



Figures 50-51. Private Collection, Versos of single manuscript leaves written in Latin on vellum in 2 columns. Photographs courtesy Mildred Budny.

Figure 50 (Left). 47-line Pocket Vulgate Bible. Book of Wisdom, 6:27 (*accipite disciplinam*). . . 8:1 (*et disponit omnia*), with 2-line initials in red and blue pigment embellished with pen-flourishing which extends most of the length of the page.

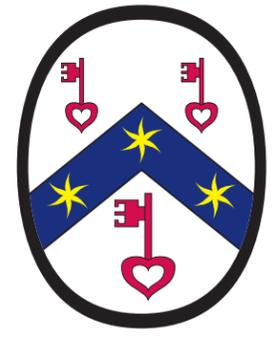
Figure 51 (Right). 35-line Roman Missal. Portion of text from the Vigil of St. John the Baptist (23 June) and the Feast of his Nativity (24 June), with 2-line gold initials embellished with extended foliate stems.

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 digital font, Bembino, is freely available: <http://manuscriptevidence.org/wpme/bembino>.

The Research Group welcomes donations for its nonprofit educational mission, including donations in kind, expertise, advice, and contributions to our work, research, scholarly events, exhibitions, and publications. They are easy to send via <http://manuscriptevidence.org/wpme/contributions-and-donations>.

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A Symposium of the RESEARCH GROUP ON MANUSCRIPT EVIDENCE  
[www.manuscriptevidence.org/wpme](http://www.manuscriptevidence.org/wpme)  
 Friday & Saturday, 13-14 March 2020  
 Princeton University

# From Cover to Cover

*Activities Dedicated to Manuscripts, Early Printed Materials & Beyond  
 From Collecting & Cataloguing to Deciphering & Beholding*

Although this Symposium had to be cancelled at short notice, along with very many other events in Spring 2020, we offer its Booklet as a manifestation of the energetic and generous spirit of its contributors. We present the Booklet, with the Program, Abstracts, and Illustrations which had already been assembled for publication and distribution at the event itself, as a continuing mark of respect and appreciation for the intentions.

### Sponsors:

- The Research Group on Manuscript Evidence
- The Department of Art & Archaeology at Princeton University
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The Symposium gathers specialists, teachers, students, and others engaged or interested in activities relating to manuscripts, early printed books, and related media. Such activities include Collecting, Curating, Conserving, Cataloguing, Deciphering, Reading, Reconsidering, Editing, Teaching, Displaying, Accessing, Beholding, and More. Their cultivation does not, naturally, necessarily occur in that order, and often they appear in combination.

We present workshops over original materials in manuscript and early print in Special Collections of Princeton University, curated displays of materials from other collections, a demonstration of materials and processes for medieval scripts, discussions about databases devoted to manuscripts and rare books, and sessions addressing multiple activities approaching medieval, early modern, and other textual resources. We examine subjects across a wide range geographically and chronologically, and take care to attend to their material and bibliographical evidence. Speakers will come from Princeton, Pennsylvania, and Yale Universities, Vassar College, Les Enluminures, The Index of Medieval Art, projects devoted to Mapping Manuscript Migrations (MMM), Material Evidence in Incunabula (MEI), Books as Symbols in Renaissance Art (BASIRA), the Index, and elsewhere.

The focus centers principally 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. All are welcome.

Booklet compiled and edited by Mildred Budny. Typeset in multi-lingual RGME Bembino (<http://manuscriptevidence.org/wpme/bembino>) according to the Research Group's *Style Manifesto*.

Epistola Ieronimi ad Paulinum.

ater ambrosius tua michi munuscula perfe- res. detulit fil' et suavis- simas lrās. q̄a principio amicitiarū. fidē probate iam fidei et veteris ami- ciae noua preferabant.

Vera enī illa necessitudo ē. xpi glutino co- pulata. qm nō utilitas rei familiaris. nō pū- cia tantū corporū. non sctola et palpās adula- cio. sed dei timor. et diuinariū scturariū studiu conāliant. Legimus i veterib' historijs. quos- dā lustrasse puicias. nouos adisse p̄los. ma- ria trāsisse. ut eos quos ex libris nouerat: coā- q̄ videret. Sicut pitagoras mēphiticos vates. sic plato egyptū. et archita tarentinū. eandēq̄ oram ytalie. q̄ quonoz magna greca dicebat: laboriosissime peragrūit. et ut q̄ athenis m̄gr erat. et potēs. cuiusq̄ doctrinas ad academie gū- nasia p̄sonabāt. fiet p̄gnus atq̄ discipulus. malēs aliena verecūde discere: q̄ sua ip̄uente i gerē. Deniq̄ cū lrās q̄i toto obo fugientes p̄ sequit̄. raptus a piratis. et venūdatus. tyrāno crudelissimo paruit. ductus captiuus vinculis et seruis. Tamē quia p̄ius maior emēte se fu- it. ad tytū linū. lacteo eloquēte fonte manā: tē. de ultimis hispanie galliarūq̄ fimbis. quosq̄ venisse nobiles legimus. et quos ad cōtēplacōs sui roma nō traxerat: vnius hoīs fama poux- it. Habuit illa etas ianditū oib' seculis. cele: bratūq̄ miracū. ut vr̄bē tantā i gressi. aliud extra vr̄bē q̄rerent. Apollonius huc ille ma- gus vt vulgus loquit̄. sine p̄his. ut pitagori: a tradunt. inuēit p̄sas. p̄nsiuit caucasū. alba nos. satras. massagetis. opulentissima in die regna penetrāuit. et ad extreme latissimo physō ampne inhisso puenit ad bragmanas. ut hy: arca in throno sedente auro et detantali fonte potante. iter paucos discipulos. de maā. de mo: rib' ac de cursu diēni et siderū audiret docente. Ante pelamitas. babilonios. chaldeos. medos. allynios. partios. syros. phenices. arabes. pa: lestinos. reuisus ad alexandriā: p̄xit ad ethio: piā. ut gignosophilistas et famosissimam solis mensā videret i sabulo. Inuenit ille vir ubiq̄ q̄ disceret. et semper p̄ficiens semper se melior fieri. Scripsit sup̄ hoc plenissime octo volumib'.

Quid loquar de : phylotriatus. II. seculi homibus cū aplis paulus: vas electōis. et m̄gr genū. qui de cōsciencia tāti i se hospitis loquebat̄. dicens. An experientū queritis eius q̄ in me loquit̄ xpe. Post danal cū arabūq̄ lustratā: ascendit iherosolimā ut videt petrū et mansit apud eū dieb' quindeci.

Hoc enī mistio eboadus et ogdoadis: futurus genū p̄icator instruendus erat. Ursūq̄ post annos quatuordecim assumpto barnaba et tyto. exposuit cū aplis ewāgelū. ne forte i va- cium curreret aut cucurrisset. Habet nescio q̄ latentis energie: vine vocis actus. et in aures discipuli de auctoris ore trāsmissa: foras sonāt.

Unde et eschimeus cū rodi exularet. et legeret illa demostenis orō qm aduersus eū habuerat: miratib' cūctis atq̄ landantib': suspirans ait.

Quid si. ip̄am audissetis bestiam. sua verba et hoc dico. q̄ resonantem.

Hic aliquid i me tale. q̄ uel possis a me audire ul' uelis discere: sed quo ardor tuus. et discendi studiū. ecā absq̄ nob' p̄ se probari de- beat. Ingeniū docile. et sine doctore laudabile est. Non q̄ inuēias: sed quid q̄ras cōsidera: mus. Mollis cera et ad formandū facilis: ecā si artificis et plaste cessent manus: tamē vir- tute totū est quitq̄ esse potest. Paulus apls ad pedes gamalielis. legem moysi et p̄sas di: dicias se gliaē: ut armatus sp̄ialib' telis. post ea docēt cōfident. Arma enī nre militiae non carnalia sunt. sed potēcia deo. ad destructionē munitioū et cogitacōnes destruētes. et oib' altitudinē extollentē se adūsus sciam dei. et captiuātes oib' intellectū ad obediendū xpo: et paratū s̄biugare omnē inobediāz. Chymoteū scribit ab ifancia sacris litteris eruditū: et hor- tatē ad studiū leccōnis: ne negligat grāz q̄ data sit ei per ip̄osq̄ manus p̄biterij. Tyto preci- pit. ut mē cetās vtutes epi. quē breui sermone dep̄xit. sciam q̄ non negligat scripturariū. ob- tinētem iquit eū qui scdm doctrinā est fidelem sermonem: ut potens sit exhortari in doctrina sana et contradicentes reuincere.

Sancta quippe rusticitas solū sibi prodest. et quantum edificat ex vite mento eccliam xpi: tū nocet si destruentibus nō resis- tat. Malachias p̄pta. imo p̄ malachiam dñs iterogauit sacerdotes legem. Tantū sacerdotis officium est: interrogatū respondere de lege.



ظهور بود اما هر محلی را از روی و فوق بود حتی یکی ما را بمعرفه خود بخاک لاله اندرون رحیم بر آن سلفتم الهیت ختمت بر وجود است جفیع و وجود است مجازک یعنی که بر وجود است که در طرف در آن در متضاد باشد مثل ارض و سول و نور و ظلمت و امان و فقر و علم و جهل و ملک و سلطان و عقی و دریا و مثال این است که قیتم ضد یکدیگرند و هیچ مجاز لقیتم اعتبار تعریف و جز این لقیتم در وجود طرفین ناکوی تعریف خود در ممان لاله در جهل جز که ان نزل خلق مجاز است نزل حتی تحقیق است مثال علم و جهل نزل که علم را بر جهل نزل اطلاق کنند و جهل را بر مجاز و جهل نزل ما مجبور است نزل حتی معان است بس هر چه

الوهاب أمر لهم ملك السموات والارض وما بينهما فليزققوا في الحساب حينئذ ما هناك مخدوف من الخراب كذبت قبلهم قوم نوح وعاد وفرعون ذوا القوتل و ثمود وقوم لوط واصحاب الميكة اولئك الخراب ان كل الكذب الويل لحق عقاب وما ينظر هؤلاء الا صيحة واحدة ما لها من قواق وقالوا ربنا عجب لنا قطنا قبل يوم الحساب اضرب علي ما يقولون وانكر عبدك داود

Figure 48. (Left). Unidentified Islamic text written on paper in a single column of 15 lines. Sultanate period, 14th to 15th century. Figure 49. (Right). Bihai Quran leaf written on paper in a single column of 13 lines enclosed within a rectangle frame. 15th to 16th century.



Figure 45. Illustrated Krisnaite text — the *Gita-gowinda* (“Song of Govinda.”)? — on a fragmentary palm-leaf, with a partly damaged stringing hole and one side of a panelled frame, presumably one of a pair at either side. Flanking a foliate sprig, each scene shows Krishna and Radha, presumably enjoying each other’s company, while a monkey-like creature sits and observes at one side. Orissa, 19th century.

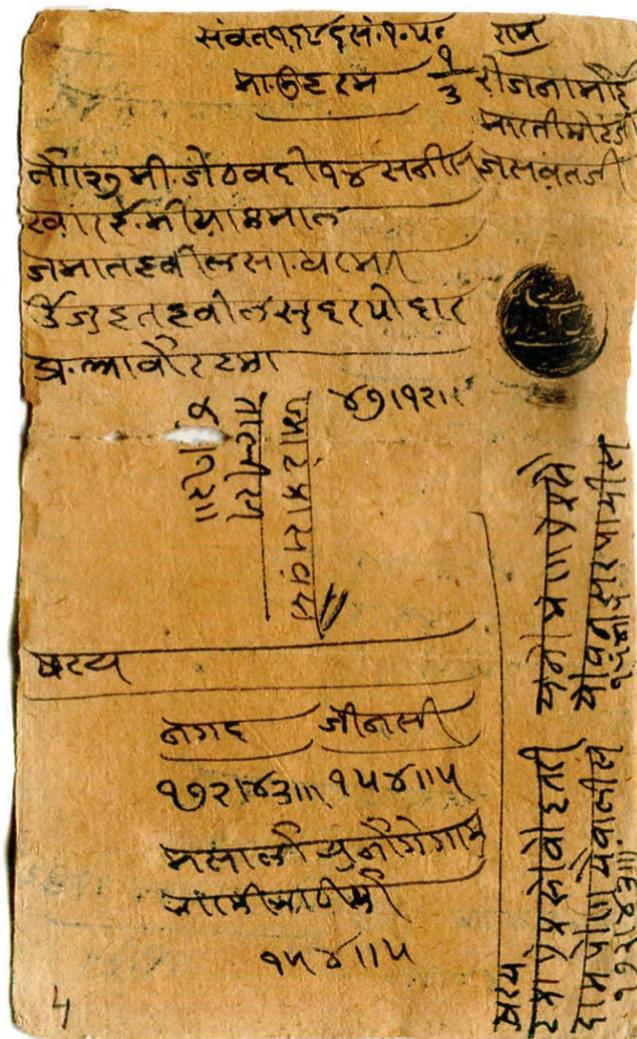


Figure 46. (Left). Tax document from Jaipur, written on paper in several columns of differing orientations and dated Samvat 1696 (1639/40 CE).



Figure 47. (Right). Leaf from a Persian astronomy text written on paper in a single column, with a diagram of the solar system. Mughal period, perhaps 18th century.

