

ANUSCRIPTS ON MY MIND

News from the



No. 45 May 2025

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Acquisitions

Editor's Remarks:

Dear Colleagues and Manuscript Lovers,

It's always a pleasure to encounter a group of interested people clustered around a heaping collection of manuscripts arranged for their delectation, and especially being presented by the kind and accomplished **Philipp Lenz!**. No, I wasn't there on this occasion, but memorably had a splendid visit to St. Gallen last summer.





THE 50TH AND LAST ANNUAL ST. LOUIS CONFERENCE ON MANUSCRIPT STUDIES will take place June 9–11, 2025, embedded as usual in St. Louis University's Annual Symposium on Medieval and Renaissance Studies. You can find a draft program at https://www.smrs-slu.org/uploads/1/2/1/6/121687599/updated_smrs_draft_program_2025.docx.pdf, in which the Manuscript sessions are identified by the conference name. Sessions will be held on Tuesday at slots T1, T8, the plenary by Adam Cohen at T14, and the last session at T19; on Wednesday at W1, W8, W15, and W21. You can check out the session titles and papers within the slots.

Atria Larson has valiantly managed to keep this long-running (since 1974) conference alive in the last few years, but interest in submitting proposals to it has radically diminished—to a point where it is impossible to put together an entire conference-worth of papers. Is this a sign of our times? Historically the St. Louis Conference on Manuscript Studies has welcomed many of the most important figures in this discipline, and benefitted from their knowledge and passion. Perhaps manuscript studies is falling out of popularity in the Midwest?—but I have recorded a plenitude of manuscript-related activities: conferences, publications, exhibitions, projects, and more, taking place in the United States and abroad—in this current issue of *Manuscripts on My Mind*. It is disheartening to see a legend come to an end.

Pride & Solace – Medieval Books of Hours and Their Readers
Groeningemuseum Bruges
4 April 2025 – 7 October 2025

THE EXHIBITION PRIDE & SOLACE – MEDIEVAL BOOKS OF HOURS AND THEIR READERS explores why wealthy patrons chose to be portrayed with their Book of Hours in paintings by artists such as Jan van Eyck, Hans Memling and Petrus Christus. To fully understand the significance of these attributes in paintings, the exhibition examines the content and use of Books of Hours. It aims to provide a solid introduction to the genre for a broad audience, while also offering fresh perspectives, for instance, on the spread of literacy, female production and consumption of books, and practical reading tools such as spectacles.

Pride & Solace presents a variety of 38 objects, drawn primarily from the collections of Bruges Public Library (including long-term deposits by the Jean van Caloen Foundation and by the Flemish Community) and Musea Brugge. It features four Flemish Masterpieces and many objects that have never before been shown to the general public, such as the Psalter of Countess Margaret of Constantinople (1202-1280) and a fifteenth-century treasure box with a secret compartment. To minimise exposure to light, the display will be rotated on 2 July. Exhibition labels available in Dutch, French, English and German.

See https://www.visitbruges.be/en/whats-on/events-calendar/trots-en-troost-pride-and-solace-medieval-books-hours-and-their-readers. Publication: Books of Hours - Books of Hours - Books of Hours - Medieval Books of Hours and Their Readers. Contact: evelien.hauwaerts@brugge.be (curator)





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

EXHIBITIONS

THE MORGAN LIBRARY & MUSEUM

AT THE END OF THIS YEAR, AFTER MORE THAN THIRTY-SIX YEARS (thirty-eight if one includes a two-year internship in the 1970s), Roger S. Wieck, Melvin R. Seiden Curator and Department Head of Medieval and Renaissance Manuscripts, will retire from the Morgan Library & Museum. His last exhibition, a collaboration with Deirdre Jackson, Frederica Law-Turner, and Joshua O'Driscoll, will be "Sing a New Song: The Psalms in Medieval Art and Life," opening in September 2025. The Morgan plans to undertake a search for the next Melvin R. Seiden Curator and Department Head midsummer, with an announcement posted on the Morgan's website and other platforms at that time.

Cut and Paste: Reframing Medieval Art

Currently running from **February 4 through June 15, 2025**, this exhibition documents the lamentable practice of dismembering manuscripts and reusing their individual parts in various contexts. Some of the Morgan's finest single leaves are used to explore the many reasons behind this destruction, and at the same time illustrate the creative compositions in which the fragments were displayed.

Organized by **Emerald Lucas**, Belle Da Costa Greene Curatorial Fellow, Department of Medieval and Renaissance Manuscripts. See https://www.themorgan.org/exhibitions/cut-and-paste for more information.

Gospel Book Rome, Italy, 1572–1585 Purchased by J. Pierpont Morgan (1837–1913) in 1907 MS M.270





Nativity and Journey of the Magi

From the Hours of Marie de' Medici, Queen of France. Fifteen large miniatures, numerous "lace" borders. Italy, early seventeenth century. Gift of Mary Ann Kraus Folter in memory of Roland Folter on the occasion of the Morgan's Centennial, 2025

(MS M.1255, fols. 24v-25r)



Adoration of the Magi

From the Hours of Anne de Neufville; fifteen miniatures illuminated by the Bedford Master. France, Paris, ca. 1430. Gift from Collection of Marguerite Steed Hoffman on the occasion of the Morgan's Centennial, 2024

(MS M.1250, fols. 72v-73r)

A Celebration: Acquisitions in Honor of the Morgan's Centennial

9 May to 17 August 2025

Presented in the Engelhard Gallery, Thaw Case, and Annex Hall

IN 2024, THE MORGAN LIBRARY & MUSEUM celebrated the 100th anniversary of its founding as a public institution. This exhibition showcases a notable selection of gifts and promised gifts made in honor of the Morgan's Centennial. Acquisitions will be featured from multiple departments, spanning centuries of artistic achievement from the Middle Ages to the present day.

