



## 📖 Editor's Remarks:

**DEAR COLLEAGUES AND MANUSCRIPT LOVERS**, As we begin a new year, with Covid continuing to spread in variant forms, I am hoping you will all stay safe and healthy, and continue to observe the necessary precautions for communal gatherings. The new reality is uncomfortable but we have now had a lot of practice with it and generally know what to expect and how to behave, in contrast to the first uncertain years. Let us concentrate on how to live the fullest possible lives within the current parameters. Although it is depressing to be unable to meet and deliver papers in person, I have participated in and attended some very interesting and dynamic Zoom conferences, which actually reach more people worldwide than ever before, avoiding travel and accommodation costs and the risks to health they also involve.

I am so sorry to bring you the news that the manuscript world, and especially the area of the art of Renaissance Venice, has just lost a brilliant, kind, and energetic scholar. I publish below a short tribute by **Helena Szépe**, a close colleague and friend.

## In Memory of Professor Lilian Armstrong (1936–2021)

Helena Szépe

**WE ARE DEEPLY SADDENED** at the death on November 26 of Lilian Armstrong (1936–2021), Professor emerita at Wellesley College and the first holder of the Mildred Lane Kemper Chair in the Humanities. She was an internationally renowned and prolific scholar who published five books and more than sixty scholarly papers. She was sought out for her expertise and was exceptionally generous with advice and aid to other researchers around the world, especially young and emerging scholars. Lilian earned her BA at Wellesley College, her MA at Harvard, and her Ph.D. at Columbia. While researching her dissertation on the artist **Marco Zoppo** (1433–1498) in Venice she forged a lifelong love and connection to the city and region. Lilian became interested in paintings within printed books also at that time. When she published her thesis entitled *The Paintings and Drawings of Marco Zoppo* as an edition in the Garland Series of Outstanding Dissertations in the Fine Arts in 1967, Lilian reserved the material that examined hand-illumination of books for further investigation.



The result was *Renaissance Miniature Painters and Classical Imagery* of 1981 (London, Harvey Miller Publishers), in which she pioneered a systematic focus on the artists and imagery of individual exemplars of Venetian printed books, breaking new ground in Renaissance studies. Lilian revealed a previously hidden wealth of painting and classical imagery in books and also highlighted the important role that miniaturists played in the Renaissance interpretation of the figural and decorative arts of antiquity. In study after study she continued to unveil the rich visual culture within books published in Venice from 1469 to the mid-sixteenth century, a period when Venice was the center of the book publishing industry in Europe.

Lilian defined and clarified the oeuvres of numerous artists including the **Master of the London Pliny**, the **Putti Master**, the **Pico Master**, the **Master of the Rimini Ovid**, **Petrus**, **Cristoforo Cortese**, the **Master of the Donato Commission**, and **Benedetto Bordon**. She demonstrated the important role of miniaturists in adapting antique visual models to create new forms and themes, but also in interpreting the texts of ancient and early Renaissance authors such as Plutarch, Pliny, and Livy. She also focused on the important roles of book artists in contributing to other key aspects of Renaissance culture, including cartography and the production of liturgical books. Lilian showed that the advent of print in Venice initially attracted manuscript painters to the city and advanced their careers, and she recognized that many of the woodcuts in books were designed by miniaturists.

**Continued**

**Lilian Armstrong, continued**

Many of her earlier essays were published in the two-volume set entitled *Studies of Renaissance Miniaturists in Venice* (London, Pindar Press, 2003). Her essential assessment of the woodcuts in Italian incunabula was published as *La xilografia nel libro italiano del XV secolo: Un percorso tra gli incunaboli del Seminario Vescovile di Padova* (trans. Lucia Mariani, ed. by Paola Maria Farina (Milan, EDUCatt, 2015). In her last book, *Petrarch's Famous Men in the Early Renaissance* (London, The Warburg Institute, 2016) Lilian explored the ambitions of the eccentric humanist Felice Feliciano through the practice of another methodological innovation, the analysis of the illustration of all known copies of an early printed edition.

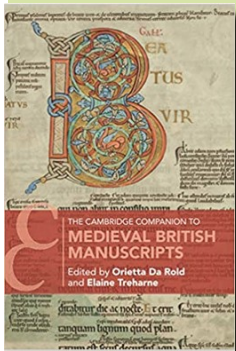
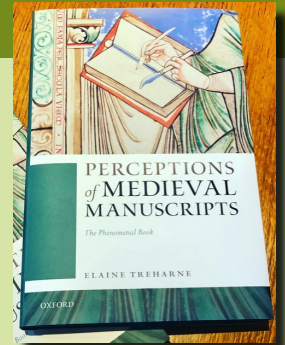
Lilian's last publication is an engaging historiographical memoir entitled "The Study of Hand-Illumination and Woodcut Illustration in Italian Incunabula 1960s–2020: Historiography and a Memoir," recently published in the *Bulletin du bibliophile* 142:1 (2021): 9–36. A volume of sixteen essays in her honor entitled *The Art of the Renaissance Book, Venice and Beyond. Tributes in Honor of Lilian Armstrong*, edited by Ilaria Andreoli and Helena Szépe, will be published by Brepols in early 2022. It will include a full bibliography.

Lilian leaves a husband, Peter Fergusson, in Wellesley; a brother, Robert, and sister-in-law, Sandra, in New Castle Pennsylvania; two nieces, Jill in Rome and Heather in New Castle; a sister-in-law, Ruth, in Leeds, England; many scholars who were students of hers at Wellesley, and many whom she inspired and mentored.

<https://www.legacy.com/us/obituaries/bostonglobe/name/lilian-armstrong-obituary?id=31706120>

**NEW PUBLICATIONS**

**Elaine Treharne's** new book, *Perceptions of Medieval Manuscripts: The Phenomenal Book* has just been published by Oxford University Press. Website details: <https://global.oup.com/academic/product/perceptions-of-medieval-manuscripts-9780192843814?cc=us&lang=en&>



A slightly earlier publication, edited by **Orietta Da Rold** and **Elaine Treharne**, is the *Companion to Medieval British Manuscripts* (Cambridge University Press, 2020), with exciting new work on the state-of-the-art in manuscript scholarship. <https://www.cambridge.org/core/books/cambridge-companion-to-medieval-british-manuscripts/61D4E860CB62652910BD94F62B325A94>

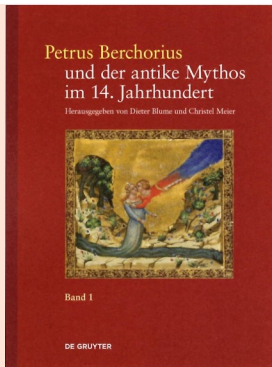
**Marina Bernasconi Reusser**, *Die Handschriften der bischöflichen Zentralbibliothek Regensburg*. Ehemalige Schottenbibliothek St. Jakob und Zusätze. (Regensburg, Schnell und Steiner 2021) (Bischöfliches Zentralarchiv und Bischöfliche Zentralbibliothek Regensburg. Kataloge und Schriften, Bd. 41)



The "Schottenbibliothek" is the library of the former *Schottenkloster* St. Jakob in Regensburg. This Benedictine monastery was founded around 1090 and passed from Irish hands into Scottish ownership at the beginning of the sixteenth century. The ample library of the monastery with more than 25,000 post-medieval volumes (1500 and later), 168 incunabula, and 80 manuscripts is of particular value because it was the only Benedictine monastery library in Bavaria to survive the secularisation of 1803 in its entirety.

The exterritorial status of the monastery occupied only by Scottish monks had protected the library from the Bavarian state. The monastery persisted until 1862 when it was closed due to a lack of monastic entries. The main part of the library remained in Regensburg—despite occasional departures to Scotland—and today it belongs to the valuable old holdings of the Episcopal Central Library. The catalogue offers the first description of the 58 surviving late medieval and modern manuscripts of the Schottenbibliothek now in the *Bischöfliche Zentralbibliothek*, most of them hitherto unpublished. [https://www.schnell-und-steiner.de/artikel\\_10547.ahtml](https://www.schnell-und-steiner.de/artikel_10547.ahtml)

## NEW PUBLICATIONS continued



Blume, Dieter and Meier-Staubach, Christel. *Petrus Berchorius und der antike Mythos im 14. Jahrhundert: Bd. 1 Die Metamorphosen Ovids in der Deutung des Petrus Berchorius und in den italienischen Bildzyklen des 14. Jahrhunderts. Bd. 2 Der ‚Ovidius moralizatus‘: Ausgabe, Übersetzung, Kommentar*, Berlin, Boston: De Gruyter, 2021. <https://doi.org/10.1515/9783110764918>

*Petrus Berchorius and the Ancient Myth in the Fourteenth Century*. Vol. 1: Ovid's "Metamorphoses" in the Interpretation of Petrus Berchorius and the Fourteenth-Century Italian Image Cycles. Vol. 2: The "Ovidius moralizatus"; Edition, Translation, Commentary. In collaboration with: Anna Stenmans and Caroline Smout; edited by Dieter Blume, University of Jena and Christel Meier-Staubach, University of Münster, Germany.