## Program: Friday, 13 March

**DATABASE DISCUSSION 12:00–2:00pm** Seminar Room, Index of Medieval Art  
*By Invitation*

**SESSION 1:00 for 1:15–2:45pm** Large Classroom, Floor C, Firestone Library

### Session 1. Class on Site: Registration Required

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

**Eric White** (Curator of Rare Books, Firestone Library, Princeton University)  
*“Material Evidence: A Workshop with 15th-Century Manuscripts and Incunables”*

**BREAK 2:45–3:00pm**

**SESSION 3:00 for 3:15–4:45pm**

### Session 2.1. Class on Site: Registration Required

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)  
*“Material Evidence: A Workshop with 15th-Century Manuscripts and Incunables”*

OR

**SESSION 3:00–5:00pm**

### Session 2.2. Workshop on Site: Registration Requested

Workshop on Materials, Processes & Products McCormick 106

**Bernard Maisner** ([bernardmaisner.com](http://bernardmaisner.com) and  
<https://www.stlmag.com/events/bernard-maisner-the-hourglass-and-the-spiral>)  
*“The Materials and Methods of Medieval and Renaissance Manuscript Gold-Illumination Technique”*

**David W. Sorenson** (Independent, Quincy, Massachusetts)  
*“An Introduction to Indian Manuscripts for the Non-Specialist”*

**Curated Display of Original Materials, with Discussion**

**RECEPTION 5:00–7:00pm**

**Lobby outside McCormick 106**

Figure 1. Princeton University Library, Rare Books and Special Collections, William H. Scheide Library, 53.8. Latin Bible in double columns of 49 lines, printed in Strasbourg on paper by Johann Mentelin, not after 1460 CE (ISTC ib00528000). Opening page of text with the beginning of the epistolary prologue for the Latin Vulgate version by its translator Jerome (347–420 CE), beginning with a 9-line initial *F* for *Frater Ambrosius* (“Brother Ambrose”) decorated with foliate, animate, and interlace ornament extending the full height of the left-hand margin and across the bottom margin, and bearing a coat of arms. The ownership inscription of the Reformed Franciscian Cloister of Saverne (in Grand Est, France) stands at the top of the page. Photograph courtesy Princeton University Library, Scheide Library and Rare Books and Special Collections.

# Program: Saturday, 14 March

SESSION 9:45–11:30am

McCormick 106

Opening Remarks: “Cover Story”

Mildred Budny (Research Group on Manuscript Evidence)

## Session 3. Cataloguing: Opportunities, Constraints & Advances

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

**Barbara A. Shailor**

“Introduction”

**Lynn Ransom** (Curator, SIMS Programs, Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries)

“Mapping Manuscript Migrations” (MMM):

*Negotiating Metadata Standards and Manuscript Description in an LOD Environment*

**Kelly Tuttle** (Project Cataloguer, Manuscripts of the Muslim World, University of Pennsylvania Libraries)

*Cataloging and Discovery in the Manuscripts of the Muslim World Project*

**Laura Light** (Director and Senior Specialist, Text Manuscripts, Les Enluminures, Chicago, New York, and Paris)

*Do Manuscript Descriptions Influence Scholarship? The Case of Thirteenth-Century Latin Bibles*

COFFEE BREAK 11:15–11:30am

Lobby outside McCormick 106

SESSION 11:30am–1:15pm

McCormick 106

## Session 4. Looking, Assessing & Accessing

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)

*Collecting for Undergraduates: Nicholas B. Scheetz and the Bibliotheca Scheetziana*

**John McQuillen** (Associate Curator, Printed Books & Bindings Morgan Library & Museum, New York)

*15th-Century European Blockbooks: Towards a United States Census*

**Jessica L. Savage** (Art History Specialist, Index of Medieval Art)

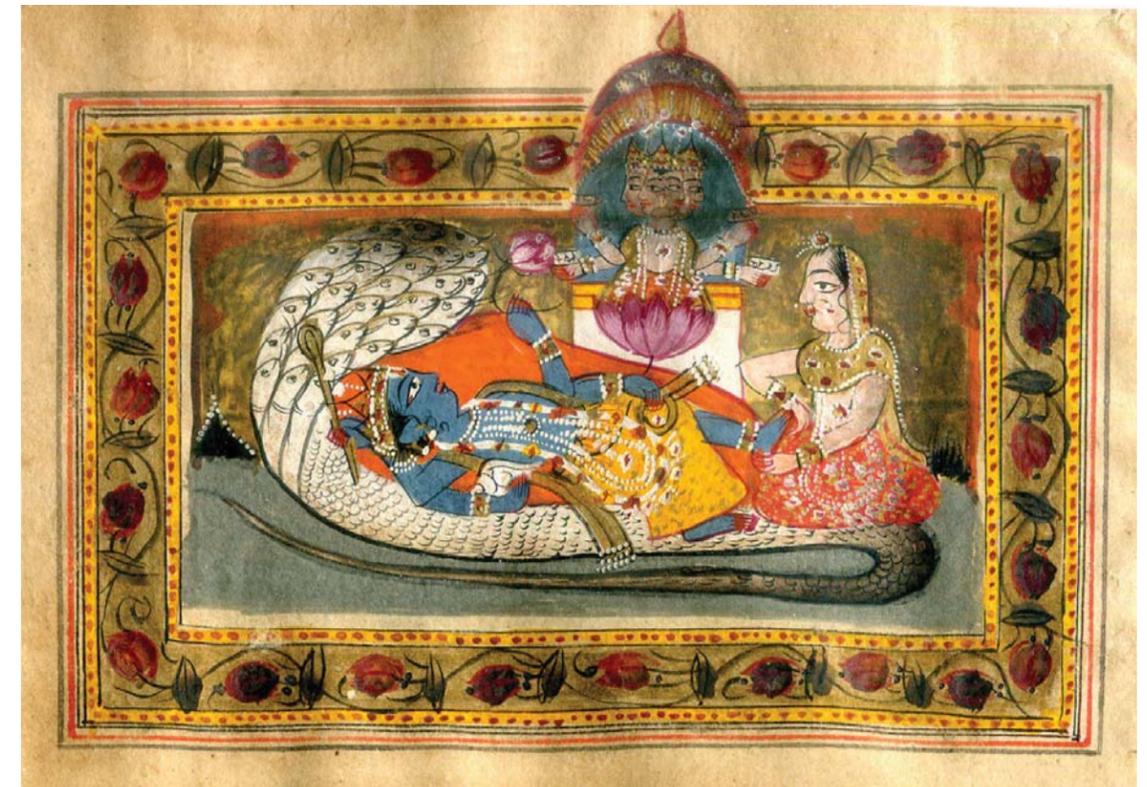
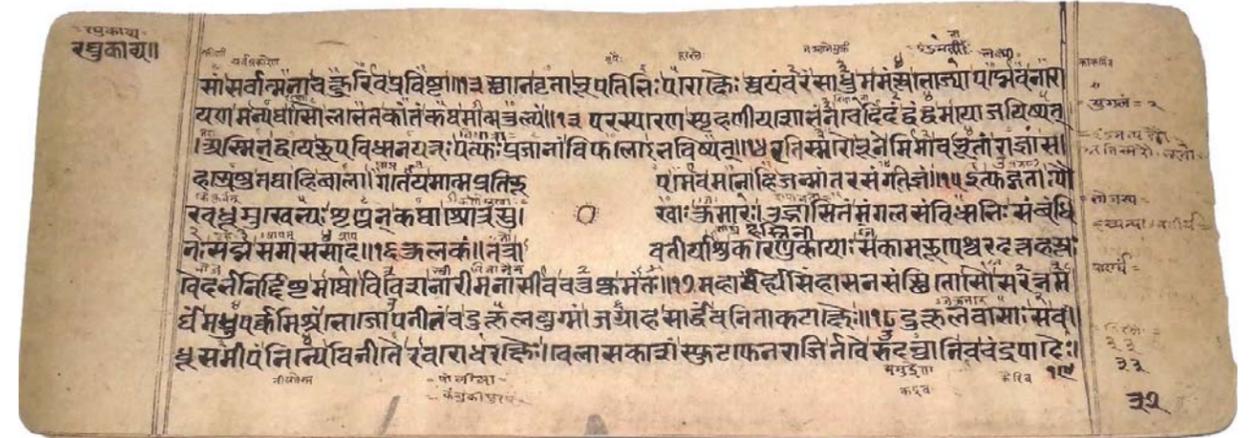
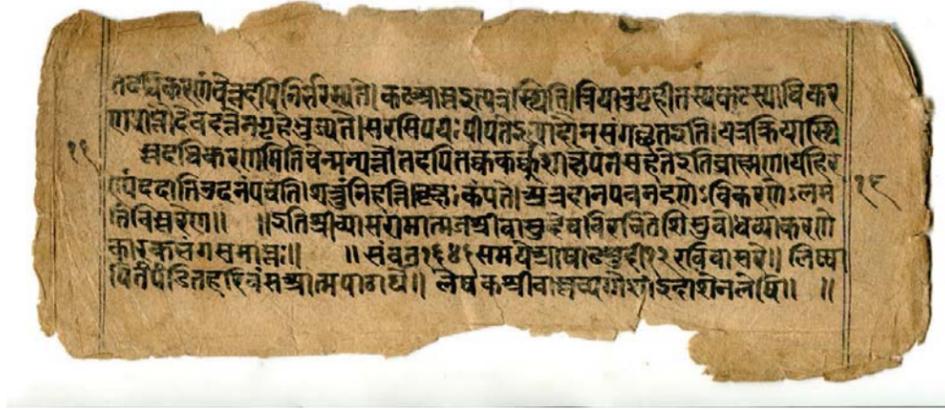
*Cataloguing Manuscript Iconography between Digital Covers at the Index of Medieval Art*

**Barbara Williams Ellertson** (BASIRA and Research Group on Manuscript Evidence)

*The Painted Page: Examples from the BASIRA (Books as Symbols in Renaissance Art) Project*

LUNCH 1:15–1:45pm

Lobby outside McCormick 106





Figures 39–49. Private Collection. Selection of manuscripts and fragments written or illustrated on paper or palm-leaves, with texts in Arabic (Figures 48–49), Persian (Figure 47), Devanagari (Figures 41–46), Sinhala (Figure 39), and a Gupta variant of Brahmi (Figure 40). The specimens present their texts in single columns of short or long lines, sometimes set within frames, comprising either enclosed rectangles or vertical bounding lines; some frames enclose decorative foliate elements. Some palm-leaf specimens have rounded stringing holes, either single or double, around each of which the text spreads in rectangular formation. One (Figure 43) has a non-functional rounded outline, emulating such a stringing hole. Photographs courtesy David Sorenson.

Figure 39 (Above left). Selection of 3 palm-leaf manuscripts with strings laced through 1 or 2 stringing holes. The wooden boards are new for the top two manuscripts, but original for the bottom one. The top two manuscripts are from Nepal, respectively 14th–15th centuries (top) and late 12th-century (middle). The bottom one, from Sri Lanka, is written in Sinhala script, perhaps 17th century.

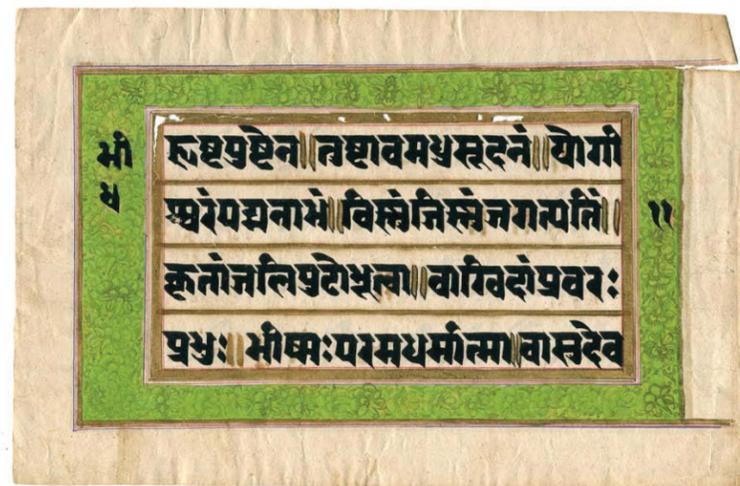
Figure 40 (Above right). Small palm-leaf fragment of 3 lines from an unidentified Buddhist text written in a Gupta variant of Brahmi (too early for Devanagari), circa 6th century.

Figure 41 (Below). Leaf from a Kashmiri copy of the *Mahābhārata* (“The History of Bharata”) or the *Bhagavad Gita* (“The Song of God”) written on paper in 4 long lines within a decorated rectangular border. Kashmir, probably 19th century.

Figure 42 (Right top). Leaf with colophon in a copy of the *Vyasaraj atmaja sri vasudeva* written on paper in a single column of 7 long lines framed by a pair of vertical bounding lines and dated Samvat 1646 (1590/91 CE).

Figure 43 (Right center). Leaf from a copy of Kalidasa’s *Raghuvamśa* (“The Dynasty of Raghu”) written on paper in a single column of 9 long lines between vertical bounding lines, with a non-functional “stringing hole”. 15th century.

Figure 44 (Right bottom). Miniature of a single scene on paper within a decorative frame, from a Krishnait text. Kashmir, 19th century.



SESSION 1:45–3:15pm

McCormick 106

## Session 5. Material Evidence in Incunabula (MEI): Reports from the Field

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

**Sabrina Minuzzi** (Researcher in Early Modern History, Marie Skłodowska-Curie Fellow, Ca’ Foscari University of Venice)

*“An Overview of Material Evidence in Incunabula (MEI), with a Focus on Readers of Materia Medica”*

**Eric White** (Curator of Rare Books, Princeton University Library Special Collections)

*“Flourished circa 1455: A Remarkable Strasbourg Rubricator Identified”*

**Meghan Constantinou** (Librarian, The Grolier Club of New York)

*“Making Connections with Incunabula in MEI: A Small Library’s Perspective”*

**Raymond Clemens** (Curator, Early Books and Manuscripts, Beinecke Rare Book & Manuscript Library)

*“CERL MEI at Yale’s Beinecke Rare Book & Manuscript Library: Materials and Relationships”*

COFFEE BREAK 3:15–3:45pm

Lobby outside McCormick 106

SESSION 3:45–5:30pm

McCormick 106

## Session 6. Deciphering, Reading & Beholding

Moderator: **Helmut Reimitz** (Professor of History and Director, Program in Medieval Studies, Princeton University)

**Christine E. Bachman** (Department of Art History, University of Delaware, and 2019–2020 Graduate Student Fellow, Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries)

*“Carolingian Structures of Logic and Learning: The Evidence of University of Pennsylvania MS LJS 101”*

**Carson J. Koepke** (Program in Medieval Studies, Yale University)

*“The Decoration of Tironian notes in the Commentarii Notarum Tironianarum: Evidence for Merovingian Exemplars”*

**Lynley Anne Herbert** (Curator of Manuscripts and Rare Books, The Walters Art Museum, Baltimore, Maryland)

*“New Eyes on Old Books: Unraveling the Mystery of the Walters Lace Manuscript”*

Closing Remarks

RECEPTION 5:30–7:00pm

Lobby outside McCormick 106



share the same cataloger, however, which forced the question of what should appear in the record in order to make the project unified while upholding institutional practices. Another, related, question was what approach should be taken during the cataloging and digitization processes to make the project public and to encourage patrons to engage with the holdings at their repositories. In other words, how can discovery in both the librarian meaning of the word and in the more traditional meaning of the word, be aided by cataloging? This talk will look at how Columbia and Penn approached the MMW project in terms of student and community participation, with particular emphasis on cataloging and the role of the cataloger in a digitization project.

