

# MANUSCRIPTS ON MY MIND

News from the



No. 40 September 2023 📖 Editor's Remarks 📖 New Publications 📖 Exhibitions 📖 Conferences 📖 Projects 📖 Manuscript News

## 📖 Editor's Remarks:

**DEAR COLLEAGUES AND MANUSCRIPT LOVERS**, welcome to a new academic year; may it be engaging and fruitful. I greet you with a pair of fetching ceramic creatures that I found in an exhibition while in St. Louis this past June. **The 48th Annual Saint Louis Conference on Manuscript Studies** took place on June 12–13, with some excellent papers and great conviviality, and I thank all speakers for their participation. Little did they know that this would be the end of an annual event that had taken place in St. Louis from 1974 on. You can find the programs for the first 44 years of the conference (1974–2017) at [https://www.slu.edu/library/special-collections/\\_pdf/stl-conference-ms-studies-programs-1974-2017.pdf](https://www.slu.edu/library/special-collections/_pdf/stl-conference-ms-studies-programs-1974-2017.pdf), and those for 2018–2023 at <https://www.smrs-slu.org/past.html>, at this time embedded in the **Annual Symposium on Medieval and Renaissance Studies**, under the auspices of the Saint Louis University's **Center for Medieval and Renaissance Studies**.



Sandy Kaplan,  
White Swan, Black Swan

Over its lifetime the **Saint Louis Conference on Manuscript Studies** played a vital role in the history of the study of manuscripts in the United States, providing a unique venue for committed scholars to transform this field into a serious topic for research. I began my tenure with this conference in 2002 when I came to work at the Vatican Film Library, and since I retired in 2017 I have continued to organize and run it. With great regret I confess that I am no longer able to carry out this cherished, though complex, time-consuming, and stressful project. **Frank Coulson**, who had so generously volunteered to take over for me, has also realized that he is too overloaded with his own duties and responsibilities at **The Ohio State University** and the **Center for Epigraphical and Palaeographical Studies**.

I am not alone in wishing that the tradition of a manuscript conference at Saint Louis University could continue in some form. **Atria Larson**, who was responsible for the organization of this year's **Tenth Annual Symposium on Medieval and Renaissance Studies**, is also hopeful that manuscript studies will continue to have a presence in this important event. At the close of this year's conference she took the podium and encouraged manuscript scholars to contact her with suggestions or proposals for the participation of manuscript papers, sessions, or a return to a full-blown mini-conference, assuring those interested in this endeavor that it would have full support and necessary infrastructure provided by the **Center for Medieval and Renaissance Studies**. I do hope that something of this sort is possible! Please contact **Atria** at [atria.larson@slu.edu](mailto:atria.larson@slu.edu) if you have suggestions, proposals, or would like more information.

## QUERIES TO THE MANUSCRIPT COMMUNITY 1



**Mónica Miró** at **Moleiro Facsimile Books** asks for help in deciphering the inscription in the scroll God is presenting to Adam & Eve in the attached picture. Please send suggestions to [mmiro@moleiro.es](mailto:mmiro@moleiro.es).

Center for Medieval and Renaissance Studies  
Saint Louis University

<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>  
First 21 issues at <http://lib.slu.edu/special-collections/publications/manuscripts-on-my-mind.php>

## PROJECTS

Carrie Beneš sends us an update on the **Sfera Project** (lockdown events first described in *Manuscripts on My Mind* no. 31, September 2020, pp. 4–5), which initiated as “a two-week competition pitting international teams of scholars against each other in a race to transcribe three different copies of one text, Goro Dati’s fifteenth-century geographic treatise, *La sfera*.” The research team led by Carrie Beneš of New College of Florida, Laura Ingallinella of the University of Toronto, Amanda Maden of the Roy Rosenzweig Center for History and New Media (RRCHNM), and independent scholar Laura Morreale has recently received a \$150,000 grant from the **NEH** (National Endowment for the Humanities) <https://sites.google.com/ncf.edu/sfera-project/about/newsAug23>. The *La Sfera Project* is a collaborative venture to complete an open-access multimedia edition of Goro Dati’s *La sfera* (The World), an early-fifteenth-century textbook in poetic form designed to introduce the merchants-in-training of late medieval Italy to the cosmos, the natural world, and Mediterranean geography. See <https://sites.google.com/ncf.edu/sfera-project/home> for an overview of the project.



Map of the Middle East in book 3 of *La sfera*, in a late-15th-century Italian manuscript (Oxford, Bodleian Library MS Canon. Ital. 74, ff. 64v-65r). The red shape at right is the Red Sea.

Mary Erler, Distinguished Professor Emerita, Dept of English, Fordham University, draws our attention to a recent grant received by **The British Library** to digitise a number of its holdings of manuscripts having a connection with women. The first blog post on the results of this grant <https://blogs.bl.uk/digitisedmanuscripts/2023/03/medieval-and-renaissance-women-full-list-of-the-manuscripts.html>

has been supplemented by a second post: <https://blogs.bl.uk/files/medieval-and-renaissance-women-digitised-charters-rolls-may-2023>

Thus there are now two lists of significant manuscripts available online, the first more literary, the second more historical. People who click on <https://blogs.bl.uk> will be able to see a dated list of blogs on the topic of Medieval Manuscripts which includes other interesting material, in addition to more details of the **Medieval and Renaissance Women Project**.



St Birgitta of Sweden, sitting and writing in a book, from a copy of her *Revelations* (Cotton MS Claudius B I, fol. 117r)



The opening of a chapter on skin care from *Le Regime du Corps* (Sloane MS 2401, fol. 47r)

Patrizia Carmassi announces the startup of a new project: On 17 May 2023, **eCodices.NL** officially launched their prototype platform with 180 manuscripts online. We congratulate our Dutch colleagues and wish them great success in growing their collection! Some examples of the digitized treasures:

*Deventer, Athenaeum Library, 11 J KL, chronicle roll (detail).*  
Photo: Irene van Renswoude



Projects continued



Manuscript MMW 10 B 29, from the collection of Huis van het Boek, contains the entire text of the *Roman de la Rose*. On fol. 89v 'Nature' is depicted as a female blacksmith. As a blacksmith forges metal, nature forges new life.

## PROJECTS (continued)

### HILL MUSEUM AND MANUSCRIPT LIBRARY

**Margaret Bresnahan**, Director of Communications, [mbresnaha001@hmml.org](mailto:mbresnaha001@hmml.org) brings us a summary of some of the collections recently completed by HMML (the manuscripts are digitized and cataloged), as well as highlights from HMML's online editorial series, where curators and catalogers write about the manuscripts in HMML's collections. Digitization and cataloging is complete for the collection of the Greek Orthodox Patriarchate of Antioch in Damascus, Syria <https://hmml.org/collections/repositories/syria/greek-orthodox-patriarchate-of-antioch--library/>. A significant feature of the collection is its provenance. Manuscript pages show seals, signatures, and gift and ownership notes that bear witness to several collectors and the transition of manuscripts from hand to hand. The collection also brings numerous texts into HMML Reading Room for the first time, <https://www.vhmml.org/readingRoom/>, showcasing many traditions. Significant translated texts include the Arabic translations of works by Voltaire <https://www.vhmml.org/readingRoom/view/607480>, Aristotle <https://www.vhmml.org/readingRoom/view/607487>, and the Greek sermons known as the Euangelikē salpinx by Makarios Kalogeras, <https://www.vhmml.org/readingRoom/view/607325>. More information: <https://hmml.org/collections/repositories/syria/greek-orthodox-patriarchate-of-antioch--library/>.

#### Mar Sarkis and Bakhos Syrian Orthodox Church of Qarah Qūsh (MSBSOCQ)

Digitization and cataloging is complete for the manuscript collection of Mar Sarkis and Bakhos Syrian Orthodox Church of Qarah Qūsh, Iraq <https://hmml.org/collections/repositories/iraq/mar-sarkis-and-bakhos-syrian-orthodox-church-of-qarah-q%C5%ABsh/>. The church was badly damaged in attacks by ISIS between 2014 and 2016, making the digitization of these manuscripts in 2010 all the more significant. The collection consists of 80 manuscripts, almost entirely written in Syriac script. The majority were copied in the 18th and 19th centuries, though some date earlier. MSBSOCQ 00058, <https://www.vhmml.org/readingRoom/view/607683> for example, is a Fenqīthō (liturgical manuscript) dated to 1579 CE. Some of the manuscripts were copied in Qarah Qūsh <https://haf.vhmml.org/place/736179107763>, providing evidence of scribal culture among the local Syriac Orthodox community. More information: <https://hmml.org/collections/repositories/iraq/mar-sarkis-and-bakhos-syrian-orthodox-church-of-qarah-q%C5%ABsh/>.

