

A Symposium of the RESEARCH GROUP ON MANUSCRIPT EVIDENCE

www.manuscriptevidence.org/wpme

Saturday, 24 February 2024, Online via Zoom

“Manuscript (HE)ART”



2024 Anniversary Symposium to begin the Anniversary Year

This Symposium marks an innovation for the Research Group on Manuscript Evidence (RGME). Returning to our tradition of Symposia in 2022–2023 (after an interruption in 2020), we began to hold them in online versions and expanded the practice by holding a pair of Spring and Autumn Symposia each year. In 2023 we extended the Spring Symposium with an accompanying afternoon ‘Pre-Symposium’ of *Lightning Talks* (to explore the challenges of *“Intrepid Borders: Marginalia in Medieval and Early Modern Books”*) through the initiative of Jessica L. Savage and her co-organizers Katharine C. Chandler and Jennifer Larson. This year Jessica and Katharine return to co-organize this special event, which expresses our collective thanks to our Associate **Jesse D. Hurlbut** following his retirement as the First, long-serving, WebMaster for the Research Group on Manuscript Evidence (2005–2023). He generously gave us our official website in its original design, redesign, and upgrades, to create and sustain a principal publication and resource for our organization. We record thanks.

Our Symposium takes inspiration from the title for Jesse’s own website, *“Manuscript Art: Taking a Closer Look”*, as does our Emblem Image here, centered upon hearts as one. Responding readily to our invitation for a collaborative expression of thanks, Jesse’s former students, colleagues, and friends offer reflections, reports, and discoveries on subjects inspired by Jesse’s interests in manuscripts, French language, literature, and art, digital access to manuscripts, and online communities for their study and enjoyment. From multiple centers, we gather teachers, students, and specialists to present new and cumulative work, work-in-progress, and collaborative projects.

For information, see <https://manuscriptevidence.org/wpme/2024-anniversary-symposium-in-thanks-to-jesse-hurlbut>.

Image: Paris, Bibliothèque nationale de France, Département des Manuscrits, MS Latin 8775, fol. 3r, center. Image Public Domain.



Figure 1. Jesse Hurlbut and the Château de Chambord in 2023. Photograph by Patricia Stevenson. [SYMPOSIUM]

“MANUSCRIPT (HE)ART”

An RGME Anniversary Symposium in Thanks to Jesse Hurlbut (RGME WebMaster Emeritus)

Co-Organized by
Katharine C. Chandler and Jessica L. Savage

Saturday 24 February 2024 online by Zoom
10:00 am – 3:30 pm EST (GMT-5)

This Symposium represents a collective expression of thanks upon his retirement to our RGME WebMaster Emeritus, Jesse Hurlbut. It is the first in our series of Symposia for 2024, when the RGME celebrates a landmark anniversary of thirty-five years as an international scholarly society founded at the University of Cambridge, England, and twenty-five years as a nonprofit educational corporation based in Princeton, New Jersey.

This Symposium represents a special occasion for the RGME, as we add this one to our traditional series of Spring and Autumn Symposia, for the purpose explicitly of expressing thanks.

Jesse's contributions to the RGME as Associate and WebMaster date from 2005, a few years after the incorporation of the Research Group on Manuscript Evidence in November 1999 as a 501(c)(3) nonprofit educational corporation for the purpose of promoting “lectures, discussions, and other forms of publication”. The generosity of Jesse's contributions to the RGME and many others in fields of manuscript and other studies across the years lead us, accompanied by some of his former students and colleagues, to offer this Symposium in thanks.

For the background for this Symposium, see the two-part ‘Home Pages’ with both the **Plan** and the **Program**:

<https://manuscriptevidence.org/wpme/2024-anniversary-symposium-in-thanks-to-jesse-hurlbut-plan/>
<https://manuscriptevidence.org/wpme/2024-anniversary-symposium-in-thanks-to-jesse-hurlbut-program/>

The First WebMaster of the RGME

An accomplished medievalist, manuscript historian, photographer, blogger, and scholar of French language and literature, Jesse Hurlbut generously served as the first WebMaster of the Research Group on Manuscript Evidence (2005–2023). Following Jesse's retirement on 30 June 2023, we wish to offer this event in thanks, to examine subjects related to his interests, work, and teaching in the world of manuscript studies. The Symposium brings together former students, colleagues, and friends to share their work and work-in-progress in various subjects or projects which his work, teaching, and example may have helped to inspire or refine.

The Purpose

Our Save-the-Date Poster and its emblematic image expresses the plan in word and image for an Anniversary Symposium full of “MANUSCRIPT (HE)ART”.

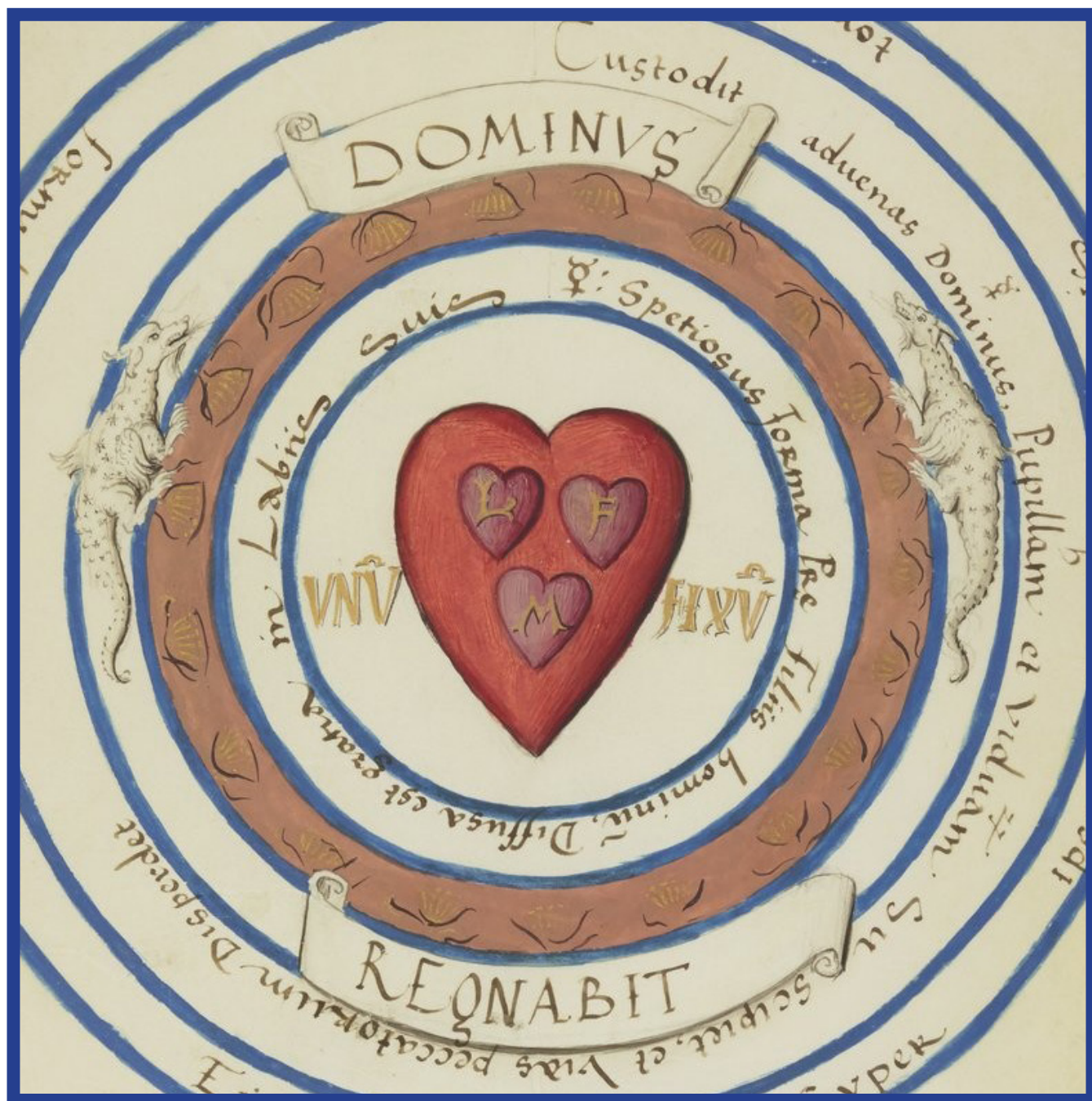


Figure 2. Detail of **Figure 43**. Paris, Bibliothèque nationale de France, Département des Manuscrits, MS Latin 8775, fol. 3v.
Image Public Domain, via <https://gallica.bnf.fr/ark:/12148/btv1b105007283>.

The Symposium Program

Both the name for the Symposium and its representative image or ‘emblem’ — seen on the **Symposium Poster** and in **Figure 43** — were chosen by the Symposium co-organizers, Katharine C. Chandler and Jessica L. Savage. They come from Jesse’s own website dedicated to “**Manuscript Art: Taking a Closer Look**” (<http://jessehurlbut.net/wp/mssart/>).

1. Morning Session

The morning session, “*Le monde en fleurs*: Visualizing the Natural World of Late Medieval France”, will focus on the art and manuscripts of medieval France “in flower” and especially over the fifteenth and early sixteenth centuries. Contributions include papers on French literature, women’s books, symbolism of the floral, animal, and monstrous, and highlights in the codicology and patronage of medieval and Renaissance manuscripts.

2. Afternoon Roundtable

An afternoon of four presentations will dive into the topic “Medieval Manuscripts in the Social Media Public Sphere”, focused on connections, crowd-sourcing, and community-building through social media with medieval manuscripts, including the digitization and imaging of manuscripts. The contributions close with a special response paper on Jesse Hurlbut’s websites and a Roundtable for the afternoon presenters, including our invited guest Jesse Hurlbut, to engage in scholarly dialogue.

The Symposium Booklet

With a record of the event in printed and digital forms, this Booklet accompanying the 2024 Anniversary Symposium joins the growing series of RGME Publications for its Symposia and other subjects. The Booklet presents abstracts of the presentations, illustrations for them, biographical information of the contributors, and a Notice of RGME activities.

Among them is the announcement for the Interview with Jesse Hurlbut scheduled to take place as Episode 16 in June 2024, as a complement to this Symposium, for our online series “The Research Group Speaks”.

Also included here are some samples of the Front Pages of the RGME website (<https://manuscriptevidence.org>) at different stages in its history, as archived for wide access via The Wayback Machine (<https://archive.org>). An ongoing survey of the RGME Library & Archives shows that our own records of our website in early years mostly consist of printouts, variable in quality depending upon the printers and settings available.

At the end of the Booklet, a closer look at the detail chosen as ‘emblem’ for the Symposium Poster and the front cover of our Booklet examines the remarkable full-page, inscribed, manuscript image from which it comes, and the context with its two companion images, as found in an ‘Emblem Book’ (*Libellus enigmatum*) created in 1515 for a Renaissance king, his sister, and his mother.

The ensemble herein is designed as an expression of heartfelt thanks by the RGME in printed form to complement the collective intentions for this event in thanks to Jesse Hurlbut and to represent them as a souvenir over time.

Program

WELCOME AND INTRODUCTION 10:00–10:10 am EST (GMT-5)

Mildred Budny (Director, Research Group on Manuscript Evidence)

“An RGME Anniversary Symposium with Thanks and ‘Manuscript (HE)ART’”

MORNING SESSION 10:10 am –12:30 pm

Session 1. “Le monde en fleurs: Visualizing the Natural World of Late Medieval France”

Presider: **Renate Blumenfeld-Kosinski** (Professor Emerita, Department of French and Italian, University of Pittsburgh)

10:10–10:30 am

S.C. Kaplan (Acting French Language Program Coordinator and Lecturer of French, University of California, Santa Barbara)

“The Flowering of Bourbonnais Women’s Manuscripts”

10:30–10:50 am.

Haleigh Burgon (PhD Candidate in French, Department of Romance Studies, Boston University)

“Mary, Mary, Quite Contrary, How Does Your Garden Grow?:

A Reflection on Symbolic Marian Floral Images in Late Medieval French Manuscripts”

QUESTIONS & DISCUSSION. 10:50–11:00 am

11:00–11:20 am.

Tina-Marie Ranalli (Independent Scholar)

“The Medieval Sphinx”

1:20–11:40 am.

Samantha Pious (Independent Scholar and Translator)

“Natural Punctuation: Reading Verse in the Queen’s Manuscript of Christine de Pizan”

QUESTIONS & DISCUSSION. 11:40–11:50 am

11:50 am – 12:10 pm.

Joyce Coleman (Rudolph C. Bamba Professor of Medieval English Literature & Culture, Emerita, University of Oklahoma)

“The Flowers of Literature: From Feuilles to Folios”

12:10–12:20 pm.

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

“Pèlerinage and Présentation:

A Promenade through the Poème sur la Passion made for François I (Pierpont Morgan Library, MS. M.147)”

Program

BREAK. 12:30–1:00 pm EST (GMT-5)

AFTERNOON SESSION. 1:00–3:45 pm

Session 2. “Medieval Manuscripts in the Social Media Public Sphere”

Presider: **N. Kivilcım Yavuz** (Lecturer in Medieval Studies and Digital Humanities, University of Leeds)

Laura Morreale (Independent Researcher, Middle Ages for Educators)

“When the Crowd Goes Home: Transcribed Texts Revived and Reused”

Anna Siebach-Larsen (Director, Russell Hope Robbins Library and Koller-Collins Center,
University of Rochester)

“Discovering Labor: Social Media, Digitization, and the Ecosystem of Manuscript Access”

Johan Oosterman (Professor of Medieval and Early Modern Dutch Literature, Radboud University)

“Crowdfunding for the Book of Mary: The Crowd as an Engaged Audience and Dedicated Supporter”

Katharine C. Chandler (Special Collections and Serials Cataloger, University of Arkansas Libraries)

“From Fragments to Codices: A Brief Survey of How Philadelphia contributed to the Digitization of Medieval and Renaissance Manuscripts”

RESPONSE. 2:30–2:45 pm

Thomas E. Hill (Art Librarian, Vassar College Library)

“The Websites of Jesse Hurlbut”

CLOSING ROUNDTABLE. 2:45–3:30 pm

RESPONSE TO BEGIN THE ROUNDTABLE. 2:45–3:00 pm

Jesse D. Hurlbut (RGME WebMaster Emeritus, Retired)

“Beatus Vir”

OPEN FLOOR FOR QUESTIONS & DISCUSSION (ALL SPEAKERS). 3:30–3:45 pm

CLOSING REMARKS 3:45–4:00 pm (with option to remain after for cheers & chat)



Figure 3. At the close of the International Congress on Medieval Studies on 10 May 2014, Jesse Hurlbut shows a medieval manuscript leaf newly won in a vendor's raffle. Photography by Mildred Budny. [BUDNY]

Contributions to Digital Humanities

Jesse D. Hurlbut

From: <https://independent.academia.edu/JesseHurlbut/CurriculumVitae> (updated May 4, 2023)

Rome Reborn: The Vatican Library and Renaissance Culture. Electronic Exhibit of Vatican Manuscripts at the University of Kentucky. 1993. This temporary exhibit of digital images ran on a cluster of eight computers with high resolution monitors. The Kentucky exhibit coincided with the exhibit of actual manuscripts at the Library of Congress. [<https://www.loc.gov/exhibits/vatican/>]

DScriptorium. Medieval manuscripts on line. This reference work aims to meet the needs and interests of students and scholars working in palaeography, codicology and miniature studies by providing clear images of medieval manuscripts on line. One branch of the collection emphasizes illustrated drama manuscripts. The collection currently includes over 400 photos. Online since 1993.

