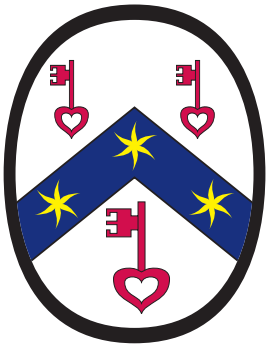


A Symposium of the Research Group on Manuscript Evidence

www.manuscriptevidence.org/wpme

Friday & Saturday, 26–27 April 2019

Princeton University

The Roads Taken
Or, The Obstacle Course

Assessing the Origins, Travels & Arrivals of Manuscripts and Early Printed Materials

Sponsors: The Research Group on Manuscript Evidence
The Department of Art & Archaeology
The Index of Medieval Art
James Marrow and Emily Rose
Celia Chazelle
Barbara A. Shailor
The Bibliographical Society of America
The Schoenberg Institute for Manuscript Studies

Our 2019 Anniversary takes inspiration from its session organized by Barbara A. Shailor, showcasing case-studies at Yale University, on "The Peregrinations of MSS: Origin, Provenance, or Both". Our program and curated displays demonstrate myriad challenges and opportunities for assessing the origins, travels, and arrivals of manuscripts, documents, and rare books.

The event presents classes on Friday at Firestone Library offered by its Curator of Rare Books and at the Princeton University Art Museum offered by our Director. (Registration is required for these classes, for which space is limited.) The full day of sessions and panels on Saturday in 106 McCormick Hall closes with a reception at the Index of Medieval Art, along with displays there of original manuscript and early-printed materials from other collections. The focus centers upon selected medieval and early modern materials, both Western and non-Western.

We include reports of discoveries, work-in-progress, cumulative research, and collaborative projects by specialists from multiple centers, including independent scholars and younger scholars. Attention to the significance of "Location, Location, Location" involving stages in the history, present homes, and resource potential of the materials can also consider choices made by scholars teachers, curators, and collectors in shaping their paths towards specific fields of concentration, methods of approach, and regional and international collaborations.

Further information about this event and instructions for registration appear on the Research Group website:
http://manuscriptevidence.org/wpme/2019-anniversary-symposium-on-roads-taken.

Booklet compiled and edited by Mildred Budny.
Typeset in RGME Bembino according to the Research Group's *Style Manifesto*.

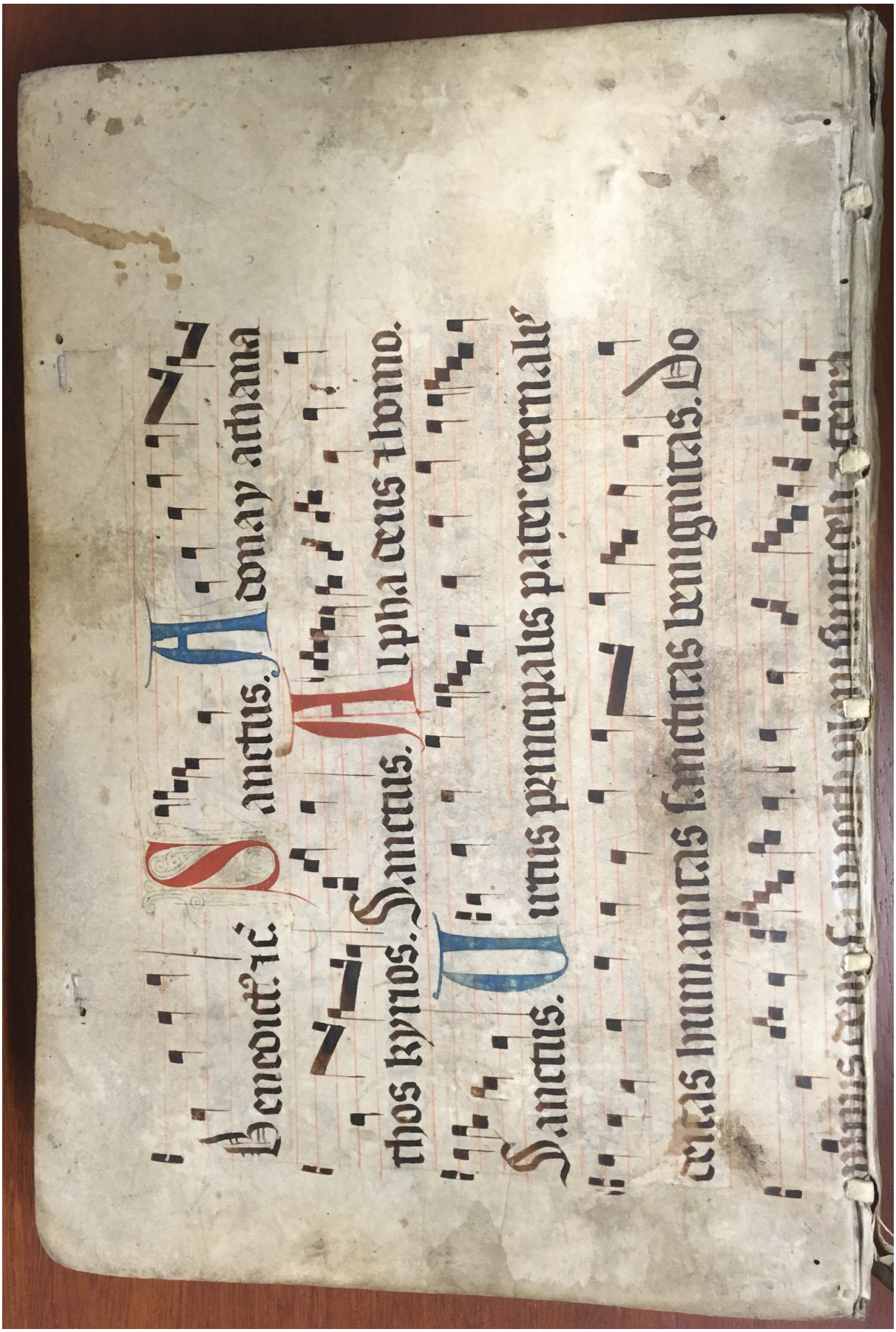


Figure 1. Princeton University Library, Rare Books and Special Collections, 2019-0001Q: Cover. Manuscript fragment on vellum of the Sanctus trope *Adonay athanathos* from the Kyriale of a Graduale, France or England? 13th century, reused as the cover of Olaus Magnus, *Historien der mittnächtigen Länder* (Basel, 1567). The fragment retains 5 lines of text, enlarged initials in red or blue, and square musical notation on 5-line staves. Photograph courtesy Princeton University Library, Rare Books and Special Collections.

Program: Friday, 26 April

Session 1:00–2:30pm — Large Classroom, Floor C, Firestone Library

Session 1. Class on Site: Registration Required

Class on Rare Books (Sitting 1) — Large Classroom, Special Collections, Floor C, Firestone Library

Eric White (Curator of Rare Books, Firestone Library, Princeton University)
"New Findings from Old Bindings"

Break 2:30–3:00pm

Session 3:00–4:30pm

Session 2.1. Classes on Site: Registration Required

1) Class on Rare Books (Repeated as Sitting 2) — Large Classroom, Special Collections, Floor C, Firestone Library

Eric White (Curator of Rare Books, Firestone Library, Princeton University)
"New Findings from Old Bindings"

or

2) Class on Manuscript Fragments — Works on Paper Study Room, Princeton University Art Museum

Mildred Budny (Research Group on Manuscript Evidence)
"*Telling Their Stories: Little-Known Manuscript Fragments at the Princeton University Art Museum*"

Session 3:00–5:00pm — Joseph Henry House, Room 15

Session 2.2. New Projects, New Research at the Schoenberg Institute for Manuscript Studies (SIMS)

Aylin Malcolm (Department of English, University of Pennsylvania)
"A Discussion of UPenn MS Codex 1881"

Judith Weston (Comparative Literatures Program, University of Pennsylvania)
"Pop-Up Manuscript Exhibits"

Dot Porter (SIMS)
"Hosting Medieval and Early Modern Manuscripts in Bibliotheca Philadelphiensis"

Reception 5:00–7:00pm — Proctor House, 53 University Place

On View All Day (10:00am–5:00pm) — Index of Medieval Art

Index Centennial Exhibition: A Century of Scholarship at the Index

Program: Saturday, 27 April

Session 9:00–10:40am **McCormick 106**

Opening Remarks: *"An Anniversary Celebration"*
Mildred Budny
(Research Group on Manuscript Evidence)

Session 1. The Peregrinations of MSS: Origin, Provenance, or Both

Moderator: **Barbara A. Shailor** (Classics Department, Yale University)

Barbara A. Shailor
"Introduction"

Kyle Conrau–Lewis (Classics Department, Yale University)
"Commentary, Book, Booklet? The Circulation of Conrad von Waldhausen in Austria and Bohemia"

Kristen Herdman (Medieval Studies, Yale University)
"Beinecke MS 1194: A New Medingen Psalter"

Raymond Clemens (Beinecke Rare Book and Manuscript Library, Yale University)
"Response"

Coffee Break 10:40–11:00am **Lobby outside McCormick 106**

Session 11:00am–12:30pm **McCormick 106**

Session 2. A Sense of Place

Moderator: **Beatrice E. Kitzinger** (Department of Art & Archaeology, Princeton University)

Joshua O'Driscoll (Department of Medieval and Renaissance Manuscripts, Morgan Library & Museum)
"The Many Problems of the Astor Lectionary"

Éric Palazzo (University of Poitiers and Institute for Advanced Study, Princeton)
"From the Vivien Bible to the Portal of Vézelay: An 'Active' Reconsideration of the Canonical Masterpieces"

Lunch 12:30–1:30pm ($12 charge) **Lobby outside McCormick 106**

Session 1:30–2:30pm McCormick 106

Session 3. Location, Location, Location

Moderator: **Pamela Patton** (Director, Index of Medieval Art, Princeton University)

Ronald D. Patkus (Head of Special Collections and Adjunct Associate Professor of History, Vassar College)
"Building a Collection of pre-1600 Manuscripts for the Liberal Arts College: The Example of Vassar College"

Debra Taylor Cashion (President and Executive Director, Digital Scriptorium, and Humanities Librarian and Assistant Librarian, Vatican Film Library, Pius XII Memorial Library, Saint Louis University Libraries)
"Digital Scriptorium: State of the Union Catalogue"

Eric White (Curator of Rare Books, Special Collections, Firestone Library, Princeton University)
"The Wreck of Time: Patterns of Survival among the Early Mainz Donatus *Editions"*

Coffee Break 3:00–3:20pm Lobby outside McCormick 106

Session 3:20–5:00pm McCormick 106

Session 4. Books as Repository and Paper as Transformer

Moderator: **Celia Chazelle** (Department of History, College of New Jersey)

Alessia Bellusci (Postdoctoral Associate in Medieval Jewish History, Yale University)
"The Peregrinations of Avraham Yoel da Conegliano and a Frog in an Unpublished Hebrew Manuscript from Baroque Italy"

David W. Sorenson (Independent, Quincy, Massachusetts)
"Paper and Writing in Later Sultanate India: Setting the Ground Rules and Seeing What Results"

Michael A. Conrad (Kunsthistorisches Institut, University of Zurich)
"Sacrobosco's Boat: The Early History of Paper Toys in Europe"

Reception 5:00–7:00pm Index of Medieval Art

Curated Display 5:00–7:00pm Seminar Room, Index of Medieval Art

On View (5:00–7:00pm) Index of Medieval Art

Index Centennial Exhibition: A Century of Scholarship at the Index

Figures 2–6 (below and right). Poughkeepsie, New York, Vassar College Libraries, Medieval and Early Modern Manuscript Collection, Archives and Special Collections (ASC). Photographs courtesy Ronald Patkus.

Figure 2. ASC, Item 1. First recto of a leaf (1 of 2) from a Latin Pocket Bible (France, circa 1250), with the end of Ecclesiasticus (from 51:27) and the beginning of Isaiah (to 1:22).

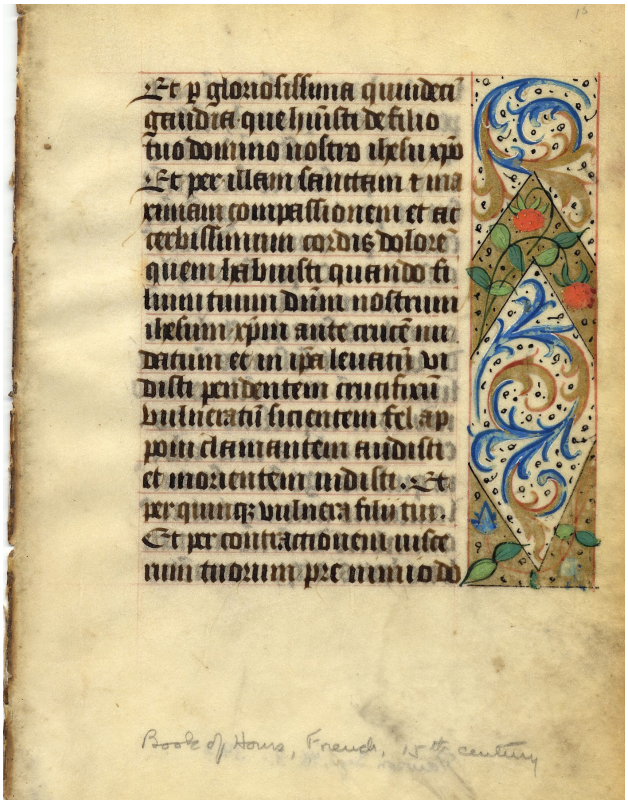


Figure 3. ASC, Item 17. First recto of 3 leaves from a Book of Hours (France, 15th century), here with part of the prayer *Obsecro te domina sancta Maria, mater Dei* (from *et per gloriosissima gaudia* on).

