



MANUSCRIPTS ON MY MIND

News from the



No. 31 September 2020 📖 Editor's Remarks 📖 New Publications 📖 Essays 📖 Covid Initiatives 📖 Discoveries 📖 Manuscript News

📖 Editor's Remarks:

DEAR COLLEAGUES AND MANUSCRIPT LOVERS, Greetings from my new center of operations in Lakewood, Ohio, where I moved at the end of June this year. In keeping with my taste for older buildings, the present one dates to 1924, appropriately has gargoyles on the façade, creaky hardwood floors, considerably more living space, and is two blocks from Lake Erie. After 18 years in St. Louis, these last months have comprised a period of reflection, adaptation, and refreshing re-invention. As the Roman lawyer Pomponius comments in Justinian's *Digest* (*Dig.*40.5.20), "Though I have one foot in the grave, I would desire to learn something new." I highly recommend it. ([Learning something new, not having one foot in the grave, just by the way.](#))

I am so sad to bring you the news that the manuscript publishing world has lost a staunch and dedicated colleague. I know that many of you worked with **Elly Miller** at some time and were grateful for her everlasting commitment to the excellence of editing and layout design on the printed page; I myself remember going over with her in London, repeatedly, word by word, the final versions of the essays for the Jonathan Alexander Festschrift. I publish below a short tribute by Lucy Sandler, which will be followed by a more comprehensive version for the ICMA newsletter.



Elly Miller 1928–2020

ELLY MILLER, THE GUIDING LIGHT OF HARVEY MILLER PUBLISHERS FOR MORE THAN FIFTY YEARS, died on Saturday, August 8. I had talked with her just the Monday before, when she told me that she was composing light verses and putting them to music in her head, from her hospital bed. This was one talent that her friends and family knew about, but for us in the manuscript community the most important thing we knew about Elly was her talent for making medieval books live for modern readers. After she died Elly's family asked me to help to contact Harvey Miller authors, past and present, to tell them of her passing, and to assure them that ongoing projects would be completed. Their responses were an outpouring of love and admiration, and for now, as an informal tribute, I am going to quote extracts: "what a loss;" "a terrible loss;" "I had always thought that Elly would live forever;" "I had come to think of Elly as not-entirely-mortal;" "such a fountain of energy, force of nature personally;" "bigger than life;" "such a vivid presence;" "wonderful spirit and intellectual vigor;" "I can still see her going over proofs with me . . . and not missing a thing;" "unbelievably broad and deep contribution to the study of medieval illuminated manuscripts, which she so evidently loved;" "a dear friend and esteemed colleague whose care for art historical scholarship, illuminated manuscripts, and high-quality publication made an inestimably great difference in our field;" "the end of an era . . ." That last comment makes me think that yes, all of Elly's work on Harvey Miller publications, with their abundant illustrations, encouraged the study of illuminated manuscripts in depths never before achieved, but also that her concept of publication lives on in the innumerable, large-scale manuscript projects of the digital age, heralding not the end, but the beginning of a new era.

—Lucy Freeman Sandler

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>

Discoveries

**Dante at Augsburg. A Hitherto Unpublished Fragment
of an Italian Divine Comedy Manuscript with Augsburg Provenance**

AMONG ITS RICH TREASURES OF MANUSCRIPTS, INCUNABULA AND EARLY PRINTS the State and City Library Augsburg holds a couple of boxes with unpublished medieval fragments, including manuscript scraps of important world literature. You wouldn't expect to find there a segment of the *Divine Comedy* (*Purgatorio* VI,1–66 and X, 21–106) with an up-to-now unidentified commentary, deriving from an Italian fourteenth-century manuscript—very likely Bolognese or Paduan—once owned by someone in Augsburg. This fragment, a bifolium with the shelfmark **Frag. rel. 9**, is datable to around the middle/2nd half of the fourteenth century, and was previously reused in the binding of a manuscript belonging to **Elias Ehinger** (1573–1653), once director of the well-known Augsburg "Gymnasium bei St. Anna," founded in 1531, and also director of the Augsburg City Library established in 1537. The codex



was Ehinger's own theological treatise, written in 1627

[*"Gründtlicher Beweys, das nach unseres Herrn Christi Himmelfahrt inn allen Centuriis oder*

hundert Jaren, die alte catholische Kirchenlehrer, sich dieser wort und exclusiva gebraucht Sola fides (in Christum) iustificat: Der glaub allein ann Christum macht gerecht und seelig," along with a short history of the Gymnasium bei St. Anna], now **2° Cod 555** in the State and City Library Augsburg.]

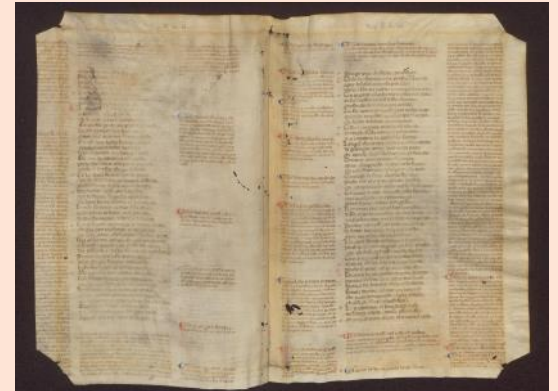
On this manuscript see Wolf Gehrt, *Die Handschriften der Staats- und Stadtbibliothek Augsburg*, 2° Cod 401–575 (Wiesbaden, 1993). The fragment was discovered and removed from the

binding in 1932 and is first mentioned in Marcella Roddewig, *Dante Alighieri, Die göttliche Komödie* (Stuttgart 1984), 3–4, No 4.

A SECOND FRAGMENT of the same Dante manuscript was found in the binding of a Greek manuscript in the University Library at Leipzig, shelfmark **Cod. Gr. 55**, also once owned by Ehinger, who moved to Saxony during the Thirty Years' War. According to Dr. Friederike Berger, this manuscript found its way via Altdorf, Nuremberg, and Jena to Carl Gottlieb Kühn (1754–1840) and through his estate entered the Leipzig University Library. On the Leipzig fragment see [https://urldefense.com/v3/https://blog.uni-leipzig.de/highlight-griechische-handschriften/;!!K543PA!Zi0kicRb33wO1q-MuVi6MgPZAXmvSfgoFaSF3FcU2KKIcgoNZIJUA3Sa0beKDg\\$](https://urldefense.com/v3/https://blog.uni-leipzig.de/highlight-griechische-handschriften/;!!K543PA!Zi0kicRb33wO1q-MuVi6MgPZAXmvSfgoFaSF3FcU2KKIcgoNZIJUA3Sa0beKDg$)

Of course we started looking for other fragments of this Dante manuscript in the Augsburg Library, up to now unfortunately without success, and we would be happy if someone in the manuscript community would be able to identify its anonymous commentary.

–Karl-Georg Pfändtner, State and City Library Augsburg



Coping with Covid

"In terms of how the pandemic has affected me, my colleagues, and my students, all art history courses will be taught on-line this fall (even though Florida State is officially "open" and some students in lab courses and the like will be taught in-person). As of this morning, I have 62 students enrolled in my now online *End of the World in the Arts* course, which begins Monday. It includes 72 video lectures in which I discuss PowerPoints based on my in-person lecture course that I have offered every fall semester since 2016. Naturally, the course has been brought up to date with a week focused on pandemics! I have no idea if I will be able to teach my usual medieval manuscript grad seminar next spring. Luckily, my two doctoral students are working diligently on their dissertations, so perhaps staying home is a good thing?"

–Richard K. Emmerson, Visiting Distinguished Professor
Department of Art History, Florida State University

–Susanne Hafner connects us with a compendium of suggestions and resources for medievalists in this period of lockdown:
<https://medievallyspeaking.blogspot.com/2020/05/medievalism-in-age-of-covid-19.html>

Scholarship under Covid 1

The John Ward Happy Hour: Collaborative Transcribing in the Age of Corona

FOR SEVENTEEN CONSECUTIVE WEEKS, every Tuesday and Thursday afternoon from 4:00 to 5:00 p.m., a small group of participants met over Zoom to transcribe the diaries of John Ward [<https://hamnet.folger.edu/cgi-bin/Pwebrecon.cgi?BBID=243763>]. Our motley crew of participants included librarians, graduate students, early career scholars, professors, docents, ECRs, international scholars, and retirees. John Ward's handwriting can be exceedingly difficult, even for those who have worked on his diaries previously. By working together, we have been able to tackle an intimidating hand and make feasible what would be a seemingly insurmountable amount of material to be transcribed by a single individual.

John Ward was a physician, and, from 1662 to 1681, the vicar of Stratford-upon-Avon. Ward enthusiastically pursued knowledge of all sorts, from linguistics to local history, medical cures to metallurgy. His diaries (kept between 1648 and 1679) bear witness to Ward's voracious reading practices, and the wide net he cast in pursuit of facts, anecdotes, jests, and answers to fundamental questions about how the world works. Accounting for the plethora of references to printed work, we have begun editing Ward's diaries as we go, creating a spreadsheet to record data on Ward's interaction with printed material. To date, we have recorded eighty-nine independent entries over a span of five volumes of Ward's diaries. We have also begun recording mentions of Ward's acquaintances and patients, with over half a dozen entries so far from one volume of the diary alone.