<https://jessehurlbut.net/dscriptorium/index.html>

Achille Caulier, L'Ospital d'Amour (Prototype Critical Edition, version 3.0). 1996–2003.

<https://jessehurlbut.net/ospital/>

Burgundian Archival Record Transcriptions (BART), Financial Records from 1454 (ADN B-2017).

Funded by a BYU (Brigham Young University) Mentored Environment Grant, this project involved training students to read, transcribe, and digitally tag materials from the surviving financial records of the duchy of Burgundy (fifteenth century). After funding was not renewed, the project fell dormant, but our on-line workspace remains available as a resource. 2005.

<https://jessehurlbut.net/bart/>

Manuscript Art: Taking a Closer Look. Structured perambulations through the vast global library of digitized medieval manuscripts. 2013 to present.

<https://jessehurlbut.net/wp/mssart/>

“The Manuscript Average”. Experimental attempt to create a visual summary of medieval manuscripts using superposed digital images. 2013.

Part 1: https://jessehurlbut.net/wp/mssart/?page_id=2097

Part 2: https://jessehurlbut.net/wp/mssart/?page_id=2887

2 Bibles Moralisées. Digital collation of illuminations and text from two copies of the medieval Bible Moralisée. The site compares over 5000 illuminations with accompanying captions. 2021.

<https://jessehurlbut.net/2bibles/>

WebMaster for Learned Societies

Medieval Renaissance Drama Society. Webmaster, 1996–2008.

Société internationale pour l'étude du théâtre médiéval. Webmaster, 2001–2023.

Research Group on Manuscript Evidence. Webmaster 2005–2023.

The Official RGME Website As seen on The WayBack Machine (archive.org)

The official website (2008–) of the Research Group on Manuscript Evidence, designed by Jesse D. Hurlbut, has appeared in several stages, Versions, or States through its history. They comprise:

‘State 1’ in the open-source platform Drupal (<https://www.drupal.org>)

‘State 2’ in the web-content management system WordPress (<https://wordpress.org>)

Intermediate or Transitional ‘State 1>2’

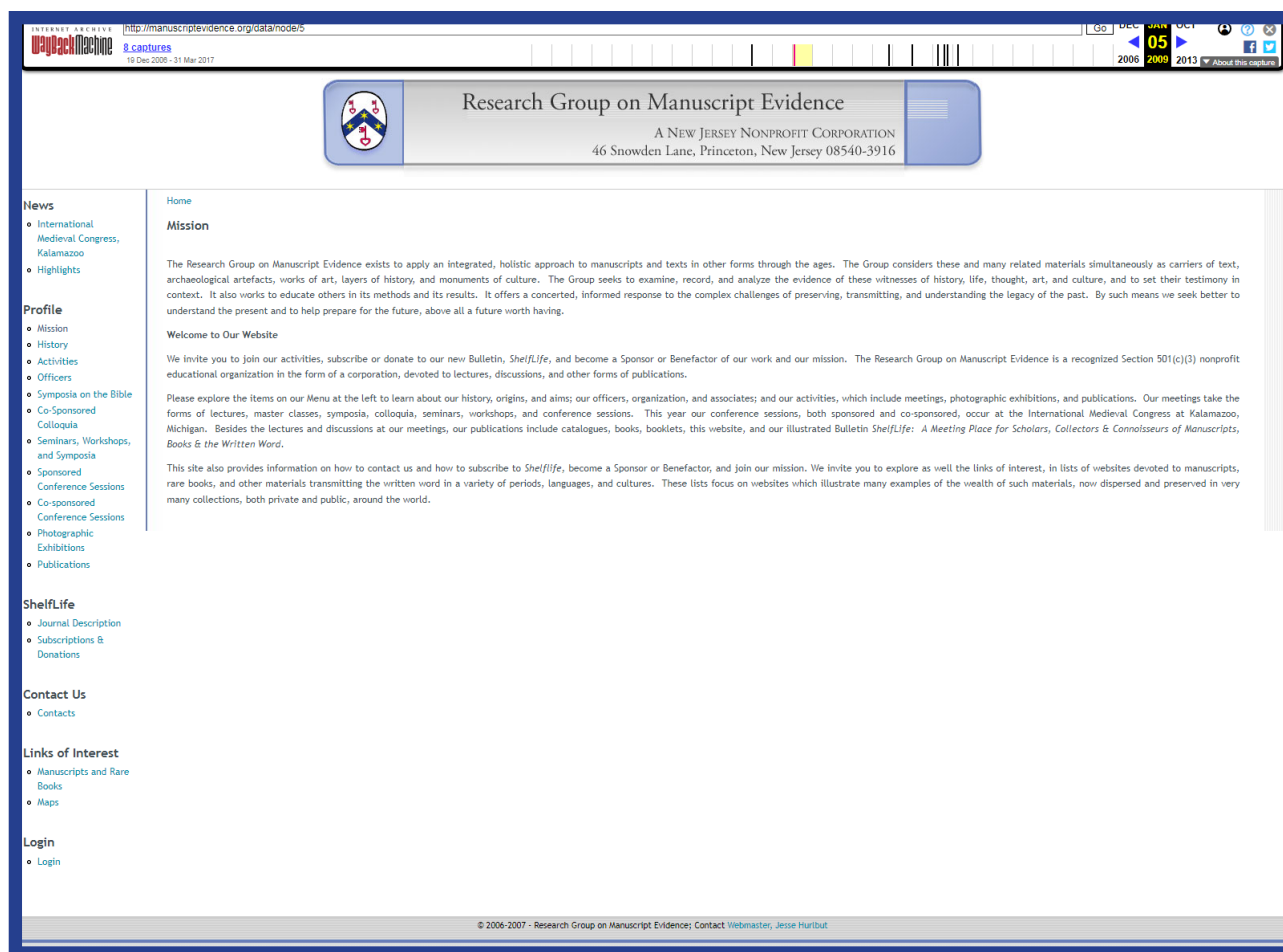
Samples, or soundings, of the website on different dates are recorded in ‘Snapshots’ via The WayBack Machine (archive.org) under:

- 1) <https://manuscriptevidence.org> (also for <https://manuscriptevidence.org/data>)
- 2) <https://manuscriptevidence.org/wpme>

Jesse devised the suffixes */data* and */wpme* to distinguish between the Drupal and WordPress states for the transition of several years’ duration when both sites were live.



Figure 4. Web-Logo for the Website of the Research Group on Manuscript Evidence, designed by the RGME Font and Layout Designer, Leslie J. French, in honor of our redesigned website in WordPress. [BUDNY]



Figures 5–7. Front Page of the official website (2008–) of the Research Group on Manuscript Evidence, designed by Jesse D. Hurlbut, as recorded in archived ‘Snapshots’ via archive.org. [BUDNY / HILL]

Figure 5 (above). ‘State 1’ in Drupal. Snapshot of manuscriptevidence.org (‘State 1’) on March 24, 2008, via <https://web.archive.org/web/20080324234104/http://manuscriptevidence.org/data/> (accessed on 2024.01.18). [BUDNY / HILL]

Figures 6–7 (Overleaf).

Some URLs

<https://manuscriptevidence.org/profile>
<https://manuscriptevidence.org/bembino>
<https://manuscriptevidence.org/style-manifesto>
<https://manuscriptevidence.org/publications>
<https://manuscriptevidence.org/wpme/manuscript-studies>
<https://manuscriptevidence.org/wpme/manuscript-studies-contents-list>
<https://manuscriptevidence.org/wpme/the-illustrated-handlist>
<https://manuscriptevidence.org/wpme/profile/officers-associates-and-volunteers>
<https://manuscriptevidence.org/wpme/2024-anniversary-appeal>
<https://manuscriptevidence.org/wpme/2023-and-2024-activities>

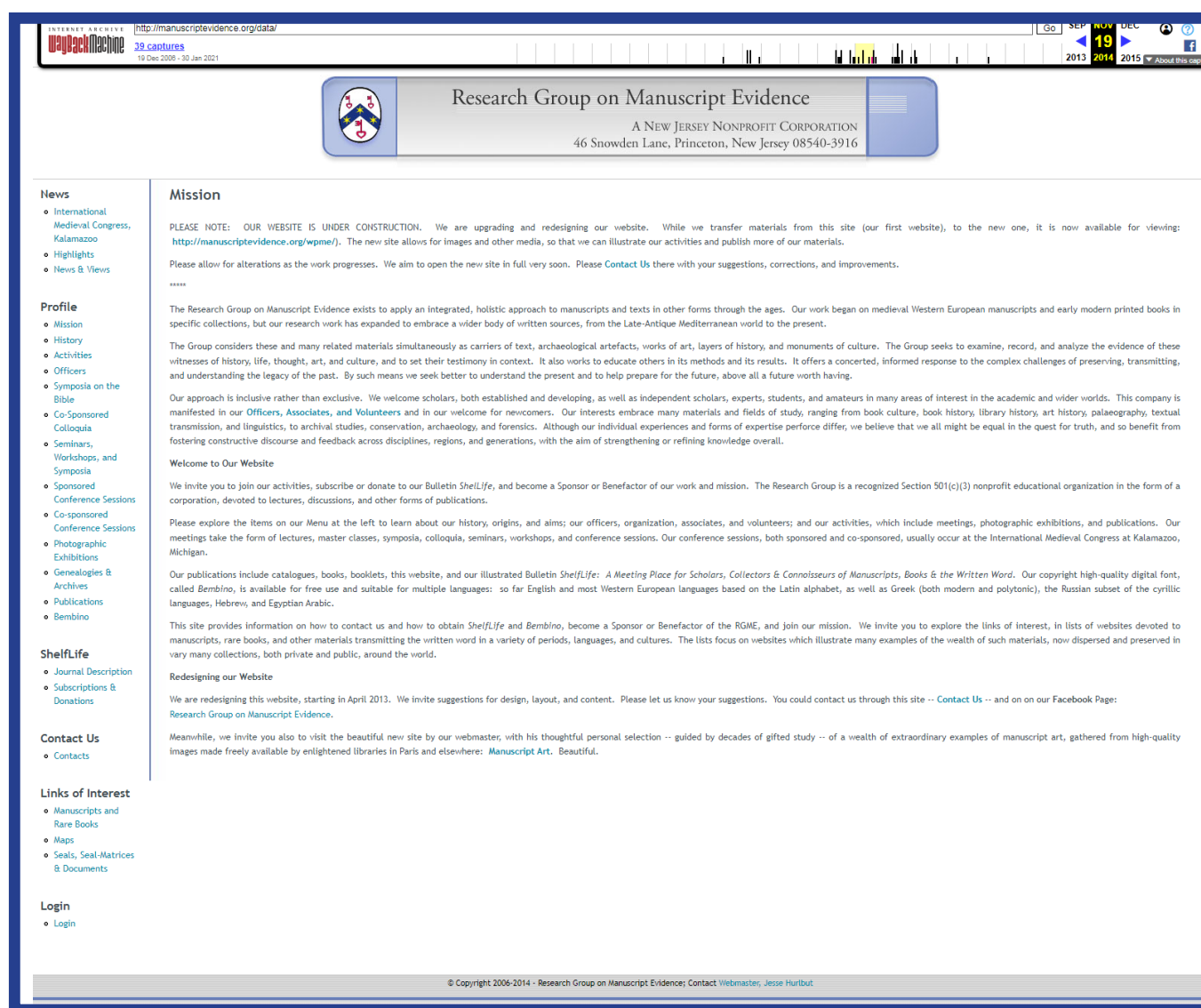


Figure 6 (above). ‘State 1 in transition to State 2’. Front Page with “Under Construction” Notice, pointing to the next State — for a time co-existent with this Drupal Version and distinguished by its own url (<https://manuscriptevidence.org/wpme/>). November 19, 2014, via <https://web.archive.org/web/20141220075844/http://manuscriptevidence.org/data/>. [BUDNY / HILL]

Figure 7 (right). ‘State 2’ in WordPress. Front Page with RGME Web-Logo, on March 8, 2016, via <https://web.archive.org/web/20160308065725/http://manuscriptevidence.org/>. [BUDNY / HILL]

Records of the history of the RGME website preserve traces online in archived ‘snapshots’ by The WayBack Machine (now [archive.org](#)). They give glimpses of different dates or versions of the website as updates or revisions might provide; they also reflect the different States from the first Drupal State to the current WordPress State, with a Transitional Phase whereby both versions remained active online, with a suffix in the URL (Uniform Resource Locator) to distinguish the former as [/data](#) and the latter as [/wpme](#).

Wayback Machine <http://manuscriptevidence.org/> 89 captures 24 Mar 2008 - 17 Jan 2024

Research Group on Manuscript Evidence
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Full Court Preston

A New Leaf from
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Manuscript 61'

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Curiouser

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Mission

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The Research Group on Manuscript Evidence exists to apply an interdisciplinary approach to manuscripts and texts in other forms. Our work began on medieval Western European early modern printed books in specific collections, but, over the years, our research work and our mission have expanded to embrace a wider body of written (and other) sources, from the Antique world to the present.

Manuscripts and Other Evidence

The Research Group considers these and many related materials simultaneously as carriers of text, archaeological artefacts, works of art, layers of history, and monuments of culture. The Group seeks to examine, record, and analyze the evidence of these witnesses of history, life, thought, art, and culture, and to set their testimony in context. It also works to educate others in its methods and its results. It offers a concerted, informed response to the complex challenges of preserving, transmitting, and understanding the legacy of the past. By such means we seek better to understand the present and to help prepare for the future, above all a future worth having.

Our approach is inclusive rather than exclusive. We welcome scholars, both established and developing, as well as independent scholars, experts, students, and amateurs in many areas of interest in the academic and wider worlds. This company is manifested in our Officers, Associates & Volunteers and in our welcome for newcomers.

Our interests embrace many materials and fields of study, ranging from book culture, book history, library history, art history, palaeography, textual transmission, and linguistics, to archival studies, conservation, archaeology, and forensics. Although our individual experiences and forms of expertise perforce differ (for example through the pre-determined conditions of birth order), we believe that we all might be equal in the quest for truth, and so we might all, hopefully, benefit from fostering constructive discourse and feedback across disciplines, regions, and generations, with the aim of strengthening and refining knowledge overall.



'Through & Through' (Buday Handlist 12). Using a template for the design on both front and back of t

Welcome to Our Website

We invite you to join our activities, order a copy of our Bulletin *ShelfLife* and the **Illustrated Catalogue** (see below), and become a Sponsor or Donor of our work and mission. Contributions and Donations — both in funds and in kind — enable our activities to continue. The Research Group is a recognized Section 501(c)(3) nonprofit educational organization in the form of a corporation, devoted to lectures, discussions, and other forms of publications. Donations to its mission may thus be tax-deductible.

