



MANUSCRIPTS ON MY MIND

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

No. 25 September 2018

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📖 Conferences and Symposia 📖 New Publications, etc.

📖 Editor's Remarks

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: First of all, my warmest thanks to all who sent me so many interesting and inspiring pieces of news for this issue. The coming of fall seems to bring with it great appreciation and appetite for producing and attending scholarly activities, and there are many to contemplate this season.

Secondly, I want to report on the great success of the [45th Annual Saint Louis Conference on Manuscript Studies](#) in its new venue, as part of the annual **Symposium on Medieval and Renaissance Studies**, held each June at Saint Louis University, this year June on 18–20. Despite the scalding heat there was a full complement of attendees, who admired the medieval aura of Père Marquette Gallery, and appreciated the ability to find lunch on campus only a few minutes away, without having to brave the 95° F for more than five minutes. Sessions were uniformly excellent, and [Roger Wieck](#), the plenary speaker, delivered a thoughtful reflection on the rationale behind the organization and presentation of his latest exhibition at the Morgan Library, *Now and Forever: The Art of Medieval Time*.

And thirdly, I am now working on next year's conference, which will take place June 17–19, 2019, and would like to offer some topics for the manuscript community to consider, to inspire your proposals for papers or sessions, besides ideas you may have of your own. The plenary speaker will be [Francesca Manzari](#), as I have mentioned before, and she has decided to speak on Italian Books of Hours, which have been relatively unexplored in comparison with manuscripts of this genre produced in northern Europe. To complement the plenary lecture I would like to see a couple of panels dealing with other types of manuscripts produced in Italy, from any time period and perspective: illumination, codicology, patronage, historical significance, language of the text, specific use by owner(s), and any sort of variation you can think of. And remember that I look forward to submissions outside the subjects that are suggested below. on any manuscript-related topic.

Alexa Sand has suggested a panel on Italian manuscripts of **French language texts** that were produced and circulated, especially in northern Italy, in the fourteenth and fifteenth centuries. I understand that this phenomenon includes copies of the French texts in their original language; translations into some version of Italian, or translation of texts in other languages into French. [Fordham people](#), I know you are working on this topic and you might think of submitting papers or session proposals that reflect your research!

Nataša Golob suggests that people might look into the **Influence of Italian illumination on the region of the Eastern Alps after the Council of Constance**; as well as an investigation of "forgotten manuscripts" as represented by **Fragments in Bookbindings after the Prohibition of the Aquileian Rite**. Surely these are very interesting topics!

Myself, I would like to see some investigation of the **practice of compilation**, which resulted in the type of manuscript we call *Miscellanies*—that focuses on **a)** the many different elements that are united and the rationale behind their choice; **b)** the mechanism by which these collections are produced, by single or multiple copyists, and whether all at once, or over a period of time, and **c)** whether one can determine owner use of the completed manuscript and by what means. Of course there are many other ways to consider this manuscript genre. I would also be interested to know if people have been studying "programs for illuminators" for particular manuscripts, conceived in pictorial or written form, have identified the cultural class of the creators of these programs, and could discuss this activity as a profession.

These are not specifically-worded Calls for Papers, but rather notes to stimulate some thinking and suggestions outside the box. Please go for it, and send your ideas to me at susan.lengle@slu.edu

I conclude these editorial remarks with a note about a vacation house (or for while you are working in the Vatican Library), in the heart of Trastevere in Rome, run by Anna, the daughter of a friend. I quote: "It's a beautiful, large, and comfortable house in a wonderful Renaissance building; equipped for max 8 persons: three bedrooms + a large living room (with a very comfortable double sofa bed) + a large kitchen with a balcony + three bathrooms; you'll find pictures in the links below. If they book writing directly to her (trilussacomforthouse@gmail.com) they will not pay the expensive commission to [Booking.com](#), [airbnb](#) and so on, and the house will cost only 200 euros per night, that is about 30 euros each + the "tassa di soggiorno" (visitors fee: about 3 euros each) which everyone has to pay." Here are the links: <https://www.airbnb.it/rooms/24057899> , <https://www.facebook.com/Trilussa-Comfort-House-101804500669316/> .

Center for Medieval and Renaissance Studies
Saint Louis University

<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>

QUERIES AND RESULTS

Mark Johnson, Marquette University (Theology) reports on the results of his **query** in the May 2018 issue of *Manuscripts On My Mind*:

THANKS TO THE MOMM COMMUNITY for their help in response to my query earlier this summer (MOMM no. 24, p. 1), regarding a hitherto vanished witness of Paul of Hungary, OP's *Summa de penitentia*. Though listed in 1980 in Thomas Käppeli, OP's *Scriptores ordinis praedicatorum mediae aetatis*, vol. 3, p. 206, no. 3184, it seems certain that Käppeli hadn't seen it, but rather had copied information about it from **de Ricci** under "Cambridge, Mass.," in his 1937 entry under *errata et addenda* (vol. 3, p. 2307). My searches of institutions in Cambridge, Mass, or for the MS's owner, Rev. William Gunn, turned up nothing usable, and the MS seemed to be unlocatable.

The MOMM community sprang to action, and late in the afternoon of the Newsletter's appearance **Beth Morrison** of the J. Paul Getty Museum wrote me with a link to an entry in the **Schoenberg Database of Manuscripts** at Penn, which in turn pointed to Stanford. I was off to the races, and in short order tracked down the MS in the online digitized collection at Stanford University (<https://searchworks.stanford.edu/view/11371697>), where its shelfmark is Stanford, MS codex 1126. A few clicks later I had downloaded a high-res copy of my needed folios (fols. 42r–50r), and I now have another manuscript for my collation. Another reader of MOMM, **Lance Humphries** of Baltimore, shared with me that the MS seemed to appear at Stanford about two years ago.

So there you have it. I had been searching in varying ways for the thing for 18 years, and the Newsletter's readership gets me a digitized copy in the space of a single afternoon. Thanks to all.

Chuffed with the success of his initial query, Mark ventures another:

Has anyone in the manuscript community had success tracking down and getting access to manuscripts from the diocesan library in **Alba (Piedmont, CN, Italy)**? In my never-ending *census manuseriptorum* for my Paul of Hungary edition, I came across the following witness:

Alba, Biblioteca del Seminario 13 (xiv–xv) fols. 49–70 as it is found in Kaeppli's SOPMA no. 3184, which in turn comes from Mazzatinti, *Inventari dei manoscritti delle biblioteche d'Italia*, ed. Giuseppe Mazzatinti, Vol. 1, fasc. 1 (Torino: E. Loescher, 1887), 57–58. This "Biblioteca del seminario" seems to correspond to today's **Biblioteca diocesana di Alba**, whose archivist, **Chiara Cavallero**, worked tirelessly in an effort to track down this manuscript; the archives today, she noted, only have books and printed material. Alas, while she thought that Mazzatinti may well have seen the manuscript back in the late 1800s, the library has been moved around so much since then that they have no idea where the manuscript(s) are:

"Personalmente credo che il Mazzatinti abbia effettivamente trovato il ms. 13 nella Biblioteca del Seminario Vescovile. Purtroppo durante la prima metà del XX sec la biblioteca ha subito alcuni spostamenti e temiamo che i manoscritti in questione siano stati sottratti o persi. Grazie alla sua richiesta sto cercando di ricostruire queste vicende e spero."

"Persi"??? Say it ain't so. Could it rather be that the MSS from Alba's diocesan holdings were moved to a larger location? Has anyone in the MOMM community come across any MSS from Alba in the last thirty years or so, and, if so, might they know whence they acquired information or Xerox-copies, etc.? Please contact me with insights mark.johnson@marquette.edu.



Tom Izbicki (tizbicki@libraries.rutgers.edu)

is trying to finish a deceased friend's inventory of Suetonius manuscripts, and is looking for detailed information on the following:

* **Messina: Bibl. del Museo Nazionale s. n. (olim II E 12)**

* **St. Petersburg (Leningrad): Publičnaja Bibliotek im. M. E. Saltykova-Ščedrina lat. F.XVII.53**

* **Zürich: Bibliothek Central [Zentralbibliothek], Chapter Collection MS Car. 57**

The Zurich catalogue does not describe the Suetonius text well; the St. Petersburg catalogue does not give sufficient info. on the excerpts from *De vita Caesarum*; the catalogue for the Messina museum barely mentions the MS and hints that it might have gone to the University library. However, the website for both institutions say nothing about it.

Has anyone up-to-date knowledge of any of these manuscripts, or could suggest further references (virtual or actual) to consult?

Constance Brittain Bouchard is happy to say that her edition of the twelfth-century cartulary-chronicle of the monastery of Bèze (**MS lat. 4997 at the BnF**) is going to be published in Medieval Academy Books, either in 2019 or possibly 2020. Bèze is in Burgundy, near Dijon, and is little known, even though it had seventh-century roots and was quite successful until the Cistercian order was founded virtually on its doorstep. The cartulary-chronicle was published in abridged form in the seventeenth century (reprinted in the nineteenth) but has never had a full edition, much less been properly edited. **I am sure there are many people looking forward to this publication!**

New acquisitions to, and description of, a teaching collection:
**The Karen Gould Collection of Medieval Manuscripts and Early Printed Books
 at the Spencer Art Reference Library, The Nelson-Atkins Museum of Art**

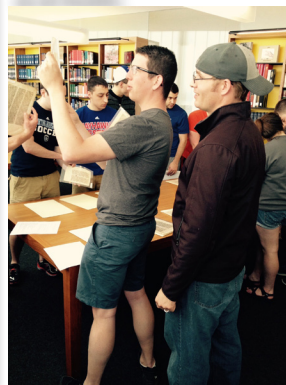
IN 2012 THE SPENCER ART REFERENCE LIBRARY at The Nelson-Atkins Museum of Art received an important donation of medieval manuscripts and early printed books from **Professor Lewis Gould**. The collection was built over a lifetime by his late wife **Karen Keel Gould**, a medieval art historian and published scholar. Karen Gould began to build the collection when the Harry Ransom Center at the University of Texas at Austin purchased a Gutenberg Bible in 1978 for \$2.4 million dollars. After this purchase, her expertise was enlisted to share why the Gutenberg was such an important purchase. To do this Gould built a teaching collection of medieval leaves and early printed books that she brought with her to classes to contextualize the Gutenberg Bible for students. Gould's collection includes detached leaves, mainly in Latin, from books of hours, Bibles, and other religious texts, as well as secular materials such as notarial documents and letters in vernacular languages. Gould loved to share this collection and even used these leaves in classes that she co-taught with **Professor Emerita Linda E. Voigts** at the University of Missouri, Kansas City.

When Karen Gould died in 2012, her husband wanted her collection to continue to be used as a teaching resource, accessible to students, enthusiasts, and scholars alike. Linda Voigts connected Professor Gould to the Spencer Art Reference Library here at The Nelson-Atkins Museum of Art, where the collection was gratefully accepted. Professor Gould's generosity inspired many members of the community to add to this important collection, which has now grown to include fifty-two items. The growth of the collection was shepherded by the former Head of Library Services, **Marilyn Carbonell**, and Professor Gould. They relied on the advice of **Consuelo Dutschke** and benefited from the thoughtful selections made by **Richard Linenthal** of additions to the collection that complement Karen's leaves and are relevant to her own scholarship. In addition to donations of additional medieval leaves, funds and expertise have all been donated. These contributions have made sharing this collection more broadly possible.