Ward's diaries are capacious, encyclopedic, infinitely variable, and present a fascinating portrait of an inveterate seeker of information. It feels fitting that we've approached transcribing John Ward's writings by forming our own scholarly network. Just as the heavily networked material we transcribe displays knowledge gathered from far-flung sources, we log into Zoom each week from varying states and countries to record our observations on—and bring our individual expertise to—Ward's text. Ward's diaries can read like a remote conversation between the diarist and his transcriptions of printed source material and records of interactions with acquaintances in Warwickshire and beyond. Our process—our own scholarly conversation—chimes with Ward's own habits of seeking and recording.



Figure 1. "Zoom[ing]" with Ward. Perhaps Ward sensed how his diaries would be read more than 300 years after he penned them. Folger V.a.284, fol. 211v.

Thirteen out of sixteen of John Ward's famous notebooks were digitized over a decade ago, after undergoing extensive conservation and stabilization. The remaining three have yet to be digitized because of severe iron gall ink damage. The Folger digitized them because they were frequently requested, primarily because they contain the only known reference to the cause of Shakespeare's death, and a few other references to Shakespeare [<https://shakespearedocumented.folger.edu/node/211>] and because their tight bindings, iron gall ink damage, and small size, made them really difficult to use. They are actually much easier to read online than in person. Before the pandemic and the beginning of the **John Ward Happy Hours** in April 2020, only about 200 pages had been transcribed, mostly by a group at UConn and by numerous cohorts [[https://folgerpedia.folger.edu/A_Semi-Diplomatic_Transcription_of_Selections_from_the_John_Ward_Diaries,_vol._9_\(1662-1663\),_V.a.292](https://folgerpedia.folger.edu/A_Semi-Diplomatic_Transcription_of_Selections_from_the_John_Ward_Diaries,_vol._9_(1662-1663),_V.a.292)] of Heather Wolfe's paleography students.

The members of our group work remotely but interact as they would in a laboratory or seminar, being able to question and consult with one another. A distinct advantage of the project is the ability to screen share during the meetings. This allows us to puzzle out together any difficult words in real time, and to call on the expertise of participants in such areas as history, literature, theology, cookery, Latin, and medicine. One group member compiled a list of Ward's Latin medical terms [https://folgerpedia.folger.edu/John_Ward%27s_Latin], which has been added to the Folger website.

Rather than being another contributor to virtual burnout, the John Ward transcription group has been a restorative online meeting space. The transcription process, where each participant gets a page assignment at the beginning of the hour, is quite in keeping with Ward's journaling style, which reveals snippets of information in brief entries and transports you across space, place, time, and even language in short succession. Getting lost in John Ward's world for a few hours each week with a virtual community of supportive, knowledgeable, and generous colleagues has been a highlight of our summer.

The **John Ward Happy Hour Group** is a perfect way to wrap up the day—to decompress, have a beer, learn some amazing and truly bizarre facts (from John Ward and from each other), and be a part of a collegial and warm group of people who never would have come together in this combination pre-pandemic. It turns out we are the perfect hive mind to unlock John Ward's mind. It was wonderful to hear regular life happen in other people's backgrounds on Zoom—sirens, roosters, birds, children—and the comfortable silences and random observations and regular guffaws and groans as we puzzled our way through unfamiliar words, bad handwriting, alternative spellings and abbreviations, and early modern Greek and Latin. We were all continually learning from each other.

(continued)

The John Ward Happy Hour, continued.

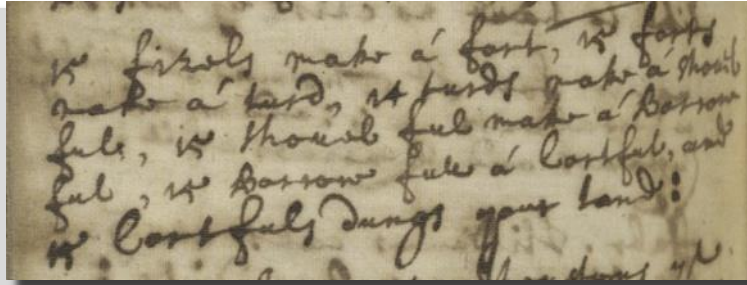


Figure 2. Quantifying “fizels.” Folger V.a.291, fol. 153v. Ward repeats this passage in Folger V.a.295, fol. 69r.

During the spring and summer, our group was composed of fourteen regulars, of whom nine showed up on average to each of thirty-four happy hours on Tuesday and Thursday afternoons for seventeen consecutive weeks, taking a break to work asynchronously in August, and resuming in September. By the end of August, we had

worked through 750 pages. At the same time, a smaller group led by Folger docent and paleography instructor [Nicole Winard](#), with many contributions by [Elisabeth Chaghafi](#), transcribed roughly 400 pages in three other Ward diaries.

In the past decade, increased access to digitized manuscripts has dramatically changed the transcription process. Some manuscripts no longer need to be consulted by one reader at a time, and many need not even be read within the walls (and opening hours) of a library or archive. Thus, many recent community transcription projects, such as the **Early Modern Recipes Online Collective** (EMROC) and **Early Modern Poetry Online Project** (EMPOP) use digital resources to crowdsource transcriptions. A few times each year, for a day or two each time, paleographers around the globe collaborate to transcribe whole tomes or disparate related works. Questions fly across social media. A few scholars may come back to finish the work after the transcribation has passed, but the sense of urgency and community can fade quickly, and scholars who have other commitments on the scheduled days cannot enjoy the collaborative benefits as fully.

In contrast, the **John Ward Happy Hour** maintained its momentum across a spring of transitions and a summer of uncertainty. Colleagues joined in when possible. Missing a Tuesday meeting, for instance, became the equivalent of missing only an hour of any other transcribation. Spreading the transcription across weeks allowed us to get to know one another, and also to learn one another’s strengths (including fluency in Latin and familiarity with alchemical abbreviations). Had John Ward been the subject of a traditional 24-hour transcribation on a set day, a number of us would not have been able to attend due to prior commitments or scheduled meetings. Instead, the set, recurring time offered a flexibility that might benefit other transcription projects and transcribations in the future. While there are certainly limitations to the single hour structure, its consistency offers flexibility that enables interested scholars to commit as they are able. It complements the 24-hour marathon in ways particularly suited to a pandemic, but could be equally versatile during any other busy semester in which no two scholars have the same day available.

We hope that this group can forge a path forward for collaborative online transcribing and editing. Individual attempts to transcribe Ward’s dairies have often resulted in eventual abandonment. Collaborative transcribing has provided the support and wide range of expertise that has allowed us to complete transcriptions of seven out of thirteen digitized manuscripts. Through our collaborative work we will be able to make Ward’s dairies accessible for both current and future scholars.

—[Emily Rendek](#), [Faith Acker](#), [Alexandra Kennedy](#), [Sara Schliep](#), [Bob Tallaksen](#), [Emily Wahl](#), & [Heather Wolfe](#)

Scholarship under Covid 2

Socially-Distanced Manuscript Fun, or: A Summer with *La sfera*

BACK IN MAY, AT THE HEIGHT OF THE COVID-19 SPRING LOCKDOWN, I saw a call on Twitter for participants in the **La Sfera Challenge** (<https://lasferachallenge.wordpress.com>), which billed itself 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*.” Conceptualized and run by Laura Morreale and Ben Albritton—and sponsored by the *IIIF Consortium* [<https://iiif.io/about/>], *FromThePage* [<https://fromthepage.com/>], and *Stanford Libraries* [<https://library.stanford.edu/>]*—the La Sfera Challenge* divided participants into three teams of ten participants each: **Team USA**, transcribing New Haven, Beinecke Library, MS 328; **Équipe France**, transcribing Paris, BNF, Arsenal MS 8536, and **Squadra Italia**, transcribing Vatican City, BAV, MS Urb. lat. 752.

Assigned to **Équipe France**, I found myself working with colleagues based in Canada, England, France, and Italy both to transcribe Dati’s text and to describe the fantastic diagrams and maps

that accompanied it. *La sfera* is divided into four books, which can be roughly categorized as cosmology, humoral theory, navigation, and the geography of the Mediterranean, so copies are frequently illustrated with both cosmological diagrams and extensive portolan-style maps. The three manuscripts chosen for the original **Challenge** attest dramatically to the diversity of book production styles in fifteenth-century Italy: **Équipe France**’s Gothic *textura* contrasts in utterly fascinating ways with **Squadra Italia**’s humanist bookhand and **Team USA**’s *mercantesca*—not to mention the differences in illustration style.