#### Al-Ṭāhirah collections in Mosul, Iraq (SOCTM, SOCTQM)

Digitization and cataloging is complete for the collections of two Syriac Orthodox churches in Mosul, Iraq: Kanīsat al-Ṭāhirah al-Khārijīyah <https://hmml.org/collections/repositories/iraq/kan%C4%ABsat-al-%E1%B9%AD%C4%81hirah-al-kh%C4%81rij%C4%AByah/> (project code SOCTM) and Kanīsat al-Ṭāhirah al-Dākhilīyah <https://hmml.org/collections/repositories/iraq/kan%C4%ABsat-al-%E1%B9%AD%C4%81hirah-al-d%C4%81khil%C4%AByah--al-qal%C4%BBah-/> (project code SOCTQM). Most of the manuscripts are written in Syriac, though some are in Arabic Garshuni. Manuscripts in the SOCTQM collection tend to be more modern (18th–20th centuries), although there is at least one manuscript dated to 1607 CE, <https://www.vhmml.org/readingRoom/view/136991> a collection of prayers. The SOCTM collection has several older manuscripts, including four from the 13th century, all likely copied by the same scribe. Several manuscripts originated from nearby villages or from the famous Dayr Mār Mattā, <https://haf.vhmml.org/organization/639137099438>, a monastery outside of Mosul. More information: <https://hmml.org/collections/repositories/iraq/>.

#### Al-Sirājī and al-'Antharī family libraries (ZMT)

Cataloging is complete for two collections located in Yemen: the libraries of the al-Sirājī <https://hmml.org/collections/repositories/yemen/maktabat-al-%E1%B8%A5asan-ibn-q%C4%81sim-al-sir%C4%81j%C4%AB/> and al-'Antharī <https://hmml.org/collections/repositories/yemen/maktabat-al-%CA%BBanthar%C4%AB/> families. Images were provided by the Zaydi Manuscript Tradition project (ZMT) <https://hmml.org/research/zmt/>, a collaboration with the Institute for Advanced Study (Princeton, New Jersey). Both collections include topics such as Zaydī law, hadith, and theology, along with numerous examples of poetry. The oldest dated manuscript in the collection is a commentary on the Qur'an from 1426 CE <https://www.vhmml.org/readingRoom/view/627671> but several undated manuscripts are likely significantly older. Some recent manuscripts feature complex family tree diagrams, such as <https://www.vhmml.org/readingRoom/view/627683>.

More information: <https://hmml.org/research/zmt/>.

#### Tribunal Armamentorum fonds (NAMTAR)

HMML's Malta Study Center has completed the digitization of 72 archival volumes of the Tribunal Armamentorum fonds located at the National Archives of Malta, <https://hmml.org/collections/repositories/malta/national-archives-of-malta/> now available in the HMML Reading Room <https://www.vhmml.org/readingRoom/>. The Tribunal Armamentorum was founded on June 17, 1605, hearing and judging all cases regarding Maltese corsairs with a second and final appeal to Rome. The Tribunal was composed of four knights of different languages and a secular judge nominated by the Grand Master of the Order of Saint John of Jerusalem. More information: <https://hmml.org/collections/repositories/malta/national-archives-of-malta/>.

Projects continued

## PROJECTS (continued)

### HILL MUSEUM AND MANUSCRIPT LIBRARY (continued)

#### Stiftsbibliothek Einsiedeln

Descriptions for approximately 1,000 manuscripts photographed in the 1990s by HMML in Switzerland <https://hmml.org/about/global-operations/switzerland/> are now complete. The last collection to go online is at the Abbey of Einsiedeln <https://hmml.org/collections/repositories/switzerland/stiftsbibliothek-einsiedeln/>, a Benedictine community that was established at the site of the hermitage ("Einsiedler" means "hermit") of Saint Meinrad (797–861 CE). From 965–1806 CE, the abbot of Einsiedeln was also a prince of the Holy Roman Empire. Many of the Abbey's manuscripts date from the 8th–10th centuries. HMML visited the library in late 1964, and in 1997 returned to microfilm 580 manuscripts and fragments. More information: <https://hmml.org/collections/repositories/switzerland/stiftsbibliothek-einsiedeln/>.

#### Recent editorials by HMML staff:

Who copied the manuscripts in HMML's collections? Curators and catalogers share stories about manuscript scribes: <https://hmml.org/stories/tags/series-scribes/>. A closer look at fragments in HMML's collections: <https://hmml.org/stories/tags/series-fragments/>.

#### Lynn Ransom gives us an update on the current new database of Digital Scriptorium:

Digital Scriptorium (DS) is pleased to announce the beta launch of the DS Catalog, the search interface for the new DS database:

[https://docs.google.com/document/d/1oGWnqkqknp8Rs-22Htr\\_DrOlxEiOTQBLu08W4GkGGto/edit?usp=sharing](https://docs.google.com/document/d/1oGWnqkqknp8Rs-22Htr_DrOlxEiOTQBLu08W4GkGGto/edit?usp=sharing).

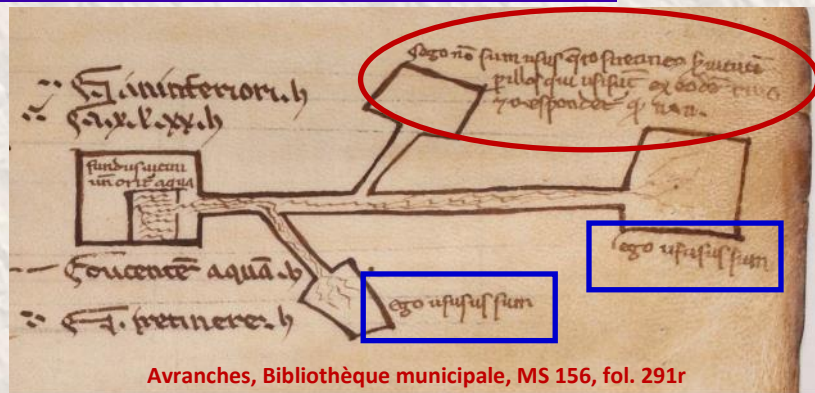
The deployment of the [DS Catalog](#) represents the culmination of the three-year redevelopment project and completes our work on the Beta launch. We have begun populating the database with legacy data from the previous platform for those members that do not otherwise have a way to publish their manuscript data. In the coming months, we will be working on processing new structured data from members' metadata records for upload into the database.

## QUERIES TO THE MANUSCRIPT COMMUNITY 2

Dear Colleagues, this diagram in **Avranches, Bibliothèque municipale, MS 156, fol. 291r** is intended to explain a passage in the *Digestum vetus* at Dig. 8.6.16: *Aquam, quae oriebatur in fundo vicini, plures per eundem rivum iure ducere soliti sunt, ita ut suo quisque die a capite duceret, primo per eundem rivum eumque communem, deinde ut quisque inferior erat, suo quisque proprio rivo, et unus statuto tempore, quo servitus amittitur, non duxit. existimo eum ius ducendae aquae amississe nec per ceteros qui duxerunt eius ius usurpatum esse; proprium enim cuiusque eorum ius fuit neque per alium usurpari potuit.* **In translation:**

A number of men were accustomed to channel water, originating from a neighbor's estate, along the same watercourse. Each man, on his appointed day, would channel the water from its source, first along the main watercourse, used in common, and then, according to the distance of his land from the head of the course, along a channel of his own. One of the men failed to channel any water throughout the prescribed period, the lapse of which results in the loss of a servitude. My opinion is that he has lost his right to channel water and that his right was not exercised by the others who did channel it.

**Captions** identify not only two estates that would benefit from the servitude, labeled *ego usus sum*, whose channels are filled with wavy water lines—but also discuss the channel leading to the upper estate (which lacks water lines, demonstrating how an estate could be deprived of the servitude for lack of use during the allotted time).



