*, some very small, that came from “I Dante del Cento” (£23,940) [fig. 7].



Fig. 7. Dante.

The story is told that the Florentine scribe **Ser Francesco da Barberino** made 100 copies of the *Divine Comedy* in the early fourteenth century to pay for his daughters’ dowries. This background is provided in the entry for Sotheby’s, 1 December 1998 lot 15, where a sister leaf was described (now Geneva, Comites Latentes MS 316).

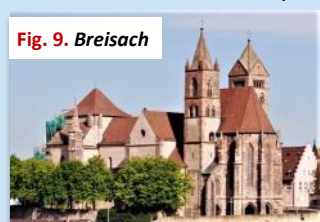
(continued)

Scott Gwara, continued

Sotheby's had few codices. A Book of Hours, Use of Reims, failed to sell (lot 77, est. £40k–£60k). A lavish early seventeenth-century Armenian Gospel book estimated at £7k–£10k simply shimmered with gold. It reached £69,300 on the basis of its radiance, pristine condition, and close resemblance to Walters Art Gallery MS W.541, from Amida, now Djarbarkir in inland Turkey. The city lies about 50 miles north of Mardin, where some of the first Eastern manuscripts in America were obtained, including a Syriac manuscript dated 1471 that was sent to Utica, NY in 1860. A certain **Alpheus N. Andrus** had a sideline selling manuscripts in Mardin, and he donated at least one to Union Theological Seminary [A. Falcetta, *The Daily Discoveries of a Bible Scholar and Manuscript Hunter: A Biography of James Rendel Harris, 1852–1941* (London, 2018), 331–32].

Two other Sotheby's sales should be noted. First, the Paris sale of "Livres et Manuscrits" (15 December) included two Books of Hours (lots 23–24), the most interesting of which originated in Bruges around 1460. It contained a "livre de raison" giving the ownership details for two prominent Dijonnais families (lot 23, €32,760 with premium). Lot 24 also recorded the same exotic name, **Fyot de Mimeure**. Sad to see them separated. Second, "Sassoon: A Golden Legacy" in New York on 17 December offered important Hebrew manuscripts. An eleventh-century Hebrew-Arabic dictionary by **Ali ben Israel**, the last of four known copies still in private hands, made a whopping \$201,600 (lot 47, with premium). It bears a date of 1066, which may refer to the text or the manuscript. A fourteenth-century Yemenite fragment of Numbers (150 pages) made \$40,320 (lot 49), while a second Yemeni fragment of 232 pages from an "Order of Festivals of the Mishnah" by **Maimonides** reached \$60,480 (lot 50). Lots 51–54 and 56 were also Yemeni. Their circulation is explained by the Ottoman conquest of Yemen in 1872. A large collection of Yemenite Hebrew manuscripts came to America in 1884 as the purchase of **Adolph Sutro**, a San Francisco millionaire [William M. Brinner, *Sutro Library Hebraica: A Handlist* (Sacramento, Ca., 1966)]. Sutro obtained the collection from the estate of **Moses Wilhelm Shapira**, a Jerusalem antiques dealer who took his own life after the discovery of forged Deuteronomy scraps he had offered to the British Museum for £1m [O. Rabinowicz, "The Shapira Scroll: A Nineteenth-Century Forgery," *Jewish Quarterly Review* 56 (1965): 1–21]. They were said to have been found near the Dead Sea. The **Sutro** manuscripts are genuine, but five scrolls sold in 1883 by **Shapira** to **Edward Yorke Macauley** of Philadelphia were all forged [C. Adler, "Remarks on the Shapira Hebrew Roll, Deposited in the Rush Library at Philadelphia," *Proceedings of the American Philological Association* 15 (1884): xli].