A number of medieval and Renaissance manuscripts and leaves will be featured. Foremost among them are the fifteenth-century Hours of Anne de Neufville illuminated by the Bedford Master (MS M.1250), gift of Marguerite Steed Hoffman (member of the visiting committee to the Morgan's department of medieval and Renaissance manuscripts); and the sixteenth-century Hours of Marie de' Medici (MS M.1255), in which the borders of forty leaves were cut by the Swiss-born physician and botanist Matthieu Reneaulme into intricate lace-like patterns. This rare Book of Hours, later owned by Marie de' Medici, queen of France in the seventeenth century, is the gift of Mary Ann Kraus Folter in memory of Roland Folter. Other donations in honor of the Centennial are a fifteenth-century Psalter illuminated by the Master of Edward IV (MS M.1247) given by Dr. Scott C. Schwartz; and a richly illuminated leaf from a Gradual illuminated by the Master of the Cypresses (MS M. 1245), given by William M. Voelkle (curator emeritus and also member of the department's visiting committee) in memory of John H. Plummer.

For more information, see: https://www.themorgan.org/exhibitions/morgans-centennial
-Emerald Lucas, Belle da Costa Greene Curatorial Fellow, Morgan Library and Museum

EXHIBITIONS (continued)

J. Paul Getty Museum

THE GETTY HAS TWO EXHIBITIONS SCHEDULED FOR THIS PERIOD:

CURRENT

Signs and Symbols: Decoding Medieval Manuscripts
J. Paul Getty Museum
May 20 -August 10, 2025

Drawn primarily from the permanent collection, this exhibition showcases how medieval scribes and artists used textual and visual strategies to captivate readers and engage them in deciphering enigmatic codes. Much like today's emojis or texting abbreviations, these acronyms, monograms, designs, anagrams, ciphers, and schematics were based on cultural references that audiences at the time would have understood and been able to decipher. With the inclusion of several contemporary photographs, this exhibition invites viewers to learn about the various types of codes found in medieval manuscripts and discover similarities and differences between the textual and visual trends of the Middle Ages and our own era. See https://www.getty.edu/exhibitions/decoding-manuscripts/.



in Superimposed Letters from Model Book of Calligraphy, 1561 – 1562, Georg Bocskay. Getty Museum, Ms. 20 6.MV.527), fol. 90



Villagers on their Way to Church (detail), About 1550, Simon Bening. Tempera colors and gold paint. Getty Museum, Ms. 50 (93.MS.19), recto

UPCOMING

Going Places: Travel in the Middle Ages Getty Center, Sep 2-Nov 30, 2025

In medieval art, the act of movement from one place to another was conceptualized in a variety of imaginative forms. Featuring manuscripts from the Getty's collection, this exhibition explores the reasons for travel, different modes of medieval travel, and examples of typical travelers. Illustrations often accurately documented the realities of travel and prompted viewers to travel virtually through their imaginations. The exhibition showcases the wide variety of contexts for medieval movement, from religious travel to diplomacy, trade, exploration, and exploitation. See https://www.getty.edu/exhibitions/going-places/



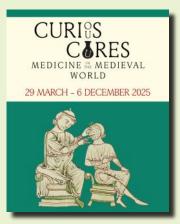
Shorter reports:

Current exhibitions at the **Stiftsbibliothek St. Gallen** (April-November): https://www.stiftsbezirk.ch/en/current-exhibitions; see especially the permanent exhibition of the Plan of St. Gall https://www.stiftsbezirk.ch/en/current-exhibitions/exhibition-space

... as well as the exhibition in the Abbey Library,
https://www.stiftsbezirk.ch/en/current-exhibitions/abbey-library:
"Sounds for the soul – Music in St Gall manuscripts,"
29 April to 9 November 2025



EXHIBITIONS (continued)

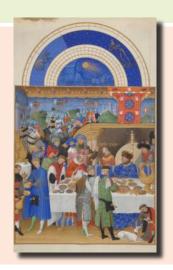


For a description of the entire project, see https:// www.lib.cam.ac.uk/ curiouscures#groupsection-ProjectgJeCl3ghBK Curious Cures: Medicine in the Medieval World 19 March – 6 December 2025 Cambridge University Library

FEATURING MANUSCRIPTS FROM CAMBRIDGE'S HISTORIC LIBRARIES, this exhibition will illustrate the diverse culture and practice of medicine in medieval Europe. Cambridge was a centre for medical study: physicians were among its members, and they bequeathed medical textbooks to its libraries, some of which remain there to this day. Through these and other manuscripts and early printed books, visitors will delve into the medieval mind and understand the theories that guided the work of doctors. The texts, diagrams and case-notes in these books will challenge visitor's preconceptions about the medieval period, blurring the boundaries between science and magic, between 'learned' and 'folk' medicine, and between western and non-western cultures of knowledge. Within the pages of these books lies a human story: of life and mortality, the experience of being ill and in pain, the desire to be cured and to live healthily. This exhibition will encourage visitors to engage with a distant world governed by different notions about how the body functioned, what caused and cured disease and illness, and the proper role and responsibilities of medical and religious authorities. It will show visitors how medieval people sought to manage their bodies and regulate their health with the knowledge that was available to them—and how medical practitioners of many kinds sought to answer that need through study, observation, analysis, and prescription.

Entry is free. To book free tickets, go to: https://www.lib.cam.ac.uk/exhibitioncuriouscures. See also https://www.herbalhistory.org/home/curious_cures-in_cambridge_libraries/

Curated by Medieval Manuscripts Specialist, Dr James Freeman



Two affiliated exhibitions begin with the *Très Riches Heures* exhibition in Chantilly, Musée Condé (https://chateaudechantilly.fr/evenement/lestres-riches-heures-du-duc-de-berry/) 7 June to 5 October 2025, and the Lymborchs conference in Nijmegen (https://vanlymborch2025.nl/programma-tickets/symposium/), timed to overlap with the second-to-last week of the Chantilly exhibition, 2–3 October 2025.