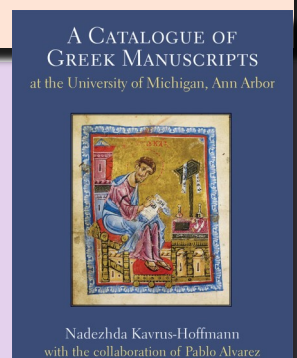


Gotha, Membr. I 98, fol. 11r

WRITTEN IN 1340 IN AVIGNON AND WIDELY DISTRIBUTED, *Ovidius moralizatus* by Petrus Berchorius undertakes a systematic allegorical examination of the *Metamorphoses* that explores the current situation in the church and society. For the first time an illustrated edition of the text created 1348 in Bologna is presented in full. The exceptional miniature cycle develops a highly imaginative iconography of metamorphoses. Simultaneously, the reader can appreciate a new, emotional, and human view of Ovid. The analysis of the images as well as the critical edition, translation, and commentaries on the text are placed into context through literary and art historical comparative studies. The result is a comprehensive image of the prominent role played by the ancient myth in the intellectual debates of the fourteenth century.

Nadia Kavrus-Hoffmann's new catalogue was published in January 2021, see [https://www.press.umich.edu/7275146/catalogue\\_of\\_greek\\_manuscripts\\_at\\_the\\_university\\_of\\_michigan\\_ann\\_arbor](https://www.press.umich.edu/7275146/catalogue_of_greek_manuscripts_at_the_university_of_michigan_ann_arbor)

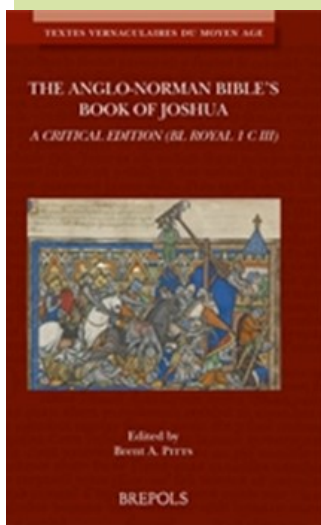
Read also her obituary for **Boris Fonkich**, a prominent paleographer of Greek manuscripts: <https://www.facebook.com/bsanabs/posts/4388751567875870>



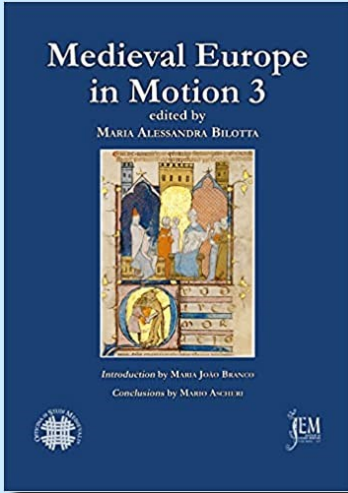
THE ANGLO-NORMAN BIBLE (ANB) SURVIVES IN TWO COPIES, London, British Library, Royal MS 1 C III (*L*), and Paris, Bibliothèque nationale de France, ms. français 1 (*P*). Both manuscripts are ca. 1350 and both were the Bibles of kings.

*L* belonged at some point in the fifteenth century to Reading's Benedictine abbey, entering the royal library in 1530. Characteristic of *L* is the translation's faithfulness to the Vulgate and its occasional insertion of short glosses in English or Latin to clarify or correct the Anglo-Norman narrative. An illustrated text, *P* was prepared by an English workshop for the fourth baron de Welles, John, and his wife, Maud, daughter of William, Lord Ros. This is clearly the Bible of a wealthy and well-connected English family. After the de Welles family, the manuscript belonged to Louis de Bruges († 1492), then to King Louis XII of France.

Building on the work of Samuel Berger, Anna Paues, Nora Ratcliff, Pierre Nobel, Anne Wanono, Catherine Léglu, and others, today a team of scholars is studying the ANB and gradually issuing first critical editions of individual books. To date, *Ruth* (*Reading Medieval Studies*, 2018), *Tobit* (*Mediaeval Studies*, 2020), and *Joshua* (Textes vernaculaires du moyen âge, Brepols, 2020) have appeared in critical editions by Brent A. Pitts. ANB *Judges* with critical edition by Pitts and Introduction and Notes by Huw Grange is in press (TVMA, Brepols) at this writing, and three further works are in hand: *Esdras* (ed. Pitts, Introduction and Notes by Thomas Hinton), *Samuel* (ed. Pitts, Introduction and Notes by Maureen B. M. Boulton), and *Kings* (ed. Pitts, other details TBA).



## NEW PUBLICATIONS continued



*Medieval Europe in Motion 3. The Circulation of Jurists, Legal Manuscripts and Artistic, Cultural and Legal Practices in Medieval Europe (13th–15th centuries)*, ed. M.A. Bilotta, Introduction by Maria Joao Branco, Conclusions by Mario Ascheri. (Palermo, Officina di Studi Medievali, 2021)

<https://rmbf.be/2021/11/30/publication-medieval-europe-in-motion-the-circulation-of-jurists-legal-manuscripts-and-artistic-cultural-and-legal-practices-in-medieval-europe-13th-15th-centuries-vol-3-dir-m/?fbclid=IwAR0-ZJV6V5lx-N4MD6pVUK8xrMWwpJt2dSICJHWcMedxXftg7LjYi-QbcBo>

*Image et Droit. Les manuscrits juridiques enluminés, Clio Themis 21 (2021)*, ed. M.A. Bilotta and Serge Dauchy, see table of contents at <https://publications-prairial.fr/cliiothemis/index.php?id=1802&fbclid=IwAR0eWTMJz96V6-sIWbhYe7uD1mEpuXSeFe2FBm7xSQeSKKBnj8e-CD661il>

Kindly posted by **Alessandra Perriccioli Saggese**:

L'ERMA di BRETSCHNEIDER is proud to announce the publication of the latest volume—25/2021—of the *Rivista di Storia della Miniatura*.

This scholarly journal was founded in 1996 as the official periodical of the *Società internazionale di Storia della Miniatura*. It welcomes essays and research papers which investigate the illustration and decoration in manuscripts, the relationship between text, images, and support, and the comparison with other cultural and artistic manifestations, also in a multidisciplinary perspective. It has columns dedicated to reviews, electronic resources, restorations, and exhibitions. For more information, see

<https://en.lerma.it/libro/9788891321992>

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*Il manoscritto purpureo dalla Tarda Antichità al Novecento. Abstract degli interventi presentati in occasione della Giornata di studio in modalità Webinar, 1° dicembre 2020*

Recensioni a cura di **Giuseppa Z. Zanichelli**

Restauri a cura di **Massimo Medica**

Miniatura on line a cura di **Federica Toniolo**

## CONFERENCES



**Seneca Master** (Bologna, active early 14th century). Cutting: The Sixth Day of Creation, early 1300s.

Tempera and gold on parchment, 2 3/4 in. diameter. The Cleveland Museum of Art, The Jeanne Miles Blackburn Collection 2006.9

## Andrew Ladis Memorial Trecento Conference

January 13–15, 2022  
Presented on Zoom

Because of the COVID pandemic, the format of this conference recently changed from in person to online. For information and list of speakers, see <https://fristartmuseum.org/andrew-ladis-memorial-trecento-conference/>. For registration see [https://events.zoom.us/jv/AI3EThfliXzzF08qm4ECwGtui\\_0xMZDBgtrdMelsfYlueRrdikJx2FekEBbKEbzmMaW\\_Kc?lmt=1641310507000&utm\\_source=email](https://events.zoom.us/jv/AI3EThfliXzzF08qm4ECwGtui_0xMZDBgtrdMelsfYlueRrdikJx2FekEBbKEbzmMaW_Kc?lmt=1641310507000&utm_source=email)



The Keynote lecture, *Bologna Redux: A Fresh Look at the Beginnings of Legal Manuscript Illumination*, will be presented by Susan L'Engle, professor emerita, Saint Louis University on Thursday, January 13, **6:00 –7:00 pm, USA Central Standard Time**. The lecture is free; registration is required. For more information and to register, see <https://fristartmuseum.org/event/bologna-redux/>.