Avranches, Bibliothèque municipale, MS 156, fol. 291r

I WOULD BE GRATEFUL FOR YOUR HELP with transcribing the upper marginal annotation, which I have tentatively and incompletely deciphered as: *§ ego non sum usus quanto sireaneo? sit eaneo? servitutum per illos qui usufruit? usufructus? ex eodem rivo et respondet? que non.* In addition, I ask of legal historians whether the word *usus*, as found in the captions of the two lower estates, is actually a legal term, and if so, what it means. Please send suggestions to [susan.lengle@slu.edu](mailto:susan.lengle@slu.edu)

## NEW PUBLICATIONS

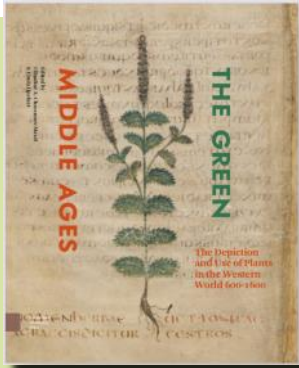
Claudine Chavannes-Mazel, Linda Ijpelaar (eds),

*The Green Middle Ages: The Depiction and Use of Plants in the Western World 600-1600*

THIS BOOK IS ABOUT THE KNOWLEDGE OF PLANTS and where that knowledge came from. How did people use earth and plants in ancient times, and what did they know about their nutritional or medicinal properties? From which plants one could make dyes, such as indigo, woad and dyer's madder? Is it possible to determine that through technical research today? Which plants could be found in a ninth-century monastery garden, and what is the symbolic significance of plants in secular and religious literature?

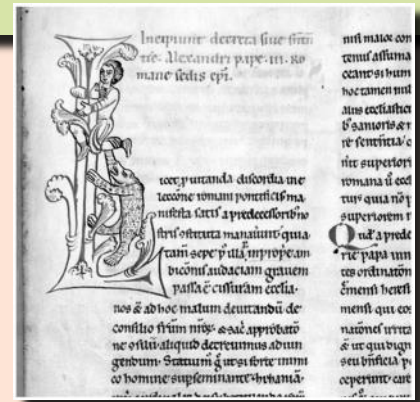
<https://www.aup.nl/en/book/9789463726191/the-green-middle-ages>

-Posted by Dr. Anne Margreet As-Vijvers, Senior Curator of Medieval Manuscript Illumination, RKD – Netherlands Institute for Art History



**Gisela Drossbach** has published her paper presented at the 16<sup>th</sup> International Congress of Medieval Canon Law at Saint Louis University, July 17–23, 2022: "Regesta decretalium et extravagantes: The Use of Papal Decretals around 1200," *Zeitschrift der Savigny-Stiftung für Rechtsgeschichte*, Kan. Abt. 109 (2023), pp. 73–105.

**Summary:** In my paper I do not classify decretal collections on the basis of the letters they include, but look at the totality of form and content of manuscripts, codicological and paleographical aspects as well as the typology of decretals. My thesis is that they were used in different types of transfer and that the production and spread of decretals happened mainly in the Paris Basin. My article is presented in the following sections: 1. Introduction; 2. Deconstructibility of Decretals and Extravagants; 3. Materiality and Use of Decretal Collections; 4. Paratexts or "Layout on Page Margins"; 5. Pre-Gratian Decretals; 6. Paris Basin – Use of decretals in Schools; 7. Conclusion.



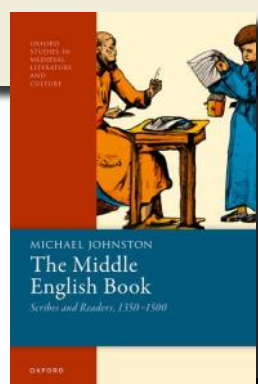
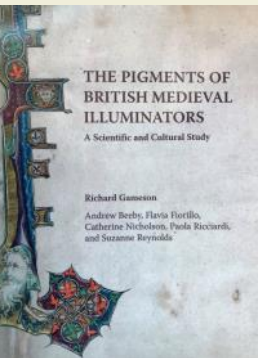
Picture 11: Collectio Claustroneoburgensis. Stiftsbibliothek Klosterneuburg, Cod. 19, fol. 36r

**Richard Gameson, Andrew Beeby, Flavia Fiorillo, Catherine Nicholson, Paola Ricciardi and Suzanne Reynolds**, *The Pigments of British Medieval Illuminators. A scientific and cultural study.* (London: Archetype Publications, 2023) ISBN 9781909492967

A LONG-TERM INVESTIGATION, USING NON-INVASIVE SCIENTIFIC TECHNIQUES, into the pigments of British medieval illuminators has now come to fruition. For more than a decade, **Team Pigment** of the universities of Durham and Northumbria and **MINIARE** of the University of Cambridge, supported by the AHRC and other funders, have systematically studied the inks, dyes and pigments used in medieval manuscripts. An overview of their findings, based on some 400 volumes, has now been published: *The Pigments of British Medieval Illuminators: a scientific and cultural study*; 472 pages, 300 colour ills.; 978-1-909492-96-7). Following an explanation of the scientific techniques employed to identify the pigments, a series of narrative chapters examines the evolution of pigment use from the seventh century to the fifteenth, each accompanied by a full listing of the materials identified in the books from the period in question; appendices provide texts and translations of the earliest recipe collections in British books, and of illuminators' materials listed in Royal household accounts. This is the first comprehensive survey of illuminators' pigments for any European country. <https://archetype.co.uk/our-titles/pigments-of-british-medieval-illuminators/?id=448>

A new book by Michael Johnston: *The Middle English Book: Scribes and Readers, 1350–1500*

*THE MIDDLE ENGLISH BOOK* ADDRESSES a series of questions about the copying and circulation of literature in late medieval England: How do we make sense of the variety of manuscripts surviving from this period? Who copied and disseminated these diverse manuscripts? Who read the literary texts that they transmit? And what was the relationship between those copying literature and those reading it? To answer these questions, this book examines 202 literary manuscripts from the period 1350 to 1500. <https://global.oup.com/academic/product/the-middle-english-book-9780192871770?cc=de&lang=en&>



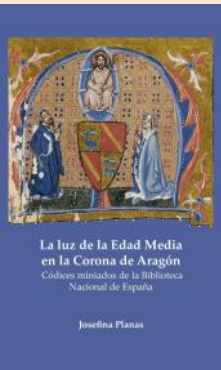
**New Publications (continued)**

**Tory Schendel-Vyvoda** has an article on Hildegard von Bingen and her well-known work *Scivias*, in “Optics and *Visio Dei*: Interpretations of Female Mystic Art,” *Feminist Theology* 32, Issue 1, (September 2023), pp. 60–73 <https://doi.org/10.1177/09667350231183055>

This article analyzes one of the most important medieval mystics, Hildegard von Bingen (1098–1179), and examines her writings and her images produced in *Scivias*, a massive trilogy produced between 1141 and 1151. The manuscript was created because a voice from heaven commanded Hildegard to document the prophetic *visio dei*, or “divine visionary experiences” she had experienced since childhood. It is hypothesized that the medieval ideas of optics and biblical exegesis worked in harmony to structure Hildegard’s experiences and to legitimize those experiences to others at the time. In this paper key images from *Scivias* were analyzed to interpret the descriptions of her experiences and their rendering in visual form in relation to the medieval theories of vision and theology itself.



**Rupertsberger Scivias-Kodex** of Hildegard of Bingen: original manuscript lost, manuscript copy on vellum, around 1930, Abtei St. Hildegard, Rudesheim-Eibingen



**Josefina Planas**, (Universitat de Lleida, Spain), *La luz de la Edad Media en la Corona de Aragón: Códices miniados de la Biblioteca Nacional de España* (Lleida, Edicions de la Universitat de Lleida, 2023).