In addition to fragments, Bonhams in New York offered a mid-twelfth-century Italian manuscript of St. Augustine's *Confessions and homilies* by **Hugh of St. Victor** (lot 8, unsold; est. \$100k–\$150k) [fig. 8]. It belonged to **Joseph Pope**, the Canadian banker, whose "Bergendal Collection" was sold by Sotheby's on 5 July 2011. This large manuscript has an utterly fascinating provenance, having been purchased from the **Guglielmo Libri** sale (28 March 1859 lot 105) by the American expatriate dealer **Henry Stevens**. **Libri** was a book-thief, and Stevens may have felt pressure to launder the manuscript. He pre-empted the sale on 1 November 1859 [https://babel.hathitrust.org/cgi/pt?id=njp.32101074712678&view=image&seq=1] of a celebrated American library belonging to the improbably named **Edward A. Crowninshield**. Selling the most valuable books individually, Stevens had the rest shipped to London, where he salted the library with the St. Augustine before consigning it to Puttick & Simpson (12 July 1860) [https://babel.hathitrust.org/cgi/pt?id=nyp.33433089891174&view=1up&seq=64]. Incidentally, Crowninshield did own a fine Book of Hours from the Duke of Sussex collection, now **Vanderbilt University BX2080 .C37 1480** (per **Elizabeth Moodey**), and an Italian hymnal, now **Houghton Library MS Lat. 282**. In a post-auction sale Bonhams placed an illuminated Book of Hours translated into German (lot 2, \$25,312 with premium). With the exception of those in Dutch (see lot 1 in this sale, illuminated by the workshop of the **Masters of Zweder van Culemborg**, Utrecht, \$34,062), Books of Hours translated into vernacular tongues (not generic prayer books) are remarkably rare. Some 14 are known in Old French, 17 in Middle English, and approximately 50 in German [Jeffrey Hamburger, "Another Perspective: The Book of Hours in Germany," in Sandra Hindman and James Marrow, *Books of Hours Reconsidered* (Turnhout, 2013), 97–152 at 97]. The German examples include nine manuscripts that were produced (or illuminated) in France or Italy (Florence) for export [R. Cermann, "Über den Export deutschsprachiger Stundenbücher von Paris nach Nürnberg," *Codices Manuscripti* 75 (2010): 9–24]. The Bonhams copy seems to belong to this French branch. Finally, a Gradual commissioned for St. Stephen's minster in Breisach [fig. 9] reached \$52,812, presumably a case of two very motivated bidders. One hopes the manuscript returns home, for St. Stephen's was largely destroyed in WWII.

Fig. 8. *Confessions*Fig. 9. *Breisach*

The more inconspicuous sales I mentioned include Osenat in Paris (19 December), which sold a grand Book of Hours with eight full-page miniatures attributed to the workshop of **Simon Bening** (lot 21, €117,500 hammer). While a fabulous manuscript, it was nevertheless punished for missing eight miniatures and for the uncertain attribution. Reiss und Sohn (27 October) did not disappoint with codices. A complete life of St. Jerome in German by **Johannes von Neumarkt** was highly desirable (lot 23, €22k hammer). The penwork looks Bohemian to me. An informal commentary on the *Institutes* of Justinian seemed cheap at €6500 (lot 24); ditto an incomplete Italian copy of Aquinas on Book 1 of the *Sentences* (lot 32, €7500). Arenberg sold a supreme treasure on 12 December, a so-called *Penitentiarium* with the earliest known copy of the "Sept psalms allégorisés" by Jean **Germain** (lot 1183, €46k hammer). Dated ca. 1490, the manuscript had four immaculate miniatures in the style of the **Master of James IV of Scotland**.



Fig. 10.

Scott Gwara, continued

One of them depicts the book's commissioner, a knight of the **Order of the Golden Fleece** [fig. 10], of which group **Jean Germain** was the first chancellor. Beussant Lefèvre (Paris) sold an imposing Romanesque copy of **Priscian's** *Institutiones grammaticae* on 6 November (lot 7, €71k hammer). The manuscript had big initials in a style associated with southern France [fig. 11], and a Latin-Catalan glossary of farm implements on a flyleaf suggested either French or Spanish Catalonia as an origin [fig. 12]. This same flyleaf also held an exceptionally rare poem by the Goliard poet, **Hugh Primas**.



Fig. 11.

Ketterer Kunst in Berlin sold astonishing manuscripts on 30 November, all from the collection of **Eckhard Günther**. Lot 1, a Book of Hours said to be early work by **Robert Boyvin**, made a very modest €57,500 (hammer), possibly on account of two missing miniatures and late date. Lot 2 was very exciting, historically (€48,750). This ca. 1300 copy of the *Distinctiones* by **Maurice of Provins** (Mauritius Hibernicus) came from the Dominican abbey of St. Victor in Paris, a historic center of bible study [fig. 13]. By gathering and lemmatizing the figurative meanings of words found in Scripture, distinctions provided content for sermons. OSU recently acquired a manuscript of Maurice's *Distinctiones*, only the second copy in North America [fig. 14]. A Romanesque Bible ca. 1150 comprised lot 5, and fierce bidding pushed it to €143,750. The manuscript has provenance at the Cistercian abbey of Boulbonne not far from Toulouse, but the *punctus flexus* punctuation was obviously added. Elegant rubricated initials and display capitals match the handsome and highly regular script [fig. 15]. Finally, an admirable and densely glossed German paper copy of **Ovid's** *Metamorphoses* dated 1462 achieved €62,500 [fig. 16]. As far as text manuscripts go, one could not ask for better. **David T. Gura**, Curator of Ancient and Medieval Manuscripts at Notre Dame, noted that, "manuscripts like this are seldom encountered on the market. A similar one I know of, now at Columbia University, came from the Bergendal Collection" [Sotheby's 5 July 2011 lot 126, £32,450 with premium].



