



Figure 71. Detail of **Figure 24** (Pages 20–21). Initial *O* of *Omni s* for the Octave of the Feast of the Epiphany (13 January). Photography by Mildred Budny. [BUDNY]

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.

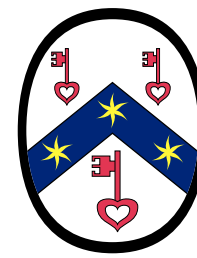
Information about the activities and publications of the Research Group appears on the official website: <https://manuscriptevidence.org/wpme/>. Our website and our other publications, including **Booklets**, are edited by our Director, Mildred Budny. For assistance with images and permissions for this illustrated booklet, we thank the contributors and Sylvia Faccin of the Biblioteca Capitolare of Vercelli.

Our multi-lingual digital font **Bembino** is freely available: <https://manuscriptevidence.org/wpme/bembino>; see also <https://manuscriptevidence.org/wpme/multi-lingual-bembino>.

We invite you to follow our blogs, join our activities, subscribe to our mailing list for our Newsletter **ShelfMarks** and information about our activities, and join the **Friends of the Research Group on Manuscript Evidence**. Please visit <https://manuscriptevidence.org/wpme/friends-of-the-rgme> and contact director@manuscriptevidence.org with your questions, suggestions, and contributions.

The Research Group welcomes donations for its nonprofit educational mission, including donations in kind, expertise, advice, and contributions to our work, research, scholarly events, exhibitions, and publications. For our 501(c)(3) organization, your donations may be tax-deductible to the full extent permitted by law. They are easy to send via <https://manuscriptevidence.org/wpme/contributions-and-donations>.

Published by the Research Group on Manuscript Evidence (Princeton, 25 October 2024). Set in RGME Bembino.



2024 RGME Autumn Symposium (Part 2 of 2)

Friday and Saturday, 25–26 October 2024 (online)

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

*Celebrating the 2024 Anniversary
of the Research Group on Manuscript Evidence
with the Project “Between Past and Future”*

BOOKLET WITH PROGRAM & ABSTRACTS



Information and Registration:

<https://manuscriptevidence.org/wpme/2024-autumn-symposium-at-the-helm/>

Image: © The British Library, Harley MS 4435, fol. 133r. *Roman de la Rose*: Portrait of the author Jean de Meun (c. 1240 – c. 1305) pausing at work with hand at heart and pen in hand writing his book outspread upon a lectern. Bruges, circa 1490 – circa 1500).

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

Part 1 (of 2)
2024 RGME Symposia on “Bridges”

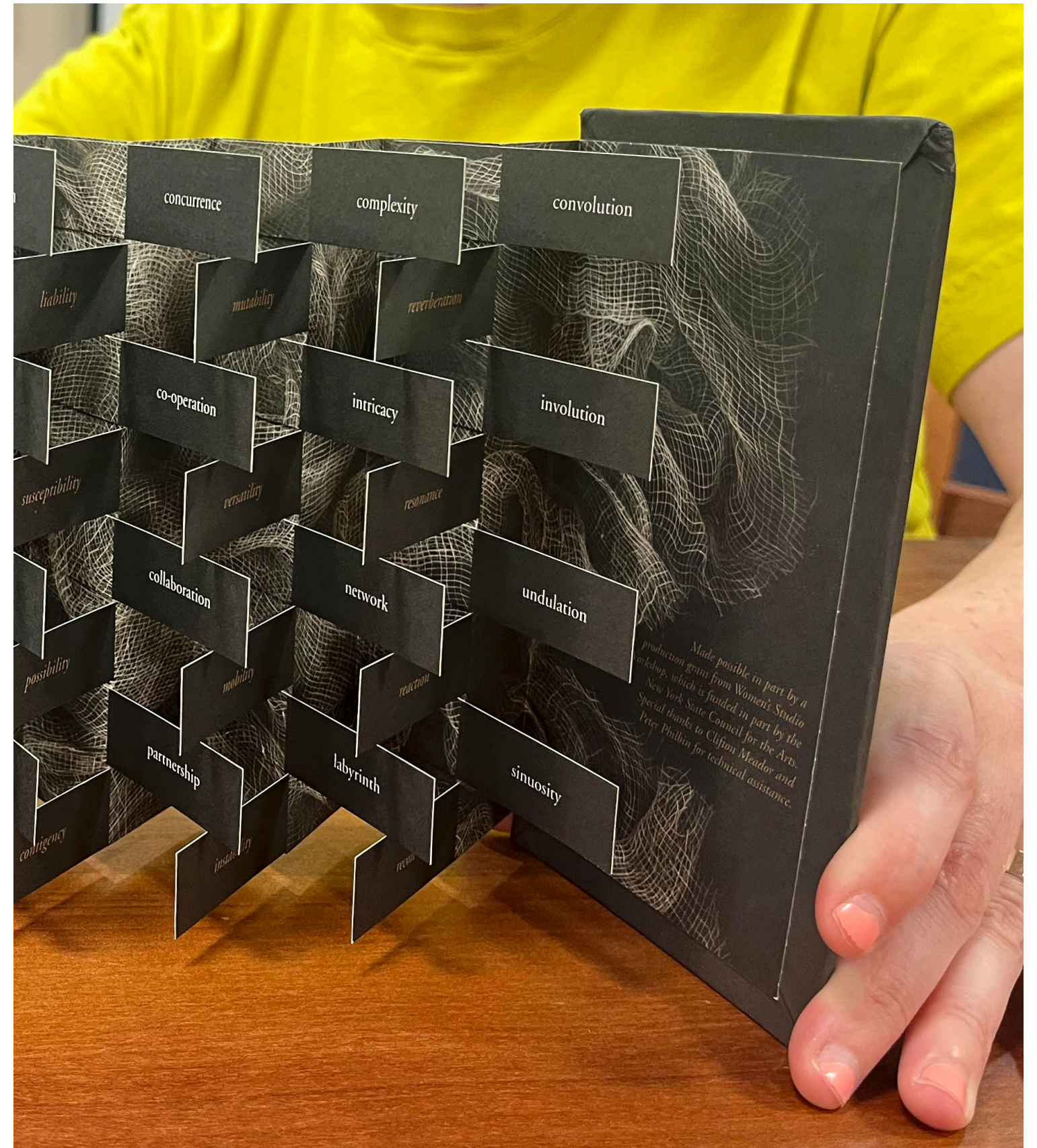
co-organized by Mildred Budny
and Ronald Patkus

Friday–Sunday, 19–21 April 2024
In Person at Vassar College and by Zoom



This year’s pair of Spring and Autumn Symposia in an RGME Anniversary Year is dedicated to building bridges to aid passage across obstacles and to standing watch on the bridge of a vessel poised to steer an enlightened course. Our voyage contemplates connections “Between Past and Future” in encountering original sources and considering them as opportunities for “Teaching Events”. For the Spring Symposium, resources and representatives of Vassar College stand as focus, as the scope attends to a wide context of accomplishments. Thus over three days gather experts and practitioners in the fields of Special Collections, teaching, learning, and the Liberal Arts, with speakers from various centers and stages or directions of engagement. They include librarians, archivists, curators, collectors, manuscript and rare-book vendors, faculty, students, and former students working in the field. Featured contributions include reports by recent Vassar College alumnae/i working with Special Collections, current Vassar students engaging with materials in the Vassar collections, and Vassar alums of longer duration revisiting and reviving such engagement.

Image: Detail of [Figure 1](#).



“A network of fine lines binds me to you, strong as wire, infinitely fragile, shifting and reweaving itself each day, each moment, in this labyrinth of relation.” See <https://tinyurl.com/2fk8ae3t> (Vassar Special Collections). Cf. <https://digitalcoll.skidmore.edu/record/2674?p=%28+%28creator%3A%5BWomen%27s+Studio+Workshop%5D%29%29&v=uv#?xywh=-601%2C-1%2C5243%2C3792&cv=1> (The Lucy Scribner Library at Skidmore College). Photograph by Betsy Subiros. [SUBIROS]