This book analyses the manuscripts that were exhibited in the **Sala María Moliner** of the **Biblioteca Nacional de España** from 20 February to 22 May 2021, organized under the title: "La luz de la Edad Media en la literatura catalana." The purpose of the exhibition was to introduce the general public to the most artistically significant illuminated codices, copied in Catalan, held by the Madrid institution. Two manuscripts were added to the original group: *Primer del Crestià* by Francesc Eiximenis, MS T.I.11 from the **Royal Library of the Monastery of San Lorenzo de El Escorial**, and *Ceremonial de consagració y coronación de los reyes y reinas de Aragón*, MS R.14.425 in the library of the **Fundación Lázaro Galdiano**. The inclusion of these copies extended

the scope of the exhibition beyond the limits imposed by its title, offering two unique examples of miniature production in the Crown of Aragon during the last medieval centuries. The selection of the manuscripts was based on pictorial merit, concentrating on artistic analysis and the importance of the representations they contain. Historical context and the interpretation of the broad semantic content of their forms constitute two dynamic elements of the discourse presented in this volume,

see [http:// www.publicacions.udl.cat](http://www.publicacions.udl.cat)

**Roger S. Wieck**'s article on the discovery and acquisition of a missing leaf from Morgan Library & Museum MS M.1003: “A Fugitive Parliament of Heaven Returns Home,” is **Chapter 3** in *Collectors, Commissioners, Curators: Studies in Medieval Art for Stephen N. Fliegel*, ed. Elina Gertsman (Berlin/Boston, 2023), pp. 37–55.

Now Morgan Library & Museum MS M.1207



**NEW ACQUISITIONS**

**THE J. PAUL GETTY MUSEUM HAS RECENTLY ACQUIRED** two exquisite German initials of the fifteenth century, which once adorned a lavish missal <https://www.getty.edu/art/collection/object/1143DQ>. The initials reflect the artistic style of the region, with its combination of decorative surface ornamentation, naturalism, emotional expression, and a rich use of symbols. The initials have been linked to a monumental leaf of the Crucifixion of Christ which the Getty acquired in 1993: <https://www.getty.edu/art/collection/object/105SY6>. Based on stylistic similarities between the initials and the Crucifixion, it is likely that all three once belonged to the same parent manuscript.



**Initial E: The Adoration of the Magi**  
**Initial S: The Presentation in the Temple,**  
from a missal. Germany (Nuremberg), ca. 1475-1500.  
J. Paul Getty Museum, MS 126

## CONFERENCES, MEETINGS, SYMPOSIA

Program of the 4th International Workshop sponsored by *Ius Illuminatum*

## O manuscrito jurídico iluminado

### Resultados alcançados e futuros objetivos de investigação

4º Workshop Internacional da Oficina de investigação IUS ILLUMINATUM

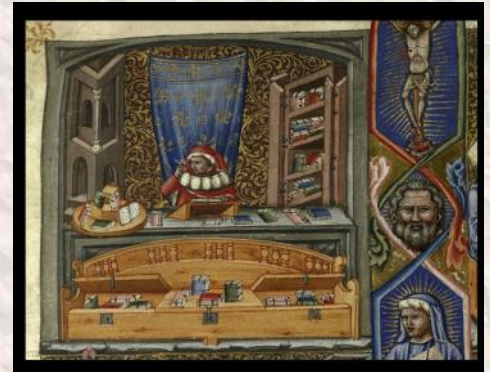
20 de Setembro de 2023

Auditório do Museu da Farmácia,

Rua Marechal Saldanha 1- 1249-069 Lisboa

Entrada livre

Contactos: [iem.geral@fcsh.unl.pt](mailto:iem.geral@fcsh.unl.pt); [iiclisbona@esteri.it](mailto:iiclisbona@esteri.it)



© Cambrai, *Le Labo*, ms. 620, f. 1r (photos CNRS-IRHT)

### Programa

- 9.45 – 10.00 **Sessão de abertura: Moderador: Maria João Branco** (IEM-NOVA/FCSH)
- 10.00–10.30 **Keynote Speaker: *Il monachesimo, Benedetto e la regola* - Gabriele Archetti** (Università Cattolica del Sacro Cuore)
- 10.30–10.50 *Regole monastiche e iconografia* - **Francesca Stroppa** (Università Cattolica del Sacro Cuore)
- 10.50–11.10 *Dalle regole alla regola: il corpus regularum del codice sangalense 914* - **Simona Gavinelli** (Università Cattolica del Sacro Cuore)
- 11.10–11.30 Pausa café**
- 11.30–11.50 *Images of Judging* - **Martin Sunnqvist** (Lunds Universitet)
- 11.50–12.10 *Enluminure héraldique et d'armoriaux au Portugal à la fin du Moyen-âge* - Miguel Metelo de Seixas (IEM-NOVA/FCSH)
- 12.10–12.30 *Repertorios decorativos para las cartas de profesión de los conventos toledanos* - **Jaime Moraleda Moraleda** (Universidad de Castilla – La Mancha)
- 12.30–12.55 *Imaginer la justice criminelle avec les coutumes de Toulouse* - **Hélène D.M. Lagreou** (The University of Cambridge)
- 12.55 – 13.30 Debate**
- 13.30 – 15.30 Almoço**
- Moderador: Miguel Metelo de Seixas** (IEM-NOVA/FCSH)
- 15.30–16.00 **Keynote Speaker: *L'albero di Jesse nell'atrio della basilica di S. Felice a Cimitile tra stratigrafie e iconografia* - Carlo Ebanista** (Università del Molise)
- 16.00–16.20 *Una aproximación a los manuscritos iluminados de los fueros hispanos bajomedievales* – Jorge Prádanos Fernández (Universidad Complutense de Madrid)
- 16.20–16.40 *A História da iluminura e a Arqueologia da Idade Média: duas disciplinas em diálogo e em colaboração* – **Maria Alessandra Bilotta** (IEM-NOVA/FCSH), Sara Prata (IEM-NOVA/FCSH)
- 16.40–17.00 Pausa café**
- 17.00–17.20 *Testimoni miniati del Decretum Gratiani a Montecassino* - **Andrea Improta** (Università di Cassino e del Lazio Meridionale)
- 17.20–17.40 *Os manuscritos do projecto iForal: a escrita da norma* - **Filipa Roldão** (Centro de História – Universidade de Lisboa)
- 17.40–18.00 *Ofícios da escrita no alto Alentejo (1438-1521). Um projeto em curso* – **Marcelo Andrade** (IEM-NOVA/FCSH)
- 18.00–18.20 *Os "Foros de Guarda", um testemunho para a circulação de manuscritos ibéricos: a realza na legislação de Afonso X* – **João Costa Silva** (IEM-NOVA/FCSH)
- 18.20-18.40 Debate**
- 18.40 – 18.55 Encerramento**

Patrizia Carmassi describes a conference to be held in October:

### Archäologie der Handschrift – Erschließung, Präsentation und Forschung im digitalen Raum

9-11 October at the Albert-Ludwigs-Universität Freiburg (DE). The conference aims at an “intensive exchange between academic manuscript research and the manuscript-linked work of libraries and archives.” Addressing manuscript studies in its methodological, educational, technological, normative, and digital aspects, this conference promises to establish the state-of-discussion in the field. The newly-founded Fribourg Center for Manuscript Research will participate, representing **e-codices** and **Fragmentarium** in the discussion. <https://www.handschriftenzentren.de/blog/2023/05/10/tagung-archaeologie-der-handschrift-erschliessung-praesentation-und-forschung-im-digitalen-raum/>

Conferences, Meetings, Symposia, continued

## CONFERENCES, MEETINGS, SYMPOSIA (continued)

**THE CENTER FOR EPIGRAPHICAL AND PALAEOGRAPHICAL STUDIES AT THE OHIO STATE UNIVERSITY** will host two conferences this fall. On Oct. 27, the Center sponsors a conference on the *fortuna* of Ovid with an international group of scholars. **Fatima Diez Plas** from the University of Santiago will deliver the **Virginia Brown Memorial Lecture** this year. On Nov. 15–16, the Center sponsors a conference entitled “**The World of Pierre Bersuire**” to celebrate the publication of **Frank T. Coulson** and **Justin Hayne**’s new translation of the *Ovidius moralizatus*, in the Dumbarton Oaks Medieval Library.



**Paula Maffei** announces a conference to commemorate the fifth centenary of the Sack of Rome:

Per il quinto centenario del Sacco di Roma, l'associazione Roma nel Rinascimento intende organizzare un convegno internazionale dal 6 all'8 maggio 2027. Spero che l'ampio preavviso vi consenta di partecipare con una comunicazione originale. Più in là verranno stabilite le modalità di accettazione, la lunghezza e via dicendo. Se lo ritenete, diffondete la notizia.