Vatican City, Biblioteca Apostolica Vaticana, MS Pal. lat. 765, fol. 79r

The **47th Annual Saint Louis Conference on Manuscript Studies** will be held within the context of the **Ninth Annual Symposium of the Center for Medieval and Renaissance Studies**, from **Tuesday, June 21 to Thursday, June 23, 2022**; please note the shift from the usual Monday beginning; see <https://www.smrs-slu.org/>. All speakers who have agreed to continue with their papers first proposed for 2020 are being scheduled into sessions during the three days. Due to dropouts during the past two cancelled years there are two open sessions of three papers each, waiting to be filled. If you would like to submit a paper or session proposal to the manuscript conference, please send an **abstract** or **proposal to me** at [susan.lengle@slu.edu](mailto:susan.lengle@slu.edu) by the end of February, 2022. Conference registration and accommodations should be made as usual on the CMRS website.

## COURSES

**TIMOTHY GRAHAM WILL OFFER** his biennial intensive summer seminar on *Paleography and Codicology* through the University of New Mexico, July 5–29, 2022. Targeted principally at graduate students but also of potential interest to junior faculty, the seminar offers comprehensive training in the reading of a broad range of medieval scripts as well as in the recognition and evaluation of key codicological features. Currently planned to take place in person on the UNM campus, the seminar is open to participants from other institutions. There is a simple application process for non-UNM participants, with a deadline of March 16, 2022. For further information, visit <http://ims.unm.edu/academics/paleography/index.html>.

**A message from Giovanni Scorcioni:** Facsimile Finder ([facsimilefinder.com](http://facsimilefinder.com)), a supplier of books specializing in facsimile editions, seeks authors to create authoritative English-language descriptions of manuscript codices, many lavishly illuminated; documents; maps; and printed books. Authors are expected to have advanced training in codicology, paleography, or the history of art. For more information about the work, remuneration, and how to apply, contact **Elizabeth Teviotdale** at [e.teviotdale@att.net](mailto:e.teviotdale@att.net).



## NEW ACQUISITIONS

Posted by Beth Morrison:

### Getty Acquires Pink Qur'an Leaves

The Getty Museum has recently acquired a bifolium from the famed **Pink Qur'an**, originally made in Islamic Spain in the 1200s. Probably produced for a royal or noble patron in either Granada or Valencia, the celebrated manuscript from which these leaves originate is known as the "Pink Qur'an" because of its distinctive tinted paper. Most copies of the Qur'an produced in western Islamic lands were written on parchment and in a square format, making this example, written on fine dyed paper in rectangular layout, a remarkable exception. It seems that colored paper was reserved for luxury copies, such as the Pink Qur'an that originally comprised twenty volumes. Other leaves from the same manuscript are found in the Metropolitan Museum of Art, LACMA, the Agha Khan Museum, the David Collection in Copenhagen, and the State Library of the United Arab Emirates.



Leaves from the Pink Qur'an, 1200s, Spain; J. Paul Getty Museum, Ms. 122, leaves 1v-2r



### Recent Gift to the Morgan

This leaf is from the "Oglethorpe Bible," a *Bible historiale* of which the first two volumes are in Oxford, Corpus Christi College (MSS 385-386).

The two volumes were bequeathed by **General James Oglethorpe** (1696-1785), founder of the American colony of Georgia. The third and final volume of the set, confiscated by British customs in the eighteenth century, was thought to be lost forever; this is the sole surviving leaf from that otherwise missing volume. The *Bible historiale* was originally a gift to or a commission by King Louis XII of France and his queen Anne de Bretagne; it was produced in Tours ca. 1510-1515 and illuminated by the **Master of Claude de France** (and a second, Poyeresque, hand).

Gift of Laura Jereski in honor of Roger S. Wieck, 2021

"Solomon Expounding Proverbs"

By the **Master of Claude de France**

France, Tours, ca. 1510-15

MS M.1230

### CALL FOR PAPERS

The journal *Eikon Imago* has opened a Call for Papers for the special 2023 issue: "Imago, ius, religio. Religious Iconographies in Illustrated Legal Manuscripts and Printed Books (9th-20th Centuries)" Special Guest Editors: Maria Alessandra Bilotta (IEM-FCSH/Universidade Nova de Lisboa) and Gianluca del Monaco (Università di Bologna). Deadline for submissions: 1 February 2022. For details, see <https://revistas.ucm.es/index.php/EIKO/announcement/view/389>

## PROJECTS



**THE WEBSITE HOURS/ORE. ITALIAN BOOKS OF HOURS/LIBRI D'ORE ITALIANI** aims to make contents and information regarding this type of devotional manuscript in open access online. It has been conceived in parallel with a book project on private devotion in late Medieval Italy, intending to provide a wider range of material concerning Books of Hours made in Italy.

The enormous quantity of French and Netherlandish Books of Hours produced in the late Middle Ages has somewhat obscured the very existence of Books of Hours made in other areas, particularly in the Mediterranean (Italy, southern France, and Catalonia). At the same time, the standardization of the Northern material and the extensive scholarly literature that have been dedicated to it have led to the comparative neglect of the various types of books produced for the purpose of private devotion in other regions.

This website is published as an open access tool, and it is conceived as a collaborative effort and as a work in progress. Users are encouraged to submit missing information or corrections by emailing to:

[francesca.manzari@uniroma1.it](mailto:francesca.manzari@uniroma1.it). **HOURS/ORE** will provide different sorts of information on Hours (*Horae*, *Offizioli*, *Officuli*) produced in Italy in the Late Middle Ages and in the Renaissance. It comprises a survey of manuscripts from ca. 1275–ca. 1550. At the moment over 200 manuscripts have been uploaded. I have included manuscripts identified as Books of Hours following a new classification, better suited to Italian material.

**A NEW DEFINITION:** On the website, I propose a new definition for this type of book, adapted to the Italian contexts. As I have argued before, Italian Books of Hours do not conform to the contents considered usual in transalpine regions, where—certain luxurious commissions aside—they soon take on a relatively standardized form. In Italy, a devotional manuscript containing offices of any sort—in particular, the Short Office of the Virgin Mary, the Office of the Passion and the Office of the Cross (following Roger Wieck's terminology in distinguishing these two texts), and the Office of the Dead—would, in contemporary inventories, have been called *Horae* or *Officiolo* (*Offiziolo* in Italian), while a prayer-book would have been designated *Preces*. I therefore suggest including under the rubric of Books of Hours manuscripts containing just one, or a few, of these Offices, even when they seem to be lacking the texts considered essential to such manuscripts, according to the classification introduced by Victor Lerouquis, as in manuscripts produced in Italy they rarely appear all together. Furthermore, to be defined as Hours, manuscripts must, in addition to their contents as described above, conform to a particular book form, defined in terms of format, layout and illustrative program. All these elements, taken together, would have made a manuscript recognizable as an *Officium/Horae* at the time of its production. I hope to investigate these themes in a book currently in preparation, which will draw on this website and complement it.

**MAP OF THE WEBSITE:** The [Survey of Italian Books of Hours](#) (ca. 1275–ca. 1550) has been conceived as a list of known manuscripts and will be updated continually, as new manuscripts are added. It can be found under the heading [A Survey of Italian Hours](#) and it is organized according to place and institution of conservation, under [A 'Map' of Italian Books of Hours](#). A brief entry format

has been devised to give essential information on the manuscript: place of conservation, institution and shelf-mark, place and date of production, material, number of leaves and dimensions, number of codicological units comprised in the manuscript, or indication that it is a fragment (in case of single leaves or fragmentary manuscripts), type of script/s, name of scribe/s, phases of decoration, name of illuminator/s, patron or owner, and an essential bibliography consisting of the main studies on Italian Books of Hours. The entries, however, are not conceived as a full description of the manuscript. When possible, basic information includes online digitization and existing descriptions, either online or in traditional published form, considering partial digitizations, existing facsimiles, and other useful bibliographic references.