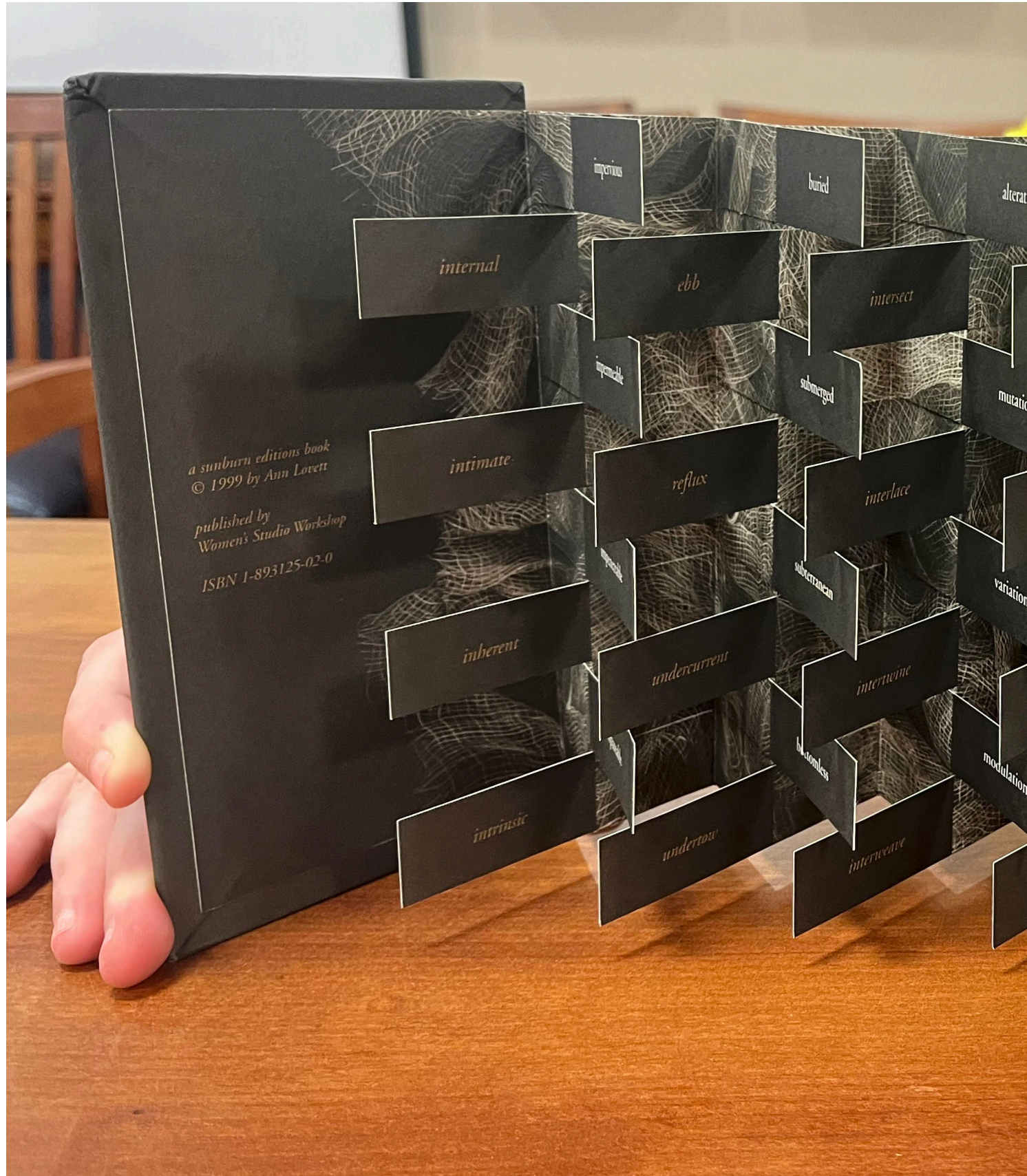


Figure 70. Poughkeepsie, New York, Vassar College Library, Special Collections, N7433.4.L68 R45 1999, opened to centerfold(s). Ann Lovett, *Relation* ([Rosendale, N.Y.]: Women's Studio Workshop, 1999). Artist Book. Accordion-fold book with end boards sans spine, connected by one sheet folded accordion-style, with glued-on flags, offset duotone on Mohawk Superfine paper, images of fabric, and "interlocking, shifting texts" — Women's Studio Workshop. The inscription on the reverse side of the book reads:

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

Part 2 (of 2)
2024 RGME Symposia on “Bridges”

organized by Mildred Budny

Friday and Saturday, 25–26 October 2024
9:00 – 5:00 pm E.D.T. (GMT-4) by Zoom



As a two-day online event (expanded by request to two days), the 2024 Autumn Symposium offers a follow-up for the Spring Symposium at Vassar College. Using the RGME tradition of online symposia, this event allows presenters the opportunity, with minimal preparation, to showcase collections (public and private) in virtual visits guided by curators or collectors, in the company of teachers and students, both on-site and online. The informal style accords with our proven approach for online events as roundtables, interviews, conversations, master classes, and workshops. Thus, we channel the purposeful momentum for the Spring Symposium as a central event for our 2024 RGME Anniversary Year in a simpler follow-up including representatives from the Spring Symposium and Vassar. The autumn event continues the engagement between original sources — medieval and more, across centuries, styles, and languages — and the people who study and care for them, teach from them, and learn from them. The pair of Symposia foster a focus upon original materials as the evidence of witnesses with their own stories to tell and the powers to teach.

Image: © The British Library, Yates Thompson MS 36, fol. 65r, Historiated Initial P of *Per*. Dante Alighieri, *Divina Comedia*, Canto 1, *Purgatorio*. Ship under sail, carrying as passengers the poets Dante Alighieri (circa 1265 – 1321) and Publius Vergilius Maro (70 – 19 BC).





Figure 68. University of Missouri Special Collections Library, BQ2050 .K85 1250, Private Collection of Antiquarian Books and Manuscripts, Rare Loan 85. Four of eight scrolls in a complete, luxurious set of the *Lotus Sutra* (“Sūtra on the White Lotus of the True Dharma”) in Japanese in Kasuga-Ban edition, woodblock-printed at Nara, Japan, perhaps at the monastery of Kōfukuji; held in the 1600s at the Jufuku-in Temple, Kōya, Wakayama. Wrapped as handscrolls with decorated exteriors to the indigo-dyed front endpapers and tied with woven cords. On the exteriors, sprays of gold create impressionistic landscapes; the labels inscribed in Kanji cite the title of the work and number of the volume. Japan, circa 1250–1333. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [STANTON]

Figure 69 (right). University of Missouri Special Collections, Private Collection of Antiquarian Books and Manuscripts, Rare Loan NOI 149, fol. 73r. Manuscript on paper in Persian copied by Sultan Ali Muhammad Mashadi (1437? - 1520), the calligrapher of Sultan Husayn Mirza Bayqara (1438–1506; reigned 1469–1506), the last ruler of the Timurid empire. 1095 AH / 1684 AD.

Text in three columns, with floral-decorated corner-pieces at diagonally opposite corners in the right-hand column of twelve descending lines. Within the next two columns of nine horizontal lines, an inset framed illustration depicts a hilly landscape with trees and clouds, in which a man and woman in confrontation stand in the foreground, while a male figure, looking back at them, departs at the left. The scene depicts an episode from the poem *Makhzan al-Asrâr* (“Treasury of Mysteries”) by Nezâmi Ganjavi (circa 1141 – 1209): “The Old Woman and Sultan Sanjar”, in which an old woman complains to the Seljuk ruler Sultan Ahmad Sanjar (1086–1157; ruled 1118–1157) about mistreatment, immorality, and injustice. Cf. <https://harvardartmuseums.org/collections/object/146762>. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [STANTON]

Autumn Symposium Sponsors

Research Group on Manuscript Evidence

The Gladys Kriebel Delmas Foundation

David Porreca

Symposium Organizer

*§ Mildred Budny

* = Research Group on Manuscript Evidence (Trustees, Associates, Consultants)

§ = Vassar College (Faculty, Staff, Students, Alumnae/Alumni)

Thanks Also To

Contributors: Speakers, Presiders, Consultants, Advisors
Supporters: Technical Support, Interns, RGME Publications

**Special Mention: Alisa Beer, Phillip Bernhardt–House,
 Leslie French, Hannah Goeselt**

Figure 1 (left): London, The British Library, Yates Thompson MS 36, fol. 65r. Dante Alighieri, *Divina Comedia*, Canto 1, *Purgatorio*: Opening page. Comprising branching, scrolling foliage with ball-shaped gold elements, the full-page historiated initial *P* of *Per* encloses an image of a ship under sail, carrying the poets Dante Alighieri (circa 1265 – 1321) and Publius Vergilius Maro (70 – 19 BC). Below the bow of the letter, the lines of verses occupy a single column of 21 lines. Tuscany, probably in the city of Siena, 1444 – circa 1450. Illustrations for the *Inferno* and *Purgatorio* painted by Priamo della Quercia (circa 1400 – 1467). Image © British Library Board.

Friday 25 October

* = RGME
§ = Vassar College

WELCOME AND INTRODUCTION 9:45–10:00 am EDT (GMT-4)

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

SESSION 10:00–11:30 am

Session 1

“Victorians Look to the Medieval Past: A Visit to the Mark Samuels Lasner Collection”

Presider/Moderator: **Beppy Landrum Owen** (Council Member, Grolier Club; Trustee, Rare Book School;
Graduate Student, Master of Liberal Studies Program, Rollins College)

Mark Samuels Lasner (Senior Research Fellow, Special Collections Department, University of Delaware
Library, Museums and Press)

*“The Past Was Present in the Past:
Victorians and their Medieval Connections in the Mark Samuels Lasner Collection”*

LUNCH 11:30 am – 1:00 pm

SESSION 1:00–2:30 pm

Session 2

“Coins as Teaching Tools in the Edgar W. Pyke Collection at the University of Waterloo”

Presider/Moderator: **John Loudfoot** (PhD Student, Department of History, University of Waterloo;
DRAGEN Lab Member, University of Waterloo)

Jessica Blackwell (Librarian, Special Collections & Archives, University of Waterloo),

Altay Coşkun (Professor, Department of Classical Studies, University of Waterloo),

Wendy Liu (Undergraduate Student, Department of Classical Studies, University of Waterloo),

and

* **David Porreca** (Associate Professor, Department of Classical Studies; Co-Director, Medieval Studies
Undergraduate Program; and President, Faculty Association of the University of Waterloo)

*“The Edgar W. Pyke Coin Collection at the University of Waterloo:
A Collaborative Presentation and Workshop”*





Figures 65–69 (see also **Figures 31–36**). Columbia, University of Missouri, University of Missouri Libraries, Special Collections and Rare Books, selection of manuscripts and documents, religious and secular, in a variety of languages. Photography by Anne Rudloff Stanton. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [GUZMÁN / STANTON]

