



A Symposium of the RESEARCH GROUP ON MANUSCRIPT EVIDENCE

www.manuscriptevidence.org/wpme

Saturday, 21 October 2023, Online via Zoom

Between Earth and Sky



Part 2 of the 2023 Symposia on “Materials and Access” with a Pair of Spring and Autumn Symposia, plus a Spring Pre-Symposium

Continuing our online Symposia (which began in Spring 2022), accompanied by illustrated Booklets as is our custom, this Symposium comprises Part 2 of the pair for 2023 on our year’s Theme of “**Materials and Access**”. Part 1 had the title “From the Ground Up”, preparing the ground for Part 2 with its views situated “Between Earth and Sky”. The first explored the terrain. This Symposium examines the Here and Now in earthly realms, by taking a long and wide view.

We examine evidence from the antique to modern periods and across a wide geographical, historical, and cultural range. Subjects and fields for consideration range from thirteenth-century Latin Bibles, watermarks in *Ars moriendi* Blockbooks, landscape imagery in the Old English Psalms and Elegies, and Venetian mercantile correspondence from Syria in the 1480s; through uses of diverse materials in Special Collections for teaching purposes (whether formal ceremonial illustrations for a coronation or satirical broadsides); to an introduction to a recently acquired numismatic teaching collection spanning multiple periods and cultures.

This Symposium presents new and cumulative work, with reports of discoveries, work-in-progress, and collaborative projects. Some reports build upon work presented for the 2023 Spring Symposium, or revive and update the intentions to present their subjects at our 2020 Spring Symposium at Princeton University (which had to be cancelled at short notice during the Covid-19 pandemic). Some offer previews both of new developments for the BASIRA Project (“Books as Symbols in Renaissance Art”) and of the 2024 RGME Spring Symposium to be held at Vassar College.

PART 1: SPRING SYMPOSIUM (SATURDAY 25 MARCH 2023)

“From the Ground Up”

A Full-Day Symposium
of the Research Group on Manuscript Evidence

Part 1 (of 2)
2023 RGME Symposia on “Materials and Access”

organized by Mildred Budny

Saturday, 25 March 2023
9:30 – 5:00 pm E.D.T. (GMT-4) by Zoom



Interrelations between “Materials and Access” (our theme for this year) can resemble, and remain inextricably interlinked with, the dynamics between “Evidence and Interpretation”. From its beginning, the Research Group on Manuscript Evidence has attended to distinctions between the latter in approaching subjects of study. Access to original materials and research resources (including photographs or surrogates) — as well as the uses which such access serves — remains central to the processes of examination, interpretation, communication, and transmission of knowledge, whether existing, unfolding, revising, refining, or changing.

The presentations in this Symposium, as part of our long series of Symposia, in person and online, and the first in our pair of Symposia for 2023, explore interactions with the materials — including marginal elements such as annotations and glosses (interlinking with the Pre-Symposium). The span addresses subjects from the early Middle Ages into the early modern period and beyond.

PART 2: AUTUMN SYMPOSIUM (SATURDAY 21 OCTOBER 2023)

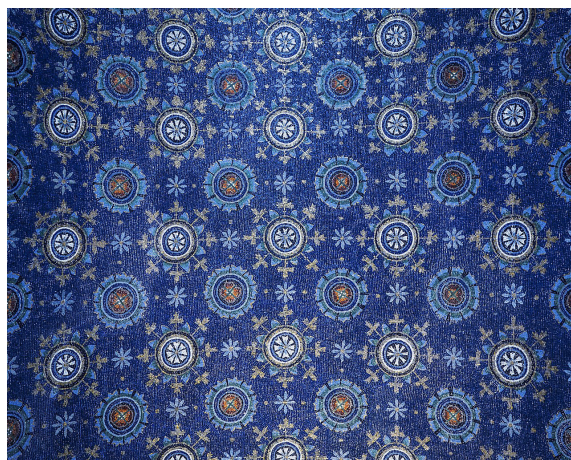
“Between Earth and Sky”

A Full-Day Symposium
of the Research Group on Manuscript Evidence

Part 2 (of 2)
2023 RGME Symposia on “Materials and Access”

organized by Mildred Budny

Saturday, 21 October 2023
9:30 – 5:00 pm E.D.T. (GMT-4) by Zoom



Rounding out the year's series of Spring and Autumn Symposia, this Symposium presents both new and cumulative work, with reports of discoveries, work-in-progress, and collaborative projects. Some reports build upon work presented for our 2023 Spring Symposium, or revive and update the intentions to present their subjects at the 2020 Spring Symposium at Princeton University (which had to be cancelled during the Covid pandemic). Some reports offer previews of new developments for the BASIRA Project (“Books as Symbols in Renaissance Art”) and our 2024 Spring Symposium to be held at Vassar College.

Here, the RGME examines a broad range of materials and forms of access to them, as it continues to prepare foundations for building “Bridges” in its activities for the 2024 Anniversary Year. The span addresses subjects from the antique world, Middle Ages, and early modern and modern periods, with attention to manuscripts, early-modern printing, documents, numismatics, the history of collections, and other communications.

Program

SESSION 9:30–11:15 am EDT (GMT-4)

Opening Remarks

Mildred Budny (Director, Research Group on Manuscript Evidence)

Session 1. “Sources, Resources, and Encounters”

Presider: **Jennifer Larson** (Department of Classics, Kent State University)

Kathryn Young (University Archivist and Curator of Rare Books, Loyola University Chicago)
and

Justin Hastings (Assistant Teaching Professor, Department of English, Loyola University Maryland)
*“Crowning a King, Interpreting Society, and Scaring the Kids:
First-Year Composition Students Meet the Archives and Special Collections”*

Ronald Patkus (Head of Special Collections *and*
Adjunct Associate Professor of History on the Frederick Weyerhaeuser Chair, Vassar College)
“Preview of the 2024 RGME Spring Symposium at Vassar College”
— April 2024 (hybrid):
“Between Past and Future: Building Bridges between Special Collections and Teaching for the Liberal Arts”

LUNCH BREAK 11:15 am – 12:30 pm

SESSION 12:30–2:00 pm

Session 2. “By Land and By Sea”

Presider: **Hannah Goeselt** (Library Assistant, Massachusetts Historical Society, Boston)

Ann Pascoe-van-Zyl (Ph.D. Candidate, Department of English, Trinity College Dublin)
“Affective Landscape Imagery in the Old English Psalms and the Old English Elegies”

Eleanor Congdon (Department of Humanities and Social Sciences, Youngstown State University, Ohio)
“Letters to Ambrogio Malipiero, a Venetian Vice Consul in Syria during the 1480s”

David Porreca (Department of Classical Studies, University of Waterloo, Kitchener, Ontario)
“An Introduction to the Edgar William Pyke Coin Collection at the University of Waterloo”

David W. Sorenson (Allen G. Berman, Professional Numismatist)
“Response: Collecting and Studying Coins as Records of History”
— if David’s variable work timetable permits him to attend to speak

BREAK 2:00–2:30 pm

SESSION 2:30–4:00 pm

Session 3. “Having a Look, Looking Anew, and Looking Forward”

Presider: **Jessica L. Savage** (Art History Specialist, Index of Medieval Art, Princeton University)

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”

John T. McQuillen (Associate Curator, Printed Books & Bindings, Morgan Library & Museum, New York)
“Ars moriendi Blockbooks: What Can Watermarks in Paper Tell Us?”

Barbara Williams Ellertson (The BASIRA Project: Books as Symbols in Renaissance Art and Research Associate of the Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries)
“A Preview of a new Open Access Resource: Searching the BASIRA Project Database.”

BREAK 4:00–4:30 pm

SESSION 4:30–5:00 pm

Session 4. “Accessing Materials and Bridging Time and Space”

Presider: **David Porreca**

Phillip Bernhardt-House (Academic Vagabond)
“A Few Reflections on Materials and Their Access: Accessibility Concerns and Scholarship”

Closing Remarks

Mildred Budny

“From ‘Materials and Access’ in 2023 to ‘Bridges’ in 2024: Accomplishments and Prospects for an Anniversary Year”



Abstracts (Alphabetical order by Speaker)

Bernhardt-House, Phillip (Academic Vagabond)

“A Few Reflections on Materials and Their Access: Accessibility Concerns and Scholarship”

Reflecting on the variety of subjects addressed in this Symposium, and taking seriously its reminders about aids to memory, including time-honored habits of *memento mori* in diverse forms, I propose to contribute some observations about constraints nowadays for accessing materials for study. These restrictions, which affect individual students, teachers, researchers, and others differently in tiers of privilege, can impact independent agents to a significantly greater extent than those having access to entry for resources and subscription services, ranging from the original materials themselves to scholarly and bibliographical publications, whether those reference materials are issued in physical or digital forms as books, serial publications, databases, and other bodies of work. My reflections amount to a scholar’s plea concerning materials and their intermittent access as a path to knowledge.

[Figure 1]

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

*“From ‘Materials and Access’ in 2023 to ‘Bridges’ in 2024:
Establishing Bridges for the RGME Anniversary Year”*

This year’s theme of “Materials and Access”, suggested by the RGME Editorial Committee in 2022, has given rise to explorations of the challenges, potential, and conditions — past, present, and future — for each of these spheres. Nor have these explorations neglected a poignant awareness of the concomitant opposites of ‘immateriality’ and ‘access withheld’. Similarly selected by the Editorial Committee, the choice of theme for 2024 brings attention to the qualities, obstacles, and abilities inherent in “Bridges” of many kinds, both tangible and intangible.

In constructing, as well as effecting, a transition between these themes for sequential years, the 2023 Autumn Symposium not only focuses upon the current theme, but also encompasses reflections upon, and previews of, our various activities dedicated to the next theme for our 2024 Anniversary Year. Some declare their convergence upon “Bridges” as phenomena or connections of some kind by their very titles. Such is the case with the 2024 Spring Symposium at Vassar College in Poughkeepsie, New York, and (if it is accepted) our inaugural Sponsored Session at the 2024 International Medieval Congress at the University of Leeds in the United Kingdom.

1) “Between Past and Future: Building Bridges between Special Collections and Teaching for the Liberal Arts” (Vassar)

2) “Building Bridges ‘Over Troubled Waters’ (for 25 Years and Counting)” (Leeds)

Figure 1 (left). Cambridge, Trinity College, MS O.3.7 (1179), folio 1r. Full-page frontispiece image of Philosophy Personified for *De consolazione philosophiae* (“On the Consolation of Philosophy”) by Anicius Manlius Severinus Boethius (circa 480 – 524), with commentary. England, 10th century; owned by Saint Augustine’s Abbey, Canterbury.

Outline drawing in ink with touches of red pigment. The full-length frontal female figure, wearing classicizing full-length garments, headveil, and shoes, stands on hilly or rocky ground and holds an intent gaze. She holds up at either side an elongated, opened book at the left and a torch or foliate scepter at the right.

Image via CC 4.0 International License, via <https://mss-cat.trin.cam.ac.uk/Manuscript/O.3.7>. [BERNHARDT-HOUSE] [BUDNY]



Figure 2. Private Collection, Volume of *Postille* ("Sermons on Biblical Readings" or commentaries in an annual liturgical cycle): *Postille maiores cum questionibus et additionibus. Postille maiores totius anni cum multis historijs . . . Euangeliorum dominicalium, ac ferialium* [etc.], printed by Jean David dit ("alias") la Mouche (Lyons, 1527). Folio Ir, detail: Illustration inset within the text at the opening of the *Postilla seu si mauis expositio epistolarum et euangeliorum: tam in dominicalibus ferialibus officiis congruentium per anni totius discursum*, with commentary.