### ITINERARIA ESPERIENZE DI VIAGGIO NELLA CULTURA MEDIEVALE

Convegno internazionale CIRFIM

Padova, 25-27 ottobre 2023

Sala delle Edicole  
Ingresso Arco Valaresso,  
Piazza Capitaniato

[cirfim.unipd.it](http://cirfim.unipd.it)

**Bryan Keene** will discuss manuscripts and printed books in two upcoming conferences:

**St Louis University, Center for Research on Global Catholicism (CRGC), *Translations, Transgressions, and Transformations: The Global Movement of Objects in Catholic Cultures***, 20–21 October 2023, plenary talk: “Reckoning with Colonial Histories of Catholic Collecting: A Vision for Centering Indigenous Presence in Museums and the Classroom” <https://www.slu.edu/research/research-institute/big-ideas/center-for-research-on-global-catholicism/biennial-conference/index.php>



**Centro Interdipartimentale di Ricerca di Filosofia Medievale, Università di Padova**, International conference: *Itineraria: Esperienze di viaggio nella cultura medievale*, 25–27 October, 2023, paper: “Indigenous Cultures of the Americas in Early Globalities,” addressing the looting of Indigenous sites by Europeans with a focus on the codex cultures of the Americas.

**FRANK T. COULSON** GAVE THE PLENARY ADDRESS FOR THE ENDOWED LECTURE IN THE CLASSICAL TRADITION at the International Medieval Congress, Kalamazoo, May 12, 2023 with a talk entitled “Desperately Seeking Naso.” At the **48th Annual Saint Louis Conference on Manuscript Studies** in St. Louis, June 12–13, he spoke on “TRANSformation in Ovid's *Metamorphoses*.” Finally, he gave a paper at the **International Gower Society Meetings** held in St. Andrews, Scotland, July 12–15 entitled “Editing and Translating Pierre Bersuire’s *Ovidius Moralizatus*.”

A rare **Esther Inglis** manuscript was unveiled at **The International Conference on Medieval and Renaissance Scottish Languages, Literature and Culture** at the University of St. Andrews (Friday 23 July). Esther Inglis (ca. 1570) was a skilled member of the artisan class, as well as a miniaturist, who possessed several skills in areas such as calligraphy, writing, and embroidering. Though born in Dieppe she was raised in Edinburgh, where she learned calligraphy from her father Nicolas Langlois and mother Marie Presot. Visit <https://news.st-andrews.ac.uk/archive/rare-esther-inglis-manuscript-unveiled/> for a complete account of the exhibition of this manuscript in private hands.





## Scott Gwara's Auction Round-Up: Spring &amp; Summer 2023

NOW THAT BLOOMSBURY AUCTIONS HAS STOPPED SELLING WESTERN MANUSCRIPTS, and Sotheby's has apparently capitulated as well, sales of codices and fragments have been left to Christie's and a handful of continental auctioneers. The trend continues of finding exceptional manuscripts at second-tier auction houses and astonishing treasures at little-known venues in Europe and the US.

The **Christie's** sale of *Valuable Books and Manuscripts* on 12 July posted strong results. Nearly all of the fragments came from the collection of **Alfred and Felicie Scharf**, art historians, dealers and co-owners of a company specializing in audio equipment. Damage held back some of the pieces, but most fared well. A leaf from the "Petronilla Gradual" comprised **lot 4** (£12,600 with premium). Probably made between 1306 and 1311 for the **Poor Clares** of Cologne, it was broken by 1893 [Peter Kidd, *The McCarthy Collection*, vol. 2 (London, 2019), pp. 124–27]. With miniatures by the **Master of the Ghent Gradual** (Bruges, 1460–1480), **lot 18** was said to represent a Primer made for the girl depicted at Mass (£13,860). The letters are large, and similar prayers are found in other Primers. If only the manuscript preserved an alphabet, the decisive feature of most Primers ... . A handsome full-page miniature by **Jean Colombe**, Bourges, ca. 1470–1475, achieved £17,640 (**lot 19**). Only one other sister leaf has ever turned up (in the Louvre). The luxurious *trompe l'oeil* border of engraved gold, gemstones and pearls was popular at this time in France and northern Italy. A miniature by the **Coëtivy Master** (Paris, ca. 1470–1480) reached £25,200 against an estimate of £7k–£10k (**lot 21**). One assumes that at least two bidders recognized the parent manuscript. A large, bright and curious initial T with a Renaissance church was attributed to a follower of the **Master of Anna Sforza** (Protasio Crivelli), Milan, ca. 1500 (**lot 23**, £8190). The façade of carved busts in medallions, festoons of pearls and tessellated multi-colored marble tiles reminds me of the cathedral at Orvieto. The **Master of Philippe of Guelders** painted an accomplished miniature of David Slaying Goliath from the Gradual of King Louis XII and Anne of Brittany (**lot 27**, £10,080). While the figures are beautifully rendered, Goliath is falling to the ground in a rather unnatural way [fig. 1]. Computer generated slo-mo in movies like *The Matrix* or *Wanted* have made it possible for us to see how someone hit in the head might fall, but manuscript painters could not have imagined it, I suspect.

**Lot 31** did not belong to the Scharf heirs: eleven strips from a tenth-century copy of **Vergil's Aeneid** (£15,120). They are not French but Anglo-Saxon, ca. 950. If the origin weren't obvious from the Style II Anglo-Caroline script, one can find an Insular g in the gloss "cogat" [fig. 2].

A SUB-THEME OF THIS REPORT might be "deaccessions by American institutions." **Lots 38** through **42** were sold by the **Art Institute of Chicago**. Secure provenance and fresh-to-market novelty account for sky-high prices. A fat, clean, and complete copy ca. 1275–1300 of **Raymond of Peñafort's Summa de poenitentia et matrimonio** with the commentary by **William of Rennes** made £63k (**lot 38**). It was bound in "contemporary wooden boards." A lovely copy of **Boethius, Consolatio philosophiae** made £107,100 against an estimate of £30k–£50k because its initials were painted in Florence, ca. 1330–1340, by the **Master of the Dominican Effigies** (**lot 39**). The giveaways include the knotwork on the initials, the white lead penwork filigree and the internal lozenges of the border design [fig. 3].

A complete psalter-hymnal written in French had an unattested translation ("the text of our manuscript appears to be unrecorded") and an illustrious pedigree (**lot 40**, £30,240). The place to start with the translation is **Clive Sneddon's** scholarship on the Bible in Old French. A study of Books of Hours in Old French might be just as useful [see **Virginia Reinburg, French Books of Hours: Making an Archive of Prayer, ca. 1400–1600** (Cambridge, 2014)]. There are currently fewer than fifteen known French vernacular Hours, one of them at the University of Notre Dame [fig. 4]. The ascertainable provenance of the Psalter begins with **Nicolas Moreau d'Auteuil** (d. ca. 1619), the treasurer-general of France, who recorded the birth dates of his children in this book. **Nicolas** took an interest in Old French translations and romances, and **Keith Busby** surmised that many of his manuscripts had been gifts [*Codex and Context: Reading Old French Verse Narrative in Manuscript*, vol. 2 (Leiden, 2002), p. 807].

Fig. 4. The Hours of François de Blondel de Joigny entirely in Old French (U of Notre Dame MS Fr. b. 1).



Fig. 1. The slingstone affixed to Goliath's head recalls the Lapidation of St. Stephen.

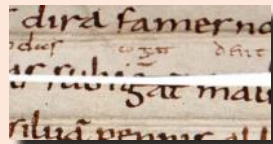


Fig. 2. The Insular g of cogat proves a pre-Conquest English origin.



Fig. 3. The shibboleth features of this Master's work include the border infilled with a line of white lozenges bisected by a central group of four identical lozenges.

Continued

## Scott Gwara's Auction Round-Up (continued)

The sum of £126,000 was paid for a textually complete fragment of the *De locis ac mirabilibus mundi* by **Johann Reger** (lot 41). It is admittedly large (490 mm), but at 21 folios, the price per folio reached £6k. Someone was in the know. Sister leaves can be found at the Toledo Museum of Art [fig. 5] and the University of Chicago.