Fig. 13.

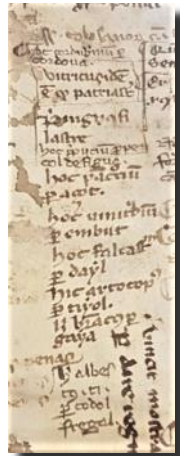


Fig. 12.

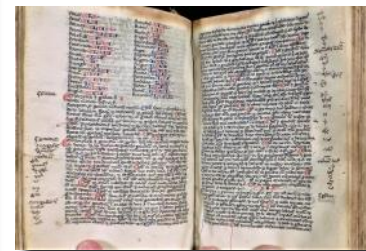


Fig. 14.



Fig. 15.

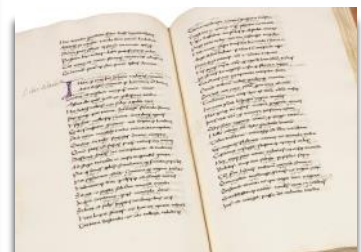


Fig. 16.



Fig. 17.



Fig. 18.

ing an open book, standing on an orb, and holding up his hand in blessing [fig. 17]. A fine copy of Cistercian statutes sold by Soler y Llach in Barcelona on 22 December hammered for €12k (lot 1) [fig. 18]. I have not determined the specific contents. The first Cistercian compilation of statutes dates from 1202, and these were enlarged in 1220, 1237, and 1257. Text on one of the images states that lepers were not permitted to dwell near the monasteries or to be received within the cloister. Yann le Mouel (Paris, 28 October) offered a beautiful prayerbook from Anjou or Provence, ca. 1475 (lot 7, €3500 hammer), but it was immediately preempted by the French state, an action that struck me as sensible [fig. 19].



Fig. 19.

Antiquarian News

NEWS FROM DR. JÖRN GÜNTHER RARE BOOKS

Events: Antiquariatsmesse Stuttgart 2021: Dr. Jörn Günther Rare Books will participate in the upcoming Stuttgart Rare Book Fair (29th January – 1st February) with twenty fair items and two catalogue objects, ranging in subject from fables to historical chronicles. The Stuttgart Antiquariatsmesse's catalogue showcases highlights from the galleries, more information here: <https://stuttgarterantiquariatsmesse.de/antiquaredigital/default.asp#> (pp. 96–99).

Highlights:

- Legal codex, manuscript in Latin on vellum, includes **Gregory IX's** *Decretales/Liber extra*, compiled by **Raymond of Peñafort**, with the *Glossa ordinaria* of **Bernard of Parma**, **Gregory X's** *Constitutiones novissimae*, with the gloss of **Johannes Garsias Hispanus**, and seven further legal texts. Paris, France, 1281–1300. This compendium of legal knowledge was likely created for an important and wealthy patron, and though these codices were mainly used for study this copy is highly decorated with historiated initials and five large miniatures. The style is refined, with pen-strokes rendering delicate features and hair, and the clothing has soft folds and subtle shades. Including illustrations of the Pope and his counsellors, a Dominican monk discussing legal cases, and a betrothal ceremony, the illumination references the workshop of the eminent **Maître Honoré** of Amiens, and the margins present comments written by a subsequent owner, **Johannes de Castex**. Watch the video here <https://guenther-rarebooks.com/video/10/>.