Illustration of the crowned Deity accompanied by the works of Creation, comprising animals, birds, land, vegetation, water, sun, moon, stars, and winds in the four corners. Photo: Mildred Budny. [BUDNY]



Figures 3–4. London, The British Museum. Gold solidus of Galla Placidia, minted in Ravenna, 426–430 CE. Aelia Galla Placidia, (born 388/389 or 392/393 – died 450), Roman empress. Daughter of the emperor Theodosius I (ruled 379–395), sister of the Western emperor Flavius Honorius (ruled 393–423), wife / empress consort of the Western emperor Constantius III (ruled 421), and mother / regent of the Western emperor Valentinian III (ruled 425–455).

Images via Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0) license, via <https://www.worldhistory.org/image/17342/coin-of-galla-placidia/>. [BUDNY]

Figure 3 (top left). Obverse. Bust portrait of Galla Placidia seen in profile facing right, draped, crowned by Hand of God at top, with pearled diadem, necklace, earrings, imperial fibula as empress (*Augusta*), and *Chi-Rho* on her right shoulder.

Figure 4 (top right). Reverse: Full-length standing figure of Victory, draped, facing left, and holding tall jewelled cross, with star above.

Figure 5 (bottom). Ravenna, Italy, Mausoleum of Galla Placidia (388–450), Ceiling Mosaic. Photo: Petar Milošević / CC BY-SA, Wikipedia. [BUDNY]

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molestez cest leur Recours Joyeux / Cest le repris
de tous les langoureux / Cest leur salut et
remede courtoys. Et pour brief dire vng
tres affectueux. Lit prepare au fil du roy des
royes. Maisire prenez repos solacieux / En
ce saint lit Jours seymaines et moys. Coe
en celluy qui fu tres desirieux / Lit prepare
au fil du roy des roys.



Sensient vng petit prologue sur l'assumptiō de la vierge
marie. trāslate de latin en francois. Par Jo. Milot

Miletus seruiteur de ihu crist en leglise
de sarde. A ses venerables freres e mes-
demourans a ladene salut Je me
l'annembre bien que Jay souuent escript.

Poised, as it were, “Between Earth and Sky”, this Autumn Symposium offers scope to reflect anew upon the processes and accomplishments of our activities this year, both in their own right and as a forerunner of things to come.

Responding to this year’s theme, the subjects and case studies for the 2023 Spring Symposium, its innovative Pre-Symposium (“Intrepid Borders: Marginalia in Medieval and Pre-Modern Books”), and this Autumn Symposium embrace a broad array of materials, both printed and manuscript, exhibiting a wide range of dates and places of origin, languages, genres of text and illustration, and forms of approach to them. The range is characteristic of the approach of RGME activities and research projects especially since our move from the original base in the United Kingdom to the United States in 1994, with the completion of the major, integrated, outside-funded, research project on a group of “Anglo-Saxon and Related Manuscripts” from the medieval and early modern periods. With a new base in Princeton came the opportunities, directions, and horizons of wider access and a wider range for the subjects and materials for our activities, as manifested from the first events onward, starting with the first series of RGME Symposia, dedicated to aspects of “The Transmission of the Bible” (1995–2000), and moving on to other forms of events, including several new series of Symposia either in person or online.

RGME projects this year address the theme of “Materials and Access” on multiple, cohesive fronts. Among them are our ongoing research projects on original materials in manuscript, documentary, and other forms; and the first phase of a long-term project focused on the RGME Library & Archives as a collection. This new project approaches our own collection of records, in both physical and digital form, with the view, among others, to strengthening its characteristics and functions as a research library with wider access for scholars and others. The first phase is supported by a grant from The Gladys Krieble Delmas Foundation.

The research projects bring discoveries for a variety of original materials — such as a Carolingian manuscript fragment which recently came to light, diverse liturgical and other manuscript fragments retrieved from reuse as binding materials, a group of interrelated documents from the Ancien Régime in France, and a complexly layered ‘hybrid book’ which combines repurposed fragments from a medieval scholastic biblical commentary with a bilingual early-modern prayerbook made in the Veneto region. Many of these studies of original materials depend upon the generosity of collectors, who bring them to our attention and allow us to examine and publish them.

In these and other ways, the RGME welcomes this Autumn Symposium to give thanks for contributions to our activities throughout this year, as we look toward next year’s Anniversary. In 2024 we would celebrate thirty-five years as an international scholarly society and twenty-five as a nonprofit educational corporation, whose publications include this Booklet. In the spirit of improving access for study materials, some materials and research results published here appear for the first time in publication. Thus they, too, contribute to enhancing access to the materials.

[Front Cover Image and Figures 1–14 and 38]

Figure 6 (left). Paris, Bibliothèque nationale de France, Département des Manuscrits, Ms français 9198, fol. 19r. *Vie et miracles de Notre Dame*, in French prose, compiled by Jean Miélot (died 1472). Single column of 19 lines separated into two sections for an illustration rendered in grisaille technique in monochrome. At the center of the stepped-framed scene inset within the column of text, the author/compiler sits at work writing a single column of text on a large, ruled, and partly unrolled scroll draped over a stand on his desk, within an interior well-stocked with opened and closed books, scrolls, furniture, and writing implements.

Image Public Domain via <https://gallica.bnf.fr/ark:/12148/btv1b8451109t/f49.item.r=Fr%209198#>. [BUDNY]



Figures 7–8. Brent Rosenbrook Collection. Pair of non-consecutive leaves, acquired separately and now reunited in a single collection, from “The Chester Beatty Bible” formerly owned, while still intact, by Sir Alfred Chester Beatty (1875–1968), as his MS W. 173, and before that by Sir Thomas Phillipps (1792–1872), as his MS 2506, then sold on 24 June 1969 and subsequently dispersed. Latin Bible in double columns of 40 lines. Southern France, circa 1300. Views of the leaves while enclosed in previous collectors’ frames. Photographs by Brent Rosenbrook. [\[BUDNY\]](#)



Figure 7. Recto of Opening leaf of the Gospel of John. Close of the Prologue and Text of John 1:1-39 (*ubi maneret* [/ *et apud*]). Within the 12-line initial *I* (of *In*), the nimbed, short-haired evangelist stands upright, holds a closed book, and raises his hand. Descending from the full-length bar-border of the initial, a long-billed bird-head faces right in the lower margin.

Figure 8. Close of the Second Canonical Epistle to Peter and Opening leaf of the First Epistle to John, with 2 Peter 3:1 ([*carissimi secundum* /] *scribo epistula*) – 18 and 1 John 1:1 – 2:6 (*non cum* / *totid mendax*). The 6-line initial encloses a part-length, nimbed, long-haired figure who holds a closed book and raises his left hand. Corrections in the left margin have their own custom frames.

Sic benedict. or
Sic remigi. or
Sic leonarde. or
Sic severine. or
Sic maglori. or
Sic basili. or
Sic thoma. or
Sic petre. or
Sic germane. or
Sic marcelle. or
Sic marziale. or
Sic gendulph. or
Sic antoni. or
Sic paul. or
Sic vedaste. or
Sic amande. or
Sic medarde. or

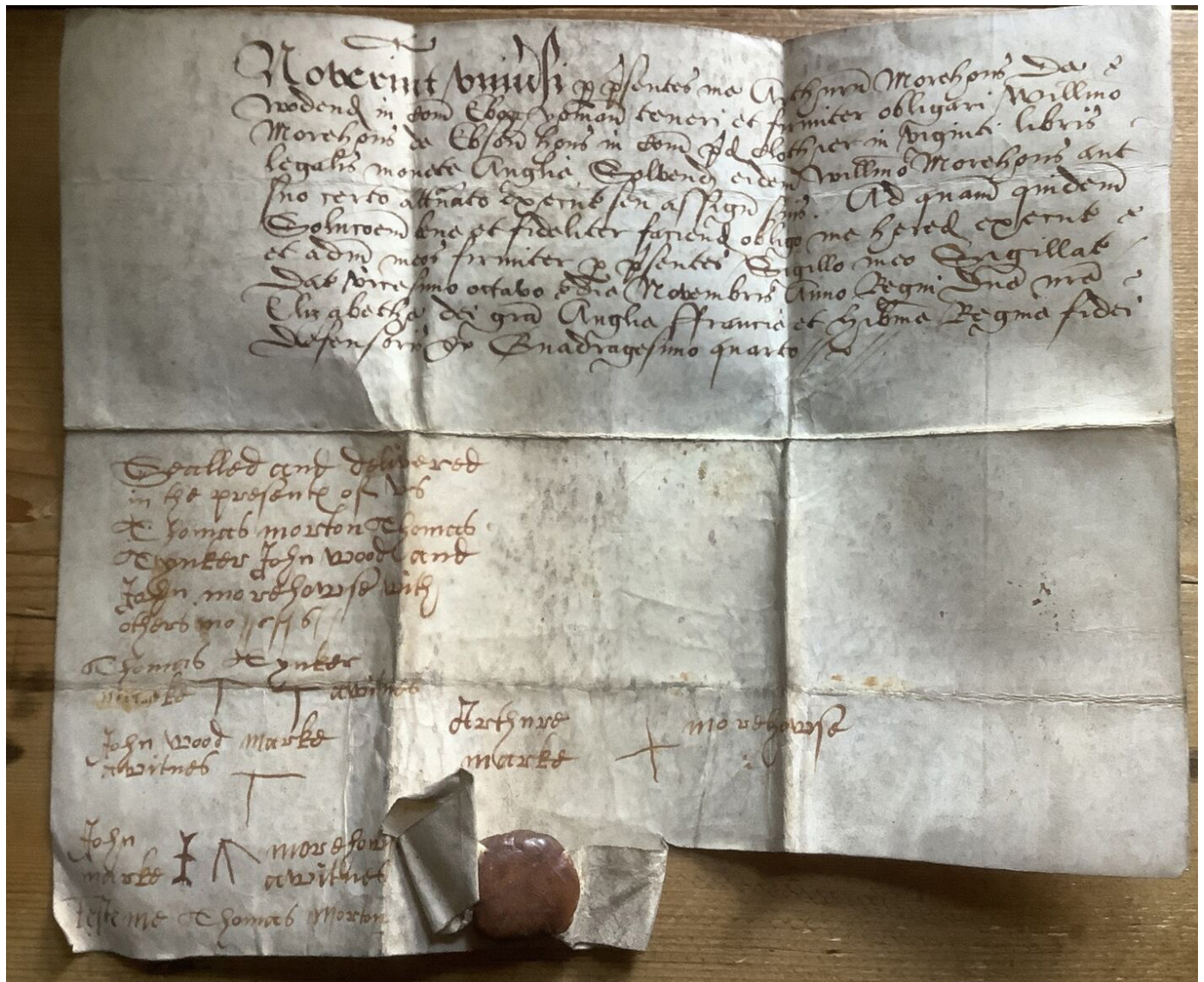


Figures 9–10. Private Collection. Single Leaf from a Book of Hours, enclosed in the collector's custom archival frame. France. List of saints from the Litany in Latin, in a single column of 17 lines. Running from Benedict to Medard, the petitions to saints for their prayers take the form: "Sce (for *Sancte*) 'N.' [Name as supplied] or' (standing for *ora pro me*"). Each petition occupies one line. A decorative filler stands between the saint's name the beginning and the petition "Pray [for me]" at the end, in a combination of red and blue, or blue and gold, pigments forming a frieze-like running pattern of repeated linear, geometric, or foliate motifs. The initials for the list alternate between blue and gold. Areas around and within them are embellished with penlines in red (for blue initials) or black (for gold). Foliate pen-flourishes extend beyond them into the upper, left, and lower margins.