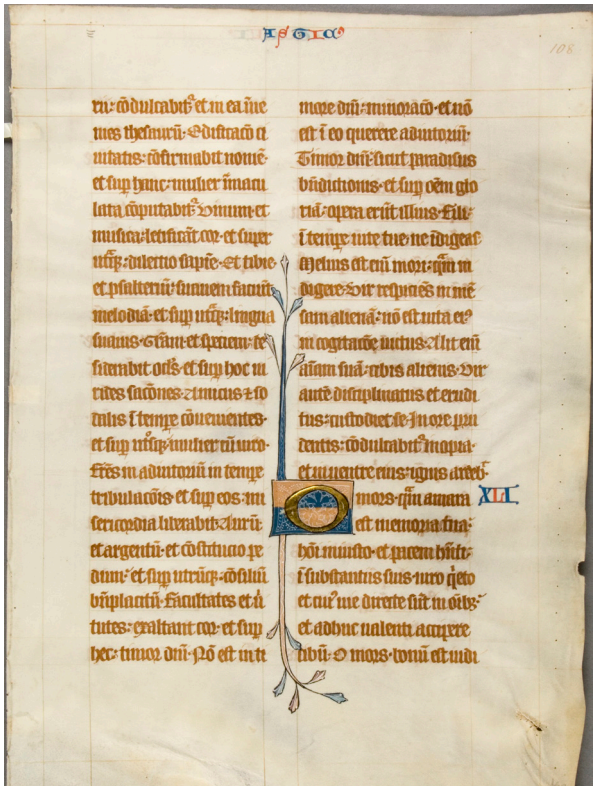


Figure 4. ASC, Item 48. Recto of folio "108" from the dismembered 3rd volume of the 4-volume, large-format Bohun Bible (England, East Anglia, 14th century), here with the text from within Ecclesiasticus (40:18 – 41:3).

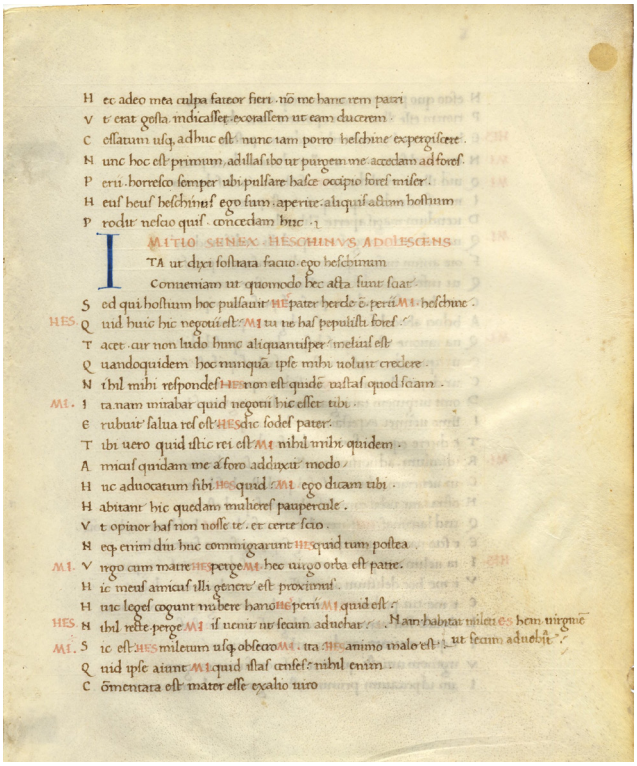


Figure 5. ASC, Item 61. Leaf from a manuscript of Terence, *Comediae* (Florence, Italy, 1475), copied by Giuliano d'Antonio da Prato and distributed as dismembered leaves by Otto F. Ege. This copy is known as "Ege Manuscript 78". This page carries part of Terence's comedy *Adelphi*, laid out metrically, from within Act IV, with the end of Scene 4 (from its line 20) and the beginning of Scene 5 (to its line 23).

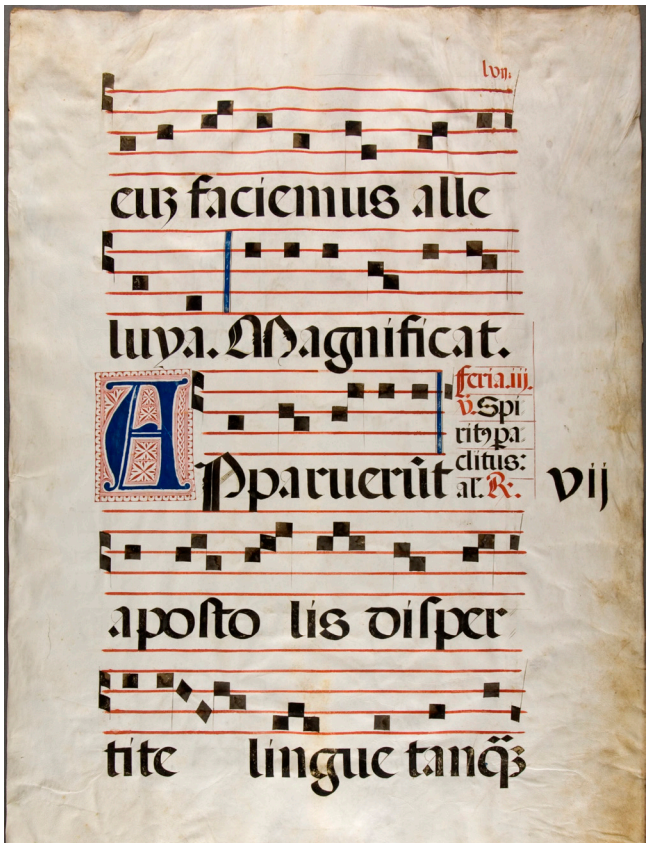


Figure 6. ASC, Item 63. Leaf from an Antiphonary (Spain, 16th century), including the text *Apparuerunt apostolis dispertite lingue tamquam* . . . for the celebration of Pentecost (*In die Sancto Pentecostes*) in the Missal.

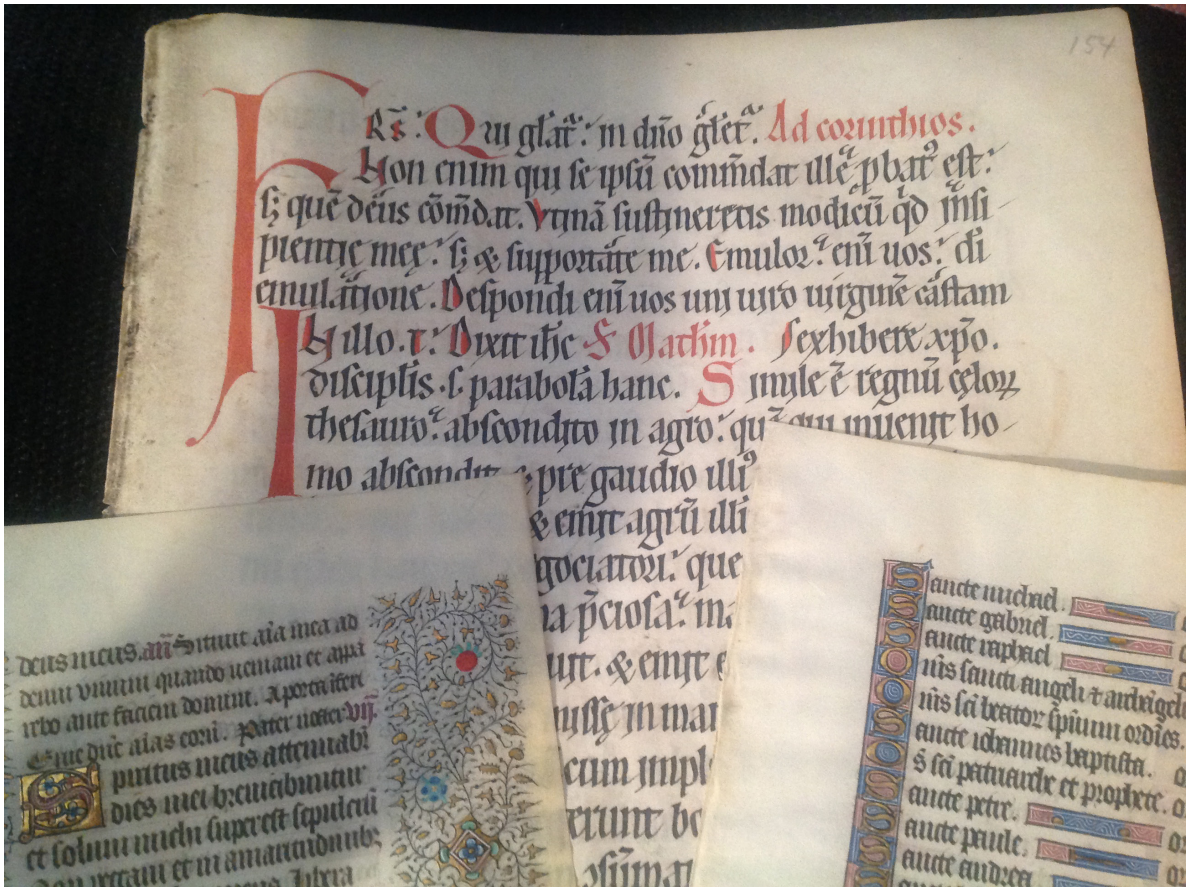


Figure 7. Selection of manuscript fragments. Private Collection of Barbara A. Shailor. Photograph courtesy Barbara A. Shailor.

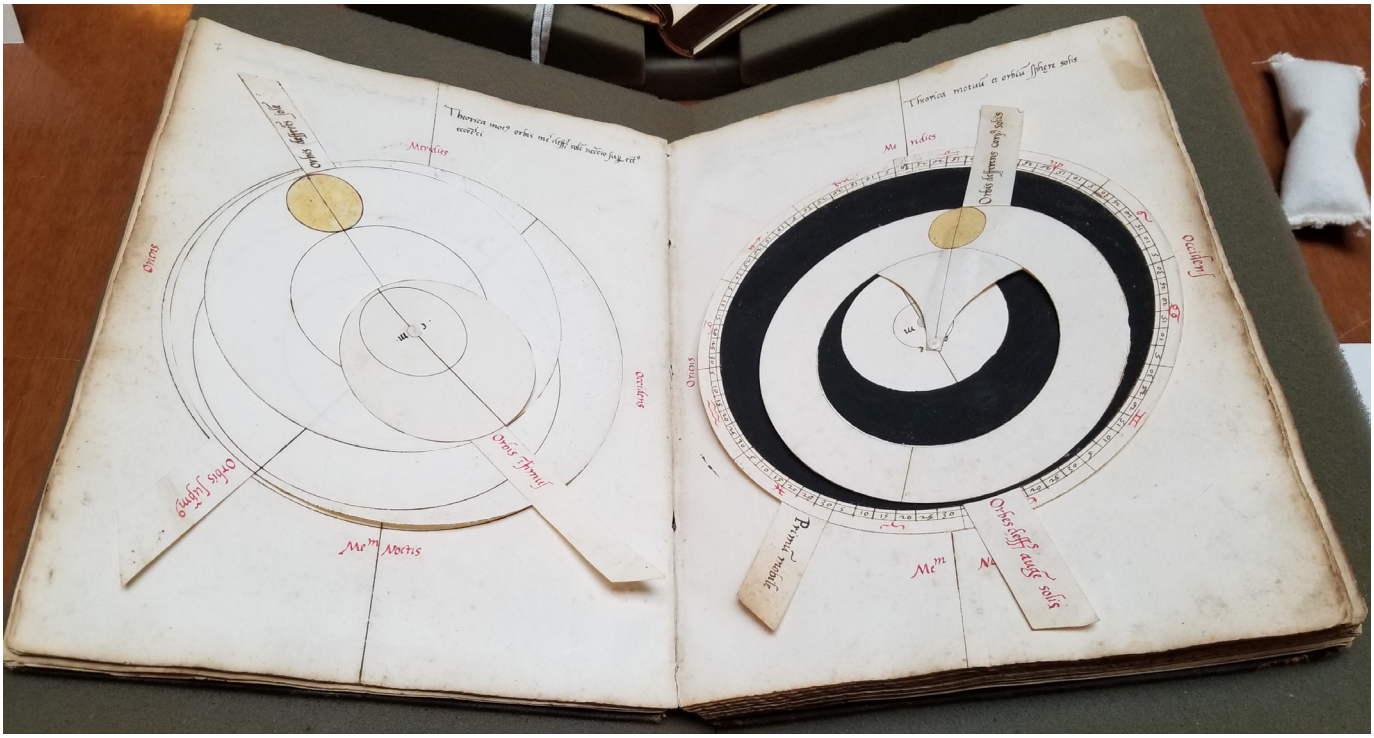


Figure 8. Philadelphia, University of Pennsylvania Libraries, Medieval and Renaissance Manuscript Collection, MS Codex 1881, Southeastern Germany, circa 1481, datable by colophon. (See also Figures 15–17). Folios 35v–36r, with volvelles (rotatable diagrams) depicting planetary movements. They stand at the end of the *Tractatus de sphaera* by Johannis de Sacrobosco (circa 1195 – circa 1256), within a paper manuscript containing a collection of astronomical treatises, tables, and diagrams. Similar to an astrolabe, these volvelles show the orbits of the planets and phases of the moon, in the Ptolemaic, or geo-centric, arrangement. Mechanical models were also known at the time, evolving to the orrery and the modern planetarium, albeit with a shift to the heliocentric model.
Photograph courtesy Mildred Budny.