Importantly, the Group continues its activities and most of its managerial obligations as a nonprofit educational corporation only through voluntary contributions, by which no Officer receives a salary, and for which, so far, there is only a slender endowment. This principle and practice means that your donations — in funds and in kind — can help to sustain, to a great extent, the activities for which our organization is dedicated. In this respect, too, the organization is exceptional (not unique) among nonprofit educational enterprises.

In 2014 the Group celebrated its 15th anniversary as a nonprofit educational corporation based in Princeton, New Jersey, and its 25th as an international scholarly organization founded in the United Kingdom as part of a collaborative research project on Anglo-Saxon and related manuscripts and their context. We celebrated in style, as we happily record.

Over the years, the interests and activities of the Group have expanded to address many forms of manuscript and other evidence across the centuries. Our activities and this website illustrate these interests.

Please explore the items on our Menu to learn about our history, origins, and aims; our officers, organization, associates, and volunteers; and our activities, which include meetings, photographic exhibitions, research projects, and publications. Our conference sessions, both sponsored and co-sponsored, usually occur at the Annual International Congress on Medieval Studies at Kalamazoo, Michigan. Our meetings in many centers take the form of lectures, master classes, symposia, colloquia, seminars, workshops, and conference activities.



Introduction

Mildred Budny (Director, Research Group on Manuscript Evidence)

“An RGME Anniversary Symposium with Thanks and ‘Manuscript (HE)ART’”

To open this special Symposium in our Anniversary Year, to launch an exceptional series augmenting our pair of Spring and Autumn Symposia (“Between Past and Future”, Parts I and II), I offer thanks to Jesse David Hurlbut, first WebMaster for the RGME. My reflections describe, for example, the experience of working with him over the years for our official website as it evolved.

Later this year, Jesse (pronounced “Jesse”) returns on our online series “**The Research Group Speaks**” (Episode 16) for an interview about his work in “**Trailblazing the Digital Humanities**”. Now, for this Symposium, he gives a response (“*Beatus Vir*”) for the closing roundtable. Here, we express individual and collective thanks to him for very many contributions in fields — or mountain ranges — in the realms of exploring, researching, teaching, beholding, and accessing original sources. Memorable in this connection is Jesse’s remark, when I proposed to describe him as a ‘pioneer’, that more apposite, as one of his former students had observed, might be the term ‘mountain man’.

Also I thank the Symposium Co-Organizers, whose initiative and design shaped the plan, with bipartite Morning Session and Afternoon Roundtable for different realms of creativity, old and new; and the Contributors who responded eagerly to the RGME’s wish to express thanks to Jesse. The Program for this online gathering and its Symposium Booklet speak eloquently for heartfelt thanks offered to him from multiple directions, centers, and stages of engagement with the subjects.

Last year, our pair of **Spring and Autumn Symposia** (“Structured Knowledge”, Parts I and II) was augmented with a half-day **Pre-Symposium** for the Spring Symposium, designed to provide a selection of Lightning Talks on “**Intrepid Borders**”, co-organized by Jessica L. Savage, Katharine C. Chandler, and Jennifer Larson. This year, Jessica and Katharine return to co-organize this one-day Anniversary Symposium to express our individual and collective thanks — from the RGME and beyond — to Jesse for his many contributions as teacher, scholar, collaborator, and friend, to the fields of medieval studies, manuscript studies, French studies, digital access to images, website development, communities of scholarship, worldwide participation in manuscript studies, and more.

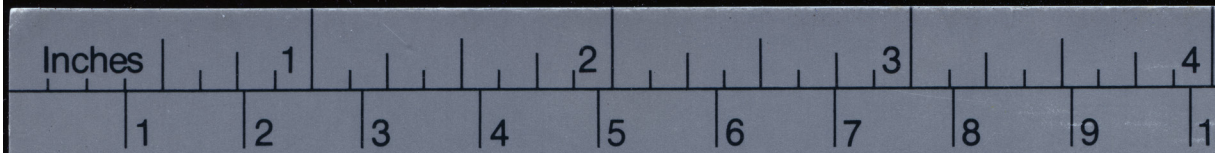
Jesse and I met over the years at the annual International Congress on Medieval Studies (ICMS), held in Kalamazoo at Western Michigan University; regularly the RGME sponsors scholarly sessions there, where many medievalists customarily gather. When it became time, by virtue of Jesse’s advice

Figures 8–9. Private Collection, Despoiled Book of Hours, including Hours of the Virgin for the Use of Rome and Calendar and Litany for Southeast France. Unbound textblock of 129 leaves with text in single columns of 12 lines. France, circa 1400; found in the Département de Saône-et-Loire. Its first published photographs have appeared in RGME publications, including our website and two Symposium Booklets (2016 and 2019). Photography by Mildred Budny. [BUDNY]

Figure 8 (*left*). Fols. 88v–89r, top center, within the Hours of the Cross, with fragmentary stub remaining from the leaf which carried the decorated, perhaps illustrated, opening of Vespers and foliate ornament, of which a few remnants survive.

Figure 9 (*overleaf*). Fols. 64v–65r, ending the prayer *Protege Domine populum tuum* and opening the *Hymn Memento salutis auctor*, with fragmentary stub from the leaf decorated on the verso for the opening of the third Hour.

nos ubiq; letificent
 pariter et adiuuent.
 ut dum eorum mira
 recolimus patrocinia
 sentiamus. et pacem
 tuam nostris concede
 temporibus. et ab ecclia
 tua cuncta repelle neq-
 uiam simul et iniusti-
 ciam. serua et adiuua oēs
 q; voluntates nostras.
 et omnium famulorū



mine ad adiuvandum
me festina. **G**loria
patri et filio et spiritui
sancto. **S**icut erat i
pncipio. **r. c. h. y. m. n. u. s. e.**

Memento salutis
auctor. qd' nostri
quondam corporis. ex
illibata virgine. nasce
do formam sumptseris.

Maria mater gracie.
mater misericordie. tu

and contributions, to invite him to become an Associate of the RGME, he declared that “You had me at the word ‘manuscripts’”, but wished to reflect for a few days before replying. Reflection is a characteristic which I have had occasion to observe and admire in our collaboration and communications over the years, whether by email, online, or in person — as at our annual meeting for lunch at the ICMS and at the 2003 RGME Colloquium on “Innovations for Editing” at The Ohio State University, where he presented a paper on “Sweeping the Cutting-Room Floor: Ordered Visualization of Editorial Scraps in the Electronic Edition”. With hindsight, I see its directions towards “**The Manuscript Average**”, whose first appearance I found wondrous and thought-provoking; still do. These and other contributions gather in “**Manuscript Art**”.

In answer, he offered to give the RGME a website, as something that he knew how to do. We agreed, happily. He carefully stated the arrangement: Jesse would design, manage, maintain, and host the website, in consultation with us about its appearance, functions, and features, but providing and editing its content would be up to me as its editor. Of course. Makes sense.

Next, he found the domain name and registered it. He took care to ask about and incorporate essential elements, such as our very own multi-lingual digital font **Bembino**, the principles of our **Style Manifesto**, our range of activities, and our aspirations and mission. By then, Bembino in its long course of design and development (still ongoing) had become our official font, intended for all our Publications (insofar as practicable). We were delighted to see it take its place on screen on our new site. He gave shape to a banner, asked if it looked right to us, experimented, and made sure to include our design principles insofar as the new-for-us medium allowed. We marvelled to see our font in place on the site, embodying our choice for presentation of our texts. I asked for two blogs, for “**Manuscript Studies**” (the only name I could think of) and for our ICMS activities. In stages, he built a working structure, added plug-ins, gave instructions about adding content, and guided the launch.

And so, over time and with care, consultation, skill, and vision, the RGME website took shape and form. It also adapted as time and occasion directed, so that the website has successfully had both a design and redesign, with upgrades and updates at various stages.

The first website functioned by the open-source platform **Drupal** (<https://drupal.org>). It served us well for some years. When the time came for a redesign, especially to be able to include images and upload materials for access through download, Jesse chose the web-content management system **WordPress** (<https://wordpress.org>) as a means which might be user-friendly for my web-editing. Once the new site became ready to launch — while the Drupal site remained live for several years as an alternate and a record — the RGME could communicate more fully, and with pictures.

Archived ‘snapshots’ by **The WayBack Machine** (now archive.org) preserve traces online of stages in the history of the RGME website. They give glimpses of different dates or versions of the website, as updates or revisions might provide; they also reflect the different ‘States’ from the first **Drupal State** to the current **WordPress State**, with a **Transitional Phase** wherein both versions remained active online, with Jesse’s added suffix for the URL (Uniform Resource Locator) distinguishing the former as [/data](#) and the latter as [/wpme](#). “Under Construction” signs took their place then.

Thus, the RGME could announce our activities, report research projects and their progress, invite contributions and feedback, publish materials and research results, and learn to develop this ‘wing’ or ‘flight path’ for our Publications, as well as ‘launching pad’ for many of them. Among new genres

in this realm were the blogs, galleries, and uploads for download by our audience, both scholarly and general.

The ability to post images opened the path to publish discoveries of materials and research on them. With posted images, we grew galleries, blogposts, reports, and more. Among the first were a group of sources on vellum, paper, leather, wax, and metal which had been entrusted to our Director for photography, conservation, and research, with a Research Project in order to study and publish them. They appeared online in blogposts and as **The Illustrated Handlist**, with updates reporting further research. More materials and discoveries joined them in our blog about **Manuscript Studies**.

As the research continued, we could, where materials and discoveries dictated, produce longer reports which became our series of booklets known as **Research Reports**. Similarly, with illustrations, our traditional **Programs** for Events grew into **Symposium Booklets**. By now, they have become publications in their own right. All are distributed both in printed forms and through our website. Some have become ‘best-sellers’, to judge by their download numbers. In keeping with our nonprofit mission, and with Jesse’s generosity as donor of the website itself, access is free, without charge.

Over time, after the changeover to WordPress and the expansion of its avenues of expression, as the site grew, the need for larger storage capacity became clear. It took a while to obtain unlimited capacity for the site. Crossing that threshold made a big difference, welcome indeed. Now our publications, as with this very **2024 Anniversary Symposium Booklet**, can assume their own appropriate size (such as a given length in 4-page units for folded booklets having printed as well as digital forms), although some sizable publications (such as audio-visual Recordings) will appropriately have other channels for preservation and distribution outside the website itself.

In different weathers, over the years, as we worked together to confront issues with the site, plug-ins, spam attacks, my inexperience, and other elements, I could come to learn Jesse’s steady (overall) calm, clearly focused temperament, exemplary skill in teaching or conveying instructions, resourceful approaches to problem solving, and steadfast yet flexible vision for design, structure, and resonant communication in word and image. To the whole process, Jesse has brought his sense of order and beauty which continues to set his websites to a high level of standards. We feel fortunate in having such a medium, with his vision, to speak for our organization, work, aims, and mission.

When the time came for Jesse to retire as WebMaster by 30 June 2023 (with characteristically generous notice), the management, subscription, and maintenance of the website passed directly to the RGME. It did so with the WebEditor as before, a new Website Advisory Committee, and a new Acting WebMaster, Augustine Dickinson. Jesse generously continues to be available for consultation. The arrangement in dividing the tasks of WebMaster and WebEditor enabled our website to grow, and to flourish, although by now it has become large and calls for improvements such as easier navigation. Those quests can proceed as the work of hand-over has smoothly prepared the way, without requiring major overhaul or having to begin from scratch.

And so, for now, the ‘ship’ of our website is sound. With goodwill and amenable collaborative work, this vessel has been able to sail into this RGME Anniversary Year, to join the celebrations with flying colors, having the RGME logo at the mast and Jesse’s website banner at the prow.

Recognizing the power of our website to promote and to effect communication might cite highlights in its history and its present. Notable examples include its significance in maintaining activities, albeit



**“Trailblazing the Medieval Digital Humanities:
An Interview with Jesse D. Hurlbut”**

**Interviewer:
Mildred Budny
Executive Director of the RGME**

**Saturday 22 June 2024 online
1:00–2:30 pm EST (GMT-5) by Zoom**

Episode 16
“The Research Group Speaks”
An online series (2021–ongoing)
of interviews, conversations,
roundtables, workshops, masterclasses, and more

Information

<https://manuscriptevidence.org/wpme/episode-16-an-interview-with-jesse-d-hurlbut/>

Registration

<https://www.eventbrite.com/e/episode-16-an-interview-with-jesse-d-hurlbut-tickets-828140950877>

Image: Jesse Hurlbut at the Bonneville Salt Flats, Utah. Photograph by Jesse Hurlbut.

online, as a form of ‘life-line’, during the lockdown of the COVID-19 pandemic, which affected all our in-person activities starting with the cancellation of the 2020 Spring Symposium scheduled for early March. Even so, we could be sure to publish its Symposium Booklet (intended for circulation at the event) shortly afterward, through the website, as a ‘promise’ and lasting record of the intentions of the contributors. Next, we turned to catching up with the write-up of many discoveries from research trips awaiting their turn whilst other tasks had taken claim. There flowed an intensive stream of blogposts, some substantial. We created a long-planned gallery dedicated to “**Watermarks and the History of Paper**”. Then we turned to online events, aided by the website. It continues to function as our major publication, and moreover hosts and disseminates very many of them.

It can itself foster progress in research on material evidence and bring more to light. Frequently, people from various lands make contact to inquire about materials on our website, as with the blog for **Manuscript Studies** covering a wide range of subjects. Often they report that they have similar examples, to judge by my detailed descriptions accompanying the images, or to ask about materials whose nature (even whose language) they do not know, in case we might know, or have contacts who might, because of the range of our interests. Often these communications have constructive results. With the owners’ permission, many lead to blogposts joining the collection of knowledge.

Recently, as an indicator of the multi-directional power of the website to communicate its materials for information and study in an extending cycle, I was contacted about a 1275 document issued at Vienne in France with its equestrian seal of a Count of Savoy; it was now consigned for sale, several years after the owner’s death. My **Handlist** (Number 19) mentions further research in the pipeline; would it be available? In this exchange of information, I learned that another item, a composite volume from Le Parc Abbey in Belgium (Number 15), had also been consigned, but then taken apart and rebound separately, for dispersal as individual items. In the process, the abbey’s binding was discarded and lost, along with one or more reused manuscript support strips and other contextual evidence. At least, there was the opportunity to explore together what had remained and what had been lost in the process. Thus we could learn swiftly that RGME records for that monument (in words and image) have now become a form of primary evidence for earlier states.

In such ways, the RGME website provides access to the RGME Library & Archives as a collection, before our resources might extend to a building with opening hours for consultation and study. Last year’s funded project, dedicated to building a structured plan for our records management overall, prepares us well for recognizing the many functions which Jesse’s website has brought into existence.