Figure 66. University of Missouri Special Collections, BX2080 .A2 1450, fol. 79v facing the inside back cover. Book of Hours for Dominican use. Perhaps intended for the Dominican convent of Le Mans according to some locally revered saints listed in the litany: Sebastian (circa 255 – circa 288 AD), Eutropius of Santes (flourished 3rd century), Serenicus (620 – circa 669), Fiacrew (presumably Fiacre of Breuil [circa 600–670]), and Aventinus of Tours (died 1180). Northwestern France, circa 1450. See <https://library.missouri.edu/specialcollections/items/show/845>. The mostly blank verso of the last leaf faces the inside front cover having a red leather cover with turn-ins in mitred corners over partly exposed wooden board. The manuscript is sewn on three thongs laced into the board through inset channels. Metal mounts at front and back pertain to a single clasp mechanism. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [STANTON]

Figure 67. MU Special Collections, BS75 1275, Private Collection MS 1, fol 463r, detail. Latin Vulgate Bible: End of the Prologue to the Gospel of Matthew (“*fuit de virgine natus . . .*”) leading to Matthew 1:1–3. Historiated Initial *L* of *Liber* (“Book”) opening Matthew 1:1 with scene of a Tree of Jesse. As Jesse lies sleeping in the foot of the letter, the paired stems rising from his groin form opposed and overlapping curves to outline almond-shaped compartments holding two of his offspring in ascending order: the three-quarter-length figures of Mary and Jesus, each facing frontally with outspread arms to grasp both sides of their compartments. Paris, circa 1250–1275. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [STANTON]

Friday 25 October

I. Histories and Overview

- * **David Porreca**, “A History of How the Collection Ended Up at the University of Waterloo” and “Bird’s Eye View of the Collection, Geographically and Temporally”
- Jessica Blackwell**, “A History of How and Why the Collection was Assembled by Edgar Pyke”

II. Descriptive Analysis of some noteworthy pieces in the collection, by periods

- Altay Coşkun**, Roman Republican
- Wendy Liu**, Roman Imperial
- * **David Porreca**, Medieval and Post-Medieval

III. Techniques of Coin-Identification

- Wendy Liu**, “Guide to Techniques for Coin-Identification, with a Focus on Roman Imperial Material”

There follows a workshop-style exercise for Symposium participants, led by members of the team (next Session).

SESSION 2:30–3:00 pm

Special Session 3: Breakout Rooms from Session 2 “Workshop: Techniques for Coin-Identification”

Three Breakout Rooms, each with Leader/Magister from the team and a selection of coins

BREAK 3:00–3:30 pm

SESSION 3:30–5:00 pm

Session 4 “Touching a Global Past in the Midwest”

Presider/Moderator: **John Henry Adams** (Librarian, Ellis Library, University of Missouri, Columbia)

Anne Rudloff Stanton (Associate Professor of Medieval Art and Associate Director of the School of Visual Studies, University of Missouri, Columbia)
“*Global Collection, Local Engagement*”

Mariana Julieta Guzmán Gómez Aguado (Doctoral Candidate in Medieval Art, School of Visual Studies, University of Missouri, Columbia)
“*Bridging Cultures Through Special Collections*”

Saturday 26 October

* = RGME
§ = Vassar College

SESSION 9:00–10:30 am

Session 5 “Teaching for Collections”

Presider: * **Anna Siebach-Larsen** (Director, Rossell Hope Robbins Library and Koller-Collins Center for English Studies, University of Rochester)

Eleanor Price (PhD candidate, Musicology, Eastman School of Music, University of Rochester)

and

Lauren Berlin (PhD candidate, Musicology, Eastman School of Music, University of Rochester)

“From Parchment to Performance:

The Afterlives of the Le Puy-en-Velay Passionale at the Rossell Hope Robbins Library.”

* **Laura Morreale** (Independent Scholar)

“*Showcasing Special Collections with Middle Ages for Educators*”

BREAK 10:30–11:00 am

SESSION 11:00 am – 12:30 pm

Session 6 “Visits to Vassar: Research, Exploration, and Exhibition”

Presider/Moderator: *§ **Ronald Patkus** (Head of Special Collections, College Historian, and Adjunct Associate Professor of History on the Frederick Weyerhaeuser Chair, Vassar College)

* **Özgen Felek** (Lector of Ottoman Turkish, The Department of Near Eastern Languages and Civilizations, Yale University)

“*Tiny but Mighty: Islamic Manuscripts at Vassar College*”

§ **Betsy Subiros** (VC '25; Senior, Art Department, Vassar College)

“*Caring and Curating:*

Creating an Exhibition at The Frances Lehman Loeb Art Center”

LUNCH 12:30–1:30 pm



Figures 62–65. Private Collection, Coins with specimens of Mongol script. Photography by David W. Sorenson [SORENSEN]

Figure 62. Qarkhanid Dirhem with Uighur/Uyghur inscription — forerunner of the Mongul script (itself sometimes also known as Uighur) — above and below the three-line Kalima (or Buddhist principle). 11th century, date not struck up; AH 440s / 1050s AD. Quz Ordu mint.

Figure 63. Another Qarkhanid Dirhem. Different mint. AH 449? / 1057? AD; mint off flan.



Figure 64. Ilkhanid coin of Gaykhatu (circa 1259 – 1295), fifth Ilkhanid ruler (1291–1295). Mongol inscriptions and name in Arabic. Tabriz, AH 694? / 1294? AD.

Figure 65. Manchu cash-coin of ruler Nurhaqi (1616–1626), with a slightly modified Mongol script.

Saturday 26 October

SESSION 1:30–3:00 pm

Session 7

“Paper Trails / Helms / Bridges”

Presider/Moderator: * **Justin Hastings** (Unaffiliated)

* **David W. Sorenson** (Allen G. Berman, Numismatist)

*“Making Sense of Mongolian Manuscripts:
An Introduction, with Emphasis on Paper”*

Antony R. Henk (Ruhr-Universität Bochum)

“Teaching and Learning the Medieval Kalendar”

*§ **Mildred Budny** (VC '71; Director, Research Group on Manuscript Evidence)

“View from the Bridge:

Curating the Library & Archives of the Research Group on Manuscript Evidence”

BREAK 3:00–3:30 pm

SESSION 3:30–5:00 pm

Session 8

“Now You See It: Imaginary Books Materialized”

Presider/Moderator: *§ Mildred Budny

* **Reid Byers** (President of the Baxter Society and Author of *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom*)

“Imaginary Books:

A Collection of Lost, Unfinished, and Fictive Works Found Only in Other Books”

CLOSING REMARKS 5:00–5:15 pm

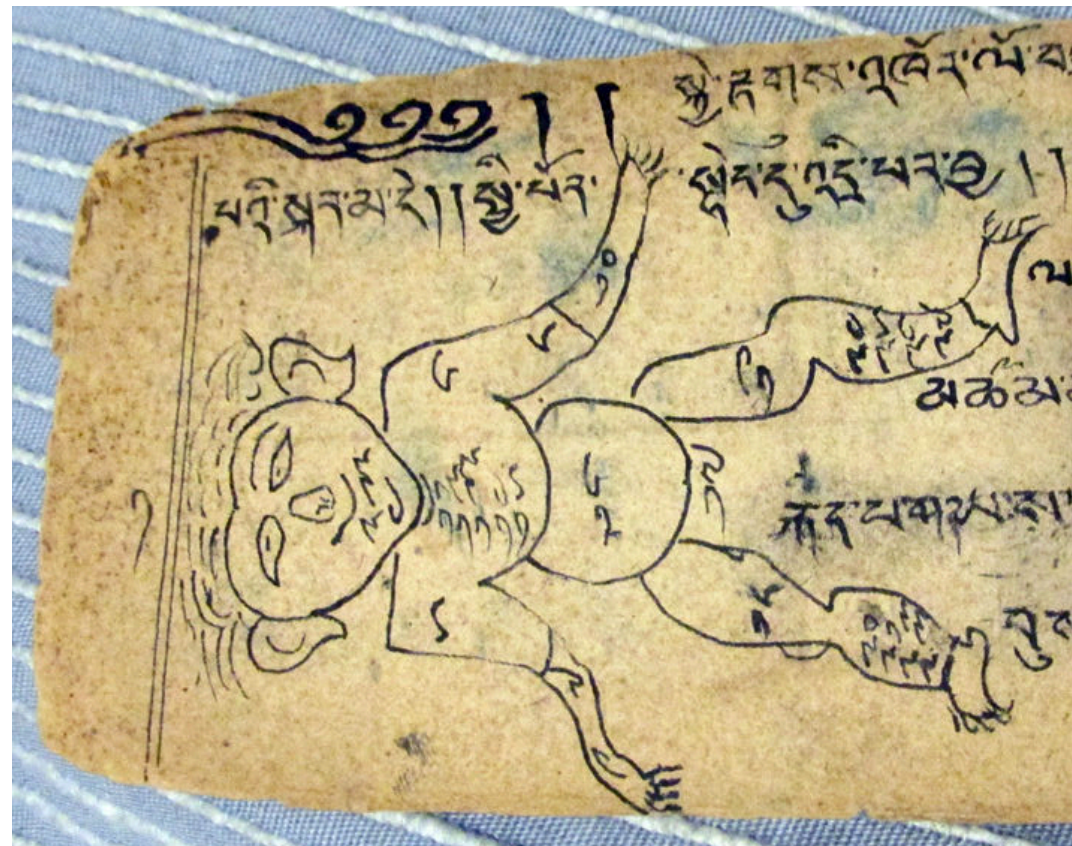
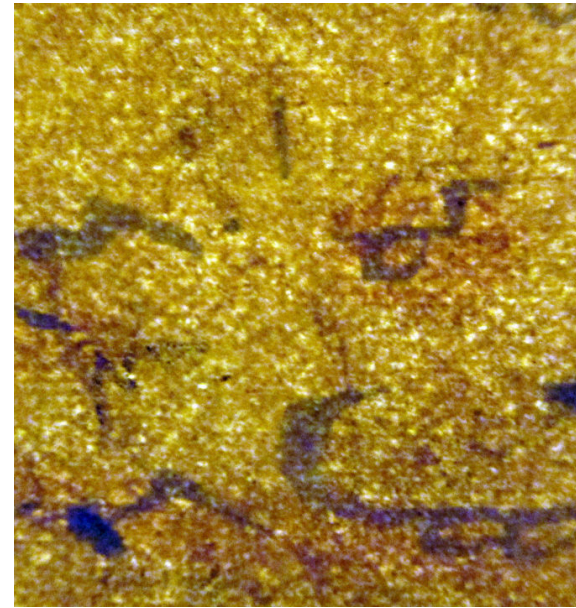