Abstracts (Alphabetical order by Speaker)

Belluschi, Alessia (Blaustein Judaic Studies Postdoctoral Associate in Medieval Jewish History, Yale University)

"The Peregrinations of Avraham Yoel da Conegliano and a Frog in an Unpublished Hebrew Manuscript from Baroque Italy"

In his outstanding collection of Hebrew manuscripts and early prints, the eager Jewish book-collector Rav Leeser Rosenthal (1794-1868) kept also a seventeenth century magico-medical anthology originating from a small village in Northern-Italy. The manuscript, today preserved in the Bibliotheca Rosenthaliana in Amsterdam, is a paper codex of medium dimensions and low quality, written in a mix of Hebrew and Italian in a convoluted handwriting very difficult to decipher. The book includes a series of known medical excerpts, a section of magico-medical recipes which can be considered a rare example of books of secrets in Hebrew, and a Hebrew–Italian glossary concerning the *materia medica* and technical terms recurring in the other texts.

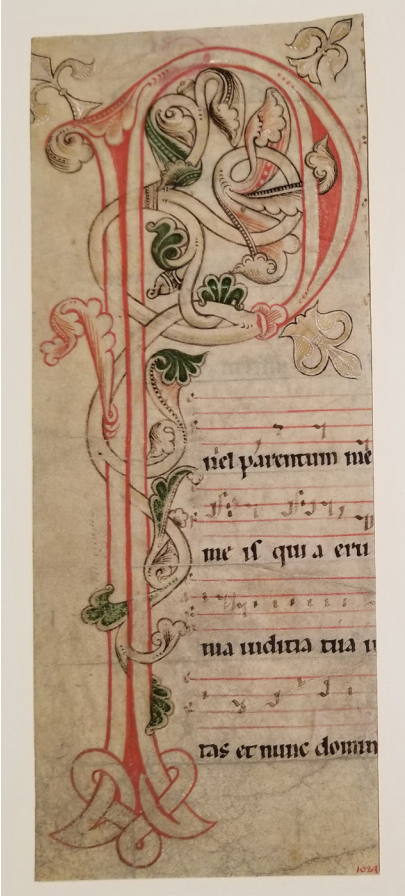
The manuscript, which has gone almost unnoticed by the scholarly community, is an exceptional document not only from linguistic and content perspectives, but also in terms of a monument of material culture, having become the repository of organic materials, namely desiccated leaves and a dried frog. This extraordinary source gives us insights into the fascinating life of its author, Avraham Yoel da Conegliano (circa 1665 – 1745), a young Italian Jew soon to become a renowned rabbi and physician, into his interests for medical remedies, natural secrets, and monstrous creatures, and into the dynamics with which he gathered and organized the technical knowledge gathered in the codex.

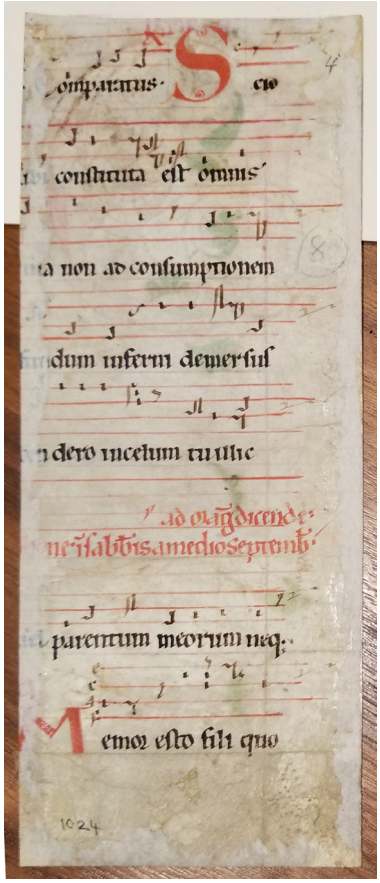
In my contribution, I will reconstruct the history of the composition and use of this interesting document, focusing also on the modalities of a Jewish reception and appropriation of Italian occult, technical and para-scientific literature. I will highlight how manuscripts sources are living objects which become the preferential location where not only to produce, organize, and transmit written knowledge, but also to preserve material elements gathered during the peregrinations of this intellectual process. Similarly, I will show how manuscript miscellanea such as the one penned by Avraham Yoel offer us the precious opportunity to access both the everyday life of single individuals — who would otherwise be forgotten by history — and the cultural milieu of which they were part. In this specific case, we may see a lively encounter between Jewish and Italian magico-medical and technical traditions.

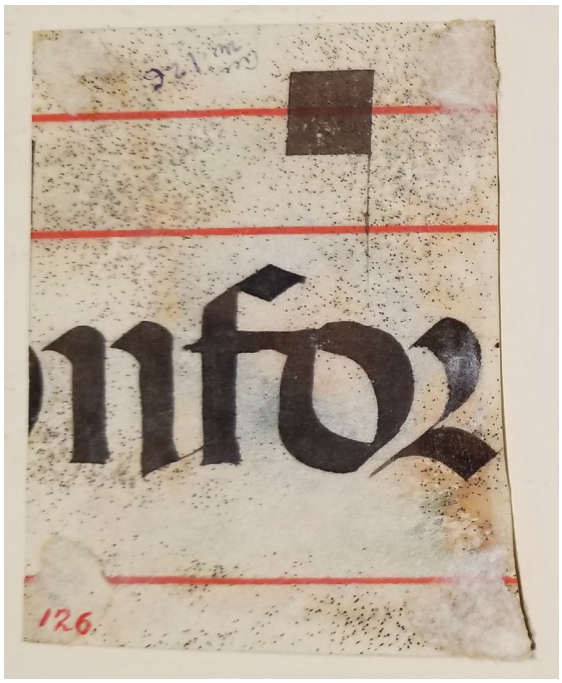
Budny, Mildred (Research Group on Manuscript Evidence, Princeton)

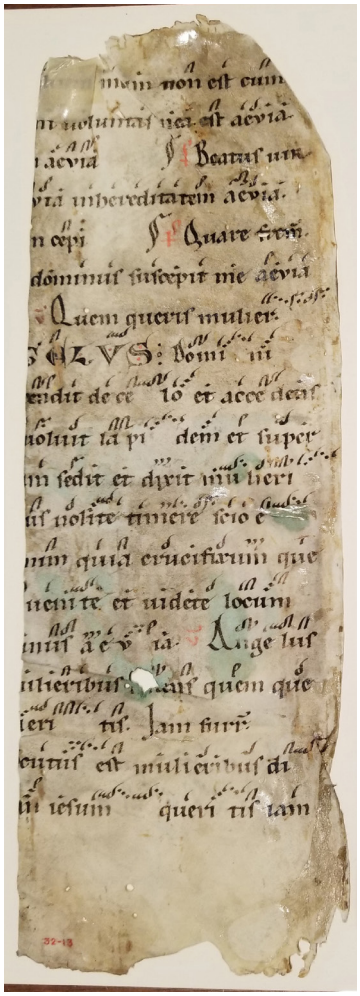
"*An Anniversary Celebration*"

In 2019 the Research Group celebrates 20 years as a nonprofit educational organization based in Princeton, and 30 years as an international scholarly organization founded at The Parker Library of Corpus Christi College, Cambridge. Across the years, we have engaged in multiple events in many places (Europe, North America, and Japan), over multiple manuscripts and other original sources, and on a broad range of subjects. As part of our anniversary celebrations, this Symposium takes place at Princeton University, host of many of our events across time. We celebrate our friends, colleagues, hosts, donors, volunteers, and subjects of study.









Figures 9–14. Princeton University Art Museum, Prints and Drawings, Manuscript Fragments y1024, y1932–13, and y126: Fronts and Backs of each fragment; they carry square musical notation on staves, neumes on staves, or neumes alone above the words. Photographs courtesy Mildred Budny.

Figures 9 and 10 (upper left). Cutting from Antiphonary, German, 12th century. Initial P with interlace and foliate ornament, including fleurs-de-lys.

Figures 11 and 12 (lower left). Cutting from Gradual, French, 12th century. Initial U with the Three Maries, for the Antiphon *Maria Magdalena et altera Maria*.

Figures 13 and 14 (above). Cutting from Choir Book, Italian, 15th century. Initial I? with Cat and 1 line of text.

The characteristics of 'Place', and 'Place(s) across Time', form a focus of this Symposium. It considers — thanks to the offerings of contributors and collectors responding to the subject — multiple cases concerning manuscripts, early printed materials, and other forms of material records (toys and games included). It also reflects upon trajectories in the travels of scholarship or patterns of individual choices, serendipity, causation, or other forces, in finding a path — obstacles perhaps or perforce included — toward a location or 'home' within a given center, field of study, collection, or collaborative endeavor.

Our focus now explores multiple challenges and opportunities for locating original materials in their contexts, variously original, transitional, or current, or a combination thereof. The offerings include classes and a curated display showcasing such materials in selected institutional and individual collections. They also provide presentations describing case-studies in different centers addressing evidence newly brought to light, freshly presented in exhibitions and collaborative projects, or newly reviewed in the light of further research and related discoveries. Some have appeared in earlier events of the Research Group, to return for this anniversary celebration.

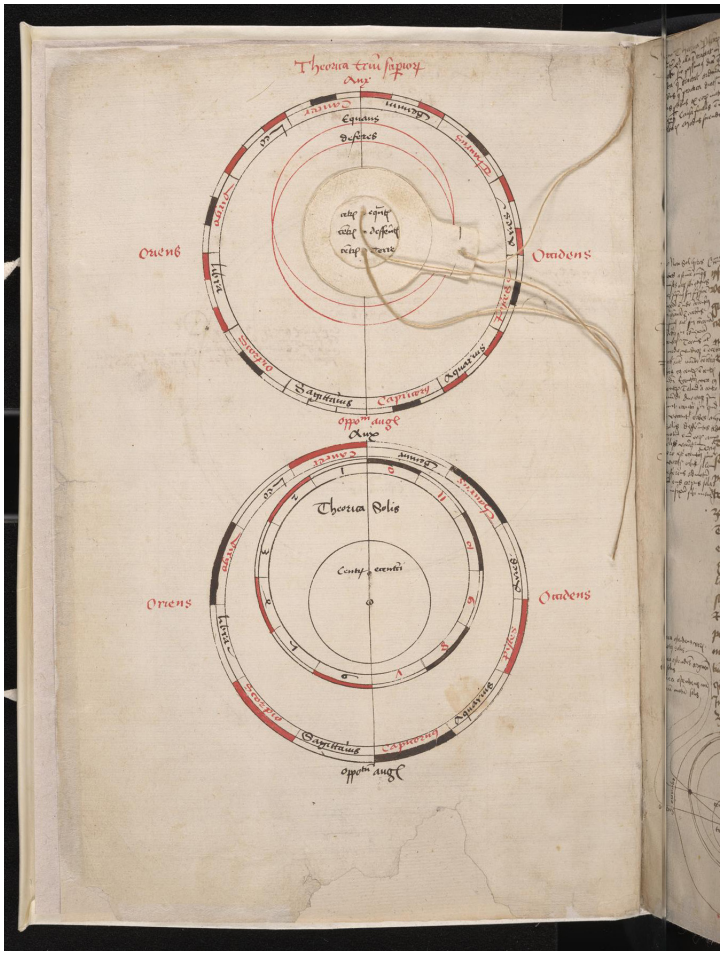
[Figures 7, 8, 17, 35, and 40]

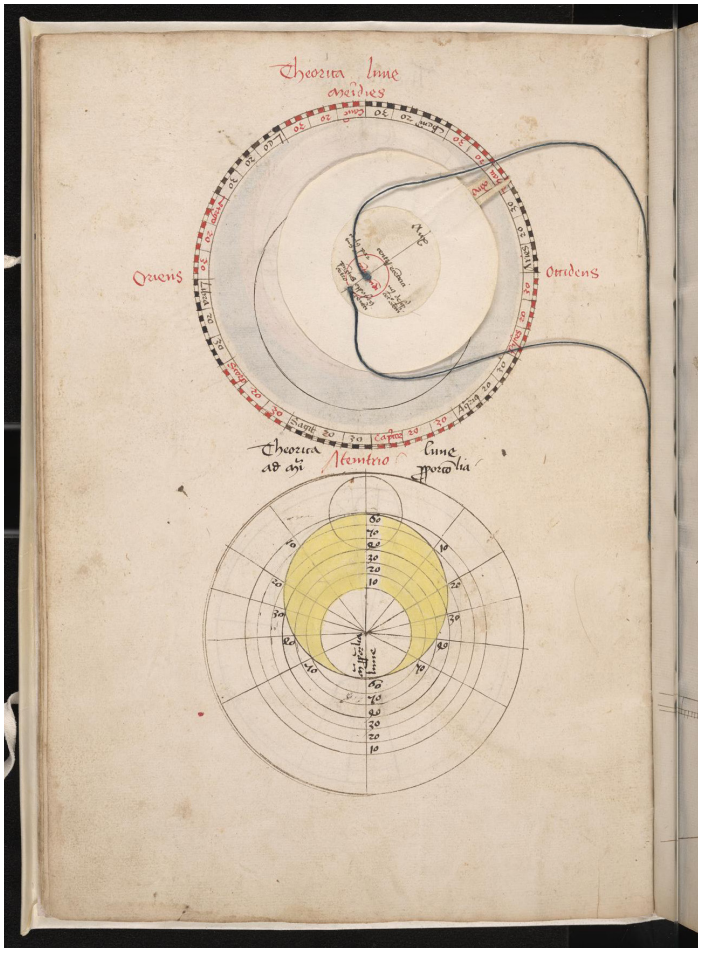
Budny, Mildred (Research Group on Manuscript Evidence, Princeton)
"*Telling Their Stories:*
Little-Known Manuscript Fragments at the Princeton University Art Museum"