In the six years that the collection has been part of the Spencer Art Reference Library more than twenty-five groups have viewed and studied the objects. Groups have included medieval art history students, Latin classes, artists, and even Conservatory of Music students who chanted from a fourteenth-century manuscript gradual with music: **KGC 23**, Gradual leaf, including Introit, Psalm with Gloria, Offertory, Communion, for 18th Sunday after Pentecost; Italy, s. xiv. [See images and detailed description on *Digital Scriptorium*, at <http://vm133.lib.berkeley.edu:8080/xtf3/search?mode=digscript;smode=advanced;field1=text;join1=token;operator1=and;field2=text;join2=token;operator2=and;field3=text;join3=token;bid=46;docsPerPage=1;startDoc=19;fullview=yes>]. The collection has also been explored in several conference presentations and was the focus of a 2013 exhibition at Monmouth College.



Karen Keel Gould (1946-2012)
 Dr. Gould teaching with medieval manuscript leaves at the Harry Ransom Center, University of Texas at Austin.



Rockhurst College students
 explore the Karen Gould Collection as part of a 2015 class visit

Many of the materials in this collection have been described and studied by medieval scholars who have contributed to the interpretation and analysis of the works. Linda Voigts and **Brother Thomas Sullivan**, in particular, spent many hours in the library working on the descriptions of these manuscripts and early printed books. Their efforts, and those of others, are included in a 2013 publication: Thomas Sullivan, Linda E. Voigts, and Lewis L. Gould, *The Karen Gould Collection, Spencer Art Reference Library, The Nelson-Atkins Museum of Art* (Conception, Mo., Printery House of Conception Abbey, 2013). The library staff used these descriptions to share the collection on *Digital Scriptorium*.

The two most recent additions to this collection by the principal donor, Professor Lewis Gould, are a **1902 Gothic Revival manuscript of Saint Didier** and a leaf from the fourteenth-century **Saint Albans Bible**. The **Saint Didier** is a small leather bound volume with a delicate, gold-tooled cover and silver clasps. Created in Paris, the volume illustrates the legacy of medieval manuscripts in the twentieth-century. The illustrated text is on the life of the martyred French Saint Didier, *Desiderius* in Latin. The volume's intricate borders are replete with fruit, insects, and flora in the Ghent-Bruges style of decoration. They immediately capture viewers' interest and encourage closer examination of the text as a whole. **(Cont. on next page.)**



Karen Gould Collection 51
 Gothic Revival Mss. St. Didier,
 leather bound with silver clasps,
 1902

The Saint Albans Bible leaf, according to medieval scholar Brother Thomas Sullivan, is from a Paris Bible belonging in the Middle Ages to Saint Albans Abbey, a royal monastery north of London. His study of the leaf also explores the connections between the illumination and the text. In the miniature found on the recto, Brother Thomas explains the meaning of the figure seen cupping his ear as, "... a visual reference to line 3 in the first column: 'Hearing they do not hear...,'" (Isaiah 6:9, Mt 13:13). Visitors marvel at the delicate illumination and particularly appreciate the fantastic hybrid creature ambling on the vinestem in the lower left border of this page, which is always guaranteed to spark a lively discussion about its possible meaning and significance.

This manuscript collection is an important addition to the Spencer Art Reference Library. As a teaching resource it allows students the opportunity to study medieval leaves up close. Sharing the collection in this way is unique and often results in unexpected questions like, "Were these written by hand?" For scholars this basic fact goes without saying, but for those experiencing this collection for the first time this question is the foundation necessary to begin to appreciate the artistry, skill, and importance of manuscripts in medieval society. For the students who were able to chant from a manuscript leaf, the centuries between its creation and the present day seemed to dissolve. The experience truly brought the manuscript to life for everyone in the room. These are but a few examples of the transformative power of intimate access to this collection.



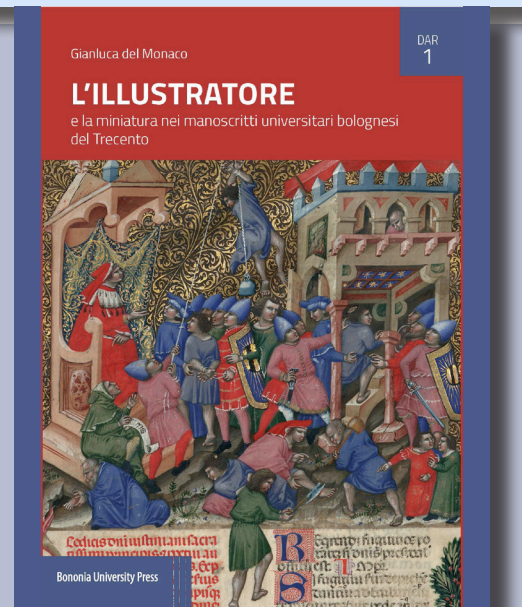
Karen Gould Collection, 52 recto,
St. Albans Bible Leaf,
Latin, Paris, 1330

IT HAS BEEN A PLEASURE TO BE ABLE TO SHARE THIS RICH TEACHING COLLECTION. The Spencer Art Reference Library and The Nelson-Atkins Museum of Art are indeed fortunate to have benefited from the generosity and vision of Professor Lewis Gould and Professor Karen Gould. His gift of this collection has been the catalyst for bringing together a team of people who are passionate about education and the medieval world. To date, more than 700 visitors have been introduced to this collection and the Spencer Art Reference Library is looking forward to continuing to share this collection with the next generation of scholars and enthusiasts!

—Amelia Nelson, Head, Library and Archives at The Nelson-Atkins Museum of Art

NEW PUBLICATION

Gianluca del Monaco, *L'illustratore e la miniatura nei manoscritti universitari bolognesi del Trecento* (Bologna, Bononia University Press, 2018). This new book focuses on one of the most important protagonists of artistic culture in Bologna during the Trecento. Still confused with Nicolò di Giacomo in the early twentieth century, this illuminator was nicknamed "L'illustratore" by the famous Italian art historian Roberto Longhi because of his exceptional narrative imagination. The author examines the artistic career of "L'illustratore" from his early years during the government of the papal legate Bertrand du Pouget in Bologna (1327–1334), up to his decoration of some lavishly illuminated legal manuscripts in the 1340s. Del Monaco argues that the artist's style should be read in connection with the task of envisioning the contents of complex texts in university manuscripts. Including a chapter on patronage and a catalogue raisonné, Del Monaco's *L'illustratore* is the first monograph ever published on a Bolognese illuminator, and promises to shed further light on the originality of Bolognese art in fourteenth-century Europe.



MANUSCRIPT STUDIES—CALL FOR PAPERS

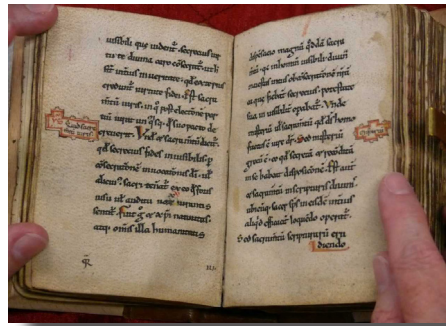
The editors of *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania* are looking for submissions for Fall 2019 and beyond!

Manuscript Studies brings together scholarship from around the world and across disciplines related to the study of pre-modern manuscript books and documents. This peer-reviewed journal is open to contributions that rely on both traditional methodologies of manuscript study and those that explore the potential of new ones. We publish articles that engage in a larger conversation on manuscript culture and its continued relevance in today's world and highlight the value of manuscript evidence in understanding our shared cultural and intellectual heritage. Studies that incorporate digital methodologies to further understanding of the physical and conceptual structures of the manuscript book are encouraged. A separate section, entitled Annotations, features research in progress and digital project reports. For more information on submitting and subscriptions, go to <http://mss.pennpress.org>. For direct inquiries, feel free to contact the editors at sims-mss@pobox.upenn.edu.

CONFERENCES, SYMPOSIA, PROGRAMS, COURSES

THE UNIVERSITY OF SOUTH CAROLINA will hold its ninth annual “Understanding the Medieval Book” seminar on Monday and Tuesday, 1-2 April 2019. The specialist will be **Dr. Christopher de Hamel**, formerly Gaylord Donnelley Librarian at Corpus Christi College Cambridge. Dr. de Hamel will interpret approximately 30 text manuscripts loaned by *Les Enluminures Galleries* as part of its “**Manuscripts in the Curriculum**” program. He will also deliver a public lecture on Monday 1 April on the subject of his prize-winning book, *Meetings with Remarkable Manuscripts*.

Students, scholars, and librarians are all invited to enroll. Because participants will use this elite collection of manuscripts, space is limited to 25 participants. Please apply early. **DEADLINE: 15 January 2019**. Information and application materials can be found here: <https://www.dropbox.com/s/4rg2p78vore19so/UNDERSTANDING%20THE%20MEDIEVAL%20BOOK%20IX%20Christopher%20de%20Hamel.pdf?dl=0>



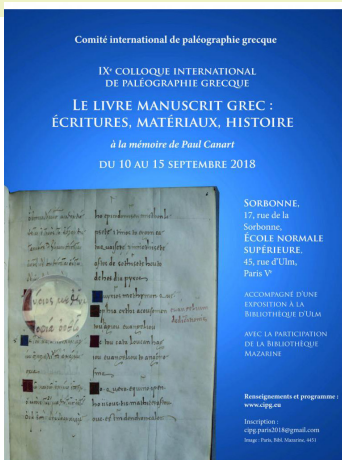
Western Michigan University
Ms. 170, fols.
23v–24r

Liz Teviotdale posts a brief notice about a course taking place at **WMU** next summer:

Western Michigan University is offering a two-week immersion course on the medieval manuscript, June 10–21, 2019, 9 a.m.–5 p.m. The course is designed for professional or personal development, and graduate credit is also available.

Early application deadline: January 4

Full details: wmich.edu/professional/medieval-book



Renate Burri has sent a link to the program of the *IXth Colloque international de paléographie grecque* that will take place this September 10–15 in Paris; <http://sapat.ephe.sorbonne.fr/media/f5b0137c4d229bb259a12154451580c9/ixe-cipg-prog-.pdf>, further information can be found on the website: <http://sapat.ephe.sorbonne.fr/actualites/ixe-colloque-international-du-cipg-678.htm>.

It's a pity the deadline is so close, but perhaps some of our European colleagues could manage to attend on such short notice.

November 15–17, 2018, at the University of Pennsylvania and the Free Library of Philadelphia In partnership with the Rare Book Department of the Free Library of Philadelphia [<https://lib-www.freelibrary.org/programs/rarebooks/index.cfm>], the **Schoenberg Institute of Manuscript Studies (SIMS)** [<https://schoenberginstitute.org/>] is pleased to announce

The 11th Annual Schoenberg Symposium on Manuscript Studies in the Digital Age:
Illuminations: Manuscript, Medium, Message

Manuscript illumination has often been considered in relation to the texts it accompanies, but rarely in terms of its interplay with other artistic media. Historically, however, the technique was closely associated with other forms of artistic expression and served as a crucial point of contact and transfer for visual motifs across space and time. The goal of this year's symposium is to examine cases of intermedial exchange through the lenses of technique, style, iconography, social context, and cultural geography, while also posing broader questions about the deep connections between the craft of illumination and other arts more widely. Of special interest will be insights gained from the technical examination of works in different media, new comparisons made possible by digital technology, and the discovery of linkages once obscured by strict historiographical divisions. The conference will bring together curators, conservators, and art historians working on material ranging from Byzantium to Rajasthan, Ethiopia to Northern France, and Anglo-Saxon England to Seljuk Persia.