Figure 59 (top left). Detail of **Figure 56**. Laminated Chinese paper used in the blockprint. [SORENSEN]

Figure 60 (bottom left). Example of later Russian wood-pulp paper with wove pattern, after circa 1860. [SORENSEN]

Figure 61 (above). Detail of Tibetan manuscript embellished with stylized short-haired full-length frontal nude male human figure positioned sideways to the lines of text and inscribed with numbers of text. [SORENSEN]



Figures 2–19. Waterloo, Ontario, University of Waterloo, Special Collections & Archives, Collection SCA367-GA423 – Edgar William Pyke Collection, spanning 585 BC – 1935. See <https://archives.uwaterloo.ca/index.php/edgar-william-pyke-coin-collection-2>. Specimens of coins (originals and modern reproductions) and the sellers’ annotated coin envelopes and circular labels on paper, with notes made in ink or pencil at various stages and in various orientations. Photography of coins by Wendy Liu. Photography of envelopes and labels by Jessica Blackwell. Images reproduced by permission for this Symposium. [BLACKWELL ET AL.]

Figures 2–3 (top and bottom). See **Figures 4–5** (overleaf).



Figures 56–59. Tibetan blockprint book. 18th or 19th century. [SORENSEN]

Figure 56 (above). Four leaves outspread.

Figure 57 (right). Detail of **Figure 56**. Impression of T’ang Dynasty (618–907 CE) coin used as a seal in the blockprint.

Figure 58 (overleaf). Detail of **Figure 56**. Laminated Chinese paper used in the blockprint.



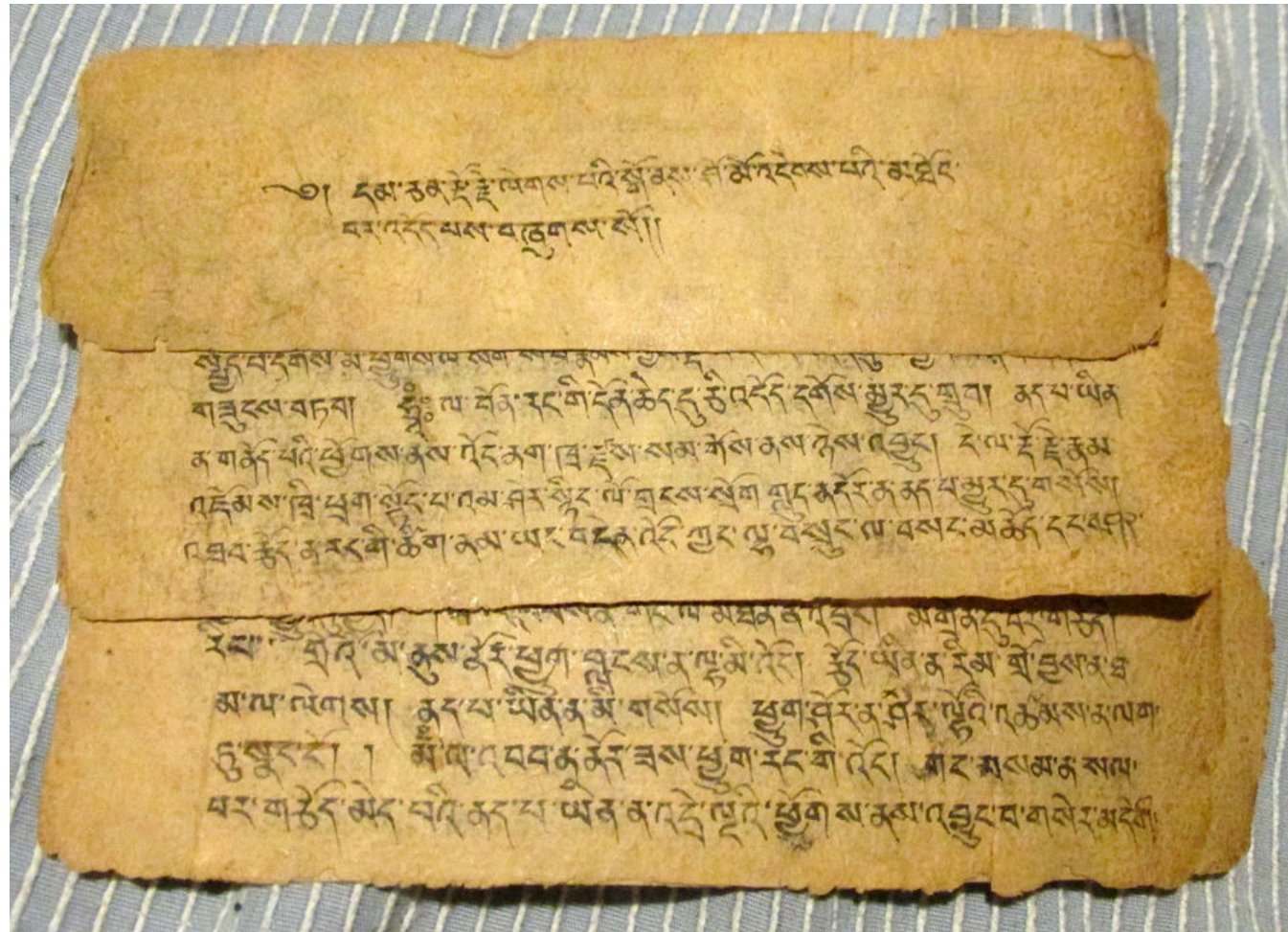
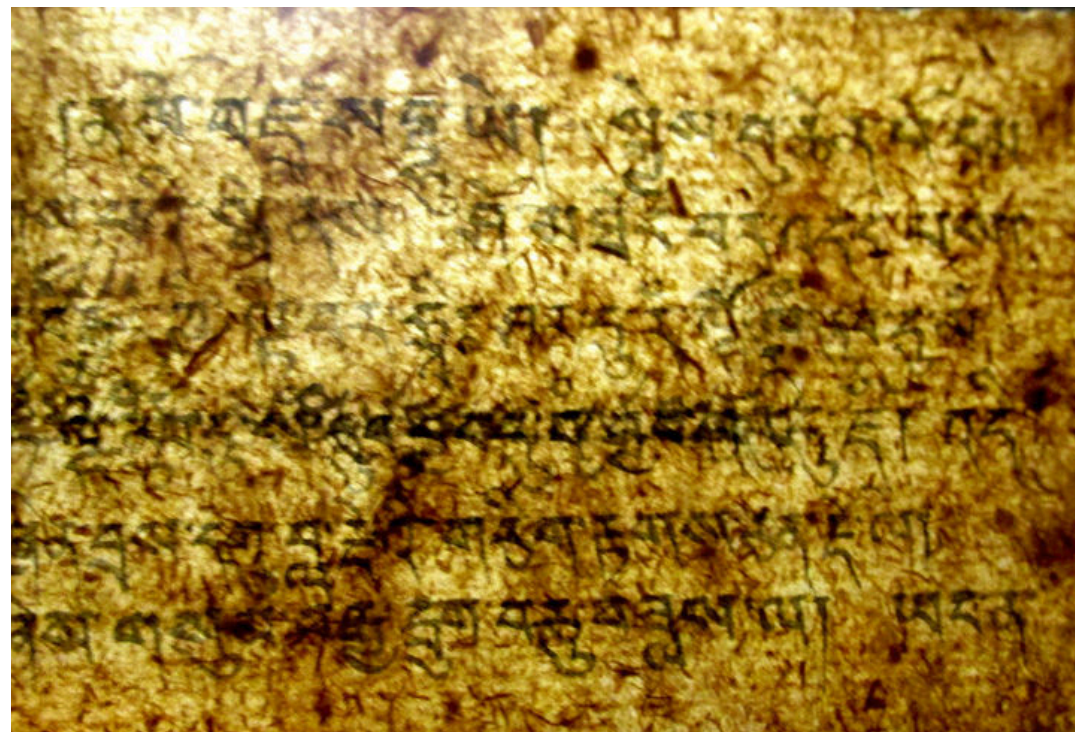


Figure 54 (above). Small Tibetan manuscript in palm-leaf format on Mongolian paper. Probably 18th century; that is, probably before 1800, and after 1550. [SOENSON]

Figure 55 (below). Detail of **Figure 54**. Mongolian native paper with Tibetan script.



