

Primer

TEACHING WITH ORIGINAL MANUSCRIPTS

Laura Light

a series published by *LES ENLUMINURES*

LES ENLUMINURES

1, rue Jean-Jacques Rousseau
75001 Paris
tel: +33 (0)1 42 60 15 58
info@lesenluminures.com

LES ENLUMINURES LTD.

23 East 73rd Street
7th Floor, Penthouse
New York, NY 10021
tel: +1 212 717 7273
newyork@lesenluminures.com

LES ENLUMINURES LTD.

980 North Michigan Avenue, Suite 1330
Chicago, IL 60611
tel: +1 773 929 5986
chicago@lesenluminures.com

www.textmanuscripts.com
www.lesenluminures.com

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INTRODUCTION

Teaching with Original Manuscripts

Les Enluminures was founded by **Sandra Hindman** in September 1991 with a gallery in Paris and an associated business based in Chicago. Today, in 2019, Les Enluminures has found its place center stage as one of the very few international specialists in medieval and Renaissance manuscripts, with galleries in Paris, Chicago, and New York. Like the other leaders in this field, Les Enluminures sells beautiful illuminated manuscripts which are collectible and sought after as works of art. In contrast with other companies, Les Enluminures has from the outset also specialized in manuscripts valued not for their art (although many of them are decorated and even include illumination), but as medieval artifacts, books that are of interest for their content and physical features – in other words, for their texts, illustrations, annotations, format, bindings, and their provenance history. Since 2002, these manuscripts have been meticulously described on their own website, www.textmanuscripts.com. We have always called this group “text manuscripts,” arguably slightly too narrow a term; one could instead call them manuscripts for teaching.

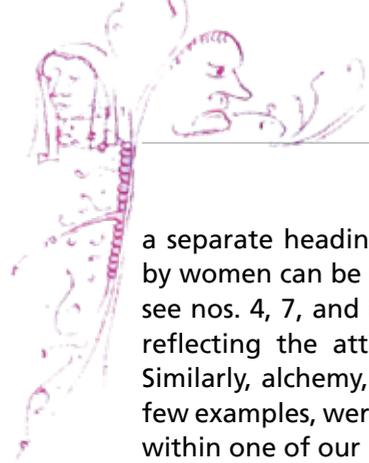
The commitment to bringing manuscripts into the classroom has always been part of Les Enluminure’s mission statement. Descriptions of the manuscripts on our text manuscripts site are uniquely rigorous, following the accepted academic standards for describing medieval manuscripts. Sold manuscripts remain on the site in our archives, freely available for research. Our publications are explorations (featuring our inventory) of topics of academic interest, written by experts at Les Enluminures, often in collaboration with other academic specialists. But in 2017, with the launch of a unique and innovative program, “Manuscripts in the Curriculum,” our focus on the classroom was taken to a

whole new level. Manuscripts in the Curriculum allows colleges, universities, and other educational institutions in North America to borrow a group of manuscripts during a segment of the academic year (semester, quarter, or summer session). Although public display of the manuscripts is encouraged, central to the philosophy of the new program is the integration of real manuscripts into the curriculum in courses where students can work closely with original material under the guidance of a professor.

This program is a very unusual one, to say the least, for a commercial gallery and seller of medieval manuscripts, and it is one that directly reflects the experience of the owner of Les Enluminures, Sandra Hindman, a noted medieval art historian, and professor emeritus of Northwestern University. Commenting on the program, Dr. Hindman observed: "I'm both an academic and an art dealer, and this new program represents perfectly the two hats I wear. It showcases my deep-seated commitment to the use of real objects throughout my long teaching career and in all my research. My present career as a dealer of medieval manuscripts makes it possible for me now to try to give back to others the opportunity I once had."

In April of this year in the biannual Text Manuscripts update, we reached TM 1000. The present publication was created to celebrate both this remarkable milestone and the success of our newest program, Manuscripts in the Curriculum. Both have inspired us to take stock and reflect on the question of how to teach with original manuscripts in a concrete manner by using our inventory, past and present. To begin, we selected sixteen subject areas that allow us to categorize our manuscripts; almost any medieval or Renaissance manuscript on the market today could be placed in one of these categories, although we certainly did not include every possible subject area. For example, we did not include books associated with women in the Middle Ages as





a separate heading, despite its importance, since books for and by women can be represented in many different categories (here see nos. 4, 7, and 8, manuscripts owned by women or with texts reflecting the attitudes of medieval society towards women). Similarly, alchemy, classics, patristics, and miscellanies, to name a few examples, were omitted, since these subjects can be subsumed within one of our broader categories.

We then picked a manuscript from our past inventory to represent each category. It was a difficult task, and in this highly selective list of sixteen manuscripts many of our favorite manuscripts are not included. The result is not intended to be a model collection for teaching. There really is no such thing, since every institution has unique needs depending on their circumstances. But this group does express in a concrete fashion what type of manuscripts any institution can aspire to purchase. The short descriptions aim to communicate the intrinsic interest of each of these types of manuscripts, and to give an idea of their availability on the market. To accompanying this retrospective collection, we also chose sixteen manuscripts from our current inventory, grouped according to the same general categories. This second group will not remain static. Printed on separate sheets, we will update this group as our inventory changes.

A note on what is not here. We have excluded some types of manuscripts that are of great interest for teaching but are almost impossible to find on the market today; this is most obvious in terms of date. Complete manuscripts dating before the twelfth century are ever rarer and more expensive. Admittedly, even twelfth-century manuscripts are less available with every passing year, as are manuscripts in Middle English (nos. 3 and 6). Also excluded are single leaves, since they are not part of our Text Manuscripts inventory, and because we believe teaching with leaves is not comparable to teaching with complete manuscripts.



There is a growing literature addressing the questions of why and how to use early manuscripts in the classroom that reflect the real-world experience of librarians, in particular special collection curators, and teachers; a sample of these publications are highlighted in the bibliography included here. Certainly, generalizations are impossible. There are as many ways to use medieval and Renaissance manuscripts in the classroom as there are institutions. Schools with a small collection of early books and manuscripts might own only a few medieval codices (or even just one), integrating them into general classes on any aspect of medieval studies or into courses on the history of the book. Larger collections open up additional possibilities, including basing whole courses on one or more manuscripts, integrating selected manuscripts into specialized courses, and creating the potential for individual research projects by undergraduate and graduate students.

Two general points, drawn from our own experience of teaching with original manuscripts, and the experience of many others, as it has been chronicled in published discussions, online and in print. First, interacting with early manuscripts is in part an emotional experience. Handling books made and used so long ago brings with it a sense of awe. Manuscripts are full of evidence left by people who have interacted with them over time, people who have read them, touched and turned their pages, doodled in them, added comments in the margins, and proudly inscribed their names in them. Students, whether they are inspired to continue learning about the Middle Ages or not, come away with a sense of the reality of the past. But holding (and smelling and hearing) an object from so many centuries ago is a double-sided experience. Students come to appreciate a medieval manuscript as a book used by a long line of real people through the ages. At the same time, medieval manuscripts encourage students to contemplate the distance that separates them from these medieval readers and





users. Appreciating this alterity teaches the basic historical tenet of change through time in a very concrete fashion.

