



# MANUSCRIPTS ON MY MIND

News from the



No. 34 September 2021 🍷 Editor's Remarks 🍷 New Publications 🍷 Exhibitions 🍷 Conferences 🍷 Projects 🍷 Manuscript News

## 🍷 Editor's Remarks:

### DEAR COLLEAGUES AND MANUSCRIPT LOVERS,

Summer is waning, and many of you are seeing schools open and starting to teach face-to-face again after a long hiatus in virtual mode. I sincerely hope you have all been able to take advantage of the available vaccines, and continue to wear masks in enclosed, crowded places, due to the possibility of new Covid variants. It has been a long, agonizing eighteen months, a life-changing experience that will mark us for many generations.

This said, the manuscript community continues to be active and creatively productive, witness a slew of new publications and projects. Museums and libraries are opening, exhibitions are taking place, and re-scheduled conferences are either taking place virtually, in hybrid format, or projected next year to be fully live. Manuscripts continue to evoke fascination all over the globe. For example, **Kathleen Scott** relates an unexpected Zoom presentation she made back in April of this year on the *Mirrore of the Worlde*, to an audience of more than twenty, mainly of Russian and European listeners, with a few from Santa Fe in America. "This event was organized by **Olga Boggio**, who is Russian and well known in that country though living in Santa Fe. Olga was eager to have me make the presentation because of the interest in Russia about English manuscripts. It was hard for me to believe but it proved to be true and the lecture is even being translated into Russian. In fact, I have been invited to do another presentation on English manuscripts in this coming November."

### A Reader's query about oak gall ink

As someone who is interested in manuscripts from a totally unprofessional point of view, but also interested in trees and forest management from a more professional point of view, I would love to know how oak galls were procured in sufficient quantity to create the ink for manuscript scribes. Oak galls are not exactly common, nor produced in quantity from any one tree, so if anyone knows any references to their locations, harvesting, gathering etc. between late Roman and late medieval times I would be thrilled to hear. **Katherine Hearn, Wiltshire, UK.** [katherinehearn@john-lewis.com](mailto:katherinehearn@john-lewis.com)

## CODEX INTERRUPTUS

**BAKED WITH FEELING BY SUSAN HANES**, as a tribute to all the suspended and interrupted activities that have befallen our manuscript world during the reign of Covid 19 – and I think also with bright expectations for their progressive and eventual resumption.



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>

## NEW PUBLICATIONS

Coptic Bookbindings  
in the Pierpont Morgan LibraryTheodore C. Petersen  
Francisco H. Trujillo, Editor

THEODORE C. PETERSEN WROTE *COPTIC BOOKBINDINGS IN THE PIERPONT MORGAN LIBRARY* between 1929 and 1950, but it remained unpublished until now. The seminal work describes the binding techniques and materials of a collection of early manuscripts at the Morgan Library & Museum (MLM). The collection consists of ninth- and tenth-century bindings of over fifty manuscripts discovered in 1910 in the Fayum Oasis in Egypt. The collection of Coptic manuscripts was purchased by J. Pierpont Morgan, Sr. in 1911. It remains the largest collection of Coptic manuscripts in a single location in the world. Shortly after their purchase, the volumes were sent to the Vatican Library for restoration. Petersen joined the team of scholars studying the manuscripts in the late 1920s, and at the urging of Belle da Costa Greene, director of the Pierpont Morgan Library, he created a meticulous accounting of the binding structures. Although Peterson was initially unversed in the language and techniques of book-

binding, he nevertheless extensively described board formation, sewing structures, and decoration of the bindings. In addition to the MLM's 50 bindings, Petersen also described an additional 50 Coptic bindings on manuscripts held by a variety of institutions worldwide. These are also accompanied by Petersen's drawings.

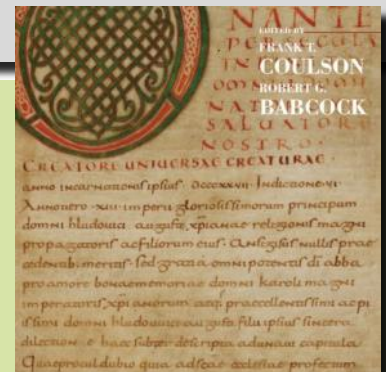
This long-awaited publication of Petersen's work includes an introductory essay by the MLM's book conservator, **Francisco H. Trujillo**, that details the circuitous history of the collection from Egypt to New York to Rome and back to New York, as well as the equally baroque story of the efforts to get the work published. Augmenting the text are reproductions of Petersen's original line drawings and recent color photographs of the MLM's bindings.

**Theodore C. Petersen, *Coptic Bookbindings in the Pierpont Morgan Library*, ed. Francisco H. Trujillo (Ann Arbor, Michigan, 2021) 532 pages • 370 illustrations • full color • ISBN 9781953421043 cloth, sewn • 2021 • \$150.00**

Purchasing information: <http://thelegacypress.com/coptic-bookbindings.html>

**Frank T. Coulson and Robert G. Babcock, eds., *The Oxford Handbook of Latin Palaeography* (OUP, 2020)**

**LATIN BOOKS ARE AMONG THE MOST NUMEROUS SURVIVING ARTIFACTS** of the Late Antique, Mediaeval, and Renaissance periods in European history; written in a variety of formats and scripts, they preserve the literary, philosophical, scientific, and religious heritage of the West. *The Oxford Handbook of Latin Palaeography* surveys these books, with special emphasis on the variety of scripts in which they were written. Palaeography, in the strictest sense, examines how the changing styles of script and the fluctuating shapes of individual letters allow the date and the place of production of books to be determined. More broadly conceived, palaeography examines the totality of early book production, ownership, dissemination, and use. *The Oxford Handbook of Latin Palaeography* includes essays on major types of script (Uncial, Insular, Beneventan, Visigothic, Gothic, etc.), describing what defines these distinct script types, and outlining when and where they were used. It expands on previous handbooks of the subject by incorporating select essays on less well-studied periods and regions, in particular late mediaeval Eastern Europe. *The Oxford Handbook of Latin Palaeography* is also distinguished from prior handbooks by its extensive focus on codicology and on the cultural settings and contexts of mediaeval books. Essays treat of various important features, formats, styles, and genres of mediaeval books, and of representative mediaeval libraries as intellectual centers. Additional studies explore questions of orality and the written word, the book trade, glossing and glossaries, and manuscript cataloguing. The extensive plates and figures in the volume will provide readers with clear illustrations of the major points, and the succinct bibliographies in each essay will direct them to more detailed works in the field.



The Oxford Handbook of  
**LATIN  
PALAEOGRAPHY**

**1080 Pages**

**6 3/4 x 9 3/4 inches**

**ISBN: 9780195336948**

**For Table of Contents and Author Information, see**

[https://global.oup.com/academic/product/the-oxford-handbook-of-latin-palaeography-9780195336948?](https://global.oup.com/academic/product/the-oxford-handbook-of-latin-palaeography-9780195336948?cc=us&lang=en&)

[cc=us&lang=en&](https://global.oup.com/academic/product/the-oxford-handbook-of-latin-palaeography-9780195336948?cc=us&lang=en&)



## NEW PUBLICATIONS continued

G. Orofino, M. Maniaci, R. Casavecchia

**La Bibbia a Montecassino / The Bible at Montecassino**

THE FIRST PUBLICATION OFFERING A SCIENTIFIC DESCRIPTION OF THE CASSINESE BIBLICAL COLLECTION, which holds Bibles of all typologies. Given the large number of witnesses still held *in loco* and their high variety, Montecassino represents a particularly advantageous, if not unique, situation for the analysis of the material and the study of textual changes undergone by the Bible as a book during the Middle Ages.

For manuscript historians, the Bible in the form of a codex represents a handcrafted object of the utmost importance: it was the sacred text par excellence and served as a vital reference point in the lives of medieval monks. In addition, it functioned as an indispensable tool for daily liturgical celebration, and as a study text and individual reading book for the purpose of moral edification. The manuscript collection of the Montecassino Abbey presents an exemplary case study, both for the total number of biblical manuscripts it preserves (just under a hundred), and for the diversity of types (complete 'monolithic' Bibles, Old and/or New Testament sequences of varying size and physiognomy, and individual glossed books with commentary beside the text), as well as for the presence of a significant group of codices in Beneventan minuscule produced for internal use within the same Abbey or in its dependencies in a period centered around the eleventh century (with sporadic extensions into the twelfth and thirteenth). The present catalogue aims to deepen our current knowledge of the presence, transmission and reception of the Bible in one of the most important and emblematic medieval Benedictine monasteries.

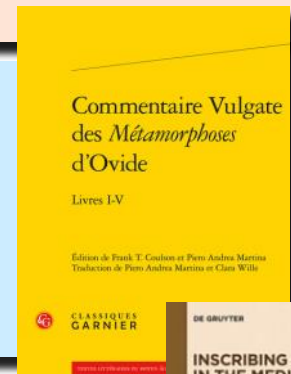
**Bibliologia 60**

Giornale di Lettere e di Scienze

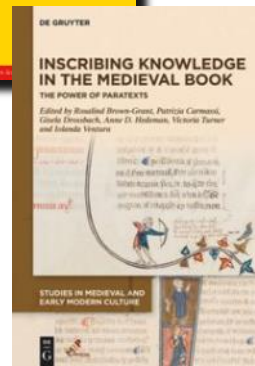
La Bibbia a Montecassino  
The Bible at MontecassinoA cura di / Edited by:  
Raffaella Casavecchia, Marcella Mottola,  
Giulia Ortolano  
BREPOLSFor ordering information  
and Table of Contents,  
see

[http://www.brepols.net/  
Pages/  
ShowProduct.aspx?  
prod\\_id=IS-  
9782503593098-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503593098-1)

Frank T. Coulson and Pierandrea Martina have published the first volume of a projected two-volume edition of the Vulgate Commentary on Ovid's *Metamorphoses*, *Commentaire Vulgate des Métamorphoses d'Ovide. Livres I-V* (Paris, 2020); see <https://classiques-garnier.com/commentaire-vulgate-des-metamorphoses-d-ovide-livres-i-v-en.html>. Coulson's long-awaited descriptive catalogue of the medieval and humanistic Latin commentaries on the *Metamorphoses* will appear soon as vol. 12 of the *Catalogus translationum et commentariorum*, editor-in-chief Greti Dinkova-Bruun (PIMS, Toronto).