Abstracts (Alphabetical order by Speaker)

Blackwell, Jessica (Librarian, Special Collections & Archives, University of Waterloo),

Altay Coşkun (Professor, Department of Classics, University of Waterloo),

Josh Mifsud (Graduate Student, Department of Classics, University of Waterloo),

Wendy Liu (Undergraduate Student, Department of Classics, University of Waterloo),

and

* **David Porreca** (Associate Professor, Department of Classical Studies; Co-Director, Medieval Studies Undergraduate Program; and President, Faculty Association of the University of Waterloo)

“The Edgar W. Pyke Coin Collection at the University of Waterloo: A Collaborative Presentation and Workshop”

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

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

The collection has already been put to good use at Waterloo for its intended purpose: pedagogy. A seminar and coin-identification workshop was held in the Fall of 2023. This contribution to the RGME’s Symposium is an extension of that workshop to a new audience. The presentations will include:

- a history of how the collection ended up at the University of Waterloo (**David Porreca**)
- a bird’s eye view of the collection as a whole, presented geographically and temporally (**David Porreca**)
- a history of how and why the collection was assembled by Edgar Pyke in the first place (**Jessie Blackwell**)
- a descriptive analysis of some of the noteworthy pieces in the collection, by periods:
 - Josh Mifsud:** Greek and Hellenistic
 - Altay Coşkun:** Roman Republic
 - Wendy Liu:** Roman Imperial
 - David Porreca:** Medieval and post-Medieval
- a guide to the techniques used for coin identification, with a focus on Roman Imperial material (**Wendy Liu**)
- a workshop-style exercise in coin-identification in Zoom Breakout Rooms for symposium participants.

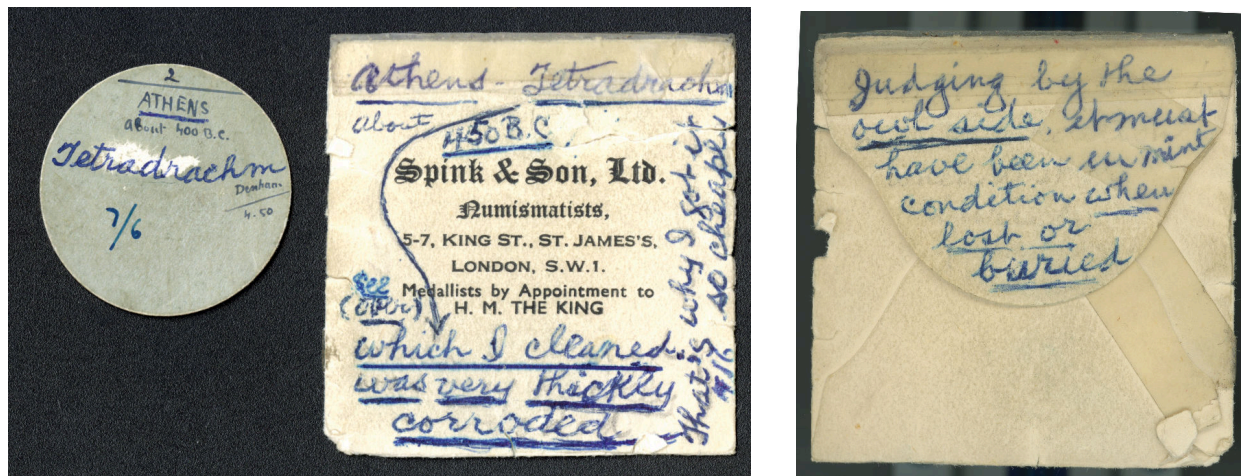
[Figures 2–19]



Figures 2–5 (Figures 2–3 on previous opening). University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-151. Silver Tetradrachm, Athens 470–467 BCE. 419 mm 1.5 cm in diameter, with a hole drilled at the top through the coin, presumably for suspension. See <https://archives.uwaterloo.ca/index.php/athens-5>; cf. https://teachinghistory100.org/objects/about_the_object/a_silver_coin_from_athens. [BLACKWELL ET AL.]

Figure 4 (top left). Obverse: Head of Athena facing right with decorative helmet, pendant earring, necklace, and parted lips.

Figure 5 (top right). Reverse: Full-length Owl standing with frontal head, body turned toward the right in profile, folded wings, and wide-staring eyes. At upper left descends an olive sprig; at lower right the Greek letters ΑΘΕ, opening the name for Athena/Athens, descend sideways in a vertical line, denoting ΑΘΕ[ΝΑΙΟΝ] = ΑΘΗΝΑΙΩΝ (“of the Athenians”).



Figures 6–7. University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-151. Seller’s companion coin envelope and circular label issued by “Spink & Son, Ltd. / Numismatists, / 5–7 King St., St. James’s, / London, S.W.1., with printed elements and layers of hand-written annotations in blue ink mostly in cursive script, with some underlining. [BLACKWELL ET AL.]

Figure 6 (upper left). Front: Circular label and square envelope, both with hand-written annotations; the latter with the seller’s printed identification by name, address, and royal appointment as “Metallists by Appointment to H. M. THE KING”. Undated, this statement on its own might pertain to Edward VII (1901–1910), George V (1910–1936), Edward VIII (1936), and/or George VI (1936–1952). Moving to King Street by the twentieth century, Spink & Son remained there until 2000; coins and their envelopes might have lain around for long periods before finding purchasers and while gathering notes.

Figure 7 (upper right). Reverse: Continuation from the recto of an annotation noting the cleaning performed and offering a conjecture about its “mint condition” when the coin was “lost or buried”.



Figure 53. A Fan-fold Mongol manuscript. 18th- or 19th-century. [SORENSEN]



Figure 52. A Mongol manuscript in Chinese format with Mongol paper (see Figure 51). [SORENSEN]



Figures 8–9. University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-159. Electrotype (copper with silver plate) reproduction of Decadrachm from Punic Sicily during the First Punic War (264–260 BC). Reproduction circa 1890 by Robert Cooper Ready (1811–1901) at the British Museum. Coin 3.9 cm diameter with include initials RR on the edge. See <https://archives.uwaterloo.ca/index.php/carthage>. [BLACKWELL ET AL.]

Figure 8 (left). Obverse. Within partial beaded border, bust-portrait of Goddess Tanit in profile facing left with upturned hair arranged in wavy curls at the face and back, pendant earring, jutting chin, and partly closed lips.

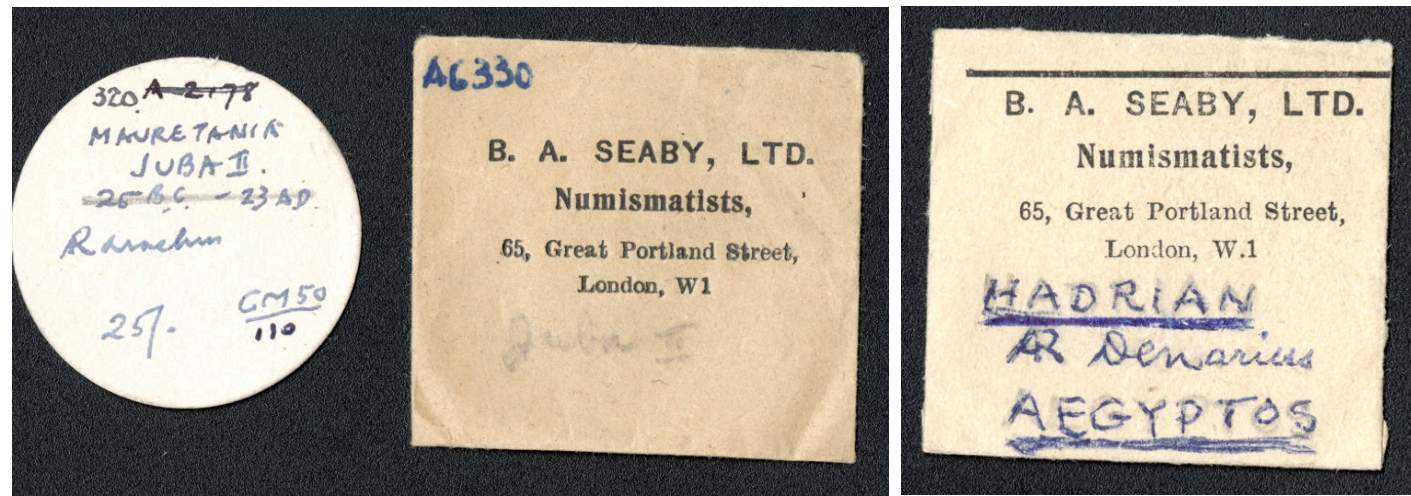
Figure 9 (right). Reverse. Full-length flying Pegasus in profile facing right with raised wing, ears, and tail. Below, between his hind- and forelegs, an inscription in Punic letters B'RST ("In the country") in a horizontal line reading left to right.



Figures 10–11. University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-162. Electrotype (copper with silver plate) Reproduction [circa 1920] of Stater from Greek Lucania (Thurium), circa 400–385 BC. 2.5 cm diameter. See <https://archives.uwaterloo.ca/index.php/thurium-2>. Cf. <http://numismatics.org/digitallibrary/ark:/53695/nnan83677>.

Figure 10 (left). Obverse. Head of Athena facing right with closed lips and wearing crested helmet embellished with full-length aquatic serpentine Scylla having short hair, beaded neckace, bared breast, S-shaped tail, raised right arm, and lowered left arm beside dog (*skylla* = "puppy") emerging at waist. Another creature occupies the helmet ear-loop. Cf. <https://www.theoi.com/Pontios/Skylla.html>.

Figure 11 (right). Reverse. Full-length bull standing upon exergue bar (continuous line above dotted line) and facing right in profile with lowered head, raised nearside foreleg, and looped tail descending in tip over rump. Below in exergue: Single fish facing right with closed mouth, paired dorsal and pelvic fins, and crescent-like tail. Above: ΘΟΥΡΙΑ in Greek in horizontal line.