[Figure 37]

**White, Eric** (Curator of Rare Books, Princeton University Library Special Collections)

*“Material Evidence: A Workshop with 15th-Century Manuscripts and Incunabules”*

Eric White, Curator of Rare Books at Princeton University Library, will host a hands-on workshop highlighting fifteenth-century manuscripts and incunables from the University’s main collections and the Scheide Library. The curator’s choice of specimens will include hybrid books, *Sammelbände*, altered books, and various forms of material evidence that elucidate questions of production, dissemination, use, and survival. The session will conclude with a recent discovery that Dr. White considers one of the best of his career.

[Figure 1]

**White, Eric**

*“Flourished circa 1455: A Remarkable Strasbourg Rubricator Identified”*

A highly distinctive style of rubrication can be found in at least 18 early printed books with Strasbourg provenances. They include 8 copies of Johann Mentelin’s Strasbourg edition of the German Bible (printed in 1466), 8 other books printed in Strasbourg (circa 1460 to 1472), and two books imported from Augsburg (1471) and from Mainz (1474). This body of work suggests that the rubricator was not a solitary monk assigned to decorate one library’s acquisitions, but rather was a key member of the book trade in Strasbourg, who decorated multiple copies before they were sold. Moreover, the recent discovery of a manuscript signed by our rubricator in 1455 not only reveals his identity, but sheds new light on the remarkable career of a scribe who was among the first to evolve from a copyist of manuscripts into a rubricator of quantities of printed books.

[Figure 38]



Figures 2–4. Philadelphia, University of Pennsylvania Libraries, Lawrence J. Schoenberg Collection, MS LJS 101. Collection of secular and classical texts, written on parchment in France, possibly at the Abbey of Fleury (Saint-Benoît-sur-Loire), 9th–11th centuries, with additions. Photographs courtesy OPenn.

Figure 38 (Opposite). Present location unknown. Rodrigo Sánchez de Arévalo (1404–1470), Bishop of Zamora (known in Latin as Rodericus Zamorensis), *Speculum vitae humanae* (“Mirror of Human Life”), printed in Augsburg on paper by Günther Zainer, and dated 11 January 1471 (ISTC ir00215000). Set out in a single column of 35 lines, this first page of text opens the author’s dedicatory address to Pope Paul II with an 8-line initial S for *Sanctissimo* (“To the most Blessed”), presented in red and blue pigment with geometric and foliate ornament and pen-flourishes extending the full height of the page in the left-hand margin. Photograph courtesy Eric White.

## Abstracts (Alphabetical order by Speaker)

**Bachman, Christine E.** (Department of Art History, University of Delaware, and 2019–2020 Graduate Student Fellow, Schoenberg Institute for Manuscript Studies, University of Pennsylvania)

“Carolingian Structures of Logic and Learning: The Evidence of University of Pennsylvania MS LJS 101”

Manuscript LJS 101, held in the Lawrence J. Schoenberg Collection of the University of Pennsylvania Libraries, is a remarkable example of a Carolingian monastic textbook. In this paper I present my preliminary research into the ways in which the manuscript represents a collective enterprise in its making and in its contents. The main text of the manuscript is Boethius’s translation of, and commentary on, Aristotle’s *De Interpretatione*, a work central to the study of logic, or dialectic, in the early Middle Ages. The juxtaposition of this text with shorter texts, such as a sample letter (from an unnamed monk to an unnamed abbot) and definitions of words, further transforms the manuscript into a useful handbook for studying the first three subjects of the liberal arts: grammar, rhetoric, and dialectic.

Besides containing a deliberately chosen collection of texts, the manuscript also reflects the work of several individuals. At least two distinct phases of work can be identified, the hands of several scribes can be distinguished, and the diagrams and decoration may have been added by others. Furthermore, textual annotations and other additions show that the manuscript was not only made, but also used, within a larger community over an extended period of time. This evidence coming from LJS 101 shows the Carolingian structures surrounding logic and learning exemplified by the manuscript to be ones of community and combined efforts.

[Figures 2–4]

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

“Cover Story”

Building upon the momentum generated by our Anniversary Symposium in 2019 (“The Roads Taken”), our symposium this year addresses multiple, interlinked, activities devoted not only to the materiality of written records insofar as they survive, in manuscript and in print, but also to the cultivation of their preservation, examination, study, and appreciation. The presentations this year, as well as their abstracts and illustrations offered within this Symposium Booklet, express a broad range of approaches dedicated to such directions.

I give thanks to our sponsors, hosts, and contributors for this event, with the added, grateful, reflection that the cumulative contributions over the years to the Research Group’s symposia at Princeton University continue to open, and to develop, pathways for collaborative engagement with written materials in their complex transmission across time and space. An example among many relates to the Research Group’s investigation of some Old Armenian manuscript materials.

Figure 4 (Top). Folios 1v–2r (in the 11th-century portion), opening Boethius’s Latin translation of Aristotle’s “Periermenias”, for *Peri ermenias* or *Περὶ Ἑρμηνείας* (“On Interpretation”), the title given here for the text also known as *De Interpretatione* (“On Meaning”), with a full-page paneled initial *P* for *Primu[m]* (“The first”) decorated with geometric, foliate, and animate ornament.

Figure 5 (Lower left). Folio 36r (in the 9th-century portion), including a framed, partly colored, and foliate-decorated diagram of affirmations and contradictions within the text of the *Peri ermenias*.

Figure 6 (Lower right). Folio 60v (in the 9th-century portion), opening a specimen epistle by an unnamed monk to an unnamed abbot, with multiple glosses linked to the text by *signes-de-renvoi*.

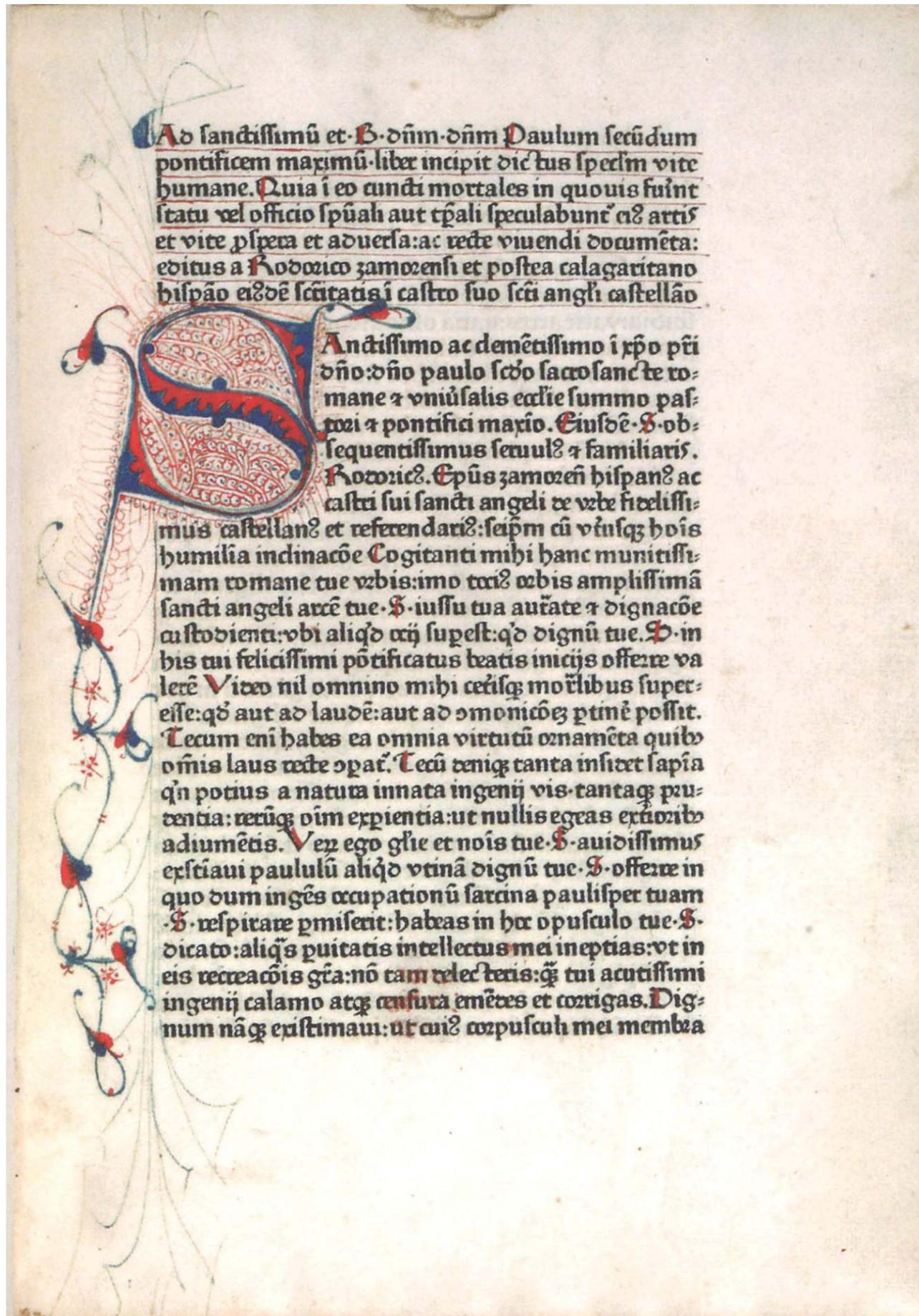




Figure 5. Poughkeepsie, New York, Vassar College Libraries, Medieval and Early Modern Manuscript Collection, Archives and Special Collections, MS 52 recto. Detached leaf from a liturgical manuscript in Armenian, written on paper in double columns of 35 lines, with a 4-line animate initial and a marginal palmette ornament. Acquired by the College from Otto Ege, the leaf comes from “Ege Manuscript 56”, of which many other leaves are known. Like many, this leaf still has its “Ege” mat, with red framing lines and identifying inscriptions in pencil. Although Ege identified the specimens here and elsewhere as a “Bible” with the date of “1121 AD”, the survivors demonstrate that it is a Lectionary, dated AH 1120 (= 1671 CE), from Ifahan, Iran. Ege placed its specimens in some of his Portfolio sets: it stands as Number 1 in *Original Leaves from Famous Bibles* and Number 5 in *Original Oriental Leaves*. This page carries Gospel readings from Matthew 4:23–25, Mark 1:14–20, and Luke 4:43 – 5:4, which starts with the 4-line bird-shaped initial. In the line above the bird, the direction Երեքշաբթի (“Tuesday”), starting with a red Ե, implies an ordering by days. Photograph courtesy Mildred Budny.

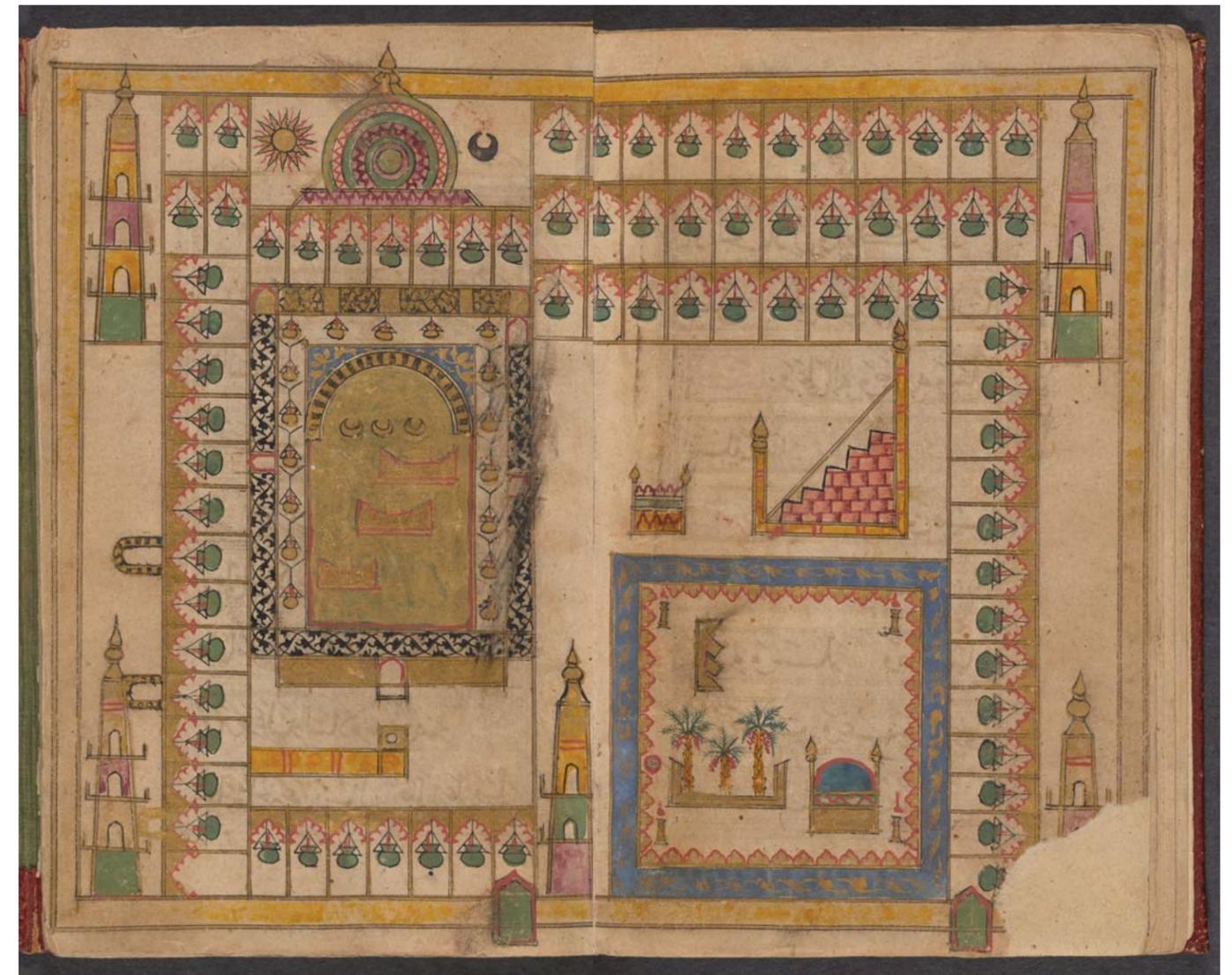


Figure 37. New York, New York, Columbia University, Rare Book & Manuscript Library, MS Or. 217, folios 29v–30r. Framed double-page illustration of the Rawḍah “Garden of Paradise” in the mosque of the Prophet at Medina within *Dalā'il al-khayrāt wa-shawāriq al-anwār fī dhikr al-ṣalāh 'alā al-Nabī al-mukhtār* (دلائل الخيرات و شوارق الانوار في ذكر الصلاة على النبي المختار) “The Waymarks of Benefits and the Brilliant Burst of Lights in the Remembrance of Blessings on the Chosen Prophet”, a collection of prayers for the prophet Muhammad, composed by Abū Abdullah Muḥammad ibn Sulaymān ibn Abū Bakr al-Jazūlī al-Simlālī al-Hasanī (ابو عبد الله محمد ابن سليمان ابن ابوبكر الجزولي السملالي الحسني), whose dates span 807 AH / 1404 CE – 870 AH / 1465 CE. This copy dates probably sometime between the mid-17th and the mid-19th century (between 1650 and 1850?).