IN DUBLIN, THE EXHIBITION Words on the Wave: Ireland and St. Gallen in Early Medieval Europe takes place at the National Museum of Ireland, Kildare St., 30th May 2025 until 24th October 2025. See https://www.museum.ie/en-IE/Museums/Archaeology/Exhibitions/Words-on-the-Wave-Ireland-and-St-Gallen-in-Early-M. It represents a special collaboration between the National Museum of Ireland and Stiftsbibliothek St. Gallen.

Detail showing St Matthew applying a scribal knife or scraper to a page and dipping his pen in an inkwell (Cod. Sang. 1395, p. 418). © Stiftsbibliothek, St. Gallen

ANOTHER EXHIBITION

Text & Spirit - Illuminated Manuscripts from the Museum Collection and Their Digitization 13 March - 22 June 2025

Museum Angewandte Kunst, Schaumainkai 17, 60594 Frankfurt

For the first time, the **Museum Angewandte Kunst** is showcasing its complete collection of late medieval illuminated manuscripts in the **Text & Spirit** exhibition. These include books and fragments decorated with exquisite illuminations and ornaments in gold, lapis lazuli, or purple. What use are books of hours from the Middle Ages to us today, though? **Text & Spirit** sheds light on various parallels between then and now, drawing a comparison between the books of hours and today's smartphones.

Curated by Dr Eva Linhart (Head of the Book Art and Graphics Department of the Museum Angewandte Kunst) with Francesco Colli and Sandra Doeller (Design)

https://www.museumangewandtekunst.de/en/visit/exhibitions/text-spirit-illuminated-manuscripts-from-the-museum-collection-and-their-digitization/



LM 71, page with a pictorial initial from a choir book. Upper Italy, second third of the 15th century, 535 x 374 mm.

Two IRHT Projects

Why describe destroyed manuscripts?

Between catalog and description
of the demaged manuscripts of

of the damaged manuscripts of Chartres

By Joanna Frońska



Chartres, BM, ms. 102, f. 7<u>1</u>, olim bundle 293

THE PROJECT OF SYSTEMATIC RECATALOGING OF MEDIEVAL MANUSCRIPTS FROM CHARTRES, launched in 2023 thanks to partial funding from Biblissima and the Institute for Research and History of Texts, could not have started without the years of time-consuming work on the reconstruction of the Chartres collection burned during the American bombing of May 26, 1944, and without the bibliographic and photographic documentation, especially its historical part, dating from before the disaster, gathered in parallel by the IRHT team.

To briefly summarize the chronology: the rescue work began the day after the disaster. The burned manuscripts received conservation treatment at the **Bibliothèque nationale** in Paris. Their leaves were detached from the semi-carbonized blocks, cleaned, and placed in numbered bundles. An initial important effort to identify the surviving volumes was carried out by local scholars, notably the archivist **Maurice Jusselin** and **Canon Yves Delaporte**, author of the catalog of illuminated manuscripts from Chartres 1/2. Their work contributed to the inventory of damaged manuscripts for volume 53 of the *Catalogue général des manuscrits des bibliothèques publiques de France* (CGM), published in 1962. They identified 164 partially preserved parchment manuscripts. **Continue reading at https://irht.hypotheses.org/7791**

SINCE 2006, THE IRHT HAS COLLABORATED with the Apostrophe media library in Chartres by studying its collection of damaged manuscripts and by digitizing the fragments that survived the 1944 fire. Since 2011, we have been systematically examining the "bundles," those packages of fragments that remained unidentified after the fire. They are often very heterogeneous, bringing together fragments from several manuscripts: by dividing them by manuscript, we have now arrived at 664 bundle units. Among these bundles, 551 units were deleted since their fragments could be reclassified under their manuscript codes. They originally occupied two and a half cabinets; today, barely a shelf.

The bundles identified are sometimes supplements for works already inventoried, sometimes the rediscovery of manuscripts that were believed to be destroyed: at the end of 2024, the number of the latter amounts to 172 (including 5 modern, and 3 on paper). The total balance sheet, with the identification of fragments of at least 320 medieval manuscripts, is therefore today much more optimistic than in the immediate post-war period, when out of 519 works prior to 1500 catalogued in 1890, local scholars had identified only 164 manuscripts on parchment. Continue reading at https://irht.hypotheses.org/7024

Empty cupboards. Examining unidentified fragments from Chartres:
The example of the liturgical manuscripts of Chartres
By Claudia Rabel



Missal Plumé, Imp. 15768 (inc. 20) I)

WORKSHOPS, CONFERENCES, SYMPOSIA

Readers, Makers, and Medieval Consumer Culture: Manuscripts and Books, 1350-1550

THE 19TH INTERNATIONAL CONFERENCE OF THE EARLY BOOK SOCIETY will be held over five days (June 23–June 27, 2025) at New York University and will include 75 lectures by a range of scholars from graduate students to retired academics, along with private visits to NYC library collections, a workshop with the BASIRA project (Books as Symbols in Renaissance Art), rare bookstores, and the Cloisters. Though some speakers are local, most will be traveling, in some cases great distances (from Canada, Croatia, France, Germany, Ireland, Israel, Japan, Poland, Romania, Singapore, Switzerland, the UK and Ukraine).

Speakers will consider many subjects including medieval bestsellers, as well as the circulation and readership of popular stories, religious and devotional materials, handbooks, romances, and books directed to women. Other topics are illustration and layout, along with additional aspects of manuscript and book production. Still further subjects include manuscript fragments, nuns' reading, later readers of medieval books, Hebrew manuscripts and early printed books, and the transmission of texts. There will also be a book room featuring scholarly publishers familiar to EBS (and AMARC) members along with other publication information.