*Inscribing Knowledge in the Medieval Book: The Power of Paratexts*, ed. Rosalind Brown-Grant, Patrizia Carmassi, Gisela Drossbach, Anne D. Hedeman, Victoria Turner, and Iolanda Ventura, *Studies in Medieval and Early Modern Culture* 66 (Berlin, Boston: Medieval Institute Publications, 2020). For overview and contents, see <https://www.degruyter.com/document/doi/10.1515/9781501513329/html>



Richard Emmerson has currently participated in a commentary volume for a facsimile of **British Library Additional MS 38121**, what its publisher Moleiro is calling the *Picture Book of the Life of John and the Apocalypse* (Barcelona, 2020), 277 pages. The commentary volume includes seven chapters, of which **Emmerson** has contributed four: **1)** an introduction to the manuscript's contents (texts and images), **3)** a survey of Apocalypse iconography, **4)** an in-depth study of picture-book Apocalypses in the thirteenth and fourteenth centuries, and **7)** a folio-by-folio analysis of the miniatures and translation of their Latin inscriptions. Two chapters are authored by **Britt Boler Hunter**: **5)** a survey of fifteenth-century picture-book Apocalypses, and **6)** an analysis of the manuscript's production and style. One chapter (**2**, on the manuscript's provenance) is authored by **Peter Kidd**, who also contributes a codicological description as an appendix. See <https://www.moleiro.com/en/biblical-books/picture-book-life-john-apocalypse.html#imagenesarticle>



London, British Library,  
Add. MS 38121, fol. 2v.

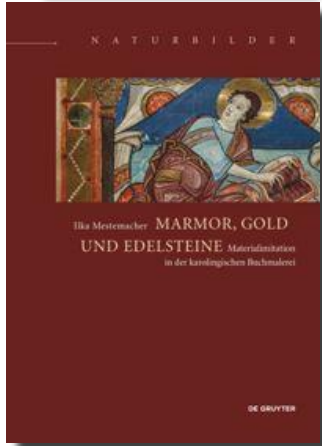
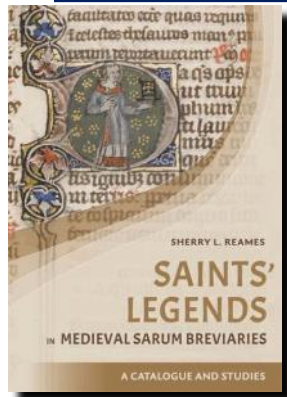
## NEW PUBLICATIONS continued

**Sherry Reames's** new book, which deals with about 80 manuscripts and a dozen early printed editions of the Sarum Breviary, has just been released.

Sarum Use was the most widely used form of the liturgy in late medieval England, but its service books were much less standardized than their modern counterparts. The lack of uniformity is particularly marked in Sarum breviaries' lessons on saints, which can vary enormously from copy to copy. For expanded description, contents, and author information, see <https://boydellandbrewer.com/9781903153994/saints-legends-in-medieval-sarum-breviaries/>.

**Ilka Mestemacher**, *Marmor, Gold und Edelsteine: Materialimitation in der karolingischen Buchmalerei, Marble, gold, and gemstone: Imitation of materials in Carolingian book illumination* (Berlin, 2021), available in September.

The magnificent manuscripts associated with Charlemagne's circle are among the treasures of medieval book art. In both the works of the "Court school" and the "Group of the Vienna Coronation Gospels," imitated materials play a major role. **Ilka Mestemacher** is the first to explore the aesthetics, iconography, and technique of painted marble columns and precious stones. Through the focus on materials, she sheds light on the relationship between book illumination and contemporary architecture and goldsmithing. In addition, Mestemacher examines the Christian discourse on the imitation of nature. With its numerous color illustrations, the monograph offers a completely new view of the splendid Carolingian manuscripts. See <https://www.degruyter.com/document/isbn/978-3-11-071077-9/html>.



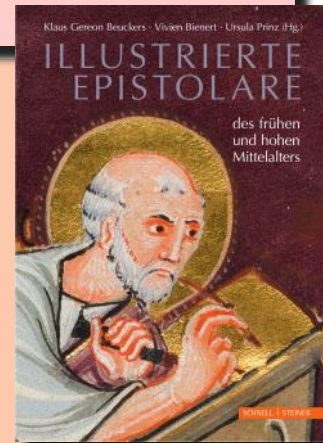
**ILLUSTRIERTE EPISTOLARE DES FRÜHEN UND HOHEN MITTELALTERS**, ed. Klaus Gereon Beuckers, Vivien Bienert M.A., and Ursula Prinz (Regensburg, 2021).

Dieser Band widmet sich der Gattung der illustrierten Epistolare, die trotz ihrer Bedeutung in der mittelalterlichen Liturgie bisher noch nicht eingehend in Bezug auf ihre künstlerische Gestaltung behandelt wurden.

Unter den liturgischen Handschriften des Mittelalters nahm das Epistolar zusammen mit dem Evangeliar und dem Sakramentar die wichtigste Rolle ein. Die hier versammelten Lesungen ergänzten sich untereinander, bis sie vor allem ab dem 12. Jahrhundert im Missale zusammengefasst wurden. Typologisch können die Epistolare zwischen Handschriften, in denen die Brieflesungen in liturgischer Reihung als Exzerpte enthalten sind, und in Codices, die die vollständigen Brieftexte enthalten, unterschieden werden. Der vorliegende Band betritt Neuland und untersucht durch aus-

gewiesene Fachleute erstmals die künstlerische Ausgestaltung von Epistolaren des frühen und hohen Mittelalters anhand der wichtigsten Beispiele vom 9. bis 13. Jahrhundert sowohl hinsichtlich des Inhalts als auch der künstlerischen Form und präsentiert eindruckliche Leistungen mittelalterlicher Buchmalereien, die bisher oft kaum beachtet sind.

Mit Beiträgen von **Felix Heinzer**, **Christoph Winterer**, **Wolfgang Augustyn**, **Christine Jakobi-Mirwald**, **Harald Horst**, **Jochen Hermann Vennebusch**, **Ursula Prinz**, **Irmgard Siede**, **Vivien Bienert**, **Anne Suwa**, **Hans-Walter Stork**, **Beate Braun-Niehr**, **Tobias Ertel** und **Klaus Gereon Beuckers**. For more information, see [https://www.schnell-und-steiner.de/artikel\\_10149.ahtml](https://www.schnell-und-steiner.de/artikel_10149.ahtml).



**FOR THIS YEAR'S 700<sup>TH</sup> ANNIVERSARY OF DANTE'S DEATH**, a short note on the first fully hand-written, hand-illustrated version of the *Divine Comedy* since the 15th century, produced through the collaboration of **Giovanni Scorcioni's Facsimile Finder** and the artist **George Cochrane** and published with the help of a successful funding campaign through **Kickstarter**. It is hoped that the manuscript will raise new interest in the *Divine Comedy* and illuminated manuscripts in younger generations. For more information see the **Kickstarter page**

<https://www.kickstarter.com/projects/newdivinecomedy/la-divina-commedia-the-new-manuscript>

or email Giovanni Scorcioni at [giovanni@facsimilefinder.com](mailto:giovanni@facsimilefinder.com).



## CONFERENCES

**First announcement International Workshop/  
primo annuncio Workshop internazionale:**

**In the Name of the Rose: Searching for Unknown, Lost, and  
Forgotten Ancient Texts/  
Nel nome della rosa: alla ricerca di testi antichi sconosciuti,  
perduti e dimenticati  
Istituto Svizzero di Roma, 30st Sept/1st Oct 2021**

**Thursday, 30 Sept / Giovedì, 30 settembre 2021**

**14:00-14:30** arrival of speakers and audience / arrivo di relatori e uditori

**14:30-14:45** **Renate Burri & Istituto Svizzero di Roma:** Welcome Address, Introduction / Benvenuto, introduzione

**1) Research Operations / Operazioni di ricerca**

**Chair: András Németh** (Biblioteca Apostolica Vaticana)

**14:45-15:30** **Giulia Rossetto** (Österreichische Akademie der Wissenschaften, Wien): *The Sinai Palimpsests Project: Searching for Unseen Texts in a Large Collection*

**15:30-16:15** **Renate Burri** (Universität Bern): *In the Name of the Rose: Searching for Unknown, Lost, and Forgotten Ancient Greek Manuscripts and Texts*

**16:15-16:45** coffee break / pausa caffè

**2) Discoveries / Scoperte**

**Chair: Michele Bandini** (Università della Basilicata, Potenza)

**16:45-17:45** **Thomas Schmidt/Solmeng-Jonas Hirschi** (Université de Fribourg): *Greetings from Egypt: Unpublished Papyri from the Bible+Orient Museum at Fribourg University*

**17:45-18:45** **Raffaella Cantore** (Università di Ferrara) / **Chiara Telesca** (Universität Innsbruck): *Testi sconosciuti nel codice Laurenziano Pluteo 58.24*

**Friday, 1st Oct / Venerdì, 1 ottobre 2021**

**3) Discoveries / Scoperte (continued)**

**Chair: Michele Bandini**

**09:00-09:45** **Sergio Brillante** (Università di San Marino): *Umanesimo contemporaneo. Ricerca e scoperta di nuovi testi greci fra XX e XXI secolo*

**4) Unknown Texts in Large Holdings / Testi sconosciuti in grandi raccolte**

**Chair: Francesco D'Aiuto** (Università Tor Vergata, Roma)

**9:45-10:30** **Timothy Janz** (Biblioteca Apostolica Vaticana): *Findings in the Vatican Library*

**10:30-11:15** **Christian Förstel** (Bibliothèque nationale de France, Paris): *Greek Palimpsests in the Bibliothèque nationale de France: Past, Present and Future of an Old Collection*

**11:15-11:45** coffee break / pausa caffè

**5) New Methods for Finding New Texts / Nuovi metodi per trovare nuovi testi**

**Chair: Marilena Maniaci** (Università di Cassino e del Lazio Meridionale)

**11:45-12:45** **Tobias Hodel** (Universität Bern) / **Isabelle Marthot-Santaniello** (Universität Basel): *Papyri, Handwritten Text Recognition, and Text Processing: Approaches to a Digital Palaeography*

**12:45-13:30** **Kilian Fleischer** (Universität Würzburg): *Out of the Ashes – the Herculean Task of Rereading and Unrolling the Herculeanum Papyri with New Techniques*

**13:30-14:00** final discussion / discussione finale

This Workshop will conclude the exploratory and experimental project **"In the Name of the Rose: Searching for Unknown, Lost, and Forgotten Greek Manuscripts and Texts"** funded by the new programme Spark of the Swiss National Science Foundation. The Workshop is open to the public and will be streamed live. The final programme, further information on registration and the streaming link will follow soon.