Secondly, interacting with medieval and Renaissance manuscripts introduces students to the mind-expanding experience of unmediated observation. Teaching students how to look and how to reach conclusions based on their own observations are skills that are transferable to any academic field of research, and, indeed, are good life skills. Studying manuscripts teaches students to be critical thinkers; it allows them to experience the thrill of making new discoveries. As Susan Steuer, curator of manuscripts at Western Michigan University, has observed, "... manuscript description and analysis involve the attention to detail, interdisciplinary thinking, and analytical skills that are among the primary goals of a liberal arts education" (Steuer, 2016). Or in the words of Richard Rouse, professor of history at UCLA, in his essay reflecting on his own experiences of teaching with original manuscripts: "That is an important part of what education is about: to train students to look, to think, and to put into accurate words what they see ..." (Rouse, 2012).

A final point. What does it mean to teach with original manuscripts when you and your students have access to an ever-growing library of facsimiles of various sorts, including most notably digital facsimiles? Certainly, all of us in the field have benefitted by the availability of this material, all the while recognizing that even the best facsimiles cannot duplicate the experience of studying actual manuscripts. And, as it turns out, in the experience of most librarians and teachers, the digital has not decreased demand for manuscripts. Instead, by introducing medieval manuscripts to a larger audience than ever before, the availability of digital facsimiles has created a growing appetite for the real thing (Mitchell, Seiden, and Taraba, eds., 2012). Moreover, the increasing sophistication of the representation of manuscripts in the digital

world has had the effect of deepening the conversation about the relationship of the different forms of computer generated imagery (CGI), be they facsimiles, surrogates or avatars, not only to one another but also, and fundamentally, to the living material object, that is, the manuscript.



Vulgate Bible

In Latin, illuminated manuscript on parchment
France (Paris), 1240-1260

The Bible, the Holy Scriptures of Christianity, was the foundational text of medieval thought influencing almost every aspect of medieval culture. The changing physical format of these essential texts over time make biblical manuscripts a rich subject for everyone studying the history of the book in the Middle Ages. The thirteenth century was a particularly important moment in the history of the Bible, which saw the proliferation of well-organized Bibles, containing the complete scriptures in one volume (often very small). These new Bibles, copied in remarkable numbers, are the direct ancestors of the modern Bible in terms of format, layout, and some details of the text, especially the order of the books and the chapter divisions. They were books owned and used by individuals, from mendicant friars, clerics studying and teaching at the universities, wealthy prelates, to the upper echelons of lay society at the royal court and the nobility.

Paris, the home of a sophisticated commercial book trade in the thirteenth century, was a very important center of production of one-volume Bibles, and the focal point for the dissemination of a particular text (the Paris Bible). This Bible, somewhat larger in size than is typical, is a luxurious book, with illuminated initials before each book of the Bible and all the prologues. As an example of the new thirteenth-century Bible, of the Paris Bible, and as a product of commercial book production and illumination in Paris, this is a book that fits a wide variety of classroom needs.

Les Enluminures, TM 912; now Tufts University, Tisch Library Special Collections, MS 21.

Description: 482 folios on parchment, missing 14 folios, written in a clear upright gothic bookhand in two columns of fifty to fifty-two lines, sixty-one 7- to 4-line painted foliate initials and eighty 8- to 7-line historiated initials by the Du Prat atelier, bound in 17th-century(?) mottled brown leather. Dimensions 204 x 125 mm.

Reference: Tufts University, Tisch Library catalogue record, https://tufts-primo.hosted.exlibrisgroup.com/permalink/f/mnatj9/01TUN_ALMA2184068900003851; "Medieval Bibles and Biblical Manuscripts at Les Enluminures," ("Spotlight," online publication), no. 3.

Noted Missal for use in the diocese of Coutances

In Latin, decorated manuscript on parchment
Northern or Central France (Paris?), c. 1254-1263

Books for the liturgy, the formal services of the Church (the Mass, the celebration of the Eucharist; the Divine Office, the daily prayers said by monks, nuns, and other members of the clergy; and other occasional rites from Baptism to Burial services) were essential volumes throughout the Middle Ages. Like the Christian Scriptures, manuscripts for the liturgy change in contents and format over the centuries. Liturgical manuscripts were certainly some of the most frequently copied manuscripts in the Middle Ages, and they are manuscripts that are still widely available on the market. In the modern classroom they offer direct insight into an important aspect of medieval life, revealing themselves to those ready to study their contents, function, and use.

The Norman cathedral at Coutances, dedicated in 1057, was rebuilt over the course of the thirteenth century, and completed in 1274 while Jean d'Essey was bishop. The Missal featured here was copied for use at Coutances at that important period in the diocese's history. Important as a record of the liturgy (only one other Missal for this Use is known), it includes all the texts for the Mass, even including musical notation (not all Missals include music). It is also a rich repository of historical details including numerous obits recording the deaths of local clergy and nobility, and texts and prayers associated with a synod in 1285 reflecting local participation in the conflict known as the Aragonese Crusade.

Les Enluminures, TM 452; now University of Notre Dame, Hesburgh Library, cod. Lat. B. 13.

Description: 260 folios on parchment, original foliation, missing two leaves and a quire with the Canon, written in a gothic bookhand in two columns of thirty-two lines, square musical notation on red four-line staves, pen flourished initials, 19th-century blind-stamped calf binding. Dimensions 213 x 148 mm.

Reference: David Gura, *A Descriptive Catalogue of the Medieval and Renaissance Manuscripts of the University of Notre Dame and St. Mary's College*, Notre Dame, Indiana, 2016, pp. 218-228.

**HUGH OF SAINT-VICTOR, *In salomonis ecclesiasten homiliae*
(Homilies on Solomon's Ecclesiastes)**

In Latin, decorated manuscript on parchment
Spain, c. 1175-1200

"The Church" is a very broad category (which of course could include our first two categories, Bibles and Liturgy, as well as our next two categories), but here we propose a place for the vast majority of texts read in the Middle Ages from Augustine (354-430) to Thomas Aquinas (1225-1274) and beyond; the Church Fathers, monastic authors, and theologians of the cathedral schools and universities, writing homilies, sermons, biblical commentaries, and other types of texts on topics related to religious thought and practice.

The manuscript featured here is a twelfth-century copy, made in Spain, of a text by the influential theologian, Hugh of Saint-Victor (c. 1096-1141) whose biblical commentaries and pedagogical writings exerted an important influence on scholarship in the later Middle Ages. Hugh spent most of his career in Paris at the famous abbey of Saint-Victor. One of Hugh's great accomplishments was his integration of a vast range of knowledge, theology, philosophy, history, geography, and the liberal arts, into an outlook both multifaceted and coherent. "Learn everything," he wrote, "you will see afterwards that nothing is superfluous" (*The Didascalicon of Hugh of St. Victor*, trans. Jerome Taylor, New York, 1961). Hugh of Saint-Victor's homilies on the Book of Ecclesiastes were composed shortly before his death, probably beginning between 1138-1140. The text was widely copied, particularly in the twelfth and thirteenth centuries. However, twelfth-century manuscripts in general are increasingly rare on the market, and those originating in Spain like this one are even more so.