The abstracts have been published in the Early Book Society website: earlybooksociety.org

The conference will include visits to various library collections and venues in New York City. Roger Wieck, Melvin R. Seiden Curator and Department Head of Medieval and Renaissance Manuscripts at the Morgan Library & Museum, and John McQuillen, Associate Curator of Printed Books and Bindings at the Morgan, along with Jamie Cumby, librarian at the Grolier Club, and Emily Runde, Curator of Medieval and Renaissance Collections at Columbia University, have agreed to host an afternoon of visits where conferees will see manuscripts and books pertinent to their research. Dr. Yitz Landes has further offered a tour of the rare book room at The Jewish Theological Seminary of America. One plenary session will be held at Roosevelt House, Hunter College, and the other session at the Grolier Club. The conference will include a trip out on the last conference day to the library of the Hispanic Society of America and to the Cloisters.

For more information, visit earlybooksociety.org under the Conferences tab.

-Martha Driver

RGME Workshops on "The Evidence of Manuscripts, Etc." Mildred Budny

As part of its online activities, the **Research Group on Manuscript Evidence** has launched a series of Workshops on "The Evidence of Manuscripts, Etc." They are designed to teach and to crowdsource research on original materials of various kinds. They center upon manuscripts of various dates, but also consider other forms of written evidence. Among them are documents, seals or seal matrices, coins, printed books, and hybrid books—which might combine components of different media, dates, origin, genres, and purposes.

Open to experts and beginners alike, the workshops take place online as sessions of one and one-half hours, including scope for questions and answers. All are welcome to attend, join the discussion, and participate in the study of manuscripts and other original sources. Drawing upon our own and others' collections, including materials newly discovered or uncovered, the workshops are designed to showcase specific examples or subjects for consideration. We learn about them together, bringing a variety of perspectives and degrees of expertise. See detailed information on the website: https://manuscriptevidence.org/wpme/rgme-workshops-on-the-evidence-of-manuscripts-etc/.

Updated conference announcement:

GLOBAL GLOSSING: TRANSNATIONAL COMMENTARY IN THE LATER MIDDLE AGES, Saturday 19 July 2025 at the University of St Andrews, and online.

Registration (for both in-person and online attendance) and accommodation booking is now open for this conference, organised in collaboration between the **University of St Andrews' School of English** and **Institute of Mediaeval Studies**, and **SSMLL**, the Oxford-based Society for the Study of Medieval Languages and Literature. This will focus on commentary traditions and practices relating to interpretation of both the Bible and secular literature, as they developed across Western Europe in the later Middle Ages and extending into early Humanism. Examples of major cultural significance in Latin, English, French and Italian (including Dante) shall feature.

For full details of the talks and the speakers, along with the practical arrangements, see

https://mediumaevum.org.uk/events/global-glossing-transnational-commentary-later-middle-ages

-Alastair Minnis

WORKSHOPS, CONFERENCES, SYMPOSIA continued

Tracing Jewish Histories: The Long Lives of Medieval Hebrew Manuscripts, Judaica, and Architecture 19–20 May 2025

Where: In-person, The Courtauld Institute of Art, Vernon Square Campus, London, UK.

Following the symposium, a recording of the talks will be made available online on The Courtauld's website.

Co-Organizers: Reed O'Mara (Case Western Reserve University) and Laura Feigen (The Courtauld Institute of Art)

Registration and Program: https://tinyurl.com/2p8ycmvn

Short Description: Works of art and architecture made by or for Jewish communities in the medieval period are often examined through the lenses of persecution and expulsion, or are contrasted against Christian or Muslim "styles." This symposium seeks to expand and nuance these narratives in order to highlight how works of art and architecture can uniquely trace the history of particular Jewish communities by mapping their movements and traditions across generations and geographies. Medieval Jewish objects and spaces can also serve as loci to examine ideas related to collective memory and cultural identity. To that end, the symposium seeks to open new dialogues regarding the "afterlives" of medieval Jewish art more broadly, initiating discussions regarding the ways in which works of art and architecture continued to bear witness to the richness of Jewish life and culture long after they were created.

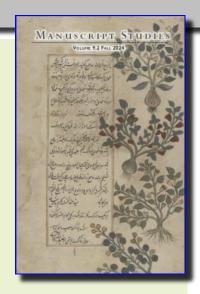
Sponsors: We are grateful for the following institutions for lending their support of this symposium: Sam Fogg; the Mellon Foundation; the Department of Art History & Art at Case Western Reserve University; and the Medieval Academy of America Graduate Student Committee Grant for Innovation in Community Building and Professionalization.

CALL FOR SUBMISSIONS

Lynn Ransom invites submissions to Manuscript Studies:

Manuscript Studies, the journal of the Penn Libraries' Schoenberg Institute for Manuscript Studies, wants to publish your latest research!

Established in 2016, Manuscript Studies is a journal that embraces the full complexity of global manuscript studies in the digital age. The journal was conceived with four main goals in mind. First, to bridge the gaps between material and digital manuscript research; second, to break down the walls which often separate print and digital publication and serve as barriers between academics, professionals in the cultural heritage field, and citizen scholars; third, to serve as a forum for scholarship encompassing many pre-modern manuscripts cultures—not just those of Europe; and finally to showcase methods and techniques of analysis in manuscript studies that can be applied across different subject areas.

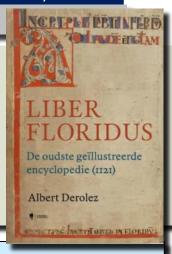


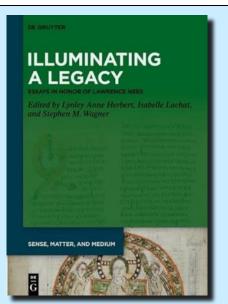
A DIAMOND-LEVEL OPEN-ACCESS JOURNAL, Manuscript Studies brings together scholarship, both traditional and digital, from around the world and across disciplines related to the study of pre-modern manuscript books and documents from all global traditions. Submissions are accepted on a rolling basis. Peer-reviewed articles for possible publication in the Spring 2026 issue (Vol 11.1) should be submitted no later than June 1, 2025. Annotations featuring recent discoveries, project reports, etc. (ca. 3000 words) can be submitted anytime. For more information and to submit, visit https://www.pennpress.org/journals/journal/manuscript-studies/.