Questo workshop concluderà il progetto esplorativo e sperimentale "In the Name of the Rose: Searching for Unknown, Lost, and Forgotten Greek Manuscripts and Texts", finanziato dal nuovo programma Spark del Fondo Nazionale Svizzero. Il Workshop è aperto al pubblico e sarà trasmesso in streaming dal vivo. Il programma definitivo, ulteriori informazioni sulla registrazione e il link per lo streaming seguiranno presto.

Contact information / Contatto: **Renate Burri**, <https://swissbyz.ch>

## CONFERENCES continued

Javier del Barco informs us of three upcoming conferences:

- 1) a colloquium in Paris on the Hebrew manuscripts of the National Library of France, see the program at [https://www.irht.cnrs.fr/sites/default/files/image\\_site/pieces\\_jointes/programme-bnf.pdf](https://www.irht.cnrs.fr/sites/default/files/image_site/pieces_jointes/programme-bnf.pdf)
- 2) the autumn doctoral school in Ghent taking the *Liber floridus* as a focal point: <https://www.ugent.be/pirene/en/autumnschool.htm/as2021/introduction>
- 3) the conference "Scales of literary history: Europe 500-1500" to be held in Rome in April 2022 (application deadline 31 August 2021): <https://cml.sdu.dk/news/cfp-cml-conference-scales-of-literary-history-europe-c-500-1500>, whose deadline for the call for papers will unfortunately have expired.



*Liber Floridus* - Lion - folio 56v



A forthcoming international and interdisciplinary conference on liminal phenomena in medieval books at the **Kunsthistorisches Institut Tübingen**, September 22–25, 2021:

**Page – Margin – Frame. Liminal Phenomena in Medieval Books**

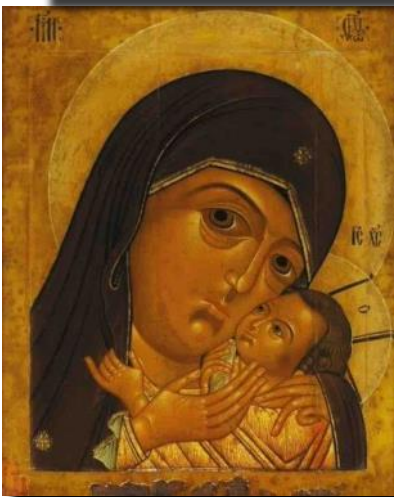
<https://uni-tuebingen.de/fakultaeten/philosophische-fakultaet/fachbereiche/altertums-und-kunswissenschaften/kunsthistorisches-institut/institut/newsfullview-institut/article/seite-rand-rahmen-liminale-phaenomene-in-mittelalterlichen-buechern/>.

The next **Andrew Ladis Memorial Trecento Conference**, last scheduled for November, 2021 at the Frist Art Museum, Nashville, has been further postponed due to Covid concerns, particularly with reference to travel restrictions for international speakers. It will now take place January 13–15, 2022. For more complete information, see <https://fristartmuseum.org/andrew-ladis-memorial-trecento-conference/>.

**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**



## INSTITUTIONAL NEWS



From the exhibition  
**Sacred Image, Sacred Text:  
Reading Russian Icons.**

**Margaret Bresnahan**, Director of Communications at the **Hill Museum & Manuscript Library (HMML)**, shares some recent institutional news:

A list of presentations that HMML staff will be giving at conferences and other gatherings: <https://hmml.org/programs/hmml-presents/>

A description of a digitization, cataloging, and database-creation project, currently ongoing at HMML: <https://hmml.org/research/resources-for-access-authority/>

A list of onsite and touring exhibitions of HMML collection items: <https://hmml.org/programs/exhibitions/>

Of special interest are the recently-launched online exhibitions, the first of which is called "Rebirth, Reform, and Revision" (Part I and Part II)

A new series from HMML curators and catalogers, writing about specific themes across HMML's collections through the perspective of manuscripts and artwork. New stories are posted every two weeks; the themes so far are "Medicine" and "Travel." All are collected here: <https://hmml.org/stories/tags/editorials/>



## YET ANOTHER CONFERENCE

CALL FOR PAPERS

UNIVERSITY OF BRISTOL  
Centre for Medieval Studies  
www.bristol.ac.uk/medievalstudies

## FROM FRAGMENT TO WHOLE

Interpreting Medieval Manuscript Fragments

Thursday 16 September 2021 online  
Friday 17 September 2021 in person

This conference, hosted by the **Centre for Medieval Studies** is devoted to the study of manuscript fragments, and what these fragments can tell us about lost books, medieval and post-medieval book history and textual history. Research questions may include, but are not limited to:

- What difference does the manuscript fragment make to the textual tradition of the text it contains?
- What can manuscript fragments tell us about the lost literature of the Middle Ages and about changing tastes?
- How can we use evidence from manuscript fragments to piece together the lost book from which it derives and what means do we have at our disposal to do so?
- How should we catalogue and preserve manuscript fragments?
- What do manuscript fragments tell us about the history of manuscript fragmentation and its agents (e.g. early printers, book collectors, auctioneers, book-vandalists)?

‘Gather up the fragments that remain, that nothing be lost’ (John 6:12)

A volume of conference proceedings is anticipated.

Please send a brief abstract to [cmst@bristol.ac.uk](mailto:cmst@bristol.ac.uk) by **31 May 2021**, indicating whether you are submitting an online or in person paper. Further information is available at <https://www.bristol.ac.uk/medievalstudies/conferences/2021/fragmentation>

THU 16 SEPTEMBER - ONLINE

UNIVERSITY OF BRISTOL  
Centre for Medieval Studies  
www.bristol.ac.uk/medievalstudies

## FROM FRAGMENT TO WHOLE

Interpreting Medieval Manuscript Fragments

**Fragmentary Archives**

- The medieval fragments of the Chapter Library of Vercelli: a case study  
Giovanna Basso, *Austrian Academy of Sciences*
- Cutting and Pasting: Manuscript Fragments in Parliament, 1635 and the Book Culture of Enigrá Greeks in Italy (1470s-1480s)  
Philip Rance, *Centre for Advanced Study, Sofia*
- Binding waste in reconstructing medieval book collections of Teutonic Prussia  
Paulina Płachta-Zuk, *Polish Academy of Sciences*
- Restricted Sight: On the cloudy relation between French and Dutch chivalric romance  
Renée Stalderink and Mike Keremont, *University of Antwerp*

**Whole Methodologies for Fragments**

- A phantom psalter from late Anglo-Saxon England - a new piece of the puzzle  
Mariusz Opolski, *University of Warsaw*
- The manuscript survives in a book printed in Basel in 1551, now in Kansas City, Missouri  
Janis Voigt, *University of Missouri-Kansas City, Br. Thomas Sullivan, Conception Seminary College*
- Margins of the Centre  
Cristina Giffoni, *Institute for Medieval Research, Austrian Academy of Sciences*
- “Shredded craftsmanship.” On the importance of manuscript fragments in the study of professional scribes  
Laurent Bresson-Lac, *University of Antwerp*

**New Questions, Finds Among the Fragments**

- From Psalter to Multi-Genre Preaching Aid: The Reconstruction and Re-Evaluation of MS Eg. 4, *York*  
Brenti, *University of Southampton*
- Lost and Found in Thirteenth-Century Paris: A New Fragment of the *Vie d’Isabelle de France* by Agnes of Hainaut, *Leuven*  
Ingrid Isaksson, *University of Cambridge*
- Curious Confusion Chant Cudices: A case study from the DACT Fragment Campaign  
Anna de Bakker, *Dalhousie University*
- Mapping Living Religion: Medieval Cults of Saints in Sweden and Finland, *Saint Erika Nilsson*

**Fragmentary Epistemologies**

- From Whole to Cuttings: Medieval Jewish Paratexts in Search of their Cuttings  
Diana Ruffalo, *Rice University, Houston*
- The Alchemy of Fragmentation, *Stephanie Azzarello, University of Cambridge*
- Combining Digital Fragments of Medieval Manuscripts for Creating Scribal Profiles  
David Whaley, *NYU Abu Dhabi*

FRI 17 SEPTEMBER - IN PERSON

UNIVERSITY OF BRISTOL  
Centre for Medieval Studies  
www.bristol.ac.uk/medievalstudies

## FROM FRAGMENT TO WHOLE

Interpreting Medieval Manuscript Fragments

**Fragmentary Art and Poetry**

- Finding the Third Historiated English Antiphonal  
Kerthan Kennedy, *British Academy Global Professor, University of Bristol*
- A Newly Discovered Flemish Presentation in the Temple at the Victoria and Albert Museum  
Catherine Yeard, *National Art Library, Victoria & Albert Museum*
- The Alliterative Survival, *Horacio Turville-Petre, University of Nottingham*

**Bound Fragments**

- In Respect of Fragments: sixteenth-century English binders and manuscript ‘waste’  
David Rundle, *University of East Anglia*
- Adventures in Binding, *Ralph Hanna, Harvard Radcliffe Institute, University of Oxford*
- Manuscript Fragments in Norway and Denmark: Keys to a Lost Book Culture  
Synnøve Midtbo Myking, *University of Bergen*

**Fragmentary Epistemologies**

- Epistemology of the microfragment: *snips, chips, crumbs, rubbings, dust*  
Bruce Holsinger, *Linden Kent Memorial Professor, University of Virginia*
- Words for Fragments, *Daniel Sawyer, Merton College, Oxford*
- Deciphering the Possible Use(s) of Fragmentary Copies of Bede’s *Martyrology*  
Kate Paltridge, *King’s College, University of Cambridge*

**Fragmentary Pastiches**

- The Middle English Jacob and Joseph fragment in Takamiya MS 32  
Carly Home, *University of Bristol*
- The Bedelian Fragment of the Middle English Prose ‘Martin’, *Carole Meale, University of Bristol*
- Problems and Consequences of Fragmentariness in MS Witnesses of *ME Romance*  
Phillipa Hardman, *University of Reading*

**Public Lecture - Julian Luxford**  
Followed by Reception

My apologies for this **ad hoc** presentation of the program for the conference **From Fragment to Whole: Interpreting Medieval Manuscript Fragments**, to be held in hybrid formats in September. I am grateful to **Linda Voigts** for printing out and sending me hard copy of the pages of this program, circulated in pdf format, which I am unable to convert to an image file with my own resources, and which seems to be unavailable on the website: <https://shop.bris.ac.uk/conferences-and-events/faculty-of-arts/centre-for-medieval-studies/fragments-conference-2021>. I then photographed the pages with my phone and arranged them as best as possible in the newsletter; I hope the resolution will be sufficient for readers to zoom in with adequate legibility. It looks to be a fascinating event, at any rate.