Over the course of the two-week challenge from May 22 to June 5, 2020, team members used *FromThePage*’s transcription platform to transcribe their assigned copy of *La Sfera*, supplementing their collaboration with blog posts, Google docs, Slack conversations, and many, many Twitter posts both scholarly and jocular [<https://twitter.com/hashtag/lasferachallenge>]. Just to give a sense of the conversation, here are three highlights: (continued)

Socially-Distanced Manuscript Fun, *continued*

1) Lisa Fagin Davis's Tweets using Mirador [<https://twitter.com/lisafdavis/status/1264254945534099456>] to compare the three manuscripts;

Tweet by Lisa Fagin Davis, May 23, 2020:
<https://twitter.com/lisafdavis/status/1264956149641752576>

2) My own blog post on our scribe's use of ç vs. z [Èquipe France blog, <https://lasferachallenge.wordpress.com/home/equipe-france/>] post for May 26);

Tweet by author, July 30, 2020:
<https://twitter.com/cebenes2/status/1289020191163244544>



3) A Twitter thread [https://twitter.com/e_stanf/status/1264284931980554240] about the fact that Èquipe France's "Tower of Babel" illustration was not only inhabited by wyverns but labeled the Tore di Mabel. (Consensus: clearly Mabel is the wyvern.)

Detail from BnF, Bib. de l'Arsenal MS 8536, f. 71r:
<https://gallica.bnf.fr/ark:/12148/btv1b55013450m/f121.item>

Final transcriptions were submitted to a panel of three judges tasked with assessing speed, accuracy, and collaboration. Even before we learned that Èquipe France had won, however—*Allez les bleus!*—both participants and observers were angling for a second challenge, so Laura and Ben quickly put together Round II [<https://lasferachallenge.wordpress.com/la-sfera-challenge-ii/>] ("Mabel's Revenge") [<https://twitter.com/hashtag/LaSferaChallenge2>]; which ended up having five teams: **Spencer** (Lawrence, University of Kansas, Kenneth Spencer Research Library, Pryce MS P4), **Wellcome** (MS 231), **Yale** (New Haven, Beinecke MS 946), **Newberry** (Chicago, Newberry Library Ayer MS Map 1), and **Vatican** (BAV MS Vat. lat. 7612).

I co-captained **Team Vatican** [<https://lasferachallenge.wordpress.com/team-4/>] with Winston Black, a member of **Team USA** in Round I. Using Facebook, Twitter and email, we assembled a team based in six different time zones from Italy to the American West Coast and got to work. While the Twitter game was a bit more subdued in late July as summer enthusiasm faded into angst about fall syllabuses, we were able to leverage what we'd learned in Round I to improve our collaborative processes in Round II. On Team Vatican we made a particular goal of showcasing our participants' broad expertise (art history, palaeography, Italian, cosmology, etc.), so everyone who could spare the time wrote a post for the team blog. (This had the extra benefit of spacing out my numerous Swiss Guard memes.) Meanwhile, Team Newberry's striking Tower of Babel [<https://twitter.com/lisafdavis/status/1284846215641862144>] was reproduced in both LEGO and cake, bringing new meaning to the "multimedia" aspect of manuscript studies.

While the new term has now descended, the *La Sfera* project continues on the back burner. There will be a *La Sfera* roundtable as part of the New Technologies series at RSA in 2021 (whatever format that takes), and plans for further scholarship are afoot on a number of fronts: 1) a translation of the text for teaching purposes; 2) an online project mapping the locales mentioned in the text, with particular attention to the problem of aligning Latin, medieval Italian, and modern English placenames; 3) further work tracing the manuscript tradition of both the text and the illustrative programs. Some have begun to contemplate applying the collaborative-transcription model to other manuscripts and texts.

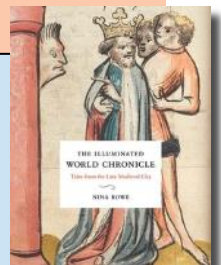
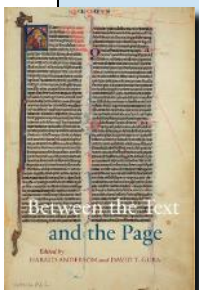
The **La Sfera Challenge** appeared just as conventional in-person conferences and research travel were being cancelled right and left due to the COVID-19 pandemic. While nothing can replace the experience of sitting down face-to-page with a manuscript, the *La Sfera* project demonstrates clearly some of the ways in which digital experiences have been able to mitigate the isolation of lockdown and facilitate the collaborative study of manuscripts.

New Publications:

Nina Rowe's forthcoming book, *The Illuminated World Chronicle*, should be out in November:
<https://yalebooks.yale.edu/book/9780300247046/illuminated-world-chronicle>

The festschrift honoring **Frank Coulson** has just been published: <https://www.amazon.com/Between-Text-Page-Transmission-Mediaeval/dp/0888448333>. Among the essays, see **Gregory Hays's** survey of the manuscript collection at the University of Virginia, pp. 289–348.

Rick Emmerson's new publication is re-scheduled to be out in early fall: a commentary on the *Apocalypse of Jean de Berry*, Pierpont Morgan Library, M.133 (Paris, ca. 1415). The commentary will accompany a facsimile of the manuscript to be published by Verlag Müller und Schindler, see <https://www.muellerundschindler.com/en/product/berry-apocalypse/>.



Projects

An Ambitious Campaign for the Restoration of Gold and Ivory Treasure Bindings from the Bibliothèque nationale de France

THE BIBLIOTHÈQUE NATIONALE DE FRANCE preserves one of the most important collections of treasure bindings in the world, containing ivory plaques and gold metalwork. Around forty manuscripts—mainly from the Manuscripts Department of the Bibliothèque nationale, but also from the Bibliothèque de l' Arsenal—illustrate the history of this luxurious bookbinding from the fifth to the eighteenth century. Due to the ravages of time and history, such bindings have become extremely rare. They have come down to us in various conditions; some of them are in a bad state of conservation, whereas others are simply dirty or oxidised. In 2016 the Bibliothèque nationale initiated a programme of conservation study, restoration, and digitization of these exceptional bindings. Eleven of them have already been restored, and nine will be restored in 2020. Several will then be exhibited in the new museum of the Bibliothèque nationale, which will open at the end of 2021. Furthermore, once the restoration process is complete, all bindings will be digitized on [Gallica](#) (the digital library of the Bibliothèque nationale), and fully described on the Library's online catalogue, "BnF Archives et manuscrits." The conservation activities of the book itself (gentle cleaning, consolidating or re-sewing the sewing supports, repairing the leaves, restoring the leather or fabric covers) are provided by the Conservation Department of the Library. The treatment of the ivory plaques, enamels, and metal parts, on the other hand, has been entrusted to specialised restorers.

The first manuscript with an ivory binding to enter the collections was the "[Sacramentary of St Gereon of Cologne](#)," which was made around the year 1000 (Latin 817). It was given to the Royal Library (the precursor of the Bibliothèque nationale) in 1703 by Johan Gabriel Sparwenfeldt, master of ceremonies at the Swedish court. It was followed by the "[Psalter of Charles the Bald](#)" (Latin 1152), which was bought in 1732 along with manuscripts owned by Jean-Baptiste Colbert. It was originally made as a gift to the Carolingian emperor by the community of the Metz Cathedral, and it remained in the cathedral treasury until 1674 when the canons donated it to Colbert, the minister of Louis XIV. Both covers are decorated with an elephant ivory plaque carved in the workshops of the Carolingian palace, with a border of gilt silver. This border is further enriched with emeralds, chalcedonies, sapphires, garnets, pink quartz, amethysts, fine pearls, rock crystals and coloured glass, making it a particularly precious object. It is also the only Carolingian binding in the world that has reached the present day without being subject to any later alterations.

The results of its restoration—made possible, like that of another famous Carolingian manuscript, the "[Drogo Sacramentary](#)," thanks to the patronage of Prof. Dr. Michael I. Allen, classics professor at the University of Chicago, via the American Friends of the National Library of France Fund, affiliated to the King Baudouin Foundation U.S.—turned out especially spectacularly ([figs. 1 and 2](#)).

In 1740, the Royal Library acquired the "[Gospel book of Noailles](#)" (Latin 323). It was made at the palace school, perhaps for Emperor Charles the Bald, and owes its name to its former owner, the Duke of Noailles, Marshal of France. Though the cover of gold metalwork vanished in 1806, the book still bears two Carolingian ivory plaques: a scene of *Christ in Glory* on the upper cover, and a scene of the *Virgin and Child* on the lower cover.

(continued)



Fig. 1. Paris, BNF, Treasure Latin 1152, upper cover, before restoration.



Fig. 2. Paris, BNF, Treasure Latin 1152, upper cover, after restoration.

Treasure Bindings, continued.

In 1789, the Royal Library bought the “*Gospel Book of St Gall*” (Latin 9453) at the sale of the library of Charles of Rohan, Prince of Soubise and Marshal of France. Made at the end of the ninth century in the scriptorium of the abbey of St Gall (in what is now Switzerland), this manuscript is decorated with an upper cover containing a Carolingian ivory plaque representing a *Crucifixion scene* framed by a gold and gilt silver border of the tenth or eleventh century studded with precious stones (garnets, amethysts, sapphires, rock crystal, turquoise, and blue, white and green glass). Moreover, the lower cover has a plaque of engraved silver openwork, representing *Christ in Glory*, from around the year 1000.