NEW PUBLICATIONS

THE ENDLESSLY PROLIFIC ALBERT DEROLEZ has a new publication! During his 90th year he has written a book in Dutch for the general public on the Liber Floridus (Ghent, University Library, MS 92), based on half a century of research. Analysis, reproductions in actual size and selected chapters in translation alternate in the book, issued last month in Ghent through Borghoff & Lamberigts. Meanwhile he has prepared an English translation of the same book, hoping that some publisher will be interested in making it available to an international public.

See https://www.borgerhoff-lamberigts.be/shop/boeken/liber-floridus?variant=235662





Illuminating a Legacy: Essays in Honor of Lawrence Nees, ed. Lynley Anne Herbert, Isabelle Lachat, and Stephen M. Wagner (De Gruyter/Brill, 2024)

This anthology honors Lawrence Nees' expansive contributions to medieval art historical inquiry and teaching on the occasion of his retirement from the University of Delaware. These essays present a cross-section of recent research by students, colleagues, and friends; the breadth of subjects explored demonstrates the pertinence of Nees' distinctive approach and methodology centering human agency and creativity. The contributions follow three main threads: **Establishing Identity, Patronage and Politics**, and **Beyond the Canon**. Some authors draw upon Nees's systematic analysis of iconographic idiosyncrasies and ornamental schemes, whether adorning manuscripts or monumental edifices, which elucidates their unique visual and material characteristics. Others apply a Neesian engagement with the complex dynamics of cultural exchange, visual manifestations of political ambitions and ideologies, and selective mining of the classical past. Ultimately, this collection aims to illustrate the impact of Nees' transformative scholarship, and to celebrate his legacy in the field of medieval art history, see

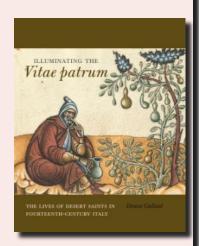
https://www.degruyter.com/document/doi/10.1515/9783111435954/html?srsltid=AfmBOorS8y0KOy7vrWAN115JjwO65svZZ2ljDISgzPH3603xf42oEcdb

Denva Gallant, Illuminating the Vitae Patrum: The Lives of Desert Saints in Fourteenth-Century Italy (University Park, PA, 2024)

In this volume, **Denva Gallant** examines the Morgan Library's richly illustrated manuscript of the *Vitae patrum* (**MS M.626**), whose extraordinary artworks witness the rise of the eremitic ideal and its impact on the visual culture of late medieval Italy. Drawing upon scholarship on the history of psychology, eastern monasticism, gender, and hagiography, Gallant deepens our understanding of the centrality of the Desert Fathers and Mothers to late medieval piety. She provides important insights into the role of images in making the practices of the desert saints both compelling and accessible to fourteenth-century city dwellers, who were just beginning to cultivate the habit of private devotion on a wide scale.

By focusing on the most extensively illuminated manuscript of the *Vitae patrum* to emerge during the trecento, this book sheds new light on the ways in which images communicated and reinforced modes of piety. It will be of interest to art historians, religious historians, and students focusing on this period in Italian history.

For more information, see https://www.psupress.org/books/titles/978-0-271-09563-9.html? srsltid=AfmBOooZfgI-1OTCOecBCwofal8p5VoCBIDAgrHZDq6dPvUp7qkvOY-f



NEW ACQUISITIONS

THE J. PAUL GETTY MUSEUM IS DELIGHTED TO ANNOUNCE the acquisition of an illuminated copy of Giovanni Boccaccio's Des Cleres et Nobles Femmes and Christine de Pizan's Livre de la cité des dames: https://www.getty.edu/art/collection/object/1CQWPZ. The manuscript contains 108 illuminations dating from the early 16th century by two leading Parisian artists of the era, Étienne Colaud and the Master of François de Rohan. The manuscript represented the only known illuminated copy of Christine de Pizan's City of Ladies remaining in private hands. Moreover, it is paired with Boccaccio's Famous Women, the text from which it directly took inspiration. Together, these two texts represent the most comprehensive and celebrated examples of female biography compendia known from the Middle Ages. The lively depictions of women engaging in activities ranging from composing poetry, to providing medical care to the needy, to waging war in full armor, embody the manifold roles of women both inside and outside the established gender norms of the period. Read more about the acquisition at: https://www.getty.edu/news/medieval-feminist-manuscript-getty-acquisition-christine-de-pizan/.

Margaret Connolly informs us of a new acquisition for the University of St. Andrews:

My UNIVERSITY'S ACQUISITION OF A SCOTTISH HISTORICAL MANUSCRIPT from the Schoyen collection last year wasn't made public until December—here is a link to the press release: https://news.st-andrews.ac.uk/archive/new-name-for-historic-manuscript-made-available-to-the-general-public-for-the-first-time-in-500-years/



Christine Lamenting at Her Desk with Reason, Rectitude, and Justice

From Christine de Pizan,
The Book of the City of Ladies,
ca. 1450–75 (text)
and about 1515–1520 (image),
Étienne Colaud.

Getty Museum, Ms. 129 (2024.156), fol. 83v (detail

FYI

Linda Ehrsam Voigts and Patricia Deery Kurtz would like to let the manuscript community know, once again, that eTK (electronic Thorndike Kibre for Latin texts) and eVK2 (electronic Voigts and Kurtz, a parallel resource for English vernacular texts of our searchable database on scientific and medical MSS in Old and Middle English) are available free online via the Medieval Academy. There are additional search capabilities via the Bodleian Library: Bodley has electronically linked to eTK and eVK numbers, clicking on their link get you to directions on getting into whole database.