- Ludolphus Carthusiensis, *Vita Christi*, Vol. 2: manuscript on vellum, translated into French by Guillaume Lemenand, illuminated by the **Master of the Chronique Scandaleuse**, France, Paris, 1506–1508. Featured in the Stuttgart Rare Book Fair's catalogue for the 2021 event, this impressive volume was made for **Philippa of Guelders** and **Duke René of Lorraine**, the former an avid bibliophile with a desire to commemorate her family and their Christian devotion in a spectacular copy of the *Life of Christ*. The first volume, illuminated by the **Master of Philippa of Guelders**, is MS 5125 at the Bibliothèque municipale in Lyon, and contains three full-page miniatures. Our second volume contains more than eighty column-wide miniatures, two of which are three-quarter-page and function as frontispieces. By the early 1500s, the *Vita Christi* was already popular among all branches of the European reformed monastic movement, and so this copy is presumably based on a printed edition of the narrative, originally composed in the fourteenth century by a Dominican theologian, **Ludolphus Carthusiensis**. Watch our video on this manuscript here: <https://guenther-rarebooks.com/video/15/> and read our spotlight too: **Mss for Lorraine** (guenther-rarebooks.com).



Notable Sales: It is a pleasure to announce the sale of the *Chronique Universelle* from Central France (ca. 1480–1500) to a European Institution, <https://guenther-rarebooks.com/artworks/9579-chronique-universelle-or-world-chronicle-1480-1500/>, as well as the largest fragment of the Gutenberg Bible, the Book of Joshua, to an Asian Institution, <https://guenther-rarebooks.com/artworks/9399/>. Sales to private collections include: an illuminated Missal leaf depicting a historiated initial 'I' in the form of a lion, symbol of St. Mark the Evangelist (Italy, early 12th century), and an Antiphonal leaf given by the Catholic Kings of Spain to the Dominicans (Spain, ca. 1482–92). Books of Hours sold include the tall-format Hours made for **Jean de Labarde** (France, Tours, ca. 1490–1500), <https://guenther-rarebooks.com/artworks/9598/>; the Hours illuminated by the **Master of Petrarch's Triumphs** (France, Tours, ca. 1490–1599), <https://guenther-rarebooks.com/artworks/9396-master-of-petrarch-s-triumphs-book-of-hours-use-of-rome-c.-1490-1500/>; and the Dupont Book of Hours, illuminated by the workshop of the **Master of the Échevinage of Rouen** (France, Rouen, ca. 1470–1480), <https://guenther-rarebooks.com/artworks/9546/>.

Online Content: Psalter, Use of Ghent Video: Dr. Erin K. Donovan, Deputy Director, places art in its context with this informative video on a Psalter (1255–60) illuminated by the **Franciscan Master**. With ten lively illustrations depicting the ten labours of the months and five full-page miniatures of the life of Christ surrounded with gold, this item is a testimony to Franciscan spirituality in Flanders. Likely used by Franciscan friars in their role as religious instructors for pious women, this manuscript is worth a closer look: <https://guenther-rarebooks.com/video/21/>.

New Artworks Online: •Book of Hours, use of Paris: vellum, illuminated by the **Master of Johannete Ravenelle** and the **Master of Berry's Cleres Femmes** (Paris, ca. 1400–1405). Most of the thirteen miniatures are executed with the **Master of Johannete Ravenelle's** vibrant palette of orange and royal blue, but four show a separate style, that of the so-called *Ars nova*, with a penchant for realism and the natural world. The artist is believed to be an individual who worked for the **Duke of Berry**, familiar with Italian iconography but who had settled in Paris just previous to the creation of the Duke's *Cleres et Nobles Femmes* manuscript (1402–1403). This Book of Hours represents a shift from the formal manner of fourteenth-century art to the new, more emphatic style of fifteenth-century France. See <https://guenther-rarebooks.com/artworks/9661-master-of-johannete-ravenelle-and-the-master-of-a-collaboration-of-artists-an-early-parisian-book-c.-1400-1405/>.

- *Austrian Chronicle of the 95 Rulers*: paper, Austria, ca. 1430. This chronicle contains five illuminated coats-of-arms framed in reds, blues, and greens, and has its original binding. Likely composed for **Duke Albrecht III**, this copy belonged to the noble Austrian **Eitzinger** family, whose crest is on the rear pastedown. It chronicles the genealogy of Austria's Dukes from the days of the Old Testament, and became Austria's semi-official history, informing fifteenth-century Austrian historiography. There are also the Duke's famous *gules a fess argent* arms, which remain the flag of Austria to this day. The writer of this work, **Leopold of Vienna**, was court chaplain to **Duke Albrecht III**, also employed as a translator of Latin texts. See <https://guenther-rarebooks.com/artworks/categories/1/9662/>.