The program will begin Thursday evening at 5:00 pm on November 15th, 2018, at the Free Library of Philadelphia, Parkway Central Library, with a keynote lecture by Professor Susie Nash, Courtauld Institute of Art. The symposium will continue November 16th–17th at the Kislak Center for Special Collections, Rare Books, and Manuscripts at the University of Pennsylvania Libraries.

SPEAKERS INCLUDE:

Carmen Decu Teodorescu, U. of Geneva
Sonja Drimmer, U. Mass. Amherst
Frédéric Elsig, U. of Geneva
Alexandra Green, British Museum
Renata Holod, U. of Pennsylvania
Bryan Keene, J. Paul Getty Museum
Stella Panayotova, Fitzwilliam Museum
Georgi Parpulov, Independent Scholar
Nandita Punj, Rutgers University
Paola Ricciardi, Fitzwilliam Museum
Christine Sciacca, Walters Art Museum
Benjamin C. Tilghman, Washington College
Nancy Turner, J. Paul Getty Museum
Laura Weigert, Rutgers University
Roger S. Wieck, Morgan Library & Museum

For more information, see <https://www.library.upenn.edu/about/events/kislak/SIMS/ljs-symposium11>

Brian Hyland has a story to tell that will warm the heart of every manuscript curator out there:

A New Exhibit at Museum of the Bible—Lost and Found: The Return of Manuscript 18

IN DECEMBER 2014, Museum of the Bible received a manuscript as a donation from the Green Collection in Oklahoma City, designated manuscript **127**. The manuscript was supposedly a thirteenth-century Greek minuscule copy of the Four Gospels by the scribe **Theodore Hagiopetrites**. The following summer, the museum asked Dr. Tommy Wasserman, a professor of biblical studies at Ansgar Teologiske Høgskole, Kristiansand, Norway, to examine the manuscript. Wasserman's research revealed important details, including the discovery that a scribe who called himself "**Theodore the sinful monk**," not **Theodore Hagiopetrites**, had produced part of the manuscript in the 12th century. Most importantly, with the help of Maurice Robinson, Wasserman identified the manuscript as **GA 2120** (its shelfmark in the standard reference system for New Testament manuscripts, developed by Caspar René Gregory and continued by Kurt Aland; see further information about Gregory and Aland below) and then requested the *Institut für Neutestamentliche Textforschung* in Münster to update the manuscript's location in both the *Kurzgefaßte Liste* and the *New Testament Virtual Manuscript Room* (NTVMR). [See Tommy Wasserman, comment on Elijah Hixson, "Museum of the Bible and Repatriation (GA 2120)," *Evangelical Textual Criticism* (blog), August 11, 2018, <http://evangelicaltextualcriticism.blogspot.com/2018/08/museum-of-bible-and-repatriation-ga-2120.html>].

In December 2015, Professor Theodora Antonopoulou, director of the Library for Byzantine and Modern Greek Literature at the **National and Kapodistrian University of Athens**, learned that one of the library's manuscripts was missing. In 1987, one of her predecessors had loaned four manuscripts to the University's history museum for an exhibition to celebrate the University's sesquicentennial anniversary. Since the manuscripts had not been returned, Antonopoulou sent an inquiry about them. On December 3, 2015, the history museum responded that it would return three manuscripts. The fourth, **Manuscript 18**, was missing, and did not appear on an inventory conducted in 1991. Antonopoulou began searching for the lost manuscript, and in early 2018, found the entry for **GA 2120** on the NTVMR website.

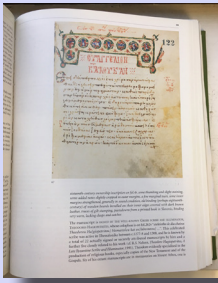
A letter from Dr. Kostas Buraselis, the Vice Rector for Academic Affairs and International Relations at the **National and Kapodistrian University of Athens** arrived at Museum of the Bible headquarters in Oklahoma City in March 2018. The letter stated that Museum of the Bible's manuscript **127** was their **Manuscript 18**. The university had never given permission for the manuscript to leave the university or to be exported from Greece. The letter included a printout of information from the NTVMR and a photocopy of part of the manuscript's description in a 1964 catalogue of manuscripts in the university's collection. The university asked for the return of the manuscript.

Museum of the Bible's curatorial staff immediately began a thorough investigation into the manuscript's provenance. After extensive research, curators discovered the manuscript was originally part of the collection of Spyridon Lampros, a distinguished professor of paleography, history, and literature at the University of Athens and Greece's prime minister from 1916–1917 [See Paschalis M. Kitromilides, "Lambros, Spyridon (1851–1919)," in *A Global Encyclopedia of Historical Writing*, Volume II K–Z, ed. D.R. Woolf (New York, 1998), 530–531, <https://books.google.com/books?id=KsQruAECAAJ&dq=a+global+encyclopedia+of+historical+writing+volume+2&q=Lambros#v=snippet&q=Lambros&f=false>]. Hermann von Soden listed Lampros as the owner of the manuscript in 1902 [Hermann von Soden, *Die Schriften des Neuen Testaments in ihrer ältesten erreichbaren Textgestalt – hergestellt auf Grund ihrer Textgeschichte*, (Göttingen, 1911), 172, <https://archive.org/stream/VonSoden1-1#page/n187/mode/2up/search/Lambros>.

Von Soden used his own system of numbering, calling the manuscript "ε 2061." At this point, Lampros called it **Manuscript 1**, which Caspar René Gregory verified in 1908 [Caspar René Gregory, *Die Griechischen Handschriften des Neuen Testaments* (Leipzig, 1908), 114; <https://babel.hathitrust.org/cgi/pt?id=coo.31924029308701;view=1up;seq=124>. It was Gregory who first assigned the number 2120 to Lampros's manuscript.] When Lampros died in 1919, his daughter, research assistant, and heir, Lina Tsaldari, inherited his collection, including **Manuscript 18**. She may have been involved in the publication of a catalog of Lampros' collection in 1923 in *Neos Hellenomnemon* ["Κατάλογος των Κωδικων των εν Αθηναις Βιβλιοθηκων πλην της Εθνικης," *Neos Ellhnomnemon, Τριμηνιανον Περιοδικον Συγγραμμα Συντασσομενον εκ τον Καταλοπτων του Σπυρ. Λαμπρου* 17, no. 18 (March 1923): 286, 296–297. This is the first publication to include the number of folios—263]. After serving as Greece's first female cabinet member (1956–1958), she donated her father's manuscript collection to the University of Athens in 1964 [Ζωρα (Γ. Θ.) — Μπουμπουλιδογ (Φ. Κ.), prologue to *Κατάλογος χειρογράφων κωδικων (Σπουδαστήριον Βυζαντινης και Νεοελληνικης φιλολογίας του Πανεπιστημίου Αθηνών)*, (Athens, 1964). The donation appeared after the 1963 publication of the first edition of the *Kurzgefaßte Liste der griechischen Handschriften des Neuen Testaments*, ed. K. Aland (Berlin, 1963), which lists the ownership on page 172 as "Athen, Sp. Lambros 18. jetzt: Frau Tsaldaris." Kurt Aland updated the ownership in 1969 in his supplement to the first edition, "Die griechischen Handschriften des Neuen Testaments. Ergänzung zur Kurzgefaßten Liste" (Fortsetzungsliste VII), I. Korrekturen und Ergänzungen zur "Kurzgefaßte Liste", 7–21, *Materialien zur Neutestamentlichen Handschriftenkunde* (Berlin, 1969), 12]. These facts established the university's claim to the manuscript, but did not show how or when the manuscript disappeared from the library.

The manuscript surfaced at a Sotheby's auction in London in 1998 and was listed in the catalog as Lot 67 [*Western Manuscripts and Miniatures*, December 1, 1998, Sotheby's (New York, 1998), 38–40, lot 67]. The description included a photo of the header at the beginning of the Gospel of Luke next to the stamped folio number **122**.

(See [figs. 1 & 2](#) and continuation of essay on the next page.)

Lost and Found cont.

Figs. 1 & 2: Sotheby's catalogue and detail of headpiece with stamped folio number 122.



The catalog misidentified the scribe as **Theodore Hagiopetrites**, a well-known scribe and illuminator of the 13th century. The description makes clear that the manuscript was now missing its final folio. It is uncertain who bought the manuscript at this time or how many times the manuscript changed hands between 1998 and 2010, when the Green Collection acquired it. One clue is the small blue oval bookplate inside the front cover with the gold initials **RLA**. The bookplate belongs to the internet pioneer Rick Adams, according to the *Les Enluminures* website["[Latin Vulgate] Job with the Glossa Ordinaria", *Les Enluminures*, <http://www.textmanuscripts.com/medieval/job-glossa-ordinaria-91766>. See entry 5 under "Provenance." I sent a photograph of Manuscript 18's bookplate to *Les Enluminures*. A representative of the company verified via email on May 14, 2018 that this was the same bookplate mentioned in entry 5].

Museum of the Bible and the University shared their findings in May 2018. A hand-written receipt placed the delivery of the four manuscripts from the Library for Byzantine and Modern Greek Literature to the University's history museum on April 30, 1987. **Manuscript 18** disappeared at some time between that date and the 1991 inventory. As these dates are well before the foundation of Museum of the Bible, the University was reassured that the museum had played no role in the disappearance of the manuscript. On the contrary, the museum's actions in asking Wasserman to study the manuscript led directly to Antonopoulou finding it on the NTVMR website. Based on these findings, both institutions came to an amicable settlement. Museum of the Bible would present a small exhibit highlighting its ongoing task of provenance research on artifacts in the collection, using **Manuscript 18** as a case study to emphasize the importance of this research. The museum would also digitize the manuscript and share the images with the University. The two institutions agreed to collaborate in future projects such as further research and loans. Most importantly, Museum of the Bible would return **Manuscript 18** to the University of Athens.

—**Brian D. Hyland, Associate Curator of Manuscripts,**
Museum of the Bible—

Lost and Found: The Return of Manuscript 18 runs from **August 10 to September 30** at Museum of the Bible in Washington, DC [For information, visit the museum's website: <https://www.museumofthebible.org/>]. After the exhibit closes, Manuscript 18 will be returned to Athens to rejoin the collection assembled by Professor Lampros more than a century ago.

SOME EXHIBITIONS

SAMEK Art Museum, Bucknell University Painted Pages: Illuminated Manuscripts from the 13th–18th Centuries Aug. 14-Sept. 30

Painted Pages: Illuminated Manuscripts from the 13th-18th Centuries, organized by Reading Public Museum in Reading, Pennsylvania, includes more than 35 works—some with elaborate gold leaf and decoration and intricate ornament—from medieval Bibles, Prayer Books, Psalters, Books of Hours, Choir Books, Missals, Breviaries, and Lectionaries, drawn from the collection of the **Reading Public Museum**. For more information, see <http://museum.bucknell.edu/2018/08/08/painted-pages-illuminated-manuscripts-from-the-13th-18th-centuries-august-14-sept-30/> and <http://www.sungazette.com/life/showcase/2018/08/medieval-manuscripts-on-exhibit-at-bucknells-samek-art-museum/>



Manuscript unfortunately not identified on the website.