## PROJECTS

**Kari Anne Rand, Universitetet i Oslo**, announces a new resource for Middle English research, first launched at the virtual Bangor EBS conference in July: **NEW MIDDLE ENGLISH RESEARCH WEBSITE: IMEP INDEXES ALL NOW AVAILABLE ONLINE**. The *Index of Middle English Prose*, of which twenty-three volumes have been published since 1984, now has an online presence at [imep.lib.cam.ac.uk](http://imep.lib.cam.ac.uk). Thanks to the kind co-operation of Cambridge University Library and of the publishers, Boydell & Brewer, the indexes to all the volumes are now available for searching.

As Middle English scholars will be aware, the *IMEP* project aims to catalogue and index all items of Middle English prose surviving in medieval manuscripts. The four very large cumulated indexes that are now available online are of incipits of texts, reverse explicits, titles and rubrics (including modern titles of works), and a general index, principally of subjects and names. Sophisticated wild-card and truncation techniques are available to assist with the problems inevitably encountered when searching for words with variant Middle English spellings.

Middle English scholars in general and manuscript scholars in particular will wish to take advantage of the ability to identify manuscripts of known texts, to find texts on particular subjects, and, with the help of the specialist techniques, to explore the wealth of linguistic forms in what are effectively large searchable databases of prose incipits and explicits. Another feature of the website is summary lists of the Middle English contents of all volumes so far published.

The site was compiled by **Kari Anne Rand** (University of Oslo), with the assistance of **Richard Barber** (Boydell & Brewer) and **Oliver Pickering** (University of Leeds). It is based on the indexes in the individual volumes of the *Index of Middle English Prose*, and is a Cambridge Digital Humanities Lab project, built and supported by the Cambridge University Library Development team.

The *IMEP* website was given a preliminary launch at the July 2021 conference of the Early Book Society, held virtually at Bangor University. Further developments are planned, and the editors welcome feedback.

## TWO NEW RESEARCH PROJECTS AT CAMBRIDGE UNIVERSITY LIBRARY:

## Curious Cures in Cambridge libraries: Cambridge University Library receives £500k grant from the Wellcome Trust

TO WHAT MEDICAL USES DID MEDIEVAL PRACTITIONERS put dove faeces, fox lungs, salted owl or eel grease? What remedies were available to the medieval sufferer of toothache, gout, fever, worms that eat one's eyelids, rankled wounds or 'scalding of thy pintil'? Was swilling one's mouth out with pepper boiled in white wine a widely known cure for a headache? How might the image conscious rid themselves of freckles? What could one do for a woman that 'travaileth of child'?

Recipes 'For him that may nozt wel pisse', 'For swolle ballokes', 'For scalded pyntil' and 'For akeng or swelling in thies or in feet' - from Cambridge, University Library, MS Add. 9308, fol. 8r. Reproduced by kind permission of the Syndics of Cambridge University Library.

Cambridge University Library is delighted to announce that it has secured a **Research Resources Award of £500,000**

from the **Wellcome Trust**, in support of a two-year project to digitise, catalogue and conserve over 180 medieval manuscripts that contain medical recipes: specifically, receptaria and non-medical manuscripts whose peripheries contain recipes. The project will place the recipes in their material, intellectual, and historical contexts, as well as open up the contents of these highly variable and hitherto unedited texts to health researchers and historians of medicine by producing full-text transcriptions of the approximately 8,000 medical recipes that they contain. Conservation will also guarantee continued physical access to the material for future generations of researchers.

This will be the first concerted effort by a group of libraries, led by Cambridge University Library, to make all of the medical contents of these types of manuscript available in this manner. It will include books at Cambridge University Library, the Fitzwilliam Museum, and twelve college libraries: Clare, Corpus Christi, Emmanuel, Gonville & Caius, Jesus, King's, Magdalene, Pembroke, Peterhouse, Sidney Sussex, St John's and Trinity.

The project will commence in March 2022 and will be based at Cambridge University Library. We are planning to recruit project posts in due course. If you would like to be notified when the jobs are posted, please register using the webform at [tinyurl.com/CULrecipes](https://tinyurl.com/CULrecipes)



MS Add. 8589(3):  
A leaf from a late 14th-century psalter, with a large miniature in two registers. Reproduced by kind permission of the Syndics of Cambridge University Library.

### Medieval manuscript fragments at Cambridge University Library: A new partnership with Fragmentarium

BY A RECENT COUNT, Cambridge University Library possesses some 2,250 fragments of medieval manuscripts, arranged into 91 collections ranging in size from a single 'standalone' fragment to as many as over 100 physically discrete items. They range in date from the 6th century to the 16th century and include texts written in Latin as well as several European vernaculars, including Old and Middle English, Old Welsh, and French. A substantial proportion contains musical notation or decoration. Many were removed from the Library's early printed books and bear the classmarks of their originating volumes, while others were acquired by purchase or bequest. The collection remains much in the state it was left a century ago and only limited information about its contents is available publicly.

In order to bring this collection to light and make it more accessible to researchers, Cambridge University Library has partnered with **Fragmentarium**, the 'laboratory for medieval manuscript fragments' based at the University of Fribourg. A generous grant from the **Zeno Karl Schindler Foundation** will fund the employment of a Fragmentarium Fellow (0.3 FTE for one year), who will work to catalogue the fragments. Further funding from the **Swiss National Science Foundation** and from the **Association for Manuscripts and Archives in Research Collections (AMARC)** will also enable the University Library to digitise approximately half of the collection. Images and descriptions will be published both on the **Cambridge Digital Library** and the **Fragmentarium portal**, with a concluding report to be submitted by the Fellow to Fragmentarium's house journal, *Fragmentology*.

We are planning to recruit in due course. If you would like to be notified when the job is posted, please register using the webform at: [tinyurl.com/CULfragments](https://tinyurl.com/CULfragments).

**Dr. James Freeman**

**Medieval Manuscripts Specialist  
Cambridge University Library**

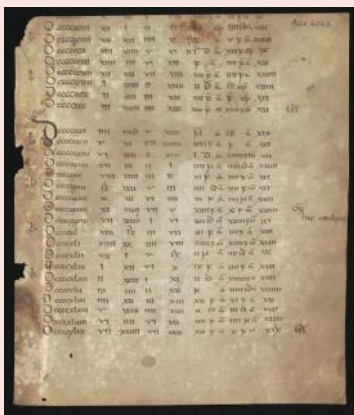
**See more fragments from the collection on the next page.**

**Further details will be made available and enquiries will be welcomed, once the jobs are advertised on the University of Cambridge website (<https://www.jobs.cam.ac.uk/>) and via social media (@theULSpecColl on Twitter).**

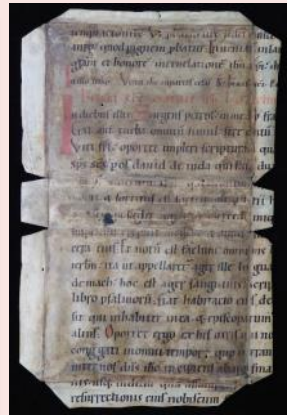


**PROJECTS, continued**

Further examples from the Cambridge University Library fragment collection. All images reproduced by kind permission of the Syndics of Cambridge University Library.



Add. 4543: one of two fragmentary leaves from an early 10th-century copy of a *Computus*, in Old Welsh and Latin.



Add. 8589(1): a leaf from a 12th-century lectionary or missal, formerly used as a cover for a small book.



Add. 4407(7): two fragments from a 13th-century copy of William of Malmesbury, *Gesta regum Anglorum*.



Add. 4407(12): a fragment from one of the missing leaves of the Coucher Book of Furness Abbey, 1412.

Massimo Bernabò has organized a long-term study group for research on Syriac miniatures:

“Ho organizzato un gruppo di interessati alla miniatura siriana di varie università italiane. Abbiamo in programma per settembre di riprendere le analisi chimiche sui **Vangeli di Rabbula** e su altri manoscritti alla Laurenziana per chiarire quando e dove furono fatti i restauri alle miniature del manoscritto. Ci siamo anche divisi i primi manoscritti da studiare (fondo Sachau a Berlino, Vaticana e altri). In particolare con **Arianna D'Ottone Rambach** studieremo un ms arabo di Berlino, il **Ġauhar al-muḏīy fi 's-sittat 'ašar an-nabī, al-**, Berlin, Staatsb. Diez A fol. 41 (cioè un Libro dei Profeti maggiori e minori), fatto in Egitto nel 1325, che dipende da una ms siriano o bizantino. Per la parte paleografica e codicologica ci aiuteranno i colleghi del gruppo Syriaca.”



The Rabbula Gospels  
Florence, Biblioteca Medicea-Laurenziana,  
MS. Plut. I. 56, ff. 12v-13r

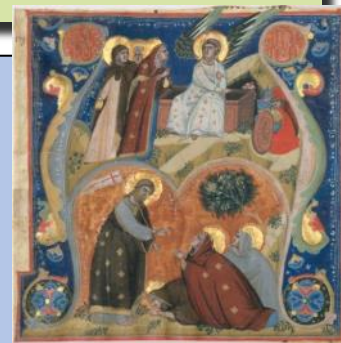
**EXHIBITIONS**

**MEDIEVAL BOLOGNA: ART FOR A UNIVERSITY CITY**

Frist Art Museum, Nashville, Tennessee

Nov 5, 2021–Jan 30, 2022 | Upper-Level Galleries

THIS IS THE FIRST MUSEUM EXHIBITION IN THE UNITED STATES to focus on medieval art made in the northern Italian city of Bologna. Home to the oldest university in Europe, Bologna fostered a unique artistic culture at the end of the Middle Ages. With its large population of sophisticated readers, the city became the preeminent center of manuscript production south of the Alps and helped bring about a revolution in the medieval book trade. Manuscripts circulated in a thriving market of scribes, illuminators, booksellers, and customers operating mostly in a secular context. The university initially specialized in law, and many of its textbooks were illuminated in Bologna with brightly colored scenes. University professors enjoyed high social status and were buried in impressive stone tombs carved with classroom scenes. For more information, see <https://fristartmuseum.org/exhibition/medieval-bologna-art-for-a-university-city/>.



