



MANUSCRIPTS ON MY MIND

News from the



No. 47 January 2026 📖 Editor's Remarks 📖 New Publications 📖 Exhibitions 📖 Conferences 📖 Projects 📖 etc.

📖 Editor's Remarks:

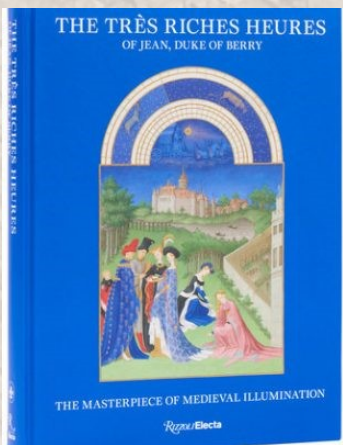
DEAR COLLEAGUES AND MANUSCRIPT LOVERS,

I find myself dumbfounded with the daily doses of impossible circumstances that saturate the news. How do we deal with this constant, toxic, and debilitating barrage? For me the research and preparation of a specialized vehicle such as this newsletter—witness to positive undertakings and accomplishments in our very special field—is momentarily helpful. Culinary pursuits, such as an experimental recipe for *coq au vin*, provide a challenge and the possibility of savoring the results; battling with the Internet to track down the source and availability of a publishable image can often bring joy after initial frustration. Distractions, of major or minor consequence, allow us brief relief from the daily brooding or **doom-scrolling**—the latter unfortunately for many an irresistible daily habit.

I have no favorite formula for keeping chill, but hope that we all will cherish and cultivate the pursuits that appear to be in the process of imminent destruction: reading, researching, writing, beholding, imagining, creating, constructing, including. **Insist upon them, defend them, live them. And be kind.**

Through some inexplicable oversight I failed to register in the **September 2025, issue 46** of **Manuscripts on My Mind** the monumental exhibition of the *Très Riches Heures du duc de Berry* curated by **Mathieu Deldicque** and **Marie-Pierre Dion** at the Château de Chantilly, **June 7 – October 5, 2025**, although I posted a conference to be held in Nijmegen concurrent with this event. I hope some of you were able to attend the exhibition, and I have heard mixed reviews about it. Here is the exhibition website after the fact:

<https://chateaudechantilly.fr/en/evenement/les-tres-riches-heures-du-duc-de-berry/>. You can read Sherry Lindquist's dense review here: https://hnanews.org/hnar/reviews/les-tres-riches-heures-du-duc-de-berry/?fbclid=IwZXh0bgNhZW0CMTAAYnJpZBExTmlTalEyc2ZmMIBNRmxTZ3NydGMGYXBwX2lkEDlyMjAzOTE3ODgyMDA4OTIAR4JmR9PuWBE6XcMpg2zVLb5_0DebYjGAcUAjkkVqSaZnTONFUtc89kWjtcJg_aem_PsjHcLNxpb7VcSIAMI68ig&brid=mtoH9_cpX2XVQkzvlLsNvw



THE EXHIBITION CATALOGUE should provide a semblance of what you missed at Chantilly, and you can acquire the English version at Rizzoli New York: <https://www.rizzoliusa.com/book/9780847875979/>.

For those of you in America I notice that Thriftbooks has at least one copy of it: https://www.thriftbooks.com/w/the-trs-riches-heures-of-jean-duke-of-berry-the-art-of-medieval-illumination/55125729/item/84293144/?utm_source=google&utm_medium=cpc&utm_campaign=shopping_new_condition_books_high_146374403_87&utm_adgroup=&utm_term=&utm_content=545799431414&gad_source=1&gad_campaignid=14637440387&gbraid=0AAAAADwY45jkcCSGNxFFoxVUgcDTRCX_7&gclid=EAlalQobChMlj5O1hvb3kQMVf6RaBR3ZHlBElEAQYASABEgJVmVd_BwE#idq=84293144&edition=73017398

[utm_source=google&utm_medium=cpc&utm_campaign=shopping_new_condition_books_high_146374403_87&utm_adgroup=&utm_term=&utm_content=545799431414&gad_source=1&gad_campaignid=14637440387&gbraid=0AAAAADwY45jkcCSGNxFFoxVUgcDTRCX_7&gclid=EAlalQobChMlj5O1hvb3kQMVf6RaBR3ZHlBElEAQYASABEgJVmVd_BwE#idq=84293144&edition=73017398](https://www.thriftbooks.com/w/the-trs-riches-heures-of-jean-duke-of-berry-the-art-of-medieval-illumination/55125729/item/84293144/?utm_source=google&utm_medium=cpc&utm_campaign=shopping_new_condition_books_high_146374403_87&utm_adgroup=&utm_term=&utm_content=545799431414&gad_source=1&gad_campaignid=14637440387&gbraid=0AAAAADwY45jkcCSGNxFFoxVUgcDTRCX_7&gclid=EAlalQobChMlj5O1hvb3kQMVf6RaBR3ZHlBElEAQYASABEgJVmVd_BwE#idq=84293144&edition=73017398)

Exhibition catalogue ed. by Mathieu Deldicque, English edition: Antwerp: Hannibal Books, 2025. 416 pp. ISBN -13: 978-9464941920 (distributed in the U.S. by Rizzoli). French edition: In Fine éditions d'art; Musée Condé, 2025. 496 pp, 460 color illus. EAN/ISBN: 978-2382032237.

—Susan L'Engle

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 ACQUISITIONS

Ruth Evans, Professor Emerita, Department of English, Saint Louis University, brings us an update on the sale of some of the Marquis of Longleat's medieval manuscripts:

**THE BRITISH LIBRARY RECENTLY ACQUIRED FIVE OF THE LONGLEAT MANUSCRIPTS
THAT WERE SOLD BY PRIVATE TREATY IN LATE 2024 AND EARLY 2025:**

—A trilingual dictionary (Hebrew-Latin-Middle French), Hebrew psalter and Hebrew grammar. This manuscript ([Add MS 89788](#), formerly Longleat House MS 21), was the first to be made at **Ramsey Abbey** (medieval Huntingdonshire, now modern-day Cambridgeshire) in the middle of the thirteenth century, in a collaboration between the Christian monks and Jewish scholars. **Prior Gregory of Ramsey** is renowned as a student of Hebrew around this time; this manuscript may have been compiled for him or for the use of his fellow monks. [Add MS 89788](#) is considered to be the most important surviving manuscript for Christian-Jewish relations in the period before the expulsion of the Jews from England in 1290.

—The Red Book of Bath ([Add MS 89789](#), formerly Longleat House MS 55). This volume was compiled in the 1420s by the officials of the town of Bath, and contains historical, legal, administrative, and medical texts. Among them are a unique Life of King Arthur in Middle English verse; a unique Middle English Life of St Katherine of Alexandria (patron saint of Bath); a diagram of a bloodletting man; and two sketch maps of the Mediterranean. Inside the front cover of the medieval binding is a seemingly unique recess which once held weights and a pair of scales for weighing gold.

—A highly unusual collection of devotional and visionary texts ([Add MS 89790](#), formerly Longleat House MS 29), written in the fifteenth century by **Nicholas Bellewe**, in the Dublin region, in the Hiberno-English dialect. It was perhaps intended for a female patron. This manuscript occupies an important position in the transmission of the works of **Richard Rolle of Hampole** (d. 1349), being the only copy that addresses *The Form of Living* to **Margaret Kirkby**, a Yorkshire anchoress. Also found in this manuscript is the most complete and perhaps the earliest copy of *A Revelation of Purgatory*, a first-person account of a series of visions experienced by an anchoress in Winchester in 1422.