The National Museum of Western Art in Tokyo was recently given a collection of several hundred leaves from medieval manuscripts by **Dr. Hiroshi Naito**. Cataloguing is underway and two exhibitions are projected in the next two years.

BOOK REVIEW by Rosamond McKitterick

Zahn, Peter. *Creditis et ambulatis in Augustinus Aurelius' Psalmenkommentar: Ein Fragment aus dem 10. Jahrhundert; Mit einer paläographischen Übersicht für das 6. Bis 15. Jahrhundert*. Norderstedt: Books on Demand. Pp. 324. €45. ISBN: 9783752818437.

PETER ZAHN HAS CHOSEN an interesting and instructive layout for his comprehensive study of a late tenth-century north Italian fragment of Augustine's commentary on the Psalms, which he had discovered in a binding of the *Statuta Rivi* in the Archivio Comunale in Rio dell'Elba. The fragment, comprising two leaves, contains the commentary on Psalm 30: 19–25 to the beginning of the commentary on Ps 31, but with a significant text variant for verse 30: 19: *creditis et ambulatis* (instead of *creditis et laboratis*), hence the title of the book. This variant becomes one of the points of Peter Zahn's pursuit of further witnesses. These he found in codices from the ninth century onwards. The Rio Elba fragment measures 480 x 355 mm and 235 x 343 mm, and is clearly a remnant of a very substantial volume. In order to place the fragment of the commentary in its textual, palaeographical, and codicological context, Peter Zahn has surveyed extant copies of Augustine's text from the sixth to the fifteenth century. He has compiled a "Palaeographical Album" of 87 samples from all these centuries, in chronological order, and with photographs of each sample through the centuries, transcriptions, and full discussion of palaeographical characteristics, abbreviations, and punctuation. The photographs are not to scale but the measurements of each page are provided in the details for each manuscript, so that the necessary visual adjustment can be made. A few are simply black and white reproductions from earlier publications such as E.A. Lowe's *Codices Latini Antiquiores*, but most are new colour photographs. Augustine's *Ennarationes in Psalmos* was evidently a "bestseller." Of the estimated 370 extant medieval copies or fragments of Augustine's text, fourteen copies or fragments are extant from before the ninth century, eighteen from the ninth century (though only three of these are complete), and twenty-four from the tenth century. By the eleventh century the text appears to have been disseminated ever more widely, for no fewer than sixty-one manuscripts or fragments survive. It was also among the earlier choices for printing by the fifteenth-century printers in the lower Rhine, Basle and Venice.

Peter Zahn offers an exemplary and exhaustive account of the course of identification from the first discovery to the full exposition, with a very helpful bibliography and lists of the extant versions of the *Ennarationes*, with and without the variant he has identified. The result is both very useful palaeographical handbook, for individual as well as classroom use, not least with so many script types of the same section of Augustine's text containing the crucial variant reading to facilitate comparison, and an important scholarly commentary on a major patristic text which enjoyed remarkable popularity throughout the middle ages. This is a novel kind of visual history of a text. It is an extra bonus that the book is very attractively presented and printed.

—Rosamond McKitterick

University of Cambridge and British School at Rome

NEW PUBLICATIONS

News from Judith Oliver:

An illuminated copy of the Lubeck city law code dating to 1294, the Codex of Albrecht von Bardewik, looted during World War II, was recently rediscovered in the public library of a small town in Russia (Jurjewetz, *Museen der Stadt*, MS. JuKM-2010). It will be the subject of a three-volume study—a facsimile, a transcription and textual study, and a commentary volume—being published in Lubeck by Schmidt-Romhild Verlag in 2019-20 (?).

—Judith herself has published an article "Between Flanders and Paris: Originality and Quotation in the Montebourg Psalter," in the *Getty Research Journal* 10 (2018): 17-36.

Forthcoming books co-edited by Marilena Maniaci:

—L. Ingeborg Lied and M. Maniaci, eds., *Bible as Notepad. Tracing Annotations and Annotation Practices in Late Antique and Medieval Biblical Manuscripts* (Berlin, 2018), <https://www.degruyter.com/view/product/503374>

—P. Degni, P. Eleuteri, and M. Maniaci, eds., *Greek Manuscript Cataloguing. Past, Present, and Future* (Turnhout, 2018; expected in September), http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503578248-1

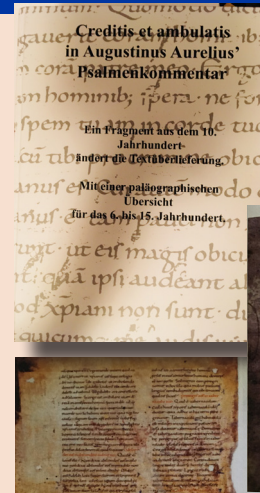
Another publication, with an article by Marilena:

—*Collecting, Organizing and Transmitting Knowledge. Miscellanies in Late Medieval Europe*, (Turnhout, 2018, also expected in September)

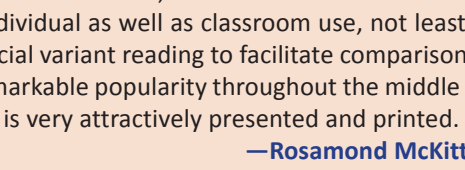
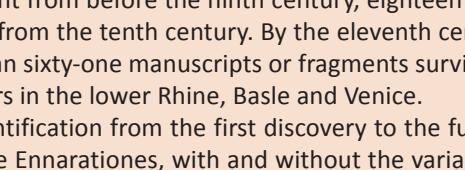
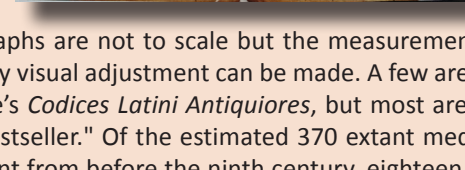
http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503569703-1

Peter Kidd informs: The first volume of the catalogue of the **McCarthy collection** has been announced; it will contain about 80 entries for Italian items and about 8 Byzantine; Vol. 2 is due to follow before the end of the year, covering the rest of Europe (English, French, Spanish, German, etc.) in about 155 entries. Each vol. will be about €90 / \$120, lavishly illustrated in colour throughout. See <https://www.paulholberton.com/product-page/the-mccarthy-collection-vol-i-italian-and-byzantine-miniatures>

—See also Peter's informative blog on provenance: <https://mssprovenance.blogspot.com/2018/08/mapping-mdbl.html>



Zahn cover; Elba fragment, and fragment detail



NEWS FROM THE J. PAUL GETTY MUSEUM

New Acquisition at the Getty

The J. Paul Getty Museum is delighted to announce the recent acquisition of a spectacular thirteenth-century work, the **Rothschild Pentateuch**, the first Hebrew manuscript to join the collection (MS 116). Created by an unknown artist and dated 1296, the manuscript's pages are filled with lively decorative motifs, hybrid animals and humanoid figures, and astonishing examples of micrography—virtuosic displays of tiny calligraphy in elaborate patterns and designs. With a seemingly endless variety of marginalia over its more than 1000 pages, ranging from the imposing to the whimsical, the Pentateuch stands as one of the most extensive illuminated program of any Ashkenazi Hebrew Bible to survive from the High Middle Ages.

The manuscript might have been created for a patron originally from England. It was carried through the centuries from France or Germany to Italy and Poland, and was eventually acquired by Baroness Edmond de Rothschild at some point before 1920, and then given after World War II to a German-Jewish family that later settled in Israel as a part of an exchange agreement.

More information about the manuscript, including dozens of images as well as full bibliography and provenance, can be found at: <http://www.getty.edu/art/collection/objects/326409/unknown-and-joel-ben-simeon-elijah-ben-meshallum-et-al-rothschild-pentateuch-french-or-german-1296/>. The manuscript is currently featured in the exhibition "Art of Three Faiths: A Torah, a Bible, and a Qur'an" (August 7, 2018- February 3, 2019). The acquisition was made possible with the generous support of Jo Carole and Ronald Lauder.

Los Angeles,
J. Paul Getty Museum,
MS 116, fol. 226v



Los Angeles,
J. Paul Getty Museum,
MS 116, fol. 91r



INTRODUCING A NEW MANUSCRIPT COLLECTION

I was very pleased to hear from Bob Burke, a collector of Italian miniatures, who was interested in introducing his collection to the manuscript community at large. I am happy to present his first brief description here, and a link to where you may explore images of the entire collection. He and his wife have acquired examples by many of the most skilled and acclaimed Italian illuminators, and I know that many of you will be excited to see them. You will find more information on the website below.

"My wife and I have collected late Medieval and early Renaissance Italian miniatures. Our collection includes roughly 40 objects dating from the late 1100's to the mid-1500's. There are 35 different artists from approximately 13 different regions of Italy. Over 90% of the miniatures are from choir books. Our collection is on deposit at the Green Library at Stanford, and is available for viewing in the Special Collections reading room. An on-line catalogue of the collection can be found here: https://exhibits.stanford.edu/burke_mss .

Artists include: Lorenzo Monaco, Giovanni di Paolo (3), Zanobbi Strozzi, the Master of the Dominican Effigies, Pacino di Bonaguida (2), Lippo Vanni, the Maestro Daddesco, Don Silvestro dei Gherarducci, Cristoforo Cortese (2), Don Simone Camaldolese, Battista di Biagio Sanguini, the Olivetan Master, the Murano Master, Sano di Pietro, the Master B.F., and Giulio Clovio. The Strozzi initials are in a complete Antiphonal with original binding."



Battista di Biagio Sanguini (Florence, ca. 1430)
The Children of God Praising the Lord (300 x 230) in an initial V (M.2223).

Scott Gwara's Review of Manuscript Sales: Summer 2018

IF ELITE PROVENANCE SELLS EARLY MANUSCRIPTS, does ownership by an alleged swindler make them less desirable? Aguttes (Neuilly, near Paris) sold astonishing properties gathered by Gérard Lhéritier, kingpin of an apparent Ponzi scheme called “Aristophil” [see p. 5 here: <https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/pdfs/momm23.pdf>]. Some 18,000 European “investors” held about €700,000,000 worth of “subscriptions.” A profitable auction of early manuscripts on 16 June means that some of this money will be recouped.