Here, in order, are named major saints for widespread devotion and some saints more specific to regions of France: Benedict, Remigius (bishop of Reims), Leonard (of Noblac or Limoges), Severine (one of several candidates from France and elsewhere, including bishops of Bordeaux or Cologne), the Breton saint Magloire, Basil, Thomas, Peter, Germane (Germanus, bishop of Paris), Marcelle (of Paris), Marciale (of Paris), Gendulph (of Binasco in Lombardy), Antony, Paul, Vedaste (or Vaast, bishop of Arras, Cambrai, or an itinerant see), Amande (bishop of Liège), and Medard (bishop of Noyen). Photos: Mildred Budny. [\[BUDNY\]](#)

Figure 9 (left): Full view of the visible page in its frame.

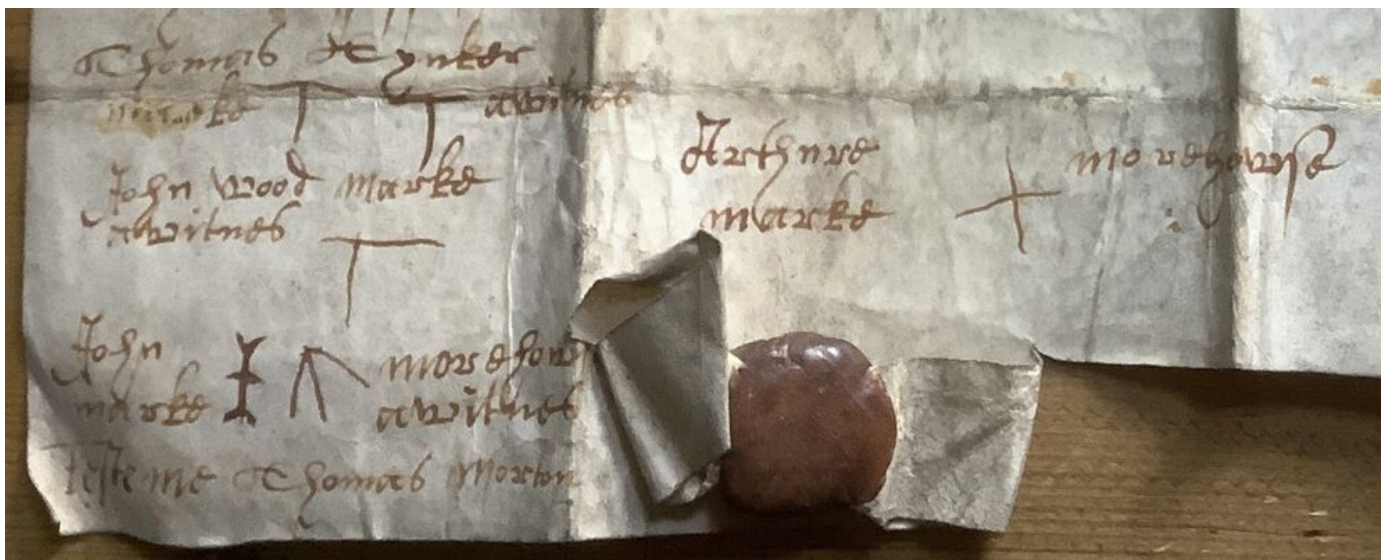
Figure 10 (above). Detail of upper portion.

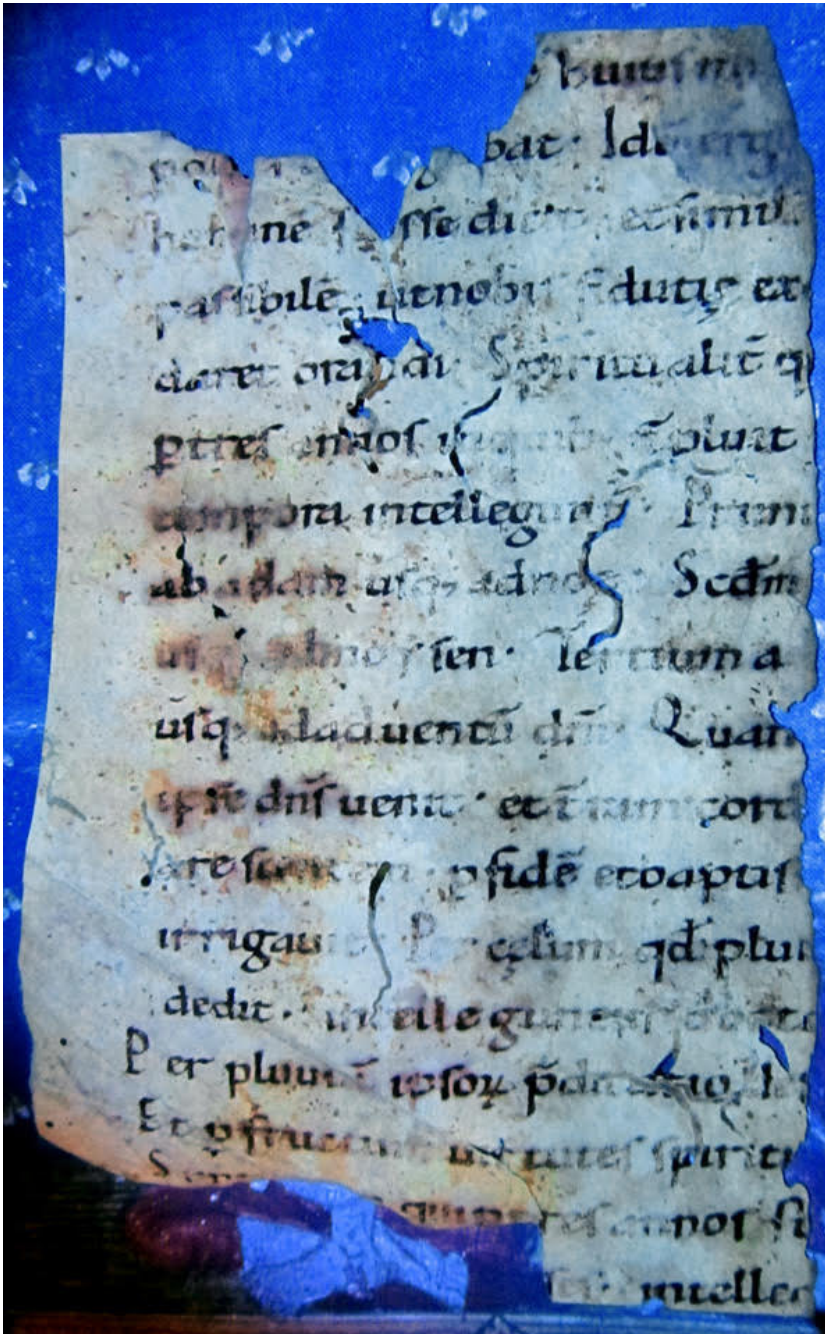


Figures 11–12. Private Collection. Single-sheet, folded Document on vellum, with signature marks and contiguous self-tag made when sliced partway across the sheet, back-folded, and affixed with blind seal as an unstamped mound of red wax. Late-Elizabethan Yorkshire Bond dated 8 November in penultimate regnal year “44 Elizabeth I” (17 November 1601 – 16 November 1602), that is, 1602. [\[BUDNY\]](#)

Figure 11 (*above*). Face of document in full.

Figure 12 (below). Detail of bottom, signature marks (including T or x), tag, and seal.





Figures 13–14. Private Collection. Fragment from a single leaf of a text written in Caroline minuscule, probably 10th century, reused as binding material for contents now unknown and retrieved at present as a written scrap on its own. [BUDNY]

Figure 13 (above left). ‘Recto’ with mostly legible text, in parts of eighteen lines of a single column. The text corresponds to a passage in the *Liber Comitis* or *Collectiones in epistolas et evangelia de tempore et de sanctis* (“Collections of Comments on the Epistle and Gospel for each Holy Day in the Year”) by the Benedictine abbot Smaragdus of Saint-Mihiel (circa 770 – circa 840).

As part of the *Alia Expositio Epistolae Beati Jacobi Cap. V.* (“Alternate Commentary on the Epistle to James, Chapter 5”) for the section *In Litania Majori* (“On the Greater Litany”), this passage gives an account of the Ages of the World in an unusual variant of their customary numbers, by citing three rather than four or more according to other authorities. Identifying the text recently has made it possible to reconstruct the lost ends of the lines of the column (with only a few letters more in its original extent), confirm the unusual reading, and begin to set this witness in the context of its extant relatives among Carolingian copies of Smaragdus’ works.

Figure 14 (above right). ‘Verso’ with mostly illegible text, rubbed and partly covered by fragments of patterned paper of the former, layered, binding material.

[illegible]

Figures 15–17. Private Collection. Folded single-sheet letter on paper, now unfolded. Written on both sides of the leaf in single columns of long lines, datelined 9 November 1483 at Aleppo, and sent from Girolamo Contarini to Ambrogio Malipiero in Tripoli in Syria (modern-day Lebanon), the contents concern merchant information, business matters, and future travel to Beirut. Reproduced by permission. [CONGDON]