Figure 36. Poughkeepsie, New York, Vassar College Libraries, Medieval and Early Modern Manuscript Collection, Archives and Special Collections, *Bibliotheca Sheetziana*, MS 29, folio 4v. One leaf among a group of 5 leaves (now in disrupted order) from an unidentified Armenian manuscript fragment written on paper in double columns of 34 lines within red ruled ladder-like frames extending the full height of the leaf. This page has a partly rubbed palmette ornament in the outer margin; its partial offset on the formerly adjacent leaf attests to the original order. Photograph courtesy Ronald Patkus.

The Research Group began, more than 30 years ago, with a focus upon early medieval manuscripts, mostly Western — but not forgetting other forms of written sources. Over the years, we came to consider many other sources, as their subjects come into focus for our collaborative attention.

For example, several years ago, a specimen offered for our examination from a dispersed Old Armenian manuscript gave the opportunity not only to identify, assess, and publish it in one of our booklets (“New Testament Leaves in Old Armenian”), but also to add Armenian to our multi-lingual digital font Bembino for that publication. Then, as work advanced on other subjects, including leaves from various manuscripts dispersed by Otto F. Ege (1881–1951), there came into view more leaves from that same manuscript (“The Plot Thickens”). Such discoveries are reported in our blog on “Manuscript Studies” (<http://manuscriptevidence.org/wpme/manuscript-studies>). Next, following our 2019 Anniversary Symposium and Ronald Patkus’s presentation on the collection of pre-1600 manuscripts at Vassar College, we had the opportunity to examine a group of Armenian leaves at Vassar, including one dispersed by Ege, as well as those in the newly donated *Bibliotheca Sheetziana* (about which Ron reports here) — leading to further identifications. Such interconnections form the essence, and the fruits, of our collaborations.

Over time, and with dedicated outreach, the Research Group has gathered support and enthusiasm for our activities, which continue to emphasize manuscript studies, and also to explore the fields of early printing and other forms of written materials in their complex transmission across time and place. This Symposium stands well within our tradition, and we take pleasure in welcoming you to it, with thanks for your time, energy, interests, expertise, and generosity. We aim, as customary, to offer nutritious Food for Thought, with attention also to the food and drink for Receptions and refreshment breaks, which may make manifest the hospitality intended for this Spring event.

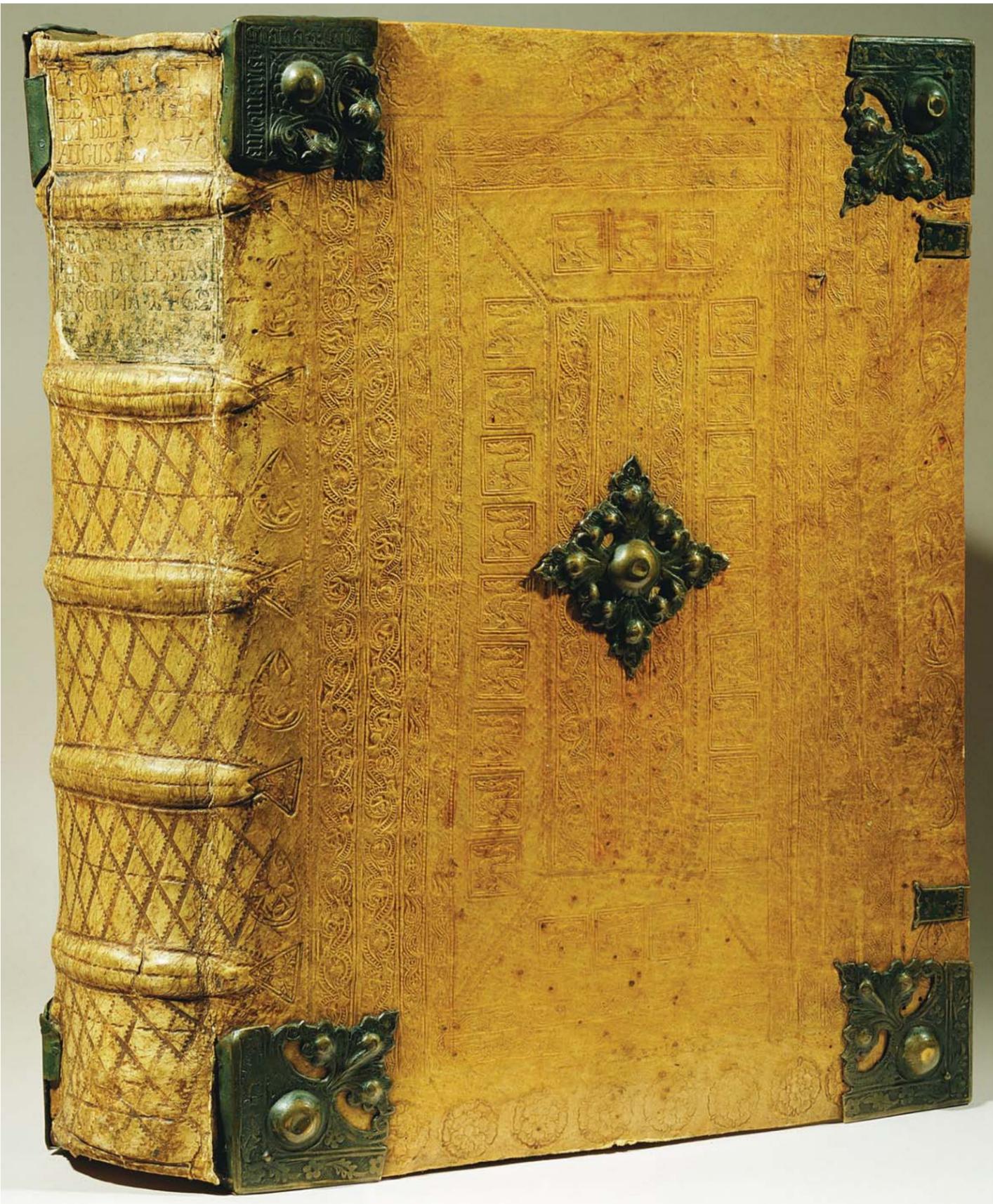
[Figures 5, 36, 50, 51]

**Clemens, Raymond** (Curator, Early Books and Manuscripts, Beinecke Rare Book & Manuscript Library, Yale University)

“CERL MEI at Yale’s Beinecke Rare Book & Manuscript Library: *Materials and Relationships*”

Linked to the Incunabula Short Title Catalogue (ISTC) provided by the British Library, the Material Evidence of Incunabula (MEI) project of the Consortium of European Research Libraries (CERL) is a database “designed to record and search the material evidence” of 15th-century printed books, comprising “ownership, decoration, binding, manuscript annotations, stamps, prices, etc.” The copy-specific bibliographical records provide essential clues for provenance, “which can be geographically located and chronologically dated”.

The MEI project has given libraries dramatic new ways of describing their holdings and has given researchers ways to find data that have not existed as such scale before. The platform also allows for new ways of searching and thinking about the life of books after print. An additional benefit has been the opportunity for young European scholars to work in American libraries and to begin forming the necessary academic connections that will serve both scholar and institution for many years to come. I will discuss Yale’s experience with MEI and the scholars it has sent to work here.



Figures 6–7. New York, Grolier Club, \\*434.14\Aug\1470\Folio. Flavius Josephus, *De antiquitate Judaica* and *De bello Judaico*, translated by Rufinus Aquileinensis, printed in Augsburg on paper by Johann Schüsseler in 2 Parts, dated respectively 28 June 1470 and 23 August 1470 (ISTC ij00481000; MEI 02128126), and bound together with a manuscript copy, dated 1462, of Eusebius Caesariensis, *Historia ecclesiastica*. Photographs courtesy Meghan Constantinou.

each miniature, initial, and margin provides an opportunity for the cataloguer to bring to light the intricate painted details and subject matter of the manuscript. Common themes for manuscript cataloguing work at the Index include the description and organization of major and minor decoration on the page, as well as the challenge of cataloguing ornament, recording complex inscriptions and text/image relationships, and assigning subjects to rich and extensive thematic content, from new narrative scenes to drolleries in borders.

By framing these ideas with live searches of the Index database, this paper will also introduce the technical aspects of manuscript cataloguing work. This will broadly be covered with three core concepts:

- 1) coverage, or what types of manuscripts, liturgical and narrative, are entered into the Index database and what fields capture this content;
- 2) structure, or what is the digital arrangement of manuscript records and how do we access these parts; and
- 3) standards, or what are some of the approaches that cataloguers take to create codicological keywords and browsable headings.

Acknowledging a long legacy of manuscript cataloguing at the Index, this paper will also briefly address the foundational holdings of the “Illuminated Manuscript” category in the physical archive, as well as the scope of the manuscript legacy data before it migrated to the Index’s new database platform in 2017.

[Figure 35]

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

*“An Introduction to Indian Manuscripts for the Non-Specialist”*

The bewildering array of material found in and around the Indian Subcontinent can be intimidating to the non-specialist, as much for the array of materials and formats as for the languages and scripts. Nonetheless there are ways to sort out this material, and gain at least a basic understanding of what is available, whether one is a general research librarian, a private collector, or an interested observer. This paper is a beginners’ guide to making some sense out of Indian and related manuscript material.

[Figures 39–49]

**Tuttle, Kelly** (Project Cataloguer, Manuscripts of the Muslim World, University of Pennsylvania Libraries)

*“Cataloguing and Discovery in the Manuscripts of the Muslim World Project”*

The “Manuscripts of the Muslim World” Project (**MMW**) is a collaborative project to catalog and digitize Islamicate manuscripts in the Philadelphia area and at Columbia University. Since it is a collaboration, different institutions approached the project differently. All participating institutions



Figure 35. New York, Morgan Library & Museum, MS M. 939, folio 1r, detail. León, Spain, 1181. Opening initial *P* for *Principia* (“Principles”) in the *Glossa in Epistolas Beati Pauli* (“Commentary on the Epistles of Paul”) by Peter Lombard. Set within a blue frame, the 5-line initial descends in the margin beside the text with foliate and geometric ornament, while its bow contains the scene of a short-haired parchment maker bent at work over a table, with a knife and blank sheets of parchment or bifolia.

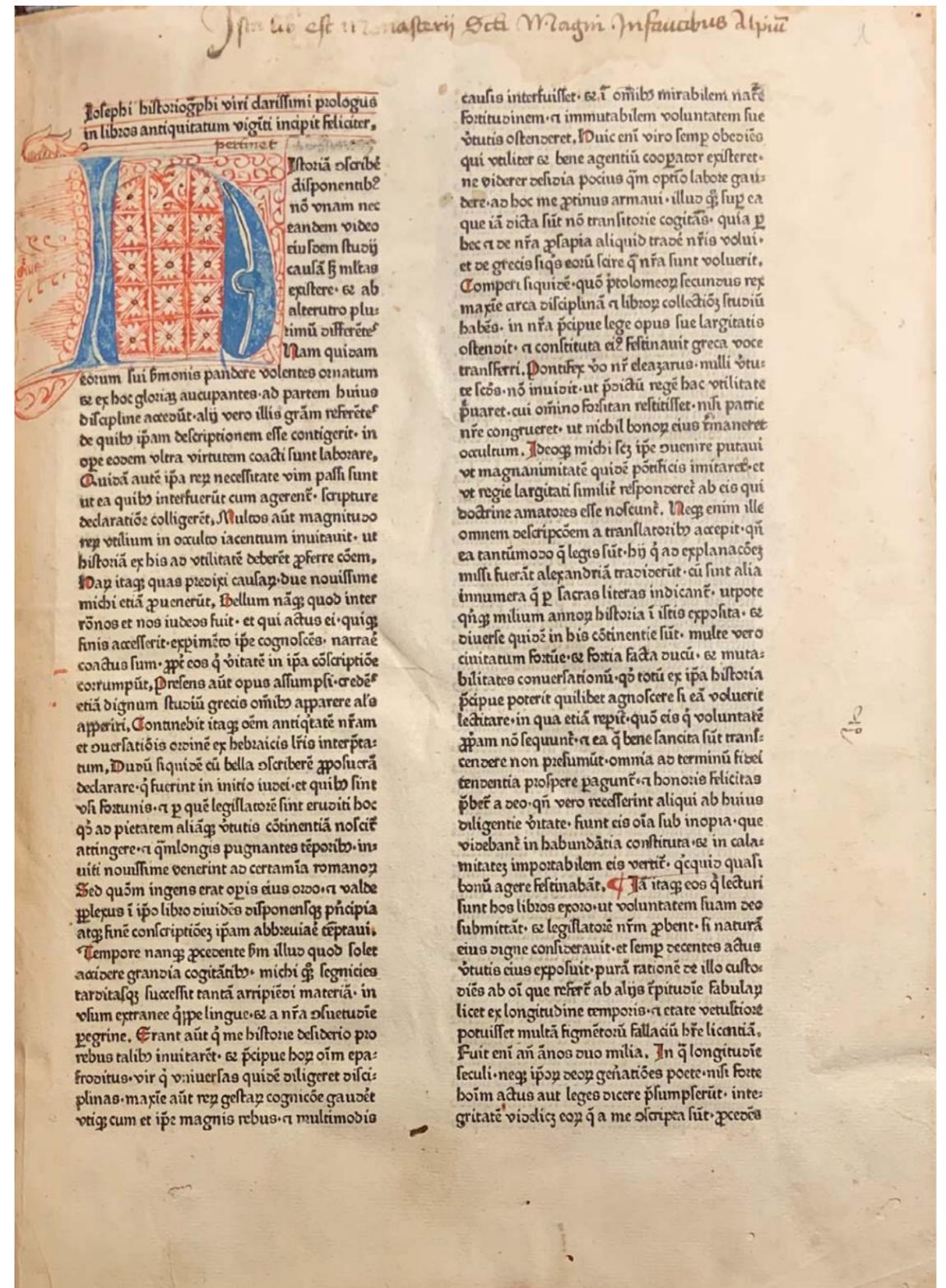


Figure 6 (Left). Front cover and spine of the contemporary 15th-century German binding made of alum-tawed pigskin over boards, embellished with blind tooling and titling, and fitted with centerpiece and cornerpiece bosses as well as double clasps.