A complete late thirteenth-century *pecia* manuscript of the *Summa theologica* by **Thomas Aquinas** followed the Art Institute property (lot 42, £75,600). This fine manuscript (just the *Prima secundae* or “first book of the second part”) belonged to **Count Giacomo Manzoni** (d. 1889), who recorded buying them in Savoy around 1880. Latin *pecia* means “piece,” and university stationers (in Paris and Bologna) rented these pieces of texts (i.e., quires) to students for copying. At a glance, the *peciae* correspond to the 60 parts mentioned in the 1275 Paris *peciae* list. Lot 47, a glossed copy of **Walter of Châtillon’s** *Alexandreis*, went unsold (est. £30k–£50k). It was mis-described as fifteenth-century Italian rather than thirteenth-century French, but the main problem was that thirty leaves were missing, and it had unsightly marginal damp-staining throughout. Audible gasps of shock could be heard when the auctioneer declared, “it’s a pass.” Other text manuscripts sold well, including an Italian copy on paper, ca. 1450, of **Cicero’s** *De oratore* (lot 48, £44,100). This was followed by a Venetian copy, ca. 1450–1475, of **Cicero’s** *De officiis* and *Somnium Scipionis* (lot 49, £52,920). It has fine gilt initials and arms of the Calbo family of Venice. This manuscript once belonged to **Eckhard Günther**, whose manuscripts were sold in 2019 and 2020. The University of South Carolina lately acquired a complete glossed copy of Ovid’s *Metamorphoses* from Günther’s collection [fig. 6].

Christie’s always brokers sumptuous Books of Hours. Lot 44, the Rahier-Beudin Hours, was produced in Rennes or Angers for Le Mans Use and painted by the **Master of Marguerite de Willerval**. £70,080 seems like a lot for a book missing ten leaves, including at least three miniatures. Yet the paintings are bright, the book has its original binding (leaves untrimmed!), the provenance can be traced to the early seventeenth century and it belonged to **Estelle Doheny**. A beautiful, complete and “glittering” Hours of Besançon Use, ca. 1460, made just £65,520 (lot 50). It boasted sixteen full-page miniatures by a documented but anonymous artist. This Hours once belonged to the American connoisseur **Doris L. Benz**, whose rare books and (three) manuscripts were auctioned in 1984 to benefit Dartmouth College library. The sale is recorded in a rather mercenary article by Douglas Greenwood, “I Have Nineteen Thousand. Do I hear Twenty?” [https://archive.dartmouthalumnimagazine.com/article/1985/3/1/i-have-nineteen-thousand-do-i-hear-twenty]. Dartmouth received about \$1m. Two more Books of Hours followed, the more interesting of which was a Rouen volume, ca. 1500, that resembles the late work of **Robert Boyvin** (lot 58, £50,400).



Fig. 5. Geographical treatise at Toledo Museum of Art MS 35.



Fig. 6. An Eckhard Günther manuscript at the University of South Carolina.

Half a dozen Dutch Hours in this sale look like they came from a single collection. A fine specimen from Zwolle made £35,280 (lot 46). The Zwolle origin may be determined from the mis-transcription of “Sarijs” for Marijs in the kalendar (19 January). This prayer book once belonged to **William Foyle**, owner of Foyle’s bookshop in London, whose library at Beeleigh Abbey was pictured in the Christie’s sales catalogue of his medieval and Renaissance manuscripts (11 July 2000) [fig. 7]. This was one of two Zwolle Hours in the sale. The second, which also bears the same “Sarijs,” was once owned by the improbably named **Balthazar Huydecoper** (d. 1778), “the founder of Dutch philology” (lot 52, £32,760). Other manuscripts of his can be found in the University Library, Utrecht. Another improbable name is that of the **Monkey Master**, who added decorative borders to a Delft Hours of Utrecht Use around 1480 (lot 54, £25,200). (This was also a Foyle manuscript.) The cataloguer noted that the Monkey Master’s “animals often parallel the text.” The unidentified primary artist could have used this advice, given the conspicuously indecent monkey he painted for Matins in the Hours of the Virgin [fig. 8].



Fig. 7. William Foyle’s library in the twelfth-century dormitory of Beeleigh Abbey.



Fig. 8. A urinating monkey (not by the Monkey Master).

Continued

## Scott Gwara's Auction Round-Up (continued)

Another Dutch Book of Hours originated at the Benedictine convent of **St. Catherine of Alexandria** in Selward (Zelwert), outside Groningen (**lot 55**, £23,940). Selward was a double house with monks and nuns in separate quarters. Imprecisely datable to ca. 1470–1500, this Hours was one of four manuscripts deaccessioned by the Springfield, MA Public Library in 2015. Were there financial pressures in Massachusetts at this time? Manuscripts from the Haverhill Public Library were sold from 2016. Or perhaps these libraries saw £541,250 generated for the Massachusetts Historical Society from the sale of an important Old Welsh lawcode (Sotheby's, 10 July 2012 **lot 23**). Returning to Dutch prayerbooks at the Christie's sale, a volume in Middle Dutch from the IJzendoorn convent of Franciscan Tertiaries in Zutphen made £23,940 (**lot 56**). "Tertiary" designate Franciscans who wish to live according to the *Rule* but not in Holy Orders.



**Fig. 9.** The Trinity (Second Gondarine Style).  
Collection of Jim Sims, Silver Spring, MD.

There were two non-Western manuscripts in the Christie's sale worthy of mention. An Armenian Gospel book dated 1450 reached £63k (**lot 45**). The date and place of production, as well as the names of the patron, scribe and artists are known. As with Ethiopian manuscripts, the aesthetic differs from that of coeval Western illumination. In this case it recalls Greek models. For an example of Ethiopian manuscript art, see **lot 63**, the "Miracles of Mary" with miniatures of **Second Gondarine Style** (unsold, est. £40k–£60k). This particular style is well documented and easy to spot [**fig. 9**].

One final note regarding Christie's manuscripts concerns a sale in Paris on 5 July, when an impressive and complete missal from Notre Dame de Paris, ca. 1400, changed hands (**lot 1**, €56,700). The book had nineteen handsome dentelle initials. A nearly identical one at the library of the Lancaster Theological Seminary (PA) has resided in the US from 1854 [See [Scott Gwara, "How Mercersburg Theology and Liturgical Renewal in the German Reformed Church Explain the Appearance of a Missal from Notre-Dame-de-Paris in Mercersburg, PA before the American Civil War,"](#) in *Études Médiévales* 22-23-24 Pour Roy Rosenstein, ed. Danielle Buschinger and Philippe Olivier (Amiens, 2022), pp. 159–69].



**Fig. 10.** An old man addresses three youths.

Before proceeding to manuscript books sold elsewhere, I should mention some noteworthy fragments. **Reiss und Sohn** offered six fine miniatures, ca. 1300, cut from a French translation of the *De proprietatibus rerum* by **Bartholomaeus Anglicus** (**lot 154**, €13k hammer). One scene depicts a Boomer lecturing three Millennials on the good ole days [**fig. 10**]. A miniature of "The Prodigal Son" from a Nuremberg prayer book dated ca. 1520–1540 reached €9k (**lot 164**, also including a facsimile volume). Two sister leaves can be found at the Morgan Library, MS M.896.1–2. A sale of "Illuminations, Ancient and Modern Books" by **Ader** (Paris, 30 May) included about 30 lots of desirable manuscript fragments. Many were bargains, such a St. Geneviève Bible leaf with a historiated initial of Hosea (**lot 8**, €896, with premium), a folio of the Llangattock Breviary with a historiation (**lot 14**, €3456) and a quality cutting of St. John the Baptist from northern Italy, ca. 1450–1475 (**lot 15**, €1536). On 2 June **Chayette et Cheval** in Paris saw strong interest in two fragments. €45k (hammer; est. €5k–€7k) was paid for a miniature roughly 3.5" by 4" of St. John the Evangelist from a Romanesque Bible, ca. 1180 (**lot 79**). It was said to come from Sens, or the Bourbonnais more generally. A complete surprise to me was **lot 80** (€175k), which comprised the *Trees of Affinity and Consanguinity* from a French copy of the *Decretals* of Gregory IX, ca. 1310–1320. These diagrams explain which degrees of kinship are forbidden to marry. Two bidders apparently recognized the artist, but the auctioneer made no attribution.