For the moment, information on artists and patrons has been privileged; lists of contents and of illustrative programs will be added in future. Further information will be progressively uploaded, including textual additions and missing parts; saints and cults indicated by the texts; presence of texts and/or rubrics in the vernacular; heraldry; provenance; and brief references to scholarly views on dating, placing and attribution.

A new section **INDEXES**, comprising an [Index by Area and Date of Production](#) and an [Index by Country of Preservation](#) has recently been uploaded. These too will be updated gradually, as the number of Survey manuscripts increases. Under [A Survey of Italian Hours](#) is the page [Manuscripts not Included in the Survey](#). This section consists of a list of manuscripts cited in studies devoted to illuminated Italian Books of Hours, but which have been excluded from the Survey because: **a)** they either lack illumination, **b)** they were not illuminated in Italy or by Italian illuminators, or **c)** they are documented among certain library holdings but were lost prior to photographic recording. Despite their exclusion from the Survey, this list allows them to appear in the relevant bibliography.

Other website pages give information relevant to Italian Books of Hours. [Bibliography](#) has a section [Essential Reading List](#), which briefly presents the main studies on Italian Books of Hours, plus a section [Extensive Bibliography](#) where all the titles mentioned on the website (abbreviated as author/year of publication) are listed in alphabetical order. [Tools](#) presents material of different sorts relevant to the study of Italian Books of Hours; [Websites](#) a list of websites with information relevant to this website's themes; [Reference Scholars](#) a list of names and links to scholars working in fields closely related to this website's themes; [Pdfs of Essays and Entries](#) has downloadable pdf material; [Seminars, Conferences and Talks](#) will consist of links to recorded seminars and conferences and also unpublished papers or abstracts of talks).

These parts of the website [HOURS/ORE](#) will gradually be supplemented as new material becomes available.

-Francesca Manzari



EXHIBITIONS

**Upcoming Exhibitions at the J. Paul Getty Museum**

**Painted Prophecy: The Hebrew Bible through Christian Eyes**  
**The Getty Center, Los Angeles**  
**March 8–May 29, 2022**

Images drawn from the Hebrew Bible (known to Christians as the “Old Testament”) were among the most popular subjects for Christian illuminated manuscripts in the Middle Ages. This exhibition brings manuscripts that explore the medieval Christian understanding of Hebrew scripture into dialogue with the **Rothschild Pentateuch**, a masterpiece of the Jewish manuscript tradition. Together, these objects from different religious traditions demonstrate how the Hebrew Bible was a living document, its contents subject to interpretation dependent on time and place.



**Moses Placed in the River**  
**Rudolf von Ems, *Weltchronik*;**  
**Regensburg, about 1400–1410**  
**J. Paul Getty Museum,**  
**MS 33, fol. 64.**

**William Morris for the Kelm-**  
**scott Press; *The Order of Chivalry*,**  
**1892; Stanford Libraries**  
**Digital Repository.**

**The Fantasy of the Middle Ages**  
**The Getty Center, Los Angeles**  
**June 21–September 11, 2022**

The castles, knights, battles, and imaginary creatures of the Middle Ages perpetually inspire art, literature, photography, film, and reenactment. These later fantasy works blend historical source material with legendary or magical elements to create memorable characters, creatures, and cultures. This exhibition explores the ways in which the Middle Ages have been mythologized, dramatized, and re-envisioned time and again, proving an irresistible period for creative reinterpretations ranging from the Brothers Grimm to *Game of Thrones*.



**Saint George and the Dragon** from a book of hours;  
**Master of Guillebert de Mets, Ghent, about 1450–55;**  
**J. Paul Getty Museum, MS 2, fol. 18v.**

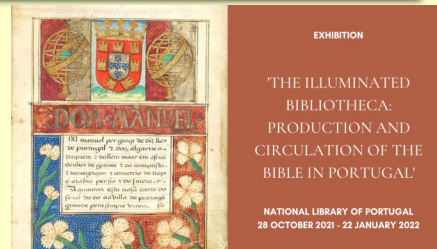


**DANTE E IL SUO TEMPO, 9/24/2021–1/14/2022**

From Paolo Pontari: the lavish exhibitions of manuscripts and old printed editions that the Società Dantesca Italiana set up in Florence on the occasion of the seventh Centenary of Dante’s death are closing soon: **Dante e il suo tempo nelle biblioteche fiorentine**, currently open to the public at the Biblioteca Medicea Laurenziana, the Biblioteca Nazionale Centrale, and the Biblioteca Riccardiana.

Visit the websites for details, timetables and access procedures relating to the exhibitions:  
<https://www.bncf.firenze.sbn.it/attivita/dante-e-il-suo-tempo-nelle-biblioteche-fiorentine/>  
<https://www.bmlonline.it/en/dante-e-il-suo-tempo/>

**Also closing soon: FROM OCTOBER 28 UNTIL JANUARY 22 THE NATIONAL LIBRARY OF PORTUGAL** presents to the public a selection of Romanesque Bible manuscripts preserved in Portuguese book collections. Exemplars from the **Monastery of Alcobaça** and of **Santa Cruz de Coimbra** are on show, as well as several splendidly illuminated French twelfth-century Bibles nowadays preserved in the **Biblioteca da Ajuda** in Lisbon and the **Biblioteca Pública** in Évora. The provenance itineraries of these volumes are highlighted, and specific attention has been drawn to the techniques and paints used by the medieval illuminators at work in these magnificent books. A small section of the exhibition has been dedicated to the study of the Vulgate in early modern Europe.



Besides offering us a privileged view of medieval religious practices, the works on exhibit represent an unquestionable cultural and artistic heritage. The opportunity to inspect the Bibles close at hand enables the spectator to reconnect to this patrimony and to reflect upon his or her own culture. **Scientific committee: Maria Adelaide Miranda and Luís Correia de Sousa in collaboration with Xavier van Binnebeke.**



**EXHIBITIONS, continued**

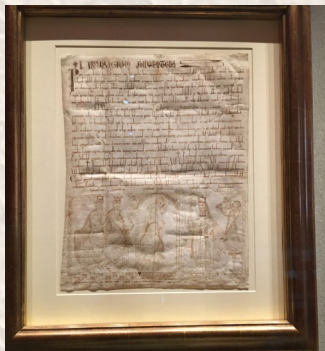
Treasures from  
the Hispanic Society  
Library



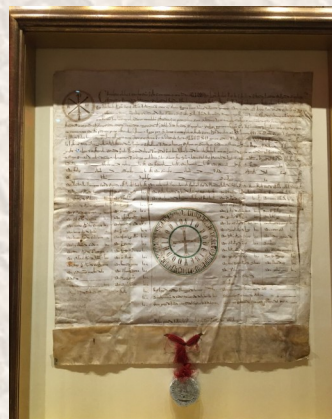
The Grolier Club  
NEW YORK

**I WAS VERY FORTUNATE TO CATCH THE EXHIBITION *Treasures from the Hispanic Society Library*** at the Grolier Club in New York (September 29—December 18, 2021), in the last week of its presentation. It was accompanied by an informative leaflet and a brochure that listed and described all the objects on display—with various illustrations. Label texts in cases were presented in English and Spanish. The exhibition expressed the wide range of the Hispanic Society’s collections through medieval charters, royal letters, letters-patent of nobility, manuscripts of Bibles and books of hours, along with historical, scientific, and literary manuscripts. It was organized chronologically in thematic sections: Medieval Manuscripts; Spanish and Portuguese Incunabula; Spain of the Three Cultures; Cartas Ejecutorias—Letters Patent: Bindings and Illuminations; Habsburg Spain: Charles V to Philip IV; Navigating the Globe; Golden Age Literature; American Incunabula and Early Imprints; 16th-Century Mexican Indigenous Manuscripts, 17th-Century New Spain; India, China, and the Philippines, 1600–1800; and From the New Philippines to Texas.

I was particularly attracted to: the earliest manuscripts; a box made especially for a document with seal; and a gigantic portolan chart occupying most of an animal skin, densely encrusted with encampments, settlements, and towns. Sixteenth-century manuscripts in Nahuatl pictographs with glosses in Spanish were especially fascinating. Reading through the **India, China, and the Philippines, 1600–1800 section**, Sylvie and I were suitably embarrassed not to have realized that the Philippines were named in honor of King Philip II of Spain (1527–1598), a shameful omission from our educational backgrounds.