—A unique collection of Middle English sermons ([Add MS 89791](#), formerly Longleat House MS 4), written in the early years of the fifteenth century, and thought to have been composed by an anonymous Franciscan friar. The author has also been credited with writing *Dives and Pauper*, which was condemned as heretical around 1384 by the archbishop of Canterbury, and which may throw light on the content and context of the sermons.

—The *Arma Christi* and other devotional texts ([Add MS 89792](#), formerly Longleat House MS 30). Written by **Theodericus Werken**, a Dutch-born scribe who had moved to London by around 1450. The *Arma Christi* describes the instruments of the Passion of Christ, and this version is accompanied by a series of illuminations, including two major half-page miniatures of **Veronica's Veil** and **Christ as Man of Sorrows**. Other texts were added to the manuscript towards the end of the fifteenth century, including a prayer devoted to St Brigit of Sweden, suggesting that it may once have been owned by a Bridgettine community.

Source: the British Library's Medieval Manuscripts blog, June 4 2025:

https://blogs.bl.uk/digitisedmanuscripts/2025/06/five-outstanding-manuscripts-acquired-for-the-nation-1.html?utm_campaign=2018831_JuneNews_IndividualGiving_20250619&utm_medium=email&utm_source=The%20British%20Library&dm_i=5JXV,179QN,6M7XOF,5MWG5,1 . Accessed Aug 11 2025.

NEW ACQUISITIONS (continued)

The J. Paul Getty Museum is delighted to announce the acquisition of an illuminated copy of the *Roman d'Alexandre en prose*: <https://www.getty.edu/art/collection/object/1PPAXK>. The manuscript belongs to a subgroup of the text, found in four closely related manuscripts all made in Northern France/Flanders in the period around 1290–1310. Alexander is presented in these images not as a hero of the Classical world, but as the ideal medieval knight. The compositions convey a sense of energy and movement, with rearing horses, drawn swords, and expressive hand gestures set against graphic architectural environments or patterned backgrounds. The large number of images (**60 illuminations in 55 folios**) means that there is scarcely an opening that does not feature at least one illumination, which helps build the visual rhythm as the reader/viewer moves through the manuscript, eagerly anticipating what the next turn of the page will reveal. Although legends about Alexander's life proliferated over the course of the Middle Ages, this new addition to the Getty's collection is exceptional for its ability to capture the tumult of battle, the dangers of adventure, and the thrill of discovery in faraway lands.



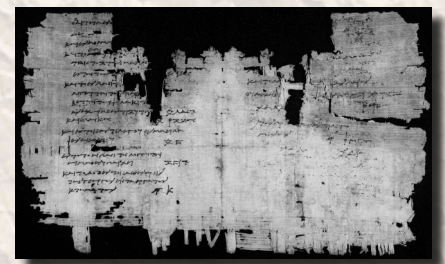
Alexander Adventuring Underwater,
from *Roman d'Alexandre en prose*,
Getty Museum, Ms. 130, fol. 52r

NEW DISCOVERIES

The 'Graz Mummy Book'

University of Graz, Austria

<https://mummybook.uni-graz.at/en/>



Georgia Southworth sends us news of a riveting discovery by a close colleague at the University of Graz, that, after much research, seems to change the understanding of the chronology of the codex. An Egyptian papyrus fragment from 260 BCE pre-dates existing codices by 300-400 years, making it the first direct precursor of the codex form.

During routine work on the papyrus fragment collection at Graz University Library, Special Collections, conservator **Theresa Zammit Lupi** came across some groundbreaking codicological evidence: an Egyptian papyrus from the third century BCE, found in 1902 in the wrappings of a mummy, showed features typical to a codex, including a thread fragment, sewing holes, a central fold and text layout. Up to now it was believed that the codex developed with the birth of Christianity. However, being 300-400 years older than the world's first known books, the find challenges the previous scientifically accepted timeline of book history.

Access the official University of Graz link - <https://mummybook.uni-graz.at/en/> - to understand more about this tremendous discovery, and to keep up with new information, as the webpage is regularly updated.

Watch the fascinating video of ca. 26 minutes that gives all the details of the object, its history, and the ongoing research conducted by an international team of scholars and technicians.

ONGOING EXHIBITION

The Cabinet of Curiosities at the Abbey Library: Beautiful and Unusual Objects Past and Present

The roots of our modern museums lie in the so-called cabinets of curiosities or **Kunstkammern** of the 16th to 19th centuries, which were created mainly at princely courts. Here, all sorts of curiosities were collected, along with artworks and coins. The prince-abbot of St Gall also had such a cabinet, which was linked to the library and is partially preserved to this day. The exhibition takes visitors back to the baroque world of collecting and shows how modern libraries and museums deal with rare items of all kinds. More information at <https://www.stiftsbezirk.ch/en/current-exhibitions/abbey-library>.



EXHIBITIONS

As I posted in the last issue, Francesca Manzari, Lucia Tongiorgi Tomasi, Ebe Antetomaso, and Marco Guardo put together an exhibition of Books of Hours that would open in Rome in December 2025. The exhibition runs from **December 12, 2025** through **February 15, 2026** at the **Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana**, see <https://www.lincci.it/en/manifestazioni/il-tempo-della-devozione-mostra> and <https://www.raicultura.it/arte/articoli/2025/12/Libri-dore-833a7d99-83b6-4305-9e70-8478f9beb252.html>. A workshop now accompanies the exhibition and will take place on **February 3rd**, see <https://www.lincci.it/manifestazioni/giornata-di-studi-sui-libri-dore>.

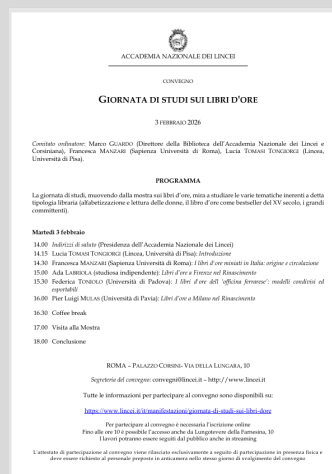
The exhibition catalogue is available for purchase on **Amazon Italy**: https://www.amazon.it/devozione-italiani-Medioevo-Rinascimento-colori/dp/8812013554/ref=sr_1_1?crid=23W6TXSQ8UKR1&dib=eyJ2IjojMSJ9.cy0N1ukBBipxq6fyDrHvqDHaJzIP9xJ0y8tsm_OiKmqUQmfvWUjBkTBGrEarcCLNOoNwqVkTX0mJ0ByQwL4sHKHJHp7NQM1C4_VXmsZeSsvTHGDOgtb-yTrImLk3aUpx-Ozmhi4q6Hsf9ToU3605b_Pmv0H0W7-NYw-OlqiXjUewZEppD8xMOFHwxYnIFDEW7LHYfCtOrDhXtghfkN37NmyrI04X4-RUBd94FLrVjd1Rh39UAJBhSR4dynkaR2LaQPR_suv6_cFQ5NPFYzdd-Yw_n1RO8TGiz41A9LstT4.8iQIS-XsVG1V3t1IJurzKAT-W1Ldx0cGeMF5ixe4WyR0&dib_tag=se&keywords=il+tempo+della+devozione&qid=1765789360&prefix=%2Caps%2C135&sr=8-1

and I apologize for the lengthy link!