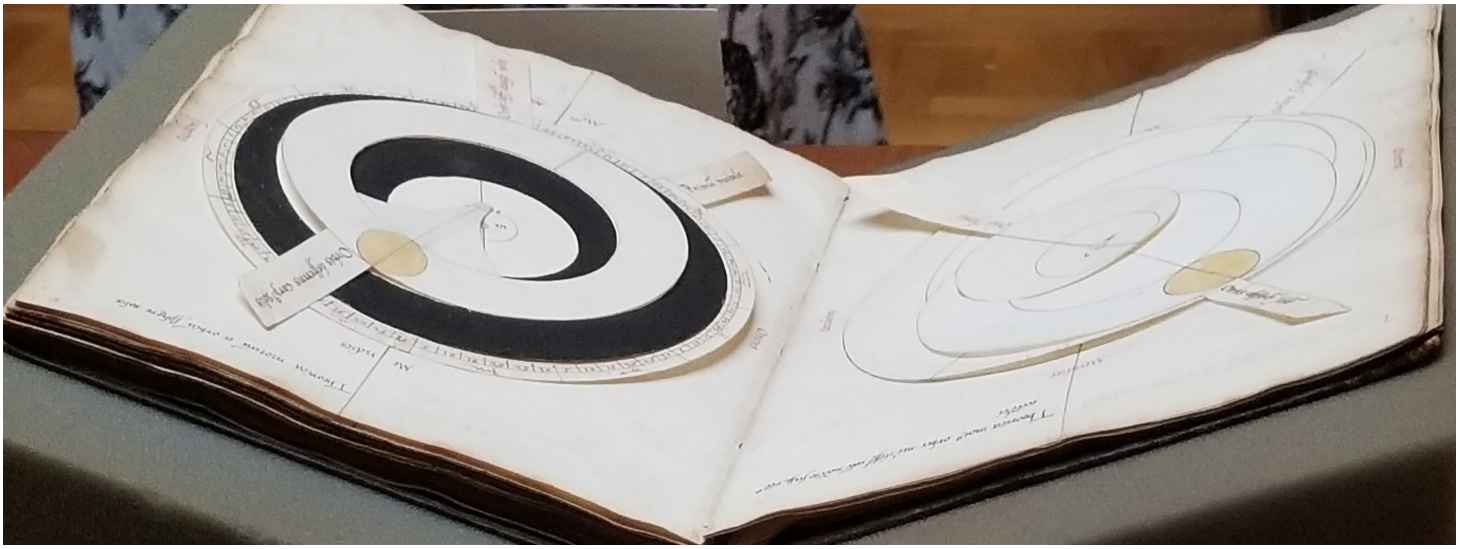
This class briefly surveys the varied collection of medieval and early modern manuscript fragments at the Museum, and then examines selected examples. Acquired over decades from various sources and donors, the collection gathers individual leaves and cuttings from leaves of dis-membered manuscripts of divers genres, dates, places of origin, and styles of illustration, decoration, and script. Mostly they comprise illuminated extracts from religious books for public or private devotion, including Lectionaries, Psalters, Books of Hours, Choir Books, Antiphonaries, Graduals, and the like; many carry musical notation. The occasional other types of text include two specimens from Gratian's *Decretals*. Sometimes 2 or more cuttings (up to 12) come from a single book. The dates range mainly from the 12th century to the 16th, with origins variously French, Flemish, English, German, and Italian. The artistry of some specimens ascends to a high order, befitting an Art Museum, as with the works by, or attributed to, the Luçon Master, Michelinoda Besozzo, Michele da Genova, the Workshop of the Bedford Master in Rouen, and a follower of Giotto.

While the removal of these fragments from their former manuscript settings, for the most part without record of those settings (apart from a note on one cutting citing the Cathedral of Como), perforce impedes or obstructs a fuller knowledge of their characteristics formerly in their own place and time, examining the features of the extracts themselves can reveal more information than might be expected. For example, the backs of many cuttings carry portions of script and musical notation — notation mostly on staves, but sometimes in the earlier form of staffless neumes — which help to indicate the texts from which the cut-out illustrations or illustrated initial letters have come. In sum, the collection offers scope for further research pertaining to the integrated fields of 'Fragmentology', combining arts and sciences, forensics included.

[Figures 9–14 and 26]







Figures 15–17. Philadelphia, University of Pennsylvania Libraries, Medieval and Renaissance Manuscript Collection, MS Codex 1881, on paper, Southeastern Germany, circa 1481, datable by colophon. Pages with volvelles (rotatable diagrams), adjustable by strings or by tabs. The manuscript contains a collection of astronomical treatises, tables, and diagrams. It includes the *Theorica planetarum* attributed to Gerard of Cremona (circa 1114 – 1187) and the the *Tractatus de sphaera* by Johannis de Sacrobosco (circa 1195 – circa 1256), spanning respectively folios 1r–14v and 15r–36v.

Figures 15 and 16 (top left and top right). Folios 1v and 13v, respectively at the front and at the back of the *Theorica planetarum*. On each page, a pair of volvelle (above) and diagram (below), divided according to the zodiacal constellations, shows the epicycles of the Sun (*Theoria Solis* on folio 1v) or the Moon (*Theorie Lune* on folio 13v) in the Ptolomaic geocentric universe. Photographs courtesy OPenn.

Figure 17 (above). Folios 35v–36r (See also Figure 8). Full-page volvelles on facing pages at the end of the *Tractatus de sphaera*., here viewed from the side. Photograph courtesy Mildred Budny.

Cashion, Debra Taylor (President and Executive Director, Digital Scriptorium, and Digital Humanities Librarian and Assistant Librarian, Vatican Film Library, Pius XII Memorial Library, Saint Louis University Libraries)
"Digital Scriptorium: State of the Union Catalogue"

During the past three years, Digital Scriptorium (DS) has made progress towards achieving a sustainable organizational infrastructure positioned for future growth. In 2016, the present Board of Directors rewrote the organization's Bylaws and successfully reorganized DS as a 501c3 tax-exempt corporation. In 2017 the Board subsequently composed a Memorandum of Understanding, now posted on the DS website, to elucidate the new corporate structure and to outline the basic parameters of institutional participation. The Board also worked with the Technology Host at the University of California at Berkeley to redesign the DS website and improve user access through the addition of faceted search tools that allow users to filter search results by Country, Century, Language, as well as present Location. These attributes were also added to the head of the record for user convenience.

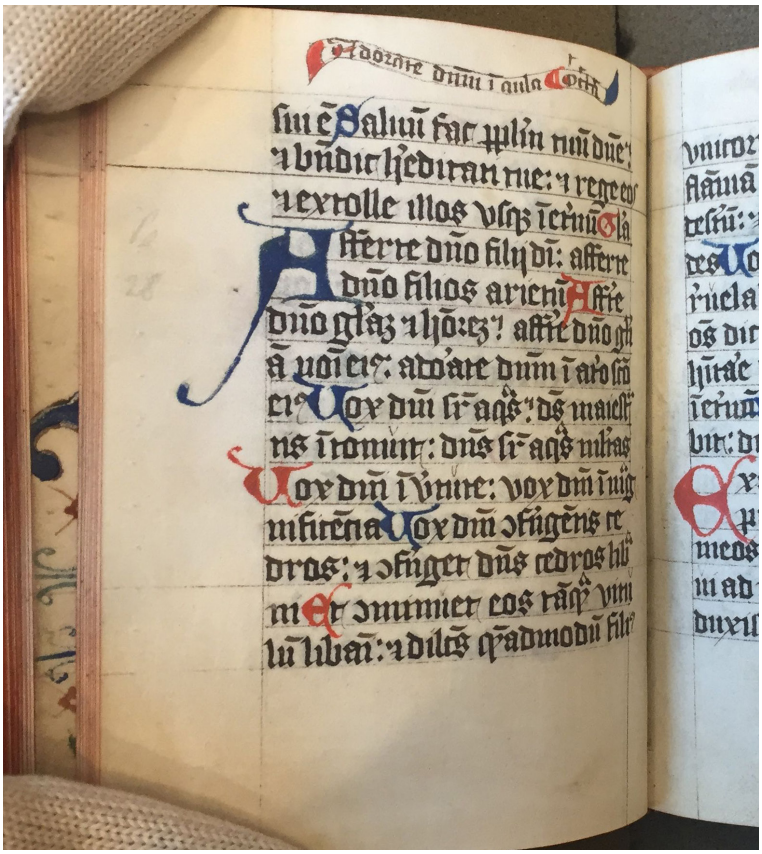
Then in the fall of October 2017, DS was fortunate enough to receive a generous donation of $10,000, designated by the donor to serve as the foundation for building an endowment. Because DS had no bank account, the donation prompted the Board to open a Small Business account and craft a corporate Investment Policy. To guide us during this process we applied and were accepted to receive expert advice from a pro-bono investment counselor assigned to us through Volunteer Lawyers and Accountants for the Arts (VLAA) in St. Louis. This was the second time VLAA very generously provided DS with assistance. The previous year VLAA provided DS with a pro-bono lawyer to guide us through the procedures for non-profit incorporation.

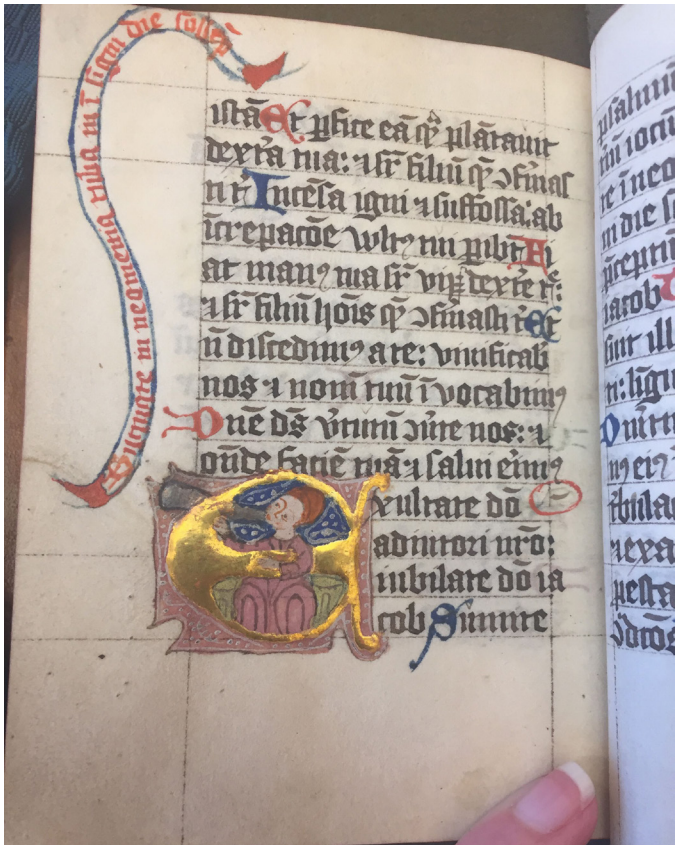
The DS Board is now prepared to address the technical future of the DS, and for that purpose extended its mid-year Board meeting into a two-day planning meeting at the Beinecke Library on 25 and 26 February. The DS Board invited participants especially with technical experience to participate in this meeting that focused on reinventing and rebuilding DS union catalog, or DS 2.0. The Beinecke Library generously sponsored a small group of international specialists to help investigate a new and innovative data platform. No decisions about the future of DS were made at the planning meeting, but the DS Board is now in better position to put together a working strategy that includes a plan of grant writing for outside funding. It is our hope that the adaptation of new technologies and the application of new ideas will encourage future growth and memberships, as well as make new contributions to digital manuscript studies.