And further, **Peter Kidd** advises that anyone passing through Oxford may like to know that there is a regular **Friday coffee gathering at the Bodleian and a regular 'MSS Support Group'**, to which readers can bring questions/problems for group discussion and hopefully resolution. Dates & times, with details of other Oxford medieval events (not just MSS), can be found on this calendar: https://calendar.google.com/calendar/u/0/embed?mode=MONTH&src=oxmedstud@gmail.com

ONE MORE EXHIBITION: At Delémont in Switzerland, the **Bible of Moutier-Grandval** is the focus of an exhibition: **From 8 March to 8 June 2025**, the Moutier-Grandval Bible, preserved in the British Library in London, will be making its return to the Jura. Recognized as one of the finest manuscripts in the world, it bears witness to a rich cultural and spiritual tradition.

https://www.mjah.ch/e/expositions/detail/784-la-bible-de-moutier-grandval-fait-son-retour-en-2025.

The frontispiece to Genesis from the Moutier-Grandval Bible, France (Tours), ca. 830 – c. 840, London, British Library, <u>Add MS 10546</u>, fol. 5v

DATABASES

THE DATABASE "FABRIQUE DE L'ART. COULEURS ET MATÉRIAUX DE L'ENLUMINURE" (The Art Factory: Colors and Materials of Illumination), the creation of which was presented at the symposium "La couleur: matière, technique et perception" (Color: Material, Technique and Perception) organized on May 23–24, 2024 by the BnF and the INHA, is now available online: https://fva-fmv.inha.fr/s/fva/page/accueil.

Hosted by the Institut national d'histoire de l'art (INHA), this database shares the same interface and the same infrastructure as the database "Fabrique matérielle du visuel. Panneaux peints en Méditerranée XIIIe-XVIe siècles" created by Sigrid Mirabaud at the INHA. https://fva-fmv.inha.fr/s/fva-fmv/page/fabriques. The database "Fabrique de l'art. Couleurs et matériaux de l'enluminure" was produced as part of the research program "Color: Artifacts, Matter, and Cognition," conducted from 2021 to 2023 with funding from the four-year research plan at the Bibliothèque nationale de France. It brings together analytical data on color materials in illuminated manuscripts preserved at the BnF, as well as, for a small amount of data, in regional libraries. The material data has been combined with historical and iconographic information on the illuminated manuscripts analyzed and edited to enable interdisciplinary cross-referencing and to provide tools for data visualization and semantic annotation of images.

For reasons related to the conduct of research programs or collaborations with conservation scientists, the two major groups in the database consist of Western medieval manuscripts and manuscripts from the Christian East that have been analyzed over the past two decades. The data concerning the manuscripts of the Christian Orient are mostly from the program "Les matériaux de la couleur dans les manuscrits des fonds orientaux de la Bibliothèque nationale de France" (The materials of color in the manuscripts of the Oriental collections of the Bibliothèque nationale de France) led by **François Pacha-Miran** as part of his **INHA/MESR** post-doctorate (2022–2024).

This database is the result of a collaborative effort, jointly led by the Bibliothèque nationale de France and the Institut national d'histoire de l'art, with the participation, for the physicochemical analyses, of the Centre de Recherche et de Restauration des Musées de France, the Centre de Recherche sur la Conservation du Muséum national d'histoire naturelle (CRC), the Institut de recherche sur les archéomatériaux (IRAMAT)-Centre Ernest Babelon (CEB), the University of Eastern Piedmont and the University degli Studi di Torino.

Instructions for using the database can be accessed via the advanced search page: https://fva-fmv.inha.fr/s/fva/page/mode-emploi. In addition, the database offers three types of interactive mediation tools that allow you to visualize the corpora analyzed in the databases and obtain additional information on the works and analysis data, a cartography, a chronology and a selection of 12 "enhanced manuscripts" whose data can be visualized using Mirador. The papers from the conference of May 23–24, 2024 have been posted on the INHA YouTube channel:

https://www.youtube.com/watch?v=Ne71gT5kPLk https://www.youtube.com/watch?v=udbetkOa75s https://www.youtube.com/watch?v=Ya-S52V0xP8 https://www.youtube.com/watch?v=hveAJ_pXgjA https://www.youtube.com/watch?v=udID2E0RdGk

This database is being expanded and corrected, so please feel free to send me any comments you may have in order to improve the content and the search engine. I hope you enjoy browsing the site.

Best regards,

Charlotte Denoël

Conservatrice en chef, Cheffe du service des manuscrits médiévaux et de la Renaissance Bibliothèque nationale de France, Département des manuscrits

DISCOVERIES

Christine Jakobi-Mirwald presents a final little tidbit from the digital fragments collection of the Stadtarchiv Münster, where she spent a weekend to meet up with some friends from old times. Among others, Peter Worm found a fragment in utterly beautiful large Hebrew script, with a German riddle written between the lines: (https://www.archive.nrw.de/archivsuche?link=VERZEICHUNGSEINHEIT-A92x80050480365753120211116104523403).

This is what archivists find when they open boxes titled "varia"!

DATABASES (continued)

Anders Winroth draws our attention to the work that Christof Rolker, Bamberg, and Danica Summerlin, Sheffield, are doing with listing and describing manuscripts of medieval canon law up to and including Gratian within the <u>Clavis Canonum</u> website. Winroth and Giovanna Murano (Florence) are involved in getting a proper listing of all the Gratian manuscripts: https://data.mgh.de/databases/clavis/wiki/index.php/Category:Manuscript of GR.

The last time such a list aiming at completeness was published was by Stephan Kuttner in 1937 (Melnikas's list is simply a reprint of Kuttner's), and much has happened since (not least because Kuttner did not have direct access to German libraries). A work in progress: perhaps readers will be interested in following—or even contributing!

A closer look at the new database "Fabrique de l'art. Couleurs et matériaux de l'enluminure:" https://fva-fmv.inha.fr/s/fva/page/accueil. This is the first time that data from colour materials in illuminated manuscripts is being made accessible through a dedicated database. The illuminated manuscripts are mainly held at the **BnF**, with a few of them coming from French regional libraries. Pigment analysis data produced by research and conservation laboratories has been coupled in the database with historical, stylistic, and iconographic information on the analysed illuminations. The main objective of this database is to create an interdisciplinary conceptual model that meets the different needs of the scientific communities working on colour and its materials.