The following years were especially favourable regarding the acquisition of treasure bindings. Indeed, it was during the Revolution that most of the collection of precious bindings entered the Library. In 1791, King Louis XVI deposited several manuscripts originating from the treasuries of the Sainte-Chapelle in Paris and the royal abbey at Saint-Denis in the Royal Library, in order to protect them from the political troubles and from being melted down to recover the precious metals. As a result, several masterpieces were saved, such as the four “*Evangelistaries of the Sainte-Chapelle*” (Latin 8851, 8892, 9455, and 17326), essential witnesses to the goldsmithing arts of the thirteenth and fourteenth centuries. Another example is the “*Gospel book of Saint-Denis*” (Latin 9387), a manuscript executed on purple parchment from the latter half of the ninth century, with an upper cover that carries a plaque of gilt copper with the figures of *St Luke and St John*, and a lower cover with an ivory plaque of *Christ Blessing*. The latter plaque is framed by borders of gilt silver decorated in the late thirteenth or early fourteenth century, adorned on its outer edge with alternating enamel ornaments and gemstones. Also among the saved works was the “*Missal of St Denis*” (Latin 9436). Made in the middle of the ninth century, its upper cover bears an engraved and repoussé gold plaque with precious stones, to which has been attached ivory figures of a *Crucifixion scene* (although Christ on the Cross is missing), and the lower cover has a plaque of gilt copper with *St John the Evangelist*, from the first third of the fifteenth century.

During this turbulent period, which ultimately led to the downfall of the monarchy, the precious bindings in the treasuries of ecclesiastical institutions throughout the country were systematically sent to the Monnaie de Paris (the official Mint) to be melted down. A few rare volumes luckily escaped this fate, such as the “*Evangelistary and*

Epistolary of the Church of Saint-Barthélemy de Paris” (Latin 9462). This manuscript (dated to 1762) has a gilt silver binding of the second half of the sixteenth century, and it was passed to the Royal Library by the Paris Mint in 1791. Other surviving examples, which did not contain any decoration in precious metals, were never at risk of being melted down. For instance, the “*Gospel book of St Lupicinus*” (Latin 9384), with its precious ivory binding made in the sixth or seventh century, was sent to the Bibliothèque nationale in 1794 by the village of Laucenne (Saint-Lupicin, in the Jura department of Eastern France).

The collections of the Bibliothèque de l’Arsenal were also enriched with several ivory and gold bindings during this period. One of them is the “*Troper of Autun*” (ms-1169 Rés.), made at the end of the tenth or early eleventh century, to which is attached, and serves as the binding, a fifth-century ivory cut in two. Also acquired at this time was the ninth-century “*Gospel book of St Aure*” (ms-1171 Rés.), featuring a binding with a tenth-century ivory plaque in a frame (probably made in the fourteenth century), from the Barnabite convent of Saint-Éloi in Paris.

While the church treasuries of the young Republic were largely seized to help rescue the finances of the State, the city of Metz seems to have been an exception. Even though everything destined them for the smelter, around fifteen manuscripts kept in the ecclesiastical treasuries of the city (primarily from the cathedral) were saved. Among them are manuscripts commissioned by Bishop Drogo, the illegitimate son of Charlemagne, such as the famous “*Drogo Sacramentary*” (Latin 9428), an essential source for the history of liturgy and ivory carving during the Carolingian period, and the “*Drogo Gospels*” (Latin 9388). Additionally, three surviving Gospel books (Latin 9383, 9390, and 9393) testify more generally to the importance as well as the dynamic cultural and artistic activities of the city of Metz during the ninth and tenth centuries. Whereas most of the precious Carolingian binding fittings were melted and replaced over time (some as early as the tenth century, others during the Early Modern period) the carved ivory plaques that accompanied them have reached us, though sometimes they have been inverted or mounted on bindings of manuscripts other than those for which they were originally conceived. The restoration and study of these plaques will provide fundamental and new pieces of information about the use and gradual modifications of these precious volumes over the course of the centuries. Also worth mentioning are the later bindings, made in the fifteenth and sixteenth centuries for great sponsors such as the members of the influential noble family of Dinteville and cardinal Charles de Lorraine (Latin 8849, 9446, and 10431). **(Continued)**

Treasure Bindings, continued.

The cathedral treasury at Metz was not the only one thus singled out. The two “*Gospel books of Saint-Sauveur*” (Latin 9456 and 10438), from the treasury of the collegiate church of Saint-Sauveur in Metz, were likewise saved from the smelter. The first one, from the late thirteenth century, is covered with an engraved copper plaque, and the second one, made in the eleventh century in the scriptorium of Echternach Abbey, is decorated with an ivory plaque from the Rhine river valley area. To these two can also be added the “*Gospel book of the collegiate church of Saint-Louis*” (Latin 9391), which was made in the eleventh century and which still has its slightly later binding of copper with painted gold scroll designs (upper cover), and silver decorated with Mosan enamelling around an ivory plaque of the *Crucifixion* (lower cover). All three were allocated to the Bibliothèque nationale in 1802.

In 1794, Baron Hüpsch, a bibliophile from Cologne, gave the Library an *Epistolary*, possibly made for the use of the Abbey of Saint-André in Cologne (Latin 9454). It is from the eleventh century and its upper cover bears an elegant composition of eight carved ivory plaques of a similar date. During the Revolution, the Bibliothèque de l’Arsenal was enriched with the twelfth-century “*Gospel Book of Affligem Abbey*” (ms-1184 Rés.). In the fifteenth century, an ivory plaque of the *Transfiguration*, also of the twelfth century, was attached to its binding and framed with enamel decoration and plaques of gilded and sculpted brass (possibly originally from reliquaries or liturgical objects).

Although bindings adorned with ivory and gold were mainly preserved in the treasuries of churches, bindings of precious materials can also be found in the collections of the kings of France. The “*History of Louis the Great*” (Français 6995), which was given to King Louis XIV in 1688, has also come down to us. Endowed with a binding that is unique in the world, made of tortoiseshell and brass, this illuminated manuscript in an exceedingly grand format was sent to Paris before the revolutionary sales of the palace of Versailles in 1795. Several other manuscripts that subsequently entered the Bibliothèque nationale also belong to this secular category. Given by Napoleon I in 1809, and originating from the convent of Saint-Paul of Valladolid, the “*Genealogy of the Sandoval family*” (Espagnol 31), which was dedicated to King Philip III of Spain in 1612, has a spectacular gold and gilt silver binding emblazoned with several coats of arms. Also in this category is the manuscript known as the “*Hours of Catherine de Medici*” (NAL 82), which was acquired at the sale of the Duchess of Berry in 1867 for the Musée des Souverains (then located in the Louvre Museum), and made available to the Bibliothèque nationale by the Louvre in 1925. This Book of Hours has a treasure binding consisting of gold and enamel applications on red morocco leather in the so-called ‘fanfare’ style, a sixteenth-century Parisian style of bookbinding characterised by decorative symmetrical compartments composed of a continuous interlaced ribbon.

Acquisitions of precious bindings became increasingly rare in the nineteenth century, but one purchase made in 1844 is worth mentioning: the “*Gospel book of Poussay*” (Latin 10514), from the Abbey of Poussay, close to the town of Mirecourt (Vosges department). Its recent restoration seems to provide evidence that its binding, with Byzantine ivory plaques and setting of repoussé gold, is especially consistent. Another late acquisition—included in the Smith-Lesouëf collection, bequeathed to the State in 1913—is the incomplete eleventh-century *Gospel book* (Smith-Lesouëf 1) with a composite binding that, on the upper cover, has a thirteenth-century champlevé enamel from Limoges representing the *Crucifixion* mounted in a gilt copper frame. The two latest manuscripts with golden treasure bindings to enter the collections of the Bibliothèque nationale are two volumes of an *Evangelistary* (NAL 2668(1) and 2668(2)), which were stopped at customs in 1986. They are both completely covered in plaques of repoussé silver that are sculpted, engraved, and partially gilded. The four most spectacular plates have two different hallmarks indicating the date (1533) and place of production (Paris), as well as the name of the goldsmith (Matthieu Marcel). This makes them the only known example of Parisian dated gold metalwork binding from the Renaissance.

While several volumes have been—and will be—restored by means of the Library’s own budget, the project could reach another scale thanks to private patronage. Several of the bindings have been able to be restored thanks to the Hubert Heilbronn Award, the generosity of several private donors, and the Polonsky Foundation. The large variety of the bindings and their various states of conservation present a wide range of possible donations. The recent creation of the Friends of the National Library of France, in partnership with the King Baudouin Foundation, United States, aims at facilitating donations associated with this ambitious project.