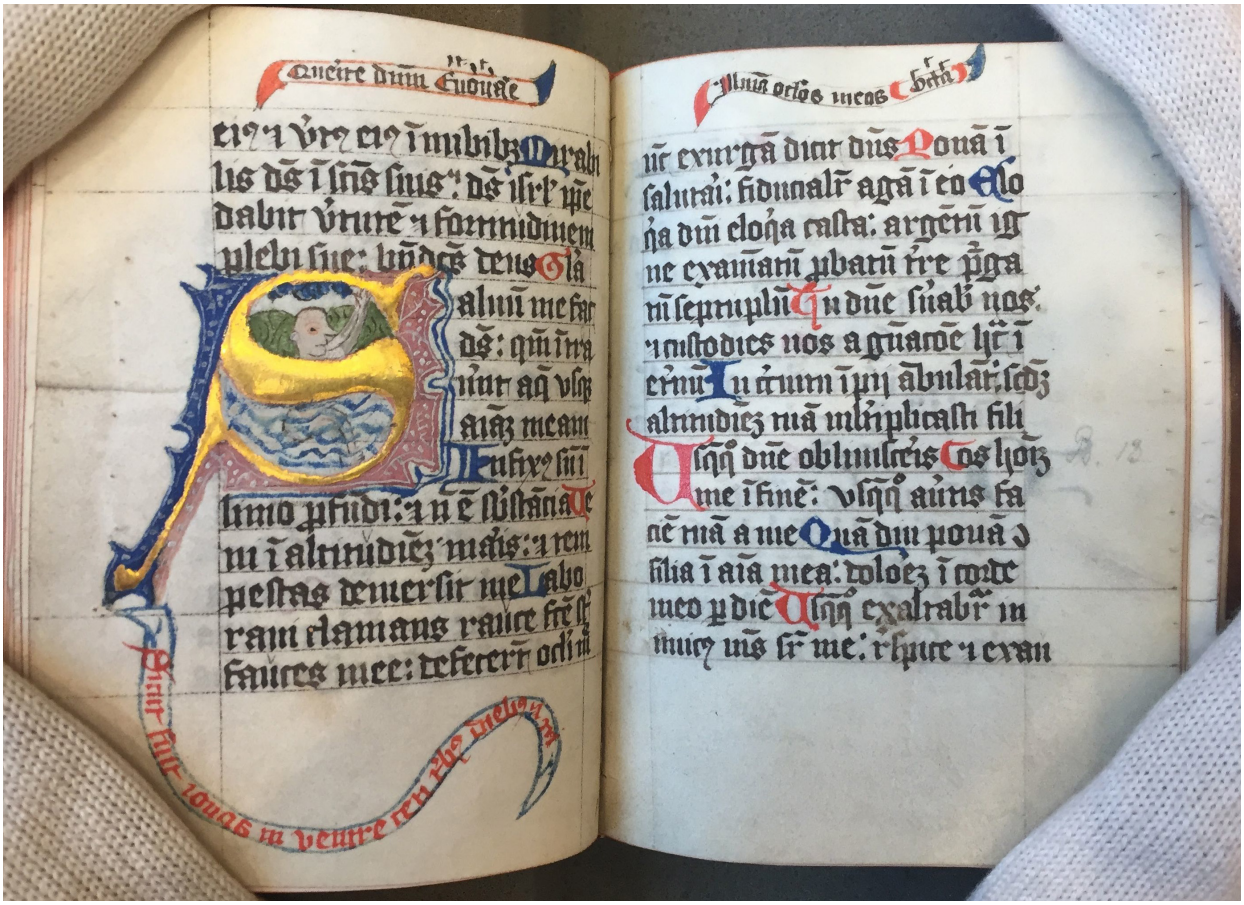
Conrad, Michael A. (Kunsthistorisches Institut, University of Zurich)
"It's All in the Fold: Sacrobosco's Boat and Europe's Early Paper Games and Toys"

Among many other things, the introduction of paper into Europe marks the arrival of paper toys and games. With paper came new techniques for processing this truly promethic material. Soon afterward, cutting, folding, and gluing would become widespread practices, with paper objects becoming a rather common sight in everyday life. Yet many of these material practices developed as continuations of earlier parchment techniques. This transmateriality provides a useful starting point for considering how the early use of paper in Europe can be regarded as a hybrid practice, wherein a foreign material found a new interpretation through cultural recontextualization.

The transcultural story makes it manifest that paper and some of its crafting techniques had traveled from China through the Islamic World before they arrived in the West. Medieval Iberia, Italy, and the Byzantine Empire thus were important entry points. While Marco Polo is credited for







Figures 18–20. New Haven, Yale University, Beinecke Rare Book and Manuscript Library, MS 1194, produced at the Abbey of Medingen in Lüneberg Heath in the late-14th or 15th century. Openings for Psalms 28 (Figure 18, top left), 81 (Figure 19, top right), and 12 (Figure 20, bottom), with 2-line, 4-line, or 5-line inset initials. The larger initials, with gold, contain part-length trumpeters. Unrolled scrolls or banners with inscriptions in ink or red pigment abound in the margins. Photographs courtesy Kristen Herdman.

having been the first European to report on the existence of paper kites in China, the rather casual depiction of a paper boat floating down a stream in Johannes de Sacrobosco's *Tractatus de Sphera Mundi* (the Venice edition, 1490) shows how common the sight of such toys must have already been by then. The image of a paper box in *The Hours of Catherine of Cleves* of circa 1440 (New York City, The Morgan Library and Museum, MS M.917/945) is the earliest known depiction of such paper objects in Europe. Such cases evidence the diversity of paper objects that existed during the 15th century. Thus, early paper toys and games provide material evidence for analyzing their often intersecting transmaterial and transcultural histories — made obvious, for example, in the transformation of Islamic paper amulets through their appropriation by the Jewish communities of medieval Iberia.

In a first approach to the subject matter, this paper employs the terms 'toy' and 'games' rather broadly, in order to address a manifold of paper objects with playful qualities. They include paper cards and add-ons (or decorative accessories) of early printed books that expand the possibilities of the medium and turn it into an interactive object and experience. Examples include rotatable volvelles, the frontispiece of Thomas Murner's *Ludus studentum Friburgensium* (Francophordia, 1511) and the Wheel of Fortunes integrated into Martin Flach's *Losbuch* (Basel, 1485) — all of them inspired by practices applied already to parchment. An examination of the evidence suggests that, among other contributions, paper vitalized the toymaking industry of its time by offering new and cheap production methods that made paper toys easily accesible for the masses.

[Figures 8 and 17]

Conrau–Lewis, Kylie (Department of Classics, Yale University)

"Commentary, Book, Booklet? The Circulation of Conrad von Waldhausen in Austria and Bohemia"

In the decade before his death in 1369 in Prague, the Augustinian preacher and reformist, Conrad von Waldhausen, wrote a commentary on the classical author, Valerius Maximus, whose *Memorable Deeds and Sayings* was one of the most popular pagan works in the late medieval world. While early humanist commentaries on this author became very common in the 14th century, Conrad's commentary is an entirely novel project, juxtaposing Greco-Roman histories with biblical comparanda (Hannibal and Christ, Tiberius Gracchus and the Virgin Mary), in a radical application of Christian typology to pagan histories, along with diatribes against clerical corruption. The commentary effectively rewrites the ancient world for preachers.

This paper will examine the manuscript circulation of Conrad's commentary so as to think more broadly about the purpose and use of this commentary and issues of origin and provenance. Only one manuscript (Vienna, Österreichische Nationalbibliothek, Cod. 3140) presents the commentary (along with the text of Valerius Maximus and the German commentary of Hugo von Mugeln) together as a single book; in all other eight manuscripts, the commentary is a discrete booklet written on separate quires, often bound with theological or mystical texts. These manuscripts are now located as far east as Prague, where the commentary was first composed, and spread as far west as Melk and Göttweig and as far south as Sankt Paul im Lavanttal. In these manuscripts it is variously titled as *excerpta* or *applicationes*, without attribution to Conrad.

This paper will argue that Conrad did not originally intend for his work as a commentary to be paired with the text of Valerius Maximus itself, but to be a smaller booklet for theological reflection that could circulate for use by preachers. The manuscript circulation challenges bibliographic distinctions between commentary, book, and booklet, and perceptions about how such texts moved in the medieval world.

Figures 21–22. New York, New York Public Library, MS Astor 1. The Astor Lectionary, made in Saxony in the 10th century. Photographs courtesy Joshua O'Driscoll.

Figure 21 (above): Facing pair of opening pages with elaborately decorated lettering within foliate and interlace frames: *Dominus* [*vobiscum*] / *Sequentia sancti* / [*evangelii*].

Figure 22 (left): Opening for Palm Sunday within a foliate frame: *Die Dominica Sancti in Palmis.*

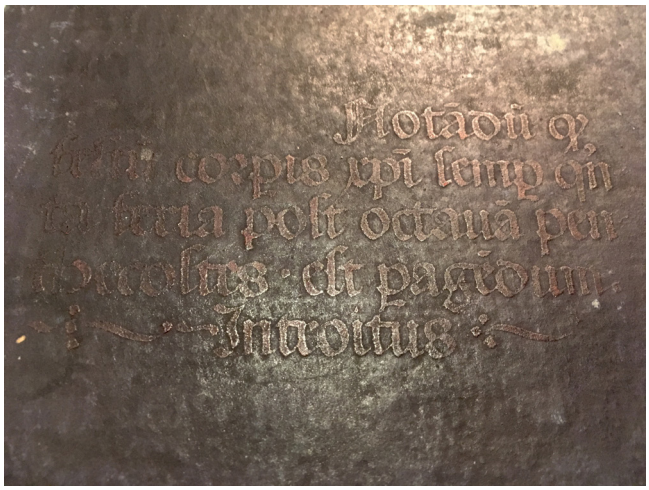


Figure 23. Princeton University Library, Rare Books and Special Collections (RBSC), William H. Scheide Library. Reused manuscript fragment on vellum stained dark blue or purple, as one survivor of such treatment among many which came to England from Germany in the 1830s; many of them are at Oxford. Photography courtesy Princeton University Library, Rare Books and Special Collections.

Herdman, Kristen (Medieval Studies, Yale University)
"Beinecke MS 1194: A New Medingen Psalter"

Beinecke Rare Book and Manuscript Library, MS 1194, is a psalter fragment totaling 81 folios. Although the book-seller identified the manuscript as an example of *Nonnenarbeiten* ("the work of nuns"), the exact origin of the book was unidentified. This paper suggests that Beinecke MS 1194 is a part of the corpus produced at the abbey of Medingen in Lüneberg Heath in the late fifteenth century through the early sixteenth century.

The psalter fragment demonstrates a number of elements that indicate such a provenance. They include the scribal hand, ruling, illumination, and even the prickings — possibly for textile additions — on many of the pages. Curiously, the pastedown at the start of the manuscript offers a suggestion of what kind of collection into which the book would have moved after it parted from the sisters of Medingen, as the book seems to have taken on new life as an antiquarian curiosity in the eighteenth century. This paper intends to examine the evidence for the origin of the book at Medingen, as well as the digital resources which helped bring the provenance of the manuscript to light.

[Figures 18–20]

Malcolm, Aylin (Department of English, University of Pennsylvania)
"A Discussion of UPenn MS Codex 1881"

Recently acquired from Conception Abbey in Missouri, University of Pennsylvania, MS Codex 1881, contains annotated and illustrated copies of the anonymous *Theorica planetarum* and Johannes de Sacrobosco's *Tractatus de sphaera*, two of the most widely disseminated astronomical texts in late medieval Europe. In this talk, I will present my goals and initial findings from my current research on this manuscript, including my plans for an open-access digital resource. I will also discuss the interplay between curatorial work and conventional academic scholarship, in examining the ways that research projects may grow out of public humanities initiatives and vice versa.

[Figures 8 and 15–17]

O'Driscoll, Joshua (Department of Medieval and Renaissance Manuscripts, Morgan Library & Museum)
"The Many Problems of the Astor Lectionary"

In the spirit of a workshop session, this talk will focus on the obstacles that have hindered scholarly attempts to account for the Astor Lectionary, a richly illuminated tenth-century manuscript from Saxony, now in the New York Public Library. A particular emphasis will be placed on the historiographic tendencies that have shaped art historical perspectives of its non-figural illumination.

[Figures 21–22]

Source gallica.bnf.fr / Bibliothèque nationale de France, Département des Manuscrits, Latin 1

Figure 24. The Vivian Bible: Paris, Bibliothèque Nationale de France, MS latin 1. Made at the Abbey of Saint Martin of Tours by 846 CE for presentation to the monarch Charles the Bald. Folio 329 verso,: Full-page frontispiece for the New Testament. Christ in Majesty, surrounded by the 4 Evangelists as authors, their winged part-length symbols (Man for Matthew, Lion for Mark, Bull for Luke, and Eagle for John), and Old Testament prophets (Isaiah, Ezekiel, Daniel, and Jeremiah), via **gallicabnf.fr**.

Palazzo, Éric (University of Poitiers and Institute for Advanced Study, Princeton)

"From the Vivian Bible to the Portal of Vézelay: An 'Active' Reconsideration of the Canonical Masterpieces"

This paper proposes that the concept of energy serves as an animating force in the theology, liturgy, and art of the Middle Ages. By considering the theological implications of energy, I suggest that it played a crucial role in both ritual and representation. Central to my argument is the notion of the 'energetic Christ', which allows us to reassess canonical medieval works of art in a new light, such as the Vivian Bible and the tympanum of Vézelay.

[Figure 24]

Patkus, Ronald D. (Head of Special Collections and Adjunct Associate Professor of History, Vassar College)

"Building a Collection of pre-1600 Manuscripts for the Liberal Arts College: The Example of Vassar College"

My paper seeks to contribute to the symposium theme of provenance and location by offering a discussion of how some Medieval and Renaissance manuscripts find their way not to the large universities or research libraries in the United States, but instead to smaller institutions of higher learning. Viewed collectively, these materials represent a substantial number of early codices and leaves, yet for a variety of reasons they are often overlooked. I believe we can learn something by studying how these collections have been built, managed, and publicized.