Figure 7 (Above). First page of text, set out in double columns of 60 lines, opening the Prologue for *De antiquitate Judaica* with a decorated 10-line initial *H* for *Historia[m]* (“The history”) added in blue and red pigment and black ink, with geometric and foliate ornament, by an anonymous 15th-century German rubricator. At the top of the page stands the added handwritten ownership inscription of the Abbey of Saint Mang (or Magnus) of Füssen in Bavaria.

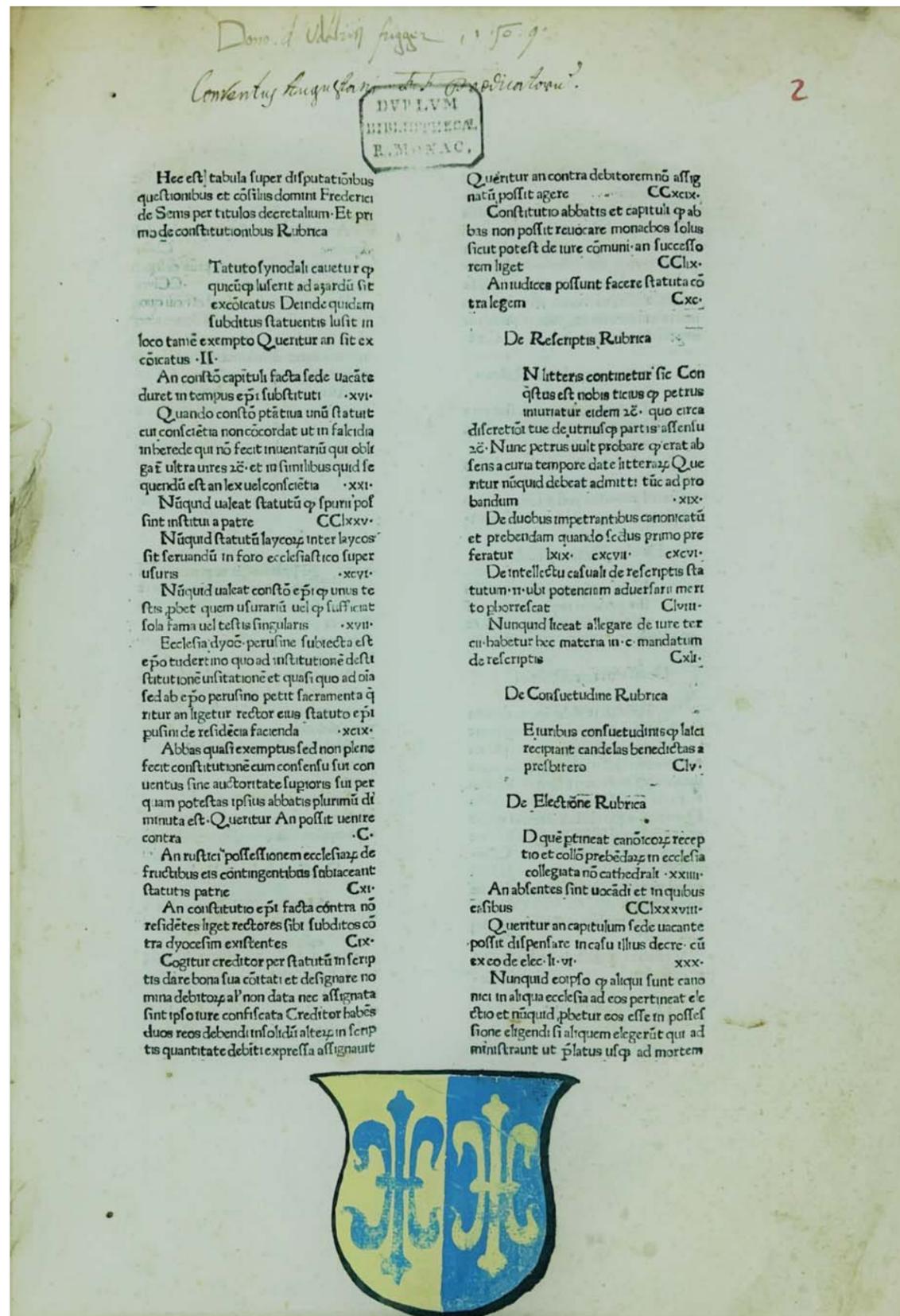


Figure 9. New York, Grolier Club, \\*34.15\Rome\R842\1471\Folio. Fredericus Petrusius, *Disputationes, quaestiones et consilia*, printed in Rome on paper by Adam Rot and dated 25 June 1472 (ISTC ip00423000). Leaf “[1]2r” within the Contents List, bearing the coat-of-arms of Ulrich Fugger (1451–1510), the donorship inscription bearing his name and the date 1509 (apparently as part of the donation of his library to the monastery in September 1509), the handwritten ownership inscription of its next owner (the Dominican Cloister of Saint Magdalena in Augsburg, Bavaria), and the de-accessioning stamp as a duplicate by the Bayerische Staatsbibliothek in Munich. Photograph courtesy Meghan Constantinou.

Finland, and the United States collaborated on this project, pooling their expertise in Semantic Web technologies and medieval manuscript curation and research, as well as contributing their own data from the three contrasting datasets. These three datasets — the Schoenberg Database of Manuscripts at the University of Pennsylvania, the Medieval Manuscripts Catalogue at the University of Oxford, and the Bibale database from the Institut de recherche et d’histoire des textes — are brought together in a Linked Open Data (LOD) environment, constructed by the team members from the e-Research Centre at the University of Oxford and the Semantic Computing Group at Aalto University in Finland, to aggregate, enhance, and present the data, with a data model based on the CIDOC-CRM and FRBROO ontologies. The results offer “a semantic portal” for “navigating the network of connections between people, institutions, and places within European medieval and Renaissance manuscripts”.

This paper will explore some of the challenges that the MMM project faced when combining different metadata schemas in online catalogs and manuscript related databases into a linked data environment. While there are many overlapping elements in all forms of manuscript cataloging and description practices that support linkability on a basic level, there are as many elements that challenge seamless linkage across platforms. Choices of what to link and what not to link — as well as how to link and how not to link — must be made by developers, often times with unintended or unexpected consequences.

These consequences risk alienating some users who inevitably bring fixed expectations that cannot be met when they query linked resources. But is this let-down of expectations necessarily bad, or is it perhaps an opportunity to rethink standard practices of manuscript description? Drawing from the experiences of the Mapping Manuscript Migrations project (<http://mappingmanuscriptmigrations.org/>), I will focus on this last question and the potential for linked data to spur scholars to asking new kinds of questions and exploring new approaches to cataloging and other forms of manuscript description.

[Figure 33]

Savage, Jessica L. (Art History Specialist, Index of Medieval Art)  
 “Cataloguing Manuscript Iconography between Digital Covers at the Index of Medieval Art”

The cataloguing side of the Index of Medieval Art database (<https://theindex.princeton.edu/>) is divided into three top-level categories designed to handle the creation of records for Monuments and their in-situ iconography, various Work of Art Types for three-dimensional art objects, and Manuscripts. At the heart of this cataloguing work is the careful examination of medieval iconography as it is analyzed, described, and linked on records within the Index database.

This paper will examine the schema employed by the Index to create database records for manuscripts, including decorated codices, leaf fragments, and scrolls. Each illumination,



Figure 34. Poughkeepsie, New York, Vassar College Libraries, Medieval and Early Modern Manuscript Collection, Archives and Special Collections, *Bibliotheca Sheetziana*, MS 1, recto. Leaf from a Book of Hours, with Psalms in the Vulgate Version, written on parchment in a single column of 14 lines, with 1-line and 2-line decorated initials and decorated line-fillers at line-endings. Northern France, circa 1425. This page has the full text of Psalm 122 (*Ad te levavi . . . et despectio superbis*), the rubricated title (*psalmus davidis*) for the next Psalm, and the opening line of Psalm 123 (*Nisi quia dominus erat in / nobis*). Photograph courtesy Ronald Patkus.

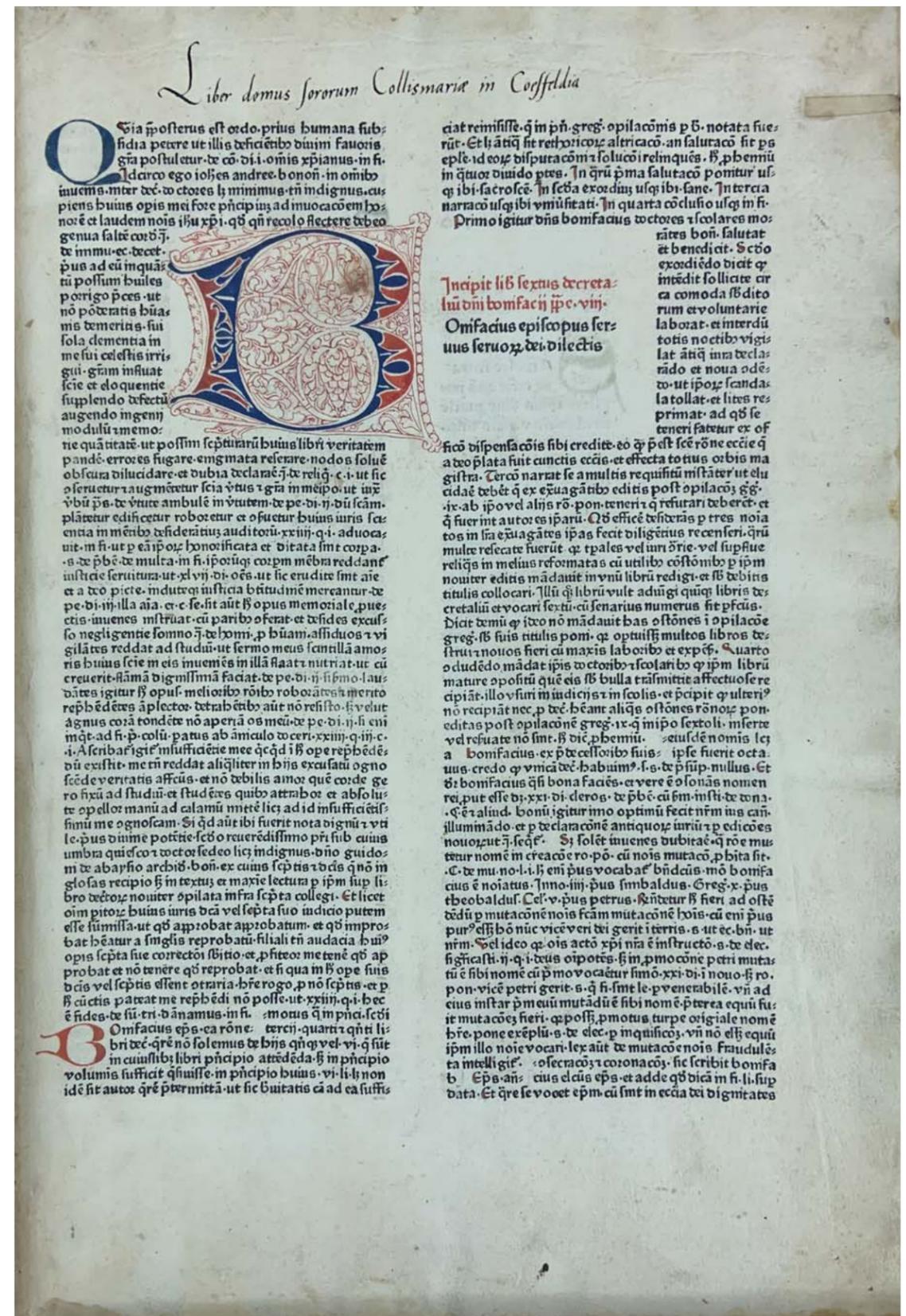
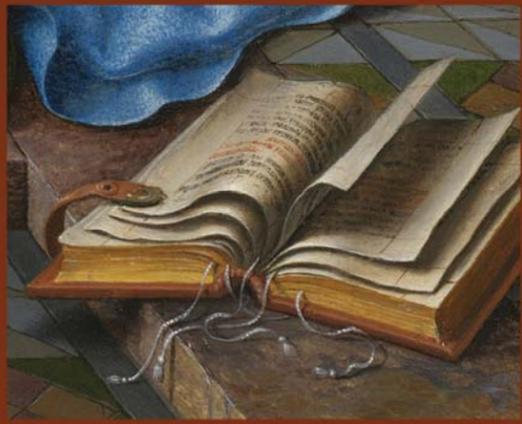


Figure 8. New York, Grolier Club, \\*34.14\Mainz\S367\1476\Folio. Boniface VIII, Pontifex Maximus (formerly Benedetto Gaetano), *Liber sextus Decretalium*, with commentary by Johannes Andreae, printed in Mainz on paper by Peter Schoeffer and dated 9 January 1476 (ISTC ib00976000). Leaf "[1]/1r", opening the text with a 14-line initial *B* (for *Bonifacius*), supplied in red and blue with geometric and foliate ornament, and carrying at the head of the page the added ownership inscription of the Convent of *Collis Mariae* (Marienbrink) at Coesfeld in North Rhine–Westphalia. Photograph courtesy Meghan Constantinou.

a)



b)



d)



c)



a) Raleigh, North Carolina, North Carolina Museum of Art, Kress Collection. Luca di Tommè, *Christ Blessing*, 1355. Opened book in elongated format, with text in capitals (from John 14:6 and 11:26) spread across the facing pages within frames of ruled lines in red.

b) Washington, D. C., National Gallery of Art. Jan Gossaert, *Madonna and Child*, circa 1532. Opened book with straps, string-like bookmarks, and text laid out in single columns of 13 lines. Photo courtesy of National Gallery of Art via Open Access.

c) National Gallery of Art, Washington, Kress Collection. Juan de Flandes, *The Annunciation*, from *Four Panels from the San Lázaro Altarpiece* (series), circa 1508/1519. Book in blue tasseled chemise binding opened on lap, with rubricated text set in single columns.

d) National Gallery of Art, Kress Collection. Workshop of Robert Campin, *Madonna and Child with Saints in Enclosed Garden*, circa 1450. Bound book opened on lap, with strap, fanned pages, and rubricated text set out in double columns.