Les Enluminures, TM 704; now University of Toronto, Thomas Fisher Rare Book Library, Rare Book, MSS 03369.

Description: 86 folios on parchment, last two leaves of text lost, written above the top line in a small early twelfth-century bookhand in thirty-two long lines, 1- to 3-line initials in light blue, purple, red, or light green, some with penwork, modern binding of quarter beige leather, blind-stamped, over beveled oak boards. Dimensions, 212 x 138 mm.

Reference: University of Toronto library catalogue record, <http://go.utlib.ca/cat/9990781>.

Processional (Dominican); with Office of the Dead and Hours of the Virgin

In Latin, decorated manuscript on parchment
France (Poissy), c. 1475-1525

The widespread interest in the history of music makes music manuscripts particularly accessible entry points into the world of medieval manuscripts. The most important corpus of medieval music, at least as it survives to the present day, is the very rich tradition of music that was part of the liturgy of the Christian Church. Plainchant was monophonic (written for one voice), unmeasured, and generally unaccompanied. Very little secular music survives in medieval manuscripts before c. 1200, and even after that period, it is quite rare. No instrumental music was written down before the 13th century.

This Processional copied at the Royal Abbey of Poissy is of interest both for its music and as an example of a book owned and used by women. Poissy, founded by Phillip IV in 1304 in honor of his grandfather, St. Louis, King of France, was a prestigious house, restricted by its foundation charter to women of noble blood, which maintained close relationships to the royal family. Numerous manuscripts from Poissy survive, many of them illuminated, and many copied by the nuns themselves. A striking number of these manuscripts are Processionals, which contain the texts and chants necessary for liturgical processions. Most were small, portable books, appropriate for the use of a particular nun. In addition to texts for processions, this manuscript contains numerous additional texts, including the alphabet and very basic prayers (the Lord's Prayer, the Hail Mary, and the Creeds), suggesting its owner may have been at the very beginning of her education. Books such as this one owned and used by women in the Middle Ages are of special interest.

Les Enluminures, TM 323; now University of California Los Angeles, Charles E. Young Library, Special Collections, MS 170/734.

Description: 151 folios on parchment, lacking six folios, written in a conservative gothic bookhand in twenty-two long lines or seven lines of text and seven lines of music with red four-line staves and square notation, 1- to 4-line brushed gold initials on colored grounds, bound in 18th-century mottled-leather over pasteboard. Dimensions, 140 x 95 mm.

Quis michi hoc tribuat ut in
 inferno protegas me: et ab
 scordas me donec praevalent su-
 perbiae et constituas michi tps
 in quo recordas mei: Putas ne
 mortuus homo nullam vivat.
 Cunctis diebus quibus nunc milito:
 exspecto donec vivat invocatio mea.
 Vocabis me: et ego respondebo tibi.
 Operi manuum tuarum porriges dex-
 teram. Tu quidem gressus meos
 dirigiturasti & acceptis meis.

Summe laudandi acui me
 mihi nolite me iudicare
 et michi dignum in conspectu



tu o c
 cor: majesta
 et tu deus tele
 tem me
 plus
 ne ab unilhan
 meo nunda me

Book of Hours (Use of Angers) with pilgrims' badges

In Latin, illuminated manuscript on parchment
France (Angers?), 1450-1475

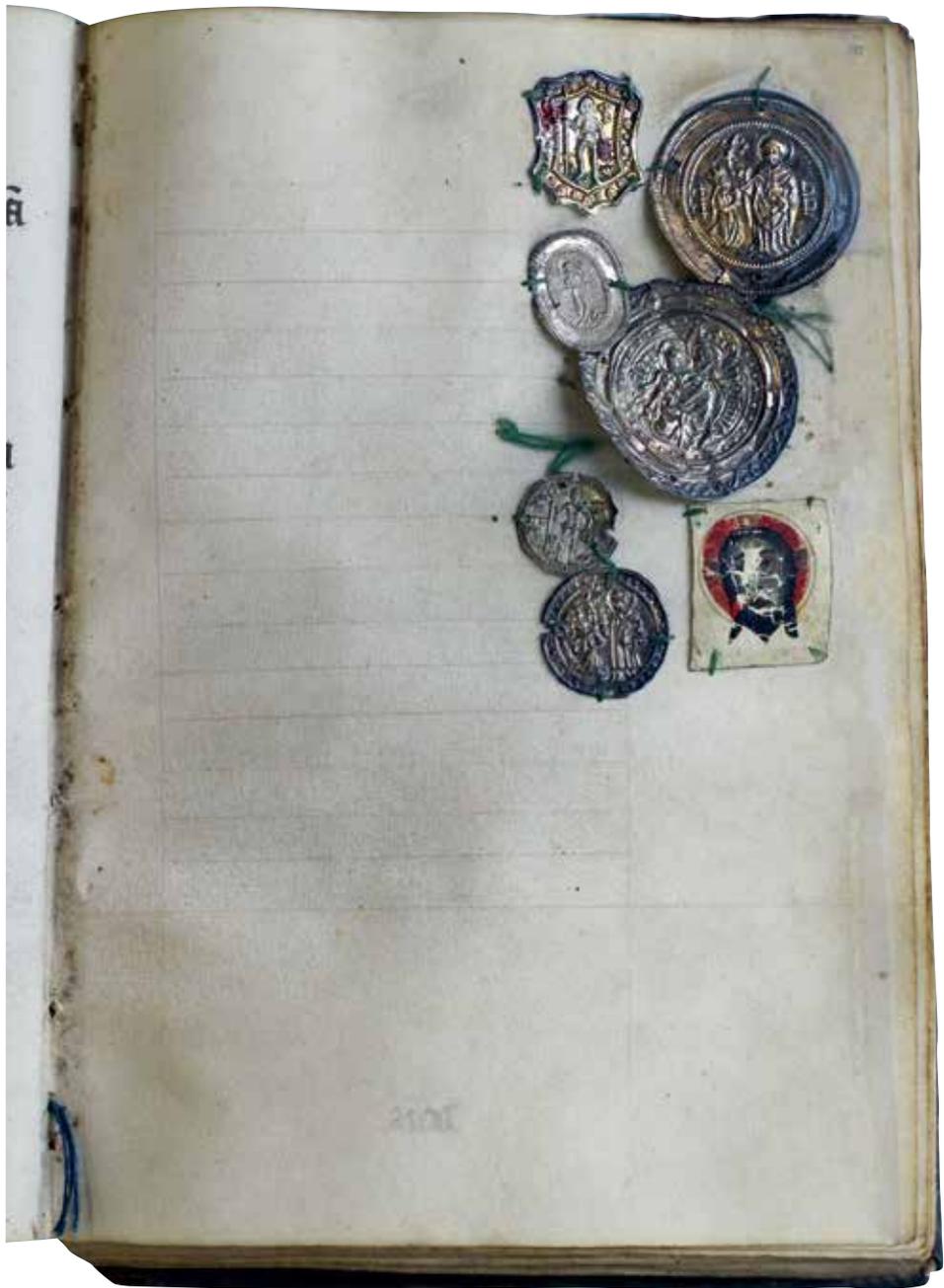
Books for private devotion during the Middle Ages included Psalters, collections of spiritual texts and prayers, and, by far the most important, the specific type of prayer book we call Books of Hours. Books of Hours were books most often owned and used by lay people, in particular by women, at home. From the mid-thirteenth to the mid-sixteenth century more Books of Hours were commissioned and produced than any other text, including the Bible. As Christopher de Hamel has so aptly observed, "If we are ever to understand social history of any period, we must go to what was known and used by the largest number of people at that time. One could claim that the *Divine Comedy* or the *Roman de la Rose* or *Beowulf* were the greatest medieval texts, and one might be right, but ultimately these were part of the experience of only a tiny percentage of the population."