Appealing to French collectors seeking national treasures, the Corbie foundation charter of ca. 825 achieved €104K (lot 1). It names St. Adalhard (d. 827), Charlemagne’s cousin, confidant to Alcuin, and abbot of Corbie. This heritage document was, quite understandably, pre-empted by the French state. A glorious copy of Petrarch’s *Canzoniere* and *Trionfi* illuminated by **Giovanni Pietro Birago** made €598k, a slight premium over its 2009 sales price of £349,250 (Christie’s, 24 November, lot 5). A French translation of Ovid’s *Heroïdes* by Octavien de Saint-Gelais (or François Robertet) came from the circle of Anne of Brittany and boasted eight large miniatures by the **Master of the Chronique Scandaleuse** (lot 18). It made €585k, almost exactly €10k per folio. A Book of Hours, ca. 1493, with miniatures chiefly by **Georges Trubert** reached €325k (lot 19). The two chief manuscript treasures in the auction included the sumptuous Hours of Galeazzo Maria Sforza (lot 22, €2.21m), which last appeared in Part III of the Arcana sale (Christie’s, 6 July 2011, lot 18; £1,217,250). The glorious Petau Hours, a manuscript of international artistic importance, made €4.29m against an estimate of €700k–€900k (lot 21). It boasts sixteen medallions illuminated in *camaïeu-d’or* by the consummate **Jean Poyer**. Manuscript scholar Nicholas Herman calls the Petau Hours a “near-unicum in the history of manuscript illumination,” adding that “its circular openings enable readers to ‘see ahead’ to the subsequent miniature” [fig. 1]. He cites the comparable *mise-en-parchemin* of the Copenhagen Hours, “a sister manuscript with lozenge-shaped openings” also by Poyer [<http://www.kb.dk/permalink/2006/manus/775/eng/>]. The innovative format reminds me of the cordiform Chansonniere de Jean de Montchenu [<https://gallica.bnf.fr/ark:/12148/btv1b525044884>], or an Hours shaped like a *fleur-de-lys* (Christie’s, 27 June 2006 lot 128) and its twin, Amiens, Bibliothèque municipale, fonds l’Escalopier 501—not to mention Eric Carle’s *The Very Hungry Caterpillar*.



Fig. 1.
Cut-outs in the
Petau Hours.

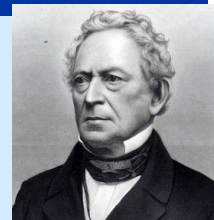


Fig. 2.
Edward Everett, Eliot professor
of Greek at Harvard, later Congress-
man, Senator, Governor of
Massachusetts, and Secretary of
State under Lincoln.

Although Forum Auctions in London just raised its buyer’s premium to 30%, prices soared for books in the Rothamstead agricultural library. Formed by Sir Edward John Russell (d. 1965), the collection included three manuscripts of the *Opus agriculturae* by Palladius (d. ca. 500–550): the Latin version in an early fifteenth-century Italian copy (lot 2, £26k), an Italian translation on paper (lot 3, £14k), and an Anglo-Norman rendering by Walter of Henley in a fourteenth-century manuscript of seven folios (lot 1, £40k) [only hammer prices are reported]. \$10k per folio might seem extreme for Walter’s *Hosbondrye*, but Anglo-Norman is vanishingly rare on the market outside of legal works, in which it is formulaic [see, e.g., Christie’s, 23 November 2011 lot 12]. Profits went to the Lawes Agricultural Trust, which had investments of £11.6m in 2017. While British institutions routinely sell off cultural patrimony these days, this case seems more egregious for the “longest-running agricultural research institution in the world” currently celebrating its 175th anniversary.

Manuscript specialist Dr. Mara Hofmann announced her departure from Sotheby’s after a notably strong sale of Western manuscripts on 3 July. The auction opened with an eleventh-century Beneventan bifolium of Bari-style script (lot 1, £13,750). Once said to be Irish, it had been framed with an Anglo-Saxon cruciform brooch in a rather incongruous Victorian collage (Sotheby’s, *Old Master Sculpture & Works of Art*, 5 December 2017 lot 1). A few miniatures followed, including a plump Judith holding the decapitated head of Holofernes by **Niccolò di Ser Sozzo**, the leading illuminator of mid-Trecento Siena (lot 2, £13,750). A Madonna and Child by the late sixteenth-century Flemish artist **Frans van de Castele** who worked in Rome under the name “Francesco da Castello” brought £21,250 (lot 6).

Harvard’s Dumbarton Oaks research library acquired the text manuscript treasure of this sale, a ninth-century copy of Chrysostom’s *Homilies on St. Matthew* in Greek (lot 8, £250k). Director Jan Ziolkowski remarked, “our Greek manuscript specimens now cover the 9th, 10th, 11th, 12th, and 13th centuries.” This major acquisition has a gratifying historical symmetry. In 1819 Harvard’s Eliot Professor of Greek, Edward Everett (d. 1865) [fig. 2], was scouring monastic libraries in Greece for ancient manuscripts:

Scott Gwara's Review of Manuscript Sales (cont.)

"I omitted no opportunity of searching for Greek manuscripts in the libraries of the religious houses ... particularly those of Megaspelion in the Morea and of Meteora in Thessaly" " ["An account of some Greek Manuscripts, procured at Constantinople in 1819, and now belonging to the Library of the University at Cambridge," *Memoirs of the American Academy of Arts and Sciences* 4 (1820), 409–15, at 410]. At Meteora he found the treasure he sought: "I saw a few MSS in this library, among which was a fine parchment Chrysostom, in several vols. folio.—I asked if [the monks] could read the MSS. They said no: that the one who could read them was dead. I asked if they would sell them, and they said no, as those who had bequeathed them to the convent had left a malediction on anyone who should take them away" [unpublished travel journal]. Although Everett acquired Greek manuscripts later that year (Houghton Library MSS Gr 3–4, 6–8, 12; MS 6 = flyleaves of MS 12), he never snagged the Chrysostom. Now, two centuries later, Dumbarton Oaks has made up for Everett's disappointment.

Three Bibles followed the Chrysostom. An early glossed Apocalypse went unsold (lot 9, est. £25k-£35k), while a cropped Paris Bible reached £56,250 (lot 10) and a shimmering but incomplete example made £81,250 (lot 11). This resplendent Bible would tempt any breaker, since it is imperfect but still boasts 67 historiated and 57 illuminated initials, not counting those in the "Interpretation of Hebrew Names." The similarly radiant "Hornby Bible" got the chop in 1981, even though it had been complete. Dr. Hofmann scored a grand slam with the impressive Breviary of Marie, Duchess of Bar (lot 12, £610k). It was consigned by descendants of Philip Sheridan Collins, whose widow donated 14 Books of Hours, as well as illuminated copies of *City of God*, a French Gradual, and *Roman de la Rose* [fig. 3] to the Philadelphia Museum of Art in 1945. Collins made his money in publishing, but started as a cub reporter covering cycling events. Duchess Marie's breviary has miniatures painted by a follower of the royal artist Jean Pucelle, and the duchess has been identified as the young woman in the full-page miniatures. The manuscript migrated to Italy within decades of Marie's death, but not before the cameo of a Franciscan nun had been painted over one of her portraits. Though modified even further in Italy, being handsome, complete, aristocratic, and fresh to the market explains the big price.



Fig. 3.
Roman de la Rose,
now Philadelphia Museum
of Art, acc. 1945-65-3.

Latin text manuscripts at Sotheby's included a compilation of pastoral works with good historiated initials (lot 19, £50k), "La Mistica Theologia del Divino Amore" by an anonymous Carthusian, predictably (lot 20, £10k), an elementary Latin grammar, ca. 1474, in its original binding (lot 21, £13,750), and a Processional from Herrenalb (Germany) dated 1460 with an original bookmark of four woven linen strips knotted at the top (lot 22, £16,250). Relatively few medieval bookmarks exist, and four strands for this liturgical book must have been significant. They became symbolic in late medieval art. Since the Virgin was allegedly reading the Old Testament Prophets at the Annunciation, a bookmarked tome in the hands of the *Virgo legens* suggested the prophecy of the Incarnation.

Sotheby's handled interesting Books of Hours. Lot 15, the "Hours of Cardinal Dubois," was produced in Rouen ca. 1500 (£20k). It has fifteen cartoonish miniatures in the "dry" two-dimensional style that defined manuscript art of the northern French Renaissance [fig. 4]. Lot 16, illuminated by **Robert Boyvin**, represents the apex of this mannered flatness (£37,500), making these two lots a superb demonstration of elite and pedestrian art for the decades around 1500. Among the finest Hours in the sale, lot 17 (£32,500) was produced in Zwolle, ca. 1465–1475, and is "painted in a fine style closely linked to the **Zwolle Master**." This immaculate manuscript with

shimmering panels of gold once belonged to George Templeton Strong (d. 1875), the New York Attorney, Civil War diarist, manuscript collector, and pyrophile. He loved a good blaze—and witnessed many, sometimes racing to the fire in his PJs. Strong began collecting manuscripts at age 16, after his Columbia professor John McVicker showed him a Bible, now NYPL MA MS 11: "After college went into Prof. McVicker's ... saw some superb books of his—one in particular, a MS. Bible on vellum of about 1300, was the most beautiful thing I ever saw ... " [Allan Nevins and Milton Halsey Thomas, *The Diary of George Templeton Strong*, 4 vols. (New York, 1952-), vol. 1, p. 13]. According to an inscription, Strong acquired the manuscript in 1842, by which time he had been stalking manuscripts at D. Appleton & Co. for years.

Christie's sale on 11 July fared exceedingly well. Lot 1, a folio ca. 800 from Würzburg, made an impressive £25k. A sister leaf resides at the Lilly Library, Indiana University (Poole 32), and the scribe is known to have copied Merseburg, Bibliothek des Domkapitals, MS 89. Two thin strips of an alleged Tours Bible made only £5k (lot 2), reflecting the market's uncertainty over the attribution. Modest miniatures followed some later text fragments which included two leaves of Rudolf of Ems, *Weltchronik*, in MHG (lot 13, £35k). Rudolf is like the German Chaucer. The miniatures included a *Circumcision* from Poland, ca. 1430, improbably described as "charming" (lot 17, £2500); depictions of *David and Bathsheba* and *Job on the Dungheap* by the **Master of François de Rohan**, who illuminated the Hours of François I now at the Metropolitan Museum of Art (lot 34, £62,500); (cont.)



Fig. 4.
"Cartoonish" miniature
in the Hours of Cardinal
Dubois.

Scott Gwara's Review of Manuscript Sales (cont.)

and a *Crucifixion*, said to be Italian, within a colossal fuchsia initial allegedly exhibiting a “restrained palette” (lot 29, £22,500). This initial in fact came from an antiphonal commissioned ca. 1533 by Bishop Philippe de Lévis for his cathedral at Mirepoix near Carcassonne [see <https://www.augustins.org/antiphonaire/>].