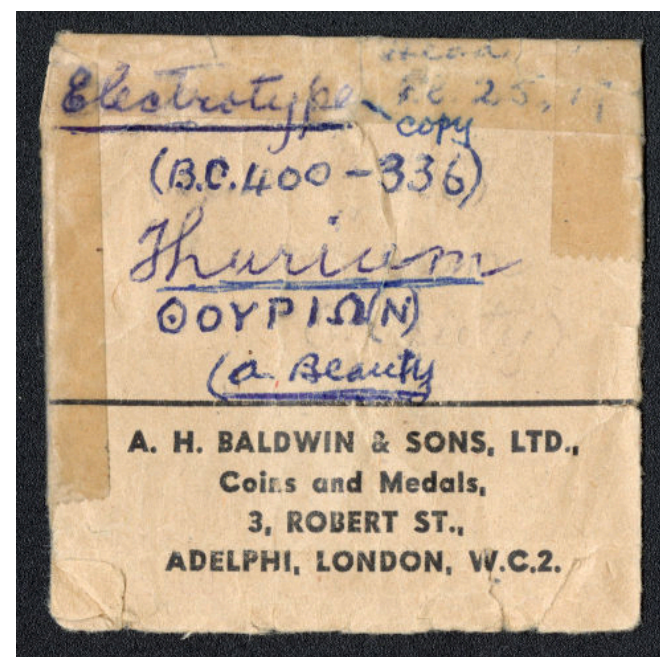
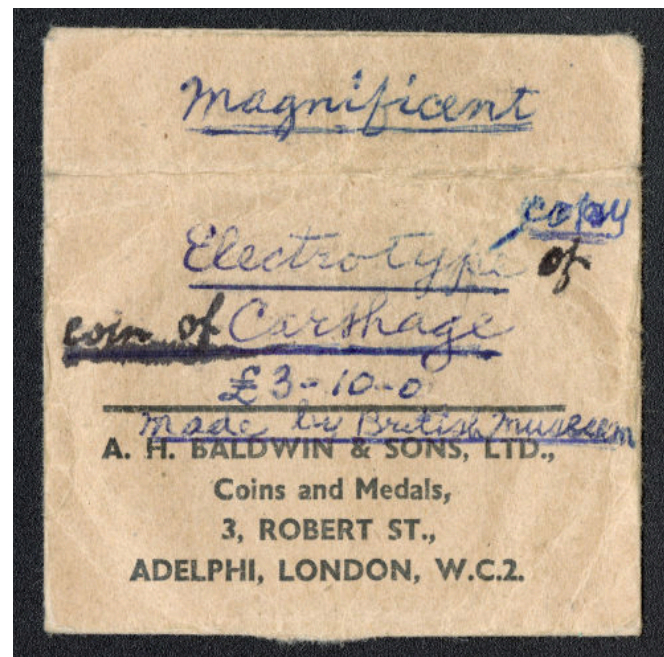


Figures 12–15. University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-117 / -139 / -159 / -162. Four companion coin envelopes and one round label from two London vendors. [BLACKWELL ET AL.]

1) “B. A. Seaby, LTD. / Numismatists, / 65, Great Portland Street, / London W.1.”, in two states of the seller’s printed identification, respectively without or with upper horizontal line.

Figure 12 (upper left). No. 117: “320. / MAURETANIA / JUBA II”, price 25 shillings; and “AG330 / Juba II”.

Figure 13 (upper right). No. 139: “HADRIAN / AR Denarius / AEGYPTOS”.

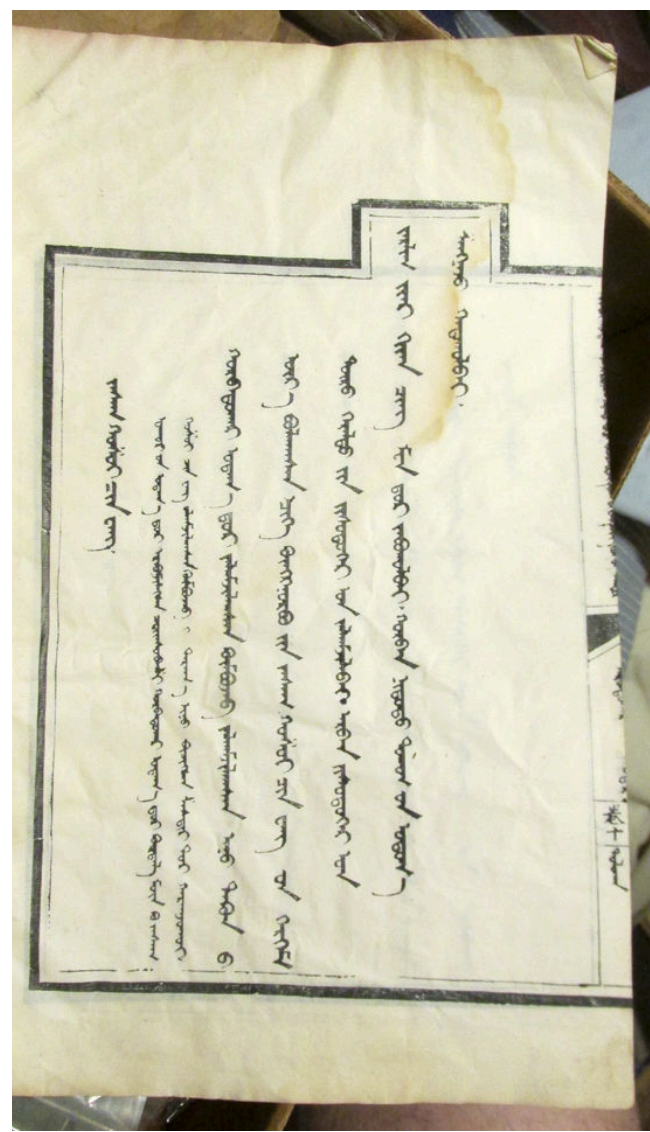
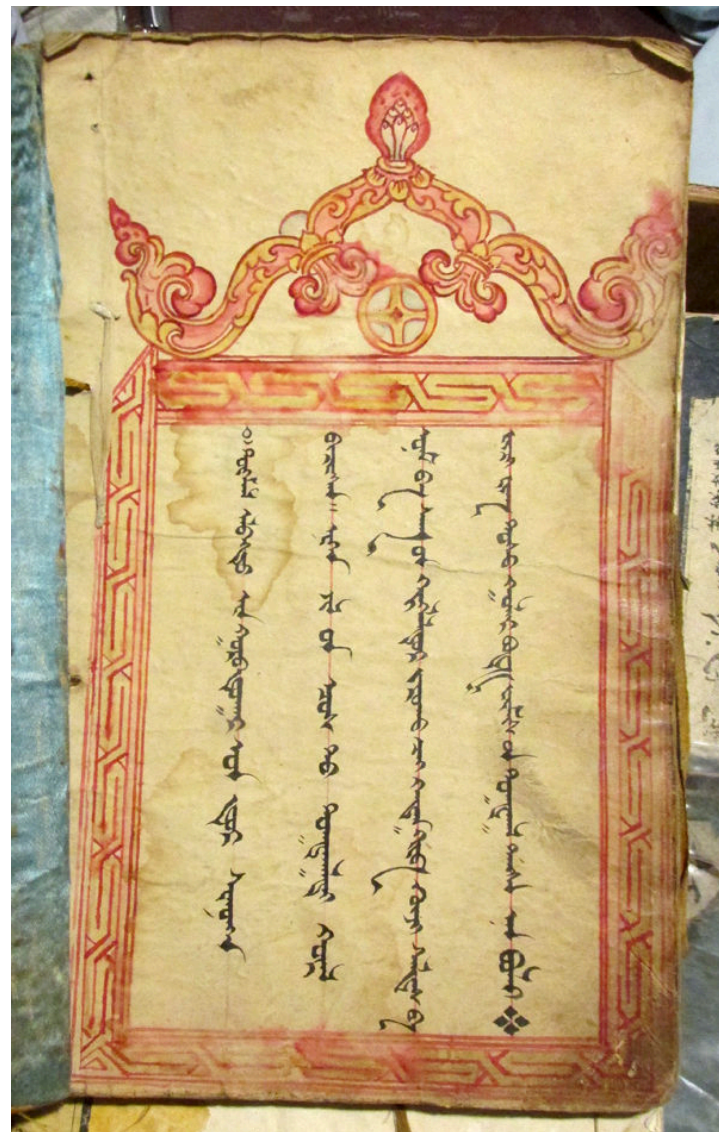


2) “A. H. Baldwin & Sons, Ltd., / Coins and Medals, / 3, Robert St., / Adelphi, London, W.C. 2.”

Figure 14 (lower left). No. 159: “Magnificent / Electrotypic / copy of / coin of Carthage / £3-10-0 / made by British Museum”.

Figure 15 (lower right). No. 162: “Electrotypic / copy / (B.C. 400–336) / Thurium / ΘΟΥΡΙΩΝ / (a Beauty[!])”.





Figures 47–65. Private Collection, Specimens of manuscripts and printed books on paper in Mongol, Tibetan, and Chinese, some with watermarks; in the collection, watermarks with dates range between 1788 and the 1830s. Photography by David W. Sorenson. [SORENSEN]

Figure 47 (above left). Decorated title-page in Mongol, laid out in four vertical columns, to be read left-to-right. Its niche-like sub-rectangular frame, comprising frieze-like bands of geometric ornament, is capped by an elaborate foliate headpiece. 19th century, on ordinary Russian wove paper.

Figure 48 (above right). Page from a Mongol woodblock book, with the text contained within a stepped border. 19th century, on Chinese printing paper.

Figures 49–50. Bilingual Tibetan–Mongol text, with lines of text alternately horizontal and vertical, reading left-to-right or top-to-bottom. Circa 1820.

Figure 49. Sewn booklet seen from the front, with single column of six lines for each language in alternation on first recto.

Figure 50 (opposite bottom left). Detail of **Figure 49**. Paper with chain lines and partial Russian watermark.

Figure 51 (opposite bottom right). Detail of **Figure 52** (Page 52). Mongol paper, probably later 18th century.