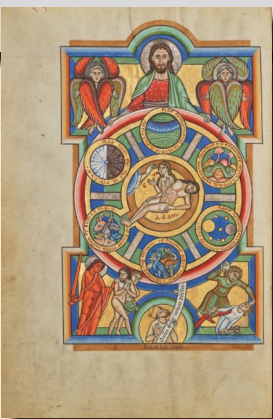


Exhibition

Catalogue



Workshop



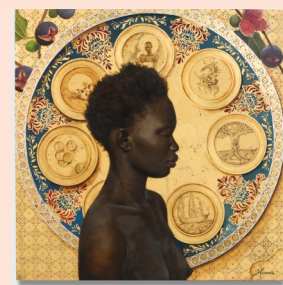
The Creation of the World from the Stammheim Missal, Getty Museum, Ms. 64, fol. 10v

Beginnings: The Story of Creation in the Middle Ages

J. Paul Getty Museum

January 27 – April 19, 2026

Creation stories imagine the world's origins, often leading to a shared cultural vision of identity and values. For medieval Christians, the Biblical story of the seven days of Creation was essential to understanding the natural and spiritual realms, as well as humanity's role in bridging the two. This exhibition features manuscripts from Getty's collection alongside select contemporary paintings by LA-based artist **Harmonia Rosales** to explore how the Creation was visualized, represented, and interpreted both in the Middle Ages and today. See <https://www.getty.edu/exhibitions/creation-story/>



Portrait of Eve, 2021, Harmonia Rosales; oil, gold and silver leaf on panel; The Akil Family

A forthcoming exhibition in Perugia: **Giotto e San Francesco. Una Rivoluzione nell'Umbria del Trecento**, running from **14 March 2026 to 14 June 2026** is rumored to include manuscripts, but I have not been able to confirm this. In any case it looks to be a rich and rewarding presentation; try to see it if you are in Italy during its run! See <https://www.arte.it/calendario-arte/perugia/mostra-giotto-e-san-francesco-una-rivoluzione-nell-umbria-del-trecento-102838> and <https://www.arte.it/notizie/perugia/giotto-e-san-francesco-il-racconto-di-una-rivoluzione-22683>

EXHIBITIONS (continued)



How to Transform Black and White Incunabula into Luxury Items

Exhibition at the Osler Library of the History of Medicine
 October 21, 2025 – March 13, 2026
 3655, Promenade Sir-William-Osler, 3rd floor
 Montreal



Curated by **Brenda Dunn-Lardeau**, this is the first major Montreal exhibit bringing together *incunabula*, and for the majority of the items, the first one in which they have been featured. This exhibition provided an opportunity for many discoveries to be made about the hand-finishing of the *incunabula* at the **Osler Library**. Visitors are invited to appreciate these artists and the beauty of their varied styles of the second half of the fifteenth century that transformed the seemingly austere books of medicine, science, and theological commentaries into luxury items.

The decorative styles of the featured *incunabula* are representative of those of the second half of the fifteenth century in Italy, Germany, and Flanders. One can admire Italianate *champie* initials, where a gold-painted epigraphic letter is decorated with three colours and filigreed in white. The folios on display also show very elaborate variants of *bianchi girari*, white vine stems on coloured backgrounds, a style associated with the Italian humanist book. We also find the *all'antica* style, which integrated the iconographic repertoire of classical culture into humanist and scientific books, as in **Pliny's** *Historia naturalis* (Parma, 1481).

Among the works on display, four books contain the work of Paduan and Venetian illuminators, including one by **Giovanni Vendramin**. Two were illuminated by the **Master of Pico**, one of the most important Venetian illuminators, active between 1460 and 1505, and a third one by his workshop. These books are to be added to the **117** decorated by his hand currently listed throughout the world. This Master was also one of the first artists to design illustrations for engraved books. An edition of Cicero was illuminated by the brothers **Gherardo and Monte di Giovanni del Fora** or their workshop, considered among the leading illuminators in Florence and active there in the late fifteenth century. Their patrons included prominent families such as the Strozzi, the Medici, and King Matthias Corvinus of Hungary. Coats of arms belonging to Italian families and one of a French origin proudly adorn the margins of six books. Some have been scratched out by the new owner, and in a very rare case, one is found in the infill of an initial!

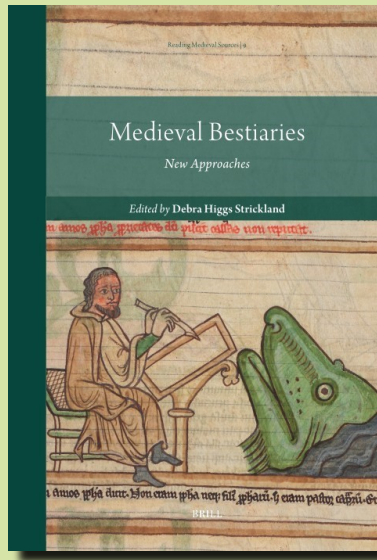
The invention of printing brought forth the use of wood engravings. More than 1,800 are found in the spectacular *Liber chronicarum* (Nuremberg, 1493), designed by **Wohlgemut and Pleydenwurf**, where images of the Creation of the world precede those of man-made European cities. Some copies were coloured in the decoration workshop of the printer **Anton Koberger** and are recognizable by their colour codes. Others, such as the Osler copy, are uniquely coloured and enhanced with gold ink.

This exhibition pays tribute to the great collectors of incunabula: **Dr. William Osler**, for the greater part of the books on display, as well as the geologist **Frank Dawson Adams**, **Dr. Casey A. Wood** and **Sir Charles Sebright**, whose bequests have enriched McGill's rare books collections over the years. For more information, see <https://www.mcgill.ca/libraries/locations/osler/exhibitions-and-lectures>.



Scientific Curator: **Brenda Dunn-Lardeau** (UQAM), Scientific Collaborator: **Helena Kogen** (UQAM), Institutional Curator: **Svetlana Kochkina** (Osler). Photo Credits: **Greg Houston** (McGill). Special thanks to **Ann Marie Holland**, Curator of Rare Books and Special Collections at McGill, for lending books and supporting this project. We are grateful to the Social Sciences and Humanities Research Council of Canada for funding this research project on illuminated and decorated incunabula held in Quebec.

NEW PUBLICATIONS



Medieval Bestiaries: New Approaches, Reading Medieval Sources, Volume 9, ed. Debra Higgs Strickland (Leiden: Brill, 2025)

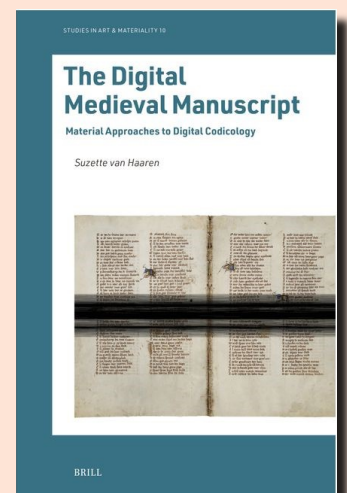
What could the phoenix, elephant, and spider teach medieval people, and what can they teach us now about human–animal relationships? *Medieval Bestiaries: New Approaches* offers innovative insights on questions previously unasked about a most popular type of illuminated manuscript, whose animal pictures and stories continue to entertain and inspire. Bringing together an impressive range of multi-disciplinary expertise, the authors provide fresh perspectives on previously unpublished or under-explored bestiary texts, images, methods of production, cross-literary influences, and moralized messaging.