Alfonso VII, King of Castile and León,  
*Privilegio*. Toledo, 30 November 1150.



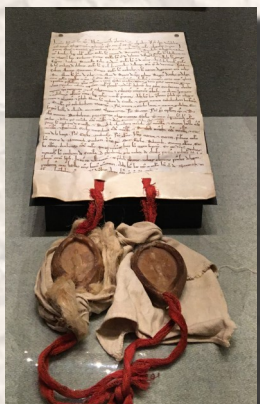
Alfonso VII, King of Castile and León,  
*Privilegio rodado*. [Grant].  
Palencia, 8 March 1255.



23. Petrus Roselli (Pere Rosell), (active Palma, Majorca, 1447-1469),  
*Mar Mediterráneo, Mar Negro y Atlántico*. [The Mediterranean Sea,  
Black Sea, and Atlantic]. Palma, Majorca, 1468. Manuscript on  
parchment, signed and dated.

Petrus Roselli, of Jewish ancestry, was the most prolific member of the Majorcan cartographic school with ten extant signed portolan charts dating from 1447 to 1469. The Majorcan school, which includes Catalan, flourished from the 13<sup>th</sup> through 15<sup>th</sup> centuries on the island of Majorca, the largest of the Balearic Islands. Roselli's 1468 chart includes the phantom island Antilla in the westernmost part of the Atlantic, which later gave its name to the Caribbean Antilles.

Petrus Roselli, de ascendencia judía, fue el miembro más prolífico de la escuela cartográfica mallorquina con diez cartas portolanas firmadas existentes que datan de 1447 a 1469. La escuela mallorquina, que incluye Cataluña, floreció entre los siglos XIII y XV en la isla de Mallorca, la mayor de las Islas Baleares. La carta de Roselli de 1468 incluye la isla fantasma Antilla en la parte más occidental del Atlántico, que más tarde dio su nombre a las Antillas del Caribe.

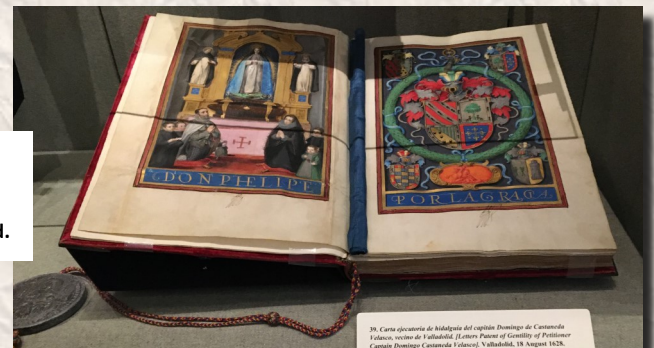


*Agreement between the Bishop of Calahorra and the Monastery of San Millán de la Cogolla*. Navarrete, 11 December 1246.



Plateresque Document Box.  
Valladolid, ca. 1570.

*Carta ejecutoria de hidalguía del capitán Domingo de Castaneda Velasco*. Valladolid, 18 August 1628, with pendant lead seal of Philip IV on silk cord.



28. *Carta ejecutoria de hidalguía del capitán Domingo de Castaneda Velasco, recove de Valladolid*. [Letter Patent of Nobility of Petitioner Captain Domingo Castaneda Velasco]. Valladolid, 18 August 1628.

The objects in the exhibition were selected and curated by Mitchell A. Codding and John O'Neill.

## Scott Gwara's Auction Round-Up: Fall &amp; Winter 2021

**COGNOSCENTI HAVE LATELY PROCLAIMED** the age of the manuscript fragment. While very desirable illuminated and text manuscripts could be found on the market this season, many have become unaffordable except to Bitcoin speculators. Perhaps for this reason, recent sales have been dominated by fine miniatures, cuttings and text fragments.

On 7 December **Bloomsbury Auctions** held a “white glove” sale of fragments from the collection of Dr. Martin Schøyen, the Norwegian transportation magnate. The term designates the sale of every lot at a single auction. A pair of white gloves (the kind worn by the porters holding up the property during bidding) is awarded to the auctioneer or expert-in-charge, Dr. Timothy Bolton in this case. Unsurprisingly, an exceptionally rare Orphic poem in Doric Greek on a gold lamella achieved £45k (lot 2, without premium). A certain Aigistratos dedicated his staff to Apollo with this iambic trimeter inscription. Lot 3 preserved text from the **Gelasian Sacramentary** and made £17k in brisk bidding. Copied in the mid-ninth century by a scribe with an Insular connection, lot 5 contained a commentary on Matthew citing a lost treatise by Frigulus (£32k). Now practically forgotten, Frigulus had an outsize influence on Carolingian scholarship. This partial bifolium and its sister in Tokyo remain the sole records of this portion of his commentary. A tenth-century Smaragdus in Visigothic Minuscule matches Beinecke MS 447, a bifolium (lot 6, £16k). (The American playboy and department store heir Mark Lansburgh once owned the Yale fragment.) Having resisted the adoption of Carolingian Minuscule, Visigothic persisted as a fossil script until hybridizing with Carolingian in the twelfth century [fig. 1].

Speaking of fossils, a spate of Beneventan fragments followed the Visigothic. Among the best were an early eleventh-century cutting of Hegesippus on the Jewish Wars demonstrably from Montecassino (lot 7; £8k), and a very large Bible folio, ca. 1200, in a classic angular Montecassino style (lot 9; £5k, cheap!). Lot 14 contained six well-preserved leaves of a Carolingian homiliary that Dr. Schøyen rescued from dispersal, a common practice of his when transacting with the American dealer Bruce Ferrini (lot 14; £38k).



Fig. 1. Late Visigothic, ca. 1150, showing the influence of Carolingian script in a fragment at the University of Notre Dame.

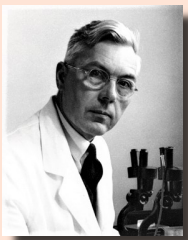


Fig. 2. The Cambridge entomologist Dr. George Salt collected manuscripts to further his interest in calligraphy.

Romanesque leaves included a good specimen from an English Bible (lot 20; £2k), quite large, and a folio from a homily by Haymo of Auxerre (lot 21; £2200). A gargantuan leaf from an Italian homiliary achieved £7k on account of its bright initial of Florentine style (lot 24). These colorful initials are rewarding to study, since Knut Berg classified many shibboleth features of them in *Studies in Tuscan Twelfth Century Illumination* (1968). For the Gothic period, lot 31 stood out (£15k). With exceedingly early palimpsest undertext of Dante's *Inferno*, this lot comprised two leaves from a group of fifty-six bestowed on King's College, Cambridge by the entomologist and calligrapher Dr. George Salt [fig. 2]. There ought to be a circle of Hell for collectors like Salt who break up rare texts out of an indifferent possessiveness. Rumors swirled around the origin of lot 34, a large miniature of a tonsured priest and bellringer with shimmering puddles of gold (£22k). The unusual style of this *Decretals* illustration suggested Liguria. Curiously, a second leaf from the same manuscript sold at Koller this year (24 March, lot 502; CHF16,160 with premium).

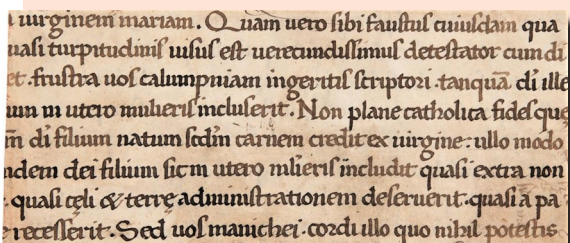


Fig. 3. Werken learned Humanistic Minuscule in Italy, but the monumentality of his version derives from English Romanesque scripts he encountered in manuscripts at Canterbury.

For the post-medieval period, lot 37 was exceptionally desirable (£4k). Written ca. 1470–75 by the Englishman Theoderic Werken, this fragment of Augustine's *Contra Faustum* represents Werken's take on Humanistic Minuscule [fig. 3]. This is George Salt MS 2, “liberated” from the binding of a printed book by our enterprising entomologist. His collecting habits continue to bug me.