Figures 16–17. University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-117. Silver denarius of Juba II (circa 48 BC – 23 AD), King of Mauretania (circa 25 BC – 25 AD) in the ancient Mahgreb. Coin 2 cm diameter. See <https://archives.uwaterloo.ca/index.php/mauretania>.

Figure 16 (left). Obverse. Within beaded border (cropped), Head of King Juba [III] in profile facing right with short hair, beaded lips, and diadem with descending streamers. At right: REX IVBA in Latin in curved line with tops of letters to the bust portrait.

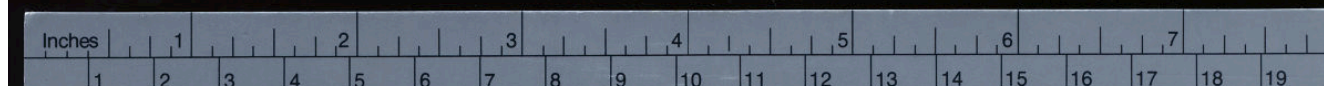
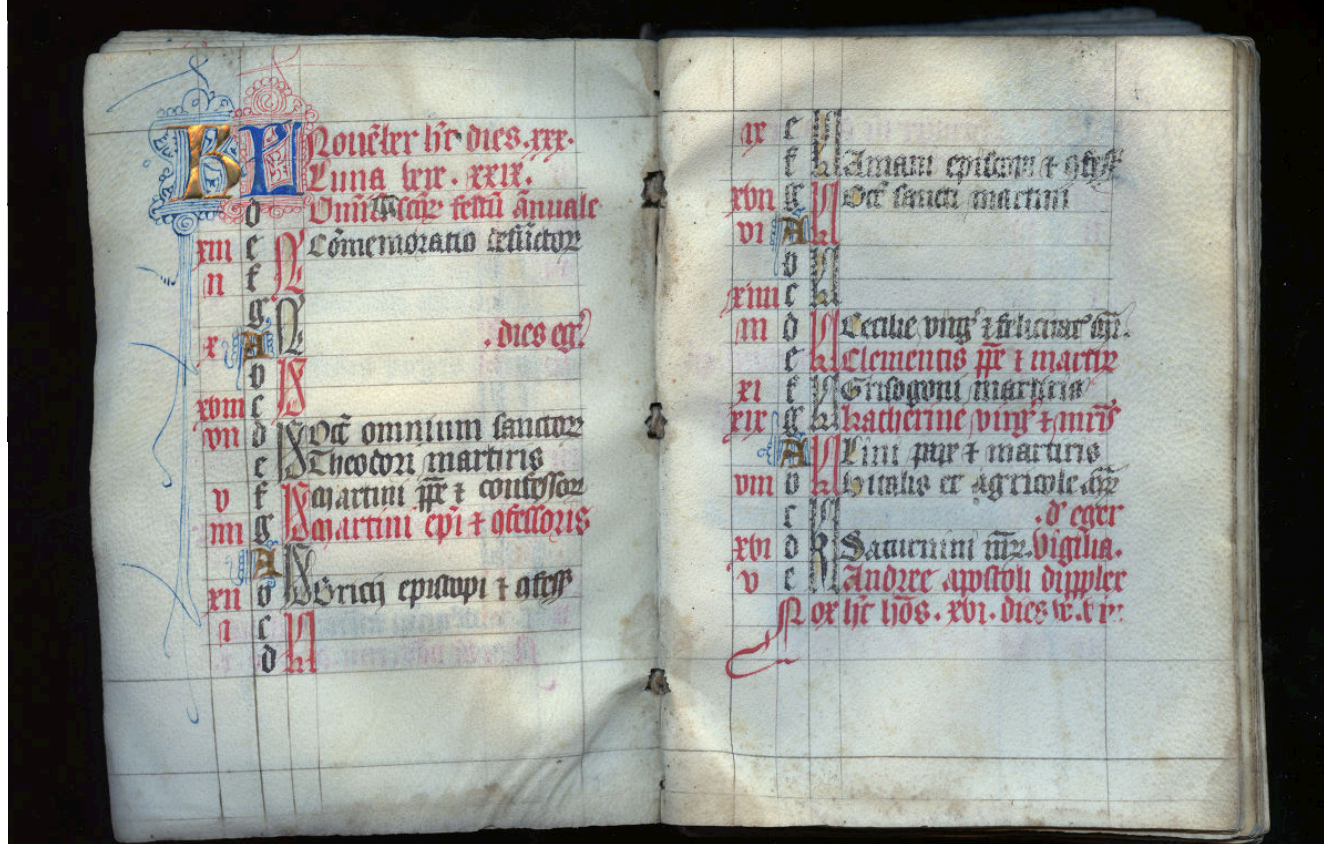
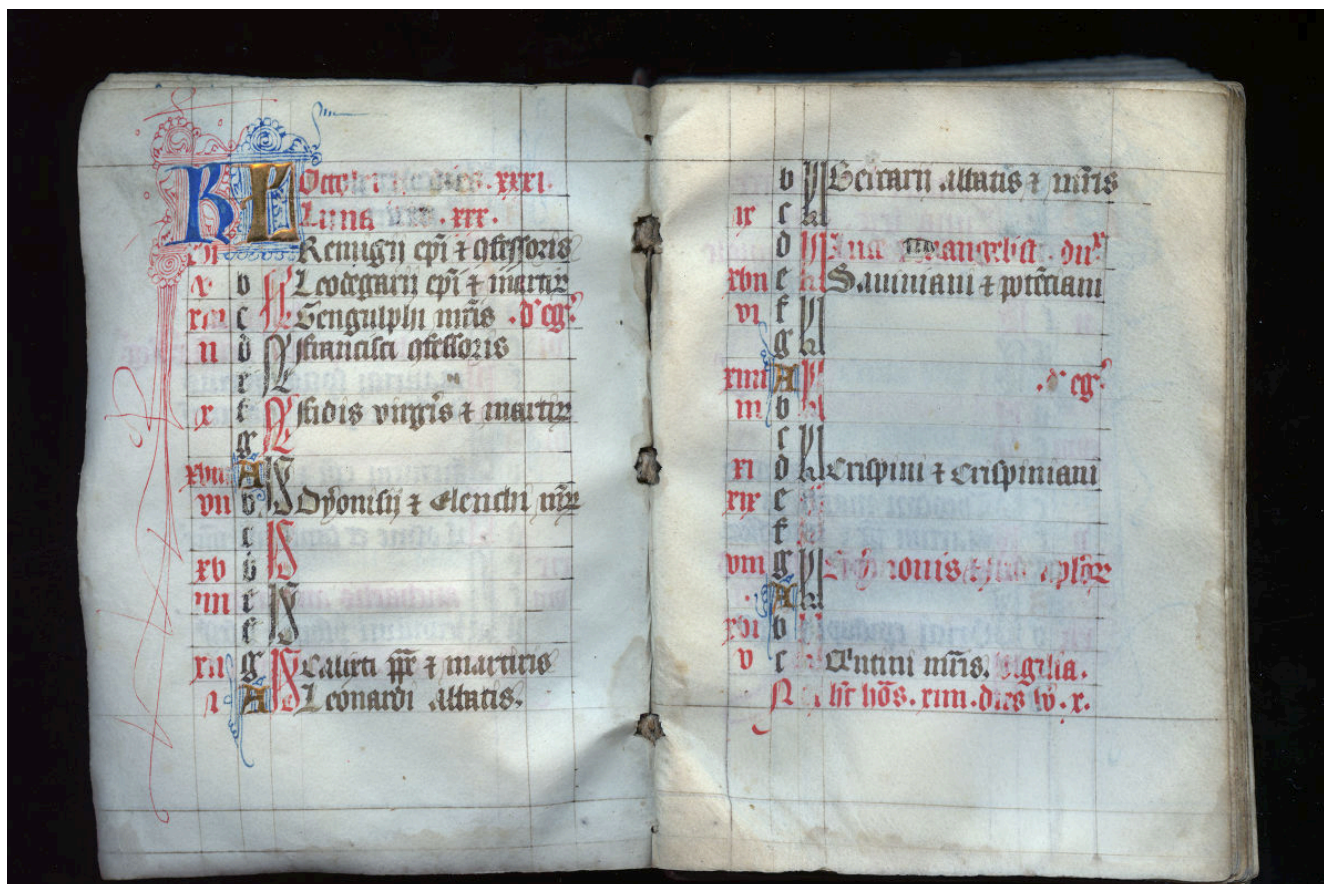
Figure 17 (right). Reverse. Within beaded border (cropped), Cornucopia with looped fillet hanging to either side and transverse scepter of beaded line behind.



Figures 18–19. University of Waterloo, Special Collections & Archives, Pyke Collection SCA367-GA423-139. Silver denarius of Hadrian (76–138, emperor 117–138), in his “Travel Series” of coins, commemorating his visits to various places, in this case Egypt (130 AD). <https://archives.uwaterloo.ca/index.php/rome-21>.

Figure 18 (left). Obverse. Within beaded border (cropped), bust-portrait of Hadrian in profile facing right and looking upward with short hair and closed lips. At left and right: HADRIANVS / AVGGOSIIIIPP = *Hadrianus Augustus, Consul Tertium, Pater Patriae* (“Hadrian, emperor, consul for the third time, father of the nation”) in Latin in curved line with bottoms of letters to the bust portrait.

Figure 19 (right). Reverse. Within beaded border (cropped), reclining, draped, full-length deified figure of Egypt faces left in profile with frontal chest, leans left elbow on basket at back, holds legs outstretched, and raises sistrum in right hand, with full-length upright ibis standing at left in profile facing right. At upper left: AEGYPTOS in Latin in curved line with bottoms of letters to the scene.