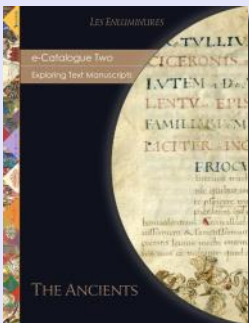


More Antiquarian News



THE VENETO SIDDUR-SEFER MINHAGIM

Previously unrecorded in the extensive literature on the fifteenth-century Jewish artist **Joel ben Simeon**, this manuscript includes more than 500 drawings by the celebrated artist-scribe. Most other by **Joel ben Simeon** are today found in important museums and public libraries; illustrated Hebrew manuscripts are exceptionally rare on the market. It is accompanied by a fully illustrated publication [<https://www.lesenluminures.com/publications/46-i-am-the-scribe-joel-ben-simeon-sandra-hindman-and-sharon-liberman-mintz/>] "I am the scribe, Joel ben Simeon" written by **Sandra Hindman** and **Sharon Liberman Mintz**, with an essay by **Lucia Raspe**, as well as a blog post [<https://www.textmanuscripts.com/blog/entry/01-21-joel-ben-simeon>] by **Sandra Hindman**. For more information, see <https://www.lesenluminures.com/artworks/categories/4/9749-the-veneto-siddur-and-sefer-minhagim-of-joel-dated-1449-50-decoration-added-c.-1470/>.

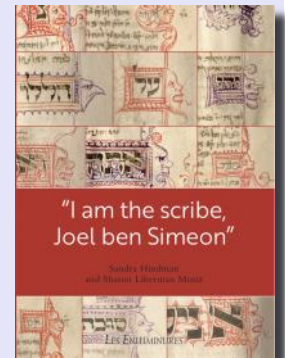


NEWS FROM LES ENLUMINURES

New Acquisitions

BOOK OF HOURS – WINTER UPDATE

Visit www.lesenluminures.com from early February to discover our latest Book of Hours acquisitions. We are delighted to present a selection of impressive, richly illuminated manuscripts from England, the Ghent-Bruges school, and France.



Les Enluminures on the Web:

E-CATALOGUES: EXPLORING TEXT MANUSCRIPTS

This new series of e-Catalogues explores select themes of text manuscripts available in our inventory [<https://www.textmanuscripts.com/medieval>]. Look for our e-Catalogues the first Tuesday of every month. To date, the topics 'Women and the Book' [https://www.textmanuscripts.com/tm-assets/catalogues/Les%20Enluminures%2C%20e-Catalogue%20One%2C%20Women%20and%20the%20Book_reduced.pdf] and 'The Ancients' [https://www.textmanuscripts.com/tm-assets/catalogues/Les_Enluminures_e-Catalogue-Two_The-Ancients_RED.pdf] have been covered. More to come!

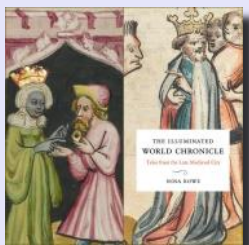
#ARTYOUCANHAVE: Episode 3 of our mini-series **#ARTYOUCANHAVE** [<https://www.lesenluminures.com/channel/artyoucanhave/>] devoted to iconic works of art, will be out this Saturday. Here **Sandra Hindman** considers the Hours of Etienne Chevalier, illuminated by **Jean Fouquet**. "Never say never."



PODCAST EPISODE 12: "THE ILLUMINATED WORLD CHRONICLE WITH NINA ROWE"

A conversation between **Sandra Hindman** and **Nina Rowe** focuses on Nina's book newly published by Yale University Press 'The Illuminated World Chronicle: Tales from the Late Medieval City'. They discuss how the unusually animated stories of the past might have been understood within the context of upper middle class urban environments in Germany and Austria. A great read!

PODCAST: <https://www.lesenluminures.com/channel/podcast/>



THE WINTER SHOW ONLINE – JANUARY 22 TO 31, 2021

We look forward to welcoming you virtually to our Winter Show Online viewing room, which will showcase an exceptional group of illuminated manuscripts and single leaves.

See <https://www.lesenluminures.com/events/6/>

TEXT MANUSCRIPTS UPDATE

Spring will bring new additions to our text manuscripts site (www.textmanuscripts.com); our annual Spring Update will be in April.

Manuscripts in the Curriculum

Posters by students at New College Florida and a new catalogue, *Illuminating Life*, by students at the University of Guelph, are now available on our website (<https://textmanuscripts.com/curatorial-services/manuscripts>); both schools were recent participants in "Manuscripts in the Curriculum," our innovative program that loans manuscripts to institutions for use in the classroom and in exhibitions.