**Fig. 11.** Another such manuscript  
in Middle Danish will probably  
never be seen for sale again.

Many less familiar auction houses handled a few exceptional manuscripts, some of them of generational importance. On 14 June **Bruun Rasmussen** in Copenhagen offered "Manuscripts and Documents from Valdemar's Castle." The "castle" is actually a seventeenth-century manor house, the residence of **Baron Juel-Brockdorff**, the consignee. **Lot 676** comprised a fourteenth-century copy of a lawcode called *Jyske Lov* (Code of Jutland) written in Middle Danish [**fig 11**]. This astonishing relic achieved about €67,000 (no premium) against an estimate of €13,500–€27k. This sum would seem low for a national treasure, but the price reflects the likelihood that its export will be prohibited.

Continued

Scott Gwara's Auction Round-Up (continued)

**Addison & Sarova** in Social Circle, GA offered some manuscripts recently, the most interesting of which was an Umbrian bible, ca. 1200 (27 May, **lot 11**, \$42,500 without premium). This chunky folio Bible had inscriptions proving that it had been copied from an exemplar with capitula tables. The text therefore reaches back at least into the twelfth century. Its initials were handsome and bold [fig. 12].

On 22 June **Bonhams New York** sold two manuscripts of possible Windesheim provenance, the first one a breviary with some miscellaneous documents (**lot 64**, \$15,360, including premium). Quite astonishingly, the second comprised a fragmentary miscellany of three scientific treatises, including the *Quadrans vetus* on geometry (**lot 65**, \$89,400). The work is attributed in the catalogue to “**Johannes Anglicus**,” but the authorship is uncertain and disputed [Lynn Thorndike, “Who wrote *Quadrans vetus*?” *Isis* 37 (1947), 150–53]. The manuscript included **Mashallah** (Pseudo-Masha’allah) on the astrolabe in the twelfth-century translation by **John of Seville**. This book included captivating diagrams on (for example) using a protractor to calculate the heights of towers [fig. 13]. One rarely encounters scientific manuscripts like this on the market, especially ones with such charming pictures.



Fig. 12. I am told that this fine Bible probably comes from Perugia.

On 3 June **Giraudeau** in Tours sold a late eleventh-century copy of **St. Augustine’s *Enarrationes in Psalmos*** allegedly from a monastery in the Loire valley (**lot 107**, €105,400). The grand initials were obviously added in the twelfth century. Only very casually observed, however, was the ostensibly original binding, which has to be among the oldest Western book-bindings still in private hands [fig. 14].

Fig. 14. This remarkable binding seems to be coeval with the manuscript..



Fig. 13. A plumb dangling from a line yields the angle.



Speaking of the Loire valley, on May 20 **Rois & Vaupres Enchères** sold a fantastic plan of the Loire and its châteaux at an auction of furnishings held at the Château de Sancerre (**lot 150**). This tall parchment map showed the river snaking downwards from Rouen to Blois. (It probably once extended to Nantes.) Along the way are accurate, sophisticated and utterly charming depictions of every littoral city and castle, each one identified [fig. 15]. Accompanying heraldry suggests a historical context placing this artwork right at the end of the Hundred Years’ War. In my view, this map ranks among the greatest manuscript treasures to emerge in the past decade, and the lucky owner paid only €81,000 hammer—against an estimate of €60-€100! One feels certain that, if export is sought, this manuscript would be designated a *trésor national*. The same sale included a fine fourteenth-century French *terrier* (**lot 119**, €18,200), but it would not qualify as a consolation for an underbidder on the map.



Fig. 15. The royal Château d’Amboise in the Loire valley.

Although the Loire manuscript is special, its price would never reach that of the **Codex Sassoon**, “the earliest most complete copy of the Hebrew Bible,” which the New York arm of **Sotheby’s** represented on 17 May [fig. 16]. The book fell to an “irrevocable bid” left with the auctioneer. The hammer was \$33,500,000, but the cost totaled \$38,126,000 with the addition of the buyer’s premium. This is no surprise. Coming from the region of present-day Israel and Syria, this manuscript is just as important as the **Aleppo Codex**—or even more so, since almost half of the Aleppo Codex has been missing for at least sixty years and may never be recovered. Think of it as you do **Sinaiticus**, **Alexandrinus**, or **Amiatinus** and you will appreciate its historical preeminence. The buyer was a consortium of donors in support of **ANU—Museum of the Jewish People in Tel Aviv**. One shudders at the epic responsibility this institution now shoulders to preserve this cultural treasure for posterity.



Fig. 16. Detail from the Codex Sassoon.

## EXHIBITIONS

## The Morgan Library &amp; Museum

**Morgan's Bibles: Splendor in Scripture**  
October 20, 2023 through January 21, 2024



**THE BIBLE IS A CORNERSTONE OF RELIGION, ART, AND LITERATURE** in the western world. Few books can demonstrate the power of the printed word as vividly as scripture—a bedrock of faith, an object of veneration, a formative influence on language and culture. For Pierpont Morgan it represented a magnificent opportunity to express his religious convictions through his collecting interests in archaeological artifacts, illuminated manuscripts, early printed books, decorative arts, and master drawings. This exhibition includes masterpieces in each of these mediums, including a cuneiform tablet with the deluge story, the earliest surviving first five verses of the **Septuagint Genesis**, the **Lindau Gospels treasure binding**, the **Golden Gospels of Henry VIII**, the **Gutenberg Bible**, Rubens drawings, and Rembrandt prints. Viewed as an ensemble, Morgan's collection was an inspirational accomplishment predicated on the historical importance and artistic excellence of his books.

**Morgan's Bibles: Splendor in Scripture** is made possible by the **Johansson Family Foundation**, the **Lucy Ricciardi Family Exhibition Fund**, the **B.H. Breslauer Foundation**, and **Mr. G. Scott Clemons and Ms. Karyn Joaquin**, with support from **T. Kimball Brooker**, the **Achelis & Bodman Foundation**, **Martha J. Fleischman**, the **Samuel H. Kress Foundation**, the **Themis Anastasia Brown Fund**, **Roland and Mary Ann Folter**, **Professor and Mrs. Eugene S. Flamm**, and **Jonathan and Megumi Hill**.

**Gradual cuttings (M.653.1–5).**  
Florence, Italy, 1392–1399.  
The Morgan Library & Museum,  
MS M.653.1, **Christmas Day**, recto

**Medieval Money, Merchants, and Morality**  
November 10, 2023 through March 10, 2024

**Leaf of a Register of Creditors of a Bolognese Lending Society,**  
Italy, Bologna, ca. 1390–1400.  
The Morgan Library & Museum, MS M.1056, fol. 1v detail.  
Photography by Janny Chiu, 2019.



**MEDIEVAL MONEY, MERCHANTS, AND MORALITY** charts the economic revolution that took place at the end of the Middle Ages and the early Renaissance. Trade was conducted on an unprecedented scale, banks were established, and coinage proliferated like never before. The widespread use of money in everyday life transformed every aspect of European society, including its values and culture. Bringing together some of the most acclaimed manuscripts in the Morgan's collection and other exceptional objects including a Renaissance purse, a brass alms box, and a hoard of coins, this exhibition will explore the fate of the avaricious, attitudes towards the poor, contentious lending practices, and money management.

The famous **Hours of Catherine of Cleves**, the **Hours of Henry VIII**, and the **Prayer Book of Queen Claude de France** will be presented from a decidedly new angle, combining economic and art history to consider the early history of capitalism and the crisis in values that it sparked. These will feature alongside lesser known treasures, including an Italian account book in its original binding and a stunning leaf from a register of creditors made in Bologna, Italy, in 1394–95. As people today reflect on fluctuating markets, disparities in wealth, personal values, and morality, the themes addressed in this exhibition are as relevant as ever. The exhibition is curated by **Diane Wolfthal**, **David and Caroline Minter Chair Emerita in the Humanities and Professor Emerita of Art History**, Rice University, with **Deirdre Jackson**, **Assistant Curator of Medieval and Renaissance Manuscripts**, The Morgan Library & Museum, New York.