Nerio, ca. 1315  
Antiphonary cutting, Easter scenes  
The Metropolitan Museum of Art,  
Rogers Fund, 12.56.1

The exhibition catalogue will be available in November 2021: *Medieval Bologna: Art for a University City* (London: Paul Holberton).

You may order it from the Frist gift shop, Paul Holberton Publishers, Amazon, and other booksellers.



## EXHIBITIONS, continued

## Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500



Heiningen Gospels,  
Hamersleben, ca. 1170 (and ca. 1200?).  
New York, The Morgan Library & Museum,  
MS M.565, fol. 13v.

**THE EXHIBITION *IMPERIAL SPLENDOR***, on view at the Morgan Library & Museum in New York from October 15, 2021, through January 23, 2022, will offer a sweeping overview of manuscript production in the Holy Roman Empire, one of the most impressive chapters in the history of medieval art. While little known and rarely seen by the general public, the 70 illuminated manuscripts, single leaves, and early printed books on display (about half from the collection of the Morgan Library, along with loans from important collections across the United States), count among the most luxurious works of art from the Middle Ages. Designed to edify, to entertain, and above all to embody the sacred, these manuscripts and their spectacular illuminations retain the ability to dazzle and inspire modern audiences just as they did those of the Middle Ages. Conceived as a triptych organized around the imperial theme, and following an introductory section on the Carolingian precedents established by Charlemagne and his heirs, the exhibition's first major section focuses on imperial networks of the Early Middle Ages.

There follows a second section on the patronage of imperial monasteries. The exhibition's concluding section is devoted to the imperial cities of Prague, Vienna, Augsburg, Mainz, and Nuremberg, thereby ending with the flurry of artistic innovation that coincided with the invention of the printing press and the onset of humanism in the fifteenth century.

St. Peter Gospels,  
Salzburg, ca. 1020. New York,  
The Morgan Library & Museum, MS M.781,  
fols. 188v–189r.



Berthold Sacramentary,  
Weingarten, ca. 1215–17. New York,  
The Morgan Library & Museum,  
MS M.710, fols. 101v–102r.

As the first major presentation of this subject in the English-speaking world, *Imperial Splendor* introduces visitors to fundamental aspects of this history, including how artists developed a visual rhetoric of power, the role of the aristocratic elite in the production and patronage of manuscripts, and the impact of Albrecht Dürer and humanism on the arts of the book. More information at <https://www.themorgan.org/exhibitions/imperial-splendor>

The exhibition is accompanied by a publication: Jeffrey F. Hamburger and Joshua O'Driscoll, *Imperial Splendor: The Art of the Book in the Holy Roman Empire, 800–1500*. London: Giles, in association with the Morgan Library & Museum 2021. Hardcover. ISBN: 978-1-911282-86-0. 216 Pages. 280 x 229 mm (9 x 11 in). 153 color illustrations. GBP £39.95. <https://gilesltd.com/product/imperial-splendor>.

Jeffrey Hamburger is Kuno Francke Professor of German Art & Culture at Harvard University. Joshua O'Driscoll is assistant curator in the department of Medieval & Renaissance Manuscripts at The Morgan Library & Museum, New York.



Office for the Feast of Corpus Christi,  
Vienna (Austria), ca. 1403–6. New York,  
The Morgan Library & Museum,  
MS M.853, fols. 1v–2r.



## EXHIBITIONS, continued



**Attavante degli Attavanti**, early 16<sup>th</sup> century  
L'Aquila, Biblioteca Salvatore Tommasi,  
MS Corale 4, fol. 40v

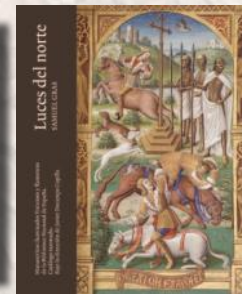
**ANDREA IMPROTA SENDS NEWS OF AN EXHIBITION** to be held in L'Aquila (Italy), Palazzo dell'Emiciclo, from 11 September to 8 December 2021, curated by him and Prof. Cristiana Pasqualetti of the University of L'Aquila.

The exhibition aims to inform a wider audience of a three-year research project focused on illuminated manuscripts once placed in the choirs and on the shelves of the Franciscan libraries in Abruzzo (most held today by the **National Library "Vittorio Emanuele III" of Naples**), but also those in Abruzzo libraries such as the **Biblioteca Salvatori Tommasi** in L'Aquila, and the **Biblioteca Melchiorre Delfico** in Teramo. There are illuminated manuscripts from the eleventh to the sixteenth century: legal manuscripts and textbooks, but also Bibles, breviaries and choir-books coming from different Franciscan houses: **San Bernardino in L'Aquila**, **San Francesco in Capistrano**, **San Giuliano in L'Aquila**, and **Santa Maria delle Grazie in Teramo**.

The manuscripts were produced in a variety of locations: Abruzzo, Bologna, Padua, Rome, but also Germany and Prague, especially those that belonged to St. John of Capistrano.

In parallel with the exhibition, there will be a catalogue of all illuminated manuscripts today in the National Library of Naples and coming from Abruzzo, with entries for each manuscript and essays focused on different themes by **Cristiana Pasqualetti**, **Andrea Improta**, **Filippo Sedda**, **Giacomo Baroffio** and **Eun Ju Anastasia Kim**, **Maria Alessandra Bilotta**, **Angela Pinto**, **Alessia Di Stefano**, and **Laura Zonetti**. This publication: *Abbondano di così fatte rarità. Codici miniati dai conventi francescani d'Abruzzo*, edited by **Andrea Improta** and **Cristiana Pasqualetti**, will later be available on the publisher's website: <https://www.campisanoeditore.it>

**Gregory Clark** reminds us of an exhibition currently up at the Biblioteca Nacional de España (until 5 September): "Luces del norte: manuscritos iluminados de la Biblioteca Nacional de España" (<http://www.bne.es/es/Actividades/Exposiciones/Exposiciones/Exposiciones2021/luces-norte-manuscritos-iluminados-bne.html>). It is accompanied by a groundbreaking catalog (503 quarto pages; ISBN 978-84-15245-97-1) by Samuel Gras entitled *Luces del norte: Manuscritos iluminados franceses y flamencos de la Biblioteca Nacional de España -- Catálogo razonado*.



**Initial D: The Nativity from the Ruskin Hours; northeastern France, ca. 1300.**  
J. Paul Getty Museum, Ms. Ludwig IX 3, fol. 76r.

From August 31, 2021 to February 20, 2022, the J. Paul Getty Museum will mount the exhibition, **Transcending Time: The Medieval Book of Hours**. Manuscripts known as "books of hours" were among the most widely produced and used during the Middle Ages. These decorated prayer books not only structured time for their readers (over a day, a year, and a lifetime) but their creation reveals an increasing demand for private and personalized Christian devotion. Featuring masterpieces of medieval illumination drawn from the permanent collection, this exhibition offers glimpses into the daily lives of their readers, the material features of luxury manuscripts, and the thriving late medieval book market.

**Catherine Yvard** has curated an exhibition on manuscript cuttings entitled **Fragmented Illuminations** due to open on September 8<sup>th</sup> at the V&A; see <https://www.vam.ac.uk/exhibitions/fragmented-illuminations-medieval-and-renaissance-manuscript-cuttings-at-the-va> and <https://www.vam.ac.uk/articles/about-the-fragmented-illuminations-display>.

LOOK FORWARD to an upcoming exhibition in Cologne on manuscripts made by women: **By Women's Hands . Medieval Manuscripts from Cologne Collections, October 26, 2021 – January 30, 2022**. In cooperation with the **Erzbischöfliche Diözesan- und Dombibliothek Köln** (Archiepiscopal Diocesan and Cathedral Library of Cologne), the **Museum Schnütgen** is showing a selection of manuscripts created by religious women in northern France, Cologne, Lower Saxony and Nuremberg. See <https://museum-schuetgen.de/By-Womens-Hands-Medieval-Manuscripts-from-Cologne-Collections>.



## Scott Gwara's Auction Round-Up: Spring & Summer 2021

**FINE BOOKS OF HOURS AND HUMBLE FRAGMENTS** dominated manuscript sales in the 2021 summer season. Reasonable sums were eagerly paid, but Covid boredom did not entice buyers to splurge. With some notable exceptions, hubristic estimates met resistance.

Anyone needing an extraordinary Book of Hours this summer could have found one at Christie's "Rosenberg" sale (23 April) or at Binoche et Giquello in Paris (4 June). Remnants of the American collection of **Elaine and Alexandre P. Rosenberg** achieved epic prices in New York. These radiant books included the chef d'oeuvre of the **Master of the Paris Bartholomeus Anglicus**, ca. 1440, a sumptuous Book of Hours in pristine condition (lot 3; \$3.63m, including premium) [fig. 1]. This result amounted to almost 30% of the entire sale. A Book of Hours by the **Master of Jean de Mauléon**, ca. 1525, reached \$966k (lot 17). The price defied equivocations over its French Renaissance style, relatively obscure artist or compromised condition—many of the arched compartments having been scalped. Also sixteenth-century, a Dutch Book of Hours illuminated in the workshop of **Gerard Horenbout** once belonged to the **Holy Roman Emperor Charles V** (lot 16; \$870k). The subjects of its miniatures conform to those in the world's greatest Dutch prayerbooks, many referenced in the descriptions. Attention was drawn to children's games of hoops, tops and skittles—and analogous adult games like jousting and golf—depicted in the borders [fig. 2].

It's impossible to have favorites, but lot 1 from Troyes, ca. 1410 to 1415, stood out for having richly detailed illuminations. No Amish quilter could have stitched a better coverlet than the one on the Virgin's bed in the Nativity miniature [fig. 3]. It's such an extreme and therefore fixating non-sequitur: the Virgin perches on a posh bed while the ox and ass look on. Perhaps weaving interested the owner of a Breton Hours, Use of Paris, ca. 1440, which records "how to weave a double thickness of tapestry with only three strands." This guidance has to be unique among memoranda on manuscript flyleaves, like the note in a Yale volume on how to tie fishing flies.