In addition to the intrinsic interest of their text and (often) illumination, Books of Hours can be particularly rich in evidence pointing to ownership and use. That is certainly the case here, an exceptional Book of Hours from the area around Angers which survives with a tiny devotional painting on parchment and seven pilgrims's badges sewn to its pages. It is not uncommon to find impressions made by badges or remnants of stitching in Books of Hours, but it is very rare to find the actual badges still extant, and to find so many is quite exceptional (this book is second only to one other in the number of pilgrims's badges it preserves).

Les Enluminures, TM 922; now Harvard University, Houghton Library, Department of Printing and Graphic Arts, MS Typ 1223.

Description: 80 folios on parchment, incomplete, lacking six leaves, along with several quires, written in a well-formed gothic bookhand on fifteen long lines, 1- to 2-line red or blue initials, 2-line burnished gold initials on colored grounds, four 3- to 4-line illuminated initials with three-quarter floral borders, 16th-century blind-tooled brown leather binding. Dimensions 173-178 x 122-127 mm.

Reference: Harvard University library catalogue record, <http://id.lib.harvard.edu/alma/99153694689103941/catalog>; Emily Runde, "Badges of Devotion," Les Enluminures, Text Manuscripts Blog, April 5, 2017, http://www.textmanuscripts.com/blog/entry/4_17_badges_of_devotion.



The Brut Chronicle

In Middle English, illuminated manuscript on parchment
England, c. 1425-1450

Numerous works of medieval historiography are still read today, from Gregory of Tours's (d. 594), *A History of the Franks* and the *Ecclesiastical History of the English People* by the Venerable Bede (d. 735), to the *Prose Brut* and Froissart's (d. c. 1405) *Chronicle* (to name just a few); manuscripts of well-known texts such as these are now rare on the market. But historical writing in the Middle Ages was a broad genre, including histories of Antiquity, biblical history, the lives of saints or kings, annals, chronicles, and genealogies; some of these survive in multiple manuscripts, but others, with a more local focus, are consequently known in very few manuscripts, or even in single copies.

The earliest prose chronicle in English, the *Brut Chronicle* begins with the legend of the hero Brutus and the naming of the land Britain after him. It was composed in Anglo-Norman sometime after 1272, then extended to 1333 and translated into English c. 1400. Intended for reading aloud to a knightly audience, the text shows a concern for the noble and the heroic and in the early sections mixes fact and fiction. In its later sections it includes material reflecting the political and practical concerns of wealthy merchants and civic leaders. This manuscript was acquired by Dartmouth for use in the classroom, and the story of its preservation (including, somewhat unusually, re-binding), digitization, and study – all with an eye to make it sturdy, accessible, and usable – is exemplary. The fluid nature of the *Brut* text, together with marginal annotations in many copies such as this one, allows teachers and students to explore questions of reception and use.

Les Enluminures TM 53; now Dartmouth College, Rauner Special Collections Library, Codex MS 003183.

Description: 121 folios on parchment, lacking five leaves, written on 36 long lines in a semi-cursive anglicana, 3-line pen initials, illuminated border, formerly bound in mid-16th-century brown leather wallet binding (subsequently rebound). Dimensions 293 x 203 mm.

Reference: "The Brut Chronicle," <https://www.dartmouth.edu/~library/digital/collections/manuscripts/ocn312771386/>; "Remix the Manuscript: A Chronicle of Digital Experiments," <https://sites.dartmouth.edu/RemixBrut/home/>; Proceedings of a conference on the Brut at Dartmouth College in 2011 (nine articles), published in *Digital Philology: A Journal of Medieval Cultures* volume 3, number 2, Fall 2014. Lister Matheson, *The Prose Brut: The development of a Middle English Chronicle*, Medieval and Renaissance Studies, Tempe, Arizona, 1998, manuscript mentioned on page 5.

Handwritten marginal notes in the left margin, including the name 'Archibald' and other illegible text.

Handwritten marginal notes in the left margin, including the name 'Archibald' and other illegible text.

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Handwritten marginal notes in the left margin, including the name 'Archibald' and other illegible text.

Clarius collectum Abbatibus et claudis And the third Worme...
Of King Bruce King of Scotland the King of Arden

His name was Bruce and he was a worthy man and...
The first time that he was King of Scotland was in the year...
He was a very good man and he was a very good King...
He was a very good man and he was a very good King...
He was a very good man and he was a very good King...

Of King Bruce

His name was Bruce and he was a worthy man and...
The first time that he was King of Scotland was in the year...
He was a very good man and he was a very good King...
He was a very good man and he was a very good King...
He was a very good man and he was a very good King...

His name was Bruce and he was a worthy man and...
The first time that he was King of Scotland was in the year...
He was a very good man and he was a very good King...
He was a very good man and he was a very good King...
He was a very good man and he was a very good King...

GIOVANNI BOCCACCIO, *Elegia di Madonna Fiammetta*; Unidentified Comic Novella

In Italian, illuminated manuscript on paper
Central Italy (Pesaro?), signed and dated 1458

For most of the Middle Ages, literature (here defined narrowly as secular texts designed chiefly for entertainment) was predominantly oral, whether we are talking about the epics of the early Middle Ages, *chansons de gestes*, or the stories of courtly love sung by travelling troubadours. Thus, the number of manuscripts of literary texts is dwarfed by those containing religious writings. Nonetheless, literary texts, especially from the twelfth century on, did circulate in written as well as oral form; by the later Middle Ages, authors were composing texts explicitly for circulation in manuscripts.

Giovanni Boccaccio, with Dante and Petrarch one of the “three crowns” of Italian literature, is remembered today as the author of the *Decameron*, ten days of storytelling by people who have fled the plague and taken refuge outside the city, written after the actual plague outbreak in Florence in 1348. The work in this manuscript, written a few years earlier, is another example of Boccaccio’s skill as a storyteller and master of Italian prose. It tells of a beautiful and wealthy Neapolitan lady, Fiammetta, who falls in love with a handsome young (and married) Florentine merchant whom she calls Panfilo. Panfilo eventually leaves Fiammetta for another woman, and the rest of the *Elegia* traces her struggles to extricate herself from her passion, offering her book as a cautionary tale for future female readers. This copy was signed and dated by its scribe, Laurentius Nannis. Signed and dated manuscripts are relatively rare and provide the evidence that allows us to accurately date and place other manuscripts.

Les Enluminures TM 791; now New York, Columbia University, Rare Book and Manuscript Library, Western MS 107.