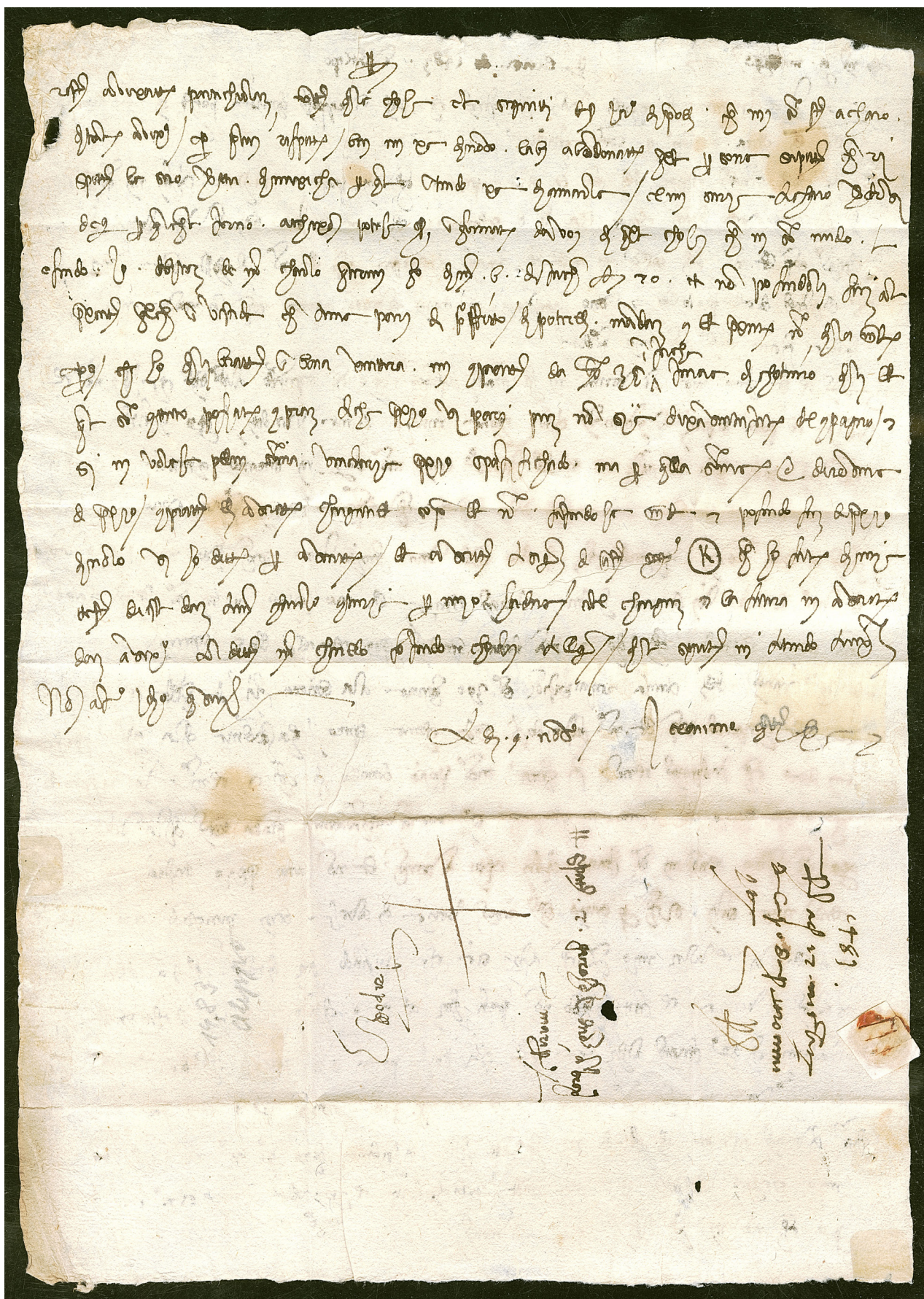


Figure 15 (left). Face (recto) of the document. Page 1 of the Letter.

Figure 16 (above). Dorse (verso). Page 2 of the Letter, with signature, leaving the lower portion of the page originally blank.

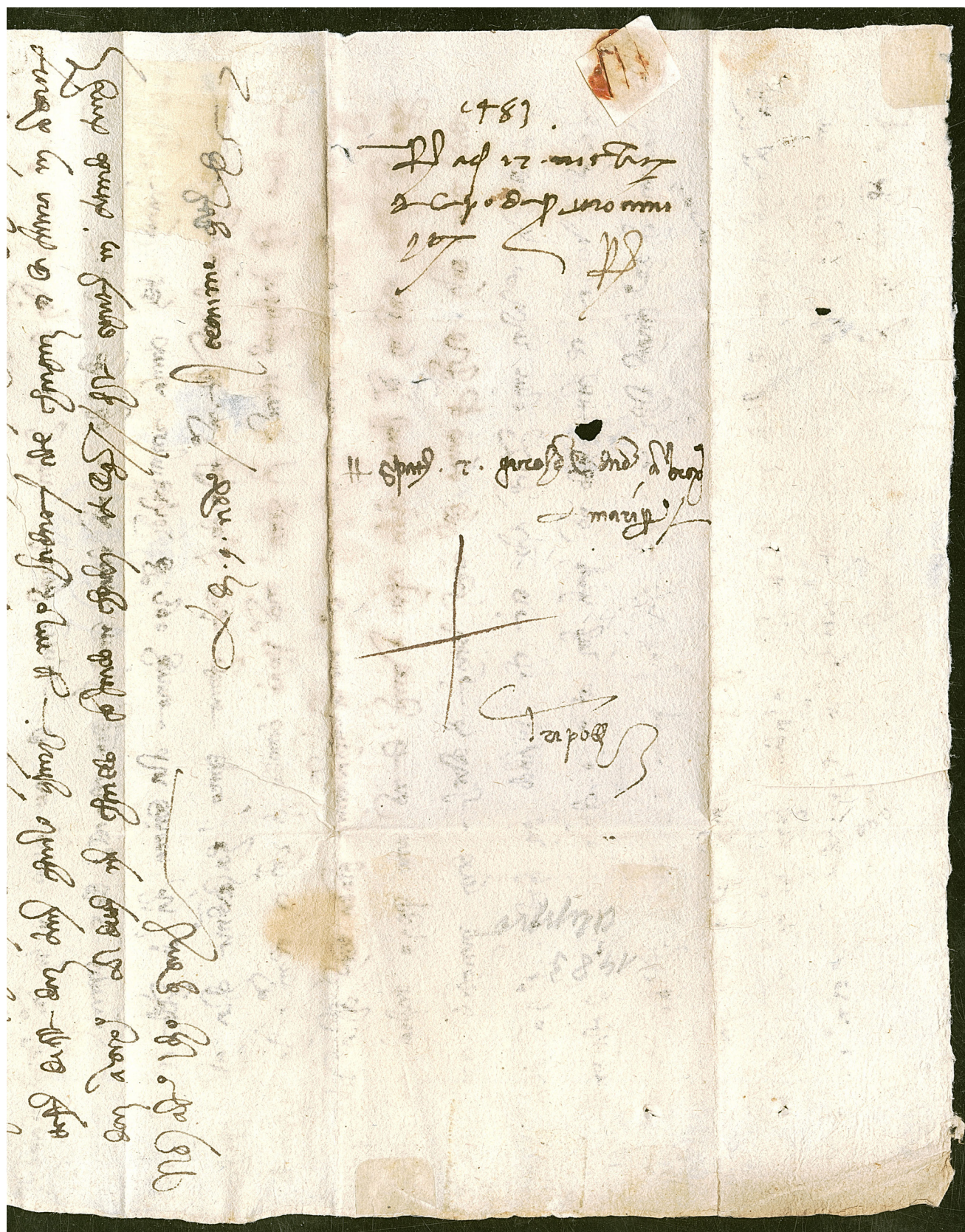


Figure 17. Detail of [Figure 16](#), turned sideways, to view upright the lines of script of docketing information on the exterior of the folded unit, with remnants at the top of tie-strap and red wax seal. Reproduced by permission. [\[CONGDON\]](#)

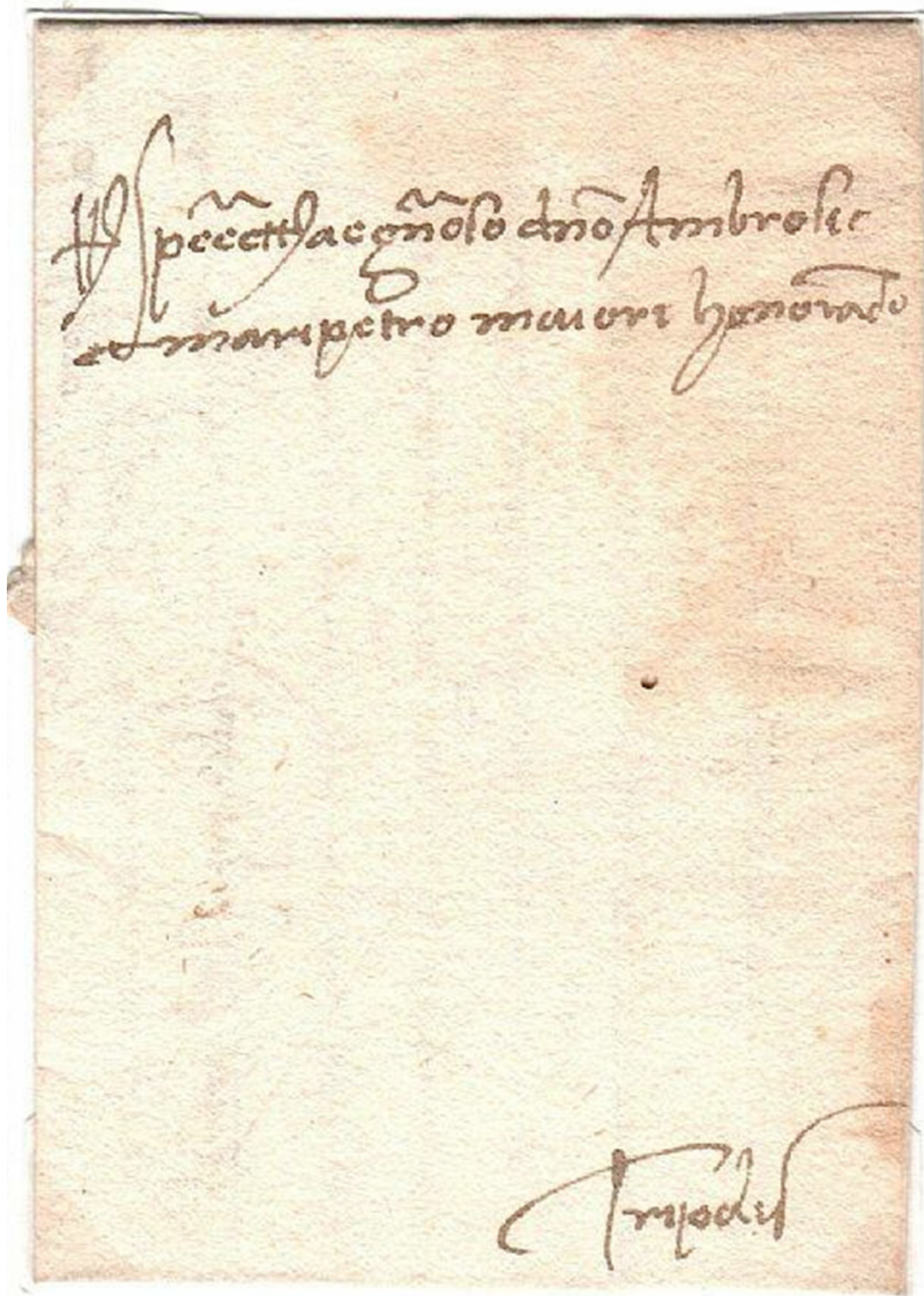


Figure 18. Whereabouts unknown. Folded Letter on paper. Exterior view. Outside panel of folded unit, with two lines of script at the top and the destination at the bottom right. Dated September 1485. Sent from Aleppo to Tripoli of Syria, from Domenico Capelan to Ambrosio Malipiero. Reproduced by permission. [CONGDON]



Figures 19–20. Baltimore, Maryland, Walters Art Museum. Pieter Coecke van Aelst the Elder, *Saint Jerome in His Study*. Oil painting on canvas, 1530. Image: Walters Art Museum, via Creative Commons license. [\[ELLERTSON\]](#)

Figure 19. Painting in full. The table holds books, bookstand, scroll, writing implements, hourglass, candle, spectacles, crucifix, and skull.

Figure 20. Detail of bookstand and opened book, with page of text in double columns preceded by framed full-page illustration.

Congdon, Eleanor (Department of Humanities and Social Sciences, Youngstown State University, Ohio)
“Letters to Ambrogio Malipiero, a Venetian Vice Consul in Syria during the 1480s”

During the years 1480 to 1486, Ambrogio Malipiero (died 1486) was the Venetian Vice Consul in Tripoli, Lebanon. The consul was based in Damascus in these years. Malipiero’s responsibilities, as spelled out in the letters in his collection, were to act as the person who received cotton sent by agents in Aleppo, store it in warehouses in Tripoli, load it on ships when cargoes were assembled that then carried the material to Venice, and act as the information coordinator for this market.