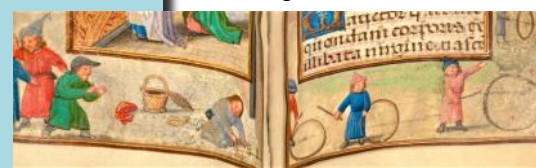
Three of the Rosenberg manuscripts were non-French, including a Florentine Hours with just two miniatures that brought \$162,500 (lot 6). A complete late fifteenth-century breviary from northeastern Italy with handsome illuminated borders made a whopping \$137,500 (lot 11). It had two dozen charming vignettes, forty-nine three-sided borders, and an elegant Renaissance binding. One cannot forget the **Dall'Armi Hours** from 1490s Bologna (lot 14; \$262,500), a tiny book illuminated by a jeweler, **Francesco Marmitta of Parma** (d. 1505). Each miniature features settings of gemstones and pearls in borders that look like enameled bands. *Trompe l'oeil* jewels were often featured in fashionable northern Italian manuscripts of this late date [fig. 4].

**Fig. 4.** Detail of a ruby and pearls from a missal illuminated by **Matteo da Milano**, Rome, ca. 1520. Getty Museum MS 87.

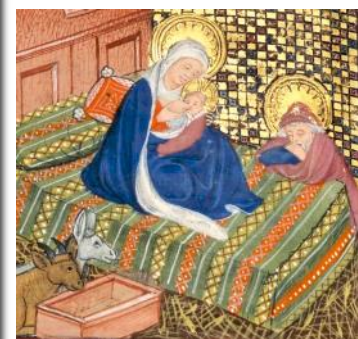
It seems to be an effect of the venue that a special sale of Hours by Binoche et Giquello in Paris did not fare as well as Christie's. The printed catalogue distributed the manuscripts across sections designated by the various Hours—Matins, Lauds, Prime, etc.—each illustrated with witty puns: Sext features the sexy Bathsheba, Vespers a rare image of Canon Arnoul fast asleep. The cuttings and single leaves of Matins languished, like the sleepy Frère Jacques, but Lauds made up for it. An Hours illuminated by the **Coëtivy Master** achieved €269,760 (lot 12, including premium), rather more than a Coëtivy production in the Christie's Rosenberg sale (lot 8; \$218,750). It didn't hurt to splash the cover with a *Virgo Lactans* reminiscent of the erotic rendering of the Madonna in **Jean Fouquet's Melun Diptych** [fig. 5]. Like a medieval Philip Roth, **Foquet** (continued)



**Fig. 1.** One seldom encounters multi-million-dollar manuscripts like this Rosenberg Book of Hours.



**Fig. 2.** This Rosenberg prayer book incorporates border vignettes of children playing games.



**Fig. 3.** A richly embroidered blanket covers the Virgin's bed in this Nativity



**Fig. 5.** The French court artist **Jean Fouquet** famously eroticized the Virgin in the Melun Diptych (ca. 1452). Royal Museum of Fine Arts, Antwerp.



**Scott Gwara, continued**

managed to sexualize a nursing mother—and a virgin. Only €58,500 was obtained for an Hours with abundant miniatures large and small by the **Master of the Chronique Scandaleuse** (lot 15). €67,600 obtained a lavish Book of Hours, ca. 1500, with nineteen large miniatures by three collaborators: the **Master of Philippe de Gueldre**, the **Master of Étienne Poncher**, and the **Master of Jeanne Hervez** (lot 16). The star of the sale at Compline was the **Psalter of Pierre II d'Urfé** (d. 1508), with seven fresh miniatures by a close associate of **Étienne Colaud** (lot 18; €247,322). The unusual iconography depicts the heroic deeds of King David with a surfeit of armor painted in liquid gold.

CHRISTIE'S SALE OF VALUABLE BOOKS AND MANUSCRIPTS was similar to Binoche: desultory but with impressive highlights. Lot 5, a nice twelfth-century penwork sketch of Job and a dragon forming an initial U, made £30k (with premium). Unexpectedly, a text leaf of the *Paradiso* used as a book cover realized £87,500. It came from a manuscript of the "Dante del Cento," a group of 100 Dante manuscripts allegedly copied by a Florentine scribe raising money for his daughter's dowry. (This quaint story has been sadly debunked.) In regard to codices, the theme of this sale was Netherlandish art. Books of Hours included a Gold Scrolls specimen that inexplicably brought £32,500 (lot 16). Perhaps the unusual Scottish provenance helped. A Book of Hours from Delft, ca. 1455–60 and complete in 160 folios, was said to have come from a house of Franciscan Tertiaries in Delft (lot 21; £40k). **Anne Korteweg** has analyzed the intricate pen-flourishing it exhibits in *Kriezels, Aubergines en Takkenbossen* (1992). A practically identical Hours in lot 20 (the "Wardington Dutch Hours") failed to sell, perhaps because of expectations set by the higher estimate of £40k–£60k. The cover lot, an Hours of Cambrai Use, soared to £106,250 despite its small miniatures (lot 22). It last changed hands in the **Marquess of Bute** sale almost forty years ago (Sotheby's, 13 June 1983 lot 16). A **follower of Willem Vrelant** illuminated lot 23, which had fabulous "scatter" borders added a generation later. The price of £50k seems extravagant when one considers that seven of the miniatures were altered in the nineteenth century to soften and thereby "romanticize" the figures. Finally, the true

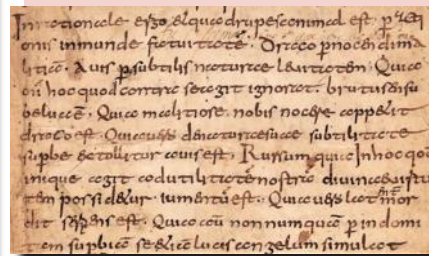
standout in this auction was a heraldic manual with more than 800 finely painted armorial shields, including fictional heraldry for 151 knights of the Round Table (lot 26) [fig. 6].



**Fig. 6.** The arms of King Arthur side by side with Charlemagne's.

The pictures online show that the blazons were given in full but not the knights' names. The big price of £137,500 far surpassed the £39,650 that it fetched in Christie's "Arcana" sale of 2010 (Part I, 7 July, lot 35).

In 1864 the sale of the late **John Allan's** manuscripts, rare books, and antique bric-a-brac took place in New York. It fetched \$36,000, the modern equivalent of \$7m. The astonishment of New York bibliophiles that one could profit from old books resonates in the Bloomsbury sale of manuscript fragments owned by **Roger Martin**. An impecunious accountant from Grimsby with an eye for affordable specimens gathered in neglected sales (he generally loathed dealers), **Roger** amassed hundreds of fragments from 1996 until his death in 2020. He upgraded ceaselessly, and his retirement hobby yielded over £300k. A late eighth-century leaf in pre-Caroline Germanic minuscule (lot 1) achieved £24k (without premium) due to its excessive rarity. The scholarly catalogue description makes a strong case for an origin at Reichenau [fig. 7].



**Fig. 7.** One of the most exceptional fragments to appear on the market this year was this specimen of pre-Caroline Germanic script from Reichenau.

Scarce items included text fragments of **Arator's** *De actibus apostolorum* (lot 5; £4k); **Hrabanus Maurus**, *De laudibus sanctae crucis* (lot 10; £3200); the *Elementarium* by **Papias the Grammarian** (lot 24; £4800); Boethius, *De consolatione philosophiae* (lot 69; £1500); and a *Life of St. Catherine* in the French translation of **Thomas Caffarini** (lot 90; £30k). **Roger** had a taste for the gargantuan: the **Papias** mentioned above is taller than many choirbooks (24"), a leaf from a glossed Bible (lot 26; £2800) is the biggest I've encountered (18" tall), and it escapes me why would anyone copy **Petrus Comestor's** *Historia scholastica* in grand format—17" high (lot 67; £1k).

Fragments often sell because of a curious or elite provenance, and lot 90 (see above) stood out as belonging to **Louis de Gruuthuse**, the aristocratic Flemish bibliophile (d. 1492). One of many leaves detached from BnF MS fr. 1048, it went to a museum in the Low Countries. A twelfth-century initial of **Gratian's** *Decretum* from Pontigny coincides with **Thomas Becket's** residency there (lot 19; £5500). **(continued)**

**Scott Gwara, continued**

Not only does his close study of canon law at the abbey make this fragment a holy relic, but **Becket's** destiny is foretold in the rubric that begins, "In accusatione episcoporum ... ." Other pieces of this Gratian can be found in the US at the Cleveland Museum of Art, Free Library of Philadelphia [fig. 8], and Lilly Library at Indiana University. Leaves from the **Bute-Soissons Hours** boast an alluring provenance, having been filched page by page from the firm of **H. P. Kraus** in 1983 (lot 35; £3k). "The single greatest bookdealer of the twentieth century," **Kraus** bought the manuscript, broke it and sold pieces to the walk-in trade in his East 46th St. showroom.

Speaking of dismembered books, **Otto Ege** (d. 1951) was well represented. Two leaves of the **Beauvais Missal** sold in consecutive lots (49-50; £5500; £4k). Correspondence proves that **Ege** himself cut it up, gratified to "share" such a treasure with his middle class clientele. I learned that a miniature with a stamp of the **Masters of Otto van Moerdrecht** once passed through **Ege's** hands (lot 92; £5500). He sold very few miniatures. In lot 91 two illuminated borders matching miniatures in New York and Paris exemplify the barbaric sideline of selling manuscript pieces at profitable margins (£6k). **Roger** made a habit of gathering remnants of the same dispersed book. He reunited folios of an Hours, ca. 1510-15120, illuminated by

**Cornelia van Wulfschkercke**, a Carmelite sister at Sion Abbey in Bruges (lot 26; unsold, est. £12k-£18k). No doubt they will be offered individually or in small groups at the next Bloomsbury sale and scattered once more.

The regular sale following the **Martin** collection included French vernacular manuscripts: a complete Psalter with historiated initials (lot 132; £24k) and a handsome sermon compilation attributed to **Guillaume de Blois**, bishop of Lincoln (lot 133; £17k). Both are rare on the market. The Psalter deserves close study in the context of the Old French Bible (see **Clive Sneddon's publications**) and of vernacular Hours from the time of Charles V and Charles VI. The sermons, which were dated to the early fourteenth century, included the *Gospel of Nicodemus* and *Letter of Pontius Pilate to Emperor Claudius* rendered into Old French. Their original Anglo-Norman dialect would have been obsolescent by 1300, and perhaps these homilies were transliterated into the French idiom of the day. Probably lifted from Albi Cathedral during the Revolution, the **Pontifical of Louis d'Amboise**, bishop of Albi, made a strong £10k (lot 134). Perhaps it will go home to Albi. The possibility brings to mind two bifolia of a noted missal sold at Ader on 2 July, the only known manuscript from the Priory of Notre Dame de Fargues, situated hard by the cathedral (lot 2; €1024

[fig. 9].