Description: 140 folios on paper, similar watermark dated 1459-1463, missing two leaves at the beginning and leaves at the end, written in a neat humanistic cursive script in twenty-eight long lines, 2- to 3-line red or blue initials, 3- to 4-line gold initials on colored grounds, contemporary blind-tooled leather binding. Dimensions 220 x 133 mm.

Reference: Online description at “Digital Scriptorium,” <http://www.digital-scriptorium.org/>; Emily Runde, “Love is a thing full of anxious fear”; An Early Reader’s Take on Boccaccio,” Text Manuscripts Blog, October 1, 2015, http://www.textmanuscripts.com/blog/entry/1_oct_15_fiammetta; Laura Light, with intro by Anne Winston-Allen, *Women and the Book in the Middle Ages and the Renaissance*, Text Manuscripts 8, Les Enluminures, 2015, no. 33.

La recemencia vna alla pefine opca Et aff
La facciano portite di quale nella moner so
ho fenece a fento l'angerie. Et tale luna y
fere la p'nciale. L'altra piu reale offro uole
t'ofa de fere. La scorta.

Capitolo p'nel quale la donna defcrua on effa
fuffo a p' quali fignali liuo f'itari r'uali le
fuffo p'm'itati a i d'p'o a doue a i'f'ono
do a d'ius ella fe memoratit m'f'oue di
l'otto.



El tempo nel quale la creatura
ceffa piu de tutto l'altro anno si
m'f'ra bella da parenti nobch p
ceffa uomi so nel mondo de
benigna m'f'ura; a benidonele acc'f'ita.
Com'ed'etto m'f'ello g'ecno adme piu ab'o
m'f'enoie d'alcuna altro nel quale lo nac
qu. Quanto piu farebbe f'ato felice a na
ta no fuffe off d'alcuno p'f'co alla f'ep'itu
ra fuffe f'ina portata ne piu lunga effa
haueffe haueffe off id'nti f'om'ati de Ca
d'mo a ad'ma b'ora comm'iate a t'otto ha
ueffe l'ag'ell' b'ofue f'ia nella p'nciale offa
f'el'f'iano r'ond'uli un'f'ura quai d' b'ora
de f'ouate m'f'one ceffa c'agione. Ma de
f'oue b'ora m'p'u de'celi co que a f'ono a
c'ui e p'f'ouato a p'f'co ad'o d'io a f'ia f'ora
re'f'uita. Ad'm'p' f'icome e d'eto Val'f'ine

PSEUDO-ALBERTUS MAGNUS, *Von den Heimlichkeiten der Frauen, Secreta mulierum* (The Secrets of Women) and commentaries in a German translation

In German, decorated manuscript on paper
Southern Germany or Switzerland, c. 1510-1525

Scientific and medical knowledge in the Middle Ages evolved through the assimilation of texts from the Ancient and Arabic worlds, with the addition of practical knowledge and observation that was first transmitted orally, but increasingly as time went on, was preserved in written form. The surviving manuscripts reflect both traditions, ranging from university books copied for students and teachers, to scrappy collections of recipes for pharmacists and alchemists.

This German translation of the Latin text the *Secreta mulierum* circulated as the work of the Dominican theologian Albertus Magnus (d. 1280), although it was probably by an anonymous thirteenth-century follower of his. It was a popular text both in Latin and in vernacular translations. Written in the form of a dialogue, it discusses conception, the astrological influences on the developing embryo, the nature of the menses, the determination of the sex of the fetus, birth defects, pregnancy, and the nature of the male sperm. The text has an undeniably misogynistic tone (warning especially of the evil nature of women, and the danger of menstrual blood), and Christine de Pizan (1363-c. 1430) in the *Livre de la cité des dames*, famously pronounced it a treatise composed entirely of lies ("... il est traité tout de mençonges"). It draws on ancient philosophical and medical theories regarding sex and reproduction, using Aristotle, Galen, Hippocrates, and The Trotula as sources. As Monica Green has observed, it is somewhat misleading to refer to it as a gynecological text, since it has no therapeutic intent, and instead belongs to a natural-philosophical tradition.

Les Enluminures, TM 581; now U. S. National Library of Medicine/ National Institutes of Health.

Description: 127 folios on paper, watermarks, dated 1508-1516, missing one leaf, written on the top line in a decorative cursive gothic bookhand in twenty-one to twenty long lines, two 2- to 4-line red initials, blank spaces for remaining initials, bound in modern paper covers. Dimensions 200 x 150 mm.

Reference: *Handschriftencensus: Eine Bestandsaufnahme der handschriftlichen Überlieferung deutschsprachiger Texte des Mittelalters*, <http://www.handschriftencensus.de/werke/1988> (when owned by Les Enluminures).

Der in Aller lieb stemm zu/ Das
 vntz vntz geteilt In hoo
 stinck Das erst ist ein vor
 Rede In dem andern stinck
 Dazet der meiste an Da
 von Er mit hat zu sagen vnd wa
 Das ander stinck an fahet Das sint
 Vntz hernach Des erstem schreibet
 der meiste ein brieff seinem aller
 Liebstem gesellen genant / vnd
 frembd von einer solchem stat genant
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 Alntz dieser gegenwertigen weisheit
 zu vnserem herem Ihesu Christo zu
 Neming vnd wachung vntz einer
 ginstliche vnd danckome geselsthaft
 vntz gebetten hat zu schreiben etliche
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 frauen vnd von dingen die heimlich
 vnd vntz sind bei der natür der
 frauen Eine bette Also zu vntz

BARTOLOMEUS BOLOGNINUS, Commentary on the Imperial Constitution "Authentica habita"

In Latin, decorated manuscript on paper
Italy, Bologna, dated January 12, 1492

Law matured as a scholarly discipline in the twelfth century, and most legal manuscripts from Western Europe were copied between the twelfth and early fifteenth centuries. Church and state had their own legal codes during the Middle Ages. Manuscripts with canon (that is church) law survive much more plentifully than civil law texts in a ratio of roughly seven to one.

This elegant manuscript is a dedication copy presented by the author, Bartolomeo Bolognini (d. c. 1498?), a doctor of law, to Giovanni II Bentivoglio (1443-1509), ruler of Bologna from 1463 to 1506. The author states that he copied it with his own hand. The text is a legal commentary on a specific passage of the *Corpus iuris civilis*, the constitution "Authentica Habita" issued by Frederick I Barbarossa in 1155. A foundational text for the history of education, "Authentica habita," set forth the rights of students at the university of Bologna, one of the earliest universities in medieval Europe and the preeminent school for the study of law. The Constitution guaranteed protection for students, especially students from distant countries, and granted professors and students of civil law the same rights already enjoyed by canon law students (who as clerics enjoyed a number of privileges *ipso facto*). This manuscript is of interest on many levels, as a dedication copy, and, even rarer, an autograph, as a dated and signed manuscript, as a copy of a very rare text (this may be the only manuscript copy), and for its significance for the history of the medieval universities.

Les Enluminures TM 409; now Library of Congress, Law Library.