The collection of Malipiero’s correspondence survived as a single group until the middle of the twentieth century when a large number of the Aleppo-based letters were dispersed. This paper discusses the collection’s subsequent history and the importance of this particular group of merchant letters.

[Figures 15–18]

Ellertson, Barbara Williams (The BASIRA Project: Books as Symbols in Renaissance Art
and Research Associate of the Schoenberg Institute for Manuscript Studies,
 University of Pennsylvania Libraries)

“A Preview of a new Open Access Resource: Searching the BASIRA Project Database.”

The RGME Autumn Symposium provides an opportunity to preview the public search interface of the BASIRA Project (“Books as Symbols in Renaissance Art”) — a glad coincidence, given that our presenter, Barbara Williams Ellertson, inaugurated the series “The Research Group Speaks” just over two years ago in her interview by Dr. Mildred Budny. The upcoming November 16–18 Schoenberg Symposium for Manuscript Studies in the Digital Age is tied to BASIRA, by its theme “The Image of the Book: Representing the Codex, from Antiquity to the Present”.

Although BASIRA’s open access public search interface will be formally launched in November, Ellertson will preview the interface for RGME now by exploring some of the search capabilities that will soon be freely available. Methods such as these will also be used in researching the art collection at Vassar College in preparation for her paper at the 2024 RGME/Vassar Spring Symposium.

[Figures 19–24]

Hastings, Justin

See:

Young, Kathryn
and
Hastings, Justin



Figures 21–22. Raleigh, North Carolina, North Carolina Museum of Art. *Saint Jerome in His Study*, artist unknown. Oil on canvas. Flemish, Antwerp School, 1560–1570. Photographs by Andrea Zietlow. [\[ELLERTSON\]](#)

Figure 21 (above). Painting in full. Bound books appear in a shelf or alcove at the upper back and within the stand supporting the saint's table. Upon the table, besides rosary, skull, and crucifix for prayer and contemplation, are writing materials and implements, including scroll, book, inkwell, and pens.



Figure 22. Detail of ornate bookstand and opened book, with flap closure on single tapered strap and text in narrow single columns written in italic script against ruled lines. The text:

O miser peccator, cur non times extremum iudicium, et cur non times malorum tormenta, que semper erunt sine misericordia et sine fine
 ("O miserable sinner, why do you not face the final judge, and why do you not face the torments of the wicked, who will always be without mercy and without end")





Figures 23–24. Berlin, Staatliche Museen zu Berlin, Gemäldegalerie. Peter Paul Rubens, *Mary with Child*. Oil on canvas, 1625. Photographs by Andrea Zietlow. [ELLERTSON]

Figure 23. Painting in full.

Figure 24. Detail of opened Book with fanned pages of text in single columns having decorated initials and decorative borders 'inhabited' with birds and flowers.

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.

[Figures 25–28]

Figure 25 (*left*). New York, Les Enluminures, TM 1095, folio 372v. The Ketyl Bible in Latin, named for its use as security pledge in the Chichester Chest at Oxford (1452–1476) for a loan by William Ketyl (died 1485), afterward rector of St. Mary at the Walls, Colchester (1468–1476). Illuminated manuscript on parchment; England (Oxford), circa 1220 – 1240, with numerous annotations and additions in thirteenth-century English scripts evidencing communal use as a working Bible, very likely by the Franciscans at Greyfriars, Oxford, to judge by characteristic indexing symbols added in red to some passages.

End of Hebrews, followed by rubricated closing and opening titles, and beginning of the Book of the Apocalypse (Revelations) to 3:1, with an inset 8-line initial in red and various annotations in the margins.

Catalogue description via <https://www.textmanuscripts.com/medieval/english-vulgate-bible-182290?inventorySearch=0&p=0>. Image © Les Enluminures. [LIGHT]

Figure 26 (*overleaf*). New York, Les Enluminures, TM 1226, folios 221v–222r: Prologue and Beginning of the Acts of the Apostles. The Rugby–De Brailes Bible. In Latin, illuminated manuscript on parchment, in double columns of 52 lines, somewhat larger than “portable” or “pocket” bibles. England (Oxford), circa 1230 – 1250 (perhaps 1230s), with later additions. Attributable on account of style (such as forms of foliate ornament and dragons) to William De Brailes (active circa 1230 – circa 1260) or his workshop in Oxford, perhaps earlier in that period. Owned by the Rugby School, Warwickshire, from 1883, as MS Bloxham 1005, and deaccessioned in 2018.

Pair of 3-line and 8-line inset decorated initials for the Prologue and the Book, embellished with ornamental patterns, foliate ornament, and a gymnastic dragon descending from the tail of the initial *P* (for *Primum*) to stick out a foliate tongue in the lower margin.

Online description: <https://www.textmanuscripts.com/medieval/the-rugby-de-brailes-bible-195344>. Image © Les Enluminures. [LIGHT]

D'ieu auant rai
 puer de nul fruib
 re n'oli comply s;

[illegible][illegible]



Figure 27 (above). Detail of Figure 26. Image © Les Enluminures. [LIGHT]

Figure 28 (right). London, British Library, Yates Thompson MS 1, folio 397r. Three prologues (the first concluding on this page) and the beginning of 1 Maccabees. Bible in Latin. France (Paris), third quarter of the 13th century.

The inset 4-line initials for the two Prologues and 6-line initial for 1 Maccabees contain respectively foliate ornament, a pair of vertical fishes, and a scene with a soldier who raises his avenging sword to strike a kneeling man before an animal head on an altar (Chapter 2:23–26). The rubricated titles squeeze into the partly indented ends of lines and extend into the margin or intercolumn.

Image courtesy of the British Library Board. [LIGHT]

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

“Chasing Unicorns: Watermarks in the Ars moriendi Blockbooks”

This paper will explore the material history of the earliest *Ars moriendi* Blockbook editions (at the point of woodblock production) and copies (at the point of printing) in the Netherlands and Lower Rhine during the late 1460s and early 1470s. New research into the watermarks in the paper of individual copies indicate heretofore unidentified relationships between copies of different editions, which in turn, sheds light on the contexts of printing and the market for devotional texts in the mid-fifteenth century.

[Figures 29–30]

Pascoe–van Zyl, Ann (School of English, Trinity College, Dublin)

“Affective Landscape Imagery in the Old English Psalms and Old English Elegies”

Following on from my presentation on “Landscape and the Mind in Exile: Four Old English Elegies” for the 2023 RGME Spring Symposium, I will offer an update reporting on my ongoing research on the Old English (OE) Psalms and other upcoming projects. For the earlier Symposium, I first explored the link between landscape imagery and the mind in a group of OE poems (*The Wanderer*, *The Seafarer*, *Wulf and Eadwacer*, and *The Wife’s Lament*) via the lens of place-name evidence and then considered a possible root of this link – namely the OE Psalms.

My research into the connectivity between landscape, place, and space and the mind in these texts centres on the duplex Paris Psalter (Bibliothèque nationale de France, Département des manuscrits, fonds latin MS 8824), a bilingual eleventh-century copy which presents the OE version in parallel layout with the Latin *Romanum*. This manuscript contains both the only extant version of the OE Prose Psalms (*Ps (P)*), in Psalms 1–50, and the primary version of the OE Metrical Psalms in Psalms 51–150.¹ Previously, I highlighted the significance of Psalm 1 as the ‘hermeneutical entry point’ for the entire Psalter.² Now, I focus on the rôle of the singular ‘orienting tree’ metaphor in *Ps (P)* 1, in the context of other vernacular witnesses in the extant interlinear OE glossed psalters.

Related to this work is the ongoing project to develop for publication my work on the OE Elegies, which survive only in the Exeter Book of Old English Poetry (Exeter, Cathedral Library, MS 3501). Here I wish to harness the place-name evidence compiled by Gelling and Cole in *The Landscape of Place-Names*³ to consider how path-terms can be positioned within an integrated understanding of the Exeter Book as a whole — especially within the concept of “monastic poetics”. Relatively recently introduced to OE studies, this concept appears in Jack Niles’s recent monograph, *God’s Exiles and English Verse: On the Exeter Anthology of Old English Poetry*.⁴ Brian O’Camb describes the *modus operandi* of monastic poetics as “an innovative mode of poetry that adapted monastic rhetorical models to cultivate contemplative, visionary experiences in its readers”.⁵

In the first book-length critical study which attempts to give a holistic account of the Exeter Book ‘in all its parts, as a product of the Anglo-Saxon literary imagination’,⁶ Niles posits that this particular ‘poetics’ was linked intrinsically to the overarching worldview of the people who created its text. In effect, they sought to foster profound meditation on Christian doctrine alongside the praxis of vernacular poetry. Key was the preparation for the soul’s onward journey, as cloistered men

and women “were constantly encouraged to view their life on earth as an effort to return ‘home’ from their present condition of exile, . . . so as to enter into a blissful state of union with God”.⁷

I investigate this aspect of monastic poetics as “soul journey”. Specifically, I examine the potential connectivity between the individual path-terms in OE Elegies, notably *lagulade* / “water-path” (line 3), *wræclastas* / “paths of exile” (line 5), and *forðwege* / “way forward” (line 81) in *The Wanderer*; *brimlade* / “ocean path” (line 30) and *flodwegas* / “flood” or “ocean ways” (line 52) in *The Seafarer*; and *ferðweg* or “soul-road” (line 72) in *Resignation*. As a *hapax legomenon* (surviving only once in the OE corpus), the last term may provide a unique lens for understanding the function of monastic poetics in the Exeter Book as a whole.

In turn, combining these explorations of the OE Psalms on the one hand and OE Elegies on the other may illuminate our understanding of vernacular perceptions of experience. The research might well reveal potential influences of the former texts upon the latter. Regarding journeys or passage, whether physical or emotional, in the world, such perceptions would have included the seemingly ever-present natural world.

Notes

¹ The Metrical Psalms appear briefly in three other places: The Eadwine Psalter (Cambridge, Trinity College, MS R.17.1), The Benedictine Office (Oxford, Bodleian Library, MS Junius 121), and the *Menologium* (London, British Library, MS Cotton Tiberius B.i.). See M. J. Toswell, *The Anglo-Saxon Psalter*. *Medieval Church Studies*, 10 (Turnhout: Brepols, 2014), pp. 307–19 for the provenance and context of these particular OE Psalms.

² William P. Brown, *Seeing the Psalms: A Theology of Metaphor* (Louisville: Westminster John Knox Press, 2002), p. 55.