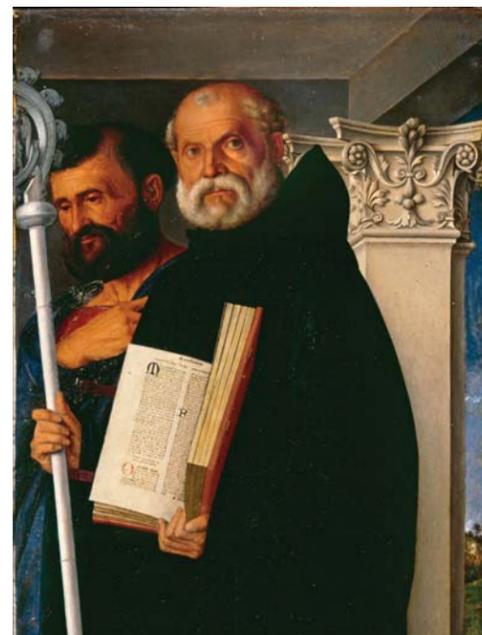


Figure 33. Mapping Manuscript Migrations: Applying data analysis and visualization tools to show on a map how a selected target group of manuscripts have moved from their places of production to their last known location — in this case to Princeton, New Jersey. Image courtesy Lynn Ransom.

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

*“Collecting for Undergraduates: Nicholas B. Scheetz and the Bibliotheca Scheetziana”*

Nicholas B. Scheetz (1952–2016) was a manuscript curator at Georgetown University and a book and manuscript collector in his own right. He was especially known for his holdings relating to Edward Fitzgerald’s *Rubaiyat*, but toward the end of his life he gave much attention to his collection of medieval and renaissance manuscripts. His goal as he went about this work was to create a resource for an undergraduate institution in the United States. The *Bibliotheca Scheetziana* consists of over 70 leaves and codices, ranging from the 9th to the 16th centuries. It represents a variety of manuscript genres, including Bibles, sermons, devotional books, liturgical books, music, literary texts, and documents.

In 2019, the collection was placed at Vassar College by Scheetz’s wife, Diana Pearson, an alumna of the Class of 1978. This presentation will introduce Scheetz, his manner of collecting, the collection he built, and its planned uses on campus.

[Figures 32, 34, 36]

**Ransom, Lynn** (Curator, SIMS Programs, Schoenberg Institute for Manuscript Studies, University of Pennsylvania)

*“Mapping Manuscript Migrations: Negotiating Metadata Standards and Manuscript Description in an LOD Environment”*

“Mapping Manuscript Migrations” (MMM) is a digital humanities project that brings together three distinct datasets about the histories of more than 215,000 medieval and Renaissance manuscripts for browsing, searching, and visualization. Four leading institutions from Great Britain, France,

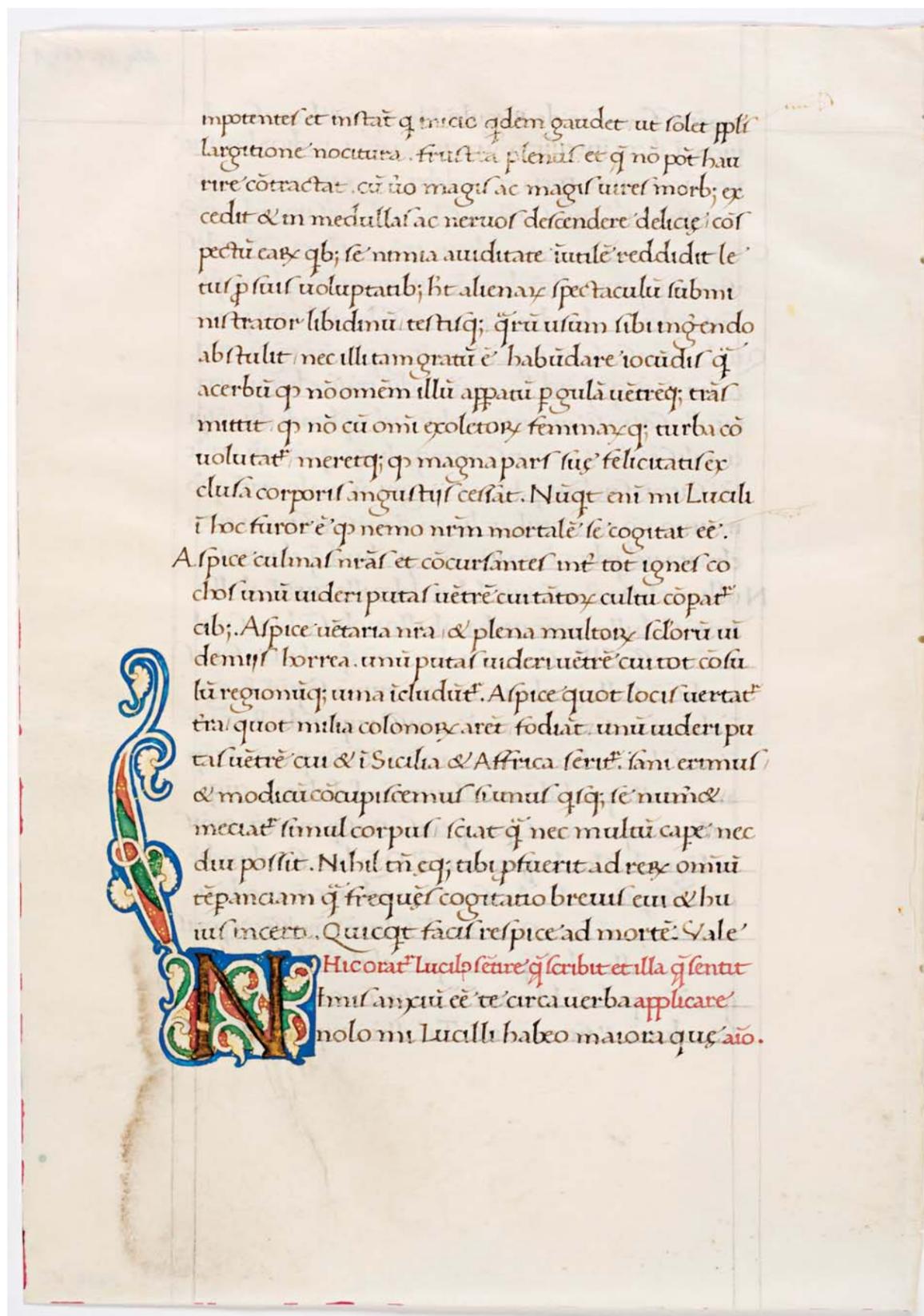


Figure 32. Poughkeepsie, New York, Vassar College Libraries, Medieval and Early Modern Manuscript Collections, Archives and Special Collections, *Bibliotheca Sheetziana*, MS 2 verso. Single leaf from a copy of Seneca, *Epistolae morales* (“Moral Letters”) written on parchment in a single column of 28 lines. Italy, circa 1470. This page presents the conclusion of *Epistola* 14, with text extending mid-phrase from [*Tunc illum excipient affectus /*] *impotens*” to the end (*respice ad mortem*), followed by *Vale* (“Farewell”). Next comes the rubricated title for *Epistola* 15. Its text begins with a 3-line initial decorated with extended branching and scrolling foliate ornament: *Nimis anxium esse te circa verba [et compositionem] mi Lucili nolo habeo maiora quae [ / cures]*. Left over from the trimmed margins, some traces show the formerly red-stained outer edges of the book. Photograph courtesy Ronald Patkus.

**Constantinou, Meghan** (Librarian, The Grolier Club of New York)

“*Making Connections with Incunabula in MEI: A Small Library’s Perspective*”

While the Material Evidence in Incunabula (MEI) project has successfully partnered with major research institutions like the Beinecke, the Morgan Library, and Princeton University, many libraries with smaller collections of incunabula, like The Grolier Club of New York, are also active participants. As a modest-sized, independent research library, the Grolier Club’s incunabula have attracted less attention from scholars than institutions known for their holdings of early printed books. Yet, as the MEI project has shown, important provenance associations can be found in incunabula collections regardless of the size or collecting focus of the institution.

This talk will present a few examples of interesting provenance relationships that have been discovered between incunabula in the Grolier Club Library and other institutions, thanks to recently input MEI data. From the Benedictine monastery of St. Mang in Füssen, from the Augustinian Convent at Coesfeld, and from the Renaissance banker, Ulrich Fugger the Elder, the potential of the database to make connections in ownership histories across repositories will be demonstrated.

[Figures 6–9]

**Ellertson, Barbara Williams** (BASIRA and Research Group on Manuscript Evidence)

“*The Painted Page: Examples from the BASIRA Project*”

“BASIRA” is the acronym for an independent study project on “Books as Symbols in Renaissance Art”. The project has evolved into a prototype for a database of images of medieval and Renaissance artworks — mostly paintings and sculptures. To date, we have gathered thousands of images and have placed them into our FilemakerPro database, with very detailed metadata tags. In a new alliance with the Schoenberg Institute for Manuscript Studies, work is underway to convert the BASIRA database to an open-access platform.

This brief presentation will sketch the general parameters of the database, in support of further exchanges between art historians and book historians. Although the BASIRA project is designed to explore the codex as a symbol, some images seem to show promise also as evidence of manuscript creation and styles. A few case studies will be presented.

Creating inter-operable metadata has been, and continues to be, a challenge. Since we plan to include illustrations and illuminations from manuscripts in the database in the future, advice from RGME Symposium participants on desirable manuscript metadata would be both helpful and welcome.

[Figures 10–12]

Figure 10a–d (Opposite). Details of books in paintings made in oil upon panels. Photographs and layout courtesy B. Williams Ellertson.

Figure 11 (Lower left). Florence, Galleria degli Uffizi, Anonymous, *Still Life of an Illuminated Book*, German school of the 15th century, circa 1510; oil on wood, 70.2 × 65 cm. Opened book with fanned leaves showing pages of text and music set out in double columns and adorned with decorated initials and illustrations. Image via Wikimedia, Public Domain.

Figure 12 (Lower right). Venice, Basilica di Santa Maria Gloriosa del Friari, Triptych in the Sacristy by Giovanni Bellini, *Madonna col Bambino con San Nicola di Bari, Pietro apostolo, Benedetto da Norcia e Marco Evangelista*, 1488; oil on panel, detail. Right-hand panel of the triptych, upper portion, with both Saint Mark the Evangelist and Saint Benedict of Nursia, the latter holding a crosier and an opened book set out in double columns with enlarged initials alternately in blue and red and the running title for *Ecclesiasticus* (“The Book of Sirach”) in the Old Testament. Image via Art Resource.

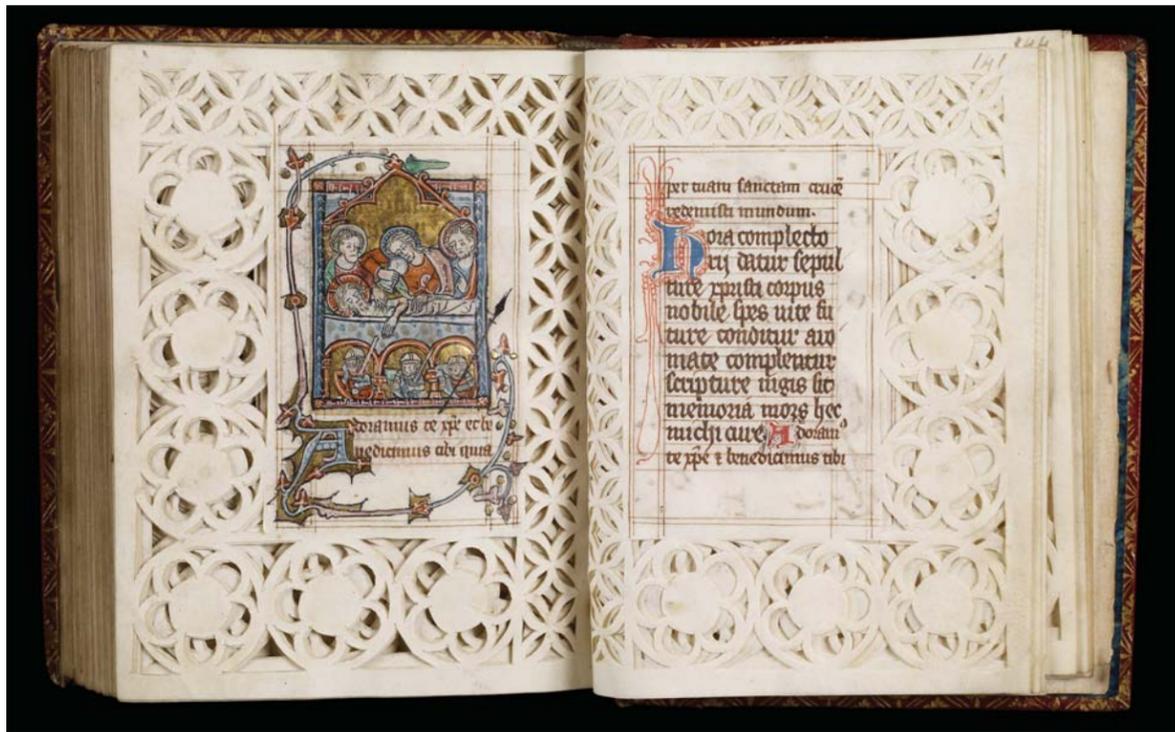


Figure 13. Baltimore, Walters Art Museum, MS W. 93, folios 140v–141r. Book of Hours (“De Bar Hours”) written on parchment in Latin in single columns, France, 1310. Opening within the Hours of the Cross, with the repeated Versicle *Adoramus te* (“We adore Thee”) both before and after the Hymn *Hora complectorii datur . . . future conditur* (“The Hour of Compline” . . .), preceded by a part-page, 2-tiered illustration of the Anointing of Jesus’ Body and the 3 Soldiers Sleeping at the Tomb, each set within an arcade. Punctuated by segmented geometric motifs, the foliate extensions from the top and tail of the 2-line initial *A* for the first *Adoramus* wrap like pincers around most of the column. Forming lace-like friezes of geometric patterns in the margins, an openwork rectangular border made by cut-outs (“canivet”) surrounds each page throughout the book. Photograph courtesy Lynley Anne Herbert.