Description: 42 folios on paper, watermarks dating 1480-1490, written in humanistic cursive minuscule in thirty-nine long lines, 3-line penwork initial and one 3-line pink initial on a gold ground, contemporary binding of beige-pink doeskin over pasteboard. Dimensions 314 x 214 mm.

Reference: Library of Congress, Law Library catalogue record, <https://catalog.loc.gov/vwebv/holdingsInfo?bibld=20666663>.

FRANCESCO PETRARCH, *Trionfi* (Triumphs) and *Il Canzoniere* [poem 366]; DOMENICO DA MONTICCHIELLO, *Le vaghe rime e il dolce dir d'amore*; SIMONE SERDINI, *Sovente in me pensando come Amore, O magnanime donne in cui beltade*; other anonymous love poems

In Italian, illuminated manuscript on parchment
Northern Italy (Ferrara?), c. 1460-1475

Humanism, the major intellectual movement of the Renaissance, beginning in Italy in the fourteenth century and spreading to the rest of Europe by the middle of the fifteenth through the sixteenth centuries, was a conscious turning away from the past by cultivating new habits of thought and learning (*studia humanitatis*) based on the texts of Ancient Greece and Rome. In the history of the manuscript book, humanism was made concrete by new scripts and distinctive decorative motifs, both inspired by older manuscripts. Humanist manuscripts, thousands of which survive, include texts by classical authors and texts in Latin and the vernacular by Renaissance authors.

Francesco Petrarch (1304-1474), preeminent among the the founders of humanism, was inspired by his love of the classics to seek out "lost" texts in monasteries across Europe. He was also a prolific author, and his *Trionfi* survive in hundreds of manuscripts. This manuscript also includes vernacular love poems by other authors including Domenico da Monticchiello, a contemporary of Petrarch and court poet to the Visconti family, and two poems attributed to Simone Serdini, an itinerant court poet of the subsequent generation. Only one of the remaining five anonymous poems has been edited, and one may be present here in a unique copy. This splendid example of the humanist book reminds us that there are scores of Renaissance authors whose works are still unedited and indeed largely unknown, representing opportunities for teaching and research.

Les Enluminures, TM 957, now University of Iowa, Libraries, Special Collections Department, MsC0542 xMMs.Misc8.

Description: 92 folios on parchment, incomplete, lacking folios at front and back, written in an expert Italian humanistic bookhand in twenty-one long lines, eighteen 4- to 5-line gold white vine-stem initials, 18th-century binding of alum-tawed skin over wooden boards. Dimensions 170 x 119 mm.

Reference: University of Iowa library catalogue record, https://search.lib.uiowa.edu/permalink/f/7nh330/01IOWA_ALMA21670857830002771.

Voglia così che m'ene puo far lieta
Fini. Deo grat. Amen.



Flice gloria che dal ciel
ne piove. Virtù laudata ben
dal tuo soggetto. In fusa
gratia dall'uperno gioue

che prendi e sol nel cor gentil dilecto
D'olezza della uita ch' sente

Ymagine didio nell'intellecto
L'anima cibo et pasto della mente

Corona di memoria eterna uita
Scola d'honore ricchezza indifferente

Signore et padre amor preghoti uita
Lodebile intellecto ch' a mie' preghi

Possente sia come il uoler lonuita

Et pregho te signor ch' non mi neghi
D'armi del tuo saper si facta parte

Col qual preghando a mie' preghi
Ist'rigido saturno el duro marte

Giuon non chiamo ne pallade

Register of toll (*péage*) charges collected at Serrières on the Rhône River for the years 1527-1530

In French, manuscript on paper
France (Serrières), 1530 or little after

Diplomatics is the study of documents. Records of contemporary events, they were usually unique and of inestimable importance in the lives of people in the Middle Ages. The type of material in this category is quite broad, ranging from charters recording the transfer or ownership of land or other property, administrative estate documents, church documents granting privileges, marriage certificates, tax records, and many more. The names and concrete information they preserve are the backbone of medieval history. Their contents speak to the problems of everyday life that students can identify with. Since they are localized and dated, they provide extremely useful comparisons that allow scholars (and students) to date and place medieval books.

Still in its original binding, this unique and unedited document records the money collected for the toll (*péage*) of Serrières, a small town located on the Rhône river. The French word for "toll" is *péage*, derived from the Latin *pediaticum*, that is "the right to set foot [in a given place]." It is a feudal tax levied in exchange for the right to use a road, a river, a bridge, or a city-gate, etc. On the Rhône, as on many rivers of France, the tolls collected when passing specific points were administered and levied by private families, who in fact were "owners" of the tolls. The information it contains is fascinating. Here are listed the names of the commuters, their geographical origin, the goods they hauled (coal, oranges, figs, cotton, salt, fish, cereals etc.), and of course the amount paid in toll. This document allows one to appreciate mercantile traffic on the Rhône between 1527-1530, during the reign of Francis I.

Les Enluminures, TM 632. Now University of Victoria, Special Collections, Oversize 12, HE197 F73T65 1530.

Description: 95 folios, watermarks similar to those dated 1515, 1523, 1551, written in a cursive script on long lines, various numbers of lines per page, bound in a contemporary full limp vellum wallet binding. Dimensions 210 x 155 mm.

Reference: University of Victoria library catalogue record, <http://voyager.library.uvic.ca/vwebv/holdingsInfo?bibld=3004416>.

Le d. 10. a. passe Anthoine bethon
et establi malheur de godron
ung sapin et une corte chargee
de charbon et d'au la. corte
ung peu de merchandise par. 7. l. 8. s.

Le mercredi 8. d' d' d' d' a passe
rhande porret de Hoste de Loge
daugnon ung sapin chargee de
charbon et ung gabellen chargee
de charbon et merchandise par. 8. l.

Le 10. d' d' d' d' a passe Li
fat de Lion ung porton
portant 2. tonnelles charbon
et trois balles merchandise
par. 8. l. 8. s.

Janvier.

Somme 1. l. 8. s.

Recipes and Extracts on Alchemy, Medicine, Metal-Working, Cosmetics, Veterinary Science, Agriculture, Wine-making, and other subjects arranged in 520 numbered sections

In Latin, manuscript on paper

Northwestern Italy, c. 1425-1450 (probably before December 22, 1438)