As a first step, I'm using the history of my own institution as a case study. I begin by describing and analyzing the collection at Vassar College, and then I review how it developed. I discuss some of the key personalities involved (donors, dealers, librarians), and the roles they played. I'm especially interested in the provenance of the manuscripts just before they arrived at the college. I want to compare how aspects of collection development and use were both similar to, and different from, the experience of larger institutions. Together, they shed light on a key chapter in the story of how manuscripts travel in this country. I conclude by considering whether Vassar serves as a representative example, and mention ideas for further study along these lines.

[Figures 2–6 and 39]

Porter, Dot (Curator, Digital Research Services, Schoenberg Institute for Manuscript Studies, University of Pennsylvania)

"Hosting Medieval and Early Modern Manuscripts in Bibliotheca Philadelphiensis*"*

One of the most notable things that the digital age has brought to premodern studies is the growth of digitization and online availability of primary sources, including medieval and early modern manuscripts. *Bibliotheca Philadelphiensis*, funded by the Council on Library and Information Resources (CLIR) and organized through the Philadelphia Area Consortium

of Special Collections Libraries (PACSCL), brings together 15 institutions from around the Philadelphia area to digitize and put into the public domain over 400 manuscript codices. This presentation will focus on the past, present, and future of the project. I will provide an overview of the project, focusing on the labor involved in the digitization and cataloging and the methods for access and various interfaces developed for and used by the project, and introducing some of the manuscripts that make *Bibliotheca Philadelphiensis* so special.

Sorenson, David W. (Independent, Quincy, Massachusetts)

"Paper and Writing in Later Sultanate India: Setting the Ground Rules and Seeing What Results"

Medieval India represents an almost undiscovered resource of historical material, especially given that the Subcontinent was spared the destruction which the Mongols brought to much of the rest of the Islamic world. As such, it provides us with the possibility of some great discoveries. Unfortunately, so far, not much has been done with it, and what has been done is often unavailable, as it is often published in obscure local journals. At the risk of reinventing the wheel (and hoping that the result isn't a square one), this paper attempts to make sense of the welter of (largely fragmentary) material which is available, first by establishing criteria for determining whether an old MS is Sultanate rather than Mughal from its format and palaeography, and second, how we can extend these criteria by determining which, if any, paper styles can be assigned to pre-Mughal MSS, whether Hindu, Jain, or Islamic.

[Figures 27–34]

Weston, Judith

"Pop-Up Manuscript Exhibits"

During the recent Medieval Academy of America meeting at the University of Pennsylvania, three graduate students curated one-day "pop-up exhibits," in small exhibits that included a small number of books related to a narrow theme. In addition to the physical display, the students developed digital versions of their exhibits. This talk will focus on the relationship between the digital and physical exhibition of rare book materials, using as academic study these MAA pop-up exhibits.

White, Eric (Curator of Rare Books, Firestone Library, Princeton University)

"New Findings in Old Bindings"

In this class in Special Collections, Eric White will present recent discoveries of binding waste preserved in Princeton University's collection of Rare Books. They range from medieval manuscripts to printed fragments of the fifteenth century, and they include tantalizing ink offsets from leaves no longer present. Discussion will focus on the value of fragments as historical evidence; best practices when dealing with fragments found in binding contexts; and knowledge derived from broader patterns of early book survival and destruction.

[Figures 1, 23 and 36–38]

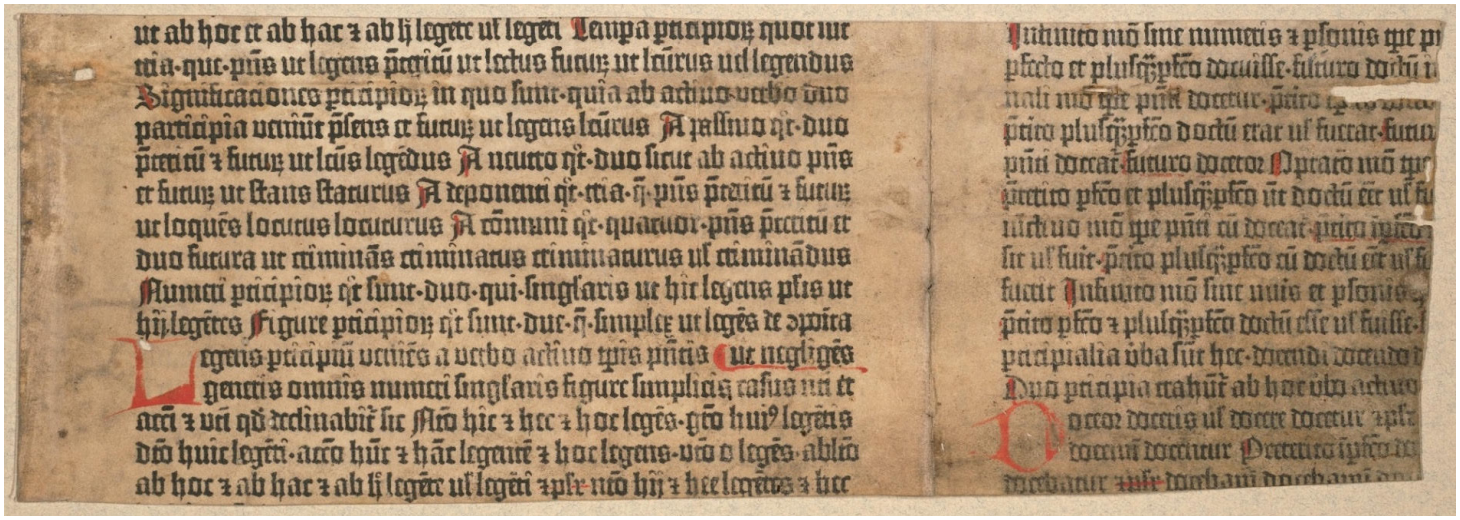


Figure 25. Princeton University Library, Rare Books and Special Collections, William H. Scheide Library, 114.13. Aelius Donatus, *Ars minor,* fragment of a bifolium printed on vellum. [Mainz: Types of the 42-Line Bible, circa 1453–1454]. Photograph courtesy Princeton University Library, Rare Books and Special Collections.

White, Eric

"The Wreck of Time: Patterns of Survival among the Early Mainz Donatus *Editions"*

In this paper Eric White will present his recent research on fifteenth-century printed binding-waste, specifically fragments of the Latin schoolbook known as the *Ars minor* of Aelius Donatus (320–380 CE), printed in Mainz (by Gutenberg and others) during the 1450s and 1460s. Eric's fresh analysis of the datable and localized binding contexts in which 32 distinct fragments were discovered, illustrated with maps and timelines, offers unexpected insights regarding the original distribution, history of use, and eventual destruction of this formerly ubiquitous schoolbook.

[Figure 25]

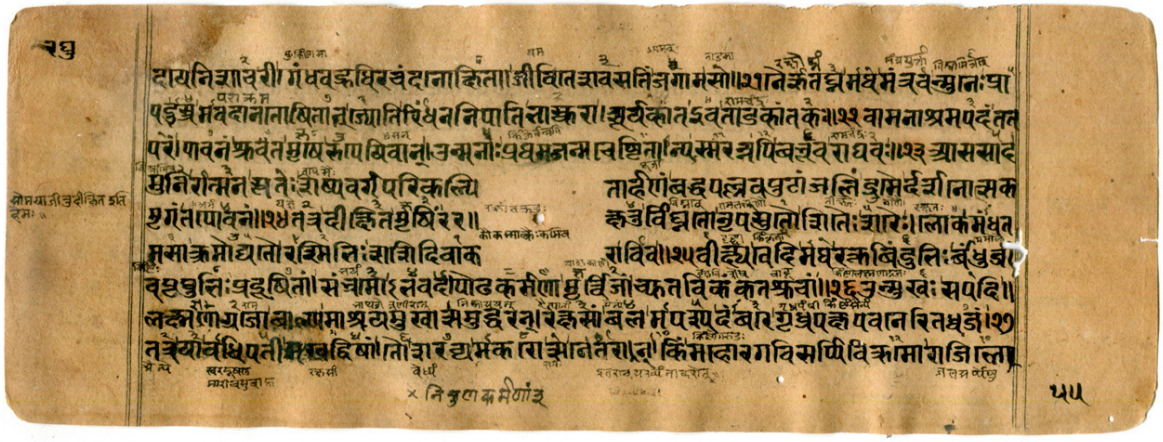
Figure 26. Princeton University Art Museum, Prints and Drawings, Manuscript Fragment y150a, Front. French, mid 13th century. Framed Initial Q with interlace and foliate ornament inhabited by a cat-like quadruped amongst pigeon-like birds. Photograph courtesy Mildred Budny.

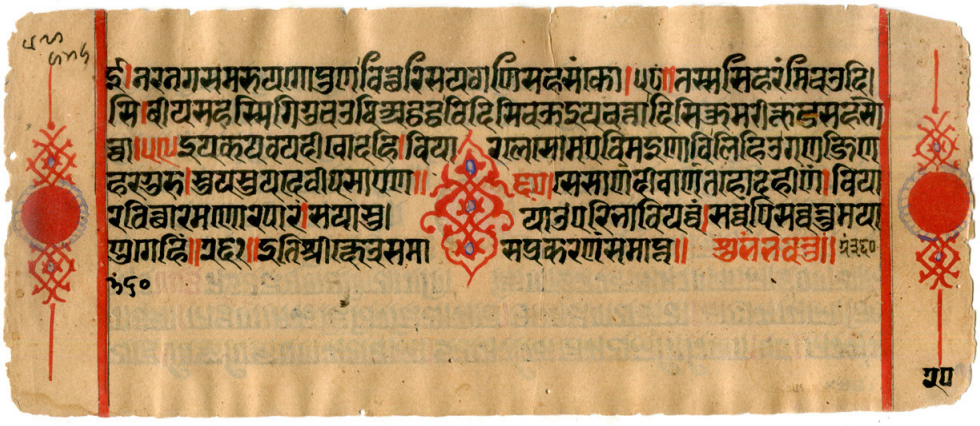
Overleaf: Figures 27–34. Private Collection. Single leaves on paper with texts in Arabic (Figures 27–30) and Devanagari scripts (Figures 31–34).

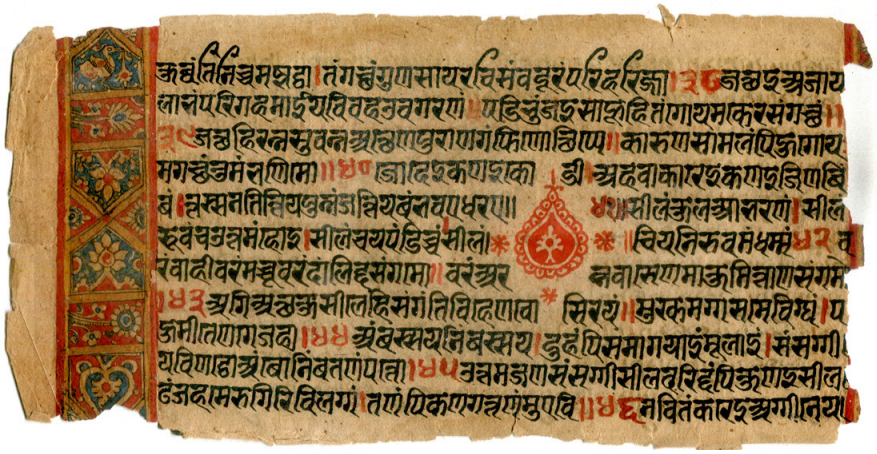
The specimens present their texts in single columns of short (Figures 27–30) or long lines (Figures 31–34), sometimes set within frames, either enclosed rectangles or vertical bounding lines, and sometimes endowed with decorative elements or with a seal, Among the specimens in Devanagari, one (Figure 31) has a small, rounded stringing hole, around which the column of text spreads expansively in rectangular formation. The others have no such hole, but spread their texts in rectangular or stepped formation, so as to contain rounded or pendant embellishments in red — sometimes echoed with a similar or varied element in one or other margin.

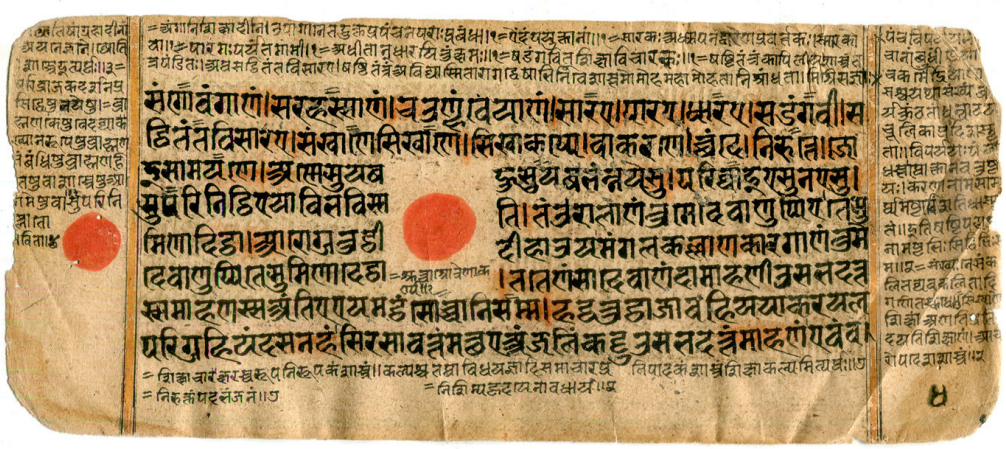
Photographs courtesy David Sorenson.