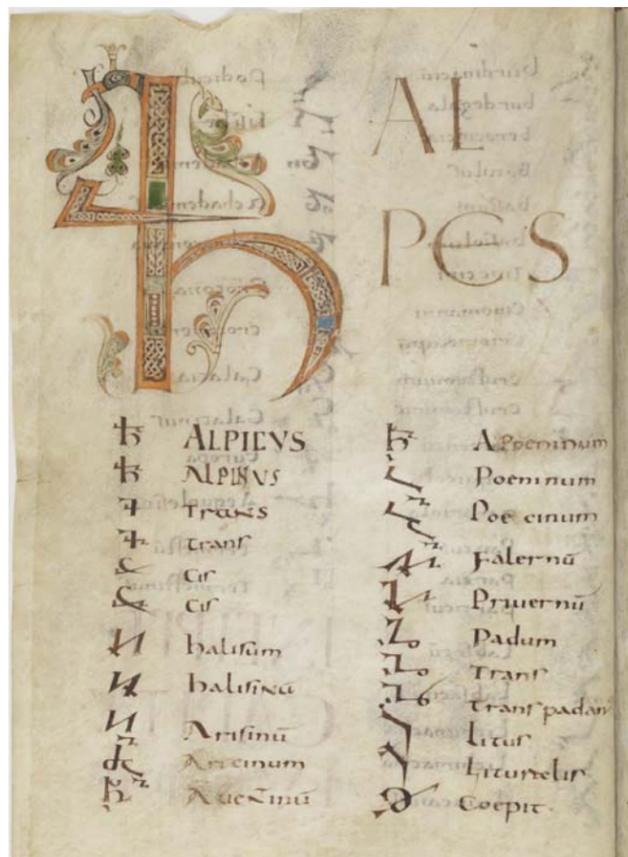
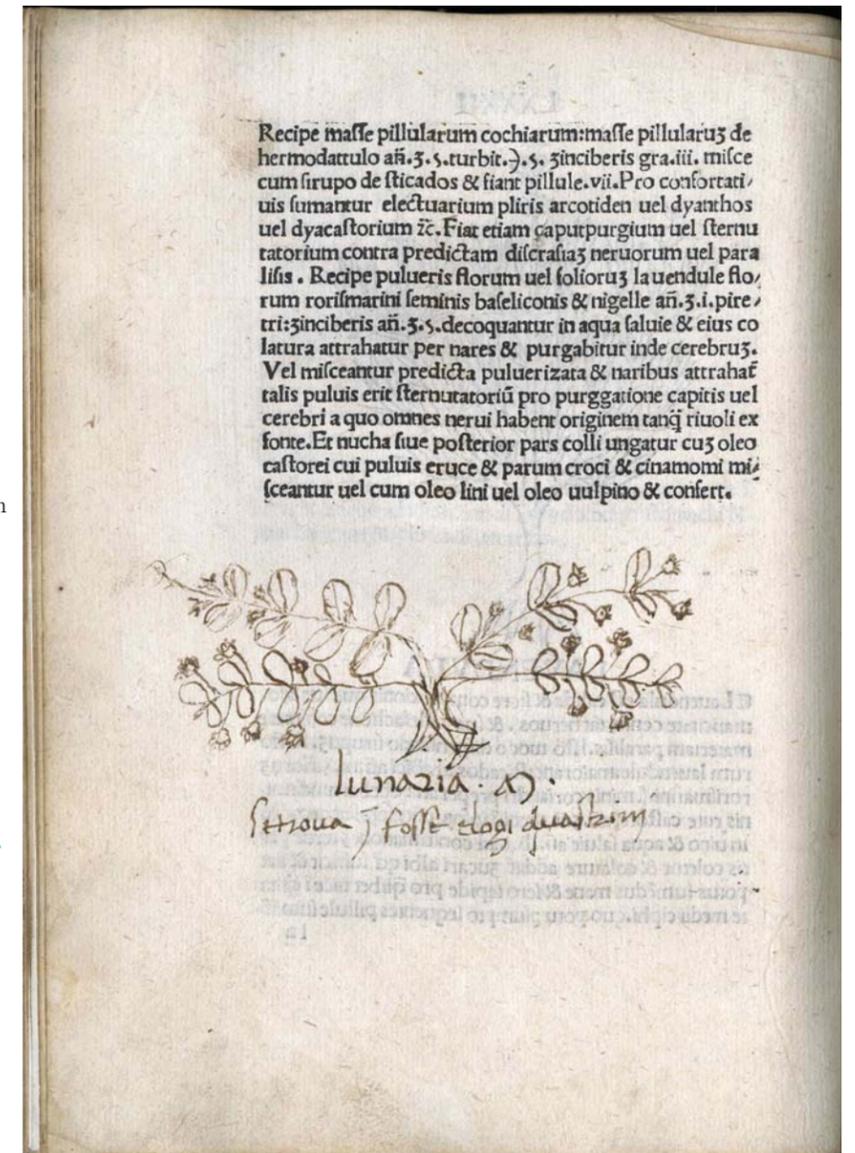


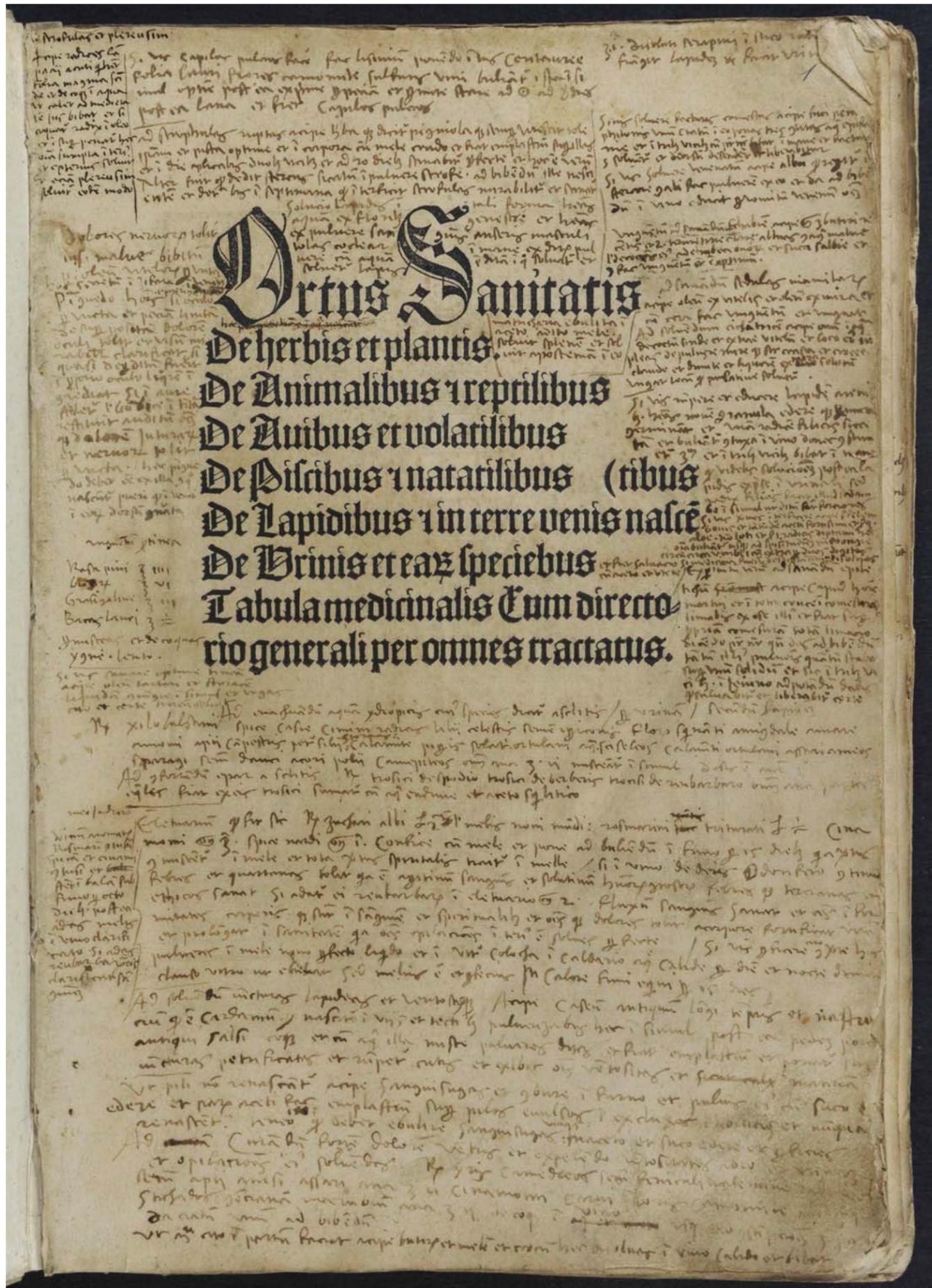
Figure 14. Paris, Bibliothèque nationale de France, Département des Manuscrits, MS latin 190, folio 15v. Abbey of Saint-Germain-des-Prés, Paris, first half of the 9th century. Opening of a fragmentary copy of the *Commentarii notarum tironianarum*, written on parchment in double columns with an alphabetical list of Tironian notes matched by their Latin words. The list begins with the Tironian note for *Alpes* (“Alps”) and its meaning, spread across the double-column layout. The whimsically decorated 8-line Note includes interlace, geometric, and foliate ornament, as well as a crowned bird’s head. Image via [gallica.bnf.fr](http://gallica.bnf.fr).

Figure 29 (Opposite). Venice, Biblioteca Nazionale Marciana, Inc. 0333 (ISTC ih00487000; MEI <https://data.cerl.org/mei/02013034>). *Hortus sanitatis* etc., printed in Strassburg on paper by Johann Prüss not after 1497. Folio 1r, presenting the Title Page in a single column of 9 lines, surrounded by multiple annotations in ink covering the page with recipes for various diseases.

Figure 30 (Right). Venice, Biblioteca del Museo Correr, Inc. G 048 (ISTC ih00068000; MEI <https://data.cerl.org/mei/02010600>). *Herbarius latinus* (without synonyms), printed in Venice on paper by Leonardus Achates de Basilea and Guilielmus de Papia and dated 27 October 1491. In the space below the printed text, an early 16th-century reader added the ink drawing and description (in a clumsy Italian vernacular) of a plant missing in the text: *Lunaria M.* [= *Maior*].

Figure 31 (Bottom). Bologna, Biblioteca del Dipartimento di Scienze Biologiche, Geologiche, Abientali, Irnerio Bertoloni VIII. M. 24. Pietro Andrea Mattioli, *I discorsi . . . nei sei libri di Pedacio Dioscoride Anazarbeo della materia medicinale*, printed in Venice on paper by Marco Ginami, 1621 (HPB: IT-ICCU. BVEE.032490; MatMed-Readers <https://data.cerl.org/matmed/MM00000038>). The illustrations printed within the text for *DRAGONCELLO* (“Tarragon”) and *LINGUA SERPENTINA* (“Adder’s Tongue”) are accompanied by dried and pressed living specimens, some of them attached to the page by an identifying handwritten slip of paper. Using printed herbals to make dried specimens, as here, allowed for creating a personal herbal.





Herbert, Lynley Anne (Curator of Manuscripts and Rare Books, The Walters Art Museum, Baltimore, Maryland)

*"New Eyes on Old Books: Unraveling the Mystery of the Walters Lace Manuscript"*

Far from becoming stagnant, dusty tomes set reverently on shelves behind glass, collections of medieval manuscripts continue to benefit enormously from repeated and active exploration. Perhaps more than many other forms of art, their complexity of content and materiality allows them to be discovered and rediscovered, revisited over decades and centuries with fresh eyes, renewed fascination, updated scholarship, and advances in scientific analysis. Although digitization is in many ways an effective tool for allowing such work, and offers a safer and more accessible alternative to handling fragile manuscripts, there are instances where discovery is dependent upon engaging with the physical object. This paper presents a recent case study that speaks both to the rewards of revisiting older collections, as well as to how crucial it is that collection stewards continue to allow access to the physical books.

The book in question is known as the De Bar Hours (W. 93), an unusual manuscript nestled among nearly a thousand others at the Walters Art Museum. Lacy rosettes cut into every one of its parchment margins lend the book a strange charm that is unlike any other, and the manuscript's early date of circa 1310 places it many centuries before other known "lace" books. It has therefore long been assumed that the cutting of the pages could not be contemporary with the manuscript's original production, and was an 18th-century alteration meant to beautify the book. In this paper, I will detail how reexamining this perplexing manuscript, and building a case through the observation of subtle physical evidence, led to the discovery that the cutting was indeed original to 1310, a fact that resituates it from an anomalous pastiche to the earliest known book of its kind.