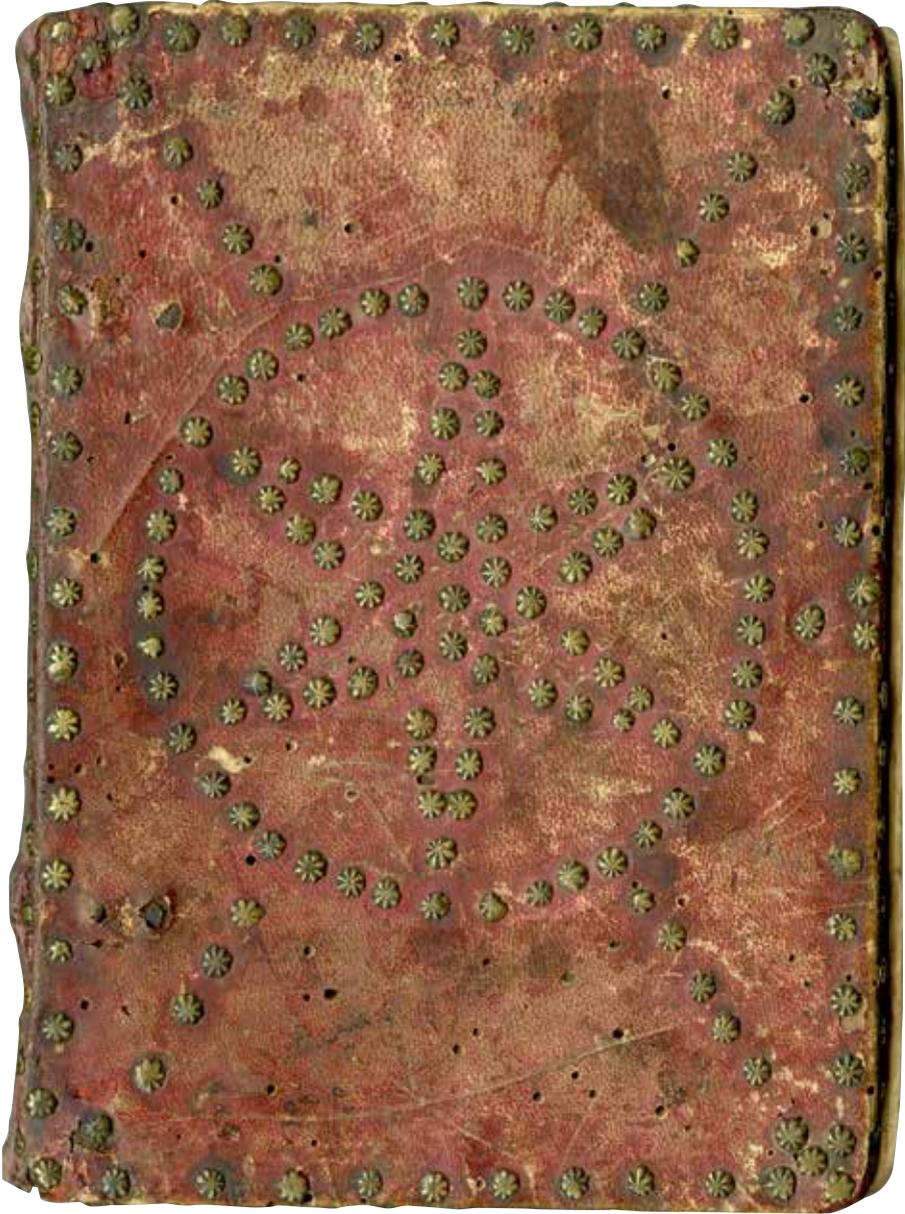
Most medieval manuscripts are no longer in their original bindings. Bindings are the most fragile part of a codex and also one that is easily replaced. When a binding wore out, or became unfashionable, it was a simple procedure to place the text in a new cover. At certain points in history, institutions routinely rebound all their early manuscripts. Nonetheless, compared with other categories of manuscripts, a greater percentage of text manuscripts survive intact in their original bindings. Today scholars are interested in the history of bookbinding and treasure any survivals from the past. In the classroom, unrestored manuscripts in their original bindings help students appreciate what books looked like when they were first copied and understand how they were used early in their history.

This manuscript includes multiple recipes, interesting and varied: alchemical, metal working, medical (for humans and animals), household, cosmetic, and agricultural. Manuscripts with such diverse contents are direct ancestors to sixteenth-century printed "Books of Secrets." Here, however, we have chosen to highlight its extraordinary contemporary binding which includes 437 decorative nails forming stars and circles on both covers. This remarkable binding appears to echo symbolically the contents of the book in a fitting, and very unusual, fashion.

Les Enluminures TM 696; now Science History Institute, Othmer Library, MS 1.

Description: 101 folios on paper, watermarks dated 1428-1447, written in a humanistic bookhand with cursive features in two columns of thirty lines, 2-line red initials, contemporary binding of red leather over wooden boards, decorated with as many as 437 nails forming outer borders on both covers with a star within a circle and decorating the spine, edges of the boards, and edges of the head and tail, remains of decorated brass clasp on the back board. Dimensions 210 x 150 mm.

Reference: Science History Institute library catalogue record, <https://othmerlib.sciencehistory.org/record=b1086852~S2>; Science History Institute Exhibition, "Books of Secrets: Reading and Writing Alchemy," December 2014-September 2015, <https://www.sciencehistory.org/books-of-secrets-writing-and-reading-alchemy>; Lawrence Principe and Laura Light, *Alchemy*, Primer 2, Les Enluminures, 2013, no. 1.



Reduced

13

Annotated Manuscripts

Sermons, many ANONYMOUS; some by BERNARDINUS SENENSIS, OFM from *Quadragesimale de evangelio aeterno* and *Quadragesimale de christiana religion*; by MICHAEL DE CARACANIS DE MEDIOLANO, OFM; and by ROBERTUS CARACCIOLUS DE LICIO, OFM

In Latin with some Italian, manuscript on parchment and paper Italy (Tuscany or Umbria?), c. 1480-1500

The days when scholars and students studied manuscripts only for their texts are long gone. Today, manuscripts are studied as physical objects that change through history as their owners and users leave traces on the pages. Book history is now a flourishing and lively academic discipline, embraced by scholars in many different fields. Past use can be revealed by things that have been removed from a book such as offending images or phrases, by patterns of wear or even dirt, and, of course, by things added to books, including notes in the margins.

The margins in this book of sermons are full of notes that bring us into direct contact with some of the users of this book. One friar added notes in Italian, mentioning passages from Italian authors including Dante. Petrarch's *Triumphs* are quoted as well. The sermons are in Latin, as are most model sermons collections, but the friars preached in the vernacular. In these marginal notes, therefore, we can not only see how a reader interacted with the text, but also glimpse him preaching, in the vernacular, probably to a lay audience. Also noteworthy is the format of this manuscript, an unusual one for a sermon manuscript; it is not very tall (290 mm. or 11 ½ inches), but it is notably narrow (105 mm. or just over 4 inches). This format (in Italian *vacchetta*) was commonly used for merchants's account books, registers, and family records, but it suits these contents quite well. Imagine a Franciscan friar travelling from town to town on a preaching mission slipping this volume of sermons into the pocket of his robe.

Les Enluminures TM 682; now Yale University, Beinecke Library, MS 1213.

Description: 324 folios on parchment and paper, unidentified watermark, ff. 297-303 missing, likely cancelled blanks, written in a cursive bookhand by at least three scribes on up to 62-64 lines, spaces left blank for initials, modern sheepskin binding. Dimensions 290 x 105 mm.

Reference: Yale University Library catalogue record, <http://search.library.yale.edu/catalog/13027292>; Laura Light, *Traces: People and the Book*, Text Manuscripts 6, Les Enluminures, 2016, no. 26.