Figures 27–30 (above) and 31–34 (right). Private Collection. See previous page.









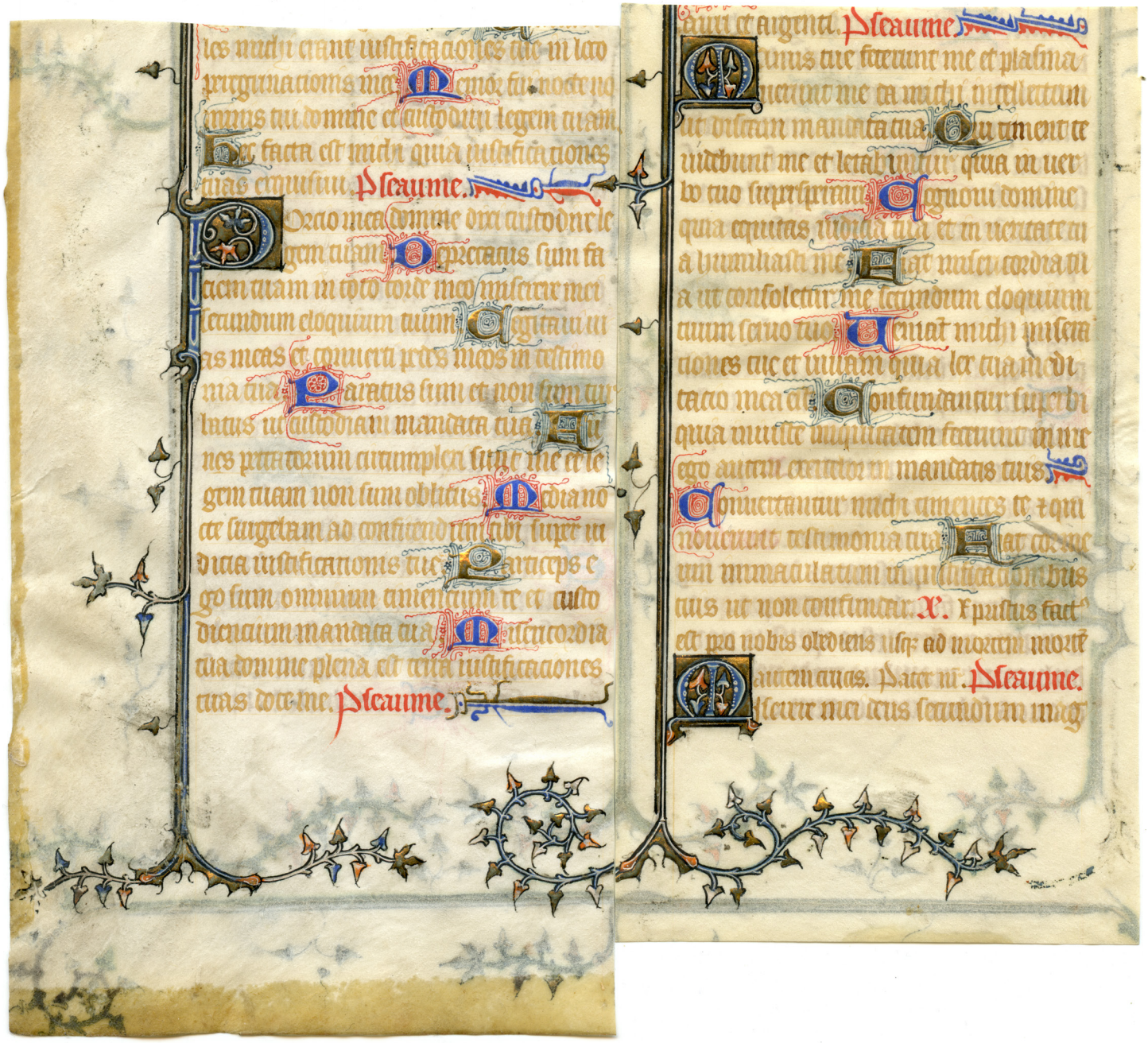


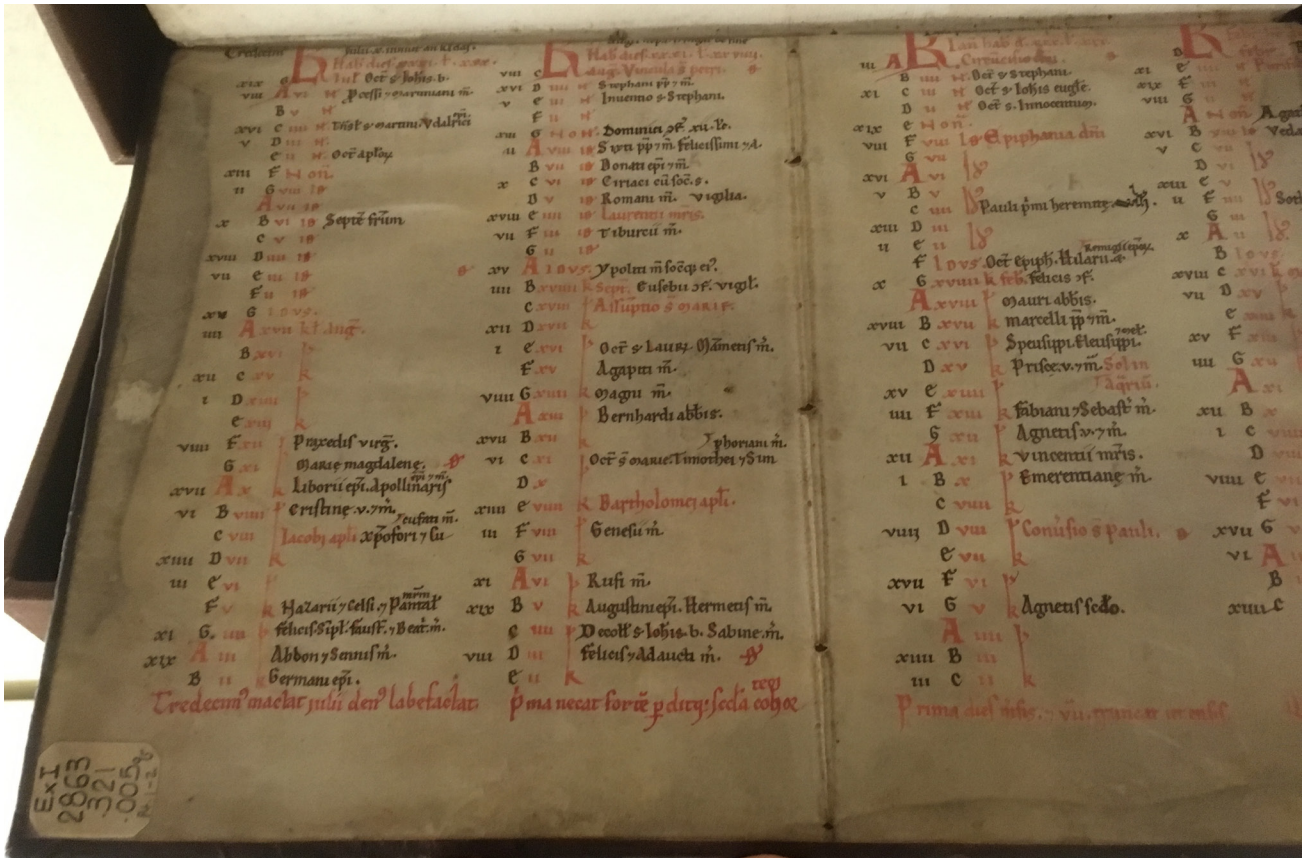
Figure 35. Private Collection: Fragments, rejoined, of a single leaf from a Breviary, French, mid-14th century: Original verso, with parts of Psalm 118 (119) and the Antiphon *Christus factus est*. The fragment retains the lower 21 or 22 lines of script in double columns, along with most of the lower and outer margins. Photograph courtesy Mildred Budny.

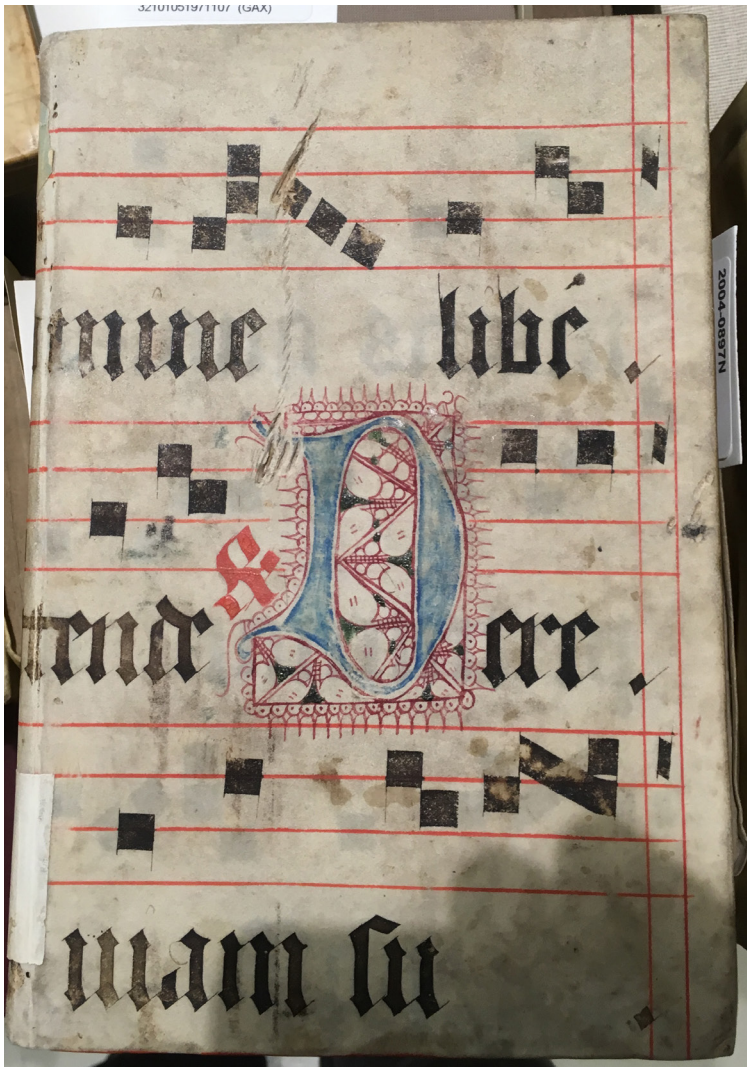
Figures 36–38 (opposite). Princeton University Library, Rare Books and Special Collections (RBSC). Photographs courtesy Princeton University Library, Rare Books and Special Collections.

Figure 36 (top). RBSC, EXI 2863.321.005: Front pastedown (here turned sideways). Manuscript fragment from a bifolium from a liturgical calendar in Latin, showing the months of July and August and the months of January and February on its currently facing pages, as reused (with its text turned sideways), on the inside front cover of Saint Jerome, *Epistolae* (Basel: Nicolaus Kesler, 1489).

Figure 37 (bottom left). RBSC, Ex 1584.575.46: Upper part of spine with partly exposed stitching and liner. Manuscript fragment from an unidentified German vernacular text reused in Tobias Heidenreich, *Leipzigische Cronicke vnd zum theil historische Beschreibung der . . . Stadt Leipzig* (Leipzig, 1635).

Figure 38 (bottom right). RBSC, 2007-1139N. Unidentified 15th-century liturgical manuscript fragment in Latin. Used as a cover on *La messe pascale, poëme du Sr. Alexandre Joseph L'Heritier* (Paris, 1772).