(continued)

## Scott Gwara, continued

Lots 38–60 in the sale comprised charters, some English, some continental. Truly important were twenty-three single-sheet charters and documents from the Augustinian Priory of Campsey Ash, Suffolk (lot 51, £17k). Five books from the Priory survive, including a Middle English Capgrave, a *Polychronicon* and, most famously, the Campsey manuscript of saints' lives in Anglo-Norman [fig. 4]. Three charters from Jersey made £5500 (lot 59). Charters from the Channel Islands, like those from Orkney, are scarce. The Beinecke recently acquired a fifteenth-century specimen from Guernsey. A London collector I know has five Guernsey charters, all collected by F.W. Migeaud, an archaeologist, African explorer, linguist, paleontologist and politician. One suspects that Migeaud owned every Guernsey charter still in private ownership.

As a final observation, it should be noted just how many of these important fragments passed through very few hands and usually via **Quaritch**: Sir Thomas Phillipps, George Salt, Barney Rosenthal, Philip Bliss and the Drings, father and son. Rosenthal, in fact, accounts for nineteen of them, while the descent from Bliss to Phillipps to the Drings to Quaritch represents a significant transmission for fragments [C. de Hamel, "Phillipps Fragments in Tokyo," in *The Medieval Book and a Modern Collector* (Woodbridge, Suffolk, 2004), 19–44].

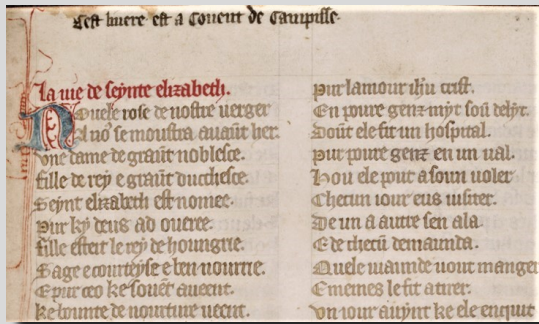


Fig. 4. The opening of the Campsey manuscript with ownership inscription. London, British Library, Add. MS 70513.

**Christie's** also held a (mostly) single-owner sale of leaves and cuttings from the collection of Roger De Kesel, who just celebrated his ninety-ninth. The sale had innumerable unsold lots—no white gloves, in other words. A single page ca. 800 from an Irish center on the continent, lot 1 achieved £50k (with premium). A sister leaf resides at the Lilly Library. The same rather messy scribe also copied Merseburg, Cathedral Library MS 89. A fine zoomorphic initial comprising lot 6 once belonged to the great art historian John Ruskin (£10k).



Fig. 5. Medieval subject-matter like this ship is uncommon in prayer-book iconography.

Ruskin has a manuscript connection to America in his friendship with Harvard's Charles Eliot Norton. In 1871 he gave Norton three leaves from the St. Louis Psalter, now reunited [S. Panayotova, "A Ruskinian Project with a Cockerellian Flavour," *The Book Collector* 54 (2005): 357–74]. A Bohemian artist painted lot 11 (£6k), a miniature of St. Agatha holding a sugarloaf breast in an iron pincer. Fine workmanship, grotesque subject. A follower of Willem Vrelant painted lot 43 (£5k), a depiction of "St. Nicholas and the Miracle at Sea." The medieval ship is charming and the treatment of waves quite effective [fig. 5]. The so-called Coronation Master painted lot 14, a miniature from the *Testament of Jean de Meun*, a medieval continuation of the *Roman de la Rose* (£12,500). Texts like these bring to mind the endless *Star Wars* sequels: people just can't get enough of Boba Fett. This substantial cutting from Valencia, Biblioteca Historica Ms. 387 was owned by Jean, duc de Berry, one of the greatest bibliophiles of the Middle Ages. The *Testament* later entered the Aragonese library as the property of King Frederick of Aragon, the last king of Naples. Manuscripts in great public libraries often have long-lost miniatures that crop up in modern times. Last July we saw the re-emergence of a leaf of Tommaso Caffarini's *Vie de S. Catherine* long missing from BnF MS fr. 1048 (Bloomsbury, 6 July 2021, lot 90).

Manuscript books in this sale included a fragmentary twelfth-century breviary which found no buyer at the summer auction (lot 68; £10k), a mutilated Psalter (lacking thirty leaves) with a miniature of the Fool attributed to **Maître Honoré**. No one has yet convincingly interpreted the Fool's orb. V.A. Kolve suggests "fool's food," like a cheese ["God-Denying Fools and the Religion of Love," *Studies in the Age of Chaucer* 19 (1997): 3–59]. I think it represents a void or nullity. The "Wardington Dutch Hours" (lot 71) made £37,500, after failing to sell in the previous auction, while a succession of Hours hammered mostly at the reserve. Lot 74, a small Book of Hours from Tours, made £112,500 on the strength of its miniatures, especially a grisaille of "Job on the Dungheap" and a "Last Judgment." Each has marginal vignettes, and the Last Judgment features a soul being boiled in a cauldron while Satan looks on approvingly [fig. 6].



Fig. 6. Medieval depictions of hell are always diverting.

**Arenberg** handled four excellent manuscript books on 18 December. Works by Ambrose in a fifteenth-century manuscript with unidentified arms included his *De basilicis tradendis*, a fiery sermon against imperial decrees to hand over the Basilica Portiana, and later Ambrose's very own cathedral, to Arian heretics (lot 706, unsold, est. €25k–€35k). **(continued)**

Scott Gwara, continued

**Arenberg** handled four excellent manuscript books on 18 December. Works by Ambrose in a fifteenth-century manuscript with unidentified arms included his *De basilicis tradendis*, a fiery sermon against imperial decrees to hand over the Basilica Portiana, and later Ambrose’s very own cathedral, to Arian heretics (lot 706, unsold, est. €25k–€35k). Naturally, this manuscript also contained the *De sancta trinitate contra Arianos*. Lot 713 comprised a fine copy of works by Pseudo-Dionysius the Areopagite, which I pronounce *airy-áh-puh-ghite* but which Sir John Hurt playing Professor Bruttonholm in the *Hellboy* movie pronounced *airy-oh-pá-jite* (€17k, without premium). The Latin translation of *De caelesti hierarchia* was produced in 1436 by Ambrogio Traversari (d. 1439). In 1893 Cornell University acquired a fourteenth-century theological compilation that included *De caelesti hierarchia*, believing that it also preserved the unpublished *Quodlibeta* by James of Viterbo (Misc. Bd. Ms. 39) [fig. 7]. A thirteenth-century collection of sermons, which I was unable to identify from the pictures, hammered for €17k (lot 724). Anonymous sermons make for excellent undergraduate research projects, since the Latin is simple, the contents carefully analyzed by the Rouses, and the resulting edition usually publishable. This manuscript was owned by Professor W. Lourdaux of Louvain, the author of countless books including *Benedictine Culture, 750–1050* (Leuven, 1983). So it is still possible for academics to collect manuscripts.

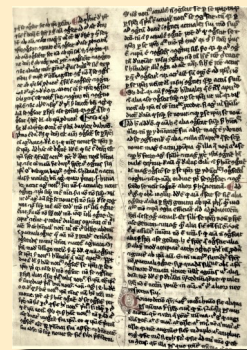


Fig. 7. Cornell acquired this theology manuscript in 1893 because the librarian believed it contained a unique and unpublished text.

The prize manuscript in lot 722 was described as a monastic manual from the monastery of Ter Nood Godts in Tongeren (€26k). Curiously, Ohio State University has a manuscript from this same foundation [fig. 8]. The Arenberg compilation boasts almost a dozen texts, including letters by Peter of Blois, a *Laborintus novitiorum*, various florilegia, verses in praise of virginity and other writings suitable for novices. It also includes a splendid, if crude, picture of “love” as Fulgentius allegedly described it: “Fulgentius dicit in quodam libro de gestis romanorum quod cives romani depinxerunt amorem sic: fuit enim depicta ymago ad modum iuvenis pulcherrimi. indutaque erat ymago eius tunica viridi faciemque et caput habuit discoopertum,” etc. [fig. 9]. The image recalls a bifolium I encountered at the Menil Collection in Houston: images of Veronica’s Veil and the Sacred Heart on pilgrim swatches stitched to a vellum bifolium and surrounded by meditative texts [fig. 10].