**Fig. 9.** The inscription "de priora de fargis" suggests that this noted missal originated at the priory of Fargues in Albi.



Fragments also ruled the day at Sotheby's. Nearly all of them passed through the hands of **Otto Ege**, the genial American biblioclast. **Ege's** interest in page layout meant that most of the folios he sold were peppered with bright initials and line-fillers. The Albright-Knox art museum in Buffalo deaccessioned these fragments, which they acquired in 1940. **Ege** was marketing to museum "study collections" at the time. Especially intriguing are the miniatures. Their poor condition may explain why **Ege** struggled to sell them. Non-Ege items at Sotheby's included a single leaf of diagrams depicting **King Ahaz's sundial** which brought £60,480 (lot 30, with premium). Six other known leaves from the same parent now reside at The Cloisters [fig. 10]. Perhaps they added the sundial to their holdings.

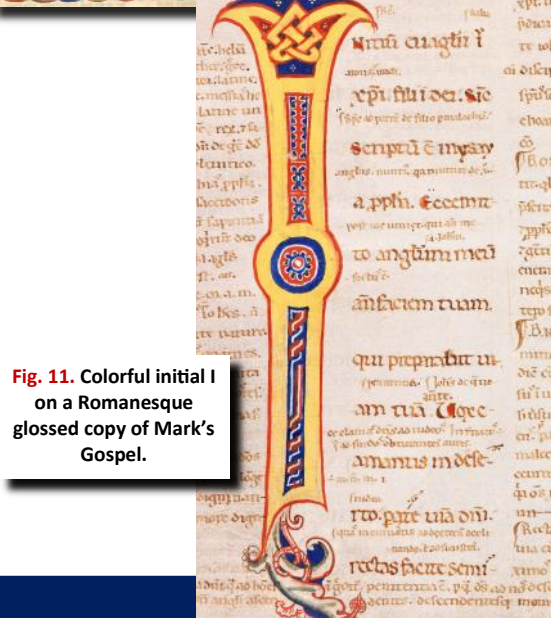
With the exception of **Hartung und Hartung**, **Zisska und Lacher** and **Peter Kiefer**, the German auction houses tendered good manuscripts. **Ketterer Kunst** in Hamburg sold admirable text specimens on 31 May, all from the same Swiss collection. A rhetorical compendium of works by **Aristotle** and **Boethius** comprising lot 2 secured €90k (with premium). A lovely Italian Romanesque glossed gospel of Mark, complete at 100 folios, made €40k, which seemed like a terrific bargain (lot 4) [fig. 11]. It boasts a star-studded provenance: **Celotti**, **Phillipps**, **Doheny**, **Ritman**. A glittering early fourteenth-century Avignones lectionary once belonged to **Cardinal Pierre de Foix the elder** (d. 1464) (lot 5; €31,250). Lot 8, the **Barbeaux Gradual**, was last seen at Sotheby's, 8 December 2009, lot 50 (€62,500). A gorgeous book, it has an anonymous provenance in the American South. Other manuscripts in this sale also attracted strong bids, especially a *Rituale* of ca. 1380 from Passau (lot 6; €21,500). It survives in practically original condition.

**Reiss und Sohn** offered fine Books of Hours on 27 April. Lot 1, Use of Paris, had twelve large miniatures, clean pages, good margins, and a serviceable eighteenth-century binding (€44k, without premium).

(continued)



**Fig. 10.** Illumination of "The Curtains of the Tabernacle" from the same manuscript as the "Sundial of King Ahaz." The Cloisters Collection, acc. 2011.20.1.



**Fig. 11.** Colorful initial I on a Romanesque glossed copy of Mark's Gospel.



Scott Gwara, continued

**Reiss und Sohn** offered fine Books of Hours on 27 April. Lot 1, Use of Paris, had twelve large miniatures, clean pages, good margins, and a serviceable eighteenth-century binding (€44k, without premium). Apparently by the Rouen workshop of **Robert Boyvin**, a second Hours made €40k because it was missing two of fourteen large miniatures and three text leaves (lot 2). An early fifteenth-century Book of Hours with initials that seem Flemish had decoration that looks vaguely English (lot 5). Perhaps this cross-Channel influence explains the price of €24k. Incidentally, two **Ege** leaves in the Sotheby's sale have decoration reminiscent of this same quasi-English style (lots 16–17; £1071 and £378 resp.). They too are south Flemish. Nice text manuscripts included a copy of **St. Augustine's** minor works dated 1464 and produced at the abbey of St. Elisabethdal in Horn (near Roermund) (lot 3). Clean books of excellent provenance like this naturally fetch big prices, but €34k was stronger than I would have expected. A Flemish or northern French prayerbook bristling with Disneyesque drolleries made a very affordable €16k (lot 124). One could encounter human figures blowing trumpets or holding spears, as well as dogs, stags, birds and dragons [fig. 12]. I expect to see leaves on **Ebay** any day now. A German prayerbook in an original vellum binding attracted attention (lot 136; €11k), and I found lot 138, a fragmentary *Ordinale* of Windesheim canons, possibly German, to be curious and affordable (€3k). Among thirty lots of leaves and congeries of them were a *Sammlung* with some fragments that looked eleventh-century (lot 182; €5k); two bifolia from a Bible in rare single-column format (lot 167, €260; from the same parent as **Roger Martin's** lot 39, £400); and a bisected partial folio of the *Vitae Patrum*, not twelfth-century but tenth- and from the Rhineland (lot 188; €2k).

**Galerie Bassenge** in Berlin (the name is French) held a highly successful sale on 13 April. A *Sonderkatalog* featured an excellent miniature on a leaf of **Gratian** that achieved a whopping €22k (lot 1001, without premium) [fig. 13]. In runaway bidding like this, one imagines that at least two people know something the auctioneer doesn't. (Incidentally, this was the case at Sotheby's with lot 33, an Armenian Gospel book estimated at £7k-£10k that yielded £378k, with premium.) At **Bassenge** a fragmentary antiphonal said to be Spanish, ca. 1380, looked thirteenth-century Italian to me (lot 1002; €6500). A large and complete fifteenth-century Dutch copy of **Gregory's** *Homiliae XL in Evangelia* and *Postillae* by **Francesco degli Abbati** made €19k. It comes from the library of the **Nieuwe Kerk** in Delft [fig. 14]. A charming antiphonal from the Chapel of Saint Jerome in Langres was dated 1517 (lot 1006; €22k). **Bassenge's** regular sale of *Wertvolle Bücher* offered one of the season's prizes, an early thirteenth-century copy of **Peter Riga's** *Aurora*, a best-selling verse paraphrase of the Bible (lot 501; €40k). The manuscript once resided at the **Carthusian charterhouse of Notre Dame de la Pré** near Troyes. It is the most important copy to emerge in decades.

It's common to find good—and sometimes even exceptional—manuscripts in minor European auctions. **Delon-Hoebanx** in Paris offered a *Grandes Chroniques de France* representing one of the saddest depredations I've ever encountered (23 June, lot 78; €30k without premium). Stripped of its miniatures and scores of decorative pages, it recalls the grin of a jack-o'-lantern [fig. 15]. The auctioneer noted dispassionately, “on rappellera que sur les 212 ff., un fort ensemble de 177 ff. sont en bon état sans lacerations.” The manuscript once had at least 387 folios. On 9 June **Dorotheum** in Vienna sold a *Libellus antiquarum diffinitionum* of circa 1316 in an original binding of arresting charm (lot 1; €24k, no premium). This book of Cistercian statutes came originally from **Himmerod Abbey** in the Eifel, but traveled south to Arnsburg at some point in its history. On 15 April **De Baecque** (Paris) handled a thirteenth-century copy of the *Summa de poenitentia* and *De matrimonio* by **Raymundus Peñafort** (lot 82; €24k, no premium), not to mention an Italian Book of Hours (lot 35; €5k).



Fig. 13. In addition to its size and quality, the erotic subject-matter of this miniature (the fornication of a bishop) may explain its high price.



Fig. 14. The Nieuwe Kerk in Delft was recently renovated.

Fig. 15. This fabulous copy of the *Grandes Chroniques de France* has lost well over 100 leaves.

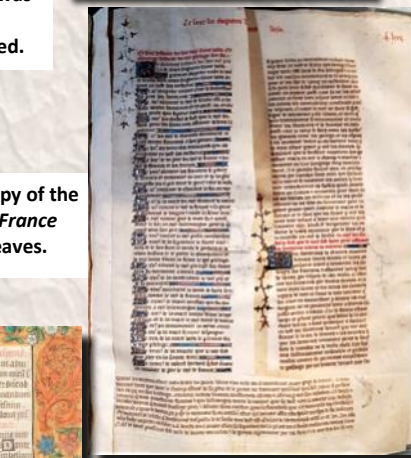


Fig. 16. This charming Dutch Book of Hours was said to be of Windesheim Use.

**SGL Encheres** (Saint-Germain-en-Laye) sold a single leaf of a Carolingian collectar on 24 April for the derisory price of €4700 (lot 33, no premium). On 12 March **Marc Van De Wiele Auctions** in Bruges proffered good fragments, especially a partial bifolium from a “Reimbibel” by the poet-translator **Jacob van Maerlant** (lot 770; €7500, no premium). For bibliophiles the trophy of this sale was a rich Book of Hours said to be of Windesheim Use illustrated with eight large miniatures (lot 746; €41k) [fig. 16]. Since Windesheim Use is identical to the Use of Utrecht in the Hours of the Virgin, only minor differences in the Office of the Dead can differentiate them. **Châtivesle** (Reims) held a sale the very next day with a breviary that was demonstrably Windesheim, as it came from Schwabenheim, a Windesheim house in Germany, and preserves the variant Office of the Dead on its last two folios (lot 90; €10,800, no premium).

This encouraging auction news suggests that good manuscripts are still available and that prices remain at least “reasonable” and not yet negatively impacted by the runaway inflation affecting the fine art market.



## Antiquarian News

## NEWS FROM DR. JÖRN GÜNTHER RARE BOOKS

**New Publication: Collecting Culture**

Dr. Jörn Günther Rare Books is proud to announce the launch of a new brochure this Fall, *Collecting Culture*, see <https://guenther-rarebooks.com/publications/28/>. It showcases twenty spectacular books, featuring the newly discovered **G & H Book of Hours** (France, Bourges, ca. 1500–1510), illuminated by the **Master of Spencer 6**. There are 36 large or full-page miniatures and four double-page compositions, one depicting God instructing Adam and Eve in the Garden of Eden. Also from France is a Book of Hours illuminated by **Jean Bourdichon and workshop** (France, Tours, ca. 1498–1505), with seven full-page miniatures.



