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

Figure 56. Reverse. Fleursdélisée cross confined to the 2nd and 3rd of a crown, *+ SIT: NOM: DNI: BENEDICTV*.


Type in multi-lingual RGME Bembino [https://manuscriptevidence.org/wpme/bembino], according to the Research Group’s Style Manifesto [https://manuscriptevidence.org/wpme/style-manifesto].

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Founded in 1989 in England as an international scholarly organization, and incorporated in 1999 in the United States as a nonprofit educational corporation for the purpose of lectures, discussions, and other publications, 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. The Research Group is powered mainly by volunteers and volunteer donations.

Information about the activities and publications of the Research Group appears on the official website: [http://manuscriptevidence.org/wpme](http://manuscriptevidence.org/wpme). The website is designed and maintained by our WebMaster, Jesse Hurlbut. Our website and our Booklets are edited by our Director, Mildred Budny. Our multi-lingual digital font, Bembino, is freely available: [http://manuscriptevidence.org/wpme/bembino](http://manuscriptevidence.org/wpme/bembino).

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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.

Between Earth and Sky

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

www.manuscriptevidence.org/wpme

Saturday, 21 October 2023, Online via Zoom

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 linked 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.

Figure 52-54. Chicago, Loyola University Chicago, Archives and Special Collections, Michalak Collection. [YOUNG & HASTINGS]

Figure 52 (upper left). Matthew Darly, “Bath Stays or the Lady’s Steel Shapes” (London: MDarly, 1777). Engraving on paper. Within a blacksmith’s smithy, two smiths strike a pair of stays poised on the anvil, as the one at the left, with his back turned to the forge, also holds them by pincers. To the right, another man stands behind a high-haired lady wearing undergarments and facing right in profile; he fastens some stays to her. This copy of the print retains the cutting “Steel Shapes” from the original printed title, affixed to bottom center, which some copies elsewhere retain in the original position integral with the sheet.

Figure 53 (lower left). William Heath, “Actor of All Work / All the World’s A Stage” (London: Thomas McLean, 1829). Hand-colored etching on paper. Arthur Wellesley (1760–1852), 1st Duke of Wellington, Field Marshall, and Prime Minister, in various manifestations. Between parted curtains, ten male figures in diverse garments, uniforms, or a mummy case variously stand, sit, move across the stage, or emerge below the draped table at the center. There sits the figure of the duke in his regalia, replate with crown, for the coronation ceremony of George IV (as in Figure 51). Other figures depict his appearances in different offices or occupations, military and more.

Figure 54. Charles Williams, “God Save the King — by a New Set of Performers — being their first performance these twenty years” (Walker, 1806). Hand-colored engraving on paper. Political satirical broadsheet depicting the Foxites (the Old Opposition) at a club-meeting singing the National Anthem in toasts to George III (reigned 1760–1820) after the 1806 general election. Among the figures are Charles James Fox (1749–1806) at left at the head of the table; Bernard Edward Howard (1765–1842), 12th Duke of Norfolk (1765–1842) to his right; Richard Brinsley Sheridan (1751–1816) beside Norfolk; Francis Edward Rawdon-Hastings (1754–1826), 1st Marquess of Hastings, with raised hands behind him; and Edward Smith-Stanley (1775–1851), 13th Earl of Derby, across the table, standing on both a chair and it.
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.

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)

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 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

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.
BREAK 2:00–2:30 pm

SESSION 2:30–4:00 pm


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

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. “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”
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:


[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.
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](image-url)

**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](image-url)

Outline drawing in ink with touches of red pigment. The full-length frontal female figure, wearing classicizing full-length garments, headdress, 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 sceptre at the right.

Image via CC 4.0 International License, via [https://mss-cat.trin.cam.ac.uk/Manuscript/O.3.7](https://mss-cat.trin.cam.ac.uk/Manuscript/O.3.7)
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... 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 Dosty 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]
Results of search for "United Kingdom" (items 1–7 of 76), showing catalogue entries for Roman and Anglo-Saxon coins, via https://libatomprd01.uwaterloo.ca/index.php/informationobject/browse?sort=endDate&view=table&places=643726&collection=771584&repos=2447375&levels=226&topLod=0&sortDir=asc.


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/. [Bvemv]

Figure 3 (top left). Obverse. Bust portrait of Galla Placidia seen in profile facing right, draped, crowned by Hand of God at top, with pearl 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. [Bvemv]
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. [PRORECA]


**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: Deneded bust right, royal title around: “ÆLF REDRE”.*

*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):* Florented cross, leopards in each angle. Beaded inner circle and quatrefoils at the corners of central compartment.

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-Medieval 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.

Among 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 unproving 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.

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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 Phillips (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.

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

Figure 40 (below). Poughkeepsie, New York, Vassar College, The Catherine Pelton Durrell 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. [PATERUS]


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 (scribo epistula carissimi secundum) – 18 and 1 John 1:1 – 2:6 (non cadit / todit 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.
For this Symposium, organized by both the Research Group on Manuscript Evidence (RGME) and Special Collections at Vassar College, we celebrate the roles 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, as part, Vassar’s acquisitions of the Nicholas B. Schott 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. [PATRUS]
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: “Sancte [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, pendants 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 penises in red (for blue initials) or black (for gold). Foliage 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, Germanus (Germanus, bishop of Paris), Marcellus (of Paris), Gendulph (of Besançon in Lorraine), Antony, Paul, Vedaste (or Vaast, bishop of Arras, Cambrai, or an itinerant see), Amande (bishop of Liège), and Medard (bishop of Noyon). Photos: Mildred Budny.
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. [BUDSV]

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 as a written scrap on its own. [BRN61Y]

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.
Figures 15–17. Private Collection. Folded single-sheet letter on paper, now unfolded. Written on both sides of the leaf in single column 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.

Images via https://gallica.bnf.fr/ark:/12148/btv1b8451636f. [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]

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 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.
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.
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.”

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 lágruladæ / “water-path” (line 3), wærcleæstas / “paths of exile” (line 5), and forþwerig / “way forward” (line 81) in The Wanderer; brimlæð / “ocean path” (line 30) and fflodwægas / “fl ood” or “ocean ways” (line 52) in The Seafarer; and forþwege 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


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


6 Ibid., p. 3. Note that twenty-five years before Niles’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 31–37
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. Previously, I highlighted the significance of Psalm 1 as the 'hermeneutical entry point' for the entire Psalter. Now, I focus on the role 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 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. 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’. 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’, 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

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

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]

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.
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 space into the partly indented ends of lines and extend into the margin or intercolumn.

Image courtesy of the British Library Board. [Lacak]

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 insetting of 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 space into the partly indented ends of lines and extend into the margin or intercolumn.

Image courtesy of the British Library Board. [Lacak]

**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]