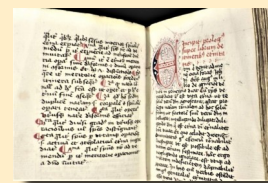


Fig. 8. A manuscript from Ter Nood Godts in Tongeren (Tongres) now at Ohio State University.

For manuscripts **Sotheby’s** offered primarily Books of Hours bequeathed to the Brooklyn Museum of Art in 1919 by Mary Benson [see S.A. Hutchinson, “The Mary Benson Bequest of Illuminated Manuscripts and Autograph Letters,” *Brooklyn Museum Quarterly* 6 (1919): 222–27]. (It’s trending: this past summer the Albright-Knox in Buffalo, NY deaccessioned Ege fragments.) Lot 64 at Sotheby’s, a Bruges Hours with four nineteenth-century replacement leaves, went unsold (est. £30k–£40k), despite having an original Bruges binding signed by Johannes Lecat. Bruges binders made a habit of signing their work. The binding on a diminutive anthology of Gospel lessons held by the University of King’s College, Halifax is signed by Anthonius van Gavere [fig. 11]. A second Benson manuscript, an Italian Hours from the diocese of Padua with five miniatures, failed to reach its reserve as well (lot 66; est. £20k–£30k). A third ex-Benson with crude miniatures from early sixteenth-century Paris achieved £13,860 (lot 67, with premium). The same result was realized for lot 65, an Hours from the abbey of St. Martin-les-Jumeaux donated to the Brooklyn Museum by Mary Hayward Weir (d. 1968). It may have had large miniatures that were excised. Weir hired the Polish novelist Jerzy Kosiński to catalogue her private library and married him in 1962.



Fig. 11. Bruges binding signed by Anthonius van Gavere. University of King’s College, Halifax

On 26 October **Reiss und Sohn** sold a small French Bible, ca. 1275, incomplete at 485 leaves (lot 2). Twelve folios were replacement texts by a different scribe. The manuscript has an early binding said to be contemporary. This manuscript achieved 70k hammer, about \$100k with fees. That is a truly impressive price for a Pocket Bible. Incidentally, on 17 November **Marcel Arthur Kohn** (Paris) offered a curious mid-thirteenth century collection of Bible extracts (lot 7, unsold, est. €60k–€70k). While the book resembles a small Bible, its text conforms to no Scriptural genre known to me. Back at **Reiss**, an interesting missal said to be Bavarian was withdrawn within a week or two (lot 9). It was in fact commissioned by a priest from Malkovič in the Czech Republic. Reiss sold a selection of fragments the next day, but nothing there seemed noteworthy, and many came from the same sources as leaves in the sale on 27 April.



Fig. 9. The Roman depiction of “love,” according to Fulgentius.



Fig. 10. Pilgrimage souvenir of the Sacred Heart stitched onto a vellum bifolium. The Menil Collection, Houston.

**Forum** sold outstanding manuscripts. On 25 November a copy of Laurent d’Orléans’ *La Somme le Roi*, ca. 1300, hammered for £28k (lot 230). This volume, which was said to have come from an “old English collection,” was complete at 134 folios [fig. 12]. Commissioned in 1279 by King Philippe III le Hardi, the work



Fig. 12. Bas-de-page of *La Somme le Roi* offered by **Forum**, one of the most desirable manuscripts on the market this season.

(continued)

## Scott Gwara, continued

instructed his children on moral rule. These treatises usually affirm the royal family's dynastic pretensions. A newly discovered paper copy of Petrarch's *Canzoniere* sold at Forum on 30 September for a mere £14k (lot 223, without premium). It was subsequently spotted at the London Book Fair, where the new owner was asking six figures. Incidentally, the firm of Gurr Johns, which owns Bloomsbury Auctions, has just acquired Forum (<https://www.theartnewspaper.com/2021/12/09/art-advisors-gurr-johns-makes-move-on-the-middle-market-buying-forum-auctions>).

**Ketterer** handled good manuscripts on 29 November. Lot 2, a Regensburg missal (or cleric's handbook) ca. 1470 seemed abridged at 68 folios (€21,250, without premium). A Book of Hours with thirteen large miniatures, Use of Langres, comprised lot 3 and made a strong €60k. The Office of the Dead featured a scene of "Death and the Maiden." In a miniature at Trinity College (CT) Death's spear is aimed at the lady's womb while she promenades with her lover in a garden [fig. 13]. The scene warns of death in childbirth. A breviary from Cologne, ca. 1500, had nice *trompe l'oeil* borders but probably made €22k hammer because it was fresh to market, having been in a private collection for fifty years (lot 4). From this same collection came an illuminated Cistercian Hours with eight large historiated initials, fifteen charming miniatures of saints painted in the margins, and other decorative features (lot 5, €32,500). The book opens with the Crucifixion inscription in the three sacred languages within a half-page Tau Cross: "Jeschwa onofri Melech haihudin / Sother basileos exomosoleon / Ihesus nazareus rex iudeorum / Maria virgo virginum ora pro nobis."

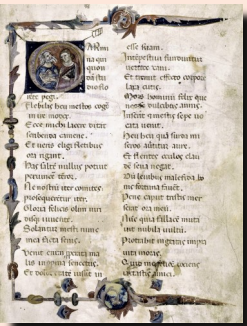
French sales always have surprises. On 21 October **Gros et Delettrez** offered a stunning page from a sizeable fourteenth-century Italian antiphonal (lot 104, €11,500 without premium) [fig. 14]. **Binoche et Giquello** (BG) achieved strong prices for manuscripts on 7 December. Lot 1 comprised two French Romanesque folios with diagrams from the *Introductio ad syllogismos categoricos*, a treatise on logic by Boethius (€9100, without premium). A small but fat Cistercian diurnale on paper, ca. 1500, made €15,600 (lot 5). The so-called "Heures de Pascal," Use of Clermont-Ferrand, boasted eighteen large miniatures by a Paris workshop, but its borders were executed in the Auvergne. The manuscript had arms adopted by Blaise Pascal, and much of the interest probably centered on this romanticized association. Interestingly, this Hours was owned by William Waldorf Astor (Viscount Astor), who became the richest man in America upon the death of his father John Jacob Astor III in 1890. Sotheby's auctioned the Astor manuscripts in 1988. One wonders whether Viscount Astor developed an interest in illuminated and rare books from his father, who donated a collection of them to the Astor Library (New York) in 1878. They now reside at the New York Public Library [fig. 15]. Some were purchased in that year from the collection of George Templeton Strong, the only collector from that era who actually read his manuscripts. On 19 November **BG** sold a curious framed collage of cuttings from a single Bruges antiphonal, ca. 1510 (lot 2, €17,160, with premium). It recalls the bricolages that Luigi Celotti contrived for sale at Christie's on 26 May 1825.



Fig. 13. "Death and the Maiden" from a Book of Hours at Trinity College, CT.



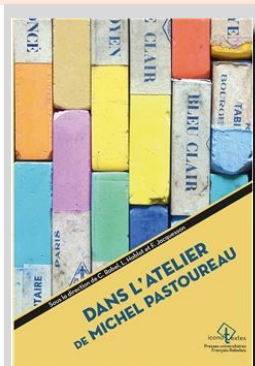
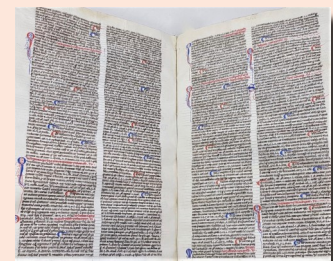
Fig. 14. "God Enthroned" and a secular monarch from a northern Italian antiphonal.



One surprise of the season was a thirteenth-century copy of Jean de Blanot's *Libellus super titulo Institutionum de actionibus* sold by Ivoire Nîmes [fig. 16]. Advertised as "feudal law," the manuscript achieved €108k (without premium) against an estimate of €10k–€12k. It was big, admittedly, but not excessively rare and only ran to eighty-nine folios. Blanot reportedly stated, "rex Franciae in regno suo princeps est nam in temporalibus superiorem non recognoscit." This claim recalls the elitist propaganda of *La Somme le Roi*.

Fig. 15. George Templeton Strong's copy of the *Consolatio philosophiae* acquired by John Jacob Astor III and donated to the Astor Library in 1878. NYPL MA MS 017.