Most significantly, they move bestiaries out of their specialized scholarly corner into the wider world of animal-thinking across Christian, Jewish, and Islamic cultures, and stake a claim for animals as a central meeting-ground for medieval and modern sensibilities. Contributors are **Emma Campbell, Marc M. Epstein, Erica Fudge, Larisa Grollemond, Rebecca Hill, Elizabeth Morrison, Julie Orlemanski, Alexandra Paddock, and Debra Higgs Strickland.**

Suzette van Haaren, *The Digital Medieval Manuscript: Material Approaches to Digital Codicology* (Leiden, Brill, 2025)

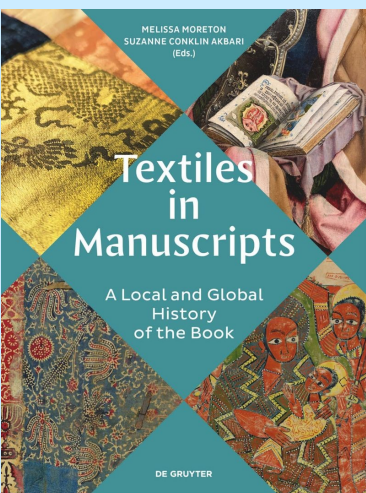
WE INCREASINGLY ENCOUNTER MEDIEVAL BOOKS as digital facsimiles—zooming in on high-resolution images, clicking through virtual pages, or engaging with interactive displays. But what actually happens when a parchment manuscript is translated into a digital object? How does this change affect our understanding of cultural heritage?

This book explores the digital medieval manuscript as a unique cultural artifact, not just a copy of its physical counterpart. Through three case studies, it reveals how digital manuscripts function in libraries, museums, and scholarship today. Blending manuscript studies with digital humanities, it offers a fresh materialist approach to the discourse surrounding the digitisation of cultural heritage and provides a nuanced view of how it shapes the way we perceive, handle, and preserve medieval manuscripts in an increasingly digital world.



Textiles in Manuscripts: A Local and Global History of the Book, ed. Melissa Moreton and Suzanne Conklin Akbari (De Gruyter Brill, forthcoming January 26, 2026)

PRESERVED BETWEEN THE COVERS OF BOOKS, textiles offer a remarkable glimpse into how the local production of books was connected to vibrant global trade networks from late antiquity through the early modern period. Textiles appear in manuscripts in many forms: as a delicate overlay used to adorn or protect a precious painted illumination; as silk robes wrapping sacred texts; as the sturdy fabric that supports an intricately sewn binding; as a repurposed bit of cloth, taken from a liturgical vestment, concealed within the volume to convey sacralty. This volume brings together a range of experts to unpack the vivid and surprising history of textiles in manuscripts, ranging from practical uses to the ornamental and beyond. The historical account they offer is both local and global: local, in that each chapter is tightly focused on a single tradition, or even a single book; global, in that together these chapters illuminate the rich web of interconnections that link the cultural and craft centers of Europe, Asia, and Africa.



NEW PUBLICATIONS continued

Global Medieval Contexts, 500—1500: Connections and Comparisons, Kimberly Klimek, Pamela Troyer, Sarah Davis-Secord, and Bryan C. Keene (Routledge, **Second Edition**, June 2026)

This textbook explores vital networks and relationships among geographies and cultures that shaped medieval societies. Designed for students new to the subject, this second edition has been fully updated to include expanded coverage of Africa, the Americas, Australasia, Korea, and Jewish culture, as well as additional content focused on illuminated manuscripts, book traditions, and orality around the globe.

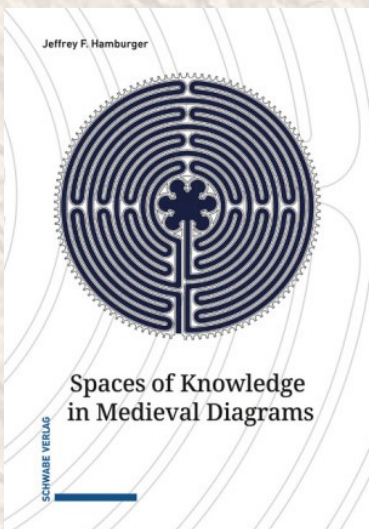
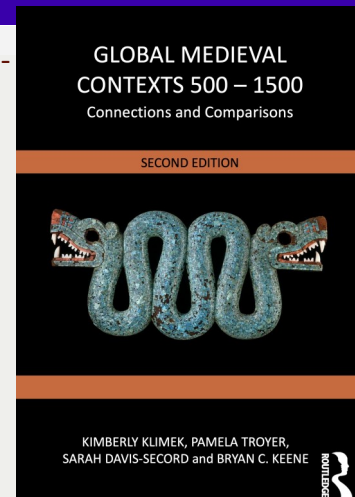
The expert author team advances a global view of the period, introducing the reader to histories and narratives beyond a European context. A new chapter called **Perspectives** has been added which defines theoretical approaches to the material and considers changes in how we interpret history, and a section called **Reorientation** invites students to embrace their role in understanding and writing (or righting) history.

Key Features:

Divided into chronological sections, chapters are organized by four key themes: Religion, Economics, Politics, and Society. This framework enables students to connect wider ideas and debates across 500 to 1500. Individual chapters address current theoretical discussions, including issues around gender, sexuality, migration, sustainable environments, race and intercultural religious spaces. The authors combined teaching experience and subject specialties, which ensure an engaging and accessible overview for students of history, literature, and those undertaking general studies courses. Full-color maps and images illustrate chapter content and support understanding. As a result, this text is essential reading for all those interested in learning more about the histories and cultures of the period, as well as their relevance to our own contemporary experiences and perspectives.

This textbook is supported by a companion website for the first edition providing core resources for students and lecturers:

<https://routledgetextbooks.com/textbooks/9781138103399/>.



Jeffrey F. Hamburger, *Spaces of Knowledge in Medieval Diagrams*, *Randgänge der Mediävistik* (Basel: Schwabe Verlag, 2025)

The spatial structure of diagrams can be described in algebraic, geometric, cognitive or semiotic terms. Based on the 'Ur-diagram' of the Divided Line in Plato's 'Republic', diagrams can be understood as representations of the visible and the intelligible world. However, the knowledge thus conveyed is subject to the contingency of material and contextual, i.e., period-specific circumstances. How is the spatial organization of diagrams in medieval manuscripts structured under such conditions? The examples dealt with in this essay range from diagrammatic glosses to the late antique 'Corpus Dionysiacum' to visualizations of the powers of perception and cognition by the Renaissance scholar **Charles Bovelles**. Medieval spaces of knowledge encompassed not only the confines of libraries or the extended social networks within which books were written, exchanged, and read; they also took shape on the page, most persuasively in the form of diagrams. See: <https://schwabe.ch/jeffrey-f.-hamburger-spaces-of-knowledge-in-medieval-diagrams-978-3-7965-5411-7>

PROGRAMS

The Leonard E. Boyle, O.P., Toronto-Rome Diploma Programme in Manuscript Studies

Some of you might like to take advantage of this opportunity:

<https://pims.ca/article/diploma-programme-in-manuscript-studies/?>

[fbclid=IwY2xjawOnCnRleHRuA2FlbQlxMQBzcnRjBmFwcF9pZBAyMjlwMzcxNzg4MjAwODkyAAEzFD94om1dQipoFESDdn7XBKmxhJvM0vGFvGnZnaY-vUGRgmcQDnp4RxcVlw_aem_iTaYgRHRXPo2dBSrkWOqQg&brid=JBbcbBeBJyHln0Q-TpTUMg](https://pims.ca/article/diploma-programme-in-manuscript-studies/?fbclid=IwY2xjawOnCnRleHRuA2FlbQlxMQBzcnRjBmFwcF9pZBAyMjlwMzcxNzg4MjAwODkyAAEzFD94om1dQipoFESDdn7XBKmxhJvM0vGFvGnZnaY-vUGRgmcQDnp4RxcVlw_aem_iTaYgRHRXPo2dBSrkWOqQg&brid=JBbcbBeBJyHln0Q-TpTUMg)

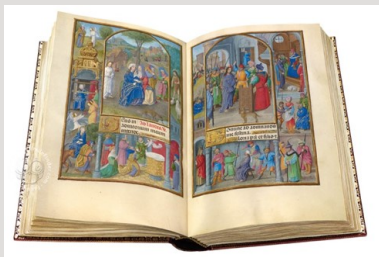
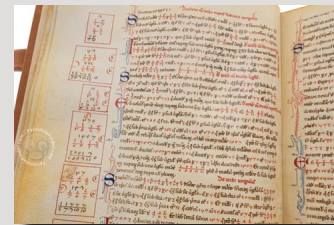
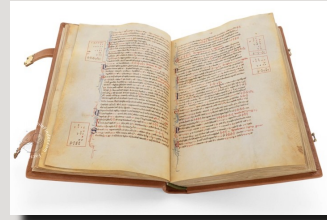
FACSIMILE FINDER

FACSIMILE FINDER UNVEILS TWO NEW FACSIMILE EDITIONS: a mathematical treatise that forever changed how the West counts by introducing the Hindu-Arabic system of calculation, and one of the most celebrated Books of Hours of late Flemish illumination. **The first is Leonardo Fibonacci's *Liber Abaci*.** In the thirteenth century, Leonardo of Pisa, son of a merchant traveling the Mediterranean, profoundly altered the course of Western history with his *Liber Abaci* (<https://www.facsimilefinder.com/facsimiles/liber-abaci-fibonacci-facsimile>). The authoritative fourteenth-century manuscript preserved in Florence (BNCF, Conv. Sopr. C.1.2616) stands as testament to this intellectual turning point. Beyond the celebrated commercial problems and the sequence leading to the Golden Ratio, the codex offers direct access to the paleography and layout of Fibonacci's masterwork.

Price: € 2,584

Full-size color reproduction by Imago (2025)

Watch our [video presentation](#) where we leaf through the facsimile and explore this milestone of scientific thought. Or read [Giovanni's article](#) "[Leonardo Fibonacci: The Mathematician Who Changed How the World Counts](#)" on our blog Bookplate.



The second is the *Spinola Hours*. Created around 1510–1520 in the vibrant artistic centers of Ghent and Bruges, it represents the absolute zenith of late Flemish illumination. This deluxe devotional book showcases the virtuosic talent of the Master of James IV of Scotland—often identified as Gerard Horenbout—and his collaborators. In partnership with the [J. Paul Getty Museum, Quaternio Verlag Luzern](#) is working on a complete facsimile edition of the manuscript (**MS Ludwig IX 18**), scheduled for publication in **2026**. This new edition will make the work accessible for study and collection, reproducing the complex visual structure and illumination of one of the most artistically advanced Book of Hours from the Ghent-Bruges school.

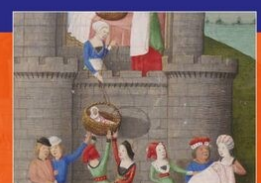
To reserve a copy of these facsimiles, just send an email at giovanni@facsimilefinder.com. We also have a US virtual phone, but bear in mind we're based in Europe (in the Most Serene Republic of San Marino!) so we're 6 to 9 hours ahead of our US friends: +1 (347) 329-3774.

Finally, we invite you to explore our Narrated Insights series and Giovanni's monthly video presentations on [our YouTube channel](#)! These carefully curated video series combine close visual analysis with historical context, offering art lovers an informed and accessible point of entry, while providing educators with reliable, high-quality resources that can be directly integrated into teaching and research.

ANOTHER NEW PUBLICATION

Dominique DeLuca, *Shades of Meaning: Shadows in Medieval Manuscript Illumination* (Leiden: Brill, 2025).

Are there shadows in medieval art? Studies on the role of shadows in art history have either glanced over or ignored the medieval period, yet people of the Middle Ages certainly saw and thought about shadows and recorded their ideas about these phenomena in texts and images. This book examines references to shadows in science, religion, and folklore of the Middle Ages. Through the lens of fifteenth-century manuscript painting, it investigates visual, metaphorical, and supernatural shadows in art to discover what shadows meant to the medieval viewer. For more information, see [Shades of Meaning: Shadows in Medieval Manuscript Illumination | Brill](#)



Shades of Meaning
Shadows in Medieval Manuscript
Illumination
Dominique DeLuca

BRILL

Scott Gwara's Auction Round-Up: Fall & Winter 2025

ARE MANUSCRIPTS IMMUNE FROM INFLATION? Just when you think a shortage of them will push up prices, the market delivers dozens of handsome and “affordable” specimens. Early manuscripts remain expensive, of course, but when reflecting on the prices paid for them this season, consider that **Heritage Auctions** achieved \$550,000 (with premium) for a “**Pokémon Charizard 4 1st Edition Base Set PSA Trading Card Game Gem Mint 10 (Wizards of the Coast, 1999) Rare, Holo**” (16 December) [fig. 1]. As reported by *Rare Book Hub*, game cards comprised nine of the top twenty-five lots in the week before Christmas. By contrast, a mere €620,000 euros (hammer) was paid for a luminous early fifteenth-century Book of Hours with twenty-eight full-page miniatures by artists of the so-called “**Bedford Group**” (Bayeux Enchères, 11 November, lot 183) [fig. 2]. The unknown commissioner belonged to the circle of **Jean, Duc de Berry**. Another such manuscript has lately come to light, the “**B Master Hours**” [Rob Dückers, “**The B Master Hours Revisited: New Evidence Based on the Reconstructed Manuscript and Recently Discovered Leaves,**” *Maelwael Van Lymborch Studies 3* (2025)]. I own most of the text leaves from this fragmentary book. The elderly owner claimed to have sold its miniatures to the late American actor, **Gene Hackman**. Yet three Bonhams’ auctions of Hackman’s art collection and memorabilia have turned up nothing medieval, and I have fruitlessly pored over every published picture from the police file (foul play was suspected for a time) [fig. 3].



Fig. 1.
Record-setting Charizard.



Fig. 2.
Judgment of Pontius Pilate.



Fig. 3.
Police photo of Gene Hackman

Charizard was the second-highest lot in the report referenced above. The highest price that week (\$1.514m, with premium) was paid for a Hebrew bible, ca. 1300 (**Sotheby's**, 17 December, lot 63). This modest book boasted *masorah* in a distinctive micrography associated with the Toledo scribe **Joseph ben Judah ibn Merwas**, active ca. 1300–1334. At one point it belonged to the Chicago Theological Society but seems to have been sold most recently by a collector. Other lots fared just as well. **Lot 64**, an “extraordinarily rare standalone copy of the *Haftarot*,” brought \$241,300—almost the price of a “Mint 8” Pikachu (\$275k).