³ Margaret Gelling and Ann Cole, *The Landscape of Place-Names* (Donington: Shaun Tyas, 2014)

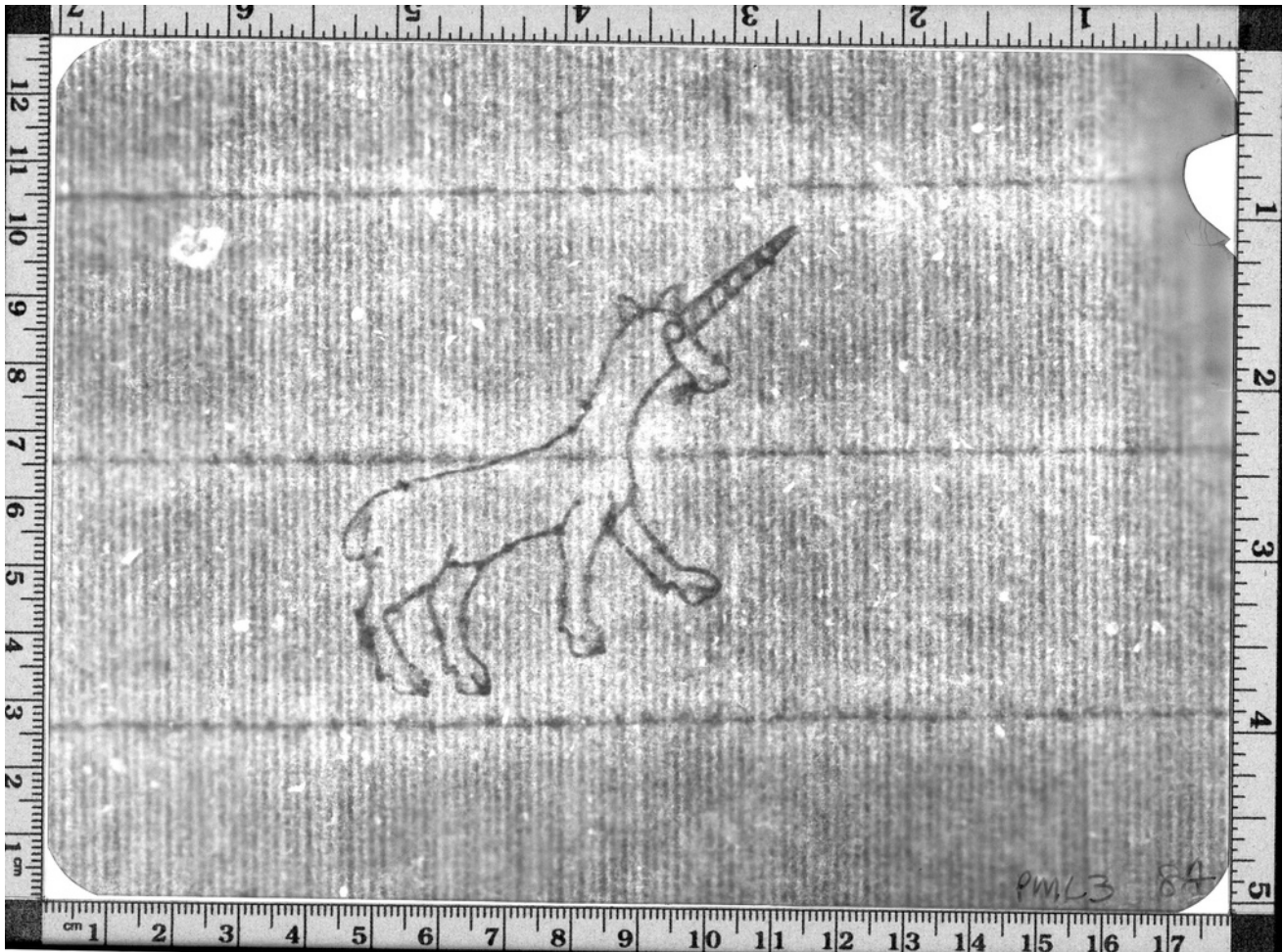
⁴ John D. Niles, *God's Exiles and English Verse: On the Exeter Anthology of Old English Poetry* (Exeter: University of Exeter Press, 2019).

⁵ Brian O'Camb, “Exeter Maxims, The Order of the World, and the Exeter Book of Old English Poetry” *Philological Quarterly*, 93:4, 409–33 (p. 411) quoted in Niles, *God's Exiles and English Verse*, p. 4.

⁶ *Ibid.*, p. 3. Note that twenty-five years before Nile's monograph, Mildred Budny's essay “Old English Poetry in its Material Context” in *Companion to Old English Poetry*, ed. by Henk Aertsen and Rolf H. Bremmer (Amsterdam, VU University Press, 1994), pp. 18–44, drew attention to the importance of considering OE poetry within its manuscript (or other material) context. To quote: “Becoming familiar with the diverse approaches to presentation and layout exhibited by printed editions on the one hand and the originals on the other can greatly aid the task of assessing and reassessing the character of Old English poetic texts” (p. 40).

⁷ Niles, *God's Exiles and English Verse*, p. 8.



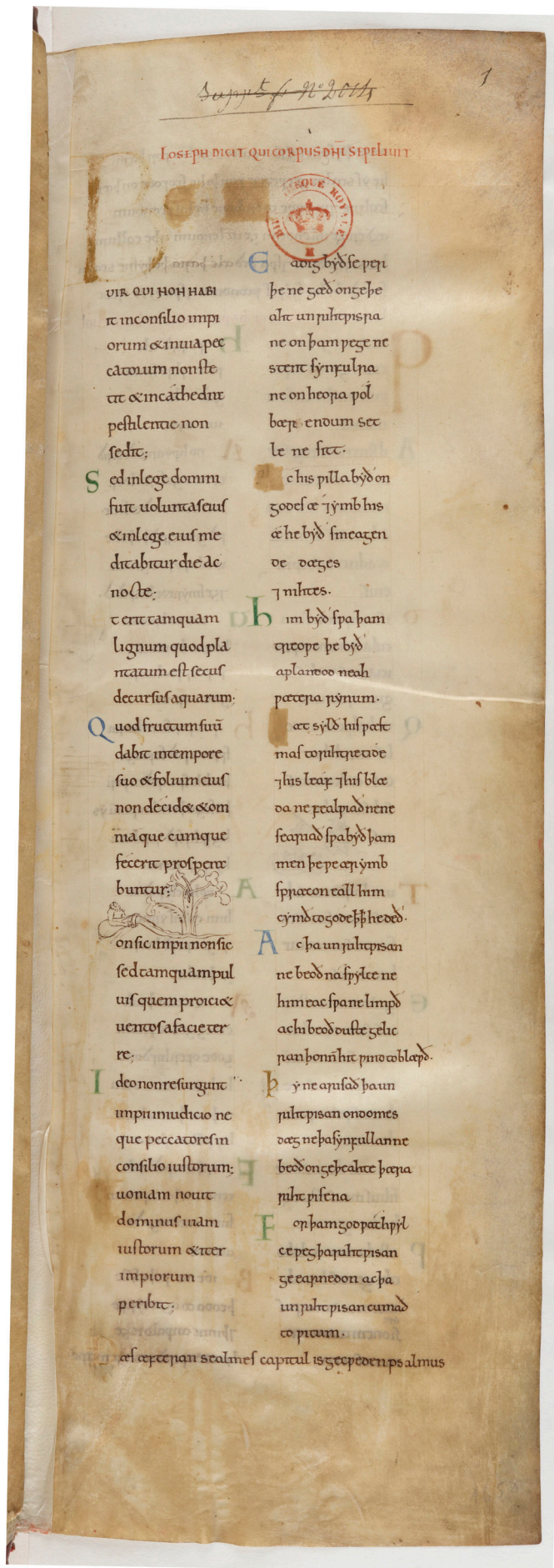


Figures 29–30. New York, The Morgan Library, PML 3. *Ars Moriendi* Blockbook, The Netherlands, about 1467. A portion originally part (as leaves 16–24), together with PML 198786 (leaves 1–15), of the sole complete extant copy of the xylographic edition II, State A in 24 leaves, among *Ars Moriendi* Blockbooks.

Catalogue description via <https://www.themorgan.org/incunables/145311> and <http://corsair.themorgan.org/vwebv/holdingsInfo?&bibId=145311&searchId=1574&recPointer=2&recCount=50>. [McQUILLEN]

Figure 29. *Ars Moriendi* (“The Art of Dying”), Leaf 13: Comfort for the Dying from the Torment of Impatience. On his deathbed, within a rectangular frame, the dying man is visited by the figures of an angel, the Deity, Christ, two male and two female saints, and two demons. The figures stand beside his bed or, in the demons’ case, hover or sprawl overturned at one side or under the bed, accompanied by partly unrolled inscribed scrolls. Attributes identify Saints Barbara with tower and Lawrence with ladder; Christ holds instruments of the Passion.

Figure 30. Beta radiograph of Leaf 8. Unicorn watermark. Variant 2 of two Unicorn watermarks in this portion (PML 3) of the original book.



Figures 31–34. Paris, Bibliothèque nationale de France, Département des Manuscrits, MS latin 8824.

The bilingual Paris Psalter: *Psalterium duplex* in Latin (*Romanum* Version) and Old English (in prose for Psalms 1–50, poetry for Psalms 51–150). England, probably Canterbury, second quarter of the eleventh century, with pen-line drawings illustrating parts of the first seven Psalms (Latin).

Images via <https://gallica.bnf.fr/ark:/12148/btv1b8451636f.image>. [PASCOE–VAN ZYL]

Figure 31 (left). Folio 1r. Psalm 1 in Latin and in Old English, accompanied by illustration within verse 3 of the Latin: Reclining male figure in the antique tradition of a river god holding a vessel from which pours a flow of water toward a tree with interlaced branches.

Figure 32 (below). Detail of Figure 31. Verse 3 and illustration.

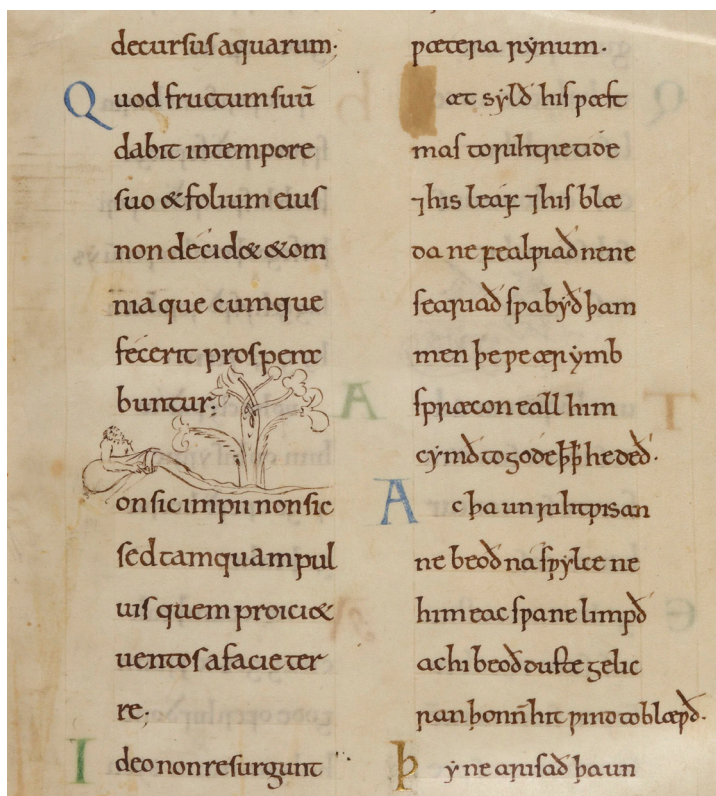


Figure 33 (inner right). Folio 29r. Close of Psalm 27 and Opening of Psalm 28, in two languages, accompanied by an Old English prose introduction in long lines for Psalm 28, followed by the 2-line rubricated Latin title for it.

Figure 34 (outer right). Folio 29v. Continuation of Psalm 28 in Verses 4–8.