The illuminated manuscripts that have been analysed and indexed in the database cover a wide range of geographical and chronological areas, representative of the diversity and encyclopaedic nature of the collections held by the **Manuscripts and Arsenal Departments of the Bibliothèque nationale de France**. The data covers illuminations from Antiquity to the 17th century, from Western Europe, the Near and Middle East and pre-Columbian America. Due to the research programs and the specific conservation scientists we worked with, the two main groups in the database are Western medieval manuscripts and manuscripts from the Christian East.

At present (2025), the database contains around 200 parent records for manuscripts, 1,000 records for works on analysed folios linked to the parent records, and over 8,000 analysis data records. Records feature an **IIIF** viewer in which the image of the work is displayed. For reasons of weight and copyright, images of analysis reports have not been integrated.

Interactive tools of data visualization, a map and a chronology, have been specifically developed for both databases in order to visualize the corpora, and to obtain additional information on the works and analysis data. These tools allow new information to emerge from the raw data, and facilitate mediation around the data contained in the database by making it easier to read. In addition, twelve manuscripts geographically and chronologically representative of the corpora integrated into the database have been selected in order to provide enriched contents in regard to physico-chemical analysis.

PROJECTS

Ramón Abajo invites us visit his website, The Vellum Page, https:// www.thevellumpage.com/, featuring a calligraphy studio and specializing as well in the artistic production of state-of-the-art original manuscripts. Using ancient materials, methods and techniques (parchment, papyrus, amate paper, natural pigments, historical inks, egg tempera, and 23k gold), the studio has produced some very complex facsimiles for the Museum of the Bible (OKL-Washington) among others, and a few original manuscripts for private collecthe latest one the Nican Proiect:. tors, Mopohua https:// www.thevellumpage.com/nuevo-nican-ingles/. See also an interactive presentation: https://new.express.adobe.com/webpage/xC31KWlNcqdLo.

Located in the heart of Manhattan, New York, the team is led by Ramón Abajo, studio president, professor, calligrapher and typographer.



THE NICAN MOPOHUA FACSIMILE PROJECT

ANTIQUARIAN NEWS

NEWS FROM LES ENLUMINURES

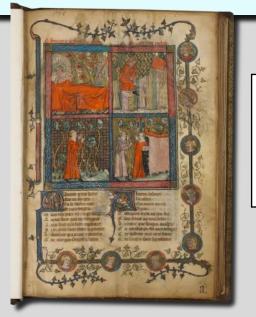
TEXT MANUSCRIPT UPDATE

If you haven't visited our text manuscripts site recently (www.textmanuscripts.com), now is a good time. In our recent Spring Update, we added thirty-one new manuscripts. Many of these are still available, including five manuscripts in Hebrew, a spectacular illuminated Ethiopian Miracles of the Virgin, a thirteenth-century illuminated Bible from Northern Italy, and much more. You can find complete descriptions and images of these manuscripts online, Medieval Manuscripts: Medieval Text Manuscripts.

CHANGES AT LES ENLUMINURES CHICAGO

After nearly 20 years, **Laura Light** is retiring in order to devote full time to writing her book on the Bible in France and England in the early thirteenth century. Joining the team in July as Director of Text Manuscripts and Senior Specialist will be **Kathleen Kennedy**, who is currently the British Academy Global Professor at the University of Bristol. Among Kathleen's many publications is the forthcoming catalogue "Medieval Manuscripts in Bristol Collections."

The Chicago team also includes **Anna Holmes**, the new Collections Manager, who comes to us with a Masters in Library Sciences from the University of Indiana, and experience in several Special Collections libraries including the Lilly Library. **Jacky Xiyuan Yao** is completing his M.Phil. in Medieval Studies at the University of Chicago before returning to *Les Enluminures* as the Gallery Manager.



Guillaume de Lorris and Jean de Meun,

Le Roman de la Rose, fol. 1r
In French, Illuminated manuscript
on parchment.
23 miniatures by Richard (1)
and Jeanne de Montbaston (22)
France, Paris, ca. 1350

WE'VE MOVED!

Les Enluminures Paris has moved. We are now in new premises in the Palais Royal. 21-22 Galerie de Montpensier, Jardin du Palais Royal, 75001 Paris. Come one, come all!

FAIRS:

<u>Paris Rare Book Fair:</u> Salon International du livre rare & des arts Graphiques, Stand A12 June 13–15, 2025

Join us for another exciting edition of the Paris Rare Book Fair, the Salon International du livre rare & des arts Graphiques. We are pleased to share with you a fine group of medieval and Renaissance illuminated manuscripts, leaves, and text manuscripts, including many items that we will be exhibiting for the first time.

Frieze Seoul:

September 3 – 6, 2025, COEX

Stay tuned for our fourth participation to Frieze Seoul. For this important occasion the gallery will bring together a group of spectacular illuminated manuscripts and jewelry from the Middle Ages and the Renaissance.

EXHIBITIONS:

On the occasion of the inauguration of our new gallery, we are presenting the exhibition "Le Jardin Magique: A la Recherche de la Rose" [The Magical Garden: Searching for the Rose], which will showcase amongst its highlights a spectacular illuminated copy of the Roman de la Rose, from the fourteenth century, illuminated by **Jeanne and Richard de Montbaston**.

See https://www.lesenluminures.com/artworks/categories/4/10068-guillaume-de-lorris-and-jean-de-meun-le-france-paris-c.-1350/ Stay tuned for an exciting upcoming programming in New York and Paris of exhibitions that aim to offer a new light on masterpieces from the Middle Ages and the Renaissance, in part by creating daring dialogues with works by contemporary artists.