Two leaves from a Samaritan *Pentateuch*, ca. 1100, made \$31,750 (lot 60). Thirteen leaves of a Siddur from thirteenth-century Persia (a Sassoon manuscript) achieved \$16,510 (lot 61), while two fourteenth-century bifolia of an unidentified bible commentary from Cairo or Aleppo brought \$31,750 (lot 62). The admirable results for this New York sale of Judaica contrast with those of **Sotheby's online London auction** of *Western Illuminated Manuscripts* on 9 December. The sale generated only £55,880, failing to sell property with low estimates totaling £1,634,000. This outcome represents a 3% sales rate. Ambitious estimates explain the debacle. For example, £200k was sought for a modest paper manuscript (9" x 6.5") dated 1375 that chiefly comprised St. Augustine's *Soliloquies* decorated with “two large historiated initials and one half-page miniature with author portraits” by **Matteo di Ser Cambio**. One would have imagined perhaps £20k–30k.

Where Sotheby's sank, **Christie's** soared, offering more than fifty lots of choice illuminated and text manuscripts, fragments and cuttings. Most of the books came from the estate of **Phyllis Goodhart Gordon** (d. 1994), whose father **Howard Lehman Goodhart** (d. 1951) had acquired many of them. His bequest in that year established the “**Marjorie Walter Goodhart Medieval Library**” at Bryn Mawr. This library apparently still exists and its Western manuscripts have been digitized here: <https://bibliophilly.library.upenn.edu/?keyword=Bryn+Mawr+College,+Bryn+Mawr+College+Library&search=bryn+mawr>. Those sold by **Christie's** belonged to Phyllis's *Bibliothèque de travail* and were held on deposit. Presumably her heirs decided to sell them. A late thirteenth-century copy of **Raymund Peñafort's** *Summa de casibus conscientiae* from St. Maximin's, Trier, achieved £15,240 (lot 1, with premium). The quirky text relates various sins to legal “cases” in papal *Decretals*, where appropriate punishments are stipulated. The telegraphic text reads like code. More discursive was lot 2, an early fourteenth-century compilation of pious readings called the *Golden Legend* (£19,050). The first recorded owner of this copy was guillotined in 1794 (age 70), a macabre fate that likely buoyed the price.

Scott Gwara's Auction Round-Up (continued)

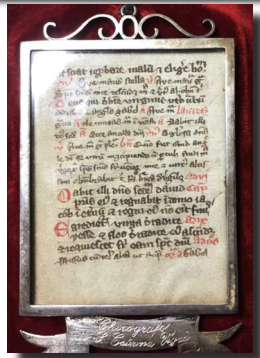


Fig. 4. Manuscript relic of St. Catherine of Bologna secured in a silver theca.



Fig. 5. A "Tree of Porphyry" captioned with philosophical concepts.



Fig. 6. Stubborn dog in a copy of the Chronicon pontificum et imperatorum

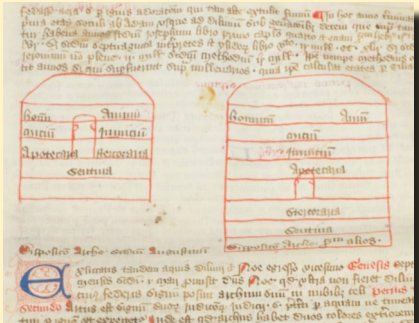


Fig. 7. Versions of Noah's Ark in Higden's Polychronicon.

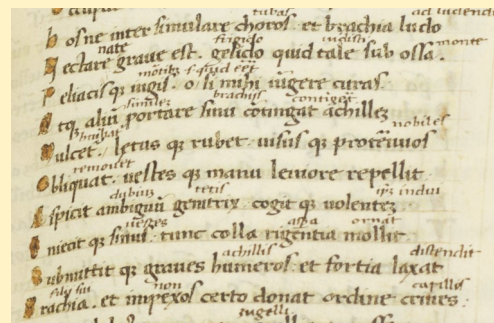


Fig. 8. Dense glossing in the Achilleid.

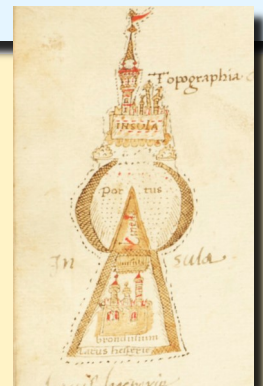


Fig. 9. Brindisi in Lucan's Pharsalia.

A fine Italian bible dating to the first quarter of the fourteenth century brought £40,640 (lot 3). Since it may have come from Assisi, one hopes that its missing first folio is not used to justify the dispersal of its leaves as luxury souvenirs—like an alleged chirograph of **St. Catherine of Bologna** lately for sale in a Rome bookshop [fig. 4]. **Peter of Spain** (d. 1277) authored lot 4, a fourteenth-century German copy of his compendium on logic, *Summule logicales*. Organizing ideas presented in the digest, the diagram of a king [fig. 5] reminds me of a comical manicule. A manuscript at **Bob Jones University** depicts a crowned monarch commanding a dog to fetch a ball, but the dog simply won't obey and stubbornly faces in the opposite direction [fig. 6]. No human would defy a king's command, but a dog would. Does the picture convey the limitations of royal authority?

An abundance of interesting texts in this sale makes it challenging to convey its scope. English manuscripts fared best. A late fourteenth-century copy of **Ranulf Higden's** *Polychronicon* from Wales or Chester fetched £241,300 (lot 5) [fig. 7]. It went unremarked that Higden's autograph currently resides at the **Huntington Library**. Notwithstanding the potential Welsh provenance, secular text and arguable monastic ownership (at Bangor?), the price is justified by the manuscript's status as the last known copy to remain in private hands. A mid-fifteenth-century unillustrated copy of the *Speculum humanae salvationis* brought £50,800, partly because of its complete (verse) text and medieval doeskin binding. The book belonged to **Robert Gully**, a "vicar choral of Lichfield Cathedral," who gifted it to his cathedral "in perpetuity." Its unanticipated removal happened during the English Civil War. Another exiled *Speculum* copy is famous on these shores for being one of the first medieval books in North America. **Elihu Yale** donated it to Yale in 1714, and this copy boasts the weird typological diagrams that often accompanied the work. Speaking of weird, Gordon also owned a fifteenth-century manuscript from San Michele, a Camaldolese abbey built on an islet between Venice and Murano (lot 6, £7620). This book contains **Richard of St. Victor's** "De XII patriarchis," "De interiore homine" and "De Moyse et Aarone." The mystical theology of the Victorines always makes me think of modern French theorists, like Jacques Derrida.

Other verse texts in the collection, both classical and medieval, included an Italian copy dated 1417 of **Geoffrey of Vinsauf's** *Poetria nova* (lot 7, £20,320) and the *Achilleid* by **Statius**, also a fifteenth-century Italian manuscript on paper. Both are glossed, sometimes densely [fig. 8]. In the *Achilleid* one encounters synonyms like **AMBIGUUM** [dubium or GELIDO] frigidus, as well as referents such as **BRACHIOS** [achillis] or **CUI] tauro**. The interjection "O!" is rendered "s. quid esset." The *Poetria nova* is similar but has shoulder notes summarizing the contents. A handsome and grand copy of **Lucan's** *Pharsalia* dated 1469 brought £31,750 (lot 24). One diagram depicts a rather abstract aerial view of **Brindisi** [fig. 9]. Few copies appear on the market, but Notre Dame acquired one about a decade ago. **Ovid's** *Heroides* represents a fourth verse text (lot 12, £30,480). This Italian paper copy is inscribed with the name **Pietro Alberti**. Was he a humanist?