[PASCOE–VAN ZYL]

do plebis sue & pro
actor salutariū
xpi sui est

Saluum fac popu
lum tuum domi
ne & benedic he
redita tue & cre
ge cos & extolle
illos usque in se
culum

his polces 7 se scyloen
o þæne halo his ge
simyredan

Ge hal oþuhten þin
pole 7 se bleefa
þin 7 nyrelano 7
sepete þa þe þær
on eapioas 7 hi
upp ahepe on
eene sse

Dyfne eahra 7 petra godan sealin dauid
sang bebeo dentoe þam polce þi higelæston
heopa gehat 7 heopa ad melsan sealoon go
oe for þa mydum gæm þa he him ge
af 7 he pregoode eac þæt ylee be ezechie
þelange æt þe him pæs þhe sceoloe þæt
yleodon þonne he alyreo pæne æt asyru
7 eac æt his metquimnesse 7 eac þa ilce
he pregoode be eallum þam þe æt þe him
geþroode pænon 7 æt alyre þhe eac
þæs goode þancodon æt þe heopa bysne
7 eac he pregoode be xpe þhe sceoloe beon
alyseo æt iudum he ead

CONSUMMATIO

ATABERNACULI
OPER
te domino fili dei
ad fesse domino fi
lios arietum

Ge goodel beapn bi
ingad eop sylpe
goode 7 þingad hi
eac eopena nam
mabeapn

Ad fesse domino glo
riam & honorem
ad fesse domino
gloriam nomini
eius

Ano þingad eac
oþuhtne puloe
7 pæp dmyno 7
þingad puloe
oþuhtne snaman

Ad omne dominum
maula sancta eius
uox domini super
aqual deus malet
at in conuic domi
nus super aqual
multas

Ano ge bioad eop
eogode on his hal
gan calle goodel
popo is oþe pæ
num 7 hy gehæp
he is mægen þin
mes goe 7 he þun
pad oþe manega
pæp nu 7 mycelu

Vox domini in uir
tute uox domi
ni in magnifi
centia

Uox domini con
fringent cedr
os & confringet
dominus cedros
libani & commi
nuet dominus
tamquam uitu
lum libani & di
lectus sicut fili

al unicornuorū

7 pæp dmyno 7

7 pæp dmyno 7

7 pæp dmyno 7

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7 pæp dmyno 7

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Goodel popo is on my
celum mægene
7 mycelu þing
eod

Pæf goodel popo byre
þe eopu eopu 7
þe mle se goobnyd
þa hean ece eopu
eopu on libano
þam myclan mu
nne þa eopu eac
mað oþe moora
manna anpealo

oþuhten popu byre

7 pæp dmyno 7

7 pæp dmyno 7

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Vox domini in ter
ridens flam
mam ignis uox
domini concu
tens solitudi
nem & commo
uebit dominus
desertum eade

Uox domini pre
parans ceruof
& reuelat con
densa & in tem
plo eius omnes
dicent gloriam

Dominus diluuiū
inhabitabit & se
debit dominus
rex in eternum

Goodel popo aopæd
þynel lig oþuhten
ahpysode þa pæf
an eopdan 7 asey
neoe þa pæfcan seo
pe þe is gehæten
eode

Anno he geoyoe þa
þyno plugan þa he
oþeal 7 he on pæah
þa eopdan þe æp
pæf oþe þe æht mo
reondum cumon
nu for þe ealle co
his temple 7 secgon
him þæs lof

Oþuhten us geoyoe
þe pe moston buan
æt æp þam polce
se oþuhten is ure
kynnig se siceon



Figures 35–37. London, British Library, Harley MS 603. The “Harley Psalter” in Latin in both the Roman and Gallican Versions, illustrated with colored outline drawings. England, Canterbury, circa 1020.

Images courtesy of the British Library Board. [PASCOE-VAN ZYL]



NON HABIT INCONSILIO IMPIO-
rum. & in uia peccatorum
non stetit. & in cathedra
pestis & lentiae non sedet;

Sed in lege dñi fuit uoluntas
eius. & in lege eius medica-
bitur die ac nocte;

Et erit tamquam lignum.
quod plantatum ē. secus
decursus aquarum;

Quod fructum suum dabit
in tempore suo. & folium
eius non decidet. & omnia
quae cumque fecerit pro-
sperabuntur;

Non sic impij. non sic. sed tam-
quam puluis quem proicit
uentus a facie terrae;

Ideo non resurgunt impij
in iudicio. neque pecca-
tores in consilio iustorum;

Qm̄ nouit dñs uia iustoru.
& iter impiorum per-
ibit;



PSALMVS DAVID
QUARE FREQUERUNT
gentes. & populi medi-
tati sunt inania;

Adstiterunt reges terre. &
principes conuenerunt
in unum. aduersus dñm &
aduersus xpm̄ eius;

Dirumpamus uincula eoru.

& proiciamus anobis iugu
ipsorum;

Qui habitant in caelis irri-
debit eos. & dñs sub sanna
bit eos;

Tunc loquetur ad eos in ira
sua. & in furore suo contur-
babit eos;

Ego autem constructus sum

rex ab eo. super montem
scm̄ eius. predicans pre-
ceptum dñi;

Dñs dixit ad me. filius meus
est tu. ego hodie genuite;

Postula a me. & dabo tibi
gentes hereditatem tuam.
& possessionem tuam ter-
minos terrae;

Figure 35 (left). Folio 1v: Psalms Frontispiece facing the opening of the Psalms, with full-page illustration within a rectangular frame.

Figure 36 (above). Folio 2r: Psalm 1 and Psalm 2:1–8, with intratextual illustrations drawn in colored outline between the two Psalms.



Figure 37. Detail of Figure 35. An 'Orienting Tree' and water source, with inverted vase and river god; opened book above.

Image courtesy of the British Library Board, Harley MS 603, folio 1v, via https://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Harley_MS_603. [PASCOE-VAN ZYL]



2024 RGME Spring Symposium at Vassar College

Friday to Sunday, 19–21 April 2024 (hybrid)



***** SAVE THE DATE *****

**“Between Past and Future:
Building Bridges Between Special Collections
and Teaching for the Liberal Arts”**



For this Symposium, organized by both the Research Group on Manuscript Evidence (RGME) and Special Collections at Vassar College, we celebrate the rôles which Special Collections can fulfill as a part of teaching in institutions dedicated to the Liberal Arts — among other valuable fields of study.

The Symposium will showcase initiatives and developments in various centers, both at Vassar College and elsewhere. Notable at Vassar for 2024 are the new catalogue and the exhibition of Medieval and Early Modern materials, bringing together riches in both Special Collections and the Art Center. The RGME celebrates its Anniversary Year with the Theme of “Bridges”, while the Symposium celebrates, in part, Vassar’s acquisition of the Nicholas B. Sheetz Collection. The Symposium program will present reports, observations, and discoveries in multiple fields, including descriptions of work-in-progress, collaborative projects, wish-lists or challenges, and new opportunities.

Information: <https://manuscriptevidence.org/wpme/2024-spring-symposium-at-vassar-college/>

Image: Vassar College, Frances Lehman Loeb Art Center, “The Open Missal” by Ludger tom Ring the Younger, circa 1570.

Figure 38. Save-the-Date Poster for 2024 RGME Spring Symposium at Vassar College. Poster set in RGME Bembino. [PATKUS]



Figure 39 (above). Poughkeepsie, New York, Vassar College, Frederick Ferris Thompson Memorial Library. View from the front in early spring. Photograph by Tamar Thibodeau. [\[PATKUS\]](#)

Figure 40 (below). Poughkeepsie, New York, Vassar College, The Catherine Pelton Durrell '25 Archives and Special Collections Library. Head of Special Collections Ronald Patkus confers with Mildred Budny about Armenian manuscript materials on her visit in 2019. Photograph by Thomas Hill, Vassar College Art Librarian. [\[PATKUS\]](#)

[Figures 31–37]

Patkus, Ronald (Head of Special Collections *and* Adjunct Associate Professor of History on the Frederick Weyerhaeuser Chair, Vassar College)

“Preview of 2024 RGME Spring Symposium at Vassar College”

— “From Past to Future: Building Bridges

between Special Collections and Teaching for the Liberal Arts” (April 2024)

The 2024 RGME Spring Symposium will take place at Vassar College in Poughkeepsie, New York. Head of Special Collections Ron Patkus will discuss this event, and provide information about its background, development, theme, speakers, and special events. There will be time for questions.

[Figures 38–40]

Porreca, David (Department of Classical Studies, University of Waterloo)

“An Introduction to the Pyke Coin Collection at the University of Waterloo and its Materials”

Assembled by Edgar William Pyke (1891–1981), the Pyke Coin Collection was donated to the University of Waterloo in 2019. Collected for use as teaching examples by its founder, who taught high-school classics, the collection comprises 209 coins plus one coin-weight and some electrotype coin reproductions. The specimens range in date and origin from the Persian Empire of the sixth century BCE to nineteenth-century Britain. They provide a broad but focused body of material evidence for a wide range of periods, geographical regions, linguistic habits, cross-cultural connections, fiscal systems, and approaches to representation in both inscriptions and images.

Now in the keeping of Special Collections & Archives (SCA), the Pyke collection is undergoing research for a full catalogue, along with study in a series of workshops with students and faculty. This presentation describes the history of the collection, highlights of the materials, including medieval and early modern specimens, and their place in their university home in the SCA, under the care of the Pyke study team led by Professor Altay Coskun and Wendy Liu of Classical Studies.

[Figures 41–46]

Figures 41–43. London, The British Museum. Specimens of antique and medieval coins in a single collection. Images © The Trustees of the British Museum via CC BY-NC-SA 4.0 license. [\[PORRECA\]](#)



Figure 41. Gold solidus of Constantine (circa 272 – 337), Emperor, deified. 337 CE.

Obverse (left): In beaded border, Bust of Constantine, draped, head, veiled, right. “DIVVS CONSTANTINVS AVG PATER AVGG”.

Reverse (right): In beaded border, Constantine, veiled, draped, in quadriga galloping right, grasps reins in left hand and raises right hand toward the hand of God, above. “CONS”.



Figure 42 Silver Monogram Penny of King Alfred (circa 849 – 899), King of Wessex (871–899) and King of the Anglo-Saxons. Minted in Wessex, 880–899.

Obverse: Diademed bust right, royal title around: “ÆLF REDRE x”.


Reverse: “LONDONIA” monogram, cross of wedges above, cross of pellets below.



Figure 43. Gold Leopard Coin / Half-Florin of Edward III (1312–1377), King of England (1327–1377) and Duke of Aquitaine.

Obverse (left): Crowned leopard passant to left within a tressure of 10 arches.

Reverse (right): Floriated cross, leopards in each angle. Beaded inner circle and quatrefoils at the corners of central compartment.


**UNIVERSITY OF
WATERLOO**

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University of Waterloo
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Collection SCA367-GA423 - Edgar William Pyke coin collection.

Title and statement of responsibility area

Title proper

Edgar William Pyke coin collection.

Level of description

Collection

Repository

University of Waterloo. Special Collections & Archives

Reference code

SCA367-GA423

Dates of creation area

Date(s)

585 BCE-1935 (Creation)

Creator

Pyke, Edgar William

Physical description area

Physical description

209 coins
1 coin weight

Archival description area

Name of creator

Pyke, Edgar William
(1891-1981)
Biographical history:
Born April 12, 1891 to William Thomas Pyke and Annie Warner,
Edgar William Pyke was a high school classics teacher who
collected coins to use for teaching examples for his classes.
Raised in Toronto, he attended McMaster University until his
schooling ... »

Scope and content

Collection of coins ranging from the Persian Empire of the 6th
century BCE to 19th century Britain. The coins reflect the
development of the monetary systems, art, religion and
shifting borders of the world. Also included are a coin weight
and various electrotpe coin reproductions.