–Maxence Hermant, curator, Manuscripts Department, Bibliothèque nationale de France

–Translation by Emilia Henderson, University of Leicester (UK)

Further information about the treasure bindings restoration program:

<https://kbfus.networkforgood.com/projects/48262-b-kbfus-funds-biblioth-que-nationale-de-france-fr>

<https://manuscripta.hypotheses.org/617>

Contacts:

Maxence Hermant
Curator, BnF, Manuscripts Department,
medieval service
maxence.hermant@bnf.fr

Christian Förstel
Acting Head of the medieval service,
BnF, Manuscripts Department
christian.forstel@bnf.fr

Kara Lennon Casanova
Development Director, BnF
kara.lennon-casanova@bnf.fr

Nostalgia

“You always remember your first manuscript”

IN THE SUMMER OF 1995, I presented a paper at a biblical manuscripts conference held at Hampton Court, a castle in Herefordshire, UK. The last day of the conference all the speakers were invited to a medieval banquet in the castle, and I was pleasantly surprised to find myself sitting next to **Father Leonard Boyle**—yes, THE Father Leonard Boyle. I have to admit it made me quite nervous: he had been the plenary speaker at the conference, he was the Prefect of the Vatican Library, he was an amazing scholar—good grief, he was famous! What was I going to talk about over dinner to this great man?!

I needn't have worried. He was warm and charming, and quickly put me at ease. We talked easily and laughed a lot. He knew how to make conversation with a total stranger, something I was not skilled at. I remember thinking “This priest is a better ‘date’ than most dates I’ve had!” And I never forgot one of his questions, which he asked me with a smile and a little twinkle in his eyes: “Tell me about your first manuscript. You know you *always* remember your first manuscript.” I looked at him and smiled back (he was absolutely right). Of course I remembered my first encounter with a manuscript, and I told him all about it.

It was the summer of 1979, just after I graduated from the University of Pittsburgh, and I was touring Europe with a friend—armed with my passport, a Eurailpass, my backpack, and a book listing youth hostels and other cheap places to stay. We were in Venice, staying in some obscure convent that rented dirt cheap rooms to poor student tourists. One of the main sites I wanted to visit in Venice was the Armenian monastery there, l’Isola di San Lazzaro degli Armeni, referred to by Venetians as the “Armenian island,” or simply “the Armenians” (“gli Armeni”), whose library held an internationally known major collection of Armenian manuscripts. In my senior year at Pitt I had taken a course on medieval manuscripts with John Williams, and we had been assigned to write a paper about a medieval manuscript—anything we wanted—but we had to pretend we were the scribe of the manuscript. Wow, what a concept. I dug into some library books and a huge double folio book my dad had at home on Armenian manuscripts in San Lazzaro, and wrote my paper in the first person, as if I were an Armenian scribe.

After the guided tour at the monastery and its library, I mustered up all my nerve and timidly went up to one of the priests, Father Nerses Der-Nersessian, and asked in a tiny voice, “Could I please see a manuscript?”

He looked at me a little oddly but asked kindly, “Well, which one?”

The only one I could think of at that moment was a particularly amazing manuscript that I had seen in that enormous book my dad had. I stuttered, “Uh, um, the Trebizond Gospels!” He was nice. He smiled and said, “Ok, come back tomorrow and I’ll show it to you.”

I came back the next day. He took me in the library and brought out the manuscript. And I was shocked—it was HUGE—460 x 370 mm! (I had no idea). He saw my face and said, laughing, “Yes, you picked a big one!” He showed it to me, and he also let me touch it. (He. Let. Me. *Touch* it!) My heart was pounding—I was excited, thrilled, totally enamored, and dumbfounded. It was so much more beautiful than the photographs in the book; I remember the deep ultramarine blues and the gold which absolutely glowed. The intricate canon tables reminded me of oriental rugs. I couldn’t believe I was seeing and even touching a real, live, manuscript!

And that’s how it began—my lifelong obsession with Armenian manuscripts. A few years later I would go to graduate school and specialize in Armenian manuscripts and would return to San Lazzaro in 1988 to continue my dissertation research, eventually spending a total of almost two years in Venice. Father Boyle knew what he was talking about: you never forget your first manuscript.

And I never forgot him, either.

—©Sylvie L. Merian, 2020



Canon table
Trebizond Gospels, 10th c.
 Venice, Italy, Armenian Mekhitarist Congregation,
 Library of San Lazzaro Abbey, MS
 1400/108

Marilena Maniaci has sent us this call for papers for the second edition of their manuscript contest, and hopes to receive international proposals, since it will be a webinar event.

FuMaSt

WEBINAR EDITION

The Future of Manuscript Studies

2nd International Contest

Webinar edition, Friday 16 April – Saturday 17 April 2021

Early-stage researchers working on mediaeval Greek and Latin manuscripts are widely present within PhD courses in various disciplines and subjects, funded projects, universities and research institutions. Their research activities, which contribute in an essential way to building the future of manuscript studies, would highly benefit from a broader comparison of methods and results, both among young scholars and within the whole scholarly community.

The second International Contest "FuMaSt – The Future of Manuscript Studies" aims to bring together once again – after the first successful edition held in Gaeta in October 2019 – experienced scholars and young researchers engaged in the study of Greek and Latin manuscripts, coming from a variety of countries and scholarly traditions, and working in different and often not directly connected contexts.

Proposals are expected from PhD students and early-stage researchers (under 35 years of age, PhD earned not more than 5 years before the application). They may concern ongoing projects as well as first results of scholarly undertakings in the field of manuscript studies (palaeography, codicology, history of illuminated manuscripts, cataloguing). Interdisciplinary approaches are most welcome. Topics not centred on the study of manuscript books (i.e. those of a purely philological, text-historical, literary or art-historical nature) will not be considered. Those who have already been selected as participants in the 2019 contest cannot apply for this edition.

Ten papers will be selected for a 20-minute oral presentation, followed by a 10-minute discussion. The papers will need to conform to a few formalia, in order to make communication more efficient, and should contribute to shaping 'good practices' in the oral presentation of palaeographical and codicological research. These requirements – which will be sent to the selected speakers – mainly concern the structure of the papers, the relevance, technical quality and organisation of illustrations, and the drafting of a longer abstract in two of the contest's official languages.

The proposals for papers should be written in French, English, Italian, Spanish or German, and contain the following information:

- author's name and affiliation (if applicable);
- a short curriculum vitae (max. 2,500 characters);
- title;
- summary (min 4,000/max. 6,000 characters), offering sufficient information on the context, methods and results of the presented research.

The presentations will take place on the Google Meet platform. The date and address of the meeting will be widely circulated well in advance on the main scientific websites, mailing lists, newsletters and social networks.

The three best presentations, chosen by a panel representing the organising institutions, will be awarded a prize consisting in:

- a certificate jointly issued by the organising institutions;
- the opportunity of publishing the contribution in a recognised scholarly journal.

The first-place finisher will also receive a symbolic prize of 500 euros.

The proposals, in PDF format, should be sent to the Secretariat (Dr. Antonia Cerullo) not later than 8 November, 2020. The selected papers will be announced by 6 December, 2020. The complete texts of the papers must be sent by 28 February, 2021 to the Scientific Advisory Board (SAB), which may then make some suggestions to authors for the definitive version of their work.

For further information please contact:
Antonia Cerullo (antonia.cerullo@studentmail.unicas.it)

Co-organised by:
 CIPL - Comité International de Paléographie Latine
 APICES - Association Paléographique Internationale Culture Écriture Société
 CNRS- Institut de Recherche et d'Histoire des Textes
 AIMD - Associazione Italiana Manoscritti Datati
 AIPD - Associazione Italiana Paleografi e Diplomatisti
 Società Internazionale di Storia della Miniatura
 Larnemoli, Academy of Finland - University of Jyväskylä
 Università degli studi di Cassino e del Lazio meridionale, Laboratorio LiBeR - Libro e ricerca



Scott Gwara's Auction Round-Up: Summer 2020

"ASSET INFLATION" IN STOCKS AND BONDS—not to mention a dearth of manuscripts—accounts for the staggering prices being paid for exceptional specimens, especially Books of Hours, that appeared on the market in the spring/summer auction season.

Most recently, Christie's held a "Classic Art Evening Sale" on 29 July with two fabulous Books of Hours and a luminous historiated initial by the Siennese artist, **Giovanni di Paolo** (lot 1, £25k) [unless otherwise stated, all prices hereafter include the buyers' premiums]. Lot 5, "The Prayerbook of Mary Queen of Scots," achieved £311,250. Illuminated by the **Master of François de Rohan** ca. 1535–1540, this Hours was originally commissioned by Louise de Bourbon, abbess of Fontevraud. The big price acknowledged the astonishing history of its royal owner, beheaded in 1587 by order of her cousin, Elizabeth I. The catalogue states that the manuscript had been in a "private American collection." That would make two of them, since the Huntington Library owns a second "Prayerbook of Mary Queen of Scots" (MS 1200), and "shee used it at her death upon the Scaffold" [fig. 1]. In fact, the executioners incinerated Mary's personal effects to prevent them from becoming relics. The "Almanac Book of Hours" from Bourges, ca. 1490s, was lavishly illuminated by the **Master of the Monypenny Breviary** and associates (lot 17; £1,631,250). It was radiant, full of heraldry, bizarre symbolism (eyes weeping red, black and white tears; cascades of human bones), and crowds of peasants and saintly prelates in lush borders. The rich and evocative imagery includes Death as a zombie touching the hand of a manuscript illuminator ("lumineur") painting a miniature of the Virgin [fig. 2]. Not only would his art have glorified the Lord, but he would also have died in a pious disposition.