**G & H Hours, Master of Spencer 6, fols. 1v–2r**  
God instructing Adam and Eve

**Upcoming Fairs: TEFAP Online 2021**

Though **TEFAP Maastricht** was unfortunately cancelled this year, we are excited to take part in the online version of the event, running September 9<sup>th</sup>–13<sup>th</sup>, with an invitation-only preview on September 8<sup>th</sup>, 2021. This year, 255 world-class exhibitors will each present up to three artworks connected by a compelling story. Our books are linked by their royal commissioners and recipients, reminders of how book-art in the 15<sup>th</sup> and 16<sup>th</sup> centuries served as both spectacle and a tools of legacy-creation.

**Our exhibit:** **a)** the **Compendium of advisory texts** made for Juan II, King of Castile and Leon (ca. 1425), featuring a hitherto unknown map of the world and depictions of the King himself in royal regalia. It connects to our other items in its exploration of royal life, and the duties that a King must carry out to ensure the loyalty and devotion of his subjects. **b)** A King's religious duty to his kingdom is confronted in **Jean Bouchet's *Life of St. Radegund*** (ca. 1496–98), made for King Charles VIII and Queen Anne of Brittany. Illuminated by the **Master of Radegund**, this manuscript is replete with decoration and depictions of the King's piety, here seen kneeling by the crucified Christ in one of the miniatures. **c)** The final work is a rare vellum edition of **Emperor Maximilian I's *Theuerdank*** (1517), in itself a display

of the Emperor's adventurous deeds and epic legacy. With the allegorical figure of the knight **Theuerdank**, the story describes the quest to marry Queen Erreich, who represents Mary of Burgundy, daughter of Charles the Bold. Including woodcuts by the very best artists of the period and illuminated with 'Princes' colouring, this

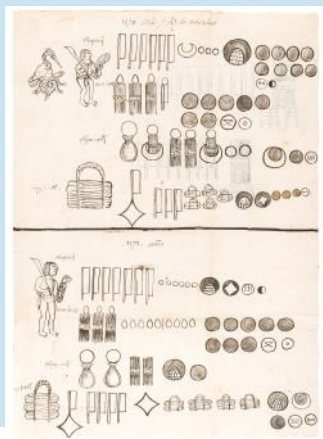
special vellum edition is one of only 40 copies made, intended as gifts for other royal European leaders. For more details and how to register,

visit: <https://guenther-rarebooks.com/events/32/>

**Frieze Masters, London:**

Returning in-person this Fall is **Frieze Masters**, taking place in London's beautiful Regent's Park. The fair will run October 15<sup>th</sup>–17<sup>th</sup>, with invitation-only Preview days on Wednesday the 13<sup>th</sup> and Thursday the 14<sup>th</sup>. We will present a diverse and museum-quality selection of manuscripts, miniatures, and early printed books, including a newly acquired Book of Hours (ca. 1400–10) illuminated by the **Luçon Master**. This uniquely beautiful book showcases the epitome of the International Gothic Style, combining a delicate grisaille **Annunciation** miniature with the brightly coloured and elegant **Adoration of the Magi**, for example. Learn more about registering here: <https://guenther-rarebooks.com/events/34/>

**The San Salvador Huejotzingo manuscript**  
Mexico, Huejotzingo, 1571

**Book of the Month**

Connecting to our themes for the *Amor Librorum* monthly **SLAM e-Rendez-Vous**, we will feature a **Book of the Month** on our website. September's theme—Regional History—highlights the **Huejotzingo San Salvador manuscript** (Mexico, 1571), also featured in our *Collecting Culture* brochure.

An extremely rare find, this manuscript is one of only six extant from the Huejotzingo region of Central Mexico. Including a visual vocabulary in Nāhautl pictographs, this manuscript expresses the legal argument of the native people of the village of San Salvador, who had been cheated of goods and services by their vicar, the **canónigo Alonso Jiménez**. The six drawings in Nāhautl represent different aspects of the case, including a fascinating layout of a Church built by indigenous workers, and portraits of two men who may be the artists of the manuscript.

The manuscript shares several stylistic features typical of Huejotzingo manuscripts, including the glyphic representation of numbers and the representation of human figures always drawn in strict profile. To register for SLAM's monthly e-Rendez-Vous for September, visit <https://guenther-rarebooks.com/events/31/>



**Book of Hours, use of Rome.**  
**Luçon Master, Paris, France, ca. 1400–1410**  
Annunciation, fol. 18r, Adoration of the Magi, fol. 48r



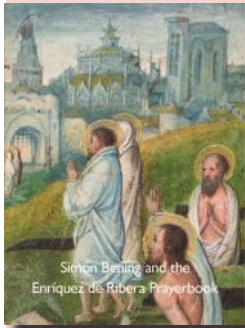
**Antiquarian News**

**NEWS FROM LES ENLUMINURES**

Les Enluminures is proudly celebrating thirty years in business this Fall with important new acquisitions, a new publication, events, and more!

**RECENT ACQUISITIONS: MANUSCRIPT ILLUMINATIONS BY SIMON BENING**

Newly discovered and unstudied, three dramatic miniatures by **Simon Bening** depict vivid scenes of the Passion of Christ and the Last Judgment from the **Enríquez de Ribera Prayerbook**. They can now be added to a group of thirteen other miniatures from this Prayerbook, currently dispersed across public and private collections. The discovery of these three paintings has provided exciting new research leading to our new understanding of their origin, prompting the publication *Simon Bening and the Enríquez de Ribera Prayerbook*, written by Sandra Hindman with Laura Light and Matthew J. Westerby. The book will be available in September and the paintings will be exhibited for the first time at **Frieze Masters London 2021**.



Simon Bening and the Enríquez de Ribera Prayerbook

**ROMAN DE LA ROSE (Romance of the Rose)**

Made in Tournai in the late fourteenth century, this manuscript was illuminated by an artist of the generation of the earliest Flemish primitives, **Jean Semont**. Its frontispiece, portraying the sleeping Lover, is utterly unique in cycles of Rose illumination. Blanketed with gold leaf on page after page and once "MS 1" of a celebrated French bibliophile, this is a grand copy of a seminal text. See <https://www.lesenluminures.com/current-exhibitions/the-roman-de-la-rose/>.

In complement, **Les Enluminures** is proud to participate in a virtual colloquium delving into the history of the scholarship, new discoveries, and the future of Roman de la Rose studies: "The Now of the Rose"; Wednesday, October 20, 2021, 12:00 pm to 2:30 pm (EDT), <https://www.medievalart.org/calendar/the-now-of-the-rose>. Sponsored by the Center for Medieval Studies, Fordham University. Speakers: Melanie Garcia Sympson, Elina Gertsman, Sandra Hindman, Meredith McMunn, Christine McWebb, Jonathan Morton, and Stephen G. Nichols. Register here: <https://docs.google.com/forms/d/e/1FAIpQLSdi1Arrzj5PR7waV0UJxV41q3JcUL5LoKMR7HWo1aCNTafTg/viewform>



**UPCOMING ON TEXT MANUSCRIPTS:**

The annual Fall update of the Text Manuscript site ([www.textmanuscripts.com](http://www.textmanuscripts.com)) on September 30, when we will be adding more than thirty "new" manuscripts to our inventory. Look for a treatise on poisons, which includes a recipe for a Bezoar (Harry Potter fans will remember that as a universal antidote); and a manuscript made for the sons of King Francis I of France.

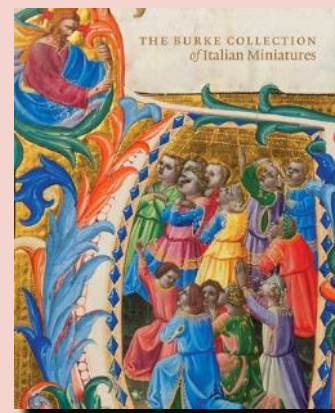
New E-Catalogues from our series, "Exploring Text Manuscripts": "Medieval Bestsellers," Manuscripts in the Classroom," and "Speaking in Tongues," to name a few; see <https://www.textmanuscripts.com/catalogues>. And we are delighted to announce that **Manuscripts in the Curriculum** (<https://www.textmanuscripts.com/curatorial-services/manuscript>) is back after a pandemic-enforced hiatus. Our manuscripts will be going to SUNY Geneseo for the Fall semester. We will be looking forward to reports "from the field."



**WEBINAR: The Burke Collection of Italian Manuscript Paintings—in Context**

When: Friday, October 8, 2021 (5 pm to 8 pm European Central Time)  
Sponsors: The Stanford University Library, the Università degli Studi di Padova (Dipartimento dei Beni Culturali), and Les Enluminures.

This international webinar celebrates the publication of *The Burke Collection of Italian Manuscript Paintings* (London, Paul Holberton, 2020) <https://www.paulholberton.com/product-page/the-burke-collection-of-italian-miniatures> with an assembly of international scholars presenting papers inspired by the publication. It explores in greater detail three of its topics: the interrelationship between monumental painting and manuscripts; connections between the Burke manuscript paintings and those in selected public collections ("sister leaves") and new scientific approaches to manuscript illumination. For questions and registration, please contact: Sandra Hindman: [hindmansandra@gmail.com](mailto:hindmansandra@gmail.com) and Federica Toniolo: [federica.toniolo@unipd.it](mailto:federica.toniolo@unipd.it).



**LES ENLUMINURES ON THE WEB:**

**The Les Enluminures podcast** will now air mini weekly episodes, covering introductory topics in Medieval and Renaissance art, with occasional longer interviews with important figures in the field. Current episodes: <https://www.lesenluminures.com/channel/podcast/>

**WHERE TO SEE LES ENLUMINURES THIS FALL: IN LONDON:** Frieze Masters, Regent's Park, London. October 15 to 17 (Preview: October 13 & 14) at <https://www.lesenluminures.com/events/2/> and **ONLINE:** TEFAF Online, September 9 to 13 (Preview: September 8), <https://www.tefaf.com/> and ABAA Virtual Book Fair: New York Edition - <https://www.abaa.org/events/details/abaa-virtual-book-fair-new-york-edition>, September 9 to 12.