Notes area

Immediate source of acquisition

Donated in 2019 by Elizabeth Kerr.

Arrangement

Original arrangement as per the donor was kept.

Access points

Subject access points

Academic disciplines » Classical Studies

Place access points

Asia
Europe

Genre access points

Physical Objects

Control area

Dates of creation, revision and deletion

Created JB March 2019

Clipboard

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Export

Dublin Core 1.1 XML
EAD 2002 XML

Related subjects

Academic disciplines »
Classical Studies

Related people and organizations

Pyke, Edgar William (Creator)

Related places

Asia
Europe


Related genres

Physical Objects

200 University Avenue West
Waterloo, ON, Canada N2L 3G1
+1 519 888 4567

Figures 44–46. Waterloo, Ontario, University of Waterloo, University Archives and Special Collections (SCA), Edgar William Pyke Coin Collection. Images of pages in the Archives Database website. [PORRECA]

Figure 44 (above). Home Page for “Collection SCA367-GA423 – Edgar William Pyke coin collection”, via <https://archives.uwaterloo.ca/index.php/edgar-william-pyke-coin-collection-2>.



UNIVERSITY OF
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All

Edgar William Pyke coin... 76

PLACE

All

United Kingdom 76

Europe 76

England 74

Norwich 14

London, England 13

Canterbury 3

Ireland 2

Oxford 2

Lincoln 2

Worcester 1

LEVEL OF DESCRIPTION

All

File 76

Showing 76 results

Archival description

University of Waterloo. Special Co... Edgar William Pyke coin collection. United Kingdom File

Advanced search options

Print preview View: Sort by: End date Direction: Ascending

London.

SCA367-GA423-135 · File · 292-293 ·

Part of Edgar William Pyke coin collection.

Bronze coin from London (England) showing on the obverse the head of Carausius and on the reverse Pax walking holding branch and sceptre.

Pyke, Edgar William

London.

SCA367-GA423-134 · File · 313-314 ·

Part of Edgar William Pyke coin collection.

Bronze coin from London (England) showing on the obverse the head of Constantine I and on the reverse Sol holding a robe and raising right hand.

Pyke, Edgar William

London.

SCA367-GA423-102 · File · 323 ·

Part of Edgar William Pyke coin collection.

Bronze follis from London (England) showing on the obverse the bust of Crispus and on the reverse a wreath surrounding the letters VOT X.

Pyke, Edgar William

England.

SCA367-GA423-78 · File · 959-975 ·

Part of Edgar William Pyke coin collection.

Silver penny from England showing on the obverse the words EADGAR REX around a small cross and on the reverse the words GRID MONE, indicating the moneyer.

Pyke, Edgar William

London.

SCA367-GA423-79 · File · 980 ·

Part of Edgar William Pyke coin collection.

Silver penny from London (England) showing on the obverse the head of Aethelred II and on the reverse the hand of God.

Pyke, Edgar William

Norwich.

SCA367-GA423-80 · File · 1009 ·

Part of Edgar William Pyke coin collection.

Silver penny from Norwich (England) showing on the obverse the head of Aethelred II and on the reverse a small cross.

Pyke, Edgar William

Norwich.


SCA367-GA423-82 · File · 1023-1029 ·

Part of Edgar William Pyke coin collection.

Silver penny from Norwich (England) showing on the obverse the head of Cnut and on the reverse a short cross with a broken annulet surrounding a pellet in each angle.

Pyke, Edgar William

Figure 45. Results of search for “United Kingdom” (items 1–7 of 76), showing catalogue entries for Roman and Anglo-Saxon coins, via <https://libatomp01.uwaterloo.ca/index.php/informationobject/browse?sort=endDate&view=table&places=643726&collection=771584&repos=2447375&levels=226&topLod=0&sortDir=asc>.



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PART OF

All

Edgar William Pyke coin... 12

PLACE

All

Europe 12

France 12

Lyon 2

Poitiers 1

La Rochelle 1

Nîmes 1

Marseilles 1

Calais 1

LEVEL OF DESCRIPTION

All

File 12

Showing 12 results

Archival description

University of Waterloo. Special Co... Edgar William Pyke coin collection. France File

Advanced search options

Print preview View: Sort by: Reference code Direction: Descending

Aquitaine.

SCA367-GA423-67 · File · 1172-1185 ·

Part of Edgar William Pyke coin collection.

Silver denier from Aquitaine (France) showing on the obverse a cross with RICARDVS REX and on the reverse PICTAVIENSIS in three lines across the field.

Pyke, Edgar William

Aquitaine.

SCA367-GA423-61 · File · 1307-1327 ·

Part of Edgar William Pyke coin collection.

Silver denier from Aquitaine (France) showing on the obverse the head of Edward II and on the reverse a long cross with crowns in the angles.

Pyke, Edgar William

La Rochelle.

SCA367-GA423-58 · File · 1362-1372 ·

Part of Edgar William Pyke coin collection.

Silver hardi from La Rochelle (France) showing on the obverse Edward the Black Prince and on the reverse a long cross with leopards and fleur de lis in the angles.

Pyke, Edgar William

Poitiers.

SCA367-GA423-57 · File · 1362-1372 ·

Part of Edgar William Pyke coin collection.

Silver hardi from Poitiers (France) showing on the obverse Edward the Black Prince and on the reverse a long cross with leopards and fleur de lis in the angles.

Pyke, Edgar William

Calais.

SCA367-GA423-54 · File · 1422-1461 ·

Part of Edgar William Pyke coin collection.

Silver groat from Calais (England) showing on the obverse the head of Henry VI and on the reverse a long cross with three pellets in the angles.

Pyke, Edgar William

France.

SCA367-GA423-5 · File · 1809 ·

Part of Edgar William Pyke coin collection.

Silver 5 franc coin from France showing on the obverse the head of Napoleon and on the reverse 5 FRANCS. Edge inscription reads 'France Dieu Protes.'

Pyke, Edgar William

Massalia.

SCA367-GA423-190 · File · [ca. 100 BCE] ·

Part of Edgar William Pyke coin collection.

Silver tetrabol from Massalia (modern day Marseilles, France). Obverse shows a bust of Artemis and the reverse a lion prowling.

Pyke, Edgar William

Figure 46. Results of search for “France” (items 1–7 of 12), showing entries for Roman, Medieval, Renaissance, and Napoleonic coins, via <https://libatompdr01.uwaterloo.ca/index.php/informationobject/browse?collection=771584&sortDir=desc&sort=referenceCode&places=704323&levels=226&repos=2447375&topLod=0>.



Sorenson, David W. (Allen G. Berman, Professional Numismatist)
“Response: Collecting and Studying Coins as Records of History”

In response to David Porreca’s introduction to the recently acquired Pyke Coin Collection in its university home (see above), some general observations about the subject might be useful from professional and personal experience. They consider aspects, processes, and challenges of collecting coins from various periods, studying their evidence, whether material, epigraphical, or figural, and cataloguing them for collection, sale, and scholarly curiosity.

Note

David’s contributions to RGME activities include a presentation and booklet on numismatics:

<https://manuscriptevidence.org/wpme/semi-official-counterfeiting-within-the-french-mints-1380-1422/>

<https://manuscriptevidence.org/wpme/abstracts/sorenson-2015-congress/>

[Figures 55–56]

Young, Kathryn (University Archivist / Curator of Rare Books, Loyola University Chicago)
and

Justin Hastings (Assistant Teaching Professor, Department of English, Loyola University Maryland)
“Crowning a King, Interpreting Society, and Scaring the Kids: First-Year Composition Students Meet the Archives and Special Collections”

What happens when archivists and literature professors conspire to place the material artifacts preserved within archives and special collections at the heart of undergraduate pedagogy? What happens when first-year students are made to engage with, and begin to interpret, artifacts from cultures not their own? How might they overcome their fear of handling the original materials properly, and then of interpreting them?

We will describe our collaborations using as teaching tools the Michalak Collection of eighteenth- and nineteenth-century British broadsides (or “broadsheets”), in tandem with other materials in Loyola University Chicago’s Special Collections. Examples include, on the one hand, caricatures and satires (by both named and anonymous artists) depicting diverse levels of social, political, and cultural life; and, on the other hand, a luxurious volume with colorful illustrations of the courtly participants in the coronation ceremony in 1821 for George IV (1762–1830), King of England. This presentation will speak to the Research Group’s emphasis on the materiality of text, by finding ways to let the textual artifacts communicate their stories.

[Figures 47–54]

Figures 47–48 (left). Chicago, Loyola University Chicago, Archives and Special Collections. Justin Hastings’ Freshman Composition Class visits the Mimi and Stuart Rose Reading Room in early 2020 to examine broadsides in the Michalak Collection. Photographs by Justin Hastings. [\[Young & Hastings\]](#)

Figure 47 (upper left). Students in pairs examine individual broadsides and take notes.

Figure 48 (lower left). Another group of students sit at work on selected broadsides.

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Figures 49–51. Chicago, Loyola University Chicago, Archives and Special Collections. Sir George Nayler, *The Coronation of His Most Sacred Majesty King George the Fourth solemnized in the Collegiate Church of Saint Peter Westminster upon the Nineteenth Day of July MDCCCXXI* (London: H.G. Bohn, 1839). Folio volume of colored prints memorializing views of the extravagant Coronation of George IV (1762–1830, reigned 1820–1830) at Westminster Abbey, London, in 1821. They record sumptuous scenes from the procession, crowning ceremony, and celebration banquet, as well as full-length portraits of attendees in regalia.

Figure 49 (*upper left*). Robert Havell the Younger (after C. Wild), “His Majesty George the Fourth Proclaimed King of the United Kingdom of Great Britain and Ireland at Carlton House, on Monday, 31st January 1820”. Etching and aquatint with hand-colouring and engraved lettering, printed from two plates on the same sheet. View of the front of Carlton House during the proclamation of George IV as king. He stands in ceremonial dress on the top step behind the massive columns at the entrance, accompanied by a group of men and women beside and behind him and flanked by men and soldiers on horseback outside the building.

Figure 50 (*lower left*). Samuel William Reynolds the Elder (after James Sephanoff), “The King”. Stipple engraving and mezzotint with hand coloring. The King, wearing feathered hat, stands with his extended ermine-lined train borne by eight sons of Peers and the Master of the Robes as at his Coronation. The full-length figures stand upon a flower-strewn bordered pathway or carpet.

Figure 51 (above). “The Duke of Wellington as High Constable of England”. Colored print on paper. The duke stands and faces front as he holds his coronet and staff of office, and models his regalia (which survives at Apsley House, down to the boots) for the coronation ceremony of George IV.



STEEL SHAPES.



ACTOR OF ALL WORK

1839

Pub. June 15, 1839, by T. M. Richardson, New York, at the Theatre of the City, New York, and at the Theatre of the City, New York, and at the Theatre of the City, New York.



Figures 55–56. Private Collection, Silver goros “dit Florette” of Charles IV (1368–1422), 1417–20. Photo: David W. Sorenson. [SORENSEN]

Figure 55. Obverse. Trefoil crown over three fleur-de-lys; “+ KAROLVS: FRANCORV: REX”.

Figure 56. Reverse. Fleurdelysée cross confined to the 2nd and 3rd of a crown, “+ SIT: NOME: DNI: BENEDICTV”.

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On this event: <https://manuscriptevidence.org/wpme/2023-autumn-symposium-etween-earth-and-sky>.

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