ANOTHER PROJECT

"Narrated Insights": Facsimile Finder's New Educational Video Series on Illuminated Manuscripts



Discover Facsimile Finder's "Narrated Insights,"

https://www.youtube.com/playlist?list=PL2zvbTA6PnPodgmAVJ2Gu8wmTvmAjEfCM , a YouTube series that brings illuminated manuscripts to life through expert commentary. This collection features Elizabeth C. "Liz" Teviotdale, whose background includes roles as assistant curator of manuscripts at the Getty Museum and nearly twenty years as assistant director of the Medieval Institute at Western Michigan University. In each video, Liz explores a specific manuscript, turning the pages of its beautifully reproduced facsimiles while explaining its content, history, and illustrations. Since launching in 2022, the series has become a valued resource for librarians and educators who have incorporated these videos into their teaching.

3 NEW FACSIMILES YOU CAN'T MISS:



Barberini Greek Psalter – Biblioteca Apostolica Vaticana, MS Barb. gr. 372

Created for Emperor Alexius I Comnenus, this **11th-century Byzantine codex in Greek** showcases Constantinople's artistic heights during its golden age.

The **full-size color reproduction** by Belser Verlag (2022) includes a study book in German by Jeffrey Anderson, Paul Canart and Christopher Walter.

Watch Liz's video on the Barberini Greek Psalter: https://www.youtube.com/watch?v=3WTi-b9V8EI

Rothschild Canticles – Beinecke Rare Book and Manuscript Library, MS 404

This 14th-century collection of Christian meditations, created for a nun or canoness, features unique imagery and serves as a **key resource for Franco-Flemish art scholars**. (<u>read more about this codex on our blog!</u>).

The full-size color reproduction by Quaternio Verlag Luzern (2025) is available for pre-order with an English study book by Jeffrey Hamburger and Barbara Newman. Watch Liz's video on the Rothschild Canticles: https://www.youtube.com/watch?v=FcmD0skUXtA





Cocharelli Codex – Multiple locations

Produced in Genoa around 1330, this codex offers a merchant's perspective on medieval life through commercial illustrations, Genoese history, and depictions of vices and virtues.

The **full-size color edition** by Müller & Schindler (2025), **available for pre-order**, represents the first facsimile to reunite the surviving fragments of the original codex.

Watch Liz's video on the Cocharelli Codex: https://www.youtube.com/watch?v=ifeBGZovVJU

WILLIAM G. NOEL EUREKA FUND



More than anyone else, Will Noel Understood the promise of open-access manuscript images and data to spark new and exciting discoveries about the world's shared cultural heritage. His visionary leadership of the Archimedes Palimpsest project (https://www.archimedespalimpsest.org/) challenged conventional and proprietorial approaches to data management by sharing the results of groundbreaking imaging technologies freely on the worldwide web. The same egalitarian philosophy guided his ambitious approach to the digitization of the Islamic manuscript collections of the Walters Art Museum. These unprecedented efforts granted full digital access to some of the world's greatest treasures for all audiences. In recognition of Will's extraordinary commitment to open science, the Obama White House named him a "Champion of Change."

But we remember Will for much more than his altruistic approach to data curation or even his brilliance. As numerous colleagues, students, and friends attest, Will was a profoundly generous, funny, and warm spirit. He reveled as much in the joy of others' "Eureka" moments as his own, and through his contagious passion for medieval manuscripts helped others to realize their full potential. To honor Will's unparalleled generosity and the great enthusiasm with which he pursued new discoveries, we are pleased to announce the creation of a fund in his honor. In partnership with **Digital Scriptorium**, a growing 501c3 consortium of North American institutions with collections of global premodern manuscripts, the **William G. Noel Eureka Fund** will support the needs of North American institutions that seek to share their undigitized, uncatalogued, and therefore unknown manuscript holdings with the world for research and discovery. Already the fund has received an extremely generous gift of \$100,000 from Dan Weiss. We now invite you to join this continuing development effort and to become a donor to **the William G. Noel Eureka Fund**.

The fund will support innovative digitization practices, expert-level description of manuscripts, and expenses related to the continued expansion of Digital Scriptorium's national union catalog, a fully open-access online resource designed for sustainable aggregation and enrichment of manuscript data. It will continue Will's generous mentoring of students by supporting the training of a new generation of scholars in the curation of digital manuscript data. Most important, the fund will make possible new cultural heritage findings—those "Eureka" moments Will so loved—by students and scholars at all levels, no matter where in the world they may be. (cont.)

WILLIAM G. NOEL EUREKA FUND (continued)

We are grateful for your help as we embark on this initiative. For more information on the **William G. Noel Eureka Fund**, including instructions for how to donate, please see below. Additional questions about the fund or its operation can be directed to the fund's advisory board, for which contact: rleson@gmail.com.

With best wishes, Charles Henry, Richard A. Leson, Richard Linenthal, C. Griffith Mann, Marina Rustow, Michael B. Toth, Susan Steuer, and Daniel H. Weiss

What will the William G. Noel Eureka Fund support?

The digitization of manuscripts in Digital Scriptorium member collections in accordance with standardized work processes and formats, including the IIIF protocol

Exploratory uses of innovative imaging technologies and practices for deeper research

Development of expert-level manuscript descriptions that can be turned into structured metadata

for contribution to Digital Scriptorium's Linked Open Data platform

Data management to integrate images and descriptions for open access in the Digital Scriptorium Catalog Outreach opportunities, such as regional workshops or conferences for manuscript description instruction for curators, librarians, faculty, and students

How can I donate to the William G. Noel Eureka Fund?

Donations can be made through PayPal or by check. To donate through PayPal, scan the UR code below or visit https://www.paypal.com/donate?campaign_id=5UTAHNPREJPXQ



Please make checks payable to Digital Scriptorium. In the "For" line, please specify "William G. Noel Eureka Fund."

Checks can be mailed to:

Digital Scriptorium
c/o Schoenberg Institute for Manuscript Studies (attn: Lynn Ransom)
University of Pennsylvania Libraries
3240 Walnut St.
Philadelphia, PA 19104