Fig. 16. The biggest surprise of the season was the price fetched for this copy of Jean de Blanot's *Libellus super titulo Institutionum de actionibus*.



## ANOTHER NEW PUBLICATION

**Claudia Rabel**, along with her colleagues **François Jacquesson** and **Laurent Hablot**, have published a colorful "Festschrift" for Michel Pastoureau. It features a great variety of authors and texts, each text accompanied by an image, which most of the time is the starting point for the text. While the contributions are not limited to the Middle Ages, and illuminated manuscripts are in the minority, the publication should nevertheless be of great interest. See the **Table of Contents (Sommaire)** at upper right on the web link below and also on the next page (14) of the newsletter.

<https://pufr-editions.fr/produit/dans-latelier-de-michel-pastoureau/>

**Dans l'atelier de Michel Pastoureau, Table of Contents****Avant le Propos (11)****Partie I - Les débuts**

*Philippe Cordez*, Impression à la pomme de terre. André Breton et Michel Pastoureau (17)

*Maurice Hamon*, AD AUGUSTA PER ANGUSTA. L'éphémère histoire du FC Chartres (21)

*Claude Fagnen*, Héraldiquement vôtre (25)

**Partie II - Héraldique**

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## Antiquarian News



### Job Opportunity: Researcher at Dr Jörn Günther Rare Books AG

AN EXCITING OPPORTUNITY IN THE HEART OF BASEL, SWITZERLAND has opened up for a passionate and dedicated Researcher of illuminated manuscripts, miniatures, and printed books. In assistance to the Deputy Director, the Researcher will undertake a wide range of activities relating to the description, cataloguing, and sale of artwork and client outreach. The perfect candidate will be adept in writing and researching object descriptions, catalogues, brochures, and other content. They will assist with preparation for international art fairs, the editing of publications, photo documentation of artwork, and a variety of archival work. They will also help with book transport, maintaining physical and digital databases, and company mailings.

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## NEWS FROM DR. JÖRN GÜNTHER RARE BOOKS

## New Artworks Online

For lovers of personal prayer books, two new artworks on our website will be of considerable interest. The first, a wonderful Book of Hours by the **Dunois Master** (Paris, ca. 1430), is a complete manuscript with 12 large arch-topped miniatures in the distinctive style of this influential artist. Though the patron of this work is difficult to determine, the style suggests the book was made in Paris, and the litany suggests an affinity with the Franciscan order; it was more recently part of the Chester Beatty collection. The Dunois Master, likely the son of the **Bedford Master**, uses a sparkling palette with complex baguettes around the miniatures, as well as intricate landscapes surrounding unique arrangements in the international 'soft style.'

Equally as beguiling is a delightful Italian Book of Hours (Bologna, 1480–1490) which is new online, as well as being featured in our 2021 publication, *Collecting Culture*. Illuminated by the Master of the *Libro dei Notai*, likely **Domenico Pagliarolo**, this pocket-sized prayerbook overflows with decoration, clearly painted in a colourful Ferrarese spirit and after the style of eminent artist **Taddeo Crivelli** (1425–1479). The present Book of Hours shows obvious iconographic connections with the historiated initials of the Gualenghi-d'Este Hours, while the roundels with portraits and busts in *camaïeu* technique are probably also inspired by Crivelli's production.

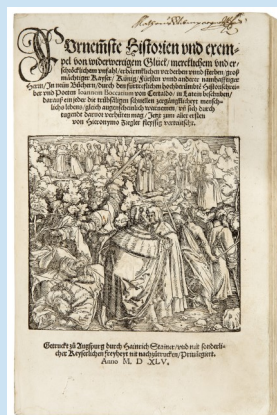


## Stuttgart Antiquariatsmesse 2022

This February, the antiquarian book fair traditionally held in Stuttgart will take place online, from the 18<sup>th</sup> to the 22<sup>nd</sup>. This is an opportunity for bibliophiles all over the world to come together virtually and share their love of books, and, as every year, the event will be accompanied by a printed catalogue. Visit the website for more details, or sign up to our mailing list to receive updates. <https://www.antiquariatsmesse-stuttgart.de/en/>

## Book of the Month

Tying in with our theme for the **Amor Librorum monthly e-Rendez-Vous for January** (3rd–5th), Personal Morality, the Book of the Month on the JGRB website is a fine Humanist *Sammelband* containing the works of Boccaccio, Petrarch, and Apuleius (Augsburg: Heinrich Steiner, 1538–1545). In combination, *De casibus virorum illustrium* and *De claris mulieribus* offer Boccaccio's finest moral commentary on history's most respected and reviled figures. Petrarch's *De Rebus Memorandis* provides another perspective on a similar topic, dividing anecdotes according to the four cardinal virtues: prudence, justice, fortitude, and temperance, all intended to guide the reader to a moral life. The final text, the first German translation of Apuleius' *Metamorphoses*, deviates in theme from moral guidance, and yet is an appropriate addition to this composite codex as Boccaccio and Petrarch are thought to have owned manuscript copies of the fascinating early novel.



## Antiquarian News

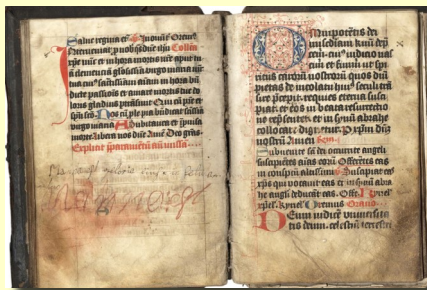
## NEWS FROM LES ENLUMINURES

## UPCOMING ON TEXT MANUSCRIPTS

We invite everyone to enjoy our continuing series of monthly e-catalogues, "Exploring Text Manuscripts," available to download here <https://www.textmanuscripts.com/catalogues>.

**Paleographers' Darlings: Dated Manuscripts** — Don't miss the December catalogue, in January we revisit covetable items from Text Manuscript's past.

STAY TUNED FOR OUR SPRING UPDATE: COMING IN APRIL



Office of the Dead (Use of St. Kunibert, Cologne);  
Prayers before celebrating Mass; Funeral service;  
Necrologium (added)



## MANUSCRIPTS IN THE CURRICULUM NEWS

Our manuscripts just completed a semester at **SUNY Geneseo**; this semester they will be at **SUNY Binghamton**. We invite you to view details of our program at <https://www.textmanuscripts.com/curatorial-services/manuscripts>

## THE HOURS OF LE GOUX DE LA BERCHÈRE (USE OF PARIS)

This ravishing manuscript in near-perfect condition was produced in Paris, ca. 1420, at the time of the **Bedford Master** by his chief disciple The **Master of the Munich Golden Legend**. Its rich palette, sensitive attention to decorative detail, lavish use of gold (including some gold tooling), and creative style and iconography are typical of the earliest Parisian work of our master when he was most under the influence of the Bedford Master and before his Rouen period. Many enchanting roundels enhance the principal miniatures. Once in the collection of J.R. Ritman, it has for the past two decades been inaccessible in a private collection. For a detailed description, images and a video, please click

<https://www.lesenluminures.com/artworks/categories/4/9818-the-hours-of-le-goux-de-la-berchere-re-france-paris-c.-1420/>

## DIGITAL PROGRAMMING

In addition to its physical publications, Les Enluminures prides itself in its ever-growing commitment to digital programming. Our multimedia output, ranging from podcasts to videos (including conferences and detailed descriptions of our inventory) offers an additional avenue to share our expertise with fellow academics, clients and those passionate about medieval art. You can find a link to our weekly podcasts at <https://www.lesenluminures.com/channel/podcast/> and to our videos at <https://www.lesenluminures.com/channel/other-videos/>. If the above two links do not work, contact **Tomas Borchert** at [tomasborchert@lesenluminures.com](mailto:tomasborchert@lesenluminures.com) or [chicago@lesenluminures.com](mailto:chicago@lesenluminures.com)

## WHERE TO SEE LES ENLUMINURES THIS SPRING

## IN NEW YORK:

Visit us at the Park Avenue Armory from April 21 to 24

<https://www.nyantiquarianbookfair.com/>

## ONLINE:

**Rare Book Fair Stuttgart**: Discover our curated selection of manuscripts – including *The Hours of Le Goux de la Berchère* - at the virtual book fair from February 18 to 22 as well as the catalogue produced for the occasion.

<https://www.antiquariatsmesse-stuttgart.de/en/>