Two small Bibles followed, the more interesting from the early thirteenth century representing a proto-Paris Bible in its original binding—“en son jus,” as they say in France (lot 43, £65k). Lot 44, which only achieved £27,500, once belonged to Leander van Ess (d. 1847), the German Bible translator whose manuscripts were sold to Sir Thomas Phillips in 1824 but whose *bibliothèque de travail* went to Union Theological Seminary in 1838. A “Register of Writs” comprising lot 45 sold for £35k. It represented a model for lawyers composing writs—documents which launched legal cases, rather like lawsuits. Other text manuscripts included the astonishing “Audley End Lydgate,” acquired by Yale (lot 50, £392,750). Containing Lydgate’s “Fall of Princes” in Middle English verse, this monumental book (16” tall) boasts a romantic English provenance. In 1552 it was owned by Mary Sidney, mother of Sir Philip Sidney. An English genealogical chronicle typically found in scroll format, but folded in this instance and bound like a codex, made £193,750 (lot 53). Albinia de la Mare first proposed that a handful of such manuscripts had originally been planned in this quirky format [Catalogue of Lyell Manuscripts in the Bodleian Library (Oxford, 1971), pp. 82–83]. A copy of Cicero’s *Epistolae ad familiares* copied by the prolific Ser Pietro di Bernardo Cenini and illuminated by **Francesco di Antonio del Chierico** between 1460 and 1470 reached £75,000 (lot 54). This attractive Cicero had been owned by the famous female bibliophile Annalisa Feltrinelli (d. 1981), then later by the American collector, Helmut N. Friedlaender (d. 2008). Friedlaender sold his books and manuscripts in 2001 (Christie’s, 23–24 April). Also illuminated by **Francesco di Antonio del Chierico** was lot 57, a fat compilation on vellum of St. Augustine’s *De civitate dei* (£60k). Lots 54 and 57 illustrate the price differential of about 20% for secular vs. Christian texts of similar size, vintage, and decoration.

Christie’s also sold radiant Books of Hours, including one illuminated in Bruges for the English market, ca. 1410 (lot 47, £60k). Flemish manuscripts like these document the cross-channel trade in prayer books, one reason why native English Hours are uncommon in the fifteenth century. Another Hours, Use of Rouen, with miniatures in the style of the **Master of the Munich Golden Legend**, made £50k (lot 49). The “Landau Hours” by the workshop of **Jean Pichore** reached a strong £93,750 (lot 55). It belonged to Baron Horace de Landau (d. 1903), whose library was sold in 1948 (Sotheby’s, 12 July). Quite charming was the “De la Porte Hours,” and if not for the condition (soiled and heavily cropped), it would have achieved more than £85k (lot 56). With sweet miniatures compared to those by Jean and Jacquelin de Monluçon, this manuscript had remained in the same hands for more than 400 years. “K. DE LA PORTE” is stamped on the

mid-sixteenth century binding, and the family was identified as Laporte de Puyferrat of Saint-Astier in the Dordogne.

Bloomsbury Auctions sold excellent fragments and text manuscripts on 10 July. Lots 3–6 came from the Schøyen Collection (London and Oslo). The papyri inexplicably wobbled, with the exception of the very desirable lot 3, “account of the flooding of the Nile” in Greek (£10k) [only hammer prices are reported]. Near Eastern fragments closed at or near reserves (lot 5, £15k; lot 6, £30k), and lot 6 (Hebrew Bible from the Cairo Genizah) made £12k less than its sister leaf (Sotheby’s, 10 July 2012 lot 12). Fragments of Western manuscripts fared better, generally settling in at £1k–£3k, though tenth-century specimens went slightly higher (lot 8, £3200; lot 9, £4k). Most interesting were twelve leaves of a lectionary with biblical texts translated into German (lot 31, £3400), two bifolia of the “Saint-Jacques III” Bible concordance (lots 42–43; £850 and £650 resp.), and the earliest fragment of a Malmesbury cartulary on which William of Malmesbury based his *Vita S. Aldhelmi* (lot 39, £4500) [fig. 5]. I purchased the Malmesbury fragment and put it on deposit for researchers at Corpus Christi College, Cambridge.

Desirable text manuscripts included two chunky ledgers, one fifteenth-, the other sixteenth-century, in original wallet bindings (lot 74, £3200, enviably cheap); a hefty Greek chronicle of the Crusades dated 1541 (lot 79, £48k); a history of Alexander the Great by Leo of Naples, the primary source of the medieval Alexander legend (lot 80, £30k), a late thirteenth-century *Summa de vitis* by William Perault (lot 82, £25k); the so-called *Sermones extraordinarii* by Bernardino of Siena (lot 83, £8500); and a fascinating Italian humanist miscellany dated 1460–1461 with texts by Leonardo Bruni and Cicero (lot 88, £14k). Highly appealing were Valerius Probus, *De notis Romanis*, which decodes the abbreviations used in classical manuscripts and inscriptions (lot 89, £5200) and the complete *Elegies* of Tibullus, late fifteenth-century in a contemporary binding (lot 86, £20k). Tibullus ranks among the rarest classical authors to find in early manuscripts.

Bloomsbury’s handled two exceptional manuscripts in its sale. The Trussel Bible was “the very last recorded manuscript codex in private hands” from Canterbury Cathedral’s fabled library (lot 81, £100k). Canterbury received £96k towards the purchase from the National Heritage Memorial Fund, which “provides financial assistance towards the acquisition, preservation and maintenance of some of the UK’s finest objects and landscapes, from trains to artworks, wildlife havens to manuscripts.” The manuscript was promptly re-named the Lyghfield Bible, after its first recorded owner, “William Lighfyld” a fourteenth-century Canterbury monk [see <https://www.theguardian.com/books/2018/jul/31/rare-medieval-bible-returned-to-shelf-at-canterbury-cathedral>]. (Cont.)

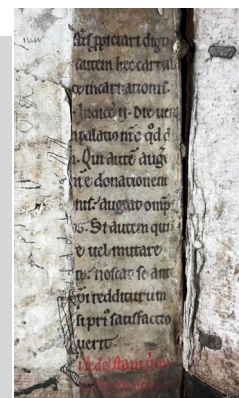


Fig. 5.
The “lost” Malmesbury Cartulary used by William of Malmesbury (d. ca. 1143) to compose his *Vita S. Aldhelmi*.

Scott Gwara's Review of Manuscript Sales (cont.)

One has to wonder why “Lighfyld” was changed to “Lyghfield” in the new moniker. A second treasure, the opulent Hours of Isabella d’Este from Florence, ca. 1490, boasted historiated initials and borders by **Gherardo** and **Monte di Giovanni del Fora** (lot 90, £340k). Having purchased the manuscript in 2012 for £217,250 (Sotheby’s, 5 December lot 23), the owner enjoyed a 64% return on his prudent investment. Finally, a fine Dutch Hours from Zwolle made £30k. Research by Lydia S. Wierda shows that this volume belongs with a group of about 60 manuscripts “produced under the direct supervision of the Brethren of the Common Life in the Gregoriushuis in Zwolle.” Its superb historiated initials and fresh condition deserve mention.

Smaller European and America auction houses usually sell a few curious manuscripts, but there has been a dearth of them this summer at Zisska und Lacher, Arenberg Auctions (a merger of Romantic Agony and Henri Godts), Reiss und Sohn, Koller, Alde, Swann, Skinner, Dominic Winter, and Doyle’s. Bassenge offered selected leaves once owned by the late Prof. J. P. Gumbert (17 April, lots 1001–1024), whose paleography collection was sold at Burgersdijk & Niermans, Leiden in 2017. One transaction that belongs here never took place. The French state blocked the sale by Orne Enchères in Alençon of a Romanesque manuscript from Mont-Saint-Michel. Had it ever reached the market, this pulse-quickening manuscript would have represented an extraordinary opportunity. It contained the satirical *Architrenius* of Iohannes de Hauvilla (d. ca. 1200), the dialogic *Anticlaudianus* by Alain of Lille (d. 1202/1203), and treatises of geography and music theory with intricate diagrams [fig. 6]. After the auctioneer had divulged that the manuscript was inventoried in 1790, 1791, and 1795, the government asserted its 1789 confiscation of all ecclesiastical property and seized it [see <https://culturebox.francetvinfo.fr/patrimoine/l-etat-interdit-la-vente-d-un-manuscrit-de-l-abbaye-du-mont-saint-michel-272097>].



Fig. 6.
Diagrams of musical theory from a repatriated Mont-Saint-Michel manuscript.

Fig. 7.
French export licenses, aka “passports,” include a serial number, stamped photograph, and official signature.

In this context it might be worthwhile to bring up the subject of export licenses, which are required for nearly all manuscripts sold in Europe. Procedures vary. In England, experts advise on purported national treasures according to the “Waverley Criteria”: **1. Is it so closely connected with our history and national life that its departure would be a misfortune? 2. Is it of outstanding aesthetic importance? 3. Is it of outstanding significance for the study of some particular branch of art, learning or history?**

If export is blocked, a public institution has a negotiated interval, usually about three months, to acquire the manuscript at its auction price [see: <https://www.artscouncil.org.uk/supporting-arts-museums-and-libraries/supporting-collections-and-cultural-property>]. This procedure has ensnared Yale’s “Audley End Lydgate,” of course. EU regulations are more broadly permissive. Germany has its restricted lists, *Länderverzeichnisse national wertvollen Kulturgutes*, while other provisions impede the export of objects valued above €50k.

France and Italy are slightly more diligent. Because of the recent Girolamini Library thefts, licenses in Italy can now take years. Booksellers are leaving in droves as a result. In France, manuscripts are reviewed by a curator (e.g., BnF, Archives nationales, Louvre), who can recommend purchase [fig. 7]. If the French state wishes to buy, it negotiates a price and has up to two years to pay. Export may not be blocked without a public institution buying the manuscript. Naturally, the government will seize ecclesiastical and civic archival materials nationalized in 1789 but not turned over at the time. In addition, archival material can be granted a “passport,” but the State reserves the right to have it digitized beforehand [see <http://www.patrimoineecrit.culture.gouv.fr/circulation.php>; <http://www.culture.gouv.fr/Thematiques/Circulation-des-biens-culturels/Informations-pratiques/Procedures-d-exportation>]. The legislation concerning “trésors nationaux” is a bit different but generally follows the same lines [see <http://www.culture.gouv.fr/Thematiques/Musees/Les-collections/Tresors-nationaux>]. None of this applies to works of art, documents, manuscripts, and autographs that have been declared “biens classés.” While there is no obligation for the French State to buy in those cases, owners must inform the government of the exact whereabouts of the work in France. These “biens classés” cannot leave France and sometimes cannot even leave the place in which they were historically housed. Scandinavia has the most restrictive European regulations, not that many early manuscripts are found there. Works not Swedish in origin or made by/for a Swede may be exported on condition that they have been in Sweden for less than 100 years. Nor is the Swedish government obligated to buy any manuscripts it vetoes. This policy is meant to keep cultural patrimony in the country.