## J. Paul Getty Museum

**THE GETTY HAS OPENED THE EXHIBITION** “Graphic Design in the Middle Ages” (August 29, 2023–January 28, 2024). The exhibition shows how medieval scribes and artists were some of the world’s first graphic designers, planning individual pages and whole books in creative ways. Exploring the idea of designing a medieval book, from the layout of the page to text as graphic organizing tool, and the role of ornament in the structure of the finished product, this exhibition reveals the ways that design influenced the reading and interpretation of medieval books. [https://www.getty.edu/art/exhibitions/manuscript\\_design/index.html](https://www.getty.edu/art/exhibitions/manuscript_design/index.html)



Decorated Text Page from the Pink Qur'an.  
Granada or Toledo, 13<sup>th</sup> century. J. Paul Getty Museum, MS 122

## CALLS FOR PAPERS

## Seventeenth International Congress of Medieval Canon Law (ICMCL)

Canterbury, UK, 7–13 July 2024

## Call for Papers

**THE 17TH INTERNATIONAL CONGRESS OF MEDIEVAL CANON LAW**, co-sponsored by ICMAC (Iuris Canonici Medii Aevi Consociatio/International Society of Medieval Canon Law) will be based at the **University of Kent campus in Canterbury, UK**, between Sunday, 7 July, and Saturday, 13 July 2024. These congresses take place every four years on alternate sides of the Atlantic and constitute the leading academic conferences in the field of medieval canon law. Traditionally they have drawn scholars from many countries, including not only medievalists and lawyers, but also those who study related fields, such as Western jurisprudence and legal norms, Roman law, ecclesiastical and papal history, theology and biblical exegesis, manuscript studies, and the history of culture, society, and ideas.

ICMAC, the congress organisers **Prof. Barbara Bombi FBA**, **Dr Edward Roberts**, and **Prof. Peter Clarke**, and congress programming committee invite proposals for individual 20-minute papers and for sessions (**of 3 X 20-minute papers or 4 X 15-minute papers**) on any aspect of medieval canon law, including, but not limited to, the following themes:

- **Texts and Jurisprudence**
- **Influence of the *ius commune* on the Western Legal Tradition and International Law**
  - **Canon Law and Local Ecclesiastical History**
  - **Canon Law, Theology, and Pastoral Care**
  - **Medieval Law in Comparative Perspective**

Proposals should be submitted as Word attachments via email to the congress address ([icmcl2024@gmail.com](mailto:icmcl2024@gmail.com)) no later than 15 December 2023. An individual paper proposal should comprise: paper title and language of presentation; a brief abstract (100–150 words); the speaker's details (name; academic status; institutional affiliation; email address). The committee is developing a website and will advise when it has been launched.

A session proposal should comprise the above for each paper proposed, together with: the details (as for speakers above) of the session organiser and session chair; the session title; a brief rationale (50–100 words) for the session, i.e., how the papers are related. Proposals are welcomed from those at all stages of their academic career, including PhD students and post-doctoral researchers, as well as independent scholars. Papers may be delivered in these languages: English; French; German; Italian; or Spanish. Scholars not presenting in English are encouraged to use PowerPoint presentations and/or provide written English summaries of their papers. Regular sessions will not feature papers on text-editing projects (but can include papers on manuscript studies). Updates on such projects will be showcased in a poster session during the Congress. Scholars who wish to present on such projects may submit two proposals if they desire; one for the poster session and another for a regular session.

## REQUEST FOR FEEDBACK FROM THE MANUSCRIPT COMMUNITY

## Dear Colleagues,

Those of you who work in Middle English manuscripts—we'd love your feedback. The **Digital Index of Middle English Verse (DIMEV)** has been live on the web since 2011. To support **DIMEV** and guide future development of it, we are seeking to learn how scholars use this resource and what improvements or new features you would like to see. To that end, we would be grateful if you would complete the following brief survey:

[https://purdue.ca1.qualtrics.com/jfe/form/SV\\_6D1JgBPoOMARGHs](https://purdue.ca1.qualtrics.com/jfe/form/SV_6D1JgBPoOMARGHs). As we prepare to assume editorship of this resource, we are particularly keen to hear from those of you who work in early Middle English. Thank you for your time, and please don't hesitate to reach out to us if you have any questions.

Best, Ian Cornelius ([icornelius@luc.edu](mailto:icornelius@luc.edu)) & Michael Johnston ([mjohnst@purdue.edu](mailto:mjohnst@purdue.edu))

## Antiquarian News

## NEWS FROM LES ENLUMINURES

### UPCOMING ON TEXT MANUSCRIPTS

**New inventory:** our annual Fall update is **September 21** this year when we will be adding more than thirty-five "new" manuscripts to our text manuscripts site. Highlights include a thirteenth-century Psalter illuminated in Paris, treasures from the archives (documents from France and Italy), Hebrew manuscripts, and manuscripts from the famous double monastery of **Fon-tevraud** and from the Dominican nuns of **St. Katharine's, Nuremberg**.

**Manuscripts in the Curriculum III:** a loan program enabling colleges and universities to borrow a group of medieval and Renaissance manuscripts for teaching, **We are currently accepting applications for Manuscripts in the Curriculum III**, which will begin January 2024 and continue through January 2027. Read all about the program on our website, Study Medieval Manuscripts: Medieval Text Manuscripts [<https://www.textmanuscripts.com/curatorial-services/manuscripts>]. If you are interested in participating for a semester or summer, please contact Laura Light ([lauralight@lesenluminures.com](mailto:lauralight@lesenluminures.com)).

### NEW BLOG AND E-CATALOGUE

**Blog:** On our blog and in a new e-catalogue, we are tackling the very timely issue of **DEAI** (Diversity, Equity, Accessibility, and Inclusion) and medieval manuscripts. The end of summer brings a return to school. With it, there is a renewed focus on **DEI** or **DEAI**, which has become over the last several years a central concern of institutions of higher education in the United States. **DEAI and Medieval Manuscripts: Part I – the Voices of Women; August 22, 2023**. Read it here: <https://www.textmanuscripts.com/blog/entry/08-23-deai-and-medieval-manuscripts-part-one-voices-of-women>

**E-Catalogue-15: DEAI Initiatives and Collecting Medieval and Renaissance Manuscripts**  
Read it here: <https://www.textmanuscripts.com/catalogues>

### FAIRS

**Frieze Seoul: September 6 to 9, 2023. Booth M-11**

Les Enluminures is excited and proud to return to **Frieze Seoul** for its second edition, following its successful and ongoing participation in Frieze Masters London since 2015. For this important occasion, we will bring together a group of spectacular illuminated manuscripts, leaves and jewelry from the Middle Ages and the Renaissance. Press release: <https://www.lesenluminures.com/usr/library/documents/main/les-enluminures-frieze-masters-seoul-2023-press-release-eng.pdf>. A highlight is a 14th-century manuscript of the *Roman de la Rose*, with 3 illuminations and luxurious borders by Jean Semont. More information here: <https://www.lesenluminures.com/current-exhibitions/the-roman-de-la-rose/>



**Roman de la Rose**

Guillaume de Lorris and Jean de Meun,  
with interpolations of Gui de Mori,  
Southern Netherlands, Tournai, c. 1390

**Paris Salon International du Livre Rare & des Arts Graphiques: 22-24 September, 2023**

Highlights include the **Thourotte Hours**, a critical work for the formation of the style of the gifted illuminator known as the **Master of the Boethius of Montpellier**, active in Metz in the mid-14th century and influenced by the Parisian artists **Jean Pucelle** and **Jean Le Noir**. More on our website: <https://www.lesenluminures.com/artworks/categories/4/9820-thourotte-hours-use-of-metz-france-metz-c.-1340/> For more information, visit our website: <https://www.lesenluminures.com/events/49/>.



**Thourotte Hours (use of Metz)**

In Latin and French,  
Master of the Boethius of Montpellier

**Frieze Masters : October 11-15, 2023**

Stay tuned for the press highlights, which will appear here: <https://www.lesenluminures.com/events/2/>

### EXHIBITIONS

**Paint to Print: New Paradigms in Medieval Art: September 1—October 3, 2023**

**Paint to Print** explores an important episode in the history of medieval art, namely the production and diffusion of high-quality printed works of art. Although often taken for granted today, the introduction of efficiently replicated images in Germany in the 1430s represents a significant paradigm shift. We have been fortunate to gather a range of rare material for this occasion. The objects exhibited allow us to explore the cross-fertilization of painting and print. This group helps to construct a more complete picture of the tightly knit relationships between workshops and the hybrid nature of the medieval visual landscape.

Part of an ongoing effort to understand medieval art in a larger art historical context, the exhibition will present these works alongside modern and contemporary works that significantly contribute to the conversation on prints, originality, and mechanical reproduction.

Press release here: <https://www.lesenluminures.com/events/60/>