Scott Gwara's Auction Round-Up (continued)

I ASK BECAUSE GORDON SPECIALIZED IN ITALIAN HUMANISM. In 1974 she published *Two Renaissance Book Hunters: the Letters of Poggius Bracciolini to Nicolaus de Niccolis* with Columbia UP. In her *Introduction* she wrote, “as [the humanists] grew more concerned with their own responsibilities as citizens, they became ever more eager for the works of Livy and Tacitus, for the lost orations of Cicero, and for translations from the Greek of Plato, Aristotle, Xenophon, Demosthenes, and Plutarch” (p. 2). It seems relevant that she collected Renaissance Italian copies of Cicero, Plato in translation, and an epitome of the *Attic Nights* by Aulus Gellius. **Leonardo Bruni’s** translation of Plato’s *Epistolae*, *Phaedo* and *Isagogicon* attracted strong interest, making £69,850 against an estimate of £10k–£15k. (**lot 20**). The manuscript was plausibly linked to the scriptorium of **Pier Candido Decembrio** and very likely carried his personal annotations. A lifetime copy of **Appian’s** *Bella civilia* had been translated by Decembrio from Greek into Latin (**lot 29**, £17,780). Also attracting considerable competition was a lovely Florentine copy of *De vetustate ludorum* by **Josephus** (**lot 19**; £38,100).

Gordon did not neglect grammar, rhetoric, Patristics, liturgy or pastoral care and acquired specimen copies of each genre. Personally, I admired a massive early fifteenth-century Patristic compilation from Melk (**lot 17**, £25,400), a lifetime copy of the *Regulae de constructione* by **Gaspar of Verona** (**lot 22**, £22,860) and **Theodore Gaza’s** textbook on Greek grammar—a plain copy of 62 folios measuring less than 6”x 4” that fetched a miraculous £107,950 (**lot 26**) [fig. 10].

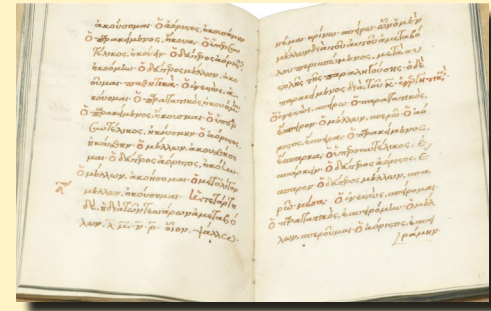


Fig. 10.
Textbook of Greek from
Renaissance Italy.



Fig. 11.
Upsidedown music from a
Rouen Book of Hours.

A dozen fragments and cuttings followed the **Gordon** lots, and then ten lots of codices, chiefly Books of Hours. **Lot 48** originated in the workshop of **Willem Vrelant** and boasted his characteristic semi-grisaille miniatures (£57,150). Three Rouen Hours included a late volume attributed to **Robert Boyvin**, whose primary patron was the prime minister under Louis XII, **Georges d’Amboise** (**lot 51**, £50,800). Look closely at the angelic choir in the illustration of the “Doulce Dame” prayer [fig. 11]. Painted upsidedown, the scroll is obviously being unfurled (it curls the right way, too). The angels have already sung “Ave Maria gratia plena dominus.” They are now chanting “tecum.” In this context I cannot fail to mention Isabelle Delaunay’s indispensable article on the chronology of Boyvin’s production [“Le Manuscrit Enluminé a Rouen au Temps du Cardinal Georges d’Amboise: L’Œuvre de Robert Boyvin et de Jean Serpin,” *Annales de Normandie* 45 (1995), pp. 211–44].



Fig. 12.
Cromer’s portrait featured St.
Catherine, patron of scholars.

A late and slightly imperfect Hours painted by the Lyon artist, **Guillaume II Leroy** achieved £139,700 on account of its dramatic vignettes in complex architectural frames (**lot 52**). Speaking of “complex,” the **Hours of Walter Cromer** (aka Abercrombie), Henry VIII’s physician, have a curious history (**lot 53**, £127k). A section painted by the **Master of Dreux Budé** around 1465 augmented a Psalter-Hours of ca. 1300 now divided between the Bodleian Library and the National Gallery of Melbourne in Victoria. The book was enhanced by the illuminator **Étienne Colaud** in 1526, while Cromer was studying medicine in Paris. He is shown in two portraits, one with St. Catherine [fig. 12]. The manuscript, we learn, was gifted to Walter’s wife, whose family hailed from the Tolkienian villages of “Sheepy Magna” and “Sheepy Parva.” Ultimately, this prayerbook has an unbroken chain of provenance from the good doctor’s purchase until 1915.

This strong sale included other fine manuscripts that I must (reluctantly) omit from my discussion, with the exception of a Gospel book, ca. 900, that probably came from Essen (**lot 45**, £889k). This volume stands out as one of the most remarkable to appear on the market this year. Has it passed out of American ownership? The description suggests that it was deaccessioned by the Chicago Theological Seminary. In all events, this historic manuscript called to mind a poor cousin—a fragmentary tenth-century volume of Jerome’s commentary on the Psalms (106 folios) that **Armor Enchères** (Saint-Brieuc) sold on 21 November (**lot 77**, £85k hammer) [fig. 13, see next page]. As I recall, the estimate was €10–€20. Not thousands ... just double digits: about \$18 at the low.

Scott Gwara's Auction Round-Up (continued)

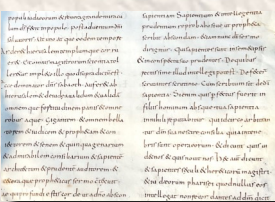


Fig. 13.
Tenth-century manuscript
estimated at \$18.

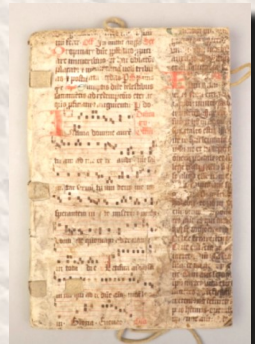


Fig. 14.
Missal fragment from the
Dominican abbey of Åbo in Finland.



Fig. 15.
Astonishing
13th-century
bible fragment
from Iceland.



Fig. 16.
Thor's hammer with Christian
cross and undeciphered text.



Fig. 17
Fifteenth-century runic calendar carved on
plates of walrus bone or reindeer horn.

Other sellers of manuscripts this season included **Reiss und Sohn** (28 October), **Arenberg Auctions** (13 December), **Ader** (26 November), **Ziska und Lacher** (29 November), **Van de Wiele** (11 October) and **Dreweatts/Forum** (3 December—incidentally, why has Dreweatts removed the Bloomsbury catalogues from its website?). A teensy auction house in Oslo called **Scandinavian Art & Antiques Auction** handled rare manuscripts from the collection of the Norwegian billionaire, **Dr. Martin Schøyen** (9 October). Many were late copies, admittedly, but Scandinavian material like this was often transcribed from ancient sources (or from print: one has to be careful). Truly impressive were allegedly Finnish and securely Icelandic (or Norwegian?) fragments (**lots 8, 56**; ~\$8500, ~\$9k hammer resp.) [**figs. 14-15**], a bronze “**Thor’s Hammer**” with a Latin or Old Danish inscription, one of about fifty in existence (**lot 26**, ~\$30k) [**fig. 16**] and a fifteenth-century Norwegian calendar on bone or ivory (**lot 119**; ~\$13k) [**fig. 17**]. The bargain prices can be explained by the late material, uncertain export and international ivory ban. Speaking of Schøyen manuscripts, I’ve recently learned that the **Museum of the Bible** acquired the **Crosby-Schøyen Codex** from Christie’s, https://www.christies.com/en/lot/lot-6483578?ldp_breadcrumb=back (11 June 2024, **lot 1**). It has returned to these shores! When the papyrus manuscript resided at the University of Mississippi, it was called the **Codex Mississipiensis**.