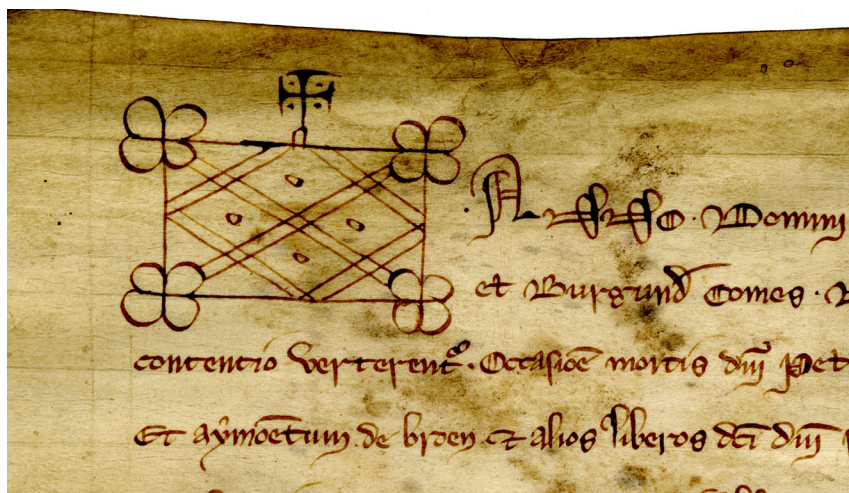
In such and many other ways, our website continues to enable our activities and research work to have a place in wider communication which we owe gratefully to the generosity, skill, and vision of our First WebMaster, Jesse Hurlbut. This Symposium gathers contributors, participants, attendees, and others to join in a wider thanks to his contributions in many spheres across the years.

Our thoroughgoing interests in the processes which serve to make the manuscripts (and the people behind or in them) ensure that we do not take for granted the accomplishments in themselves, nor the processes — including elements in the background, materials, techniques, subscriptions, generosity, dedication, and vision — which bring them into the light of day. For these gifts, near and far, we steadfastly give thanks. In the Anniversary Symposium and Booklet, we gladly acknowledge the person who has created and donated so valuable a resource and who has inspired many others.

Thank you, Jesse!

[[Figures 3–16, 36, and 41–43](#)]

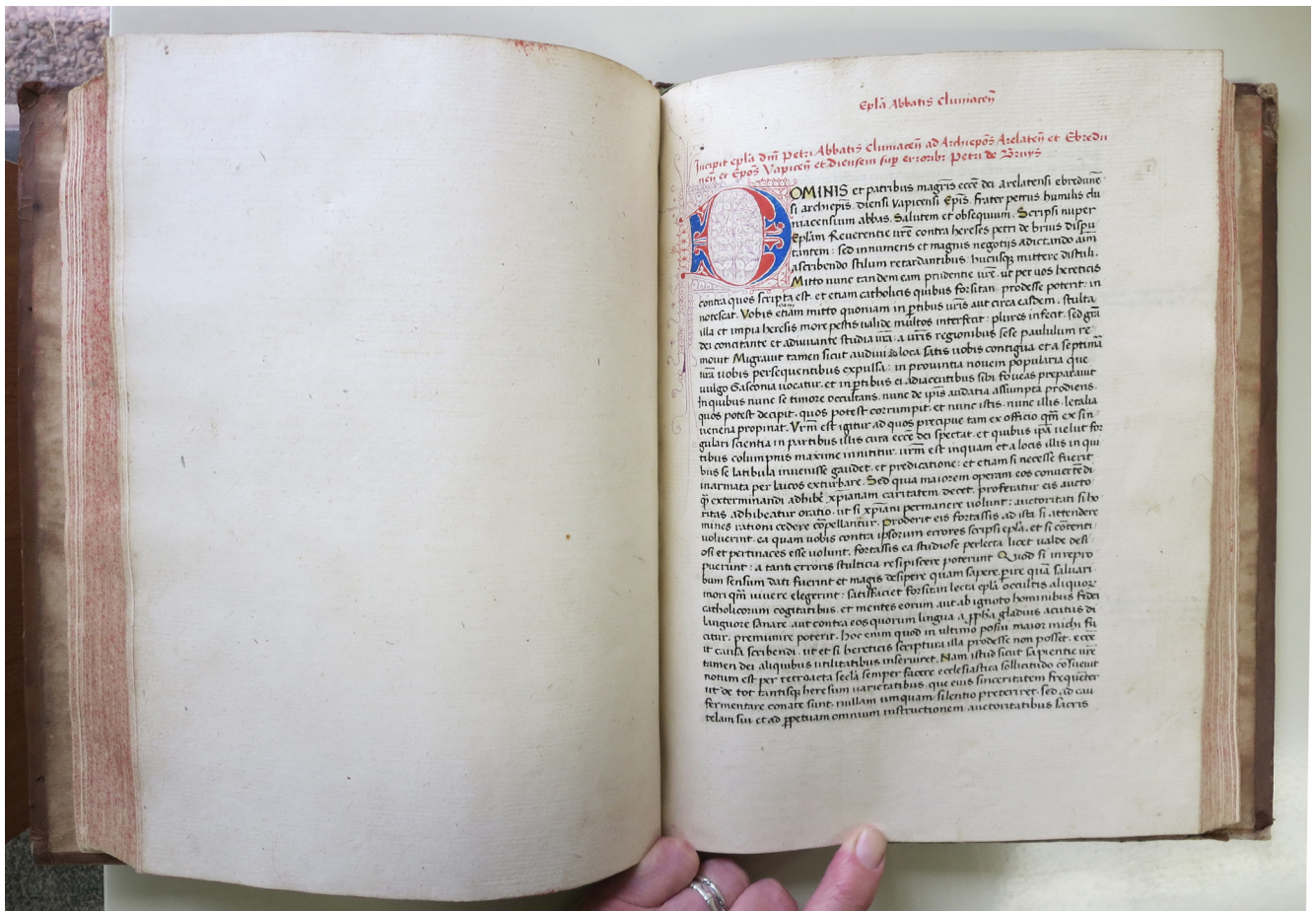
[illegible]

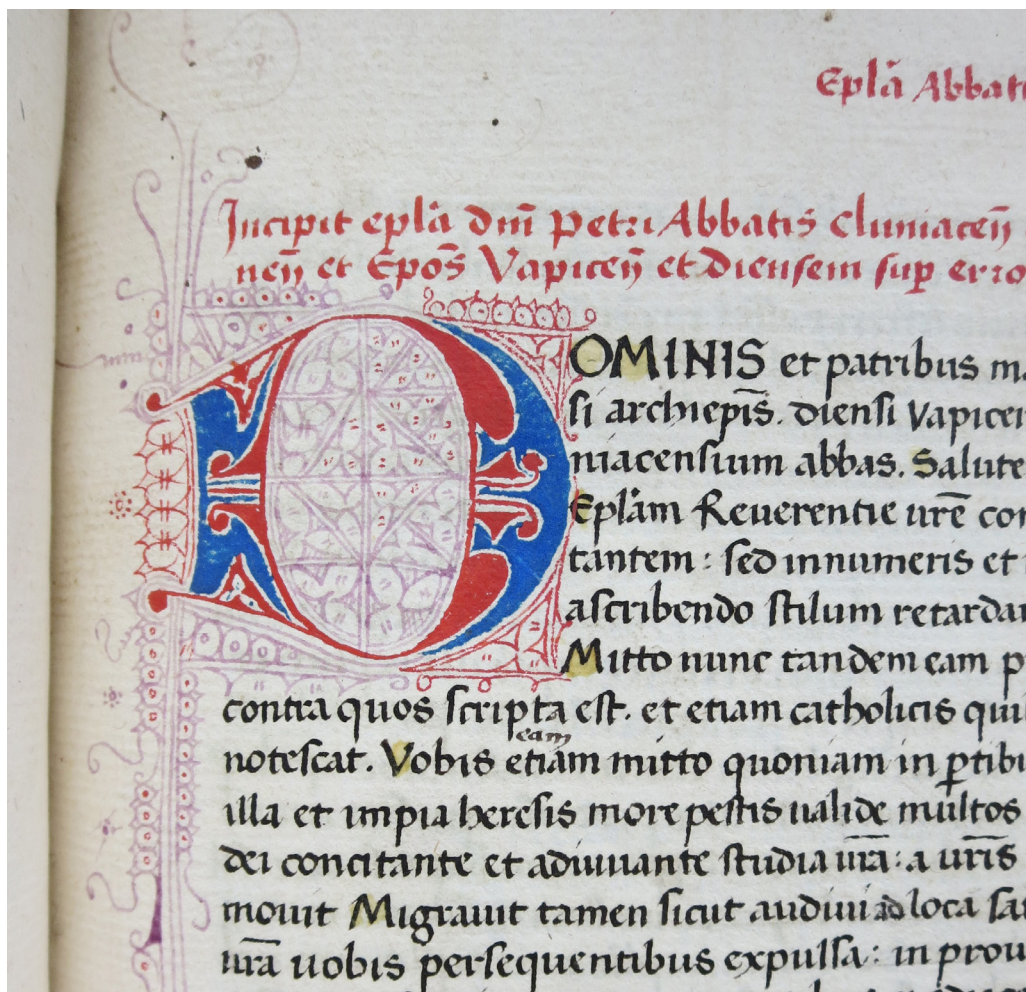


Figures 10–12. Formerly Private Collection, Single-sheet Vellum Document dated 1275 with attached Equestrian Seal. Judgment of Arbitration of 28 May 1275 by Philip I (1207–1285), Count of Savoy (1268–1267), with vellum tail, brown wax seal, rodent-nibbled edges, and docketing in French. Record of arbitration for a dispute at Vienne following the assassination of Pierre de Broen (died 1275), with the notarial sign of Andreas de Secusia. *The Illustrated Handlist*, No. 19 (<https://manuscriptevidence.org/wpme/the-illustrated-handlist/>). Now for sale by pirages.com. Photographs by Mildred Budny. [BUDNY]

Figure 10 (left). Face of the Document with single column of 40 lines of text. **Figure 11** (top). Cross-topped Notary's Siglum.

Figure 12 (bottom). Folded Document in its former storage box, with Docketing and Seal, as first seen by the RGME's Director in 2013.





Figures 13–16. Formerly Private Collection, Compendium of medieval manuscripts from Le Parc Abbey in Belgium, now for sale by pirages.com as two separate items, with the former binding and its reused support strip(s) having been discarded and lost. *The Illustrated Handlist*, No. 15, Parts A, B, and C (<https://manuscriptevidence.org/wpme/the-illustrated-handlist/>). The lost evidence while in situ in the former volume is recorded in posts on the RGME website. Photographs by Mildred Budny. [BUDNY]

Figure 13 (opposite upper). Folios 1v and 1r. Front endpaper of former Le Parc Abbey binding and Opening of Part A (with space left for the initial *V* of *Veritatis*): *Compendium theologicæ veritatis* (“Compendium of Theological Truth”) in 7 Books, attributed to Albertus Magnus (circa 1200 – 1280); composed apparently by Hugo Ripplin of Strassburg (circa 1205 – circa 1270). Manuscript on paper, 15th century, with reused strips of an earlier manuscript as quire supports.

Figure 14 (opposite lower). Folios 95v–96r. End of Part A and Opening of Part B while still together: *Contra Petrobrusianos hereticos* (“Against the Petrobrusian Heretics”) by Peter the Venerable (circa 1092 – 1156), Abbot of Cluny (from 1122). Manuscript on paper admixed with single vellum bifolia at the centers of quires, 15th century.

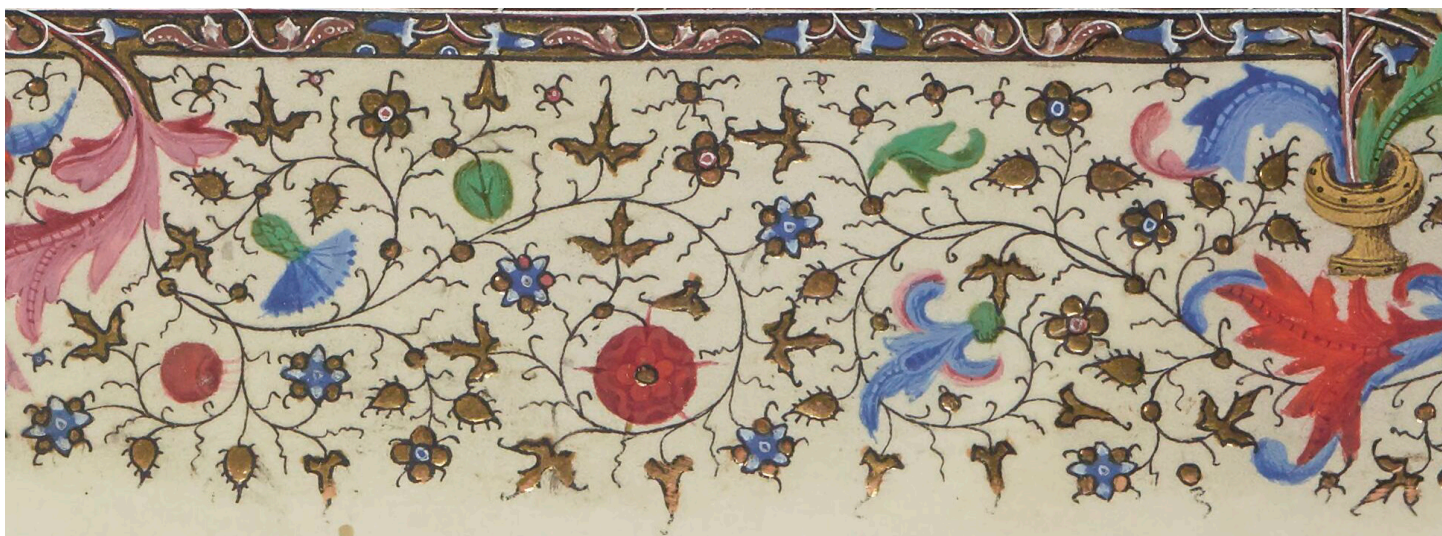
Figure 15 (above). Part B, fol. 95r, detail. Opening of Part B with decorated initial *D* of *Dominus* (“Lord”).

Figure 16 (below). Part A, fols. 66v–67r, center. Partly exposed traces of a manuscript (so far unidentified) reused as quire support.





Source gallica.bnf.fr / Bibliothèque nationale de France. Département des Manuscrits. Français 21



Abstracts (in Order of Presentation)

Session 1

“Le monde en fleurs:

Visualizing the Natural World of Late Medieval France”

S.C. Kaplan (Acting French Language Program Coordinator and Lecturer of French, University of California, Santa Barbara)

“The Flowering of Bourbonnais Women’s Manuscripts”

Of the close to five hundred manuscripts and early print editions known to have comprised the Bourbonnais library before its confiscation in the 1520s by King Francis I (1494–1547, ruled from 1515), approximately three hundred manuscripts survive today. Including everything from sumptuously decorated texts spanning hundreds of folios of fine parchment down to hastily written copies on a single quire of paper, the Bourbonnais books have already told us much about who commissioned them, why, and when — but many mysteries remain about who facilitated their initial integration into the family collection.