Fig. 1. Prayerbook of Mary Queen of Scots at the Huntington Library.



Fig. 2. Death comes for an illuminator in the Almanac Book of Hours.

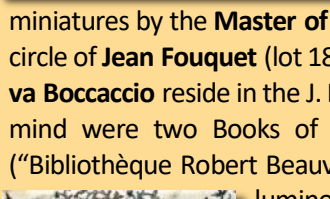


Fig. 4. Unicorn.



Fig. 6. A magus rides an elephant

Three other fabulous Hours were auctioned in Paris. On 17 July Binoche et Giquello sold a newly discovered Hours with six miniatures by the **Master of the Geneva Boccaccio** and two by an artist from the circle of **Jean Fouquet** (lot 180; €277,928). Miniatures by the **Master of the Geneva Boccaccio** reside in the J. Paul Getty Museum [fig. 3]. Even more glorious to my mind were two Books of Hours sold by Binoche et Giquello on 20 March ("Bibliothèque Robert Beauvillain"). Lot 22, the "Hours of Pierre Soppite and Marie Deschevert," ca. 1400–1410, boasted thirteen luminous miniatures by the **Luçon Master** (€689,500). Marie was Pierre's widow, and one inscription is dated 1661. The enormous price seems justified by the originality and quality of the artwork, which includes captivating marginal tableaux such as a unicorn charging an armed man in the upper border [fig. 4]. While later in date (ca. 1500–1510), the "Hours of G and H" achieved an impressive €749,700 because of thirty-six rich full-page miniatures, four of which span the entire opening (lot 23). The artist behind twenty-eight of these miniatures was the **Master of Spencer 6**, named for a Book of Hours at the New York Public Library [fig. 5]. The specialist remarked that this "rediscovered" Book of Hours rivaled MS Spencer 6 as the artist's masterpiece. The manuscript abounds in charm as well as splendor: a miniature of the "Meeting of the Magi" features a Wise Man riding an elephant smaller than a horse [fig. 6]. A fine Parisian Book of Hours followed, ca. 1500,

with eighteen large and forty-three small miniatures by the **Master of Philippe de Gueldre** and the **Master of Étienne Poncher** (lot 24; €88,872). There's usually a bidding updraft after strong lots, but this Book of Hours made a good price all on its own, given its superior quality and state of preservation.

For text manuscripts this season, the champion was a

splendid Italian copy on paper of ancient texts, including Plato's *Phaedo* and *Gorgias* translated into Latin by Leonardo Bruni (Bonhams NY, 10 June 2020, lot 10; \$187,575) [fig. 7]. To explain how such an unassuming book could make this price, one must resort to the marketing hyperbole:

Adam and Eve evicted from Eden by the Master of Spencer 6. New York, NYPL, MS Spencer 6.

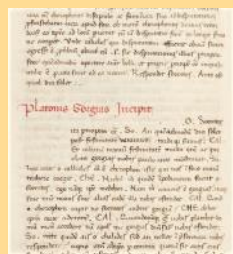
Fig. 3. "Cain Killing Abel" by the Master of the Geneva Boccaccio in *City of God* translated into French. Los Angeles, Getty Museum, MS Ludwig XI 10 (83.MN.129), fol. 59.



Fig. 5. Adam and Eve evicted from Eden by the Master of Spencer 6. New York, NYPL, MS Spencer 6.



Fig. 7. Plato's *Gorgias* in an Italian Renaissance manuscript



(Continued)

Scott Gwara, continued

“This manuscript is a most beautiful testimony to the power of ideas ... Plato’s legacy continues to feed the essential genius transforming our world ... Plato still vigorously retains his power to nourish and astound,” and so on for many paragraphs. Even for the most notable manuscripts, a compelling story is everything (vide Mary Queen of Scots). Runner-up in this competition would be a luminous early thirteenth-century French folio Bible in original binding with silver clasps [fig. 8], sold by Fraysse (Paris) for €77,000 [with premium]. The manuscript had scores of shimmering gold initials reminiscent of those in a French provincial Bible now at Smith College (MS 241) [figs. 9, 10] [see <https://mssprovenance.blogspot.com/2014/12/a-13th-century-bible-from-beauvais-at.html>].



Fig. 8. Early French folio Bible sold at Fraysse.

Not all text manuscripts soared this season. Christie’s sale of “Valuable Books and Manuscripts” was less successful than the “Classic Art Evening Sale,” since its star text manuscripts failed to sell. A fat Greek lectionary, ca. 1100, in a medieval binding was estimated at £150k–£180k, but may have been handicapped by being offered privately

by Christie’s for £375k. The removal of a miniature from it may have impacted the appeal as well [see Gaudenz Freuler, *The McCarthy Collection, Volume 1: Italian and Byzantine Miniatures* (London, 2018), no. 81, 258–59]. Estimated at £180k–£250k, a handsome copy of Cicero’s *Epistolae ad familiares* with a fabled provenance and initials by Joacchinus de Giganti-bus (lot 13) had perhaps too many losses to be appealing at that price. Christie’s sold items included “The Skevington Hours,” illuminated by the workshop of Willem Vrelant (lot 15, £50k). It is a small but thick manuscript with potential Welsh provenance, having possibly been owned by Thomas Skevington, bishop of Bangor. The identification rests entirely on the interpretation of “T. Skeffington” scribbled on fol. 58. Bought from Quaritch in 1972, this Hours was the first manuscript acquired by the American collector, Helmut N. Friedlaender (d. 2008), whose library, except for this manuscript, was sold in 2001 (Christie’s, 23 April 2001). With five large miniatures and eight small ones, a curious Book of Hours from southeastern

Fig. 9. Initials in Smith College MS 241, an early French folio Bible.



France achieved £81,250 (lot 16). It was tentatively attributed to the “Circle of the Master of the Apocalypse of Aymar de Poitiers,” an atelier now having four potential commissions. An anonymous Flemish illuminator painted an Office book dated 1542 (lot 19; £32,500). It belonged at one time to the wealthy American collector and Columbia PhD, Cortlandt Bishop, who owned the American Art Association auction house. The firm went through multiple mergers to become Parke Bernet, which Sotheby’s acquired in 1964. Lot 18 comprised a Schembartbuch fragment, which held thirty-six full-page illustrations of costumes worn at the annual Shrove Tuesday festivals in Nuremberg between 1472 and 1523 (£30k). The crazy jester-like outfits must have been costly—and fun to wear.



Fig. 10. Initials in the early French folio Bible sold at Fraysse.

Bloomsbury’s held the largest sale of this season on 8 July. In the morning the Norwegian collector Dr. Martin Schøyen sold eighty pieces from his legendary collection in celebration of his eightieth birthday [fig. 11]. One of the greatest manuscript collectors in world history, Dr. Schøyen assembled an unrivaled collection of rare fragments to serve as paleographical specimens. He dispersed some of them in three separate sales:

<https://www.sothebys.com/en/auctions/2012/the-history-of-script-sixty-important-manuscript-leaves-from-the-schøyen-collection.html>, <https://www.christies.com/the-history-of-western-28402.aspx?saletitle=>, and this Bloomsbury one. The collection included the Kushim clay tablet, ca. 3000 BC, which records the name Ku-sim (Kushim), “perhaps the first attested personal name in history” (lot 3, £140k) [prices without buyers’ premiums]. It reminds me of the dog Anhku, whose name appears above his image on an Egyptian tomb relief, ca. 1850 BC, at the British Museum (EA1147) [fig. 12]. Could this be the earliest attested dog name in history?

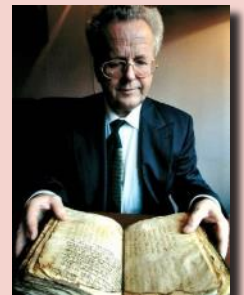


Fig. 11. Dr. Martin Schøyen.

A second-century AD papyrus fragment of *Iliad* XI made £12k (lot 6). Secular texts from antiquity are hard to come by nowadays. Lot 13, a



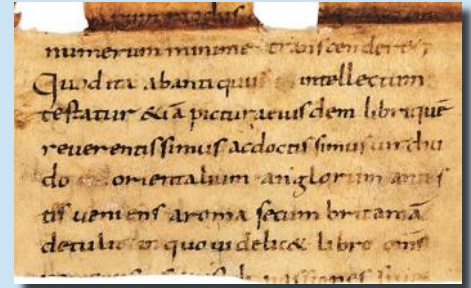
Fig. 12. The spotted dog, Anhku. His name appears just above his back (note the ankh).