News from Dr. Jörn Günther Rare Books

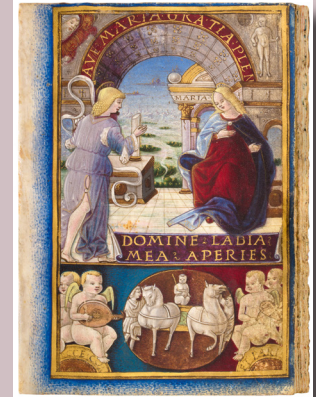
ANTIQUARIAN NEWS

Two important exhibition events this year are:

a) **Frieze Masters 2018**, an art fair held in Regent's Park, London that offers a contemporary lens on historical art, which this year focuses on manuscripts of outstanding importance in the history of European royalty and nobility. Exhibition dates: October 4–7, 2018, preview day on October 3; Dr. Jörn Günther Rare Books can be found in **Stand E3**. Further information: www.guenther-rarebooks.com, <https://frieze.com/fairs/frieze-masters> ; b) **TEFAF New York Fall 2018**, held at Park Avenue Armory, New York City, October 27–31, 2018, preview day on October 26. Dr. Jörn Günther Rare Books will be found in **Stand 336**. Further information: www.guenther-rarebooks.com, <https://www.tefaf.com/fairs/tefaf-new-york-fall>

Dr. Jörn Günther Rare Books will return to the fall fairs in London and New York with an exquisite selection of museum quality, medieval and Renaissance illuminated manuscripts, miniatures, and early printed books. **Notable works include:**

The Wedding Hours of Bianca Maria Sforza and Maximilian I, wedding gift of Ludovico 'Il Moro' Sforza to his niece. Manuscript on vellum, Italy, Milan, 1493, illuminated by the **Master of Anna Sforza**. This manuscript is the long-lost wedding gift created for Bianca Maria Sforza (1472–1510) upon her marriage to the Holy Roman Emperor elect, Maximilian I of Austria-Habsburg in Milan on November 30th, 1493. The jewel-like illumination was designed to honor and perpetuate the Sforza family bond once the bride was living north of the Alps. The entire manuscript is lavishly illuminated with opulent Renaissance motifs in gold and saturated colors. A video presentation of this manuscript is available on the company website: <https://guenther-rarebooks.com/video/8/>



Octovien de Saint-Gelais, Epistres d'Ovide, Octovien de Saint-Gelais or François Robertet, three French poems. Manuscript on vellum, France, Paris, ca. 1493, made for Anne of Brittany, illuminated by the **Master of the Chronique scandaleuse**. This extremely rare compilation of five of Ovid's *Heroides*, in French translation by Octovien de Saint-Gelais, was made for Anne of Brittany, queen consort of France. The subject matter, heroines of antiquity telling events from a feminine perspective, might have encouraged Saint-Gelais to offer his translations to the Queen, whose own life was just as dramatically at the mercy of men as Ovid's female letter-writers. Heiress of Brittany, Anne was forced to marry Charles VIII and agree that, if widowed, she would remarry only his successor. The Ovid translations are bound together with three French poems presumably written for an exclusive audience. Among the eight full-page miniatures is one of Anne of Brittany herself, portrayed with her identified court ladies.

Giovanni Boccaccio, Des cas des nobles hommes et femmes. Manuscript on vellum and paper, France, Paris, ca. 1470. Boccaccio's collection of stories about the fortunes and calamities of the rich and famous, translated into French, starts with the biblical Adam, continues with mythological and historical figures from Antiquity, and concludes with several of Boccaccio's own 14th-century Florentine contemporaries. This manuscript is a notable addition to the Parisian luxury books associated with an artist commonly referred to as **Maître François**. Its miniatures mark the openings of the nine books of Boccaccio's work, which offers a moral commentary on overcoming misfortune by adhering to virtue.

Titus Livius, Les décades (History of Rome). Manuscript on vellum, France, Metz, 1440, illuminated by **Henri d'Orquevaux**. Its text is a copy of the first translation of any major classical author into French, originally commissioned by the French King John II the Good. The manuscript is outstanding not only in historical importance, but also in size, measuring roughly 17.7 x 12.8 inches.



With 87 large miniatures, it is the most profusely illustrated of all known copies of Livy. The fine 16th-century binding *à la fanfare* is equally spectacular. Engaging illustrations evoke a world of chivalric splendor with knights in armor, kings and maidens, battle scenes, jousts, and banquets. On the last leaf of the book the makers of this manuscript are not only named, but also pictured, including a self-portrait of the artist, a portrait of the scribe Jeannin de Rouen, and a portrait of the patron Jean III de Vy. A video presentation of this manuscript is available on the company website: <https://guenther-rarebooks.com/video/5/>.

Publications

Dr. Jörn Günther Rare Books is currently preparing the publication of a new manuscript catalogue featuring sixty extraordinary manuscripts, honoring Dr. Jörn Günther for his 60th birthday. Under the title, *Celebrating the Past: Sixty Medieval Manuscripts*, the new publication is scheduled to be released this fall.

MORE ANTIQUARIAN NEWS**News from Les Enluminures****On the web**

Text Manuscripts Update: About thirty "new" text manuscripts will be added to our site (www.textmanuscripts.com) on September 19. This Fall update is an exciting one, with a notably diverse selection of texts, from Bibles to Petrarch, with some surprises, including an extensive collection of manuscripts (almost a library), related to an Italian author and doctor, Muzio Pansa (1565–1628).

Blog: Read Kristin Racaniello's recent post, entitled "Celestial Spheres, Cosmic Eggs, Heavenly Discs" which looks at an unusual material understanding of the universe in a fifteenth-century copy of William of Auvergne's *De Universo*. *Les Enluminures*, TM 697.



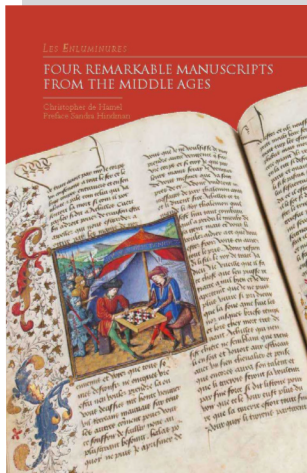
An illuminated Missal from the Southern Netherlands, ca. 1460-1490, TM 959.

Events and publications**Exhibition: "Four Remarkable Manuscripts from The Middle Ages"**

Les Enluminures is pleased to present an exhibition of four books that are remarkable survivals of what people read in the Middle Ages—the finest of medieval Bibles (the greatest text of Western Civilization), one of the oldest Books of Hours (the most famous medieval manuscripts of all), biography (the unique legend of an Anglo-Saxon princess), and the history of Troy (the oldest chivalric story in European History).

Exhibition location: *Les Enluminures*, 23 East 73rd Street, 7th Floor, Penthouse, New York, NY 10021 Exhibition dates: October 17 to 23, 10am–6pm. Opening: Wednesday October 17, 6–9pm [<http://www.lesenluminures.com/exhibitions/coming>] Following this, the exhibition will be on show at TEFAF New York and Fine Art Paris.

A lavishly illustrated publication accompanies the exhibition, with Introduction and Catalogue by prize-winning author **Christopher de Hamel**, and Preface by Founder and President of *Les Enluminures* **Sandra Hindman**. The publication will be available at the beginning of October.

**Manuscripts in the Curriculum II**

Les Enluminures currently sponsors a program, **Manuscripts in the Curriculum I**, to enable colleges, universities, and other educational institutions in North America to borrow a select group of original manuscripts of a very wide range dating from the thirteenth century onwards to be used for teaching. The program makes this material available for exhibition and classroom use during a segment of the academic year (semester, quarter, or summer session). Central to the philosophy of the new program is the integration of real manuscripts into the curriculum in courses where students can work closely with original material under the guidance of a professor. It is also envisioned that the program will encourage participating institutions to discover and implement ways that manuscripts can continue to be used creatively in their curricula.

Due to demand, we are inaugurating a second revised program, **Manuscripts in the Curriculum II**, that will begin in September 2019. A smaller group of 7 to 9 manuscripts will be available for loan. There is a nominal cost to contribute towards the out-of-pocket expenses of the program. The fee covers: administration, insurance, shipping, and study guides.

Where to see *Les Enluminures* this Fall:

In London: FAIR: Frieze Masters – Regent's Park, London, October 4–7 (Preview: October 3)

In New York: EXHIBITION: Four Remarkable Manuscripts from The Middle Ages, *Les Enluminures* New York, October 17–23

FAIR: TEFAF New York—Park Avenue Amory, New York, October 27–31 (Preview: October 26)

In Paris: FAIR: Fine Arts Paris—Carrousel du Louvre, Paris, November 7–11 (Preview: November 6)

To qualify for consideration, an application is required. The application (no more than 3 pages in length) should include: a letter of intent, outlining the course(s) planned, and other internal and public events (lectures, receptions, colloquia); a plan for integrating the use of manuscripts in the curriculum after the conclusion of the program; the names of faculty and library staff responsible for overseeing and funding the program; and the preferred semester with a second choice listed (from September 2019 through September 2021). **Applications are due October 15, 2018. Decisions will be announced November 15, 2018.**

For information: lauralight@lesenluminures.com To read news and reviews of the program to date: <http://www.textmanuscripts.com/curatorial-services/manuscripts>

Here's a link to the program of what looks like a fabulous conference at the University of Calabria this month: https://www.academia.edu/37271201/Citazione_riuso_e_revival_nel_libro_miniato_fra_medioevo_ed_et%3%A0_moderna_Arcavacata_di_Rende_Universit%C3%A0_della_Calabria_26-29_settembre_2018_

EXHIBITIONS

ARMENIA!

Opening on September 22, 2018, closing January 13, 2019, with many manuscripts in the exhibition. See <https://www.metmuseum.org/exhibitions/listings/2018/armenia>

The forthcoming catalogue has the title *Armenia: Art, Religion, and Trade in the Middle Ages*, ed. Helen C. Evans; there will also be a symposium on Saturday, November 3, 2018; full details will soon be up on the website: <https://www.metmuseum.org/events/programs/met-speaks/symposia/armenia>



Gospel with silver cover;
Turkey, Kayseri,
13th and 17th century

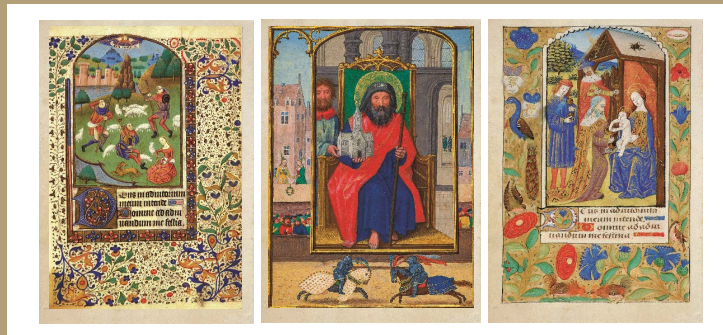


Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections

An exhibition organized by the Montreal Museum of Fine Arts,
in collaboration with Université du Québec à Montréal and McGill University.