Among these three hundred extant manuscripts, perhaps a third do not yet have a convincingly identified first owner. While some of these codices date back to the twelfth and thirteenth centuries, many were produced in the fifteenth, and sport the characteristically lush marginalia of that century. Drawing on my research completed for *Women’s Libraries in Late Medieval Bourbonnais, Burgundy, and France: A Family Affair* (Liverpool University Press, 2022) and Marie-Pierre Laffitte’s *Les Bourbons en leur bibliothèque, XIIIe–XVIe siècle* (Éditions de la Sorbonne, 2022), this paper asks whether there are patterns in the marginal flora that might guide future investigation. That is, by establishing a ‘vocabulary’ of flowers adorning fourteenth- and fifteenth-century manuscripts whose commissioners and/or initial owners have already been named, might we be able to establish connections to some of the less well-documented codices? Furthermore, might we be able to speculate about their gender, if not their exact identity?

[Figures 17–18]

Figures 17–18 (*opposite*). Paris, Bibliothèque nationale de France, Département des Manuscrits, MS. Français 21, fol. 2r. Augustine of Hippo (354–430 CE), *Cité de Dieu*, Part II (Books XI–XXII), translated from Latin to French with commentary by Raoul de Presles (1314–1382), as companion volume to MS. Français 20 (Books I–IX). France, 1400–1410. Images: © Bibliothèque nationale de France, via <https://gallica.bnf.fr/ark:/12148/btv1b10538527k/f9>. [KAPLAN]

Figure 17 (*above*). Opening of translator’s commentary, within full-page foliate border: Decorated initial *N* of *Nous*, two columns of text in 22 lines each, and half-page illustration within rectangular border. Within a mountaineous landscape, against a diapered background, a set of scenes depict the kneeling author at lower left, an earthly city at lower right, and his vision of the celestial city across the top.

Figure 18 (*below*). Detail: Foliate and floral motifs in lower margin.

Comment la glorieuse uierge marie est gravée
 en la rose pour ses propriétés

En la rose a moult de belles propriétés
 Elle est bonne, petite, légère, nette, belle,
 verte, molle, plorante, gausne, vermeille, condonnée, odorante.
 Et dicelle on fait l'eau rose. Espirituellement on peut
 faire entendre par ceste rose la très glorieuse uierge ma-
 riée de dieu en quinze propriétés furent. Elle fu
 bonne par sa sainte lignée, petite par basse humilité,
 légère par pitié, ferme par pureté, belle
 par double virginité, verte par agrie de sœur, odorante par
 doulce deuotion, plorante par entiere obédience gausne
 par angoustieuse lancher, appz ulcrist son doulx
 amy vermeille par embrasée amour, condonnée de
 toute vltus. Odorante par empieumée comission
 faisant l'eau rose par pure compassion. L'eau rose
 est bonne au chif et si refroidit. Aussi refroidit celle
 tige doulce uierge toute ardente de pitié, ou percheur
 qui brayement lui requiert aide, et fait le pain du
 pereus adieu qui est merchus. En la rose sont .iii.
 couleurs. Elle est verte gausne et vermeille. Par ces
 trois entenge la benoite trinite. Par la verdure entege
 dieu le pere qui est toussoiffant. Et par le gausne
 jentens dieu le fil qui est toussoiffant sachant.
 Et par le vermeille dieu le saint esprit qui est tous
 bon. Et en ce que la rose n'est qu'une fleur. Je
 entens que les .iii. personnes ne sont qu'un dieu. Et
 celui dieu est en trois personnes. Et si comme le gausne
 et le vermeille naissent de la rose, naist le fil de dieu
 du pere. Et le saint esprit naist du pere et
 du fil.



Haleigh Burgon (PhD Candidate in French, Department of Romance Studies, Boston University)

*“Mary, Mary, Quite Contrary, How Does Your Garden Grow?:
A Reflection on Symbolic Marian Floral Images in Late Medieval French Manuscripts”*

This paper delves into the intricate world of late medieval French manuscripts, by specifically focusing on the rich tapestry of Marian floral and faunal imagery that permeates these sacred texts. The late medieval period witnessed a profound surge in devotion to the Virgin Mary, and this devotion found expression not only in theological treatises but also in the illuminations adorning religious manuscripts. My exploration centers on the relationship between the sacred and the natural world, as manifested through depictions of the Virgin Mary surrounded by floral blooms such as lilies and roses and accompanied by diverse faunal companions.

Through an analysis of illuminated manuscripts from the late medieval era, as well as the later art and literature that developed from the catalyst of Marianism, this study unveils the symbolic significance of floral motifs in relation to the Virgin Mary. Delicate blossoms serve as metaphors for the virtues associated with the Virgin. From lilies symbolizing purity to roses embodying divine love, the floral imagery intertwines theological concepts with the beauty of the natural world. As evidence of this, my paper examines a Cambrai meditation manuscript from the fifteenth century (Cambrai, Médiathèque d’agglomération de Cambrai, Ms. 178).

Furthermore, this investigation extends beyond botanical symbolism to explore the inclusion of faunal elements in Marian iconography. Manuscripts from this period frequently depict Mary in harmonious communion with various animals, each carrying symbolic weight. Whether surrounded by gentle doves signifying peace or standing alongside majestic unicorns representing purity and grace, the faunal companions contribute to a nuanced understanding of the Virgin’s divine attributes.

Finally, in addition to unveiling the symbolic nuances of floral and faunal imagery, my paper addresses the persistence of this Marian, floral symbolism as is witnessed in later centuries. Specifically, my paper will engage with Marian imagery in dialogue with the novel *Fécondité* by Emile Zola (1840–1902) and his characters Marianne and Rose.

[Figure 19]

Tina-Marie Ranalli (Independent Scholar)

“The Medieval Sphinx”

This talk examines depictions, in text and image, of the Sphinx in medieval manuscripts (through the sixteenth century) in terms of:

- How Human versus monstrous/animal characteristics are represented,
- How the Sphinx is gendered, and
- How others (namely Oedipus) interact with the Sphinx.

Figure 19. Cambrai, Médiathèque d’agglomération de Cambrai, fonds principal, Ms. 173, fol. 1r. *Vision de la rose* by Adam, dit Rose. France, late 15th century. Opening page of the allegorical treatise in a single column of text in 29 lines with a 2-line heading on a partly-unfurled scroll and a partly-inset initial *E* of *En* decorated with geometric and foliate ornament and pen-flourishing. Image via Creative Commons Licence CC 3.0 via <https://arca.irht.cnrs.fr/iiif/101130/canvas/canvas-1290795/view>. [BURGEON]

OEDIPUS, ET SPHINGIS, DIALOGVS.



Ante meos oculos quamquam portenta videntur,
 haerere? ardentes oculorum horrentia Monstra
 quamquam orbes terrent? monstrum mirabilia. Cerno
 huc illuc voluens oculos, totum qui percerans
 luminibus tacitis amictum collustro trifurcae
 quod volucris forma. Stat, virginis atque leonis
 incipiam latere terram. Consterne, tecto?
 maturabo fugam? non, vultum namque, ut edet
 formosi gestum hominis, sin mente valenti
 alloquar hoc quod sit potero dignoscere foras.

ef

Traduction.

Quels prodiges parois-je
 S'arrestent devant mes regards?
 Quels monstres horribles
 Epouvantent l'orbite aveugle de
 mes yeux? J'appercois un
 monstre surgissant qui roule
 Ses yeux, ca et la, et le regard
 D'un de puis les pieds jusqu'à
 la tête d'un regard muet
 Je crains son vêtement à triple
 figure, ou s'aperçois la forme
 d'un oiseau, celle d'un vierge
 et celle d'un lion.

This analysis will entail comparing the images with their accompanying descriptions in the rubric and the narrative.

[Figure 20]

Samantha Pious (Independent Scholar and Translator)

“Natural Punctuation: Reading Verse in the Queen’s Manuscript of Christine de Pizan”

Christine de Pizan’s *Cent ballades* or “One Hundred Ballades” (composed circa 1394 – 1399, revised circa 1402), her first poetic sequence, survives in four manuscripts produced in the author’s own workshop. In all four manuscripts, the text contains virtually no punctuation marks apart from *virgulae* (marks shaped like forward-slashes), which might have been added by a later annotator, and *puncti* (point-shaped marks), which appear only at the end of abbreviated refrains and in the first stanza of the first ballade.

In this paper, I argue that Christine de Pizan — and perhaps also other *forme-fixe* poets and scribes — did not need to use punctuation marks in order to make their poetry understood. Instead, they and their readers were highly attuned to the ways rhyme and meter could interact with syntax and word choice to provide what I would call, following the famous description of “natural music” by Eustache Deschamps (1346 – 1406 or 1407) in *L’Art de dictier* or *The Art of Versifying* (dated November 25, 1392), the first instruction manual to be written in French on the art of composing verse in French, ‘natural punctuation’. To give a sense of how ‘natural punctuation’ may still be audible to modern readers of medieval texts, I will recount my own experience of Ballade 34 of Christine de Pizan’s *Cent ballades*.

[Figure 21–22 and 40]

Joyce Coleman (Rudolph C. Bambas Professor of Medieval English Literature & Culture, Emerita, University of Oklahoma)

“The Flowers of Literature: From Feuilles to Folios”

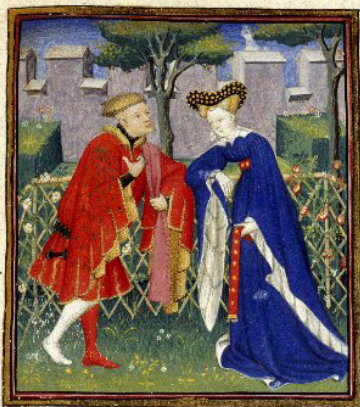
My academic ‘home’ is late medieval literature. I became involved with images early on, however, when looking for illuminations showing medieval people reading aloud, as support for my dissertation (later, book) about public reading and the reading public in the late Middle Ages. In due course, I was writing articles about how medieval illuminations expressed the interconnections of the two media.

Applying the *monde en fleurs* to this model is an easy step. So much of medieval French culture and selfhood derives from one particular flower: The fleur de lys. The story is told particularly well in the opening image of the copy of the *Cité de Dieu* (Brussels, Koninklijke Bibliotheek van België,

Figure 20. Philadelphia, Free Library of Philadelphia, MS. Lewis E 164, fol. 3r. *Oedipi et Sphingis dialogus* (“Dialogues between Oedipus and the Sphinx”) in Latin and Ancient Greek, with added Middle French translations. Between the opening title and the bilingual Latin text plus French translation in two columns, a half-page watercolor illustration in a rectangular frame depicts the Sphinx and Oedipus standing in opposition in a grassy landscape. France, 16th century. Photo: Free Library of Philadelphia. Image: Public Domain via Creative Commons 1.0 Universal, via https://openn.library.upenn.edu/Data/0023/html/lewis_e_164.html. [RANALLI]



Figures 21–22 and 40. London, British Library, Harley MS 4431. The Queen's Manuscript of the collected works in prose and verse by Christine de Pizan (circa 1364 – circa 1430), commissioned by Isabeau of Bavaria (circa 1370 – 1435), Queen Consort and Regent of France (1385 – 1422), prepared under Christine's direct supervision, and presented to Isabeau in early 1414. Parts of the text open with a part-page illustration of human figures at the top left of the page in a two-column layout of text enclosed within a full-page foliate border. Online facsimile via <http://www.pizan.lib.ed.ac.uk/gallery/>. [Pious]



Cy commençent cent ballades d'amant et de dame

Suor que neusse couraie ne p'fice
 Duat a p'fice de d'ice anquies se
 Car auat p'fice de d'ice anquies se
 Le command de p'fice qui plait
 D'ice anquies se d'ice anquies se
 Pour o'ber a autou et complant
 Cent ballades d'amoureux sentement

Et tout commençent leur vie p'fice
 Du fait d'amours qui ma' mal le f'ist a'ice
 Et manie ioye aussi enue lassée
 De p'fice d'ice anquies se d'ice anquies se
 Tout me comient contes s'as me remane
 En ce liure p'fice p'fice
 Du rescompt de ioye et d'ice anquies se
 Cent ballades d'amoureux sentement

Oz p'fice de d'ice anquies se
 Car meult me pleust enue a aut a'ice
 De trop anquies se d'ice anquies se
 Ma p'fice d'ice anquies se d'ice anquies se

Pom amende de d'ice anquies se
 En sus se d'ice anquies se p'fice
 Toute d'ice anquies se si men fault a'ice
 Cent ballades d'amoureux sentement

P'ma b'ice d'ice anquies se
 Lue ne p'fice a'ice d'ice anquies se
 Payer men fault d'ice anquies se
 Cent ballades d'amoureux sentement

L'amant .i.

Lue ne d'ice anquies se
 Dont le d'ice anquies se p'fice
 L'uy longuement p'fice d'ice anquies se
 f'ice ne plant mais or d'ice anquies se
 Lue ma b'ice d'ice anquies se
 par trop am'ice d'ice anquies se
 Se d'ice anquies se d'ice anquies se

Et couraie sus tout soit ce en g'ice
 Du d'ice anquies se d'ice anquies se
 Me soit par d'ice anquies se
 Me d'ice anquies se d'ice anquies se
 D'ice anquies se d'ice anquies se
 Sans reschaper ma mort il en est leue
 Se d'ice anquies se d'ice anquies se

Et d'ice anquies se d'ice anquies se
 En d'ice anquies se d'ice anquies se
 Me soit m'ice d'ice anquies se
 Car plus ne p'fice ne s'ice
 Et mal porter si soit d'ice anquies se
 La g'ice d'ice anquies se
 Se d'ice anquies se d'ice anquies se

Ha d'ice anquies se d'ice anquies se
 D'ice anquies se d'ice anquies se
 Car mon cuer est la non p'fice
 Se d'ice anquies se d'ice anquies se

Figure 21. Folio 4r. Headpiece illustration and opening of *Cent ballades* ("One Hundred Ballades"). Within a rectangular frame, Christine, robed in blue, sits at work writing in an opened book upon a draped table within the portal of an architectural interior; a white dog sits to the left at her feet. Image © The British Library. [Pious]

Figure 22. Folio 376r. Headpiece illustration and opening of *Cent ballades d'amant et de dame* ("One Hundred Ballades of a Lover and His Lady") with a lover and lady standing together and leaning toward each other within a walled garden with trees, hedges, and floral trellis. Image © The British Library. [Pious]



**Chy comenche le liure de monsieur
Augustin de la cite de dieu expose
Prologue epistolaire de l'exposition**

Vous tresseigneur
celent pacif
Charles le ont
roy de france
Je vous de
prieelles vos
humble serui
teur et subget

Tout vostre Et tout de que je scay
et puis faire a vostre commandement
Non tresredoubte seigneur Les
naturels come plume Adam Ari
stote et de Et autres qui firent les
liures des proprietes des choses met
tent l'angle Roy souuerain sus tous
les oiseaux Et entre les proprietes

qui est a plusieurs li en attribuent les
proprietes La premiere ille surmo
te pas se vol tous autres oiseaux
La seconde ille regarde directement
et sans fléchir le soleil La tierce que
les faons elle espreme et ceulx q ne
peuent regarder le soleil platement
sans fléchir elle les gence hors de son
my et rompe Et quant jay bien
considere et ymagine ces trois hautes
proprietes Il me samble que je ne les
pays meulx comparer ne plus
proprietes a nul de tous les docteurs
de sainte eglise especialment de leglise
primitive q a monsieur saint Augustin
Car premierement en la doctrine de la
foy en la consuetudon ou reprobacon
des heresies en la declaration de la benoi
te trinite onas nuls de tous peulx

MS 9015, fol. 1r) commissioned by Bishop Jean Chevrot (circa 1395 – 1460 and completed by 1445). The author Augustine (354–430) is depicted reading aloud to a group of ecclesiastics, while Clovis, first king of the Franks (died 511), watches an angel approaching from the skies and bearing a shield blazoned with three fleurs de lys. Clovis's acceptance of that symbol will lead to his victory over the Alamanni, his baptism into Christianity, and his foundation of what eventually became the Valois dynasty of France.