(continued)

Scott Gwara, continued

single tenth- or eleventh-century leaf from a Hebrew Bible (Amos), achieved £42k. It seems to have come from the Cairo Genizah, and I'm told it could be the earliest witness to this section of Amos. A later but equally desirable Hebrew Bible fragment, eleventh- or early twelfth-century, had twenty-four leaves and was probably also buried in the Cairo Genizah (lot 15, £35k). Substantial Hebrew specimens like this are just about as old as they get. Similarly exotic was a fragment of Bede's homilies written in the variety of (English) Insular Minuscule practiced on the continent (lot 18; £20k, a bargain). Another text by Bede was lot 26 (unsold; est. £10k-£15k), which contains an account of Bishop Cuthwine of Dunwich (d. ca. 731), owner of two illuminated manuscripts, one of them a *Passio s. Pauli* [fig. 13]. The text from Bede's *Liber quaestionum* reads, "quod ita ab antiquis intellectum testator etiam pictura eiusdem libri,

Fig. 13. Passage mentioning Bishop Cuthwine's ownership of an illuminated manuscript.



quem reverentissimus ac doctissimus vir chudo<.>, orientalium anglorum antistes, veniens a Roma, secum britaniam detulit, in quo videlicet libro omnes <paene ipsius apostoli> passiones sive <labores per loca oportuna, erant depicta>” [“for a miniature in the same book which the most reverend and learned man Cuthwine, bishop of the East Saxons, coming from Rome brought with him to Britain attests to this interpretation in antiquity; in which book nearly all the torments and labors of this apostle were painted in their appropriate place”].

Since the name Cuthwine appears in an illustrated *Carmen Paschale* by Sedulius, ca. 860 (Antwerp, Plantin-Moretus Museum, MS 126) [fig. 14], it has been proposed that Cuthwine's manuscript served as its exemplar. Could Bede's source in the *Liber quaestionum* have been the *Passio ss. Petri et Pauli* by Pseudo-Marcellus? The text was known in pre-Conquest England. Furthermore, a fragment of it comprising lot 29 (£15k) came from the Italian monastery of SS. Peter and Paul at Bobbio, where a copy is recorded in the tenth-century library catalogue. Bobbio was an Irish foundation.

Fig. 14. *Carmen Paschale* possibly copied from an illuminated manuscript owned by Cuthwine.



Furthermore, a fragment of it comprising lot 29 (£15k) came from the Italian monastery of SS. Peter and Paul at Bobbio, where a copy is recorded in the tenth-century library catalogue. Bobbio was an Irish foundation.

In keeping with this cross-Channel leitmotif, a copy of Alcuin's *Conflictus veris et hiemis* and other anonymous texts from Blois, ca. 873, made £60k, despite selling for £35k only three years ago (lot 28) [MOMM 19 (Sept. 2016), p. 7, https://www.slu.edu/library/special-collections/publications/_pdf/vfi-newsletter-no-19.pdf]. This outcome confirms Dr. Schøyen's discernment when it comes to rarities. Quite curious was a small fragment of the *Life of St. Martin* by Sulpicius Severus, copied by the leading scribe of St. Albans Abbey, ca. 1150. Flyleaves of Vergil's *Georgics* in a book printed by Thomas Berthelet and bound by Dominique Pinart (Oxford) soared to £17k (lot 41). The artifact's pristine "authenticity" made all the difference. (Incidentally, as a journeyman printer in 1517, Berthelet set out for Newfoundland but never made it; if he had, he might have become the first printer in the New World.) To my mind, the most interesting lot was 46 (£48k), a group of twelve small fragments from Christian manuscripts in Latin, Greek, and Armenian, all annotated in Arabic. They clearly shared a history and plausibly originated in Jerusalem, where these languages would have been spoken and used liturgically. At £2k—honestly!—a fragment of *Hercules Oetaeus*, an anonymous play attributed to Seneca, represented a Walmart price for a supremely scarce specimen of ancient drama (lot 57). Three early English archives included nine rental rolls of Taunton Priory dating from 1299 to 1441 (lot 69; £30k). Economic historians of the English Middle Ages will rejoice. The Darley Abbey archives of 85 single-sheet documents, which hammered for £32k (lot 72), also held unedited and unpublished records. (More rejoicing.) Lot 79 (£3k), two mid-sixteenth-century documents from the Orkneys, are so rare they are likely to be the only ones outside of Scottish libraries or clan castles in the north of Scotland. I found these to be shockingly rare, utterly fascinating, and extremely well-priced.

Bloomsbury's afternoon sale of "Western Manuscripts and Miniatures" had very fine illuminated Bible leaves in lots 110 (£2200), 111 (£2600), and 112 (£2k). These came from the same Bible, ca. 1280–90, described in 1989 as being "of very fine quality and one-time richness." Once comprising some 519 leaves, it was auctioned by Sotheby's on 5 December 1989 (lot 79), cut up and dispersed. Mutilation awaits so many books that have shed even a leaf or two, but perfect Bibles can also be destroyed by professional ghouls. The Hornby Bible comes to mind (Ohio State University MS.MR.Frag.74). A folio of the "Gale Glastonbury Bible" (lot 115; £2k) serves as another object lesson. It was missing three leaves (and two blanks) but got the chop anyhow, at the hands of Bruce Ferrini, butcher of the Hornby Bible. There is a chance, but no solid proof, that the "Gale Glastonbury Bible" came from Glastonbury Abbey.

(continued)

Scott Gwara, continued

Codices in the sale usually settled in around the reserve, or just below it in post-sale contracts. It's an impressive accomplishment in a COVID economy. A grand Italian paper copy of the *Summa* by Bartholomeus de Sancto Concordio hammered for €28k (lot 132), a strong price. Yet a similarly large copy of Aquinas on the *Sentences* of Peter Lombard (dated 1479) only achieved £10k, post-sale. The difference reflects the bindings (original and handsome, in the case of the *Summa*) and the contents: penitential/legal vs. theological. An offer of £18k was accepted for a complete geographical compendium with rare texts (Vibius Sequester, "Lucius Fenestella," Guido of Pisa), including short extracts from obscure sources (e.g., *Antonine Itinerary*). This exceedingly desirable volume is thought to have come from Lucca, ca. 1477, based on an exact match to watermark no. 2651 in Briquet's *Filigranes*. Classical authors were also represented by lot 135 (£13k), Cicero's *Topics*, which sold by private treaty for a sum slightly below the low estimate. The *Topics* covers legal rhetoric, and texts of legal focus fared well in this sale (*vide* the *Summa* mentioned above). Lot 136, a legal compendium in original binding, generated significant interest (£20k). It held rare texts on canon and civil law: Castellanus de Bononia, *Arbor syllogistica*, the anonymous *Liber propositionum*, and a commentary on Justinian's *Digest*. Competition for legal treatises explains the £7k price for lot 137, legal opinions of John of Capistrano. The text is fascinating, for John's findings defended the status of female Franciscan Tertiaries. An attractive original wallet binding complemented the texts. Finally, a "practical manual of the laws of the Venetian republic," ca. 1500, which also survives in original condition made a strong £12k. It would have been handy in law, trade, or diplomacy.

Some minor European sales deserve mention. Sotheby's, which seems to have given up on medieval books, failed to sell a complete quire of the Libri-Phillipps-Creswick copy of the *Speculum historiale* by Vincent of Beauvais (14 July, lot 56; est. £5k-£7k). The parent manuscript, now University of Pennsylvania MS LJS 16, bears alternating azure and gold demi-fleur-de-lis that are associated only with the royal manuscripts of Charles V and Charles VI [fig. 15].

Because of a cyberattack, Reiss und Sohn had to postpone its sale by a week. On 5 May they offered three admirable Books of Hours (lot 31, €7500; lot 32, €15k; lot 33, €19k, all hammer prices). While lot 33 seems to have been illuminated in Rouen, ca. 1500, its use is for the diocese of Noyon. Complete at 90 folios, it corroborates the trend of Rouen manuscripts to get shorter and shorter as they approach the year 1500. Reiss usually has a fine offering of fragments, and by far the best was lot 61, a Beneventan missal folio, ca. 1200, with a striking miniature of a winged calf (its eyes were gouged out, oddly).

Fig. 15. Alternating gold and azure demi-fleurs-de-lis in University of Pennsylvania MS LJS 16.



The hammer of €7k seemed extraordinarily cheap to me, but the description of it as *Spanish* will have spooked potential bidders. Very curious was a folio from a fine French Book of Hours in two columns, a format only associated with royal manuscripts (lot 68; €1750). Bonhams (NY) offered some good single leaves, too, in its 8 July sale of "Fine Books and Manuscripts," including an attractive folio of a Chester Beatty Bible, his MS W.173 (Sotheby's, 24 June 1969, lot 57). Four leaves of the *Miscellanea theologica* by Johannes Bartholomeus Marlianus included two images of the author composing his work (lot 27; \$6075). This is the only *Miscellanea* that I have ever encountered. Zisska und Lacher (Munich) sold a rare fourteenth-century Bolognese fragment (eighteen leaves) in original boards of the *Compendium grammaticae* by Petrus de Isolella (21 July, lot 3; €4k hammer).