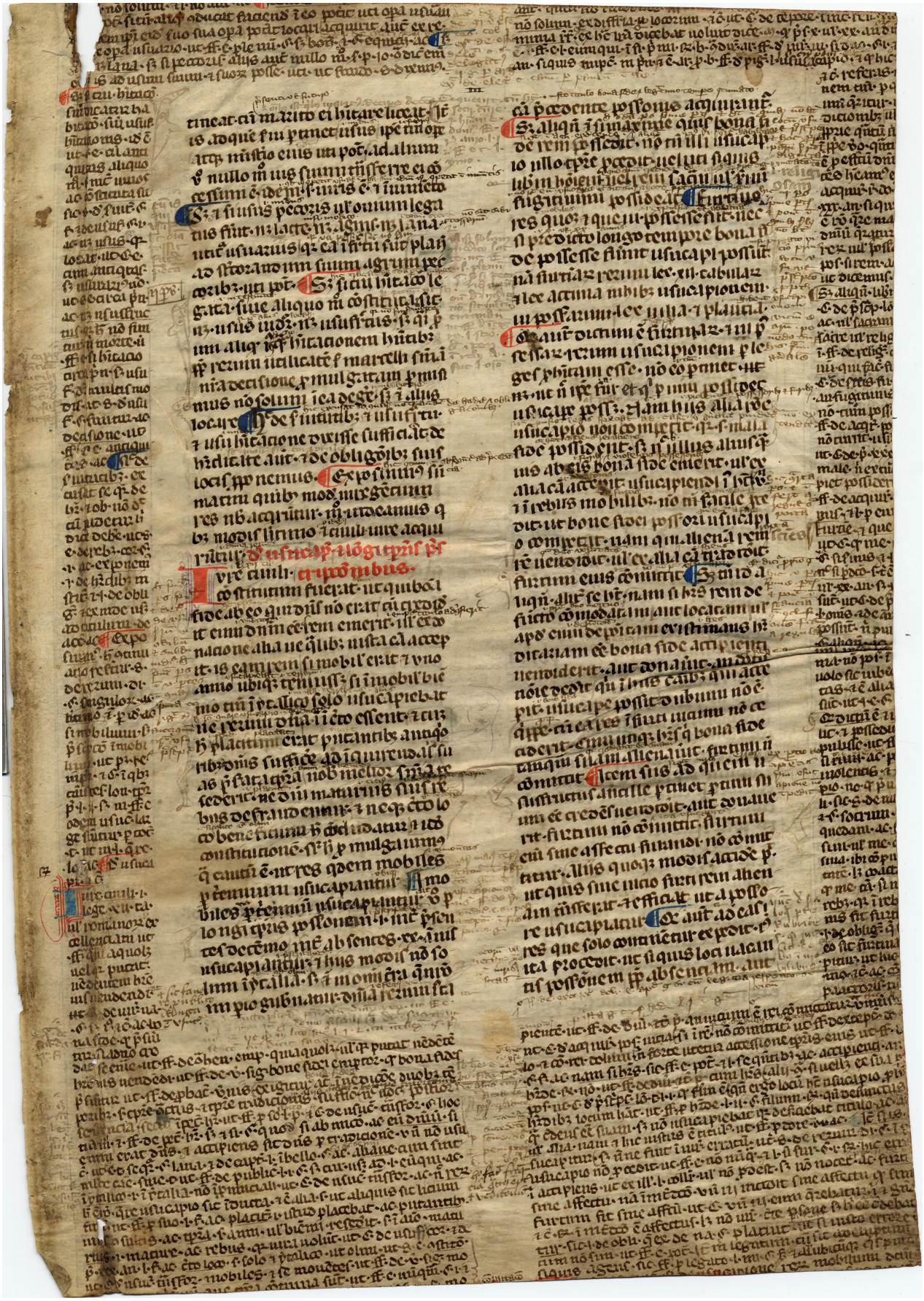
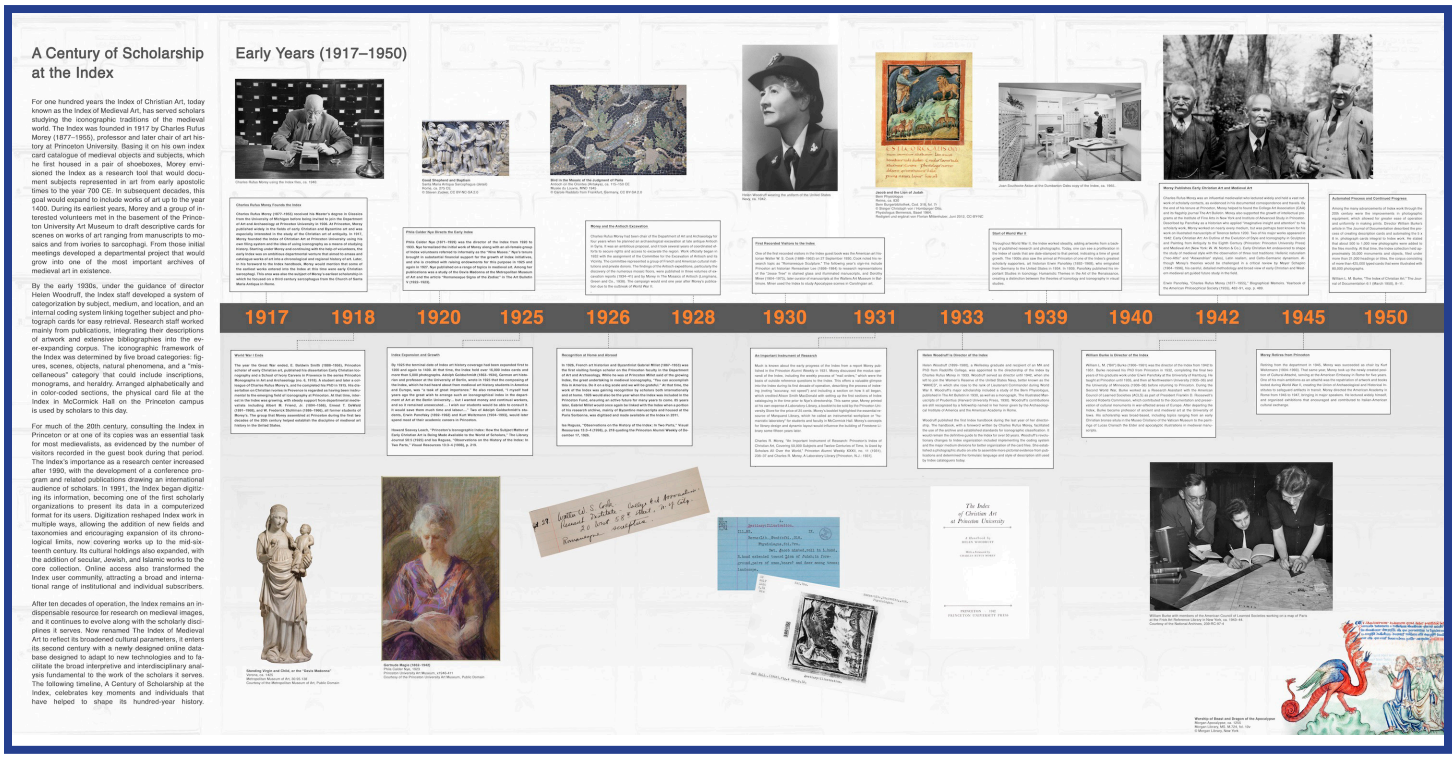


Figure 39. Poughkeepsie, New York, Vassar College Libraries, Medieval and Early Modern Manuscript Collection, Archives and Special Collections, Item 64. Recto of a leaf (1 of 6) from a copy of Justinian, *Institutes* (Italy, Bologna, 13th century), Book II, with the text from the end of Tit. V, *De usu et habitatione* (Items 2–6) through Tit. VI, *De usu capionibus et longi temporis possessionibus* (Items 1–7), with commentary. Photograph courtesy Ronald Patkus.

Index Centennial Exhibition: "A Century of Scholarship at the Index"

The Index of Medieval Art is delighted to share news about their in-house exhibition of institutional history, titled "A Century of Scholarship at the Index." The exhibition consists of a small selection of archival items pertaining to Index history, including their two official guestbooks containing the names of visiting scholars for over 50 years; Charles Rufus Morey's dedication copy of *The Art Bulletin* (Dec. 1950), which was specially issued, bound, and inscribed to Morey by his former students, including Kurt Weitzmann and Erwin Panofsky; Cardinal Francis Spellman's invitation to the dedication of the Vatican copy of the Index in 1960; and the 1963 "lighthouse" letter written by Panofsky to Rosalie Green. All items were organized to complement three display boards of an Index timeline; the archival items are on display in the glass case in the Index lobby, and the timeline boards are hanging along the rear corridor and copier room of the Index. With this exhibition, we are pleased to highlight key moments in the history of the Index from its foundation in 1917 to 2017 and to mark the recent occasion of the Index centennial.



"For one hundred years the Index of Christian Art, today known as the Index of Medieval Art, has served scholars studying the iconographic traditions of the medieval world. The Index was founded in 1917 by Charles Rufus Morey (1877–1955), professor and later chair of art history at Princeton University. Basing it on his own index card catalogue of medieval objects and subjects, which he first housed in a pair of shoeboxes, Morey envisioned the Index as a research tool that would document subjects represented in art from early apostolic times to the year 700 CE. In subsequent decades, this goal would expand to include works of art up to the year 1400. During its earliest years, Morey and a group of interested volunteers met in the basement of the Princeton University Art Museum to draft descriptive cards for scenes on works of art ranging from manuscripts to mosaics and from ivories to sarcophagi . . . In 1991, the Index began digitizing its information, becoming one of the first scholarly organizations to present its data in a computerized format for its users. Digitization reshaped Index work in multiple ways, allowing the addition of new fields and taxonomies and encouraging expansion of its chronological limits, now covering works up to the mid-sixteenth century. Its cultural holdings also expanded, with the addition of secular, Jewish, and Islamic works to the core collection . . . After ten decades of operation, the Index remains an indispensable resource for research on medieval images, and it continues to evolve along with the scholarly disciplines it serves. Now renamed The Index of Medieval Art to reflect its broadened cultural parameters, it enters its second century with a newly designed online database designed to adapt to new technologies and to facilitate the broad interpretive and interdisciplinary analysis fundamental to the work of the scholars it serves. The following timeline [*seen above*], *A Century of Scholarship at the Index*, celebrates key moments and individuals that have helped to shape its hundred-year history."

Jessica L. Savage

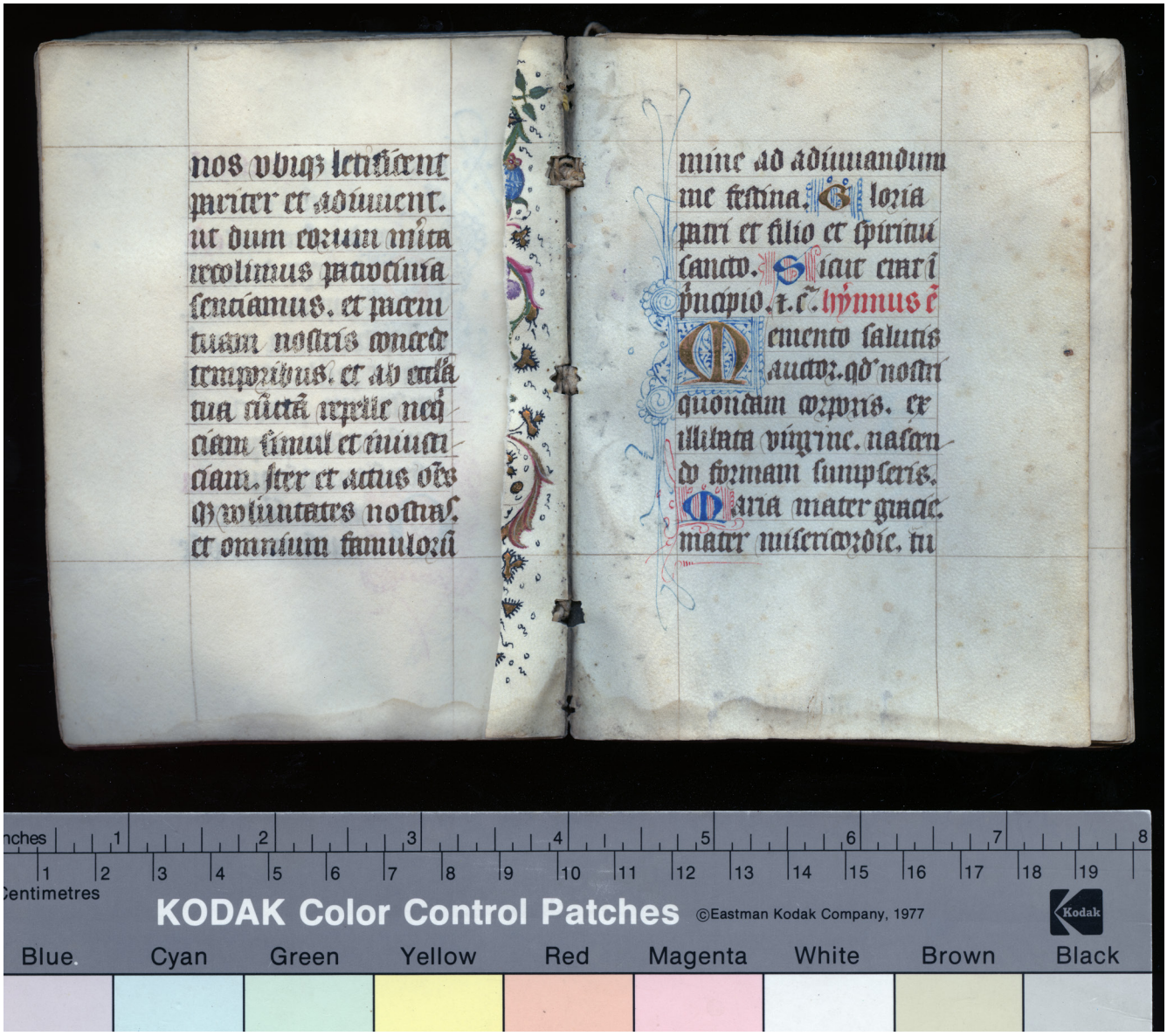


Figure 40. Private Collection: Despoiled Book of Hours, Northeastern France, circa 1400, in Latin and French. Folios 64 verso and 65 recto within the Hours of the Virgin, with a fragmentary stub remaining between them from the leaf which formerly carried the decorated opening of Sext. The manuscript contains the Hours of the Virgin for the Use of Rome and a Calendar and Litany for Troyes. Photograph courtesy Mildred Budny.

The Research Group on Manuscript Evidence exists to apply an integrated approach to the study of manuscripts and other forms of the written or inscribed word, in their transmission across time and space.

Information about the activities and publications of the Research Group appears on its official website: **http://manuscriptevidence.org/wpme**. Our multi-lingual digiral font, Bembino, is freely available: **http://manuscriptevidence.org/wpme/bembino**.

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