14 Manuscripts in the Age of Print

Passion and Devotions

In Middle Dutch/Low German, illustrated manuscript on paper
Germany (Cologne), c. 1470

Both print and manuscript production flourished as options for the making of books for centuries after the invention of printing in the middle of the fifteenth century. Recent scholarship, in fact, has underlined the continued importance of manuscript production, a topic traditionally neglected by both historians of manuscripts and historians interested in early printing. Manuscripts continuing the medieval tradition of book making were copied in the sixteenth century and beyond; large Choir Books continue to be copied by hand well into the eighteenth century. Hybrid books, that is volumes combining both technologies, are particularly fascinating objects and are important to scholars studying the history of the book, including books with both printed and handwritten texts, printed books decorated by hand, and manuscript books decorated with printed decoration.

This hybrid manuscript is illustrated with a series of hand-colored woodcuts related to those in a well-known group of manuscripts that include the *Gulden Puchlein* ("Golden Booklet"). Most of the known manuscripts in this group are from Bavaria, and this example, from the German border near the Netherlands, is important evidence of the wide dispersal of this very successful cycle of woodcuts. The texts consist of prayers and devotional exercises, mostly focused on the Passion of Christ. The emphasis on the Passion was one of the central tenets of the *Devotio Moderna*, the religious reform movement founded by Geert Groote in the fourteenth century and of which the text by Thomas a Kempis, the *Imitation of Christ*, is a central example.

Les Enluminures TM 114; now Princeton University, Princeton University Library, MS 214.

Description: 215 folios on paper, similar watermarks dated 1463-1469, 1468, 1482, missing eleven leaves, written in a hybrida script on up to twenty-one long lines, 1- to 3-line red initials, 4- to 7-line red or blue penwork initials, 7 pasted in woodcuts, contemporary limp dark calf binding. Dimensions 130 x 100 mm.

Reference: Don Skemer, *Medieval and Renaissance Manuscripts in the Princeton University Library*, Princeton, New Jersey, 2013, vol. 2, pp. 502-505, and plate 40; Ulrike Bodemann, Peter Schmidt, Christine Stöllinger-Löser, eds. *Gebetbücher, Katalog der deutschsprachigen illustrierten Handschriften des Mittelalters*, Regina Cermann, Band 5, part 3, Munich, 2009, 198-204, no. 43.1.48. Sandra Hindman, *Pen to Press, Paint to Print: Manuscript Illumination and Early Prints in the Age of Gutenberg*, Catalogue 14, Les Enluminures, 2009, no. 1.

myn broit dach ind nacht. Ind be-
tere mich also made zo dir also
dat myn hertze dir werde eyne
ewige wonyng. Ind myne wan-
delinge dir werde behegelych. Ind
angeneme. Ind dat ende myns le-
uens also lonelich. dat ich na de
me ende dys leuens. dich moif-
se verdienen zo louen mit alle
dynen hulgen ewelichen ayn en
de. **2222**



***Sefer Evronot* (Book of Intercalations)**

In Hebrew, illustrated manuscript on paper
Eastern Europe, (Moravia, Silesia, or Galicia), 1593-1604

Overwhelmingly, the written language of Western Europe in the Middle Ages was Latin, a fact reflected in the surviving manuscripts. Although fewer in number, manuscripts in the vernacular languages spoken in Europe also survive in very significant numbers (nos. 6, 7, 8, 10, 11,14). Manuscripts were also copied in other languages, including Greek and, particularly important, Hebrew, underlining the cultural and religious diversity of Western Europe during the Middle Ages. Despite the prominence of the book in Jewish intellectual and religious culture, only an estimated sixty thousand medieval Hebrew codices dating from the ninth century on survive, due in large part to the active destruction of Hebrew books during the Middle Ages and later. Famous burnings of Hebrew books took place in Paris in 1242, Toulouse and Perpignan in 1319, Rome in 1322, and again in Rome and throughout the Papal States in 1553. In addition, the expulsion of Jewish communities from virtually all of Western and Central Europe at various points throughout the Middle Ages had tragic consequences for both Jews and their books.

This richly illustrated compotus, a *Sefer Evronot* (Book of Intercalations), includes texts together with numerous tables and charts used to intercalate the Jewish lunisolar calendar and to reconcile it with the Christian calendar for religious and mercantile purposes. Every *Evronot* manuscript, intended for local use by community leaders, merchants, and travelers, is unique. One of only about six illustrated copies dating before 1600, this copy is important also because it was made for use in Eastern Europe, whereas the majority are from Southern Germany.

Les Enluminures TM 273; now Library of Congress, African and Middle Eastern Section, Hebraic Section, Hebr MS 230.

Description: 44 folios on paper, missing at least one folio, written in Ashkenazi script, two large architectural frontispieces, thirty-five charts and tables, fourteen calendar tables with roundels, two calendar tables of Christian feast days, sixteen rectangular tables of the Gregorian Calendar, mathematical chart, modern brown leather binding. Dimensions 203 x 157 mm.

Reference: Ann Brenner, "Hebrew Manuscripts at the Library of Congress," *Asor* 6 (2018), <http://www.asor.org/onetoday/2018/08/Hebrew-Manuscript>. In general, see also Elisheva Carlebach, *Palaces of Time: Jewish Calendar and Culture in Early Modern Europe*, Cambridge, Mass., 2011.

Family Genealogical Roll of Arms

In Latin, illuminated manuscript scroll on parchment
England (London), c. 1575-1584

Although the dominant form of the book in the Middle Ages, like today, was the codex, manuscripts in roll format were also important. Medieval rolls, which were written in long columns to be read vertically, beginning at the top of the roll and ending at the bottom, were used liturgically, the most famous example being the Exultet Rolls from Southern Italy, and for private copies of prayers. Rolls were also used for official documents, literary texts, drama, teaching, and for histories and secular genealogies.

The Palmer Family Genealogical Roll of Arms consists of four sheets of parchments pasted together to form a roll 8.5 feet in length that claims to display the ancestry of the Palmer family from the eleventh or twelfth century into the Elizabethan period. The Palmers were an aspiring family belonging to the gentry, rather than the nobility. William Palmer served as the Gentleman Pensioner to King Henry VIII; his nephew, Edward Palmer, was a wealthy landowner and is likely the person who commissioned his family's heraldic roll in the 1570s. It was given elevated status when the controversial Clarenceaux King of Arms, Robert Cooke (c. 1535-1592/93), signed the bottom of it, solidifying the Palmer family's place in the social order. Vanessa Wilkie, William A. Moffett Curator of Medieval Manuscripts and British History at the Huntington library, has pointed out that genealogies such as this one were often at least in part invented, and observes: "Historians are taking new interest in heraldic documents, family pedigrees, and family archives to better understand the complex relationship between family honor, family image, and political authority."

Les Enluminures, TM 882; now The Huntington Library, Art Collections, and Botanical Gardens, HM 83385.

Description: Parchment scroll, four membranes pasted together and joined end to end, written in an archaizing hand with characteristics of Gothic cursive and hybrida scripts on one to eight lines within 69 roundels, 29 armorial shields in vivid colors, joined by thin red lines, three grand painted coats of arms. Dimensions 2613 x 413-415 mm. (length of individual membranes: 765, 730, 646, and 472 mm.)

Reference: Huntington Press Release, <https://www.huntington.org/news/press-release-huntington-acquires-unique-edition-john-muir-writings-and-exquisite-early>, and catalog record, <https://catalog.huntington.org/record=b1849079>.

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