[Figure 13]

Koepke, Carson J. (Program in Medieval Studies, Yale University)

*"The Decoration of Tironian Notes in the Commentarii Notarum Tironiarum: Evidence for Merovingian Exemplars"*

Tironian notes (an ancient system of Latin shorthand) experienced what might be called a 'Tironian renaissance' in the 9th century as a facet of the larger movement of clerical and educational reforms known today as the 'Carolingian renaissance.' The principal texts containing an extended use of Tironian notes are the Gallican psalter (frequently with additional hymns appended) written out in shorthand, and a glossary of the notes now known as the *Commentarii notarum tironianarum* ("Commentaries on Tironian Notes"). Both texts survive in manuscripts dating to the 9th century at the earliest. This paper will focus on the manuscript history of the latter text.

The *Commentarii notarum tironianarum* consist of several chapters of Tironian notes and their long-hand glosses; the notes which serve as chapter headings are often elaborately decorated. The surviving copies of the unabridged text all date to the Carolingian period (Francia, circa 9th century), but aspects of the text, the palaeography, and the decoration of its early, high-end productions point to the existence of Merovingian-era exemplars, now lost. This paper will focus primarily on what the page-design schemas and the late Franco-Insular decorative motifs of early witnesses of the text — British Library MS 37518, Vatican MS Latin 3799, Bibliothèque nationale de France, MSS Latin 190 and Latin 8778, and other early witnesses



Figure 15. Les Enluminures, TM 844, Latin Bible, Spain, Kingdom of Castile (Seville?), circa 1240–1260. Opening page of a small-format Bible, written on vellum in double columns of 56 lines, with the running title, an epistolary Prologue by the Vulgate translator Jerome, and the beginning of the Book of Genesis. Each text starts with a part-page decorated initial: the 7-line *d* for *Desiderii* (“To Desiderius”) of the Prologue and the 25-line *I* for *In Principio* (“In the beginning”), decorated with geometric and foliate ornament. Photograph courtesy Laura Light.

Authentic medieval illuminated pages will be displayed, as well as educational illuminated examples made by Bernard. Exotic tools and materials, such as gesso sottile, red lead, gum arabic, fish glue, burnishers of dogs’ teeth and hematite, punch tools, and, of course, gold leaf will be shown as well.

Mr. Maisner has taught and lectured about manuscript illumination at many institutions, including The Cloisters Museum, The Metropolitan Museum of Art, The J. Paul Getty Museum, The Morgan Library & Museum, and The Grolier Club. He graduated from The Cooper Union School of Art in New York City in 1977.

Mr. Maisner is a contemporary artist who makes Modern Illuminated Manuscripts, as well as paintings, which blend painting, illumination, and lettering as a modern idiom. His work has been widely exhibited in fine art galleries, museums, libraries, and university exhibition spaces. His works are in the collections of the Philadelphia Museum of Art, The Morgan Library & Museum, The MOCRA Museum of Art at St. Louis University, and in many private collections. In addition to his passion for art and illumination, Mr. Maisner is also a renowned calligrapher and fine stationer.

[Figures 21–28]

**Minuzzi, Sabrina** (Researcher in Early Modern History, Marie Skłodowska–Curie Fellow, Ca’ Foscari University of Venice)

“An Overview of Material Evidence in Incunabula (MEI), With a Focus on Readers of *Materia Medica*”

This paper offers an overview of the distinctive features of MEI (“Material Evidence in Incunabula”), as well as an examination of some current statistics revealing the power of its impact upon collaborative, international enterprise. I will illustrate the contribution of our project on two fronts.

Firstly, I consider reconstructing and understanding library collections, whether private or institutional, religious, aristocratic, or ordinary. One example among many shows the significant contribution of the database to the recovery of stolen books, with a recent, and most happily concluded, episode involving two Italian libraries.

Secondly, by looking at books of *materia medica* (“medical material”), some examples focus on the reconstruction of readers’ habits and their reception of texts. This set of breakthroughs is made possible by MEI for books printed in the 15th century, and now, fortunately, also for books of later centuries. Their copies, usually heavily annotated and/or worn out by use, will be gathered and studied in **MatMed-Readers** (Marie Skłodowska–Curie Project, Ca’ Foscari University – Venice, 2019–2022) — a database in progress modelled on MEI.

[Figures 29–31]



Figure 28. Illuminated Renaissance-Style Letter *D* by Mr. Maisner. Standing in gold leaf upon a partly-colored background, the Capital letter is enlivened by a branching, scrolling foliate stem which coils within the interior of the bow, extends beyond the letter, and interlaces with its parts. Inspired by an original, the letter employs raised and burnished gold leaf, set on a cushion of gesso painted onto the surface. The drawing is made with a thin pen and ink. The foliate stem is rendered in reserve (that is, parchment left unpainted), forming “White Vine Scroll” ornament (seen also in Figure 32 below in a Renaissance specimen). The background comprises segments of red and blue pigment. The dots add further decoration and light. Photograph courtesy Bernard Maisner.

of the text — can tell us about their shared exemplar(s). At the very least, I hope to show that a comparison of the surviving witnesses can prove a pre-Carolingian origin for the textual tradition.

[Figure 14]

**Light, Laura** (Director and Senior Specialist, Text Manuscripts, Les Enluminures, Chicago, New York, and Paris)

*“Do Manuscript Descriptions Influence Scholarship? The Case of Thirteenth-Century Latin Bibles”*

Discussions of cataloguing medieval manuscripts usually begin with the question of what to include in a description, by asking, on the one hand, what sort of information the theoretical reader of the description will need, and on the other, how much information cataloguers can practically include. I would like to briefly look briefly at this question from a slightly different perspective and ask how our descriptions — and what we include or omit — have influenced scholarship.

The case study I have chosen is the thirteenth-century Bible in Latin. In this particular case I would argue that how Bibles from this period are described has indeed molded the scholarly and popular understanding of the history of the Vulgate in the thirteenth century and later. I am not offering general conclusions, but I do hope that this single case study might prompt others to think about how descriptions of manuscripts have influenced (or have not influenced) scholarship in their field.

[Figure 15]

**McQuillen, John T.** (Associate Curator, Printed Books & Bindings Morgan Library & Museum, New York)

*“15th-Century European Blockbooks: Towards a United States Census”*

The blockbook is a genre of printed book produced entirely from woodcuts, popular in the Netherlands, Lower Rhine, and southern Germany in the 1460s–1470s. While the two most common blockbook texts — *Apocalypsis Sancti Johannis* (“The *Apocalypse* of Saint John”) and *Biblia pauperum* (“The Bible of the Poor”) — were derived from the manuscript tradition, their method of woodcut reproduction, dissemination, and use turned the printed incarnations into completely new bibliographic artifacts. The genre ultimately fell out of fashion through changing devotional practices and the ultimate triumph of typographic printing. Although short-lived, the blockbook stands as a monument to the rapidly changing visual and textual developments of 15th-century European culture.

As part of a long-term project updating the catalog descriptions of the approximately 2750 incunabula at The Morgan, I also began working on the 19 blockbooks in the collection. Describing the Morgan’s copies necessitated a comparison with other copies of the same editions in order to understand the relative dating of each copy, based upon watermarks in the paper and the progressive deterioration of the woodblocks. The process was made easier through cataloging and digitization initiatives at major European collections, such as the Bodleian Library in Oxford, the Bibliothèque nationale de France in Paris, and all of the collections in Bavaria.



Figures 16–20. New York, New York, The Pierpont Morgan Library & Museum (PML), Selection of Blockbooks of the *Apocalypsis Sancti Johannis*, printed on paper by woodcuts, in different editions or states (as identified by W. L. Schreiber). Details of their illustrated openings of the Book of the Apocalypse (or Revelation) 15:1, with John's Vision of the Sign of the Seven Angels with the Seven Last Plagues. Photographs courtesy John McQuillen.

Figure 16 (Left). PML 21786, folio o2r. Netherlands or Germany, circa 1466–1470. Schreiber edition I/II, state 2. Chancery folio (27.3 × 19.6 cm): 50 leaves, uncolored.

Figure 17 (Lower left). PML 6, folio P2r. Germany, circa 1470. Schreiber edition IV, state A. Chancery folio (25.3–8 × 20.2 cm): 12 of 48 leaves, hand-colored, with German manuscript commentary on the reverse of woodcuts.

Figure 18 (Lower right). PML 1051, folio P2r. Germany, circa 1470. Schreiber edition IV, state D. Chancery folio (27 × 19.7 cm): 44 of 48 leaves, hand-colored.

Figure 19 (Opposite upper). PML 8, folio Q1v. Germany, circa 1470. Schreiber edition V, 4-quire issue. Chancery folio (28.5 × 21.5 cm): 32 of 48 leaves, hand-colored.

Figure 20 (Opposite lower). PML 7, folio P2r. Germany, circa 1468. Schreiber edition V, 3-quire issue. Chancery folio (28 × 21 cm): 47 of 48 leaves, hand-colored.



Figure 23 (Opposite top left). Volume II, folio 183r. Initial *d* of *Danihele* (“Daniel”) opening Jerome’s Prologue for the Book of Daniel. A parchment maker and a haloed monk stand with an outstretched parchment sheet, a rolled sheet, a parchment frame which holds a stretched and partly scraped skin, and a moon-shaped scraper (*lunaria*).

Figure 24 (Opposite top right). Volume I, folio 137v. Initial *U* of *Uiginti* (“Twenty”) opening Jerome’s Prologue for the Books of Kings. Holding a straight edge and pointed implement, a haloed monk sits at work ruling a bifolium with grids of columns and lines, as guides for the calligraphy,

Figure 25 (Opposite bottom). Volume II, folio 195r. Initial *n* of *Non* (“Not”) opening Jerome’s Prologue for the 12 Minor Prophets. Holding a straight edge and a knife, a haloed and tonsured monk sits at work to cut sheets of parchment.

Figure 26 (Above left). Volume III, folio 133v. Initial *P* of *Paulus* opening Paul’s Epistle I to the Corinthians. Wearing tunic and mantle, the haloed scribe sits at work writing upon a ruled quire, as he holds in either hand a quill for writing and a knife for positioning the surface, sharpening the nib, and scraping away mistakes.

Figure 27 (Above right). Volume III, folio 208r. Initial *A* of *Apocalypsis* opening the Book of Revelation. Wearing a cap and holding a brush steady by bracing his wrist, a lay artist sits at work painting a male human head, while a palette of pigments lies ready alongside.





Figures 23–27. Scribal Materials, Methods, and Results, as seen on medieval manuscript pages themselves. Copenhagen, Det Kongelige Bibliotek, MS G. K. S. 4 2° (“The Hamburg or Berthold Bible” in the Vulgate Version), details. Hamburg, Germany, dated 1255. Illustrations, set within historiated initials, depicting various stages of illuminated manuscript production — mostly as presumed author portraits, demonstrating the author’s direct engagement with the work of writing and crafting the text itself, sometimes with collaborators. Images courtesy Bernard Maisner, via Wikimedia Commons.



Figures 21–22. Illumination Tools and Materials. Photographs courtesy Bernard Maisner.

Figure 21 (Above). Burnishing Tools for gold made of stone and bone. From left to right: Dog's Tooth, Hematite, Agate, and an uncut piece of Agate as a potential burnisher. The hematite tool is store-bought; the others are hand-made.



Figure 22 (Above). Categories of Ingredients for making gesso, plus a Mortar and Pestle. Ingredients in 3 groups from left to right: Colors to aid the artist in applying the gesso; Adhesives (for example, fish glue, garlic juice, ammonia), according to countries of origin and seasonal concerns; and Bulky Matter to provide cushions for gold leaf, collected in a range for different purposes.

However, with the exception of the Library of Congress (having 11 copies), American collections lag far behind our European counterparts, with no substantial catalog or digital presence provided by the major collections of the Morgan Library (19 copies), the New York Public Library (11 copies), and the Huntington Library (11 copies). In 2019 I extended my Morgan catalog to create a census of every example of a blockbook in an American public collection — preserved in libraries and art museums, and represented by bound copies and leaf fragments — that is, every piece of physical evidence of a blockbook. This year I was granted a fellowship by the Bibliographical Society of America to continue this work through the personal examination of the undigitized copies at the Huntington Library, the Universities of Yale, Brown, and Harvard, and Williams College.

This presentation will outline my progress in identifying every known blockbook in the United States: approximately 125 examples, comprising both complete copies and leaf fragments. I will focus on the copies at the Morgan and describe how the detailed analysis of these copies has revealed connections to other copies in American and European collections. The continued close examination of individual copies and leaves of blockbooks will only help us to achieve a fuller picture of the production and use of these rare bibliographic artifacts.

[Figures 16–20]

**Maisner, Bernard** ([bernardmaisner.com](http://bernardmaisner.com))

*“The Materials and Methods of Medieval and Renaissance Manuscript Gold-Illumination Technique”*

Between the front cover and the back cover of an illuminated manuscript is where much of the magic lies. Every aspect in the production of an illuminated manuscript was entirely hand-done — from the preparation of the animal skin, the cutting of a quill pen, making ink for calligraphic writing, the sourcing and preparation of gold, mixing the materials used in the gesso recipes for the gold leaf to adhere, using various gems and animal teeth to make the burnishers to polish the gold leaf, making fine brushes and paints for rubrics and miniature paintings, and fashioning the small, shaped punch tools to create intricately patterned indentations upon the gold surface. This work and much more went into artists' efforts to create beauty — and to capture light — in the service of illuminating thought and symbolizing profound belief and meaning in the masterful art of the book.

Using authentic materials and tools, Bernard will bring you back in time to demonstrate step-by-step methods that were used by artists in the making of illuminated manuscripts. Many people might collaborate in the making of a book — parchment makers, apprentices to cut and rule lines on the pages, calligraphers who wrote the text, rubricators specializing in initial letters, gold-leaf illuminators, artists to paint the miniatures, specialist artists who painted landscapes, or faces only, bookbinders and master craftspeople who made the book covers — often amazingly sculptured and jeweled works of art in their own right.