From an early connection of this kind, many forms of flowers and leaves grew to intersect with text, to the point that *feuilles* (“leaves”) can lead to *feuilletons* (“serial”, “installment”), and ‘leaf’ can mean something one plucks off a tree or turns in a book. My talk will explore these intersections, by wandering down such floral paths as laurel wreaths, garlands, florilegia, “flowers of rhetoric,” and the *Order of the Flower* and *Order of the Leaf* by Eustache Deschamps (1346 – 1406 or 1407).

[Figure 23]

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

“*Pèlerinage* and *Présentation*: A Promenade through the *Poème sur la Passion* made for François I (PML, MS. M.147)”

Housed in the Morgan Library & Museum is a twenty-six folio manuscript titled the *Poème sur la Passion* (New York, Pierpont Morgan Library, MS. M.147; digital facsimile via <https://www.themorgan.org/manuscript/77226>). The manuscript was written by the Rouennais poet Jacques le Lieur (circa 1480 – circa 1550) in French *bâtarde* script for King François I (1494–1547, reigned 1515–1547) around the year 1530. It contains nineteen miniatures, attributed to the Master of Girard Acarie, depicting scenes of the Passion of Christ. Each miniature is framed by a leafy arch, whilst a trailing path in the foreground invites reader-*voyageurs* into forest clearings to meditate on Christ's human trials at the end of his life. The pages are inset with decorated placards of fifteen-line poems adapted from the structure of Rondeau poetry (*AABAA BBCCD DEDDE*), overall imparting a unique lyricism and poetic pattern to the manuscript.

At least five other manuscripts of this poem were made, although most survive as detached and dispersed leaves, such as those executed in grisaille at the Fitzwilliam Museum in Cambridge

Figure 23. Brussels, Bibliothèque royale de Belgique / Koninklijke Bibliotheek van België (KBR), MS. 9015–9016, fol. 1r. Volume I of bilingual *Cité de Dieu* (“The City of God”) in Latin and Middle French translated with commentary by Raoul de Presles (see [Figures 17–18](#)), in a copy commissioned by Jean Chevrot (circa 1395–1460), Bishop of Tournai (from 1436). Flanders, dated 1445. Online digital facsimile via <https://belgica.kbr.be/BELGICA/doc/SYRACUSE/16966662/de-civitate-dei-la-cite-de-dieu-ms-9015>. Image: KBR, Manuscripts Department, *De civitate Dei; La Cité de Dieu*, ms. 9015, fol. 1r, with permission. [COLEMAN]

Within an elaborate foliate border inhabited by human and angelic figures, the translator's epistolary preface to his patron, Charles V of France (1338–1380, king from 1364), opens in double columns of 22 lines each beneath a half-page frontispiece illustration or headpiece. Within a vast landscape leading toward the heavenly City of God at upper right (walled with a cathedral), foreground scenes flank a central unfurled banner (the royal *oriflamme*). At the left, various figures upon a tiled dias engage in reading activities. The richly robed author Augustine (534–430, Bishop of Hippo from 395), seated in cathedra at the left, reads from an opened book upon a lectern at his lap. Below, religious and secular figures (some holding books closed or opened) gather alongside a seated monk who reads from an opened book which he raises at waist-level. At the right, beside a rocky hill, Clovis I (circa 466 – 511), first King of the Franks (from circa 509), crowned and regally robed, stands with upraised scepter and looks toward an angel descending at top right to bring him a shield emblazoned with the fleur-de-lys; to the left, a dove descends with vial of holy oil for consecration. At upper left, another angel descends and an eagle hovers above the readers' scene. The border 'inhabitants', distributed at intervals within its dense foliage, comprise two men on horseback, two angels with musical instruments, and a man sitting on grass and reading from a book resting on his knee.



Rex pius in fide franciscus cardine pultim
 Sustinet: huic vitam suppeditabit cros
 Magni sub pedibus Regis cognosce luterum
 Stratum: cui demon preparat insidias

Le Roy francoys la foy soustient
 Doctures charite l'entretient
 Le Roy marche sur l'heretique
 Pour l'auoir le double pratique

(<https://www.fitzmuseum.cam.ac.uk/illuminated/manuscript/discover/leaves-from-jacques-le-lieur-poeme-sur-la-passion>). MS. M.147 in the Morgan Library is the original model produced in full color for the French king. Prefacing the illuminated forest-pilgrimage are two presentation scenes which depict François I receiving the book. The first presentation scene is by the author Jacques le Lieur (fol. 2r), closely related to a presentation scene in François I's copy of the *Roman de la Rose* (New York, PML, MS. M.948), and is integral to the manuscript. The second presentation scene (fol. 5r) is a later addition pasted onto vellum showing François' mother, Louise de Savoy (1476–1531), offering the book to him surrounded by Virtues and a winged Victory.

It is on these curious dual dedication pages that this response paper launches into the themes presented in this session of papers, which broadly examined the natural world of late medieval France *en fleur* through studies in medieval and Renaissance visual culture and texts. By observing the offerings made in this session, this paper thematically fits itself among topics of women's manuscript patronage, rich symbolism of flora, deeply allegorical and societal emblems, and poetic and manuscript structure with a highlighted study of François I's deluxe presentation copy of sacred poetry.

As a paper to close the session, might it be fitting also respond to a connection in the Château de Chambord, the dream castle of the “prince-architect” François I? Just as this place attracted the ample creation of art and creative musings at the early French Renaissance royal court, so also we see the same Château featured with a jubilant Jesse Hurlbut in this Symposium Booklet.

Full circle. Endowed by “Lady Victory”, this paper is dedicated to Jesse Hurlbut, a multi-talented scholar and keeper of the blog “Manuscript Art”. I hope you enjoy this culminating forest walk, and *vive la France!*

[Figures 24 and 44]

Figures 24 and 44. Paris, Bibliothèque nationale de France, Département des Manuscrits, MS. Français 2237, fol. 6v. Collection of *Poésies de « maître ELOY DU MONT, dict COSTENTIN »* (“Poetry by ‘Master Eloy du Mont, called ‘Costentin’”) in Middle French and Latin verses by several Humanist authors. France, circa 1530. Image Public Domain via <https://gallica.bnf.fr/ark:/12148/btv1b105094371>. [SAVAGE]

Figure 24 (left). Illustration of François I trampling Heresy between the Virtues Charity and Faith, the former offering a platter of red hearts among them. The part-page illustration stands within an architectural rectangular frame above eight lines of verse in Old French. Identified by the verses, the scepter-bearing king stands victorious at center upon the neck and belly of the supine secular male figure of Heresy, wearing tunic and leggings and lying outstretched upon a tiled floor within an elaborate arcade leading to open sky at center back. A crouching demon at lower left grasps that figure with hand and clawed tool. The richly robed female Virtues flank the king, who takes the elbow of Faith to the right, as they both reach or point toward the ovoid platter and its hearts upheld by Charity.

[Fol. 70r:]

¶ Ven da sirocho un bracio d'alto mare
Che per il color del fondo e dicto rosso
Che cento miglia on piu ha afare
Lungo e disteso a figura d'un fosso
E torto como un arco e vien a fare
Suo termino e confin sopra del dosso
Del chiaro de babilonia tre giornate
Dove hebe pharaon le sue derate

¶ Da tramontana de quest'axia grande
Tartari sum sotto la freda zona
Gente bestiale di lege e de vivande
Fin dove l'onda di bachu risona
Per questa terra un gran fiume si spande
E'l piu del tempo el fe dolor visiva
Che d'altre due il dir dicio non falla
Ed evi su la gran cita di salla

¶ Il dicto fiume mette in un gran seno
D'aqua salata chiusa d'ogni banda
Di tanto giro on puco piu on meno
Quanto -e- il mar magior la sua girlanda
Da uno al'altro mare ha di terreno
Octo giornate e quasi ad andra ad andra
Sta da levante drito e di qua giu



Source gallica.bnf.fr / Bibliothèque nationale de France. Bibliothèque de l'Arsenal. Ms-8534



Source gallica.bnf.fr / Bibliothèque nationale de France. Bibliothèque de l'Arsenal. Ms-8536

Session 2

“Medieval Manuscripts in the Social Media Public Sphere”

Laura Morreale (Independent Researcher, Middle Ages for Educators)

“When the Crowd Goes Home: Transcribed Texts Revived and Reused”

Crowd-sourced manuscript transcription can be a powerful tool for building a community of scholars around a text. Manuscript transcription is both intellectually stimulating and naturally compelling, in part because it is unmitigated; that is, it presents an opportunity to interact directly with the long-ago scribe who penned the words, images, and diagrams that still appear on the manuscript folio today. Exploring that relationship with the past in a group setting allows transcribers to puzzle through words, meanings, and markings together, and the joy of unlocking a manuscript’s mysteries is multiplied when it can be shared with a team of one’s co-transcribers.

However, the deep engagement, critical thinking, and community building that crowd-sourced transcription facilitates is far from its only end-product. The data generated during this process—that is, the keyboarded versions of the medieval texts—are valuable in their own right. When the completed, crowd-transcribed versions of medieval manuscripts are made freely available for public consumption, the possibilities for reuse open up as well, so that what can be done with them is limited only by the research interests of the scholars who seek them out.

This talk will profile some of the crowd-sourced transcription events that have taken place under the auspices of the Transcription Challenge Framework, and examine how the products from these collaborative efforts were subsequently repurposed. Among other initiatives, crowd-sourced transcriptions have been translated from various medieval languages into English, the geographic data they contain has been analyzed and mapped, and they have been used to establish ground-truth for HTR (handwritten text recognition) programs, thereby enabling computer programs to read other texts produced in hands similar to those from the original manuscript. Seeing how others have used the collaboratively-transcribed texts is not only gratifying for those whose work helped produce them, but is also potentially inspirational for those interested in how these crowd-sourced materials might be used in their own scholarly undertakings.

[**Figures 25–26**]

Figures 25–26 (*opposite*). Paris, Bibliothèque Nationale de France, Département des Manuscrits, Arsenal MS-8536, fols. 69v–70r. Poem *La Sfera* (“The Sphere”) by Goro di Staggio Dati / Gregorio Dati (1362–1436), in Italian verse, accompanied by tinted drawings and maps. 15th century. Image Public Domain, via <https://gallica.bnf.fr/ark:/12148/btv1b55013450m/f119.item>. [MORREALE]

Figure 25 (*above*). Opening of the manuscript overlaid on the verso with transcript of the text on the recto via **The La Sfera Project** (<https://sites.google.com/ncf.edu/sfera-project/home>).

Figure 27 (*below*). Opening revealed in full. Text with colored diagrams of mountains, cities, architectural structures, and bodies of water pertaining to the basin of the Tigris and Euphrates Rivers.



Figures 27–28. Paris, Bibliothèque de l’Arsenal, MS-1170 réserve, fol. 163v. Latin Vulgate Bible in double columns of 50 lines, with decorated and historiated initials and marginal entries. Opening page of the Old Testament Book of 1 Ezra. 13th century. Online facsimile via <https://archivesetmanuscrits.bnf.fr/ark:/12148/cc79195b>. [SIEBACH-LARSEN]

Figure 27 (left). Full page. Following the close of its prologue by the Vulgate translator Jerome (circa 342–347 – 420), the Book of 1 Ezra and its Chapter 1 open with a low-set gold-edged initial *I* (for *In*) abutting the text column and descending into the lower margin. In four tiers, it encloses part-length human figures within a bricked edifice which rises tower-like above a closed portal, whilst two more figures, full-length, advance toward it from the right with building material to assist the construction. Within, two figures stand at work; above, a crowned, bearded, and short-haired king looks to the right, holds one hand to his chest, and points down to the edifice, identified in the text as the House of the Lord rebuilt in Jerusalem at the command of Cyrus, King of the Persians (circa 600–530 BCE). Marginal entries at the right mark the beginning of Chapter II and supply a textual omission plus a linking *signe-de-renvoi* (in the form of triple dots) in a shield-like frame topped by an ascending bird. Image Public Domain via <https://gallica.bnf.fr/ark:/12148/btv1b55010552v/f333.item>.

Figure 28 (right). Detail from lower left of page. “Construction Project” as presented on Jesse Hurlbut’s website via <http://jessehurlbut.net/wp/mssart/?p=8145>.



Anna Siebach-Larsen (Director, Russell Hope Robbins Library and Koller-Collins Center, University of Rochester)

“Discovering Labor: Social Media, Digitization, and the Ecosystem of Manuscript Access”

Recent work by scholars such as Bridget Whearty has brought the labor of manuscript digitization out from behind the closed doors of special collections and digitization labs (and GLAM sector publications for Galleries, Libraries, Archives, and Museums) into more mainstream academic awareness of the infrastructure costs of digital collections. Less systematic attention, however, has been paid to the labor of social media within the ecosystem of manuscript access. This talk will focus on the hidden work of social media, the history of its role in the dissemination of manuscript images, and the ways in which it does — and sometimes does not — facilitate engagement with collections. While there are numerous studies on the role of institutional social media accounts, this exploration focuses on the work of the individual contributor, and the freedom and constraints inherent in such a position.

Within this framework, I explore how the hidden work of social media can promote close looking (with the **Manuscript Art** site as the example par excellence), dislocation (i.e., the Pinterest effect), and, in the case of undigitized and uncatalogued collections, absence. While social media promises democratization of access, it can fall into the trap of replicating long-standing patterns of undervalued labor and collections. It is only through explicit recognition of the work of social media that we can achieve the promises of access and awareness proffered by manuscript digitization.

[Figures 28–29]

Johan Oosterman (Professor of Medieval and Early Modern Dutch Literature, Radboud University)

“Crowdfunding for the Book of Mary: The Crowd as an Engaged Audience and Dedicated Supporter”

The prayer book of Mary of Guelders or Maria van Gelre (1380–1429), kept in the Berlin State Library and the Austrian National Library in Vienna, was six hundred years old on 23 February 2015. Plans to pay attention to it evolved into plans for crowdfunding to raise money to start conservation works on the fragile book. This momentum grew into a major project in which digitisation and the use of social media played a major role. The public was actively involved and played an important role in the course of the project that led to conservation of the book, fundamental research, and a major exhibition in Nijmegen in 2018. In this way, the project showed

Figures 29–32. Berlin, Staatbibliothek Preussischer Kulturbesitz (SBB-PK), Ms. Germ. quarto 42 (mgq42) + Vienna, Österreichische Nationalbibliothek (ÖNB), Codex 1908: Prayerbook of Mary of Guelders or Maria van Gelre (1380–1429), born Maria d’Harcourt, Duchess of Guelders and Jülich (from 1405). Made in and around Nijmegen and written in the Lower Rhine vernacular, with prayers, Hours, and liturgical texts; completed in 1415 on Saint Mattheus’s Eve (13 May) by Helmich die Lewe, canon regular at Mariënborn monastery near Arnhem. Illuminated in two campaigns by different masters in 1415 and 1423–1425. [OOSTERMAN]

Figure 29. Visiting the exhibition entitled *Ik, Maria van Gelre or I, Mary of Guelders. The Duchess and Her Famous Prayer Book*, held at the Museum Het Valkhof in Nijmegen (13 October 2018 – 6 January 2019). Room displaying the forty newly restored leaves of the prayerbook in two groups of twenty leaves at a time. Image via <https://en.visitnijmegen.com/articles/first-exhibition-on-mary-of-guelders-and-her-extraordinary-prayer-book-at-museum-het-valkhof>.