The sale of miniatures and manuscripts held on 15 June by Koller Auctions (Zurich) struggled. A single membrane from an illuminated copy of the *Chronique Anonyme Universelle* (15 June, lot 503) made a punchy €16,160. This fragment came from the Old Testament section, so the subject matter is purely religious. Something went wrong in the planning, since a roundel of Noah and the Ark was glued into its current position and seems to have come from a different manuscript. This *Chronique* was the second scroll manuscript to appear this year, as Rouillac sold a genealogical chronicle of the French kings on 28 May (lot 35; €23k hammer). Koller also offered a Rouen Book of Hours from the circle of the **Master of Robert Gaguin** which fetched €23,480 (lot 507). It belonged to the Cauchois family of Bourgtheoulde since the eighteenth century, and it's always sad to read of the alienation of a manuscript heirloom owned by the same family for three centuries. One unsold manuscript (lot 510; est. €18,520-€27,780) was a very handsome Choir Hymnal with five grand initials attributed to

the workshop of the **Master of Antiphonal Q of San Giorgio Maggiore** in Venice. Franciscan choir books from this period closely resemble each other. For comparison, see the Franciscan hymnal comprising Bloomsbury's, 6 December 2017 lot 113, with twenty large gilt and silver initials [fig. 16].

Fig. 16. Franciscan choir hymnal now at the Beinecke Library.

Kâ-Mondo (Paris) usually have a clutch of good offerings, and on 4 June, they sold a fourteenth-century southern French manuscript of sermon schemata (lot 209; €10,500 hammer) and a "Rituel des Défunts" (lot 210; €3500 hammer), which was really a "Rituel des Défuntes," since it is instantly recognizable as an exequial office book from the Dominican convent of St. Louis, Poissy. While manuscripts like this date to the 1530s, they were written and decorated for the nuns in an archaizing fourteenth-century style.

Finally, I'm going to pay closer attention to Bubb Kuyper (Haarlem, the Netherlands) in the future. On 26 May the firm offered supremely desirable facsimiles at derisory prices. I only bought Aldhelm's *De laudibus virginitatis* from Brussels, Royal Library MS 1650—copy number IL of LXXV copies (325 others were printed with Arabic numbers 76-400)—but I regret missing out on other beautiful treasures.



Antiquarian News

NEWS FROM *LES ENLUMINURES*

THIS FALL, *LES ENLUMINURES* IS PROUD TO PRESENT the latest publication in our Satellite Series, titled “Go forth and learn:” The Artist Joel ben Simeon and a Newly Discovered Hebrew Manuscript.

Born in Germany, where he trained as an artist and scribe and from where he was probably expelled, Joel ben Simeon spent most of his itinerant career in the book arts in northern Italy. We perhaps know more about him—from his colophons and his signed works—than any other illuminator-scribe, Jewish or Christian, in the fifteenth century. He depicts himself as a traveler in one manuscript next to the words “Go forth and learn,” which we hope to accomplish here.

The discovery of a new manuscript with more than 300 drawings by his hand prompts a reassessment of his career at a time of great religious uncertainty, economic opportunity, and cultural exchange. The scholarly publication, written by Sandra Hindman and Sharon Liberman Mintz, will be accompanied by a series of digital events:

—an international **Round Table Webinar**, co-sponsored by Fordham University, The Center for Jewish Studies, the Department of Art History and Music, and the Medieval Studies Program and *Les Enluminures* on Thursday October 22, 1:00 PM to 2:30 PM (Eastern Time).

—a Podcast, hosted by Sandra Hindman and in conversation with Sharon Liberman Mintz.

—a Video and a “Turning the Pages” feature.

For further information, please contact us at info@lesenluminures.com



Les Enluminures on the web: Short Takes

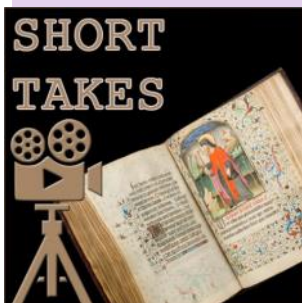
Discover our latest website initiative. *Les Enluminures* has produced a series of **Short Takes** to supplement our descriptions and are very excited with the results. These short videos make the manuscript “real” to the viewer. They are particularly useful to show condition and to demonstrate size. Our new videos can be accessed on our two websites: <https://www.lesenluminures.com/channel/short-takes/> and <https://www.textmanuscripts.com/media>.

Text Manuscripts Update

Log on to www.textmanuscripts.com from October 1 for our annual **Fall Update** with more than thirty new manuscripts from across Europe from England to Spain, in Latin of course, but also in English, French, German, Italian and Spanish. Some highlights: a beautiful manuscript of the *Life of Emperor Charlemagne* by the Florentine humanist, Donato Acciaiuoli (the first life of Charlemagne by any author to appear on the market since 1962), a large fragment of a French chronicle roll illustrated with five roundels of Old Testament scenes of Adam and Eve and Noah's Ark, and much more.



Life of Emperor Charlemagne



Frieze Viewing Room:

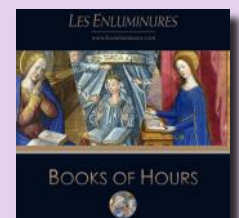
Frieze London and Frieze Masters 2020 Edition, October 9 to 16

We look forward to welcoming you virtually to our Frieze Viewing Room. Amongst the highlights, we are delighted to be exhibiting a fine group of our latest Book of Hours acquisitions.

SHOW INFORMATION: <https://www.lesenluminures.com/events/2/>

TEFAF Online, October 31 to November 4

We are pleased to participate in the first edition of TEFAF Online, in which we exhibit a single, exceptional artwork for the first time. SHOW INFORMATION: <https://www.lesenluminures.com/events/12/>



More scholarship under COVID:

Bryan Keene, who left the Manuscripts Department at the Getty at the end of August to take a teaching position at Riverside City College, directs us to a Getty series called *Reflections* that offers current thoughts on works of art from curators and community members. The brief audio essays provide us with moments of pleasure and respite from the tedium and frustrations of quarantine and isolation: <https://blogs.getty.edu/iris/tags/reflections/>

Christine Jakobi-Mirwald posts a tentative program of a conference in Lausanne, 22-23 October 2020. There is as yet no online post beyond the call for papers: <http://blog.apahau.org/appel-a-communication-dans-le-manuscrit-et-en-dehors-echanges-entre-lenluminure-et-les-autres-arts-universite-de-lausanne-22-23-octobre-2020/> and it is not clear if the conference will actually take place live, or in virtual format, if at all.

**DANS LE MANUSCRIT ET EN DEHORS :
Échanges entre l'enluminure et les autres arts**

Jeudi 22 Octobre 2020**Polyvalence et parcours d'artistes**

Inès Villela-Petit (Paris)

Les frères de Limbourg hors du livre

Mireia Castaño (Université de Genève)

Enluminure et broderie en France au XV^e siècle

Nicolas Oget (Université Paris Sorbonne)

Le 'Maître de Coëtivy': un cheminement dans la polyvalence du métier de peintre à la fin du Moyen Âge

Pier Luigi Mulas (Università di Pavia)

Un miniatore-orefice milanese dimenticato:

Giovanni Antonio Decio

Cristina Quattrini (Pinacoteca di Brera)

Miniatori e pittori nella Milano di fine Quattrocento: il caso di Princivalle Negri

Melissa Nieto (Université de Lausanne)

De l'enluminure à la sculpture et vice versa.

Les échanges entre les manuscrits enluminés du Haut-Rhin et la sculpture du transept sud de la cathédrale de Strasbourg

Nastasia Gallian (Université Paris Sorbonne)

Giulio Clovio et l'estampe

Denise Zaru (Université de Lausanne)

Entre enluminure et peinture. Les architectures fictives: un outil dévotionnel

Joris Corin Heyder (Universität Bielefeld)

Entangled Simulacra. Copying Faithfully Between Flemish Panel Paintings and Illuminated Manuscripts, 15th—16th Centuries

Vendredi 23 Octobre 2020**Matériaux et technique précieux**

Ilka Mestemacher (Universität Hamburg)

Mit Farbe spritzen und Goldfarbe ziselieren: medienübergreifende Techniken karolingischer Buchmaler

Fabrizio Crivello (Università di Torino)

Più preziose dei preziosi

Arti suntuarie e miniatura alla corte di Carlo Magno

Alessia Marzo (Università di Torino)

Alle origini della miniatura sotto cristallo. Prime riflessioni

Maria Bernasconi Reusser (Université de Fribourg) –

Christine Jakobi-Mirwald (Kunstg. Inst. Marburg)

Rammendi – miniatures – tessuti. Lavori da monache a Engelberg

Appropriations et transformations, d'un médium à l'autre

Loretta Vandi (Scuola del Libro di Urbino)

A Long Foliate Reform. The acanthus motif in illumination and its intersections with architecture, sculpture, and liturgical implements in eleventh- twelfth-century Tuscany

Samedi 24 Octobre 2020**Échanges entre l'enluminure et les autres arts, à l'échelle d'une ville**

Federica Volpera (Università di Genova)

Al di là del testo, al di là dei margini, tra storiografia e critica: prove di dialogo per la miniatura a Genova tra XIII e metà del XIV secolo

Adeline Favre (Université de Fribourg)

Échanges entre l'enluminure et les autres arts: porosité entre supports à l'échelle de la ville de Fribourg en Suisse

Fabio Massaccesi (Università di Bologna)

Tra pittura e miniatura : il caso bolognese di Jacopo di Paolo e Giovanni da Modena

Aurélia Cohendy (Université de Toulouse)

And last but not least:

Creative Distractions

by Christine Jakobi-Mirwald