MUSÉE DES
BEAUX-ARTS
MONTRÉAL

From September 5, 2018
to January 6, 2019



<http://www.medievalart.org/icmacommunitynews/2018/8/6/exhibition-in-montreal-resplendent-illuminations-books-of-hours-from-the-13th-to-the-16th-century-in-quebec-collections-5-sept-2018-6-jan-2019> and <https://www.mbam.qc.ca/en/exhibitions/upcoming/resplendent-illuminations/>

London, British Library

Anglo-Saxon Kingdoms (19 October 2018 – 19 February 2019) will explore the history, art, literature and culture of Anglo-Saxon England across six centuries, from the eclipse of Roman Britain to the Norman Conquest. Highlights include the Library's unique manuscript of *Beowulf*, the *Vercelli Book* on loan from the Biblioteca Capitolare, the *Exeter Book* on loan from Exeter Cathedral Library, the *Junius Manuscript* on loan from the Bodleian Library, and a number of major objects from the Staffordshire Hoard. The exhibition will also bring together the four principal manuscripts of Old English poetry for the first time. Further, the *Codex Amiatinus*, one of the three great single-volume Bibles made at the monastery at Wearmouth-Jarrow, is returning to England for the first time in 1300 years, after it was taken to Italy as a gift for the Pope in 716. See <https://www.bl.uk/events/anglo-saxon-kingdoms>



Nijmegen, Valkhof-Museum:

I, Maria van Gelre - This first major exhibition about Maria van Gelre tells the story of this almost modern, self-conscious medieval queen and 'power woman'. Because of the many parallels it can be seen as the Máxima of the 15th century. You can follow her fascinating journey through more than 100 (art) objects: miniatures and manuscripts, painting and sculptures, textiles and jewelry, and of course her beautiful prayer book. Among the loans are many artistic masterpieces from international collections that have not been exhibited in the Netherlands before. Her prayer book has not been seen for years and now we can once again show this great medieval art treasure from the Netherlands. The exhibition will be on display from 13 October 2018 to 6 January 2019 in **Museum Het Valkhof Nijmegen**. For an overview see <https://ikmariavangelre.museumhetvalkhof.nl/> and for focused information on her prayerbook see <https://ikmariavangelre.museumhetvalkhof.nl/ontdek/marias-gebedenboek/>

PROJECTS AND OPPORTUNITIES

Researchers are wanted for the reference series, *An Index of Images in English Manuscripts from the Time of Chaucer to Henry VIII, c.1380 - c.1509*, published by Brepols. This continuing series is intended to provide a pictorial index to the wide-ranging subject matter illustrated in the vast body of fifteenth-century manuscripts. Eight fascicles in the series have been published since 2000 under the leadership of **Kathleen L. Scott** as General Editor, including three volumes on manuscripts in the Bodleian Library, Oxford, one on manuscripts in the Cambridge libraries, one on manuscripts in New York City libraries, one on the Welsh libraries and collections, The British Library: Additional and Egerton Collections, and a forthcoming one on the Oxford College Libraries. There are still many vibrant and interesting collections that need to be indexed, including the English cathedral libraries, several collections at the British Library, the Irish libraries and collections, as well as manuscripts in Durham, York, and Manchester, among others. There is some funding for expenses related to the project.

Inquiries can be directed to **Marlene Hennessy**, Associate Professor, English, Hunter College, CUNY, 695 Park Ave, NY NY 10065, e-mail: mhenness@hunter.cuny.edu

Javier del Barco draws our attention to an ongoing project that will be finished by March 2019: the new catalogue of the manuscripts of the Colegio Mayor de San Ildefonso. The Colegio Mayor de San Ildefonso was the main college of the Complutensian University in Madrid, founded by Cardinal Jiménez de Cisneros in the early 16th century. At that time, the collection included 160 manuscripts dating from the 9th to the 16th century, of which 149 are still extant in the library of the present Complutensian University. Though not a great number, the quality is extraordinary, including Latin, Spanish, Greek, Arabic and Hebrew manuscripts.

The current project will bring together updated descriptions of all 149 manuscripts from the Colegio Mayor de San Ildefonso for the first time, as the only available catalogue that includes all manuscripts is the inventory by Villaamil y Castro (1878). The new catalogue will include also essays on the formation and history of the collection. Further information on this project is available in Spanish in the following link: <https://www.ucm.es/noticias/19694>

An Update on the New Schoenberg Database of Manuscripts By Emma Cawfield, Schoenberg Institute for Manuscript Studies

THE SCHOENBERG DATABASE OF MANUSCRIPTS (SDBM) is excited to report on the latest initiatives of its user community to enrich the database's records. The SDBM continuously aggregates and updates observations of pre-modern manuscripts derived from over 13,000 sources that document the sales and locations of these books all over the world. Through generous grant support from the National Endowment for the Humanities, the SDBM officially re-launched in 2017 as an open access, user-built tool that allows anyone in the user community to become active, contributing partners in its development. Over the past year, numerous individuals have contributed their time and knowledge to improve our data. Two projects in particular stand out for their efforts, particularly as they rely on the SDBM community to crowdsource their labor. Individual users are also making incredibly important contributions. These efforts result in reliable, usable data on some of the most important manuscript sales in the 19th and 20th centuries, available online, for free, for anyone.

The first project is the **Bibliotheca Mejciana Group**. This group is actively updating and refining the SDBM's data on a collection of

THE POLONSKY FOUNDATION ENGLAND AND FRANCE PROJECT:

MANUSCRIPTS FROM THE BRITISH LIBRARY AND THE BIBLIOTHÈQUE NATIONALE DE FRANCE, 700-1200

An innovative two and a half-year digitisation project at the national libraries of Britain and France is in its final months. Funded by The Polonsky Foundation, this collaborative project has digitised 800 medieval manuscripts that will soon be available on a new digital resource where they may be compared side-by-side. This website, **France-Angleterre: Manuscrits médiévaux entre 700 et 1200**, hosted by the BnF, houses an International Image Interoperability framework (IIIF)-compatible viewer and will include sharing, annotation and download function. A second website, **Medieval England and France, 700-1200**, hosted by the BL, is a curated site that will highlight over 100 of the manuscripts digitised in the project through numerous articles, films and manuscript descriptions.

These newly created resources will be launched on **21 November 2018**, as part of a three-day international conference held at the BnF in Paris. Registration is free, and open at <https://polonsky.sciencesconf.org/>. Follow #Polonsky-Pre1200 on Twitter or our blogs <http://blogs.bl.uk/digitised-manuscripts/> and <https://manuscripta.hypotheses.org/> to see some project highlights.

manuscripts owned by a Father Augustin Fisher (1825–1887), a German Lutheran emigre to Mexico who later converted to Catholicism. The Bibliotheca Mejciana, as it is now known, was sold by Puttick and Simpson in 1869. Many of these manuscripts' current whereabouts are unknown. Database user Frank Treschel, Professor *emeritus* of Language and Linguistics in the Department of English at Ball State University, expressed an interest in tracking the prior and current locations of the manuscripts, and the Bibliotheca Mejciana Group was born. Five other users joined the endeavor to help update the data from two sale catalogs, and they are beginning to work on a third, resulting in provenance information up to the 20th century for many of the Bibliotheca Mejciana manuscripts.

Another user group is updating data related to manuscript prices and buyers. Database user William Stoneman, Curator of Early Books and Manuscripts at the Houghton Library, shared PDF copies of published price lists from several major sales in the 20th century, including the collections of C. W. Dyson Perrins, Chester Beatty, and Thomas Phillipps. The SDBM has records of these sales, created during previous

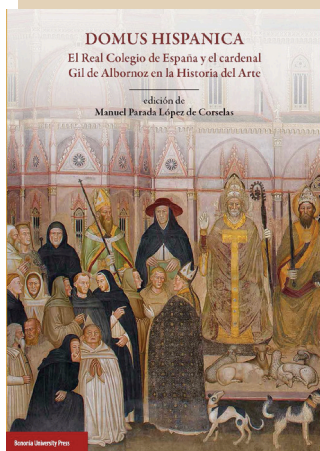
New Schoenberg Database of Manuscripts (continued)

iterations of the database, but the records do not contain accurate price information. Group members have updated the price data for manuscripts sold in the 1958, 1959, and 1960 Dyson Perrins sales, and are currently working on records of the 1932, 1933, 1968, and 1969 Chester Beatty sales. Additionally, group member Laura Cleaver, Ussher Lecturer in Medieval Art at Trinity College Dublin, contributed PDF copies of the original Beatty sale catalogs, allowing users to double-check SDBM data related to the entire manuscript descriptions within the catalogs and make corrections as necessary.

Contributions to the SDBM are not limited to group activity, and individuals have been very busy generating manuscript data. David Shaw, Honorary Senior Research Fellow at the University of Kent, created over 300 new entries since the beginning of 2018, mostly relating to books owned by the Canterbury Cathedral Library. Laura Cleaver, an active member of the price lists group previously discussed, has diligently updated other data relating to Chester Beatty's collection and single-handedly added the 1908 Burlington Fine Arts Club Exhibition catalog to the SDBM. For individuals without a specific project in mind, the SDBM Forum contains a list of sources available online, but not yet in the database. Users communicate with each other via the Forum to reserve specific catalogs to work on.

The SDBM is currently participating in a multi-year, international project thanks to a T-AP Digging into Data Challenge grant, partially funded by the Institute of Museum and Library Services. Led by Dr. Toby Burrows, currently at the e-Research Centre at Oxford University, the project, [Mapping Manuscripts Migrations](#), aims to use linked open data technologies to unite disparate datasets across three organizations: the **SDBM**; the **Bodleian Library**; and the **Institut de recherche et d'histoire de textes**. As a result of this work, the entirety of the SDBM data is now available in RDF, and can be queried via a SPARQL endpoint hosted locally on the SDBM website.

If you have an idea for a research project related to manuscript data, or wish to contribute to the projects mentioned above, visit the SDBM website at sdbm.library.upenn.edu or email the SDBM admins at sdbm@upenn.edu for instructions about how to participate.

**BOOK REVIEW**

DOMUS HISPANICA. El Real Colegio de España y el cardenal Gil de Albornoz en la Historia del Arte (Bologna, Bononia University Press, 2018), edited by Manuel Parada López de Corselas, collects the proceedings of an international conference held at the Real Colegio de España in Bologna in April 2015, on the historical figure of cardinal Gil de Albornoz (1310–1367), founder of the College of Spain in 1364, and his role as a patron in the context of fourteenth-century art production. The last of the volume's seven sections includes papers dealing with some medieval and Renaissance manuscripts from the outstanding collection of the College Library.

—Helena Carvajal González's "De color y forma: El *De laudibus Sanctae Crucis* en bibliotecas de instituciones españolas" focuses on a tenth/eleventh-century copy of the *De laudibus Sanctae Crucis* by Hrabanus Maurus (MS 12).

—Massimo Medica's "Lo Hieronymianus della Biblioteca del Collegio di Spagna e la miniatura a Bologna tra il 1340 e il 1350" examines the 1346 Hieronymianus by the great canonist Giovanni d'Andrea (MS 273), beautifully illuminated by the Bolognese [Master of 1346](#).

—Robert Gibbs's "A Clash of Artistic Paradigms Illuminating the Law: Encounters between the Contemporaries of Oderisio da Gubbio and Franco Bolognese in mss. 282–285 of the Collegio di Spagna and the premature demise of the Paleologan Renaissance" deals with a set of three illustrated manuscripts of the *Corpus Iuris Civilis*, produced in Bologna between the late thirteenth and the early fourteenth centuries.

—Gianluca del Monaco's "La Bibbia miniata del Collegio di Spagna (MS 2): La miniatura bolognese tra modelli tardoduecenteschi e aperture verso il nuovo secolo" examines the earliest extant Bolognese example of an illuminated scholastic Bible from the fourteenth century.

—Daniele Guernelli's "Un punto su Domenico Pagliarolo" considers the several manuscripts illuminated by this artist—one of the leading figures of Renaissance illumination in Bologna—held at the Library of the College of Spain (especially MSS 30 and 214).

—Jorge Tomás García's "Cuestiones físicas en los manuscritos iluminados de Aristóteles del Real Colegio de España en Bologna" investigates two thirteenth-century illuminated manuscripts of works by Aristotle preserved in the Library (MSS 161 and 164).

—Finally, María Rodrigo's "El arquitecto y el gramático: Leon Battista Alberti y Antonio de Nebrija" deals with the fifteenth-century *Spanish Grammar* by Antonio de Nebrija (MS 132).

—Gianluca del Monaco, Bologna