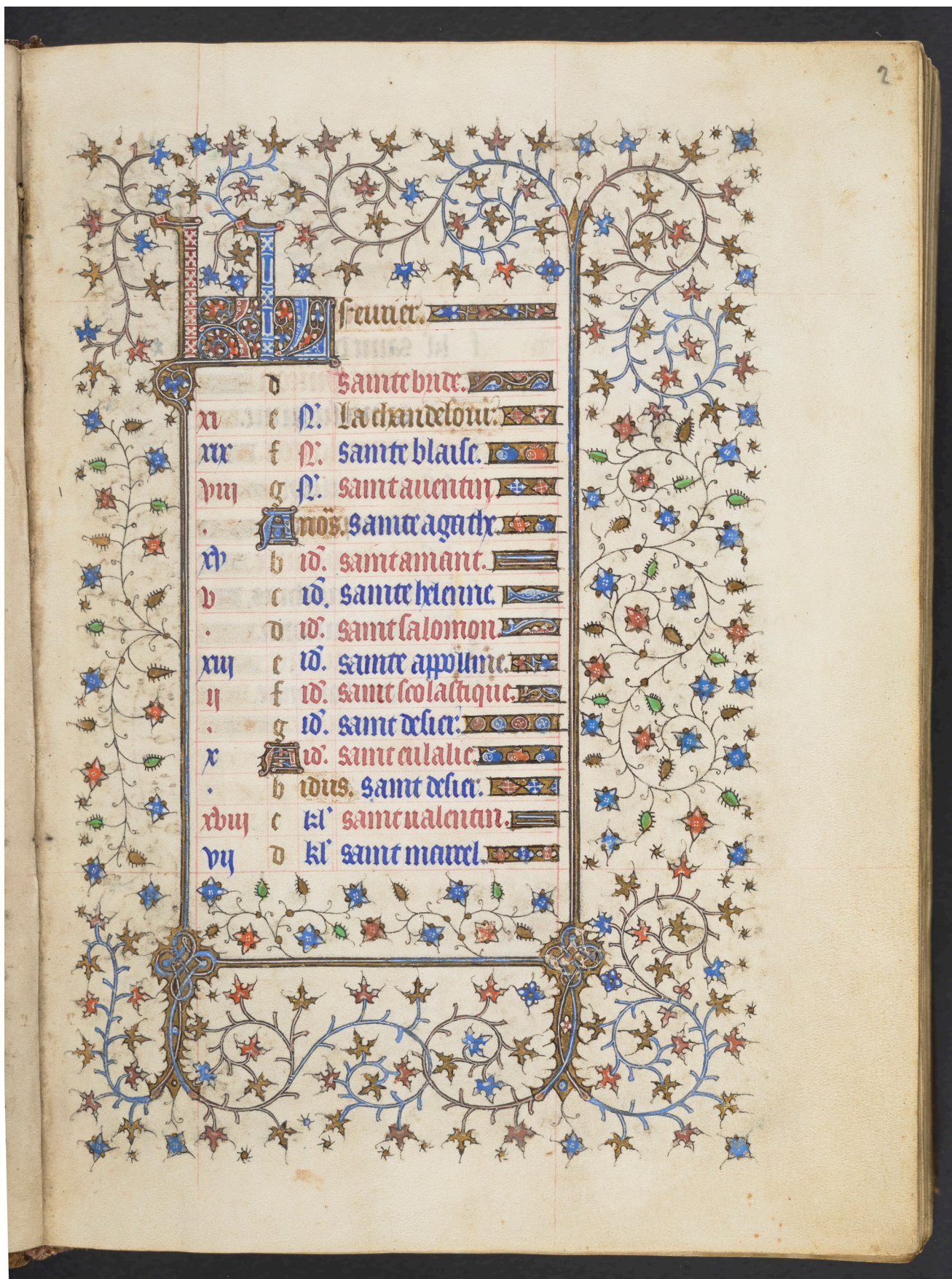
Figure 30. Holding the Berlin portion of the prayer book before restoration, opened to the verso with Marie’s full-length portrait in a full-page frame, with the facing page covered by a protective translucent layer. Within a full-page foliate border, Marie stands facing right inside a golden frame, while her train extends into the left-hand margin. Robed in blue with fur-lined sleeves and train, she looks down at an opened book which she holds at waist level. Image via <https://en.visitnijmegen.com/articles/first-exhibition-on-mary-of-guelders-and-her-extraordinary-prayer-book-at-museum-het-valkhof>.



Figure 31. Berlin, SBB-PK, mgq42, fol. 132v. Part-page rectangular illustration with the Parable of the Rich Man and Lazarus (Luke 16:19–31): Seated within the fiery opened jaws of a bestial Hellmouth, the rich man asks for forgiveness of his sins, as he looks up to the haloed Lazarus appearing half-length at upper left. [OOSTERMAN]



Figure 32. Vienna, ÖNB, Codex 1908, fol. 65r. Page in the Vienna part of the prayer book, in pale colors through water damage in the 17th century, also with speckling from mold. Text within Psalms 7:4–7, with marginal illustration of a part-length bearded figure who stands in a basket-like structure and tends a bird perched on a pole above an opened cage. [OOSTERMAN]



Figures 33–35. Philadelphia, Free Library of Philadelphia, Rare Book Department, Widener Collection, MS 6. Book of Hours, Use of Paris, in Latin and Middle French. France, first quarter of 15th century. Images via https://openn.library.upenn.edu/Data/0023/html/widener_006.html. [CHANDLER]

Figure 33. Fol. 2r: Opening of the Month of February in the liturgical Kalendar, set within a foliate border [CHANDLER]



Figure 34. Fol. 29r: Opening of the Hours of the Virgin with Headpiece Illustration of the Annunciation to Mary, enclosed within a dense foliate border. Within an architectural interior, the Archangel Gabriel stands beside Mary and holds an undulating speech scroll. Robed in blue, she kneels at a lectern with opened book. [CHANDLER]



Figure 35. Fol. 215r: Adoration of the Cross, among the Suffrages or intercessionary prayers. Within a foliate full-page U-shaped border, an arched frame encloses a celestial scene, above four lines of the prayer *Crucem tuam adoramus domine*. Two pairs of Angels, rising from nest-like feathery clouds, support a tall jeweled cross. The border foliage displays large acanthus-type leaves [CHANDLER]

how research can be brought close to the public, how it can be engaged in thinking about the research, and that expert research and accessibility to a general public can go together quite well.

[Figures 30–32]

Katharine C. Chandler (Special Collections and Serials Cataloger, University of Arkansas Libraries)

“From Fragments to Codices:

A Brief Survey of How Philadelphia contributed to the Digitization of Medieval and Renaissance Manuscripts”

Following the monumental 2001–2001 exhibition “Leaves of Gold: Treasures of Manuscript Illumination from Philadelphia Collections”, the city of Philadelphia was placed on the “medieval manuscript map” yet again when the Free Library of Philadelphia received a large grant from the Institute of Museum and Library Services (IMLS) in 2004 to digitize a significant portion of their manuscripts. When the project was completed in 2007, the Free Library was one of the only institutions that had a significant digital medieval manuscript collection available online. The technology of the time didn’t allow for entire codices to be flipped through — institutions did not have the storage capacity to host entire codices on their Web sites. However, that technology quickly evolved, and after a few short years, the Free Library’s site became out of date.

Ten years after the start of the IMLS grant, the Bibliotheca Philadelphiensis project began, which was supported by a Digitizing Hidden Collections grant from the Council on Library and Information Resources (CLIR). The program was made possible by funding from The Andrew W. Mellon Foundation. The Philadelphia Area Consortium of Special Collections Libraries (PACSCL), involving fifteen of their member libraries, participated in the program, and this time, entire codices (in addition to leaves and fragments) were scanned and cataloged and made available publicly and open source (<https://bibliophilly.pacscl.org/>).

These digitization projects have been groundbreaking, and placed Philadelphia on the map for both its collections and innovation. This paper will examine what led to Philadelphia’s contribution to the internet’s online availability of digitized medieval manuscripts, as well as the changing desires and needs of the audiences to which these projects catered over a twenty-year time span.

[Figures 33–34]

Thomas E. Hill (Art Librarian, Vassar College)

“The Websites of Jesse Hurlbut”

My talk will consist of a brief perusal of three of Jesse Hurlbut’s contributions to medieval public social media:

his work since 2005 as webmaster of the website of the Research Group,
his website for his weblog “Manuscript Art: Taking a Closer Look,” and
his work on “DScriptorium”.

I’ll be mostly looking at examples of the contextualizing graphic design elements on these sites. I hope this will open the door to a discussion of the happy confluence between our work as medievalists and the “openness” of open educational scholarship, an openness that implies, I believe,

Taking a closer look

Zooming in on medieval manuscripts (Click to enlarge).



What's for dinner?

« Le Mirouer historial » de « VINCENT » [de Beauvais], traduction de « JEHAN DU VIGNAY ». Français 50 Source: gallica.bnf.fr ...



Onze Mille Vierges

« Le Champion des Dames. » par « MARTIN LE FRANC, prevost de l'église de Lausanne. » (1440). Source: gallica.bnf.fr Bibliothèque nationale ...



Moon Dream

Wilhelmi Walteri de Zirixsee descriptio terre sancte. Broeder Gheraerts Naturkunde Herzog August Bibliothek Wolfenbüttel, Cod. Guelf. 18.2 Aug. 4^o; Heinemann-Nr. 3133, fol. 123r



The Fool refuses Wisdom

Bible moralisée, fragment : Genèse à Isaïe, XXII, 16. Source: gallica.bnf.fr Bibliothèque nationale de France. Département des Manuscrits. Français 166, fol. 133r.



The Devil's Wallpaper

Breviari d'amor, Matfré Ermengau Source: gallica.bnf.fr Bibliothèque nationale de France. Département des Manuscrits. Français 9219, fol. 161v.



Book 21

Saint Augustin, La Cité de Dieu, traduite en français par Raoul de Presles (Livres XI-XX). Source: gallica.bnf.fr Bibliothèque nationale de France. Département des ...



The Demise of Rome

Histoire ancienne jusqu'à César, première rédaction. Source: gallica.bnf.fr Bibliothèque nationale de France. Département des Manuscrits. Français 39, fol. 223v.



The Queen of Troyes

Giovanni Boccaccio, De Claris mulieribus, traduction anonyme en français Livre des femmes nobles et renommées Source: gallica.bnf.fr Bibliothèque nationale de France. Département ...



Faces

Breviarium secundum ordinem Cisterciencium, dit Bréviaire de Martin d'Aragon. Source: gallica.bnf.fr Bibliothèque nationale de France. Département des Manuscrits. Rothschild 2529 (16 b) ...



Snail from behind

Livre d'heures, en latin et en français, à l'usage de Paris Source: gallica.bnf.fr Bibliothèque nationale de France. Bibliothèque de l'Arsenal. Ms-1174 réserve, ...



Filled space

Breviarium secundum ordinem Cisterciencium, dit Bréviaire de Martin d'Aragon. Source: gallica.bnf.fr Bibliothèque nationale de France. Département des Manuscrits. Rothschild 2529 (16 b) ...



in part what Martin Heidegger (1889–1976) termed *Sorge* or “care.” This care, or openness to being, is intuitively represented, I think, by the heart emblem and title of our program, “Manuscript (He)art,” which is one with a gesture of gratitude.

[Figures 4–7 and 36]

Jesse D. Hurlbut (RGME WebMaster Emeritus; Retired)

“Beatus Vir”

In this informal meditation on manuscript studies, I will consider a happy medium between different, though not-altogether-competing, disciplinary approaches. For example, the conscientious codicologist draws upon knowledge of features across multiple manuscripts in order to isolate distinguishing characteristics of a single artifact. The literary and art historians tend to isolate the elements of greatest interest to their respective disciplines and risk, thereby, skewing their representation of documentary evidence. The critical editor and the digital humanist parse the record into discrete, observable units, which are consigned to an apparatus or encoded in markup or manifests. However, these specialists are each also capable of experiencing the sheer delight of the medieval artifact proper, contemplating its ancientness, its historicity, the craftsmanship of its production, its weight and sound and smell, and even the mere unlikelihood of its survival.

[Figures 37–40]

Figure 36 (*left*). Front Page of “Manuscript Art: Taking a Closer Look, Zooming in on Medieval Manuscripts”. A Website of Jesse Hurlbut. <http://jessehurlbut.net/wp/mssart/> (2013–present), accessed on December 23, 2023. [HILL]

Figure 37 (*Overleaf*). Leiden, Universiteitsbibliotheek (University Library): Biblioteca Publica Latina (BPL), MS 76A, fols. 30v–31r. The Leiden Saint Louis Psalter. Latin Psalter made probably for Geoffrey [Plantagenet] (circa 1152 – 1212), archbishop of York (1191–1212), and owned later by French royals, including Blanche of Castille (1188–1252), her son King Louis IX (1214–1270, king from 1226), known as “Saint Louis”, and some Dukes of Burgundy.

Opening of Psalm 1 with first two words (*Beatus Vir*) enclosed in an elaborate full-page border composed of roundels containing clothed musicians with their instruments and subrectangular panels containing scrolling foliate stems ‘inhabited’ by naked humans in contention with animals and birds. The three-line inscription in red at the bottom of page records the saint’s ownership.

On the facing recto, in twenty lines, the text completes Psalm 1 and moves to Psalm 2 with an inset 3-line initial Q for *Quare*, for which the tail comprises a downward-diving winged dragon-like creature with coiled foliate tail nested within the O-shaped body of the letter.

Image via Creative Commons License 4.0, via <https://digitalcollections.universiteitleiden.nl/view/item/1611755>. [HURLBUT]



Cist psaulniers fuit mon seigneur
 saint loys qui fu Roys de france
 Ou quel il aprist en sentence

qui non abiit in consilio impiorum
 & in una peccatorum non stetit: & in ca-
 thedra pestilentie non sedit. *ommm*

Sed in lege domini voluntas eius: &
 in lege eius meditabitur die ac nocte.

Et erit tanquam lignum quod planta-
 tum est secus decursus aquarum: quod
 fructum suum dabit in tempore suo.

Et folium eius non defluet: & omnia
 quecumq; faciet prosperabuntur.

Non sic impij non sic: sed tanquam
 pulvis quem plet uentus a facie ire.