AS AN ADDENDUM TO THIS REPORT, readers might be cheered to know that the con-artist **Gérard L’Héritier** was sentenced on 11 December to five years in prison (<https://www.theartnewspaper.com/2025/12/11/gerard-lheritier-once-the-master-of-the-manuscripts-market-found-guilty-of-gang-fraud>). By selling shares in rare books, manuscripts and artworks through his “**Aristophil**” Ponzi scheme, he defrauded some 18,000 investors of about \$1bn. That’s a lot of Charizards.

QUERIES TO THE MANUSCRIPT COMMUNITY

HARNESSED BEAR IMAGERY

Dear Friends of Manuscripts, I am assisting another colleague on their research into the rituals involved with European carnival in the twelfth century. **William Fitzstephen**, in his 1170s text on the history of London, mentions the practice of **bear-baiting**. In my field work for the **Corpus of Romanesque Sculpture in Britain and Ireland (CRSBI)** in the county of Rutland <https://www.crsbi.ac.uk/quick-search?q=Rutland&WINID=1765833204635> I discovered this sculpture of what looks like a harnessed bear on the chancel arch in the church of St. Peter, Tickencote:



The harnessing strap here is similar to that found in the c. 1100 miniature initial “A” of a bear being taught the alphabet (**Cambridge, Trinity College, O.4.7., fol. 75, St. Jerome, Commentary on the Old Testament**):



It is also similar to that found in the more popularly known **Luttrell Psalter**, c. 1320-40, produced in **Irnham, Lincolnshire (British Library, Additional MS 42130, Folio 161r)**.



I pose you the following questions: **1.** are any of you familiar with similar harnessed bear images, and if so, in what context? **2.** are any of you familiar with any medieval manuscript legal references by 8th- and 9th-century bishops or kings that forbade the wearing of beast skins and animal heads in nocturnal visits? Many thanks for your consideration of these questions.

Thomas E. Russo, Ph.D., FSA, PDSO/RO; Associate Dean, Study Abroad; Professor, Art History; Drury University trusso@drury.edu

ANTIQUARIAN NEWS

NEWS FROM *LES ENLUMINURES***Text Manuscript news:**

Celebrating a half-year in her new post as **Director of Text Manuscripts**, **Kathleen Kennedy** is spending the winter months preparing for the spring update and expanding outreach. [Manuscripts in the Curriculum](#) continues to offer a group of nine manuscripts on loan for a term to colleges and universities—do consider this program as you plan courses for upcoming years! Meanwhile, [the Text Manuscripts blog](#) is cranking back into production, with a new post up every month highlighting the many interesting features of our Text Manuscripts. Keep an eye on your inboxes as spring will feature a new Text Manuscripts e-catalogue and more!

**Notable Sales:**

Les Enluminures is proud to announce the acquisition of the **Arenberg Psalter-Breviary** by the **Museum Schnütgen** in Cologne. This magnificent example of French Gothic Art was made around 1300 for the Abbey of St Martin in Laon. The manuscript is now on display at the museum in the exhibition “Faith with Humour. A Prayer Book from Northern France” through May 17, 2026, and is accompanied by a richly illustrated publication written by **Dr. Karen Straub**.

Book of Hours Reimagined, a series:

Les Enluminures explores the Book of Hours in all its richness through its series *Books of Hours Reimagined*.

With an e-catalogue and weekly installments spanning new acquisitions, videos, exhibitions, social media, and podcasts, each episode sheds light on a different facet of the Book of Hours, revealing it as a dynamic object of invention where faith and artistry come into focus through ever-changing lenses.

Changes at Les Enluminures:

As of February 1, the New York gallery of **Les Enluminures** will close. After fourteen years in New York and with the recent opening of our new space at the Palais Royal in Paris, we have decided to focus on our Paris and Chicago locations.

We will continue to maintain an active presence in New York through the Winter Show, the New York Antiquarian Book Fair, and other events, and we are always available by appointment.

Fairs and Exhibitions:

The Farmer Ploughs On, A collaboration with Belgian contemporary artist Pieter Jennes
21-22 Galerie de Montpensier, Jardin du Palais Royal, 75001 Paris, France
15th January – 26th February, 2026



Winter Show, New York
January 23rd – February 1st, 2026
Booth A6

TEFAF, Maastricht
March 14th – March 19th, 2026
Booth 214

ANTIQUARIAN NEWS

NEWS FROM DR. JÖRN GÜNTHER RARE BOOKS AG

NEWS:

Upcoming art fairs:

Dr. Jörn Günther Rare Books is thrilled to take part at **MAZE Art Gstaad** (February 19– 22, 2026) for the first time and present our books in a new context. Set in the prestigious ski resort of Gstaad, this boutique winter salon brings together a curated selection of leading international galleries and creators across modern and contemporary art, historical masterpieces, collectible design, and high jewelry. For its third edition, the salon will return to the **Festival-Zelt**, right in the center of the village. Its scale allows for a focused presentation and meaningful encounters between exhibitors, collectors, and visitors. **MAZE Art Gstaad** is part of a series of salons designed to explore different disciplines in carefully chosen settings, at key moments in the cultural calendar.

More information can be found here: <https://www.guenther-rarebooks.com/exhibitions/maze-art-gstaad/>

Among the exhibited highlights: the astonishing **Hachette Hours**, which were made for **Claude de France**.



Hachette Hours

Manuscript in Latin on vellum,

illuminated by **Eloi Tassart (alias the Master of Claude de France)**.

France, Tours, c. 1508-1512, 103 x 62 mm.

© Courtesy of Dr. Jörn Günther Rare Books, Basel.

This tiny Book of Hours served as a spiritual companion to the future Queen Claude of France, who was known for her love for books and her religious devotion. With 17 full-page arched miniatures, 32 small miniatures and 24 miniatures on the calendar pages depicting signs of the zodiac and occupations of the months, this prayer book represents the very best that royal manuscript production had to offer. Every single page of this tome is embellished with borders of liquid gold, further enhancing the effect of its stunning miniatures and decorations.



Hachette Hours

Possibly the first independent commission of the Master of Claude de France, The **Hachette Hours** represent the ultimate legacy of his brief but bright career as an illuminator. His work sets itself apart by the delicacy and softness of his human expressions, combined with vivid realism and harmonious compositions.

Our gallery will also exhibit at **TEFAF Maastricht (March 14-19, 2026)**. More information on our highlights will follow soon!

Our publications Archive is online:

In November, we have digitized all our publications since the company's founding and they are now accessible through our website. Explore the earliest editions of our catalogues and brochures and learn more about our past highlights. All publications are available for convenient online reading or as a PDF.: <https://www.guenther-rarebooks.com/articles/#filter=category=.publications> .