Ideo non resurgunt impij in iudicio:
 neq; peccatores in consilio iustorum.

Quia nouit dominus uiam iustorum:
 et iter impiorum peribit. *ommmmm*

Quare fremuerunt gentes:
 & populi meditati sunt inania.

Asiterunt reges terre & pn-
 cipes conuenerunt in unum: aduer-

Natiuitas marie uirginis.



In p̄cedē caplo audiūm de brē uigis amīnatū.
osep̄ter audias d̄ipin' ortu sine gñōne.
p̄genies mane p̄ssin; hūit d̄lūpe uelle p̄s al.
de quo ysaas p̄sp̄in sc̄m pulcre natiuitatē.
p̄p̄etia uelle legatur hoc ē.
egredietur uirga de radice uelle.
et flos de radice eius ascendet.
sup̄ quā septiformis grā sp̄s s̄i requiescet.
hec uirga est maria fecundata. p̄celes̄tē rōzē.
que p̄duxit nob̄ xp̄m amēnissimū; florem.
in h̄c flore inuēiuntē septē medicāta bona.
per q̄ designāt s̄c̄i sp̄s septem dona.
inueniunt in h̄c flore tactus odor fructus
color folia et gustus.
hec septē ē egrotati aīe ualde medianalia.
contra septē peccata mortalia.
tactu huius floris hō timore sup̄bie extōnēat.
et dono amoris ad cognitōz s̄m hūiliatur.
qui ei cogitat quō tact' ē lucifer p̄ s̄bie tūdoz.
hūiliat se et in ap̄ h̄z dei timorem.
si ei t̄s alucifer angelis noluit substinere.
multo min' noluit hōzē s̄bientē se t̄z h̄z.
ip̄i h̄bant gr̄as un' quodā mō potant gl̄ari.
quid h̄t putat d̄i s̄ns hō de quo potit eleuari.
odore huius floris diuinita mundi cōlis mollit.
car.

Puga yelle significat mariam.



Et do. no pietatis ad opassioz; afflictō dilatat.
inuid' ei annullis afflictōne cōmonetur.
p̄uis aut omi afflictō cōpantur et misetur.
qui s̄ suscepit odorē. exēpla s̄m saluatoris.
p̄uis opassioz est afflictō omibz hōis.
exēplo enī d̄ni n̄i ihu xp̄i flere cū flentibus.
et copantur tam in aīa q̄ in corpore patētibus.
fructu huius floris uelama ne remouetur.
et dono sc̄ie hō decetē oīsan cū hōibz decet.
hō iracundus nullā h̄t mentis d̄sc̄tionez.
et ideo nescit bonā et decetē oīsan.
dōm; sc̄ie mansuetudine ē et suane.
et decet bene cōmiseri in medio natiōis p̄ue.
q̄q' huius floris fructū. i. x. opera uoluit imitari.
et ip̄is opibz nescit cū hōibus debite oīsan.
colore huius floris pachis acacie p̄pulsat.
et dono fortitudinis ad s̄stinēdū hō corrobōrat.
nulla; enī sentit penā nec n̄eritur laborē.
qui inuenitur huius floris t̄st' crucifixi colore.
si ei elephas aspectu s̄guis une ad pugni aīat.
multo mag' hō aspectu s̄guis xp̄i ad labōz; for.
q̄q' duote respicit roseū colōz; h̄ floris. Inuēit.
ylant op̄eratur et s̄stinēt omibz hōis.
folijs h̄ floris yozopis ananīe p̄figatur.
et per dōm; oīli s̄tis pecunay refrenat.
q̄na oīliit oīep̄ne t̄p̄alia p̄p̄ diuina.
folia huius floris s̄ uba xp̄i et cur' doctrina.



Figures 38–39. Paris, Bibliothèque de l’Arsenal, Ms-593 réserve, Manuscrit A, fol. 6r. *Speculum humanae salvationis* (“Mirror of Human Salvation”): Latin text in rhyming verse on Biblical subjects, laid out in double columns beneath paired illustrations juxtaposing New and Old Testament events prefigured and fulfilled. Boulogna, second half of 14th century. Images Public Domain via <https://portail.biblissima.fr/fr/ark:/43093/ifdatae32ed50e994b835ebf45038f26d1ac1b03c53b4a>. [HURLBUT]

Figure 38 (left). Full page: Chapter 4 on the Nativity of the Virgin Mary. Double columns of text beneath framed panels with illustrations depicting Mary’s Nativity and Jesse’s *Virga*: via <https://gallica.bnf.fr/ark:/12148/btv1b55010389g/f17.image>.

Figure 39 (above). Detail: Jesse enthroned in pensive pose, with the stem or trunk of his *Virga* (“shoot”, “sprig”, “branch”, “scion”) springing from his chest in alternate branches lead to an enlarged four-lobed terminal with a central roundel enclosing a bird striding left.

Speaker's Bios (in Alphabetical Order)

Mildred Budny

With degrees in History (B.A. Vassar College), English (M.A. University College London), and Anglo-Saxon Manuscripts (Ph.D. London), Mildred Budny continues to engage in life-long research in the history of books and their production, transmission, collection, conservation, photography, study, teaching, and display. Part of this work is dedicated to the activities of the Research Group on Manuscript Evidence, founded in England in 1989, based in Princeton since 1994, and incorporated as a nonprofit educational organization in 1999, with events at Princeton University, the British Library, the annual International Congress on Medieval Studies, and elsewhere, now including multiple online events.

Scholarly publications focus mainly on medieval manuscripts, early printed books, documents, textiles, fragments, and written records in other forms. Some are RGME Publications.

Haleigh Burgon

Originally from Orem, Utah but a Bay Stater for the past six years, Haleigh Burgon is a Ph.D. candidate in the department of Romance Studies at Boston University. Her research foci include nineteenth to twenty-first century French and Francophone artists, authors, and influential figures. Last month, she successfully defended two qualifying papers. The first plotted the image of the modern mother in nineteenth-century literature and film; the second examined themes of motherhood and agency in modern Francophone works. Haleigh has a husband and three sons and loved sharing her love of France with them as they spent the summer there last year. Before coming to Boston University, Haleigh interned for the dean of the Université Catholique de Lille in northern France, taught French at Brigham Young University, and tutored students in French for over a decade. Her Master's thesis, supervised by Professor Jesse Hurlbut, focused on the work of sculptor Camille Claudel (1864–1943), and her Doctoral Dissertation will examine themes of motherhood, agency, and the evolving image of the mother beginning in the nineteenth-century.

Katharine C. Chandler

Katharine Chandler is a rare books librarian who has worked in public, academic, and federal libraries as a cataloger, supervisor, curator, and reference librarian with a career spanning twenty years. Her research interests involve the manuscripts made by and for the monks of the Chartreuse de Champmol near Dijon. She is assistant professor and special collections cataloger at the University of Arkansas.

Joyce Coleman

Joyce Coleman is the Bambas Professor Emerita of Medieval English Literature and Culture at the University of Oklahoma. Her research focuses on late medieval literary reception and patronage in England, France, and the duchy of Burgundy, as reflected in literature and in manuscript illumination.



Figure 40. Detail of **Figure 21**. London, British Library, Harley MS 4431, fol. 5r. Christine de Pisan sits at work writing in an opened book resting upon a draped table and having a red binding and text in single columns of illegible script. Image © The British Library. [Pious]

Thomas E. Hill

Thomas Hill is a librarian and medievalist. He began his career in 1977 in the Yale University Library system, which included positions in Sterling Memorial Library, the Beinecke Library, the Art & Architecture Library, and then for six years the Reference Library of the Yale Center for British Art. Since 1986 he has served as Art Librarian of Vassar College, where he also serves as liaison to the French Department and the Medieval and Renaissance Studies and Media Studies Programs. From 2002–2007 he was Associate Director of the Vassar Libraries' Media Cloisters, founded by Chuck Henry and the hypertext author Michael Joyce. The Media Cloisters was one of the first media labs on an American campus devoted to digital scholarship and teaching. Since 2017 he has also taught courses as an adjunct assistant professor in the Department of English, including a course on the *Canterbury Tales* and a First Year Writing Seminar in Medieval Allegory.

Thomas has a Ph.D from Columbia University and his scholarship began with his dissertation: a reading of courtly romance in the context of scholastic faculty psychology entitled “‘Preserve Me, Oh Lord, as the Pupil of Thine Eye’: Perception and Cognition in Chrétien de Troye’s *Le Conte du Graal* and Geoffrey Chaucer’s *Troilus and Criseyde*”. The latter part of this dissertation was later revised and published in 2003 by Routledge as the book “*She This in Blak*”: *Vision, Truth, and Will in Geoffrey Chaucer’s Troilus and Criseyde*.

Since 2003 Thomas has also produced and hosted a radio/podcast program *The Library Cafe* on WVKR at Vassar, a weekly interview program discussing books, scholarship, and the formation and circulation of knowledge. He also maintains a heavy exhibition schedule in the Vassar College Art Library, most recently with the exhibits “Memory and Oblivion: Artists’ Books on the Shoreline of Memory” and “Pressing On, Hommage to Hannah More: Artist’s Books by Carole Kunststadt”. Last year he also commemorated with an exhibition the centennial of the awarding of the first Pulitzer prize for poetry to a woman, Edna St. Vincent Millay, for which he published a catalog and edition of the prize-winning poems, entitled *Take Up the Song*.

Jesse Hurlbut

Jesse David Hurlbut received his Ph.D. at Indiana University in French Medieval Literature and Culture. He has taught French language, literature and culture at the University of Kentucky, at Brigham Young University, and at the University of Utah. His research interests have included the ceremonial entries of the fifteenth-century Dukes of Burgundy, French Medieval drama, allegory, and the culture and art of medieval manuscripts. His latest research considers the application of comic book theory to the pictorial narratives of medieval artifacts.

He has been actively engaged in numerous digital humanities projects. He started posting images of medieval manuscripts on the internet in 1993 and has maintained web sites for several academic and non-profit organizations. In between academic appointments, he also spent several years working as engineer for the Ivanti Software company.

S.C. Kaplan

S.C. Kaplan is the Acting French Language Program Coordinator at the University of California at Santa Barbara as well as a freelance editor. Her research combines interests in women’s books with the digital humanities. Her publications include the born-digital project Books of Duchesses, at booksofduchesses.com; “A Library of Lost Works: Non-Extant Books as Evidence of Female Reader Networks” in *Pecia*; and her monograph, *Women’s Libraries in Late-Medieval Bourbonnais, Burgundy, and France: A Family Affair*, published by Liverpool University Press in 2022.

Notices

Recent & Upcoming Events at the Research Group on Manuscript Evidence (<https://manuscriptevidence.org/wpme/2023-and-2024-activities>)

January 20, 2023. Episode 15 of “The Research Group Speaks” (online)

*“Women Writers from the Medieval to Post-Modern Periods:
Fiction and/or Reality, from Literary Narratives to Practical Cookery”*

February 24, 2024. RGME Anniversary Symposium (online)

“Manuscript (He)Art: A Symposium in Thanks to Jesse Hurlbut”

Co-organized by Katharine C. Chandler and Jessica L. Savage

April 19–21, 2024. RGME Spring Symposium at Vassar College (hybrid): Part 1 of 2 on “Bridges”

“From Past to Future:

Building Bridges between Special Collections and Teaching for the Liberal Arts”

Co-organized by Mildred Budny and Ronald Patkus

May 9–11, 2024. RGME Sessions & Activities

at the 59th International Congress on Medieval Studies

at Western Michigan University, Kalamazoo (hybrid)

Sessions (Papers, Roundtable), Open Business Meeting, and Anniversary Reception

Sessions organized by David W. Sorenson, Phillip Bernhardt-House, and David Porreca

June 22, 2024. Episode 16 of “The Research Group Speaks” (online)

“An Interview with Jesse Hurlbut, RGME WebMaster Emeritus”

July 1, 2024. RGME Inaugural Session at the 31st International Medieval Congress

at the University of Leeds (hybrid)

“Building ‘Bridges Over Troubled Waters’ (For 25 Years and More)”

Co-organized by Ann Pascoe Van-Zyl and Michael Allman Conrad

20 October, 2024. RGME Autumn Symposium (online): Part 2 of 2 on “Bridges”

“At the Helm: Spotlight on Special Collections as Teaching Events”

Please stay tuned to manuscriptevidence.org for further news and updates.

Laura Morreale

Laura Morreale is an Independent Scholar whose research addresses late medieval Italy and the Mediterranean world. She has chaired the Medieval Academy of America's Committee on Digital Humanities, and is Editor-in-Chief of *Digital Medievalist*.

Johan Oosterman

Johan Oosterman is a professor of medieval and early modern literature at Radboud University (Nijmegen). His research has focused on Dutch song, the literature of the Flemish rhetoricians, and the transmission of rhyming Middle Dutch prayers.

In 2014, he initiated the research and preservation of the prayer book of Mary of Guelders (Maria van Gelre). He was guest curator of the exhibition *Ik, Maria van Gelre* (Nijmegen, Valkhof Museum, October 13, 2018 – January 6, 2019).

Samantha Pious

Samantha Pious is an independent scholar and translator with a PhD in Comparative Literature from the University of Pennsylvania. Her verse translations of Renée Vivien, an Anglo-French lesbian poet of the early twentieth century, have appeared through Headmistress Press (2015); her translations of Christine de Pizan's *One Hundred Ballades of a Lover and His Lady* and "Lady's Lay" are forthcoming. She has an article on Renée Vivien in a special issue of *Entheoria* (2023), guest-edited by Fabio Mario da Silva, Isa Severino, and Maria Lúcia Dal Farra.

Tina-Marie Ranalli

Tina-Marie Ranalli's research focuses on the same set of issues across two fields. She works on French and comparative medieval literature and manuscripts in terms of issues related to the body and marginalized populations. She now also works in the field of human-computer interaction, focused on accessible, user-centered technologies. With Linda Burke, she is working on a new edition and the first English translation of Christine de Pizan's *Cent balades*. This edition seeks to reproduce the author's final version of the one hundred poems while also including all manuscript variants.

Jessica L. Savage

Jessica L. Savage is an art historian, archivist, and specialist in medieval iconography. She works at the Index of Medieval Art at Princeton University, where she is a researcher and cataloger of medieval art. Her research focuses on late medieval devotional books and the iconography of allegory and personification. She has presented in several national and international conferences, and her work in medieval art history and iconographic studies has been published with Oxford University Press, Harvey Miller, and Brill Publishers.

Anna Siebach-Larsen

Anna Siebach-Larsen is the Director of the Rossell Hope Robbins Library and Koller-Collins Center at the University of Rochester, where she is also the curator of premodern manuscripts and early print and Executive Director of the Middle English Text Series. She has published on visual epistemologies in thirteenth-century Anglo-Norman manuscripts and the role of women as creators and readers of manuscript miscellanies. Her current research focuses on vernacular encyclopedias.





Figure 44. Detail of **Figure 24**. [SAVAGE]

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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>. The website was designed by our First 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>.

We invite you to subscribe to our mailing list, for our Newsletter, and for information about our activities. Please contact director@manuscriptevidence.org with your questions, suggestions, and contributions.

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