My talk provides context for one of the students who took both courses, Mariana Guzmán, to talk about her experiences as a student and now as an instructor bringing the collection into her freshmen-level Introduction to Art History courses, which are global in reach.

[Figures 66–69]

Note:

For more on teaching with the collections at the University of Missouri, see

Guzmán Gómez Aguado, Mariana Julieta

Subiros, Betsy (Senior, Department of Art History, Vassar College)

“Caring and Curating: Creating an Exhibition at The Frances Lehman Loeb Art Center”

In my presentation, I will be examining the educational possibilities of artworks, using my exhibition “Care Everywhere: Photography and Print as a Lens on Care” as a case study. It is on display at the Frances Lehman Loeb Art Center at Vassar College from 21 September 2024 to 5 January 2025 (<https://www.vassar.edu/theloeb/exhibitions/care-everywhere-photography-and-print-lens-care>). It complements the exhibition “Reproductive: Health, Fertility, Agency”, on view downstairs until 2 February 2025 (<https://www.vassar.edu/theloeb/exhibitions/reproductive-health-fertility-agency>). In this tour, I will guide you through my process of conceptualizing, planning, and installing the exhibition, to illustrate how archives, such as museum collections or special collections, can be valuable resources for students both in and outside the classroom.

All the items in the exhibition are from the museum’s collection, except for one artist’s book borrowed from Vassar College’s Special Collections (N7433.4.L68 R45 1999). The book, titled *Relation*, is created by the artist Ann Lovett (born 1953), who made it in 1999 at the Women’s Studio Workshop in Rosendale, New York. The book unfolds like an accordion, with interweaving pieces of paper popping out on one side. Bearing single words on its individual glued-on flaps, the multi-layered pages of the book produce multi-directional texts evoking variable relationships between qualities such as “co-operation”, “complexity”, “susceptibility”, “collaboration”, “intricacy”, “undercurrent”, and “network”.

This exhibition invites viewers to look beyond stereotypical images of caregiving by women and individuals assigned female at birth in an effort to expand our understanding of care. What do we assume that care looks like? How does care manifest beyond those assumptions? How can a museum be a place of care? Care is complex — it manifests in a variety of forms, including among family, within friendships, as care for oneself, as spiritual practice, and as a holding space for grief. Including works by John Cage (1912–1992), Manuel Álvarez Bravo (1902–2002), Nan Goldin (born 1953), Tommy Kha (born 1988), and Zora J. Murff (born 1987), this exhibition emphasizes that care is everywhere, scattered all around us — if we care to notice — by highlighting the humanity that is evident in works of art.

[Figure 70]

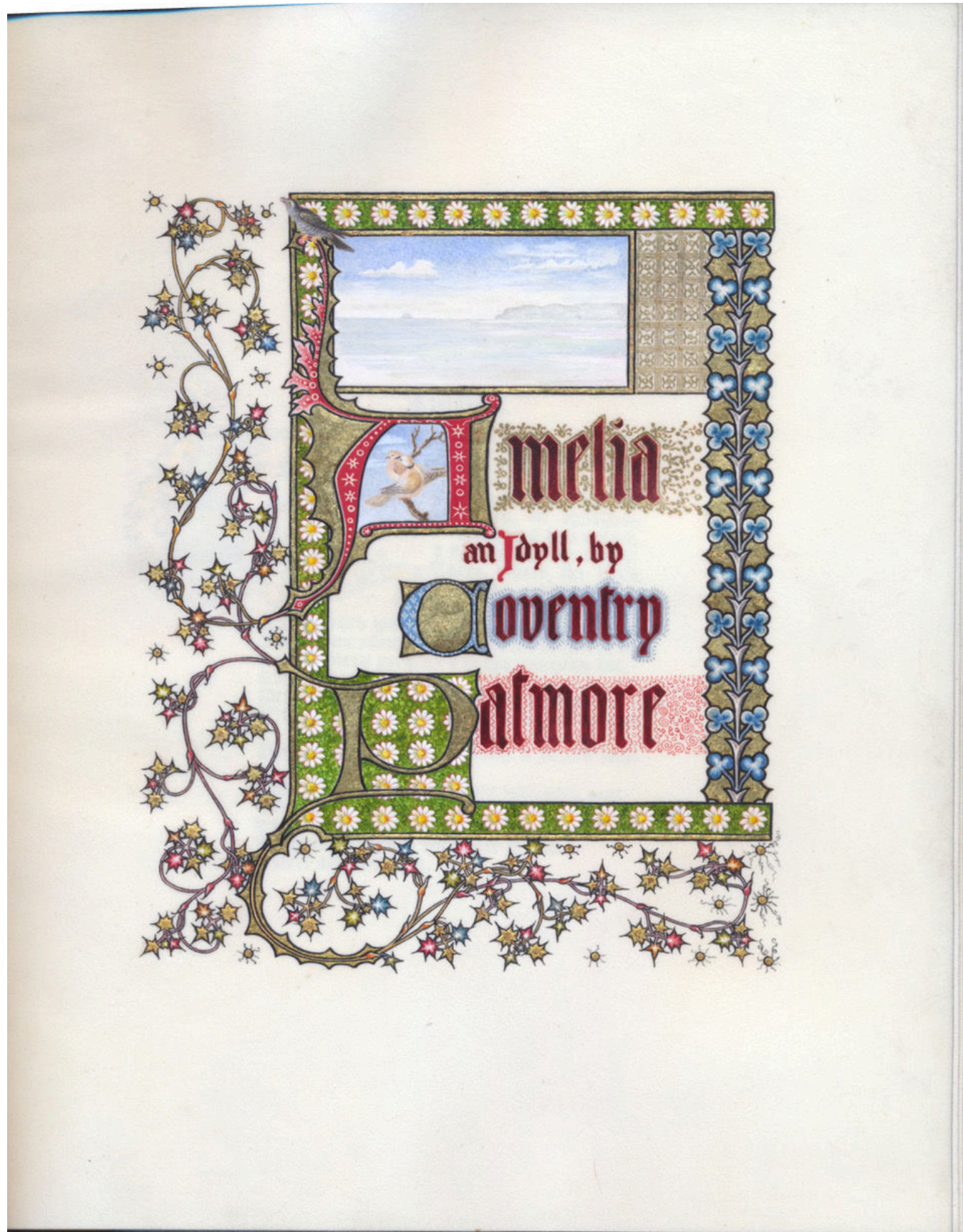


Figure 46. Coventry Patmore (1823–1896), *Amelia: An Idyll* (London: Clarendon Press, 1878), illuminated by Patmore’s daughter, Bertha Georgiana Patmore (1856–1925). Title-page. Mark Samuels Lasner Collection, University of Delaware Library, Museums and Press. [SAMUELS LASNER]

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

“View from the Bridge:

The Library & Archives of the Research Group on Manuscript Evidence”

As an organization dedicated to the study of the transmission and legacy of the written word in varied forms across time and place through the ages, the Research Group on Manuscript Evidence has both created and gathered materials recording such works, as well as materials evidencing the processes of studying, reporting, and disseminating the results. Over time, as the RGME continued its work in the pursuit of its mission, such processes would be variously preliminary, interim, cumulative, long-term, and completed. Over the decades, the in-house records, reference works, publications, and materials grew to reflect RGME origins, development, history, and expansion of subjects for study from the original primary focus upon medieval and early modern manuscripts and early printed books to embrace other periods, formats, and genres as well. This scope is reflected in the range of subjects examined in our 2024 Autumn Symposium.

Only recently, preparing for this 2024 Anniversary Year, has the RGME attended to its own collection as a subject of study and planning in its own right for a cohesive program of curation, preservation, acquisition, maintenance, and access. Aided in 2023 by a grant from The Gladys Krieble Delmas Foundation through its Research Libraries Program, we carried out a year-long project devoted to “Building the Plan for “The Plan” for records management overall (“Building the Plan for Recording, Structuring, and Accessing the RGME Library & Archives”). Guided by the RGME Task Force set up for the purpose, the project laid the groundwork for the long-term work of surveying, stabilizing, recording, and preparing the collection for improved access for research. This year, for the 2024 Project “Between Past and Future” funded by The Gladys Krieble Delmas Foundation in our Anniversary Year, centering upon our Spring and Autumn Symposia, we report on highlights of the collection as revealed through last year’s work and its continuation this year.

The contents of the RGME Library & Archives have grown in stages through

- 1) the formation of the **Research Group on Manuscript Evidence** in 1989, as evidenced by its name, logo, letterhead, bank account, and first invitations to scholarly events, taking place at Corpus Christi College, Cambridge, and other centers in the United Kingdom (London and Oxford) and Japan, notably in its series of “Seminars on the Evidence of Manuscripts”;
- 2) the move of its principal base from the United Kingdom to the United States in 1994 after the completion of the major research project which led to its creation, but without the intended institutional home as contracted in the Midwest, leaving the RGME at short notice to forage on its own, landing instead in Princeton;
- 3) the establishment of its roving annual series of **Symposia** on “The Transmission of the Bible” (1995–2000), followed by Symposia, Colloquia and other scholarly events at various centers in the United States and abroad;

Figures 20–21 (*left*). Private Collection, Despoiled Small-Format Book of Hours in Latin for the Use of Rome (Hours of the Virgin). Early 15th century, Southeast France (according to the Kalender). The Kalender presents each month in two parts on facing pages; graded in red and black. Each month opens with 2-line-high initials alternating in blue and gold for *K[A]L[ENDS]* (first day of the month), set against pen-line tracery decoration alternately in red and blue. Photography by Mildred Budny. [BUDNY; see also HENK]

Figure 20 (*top left*). Fols. 8v–9r. Kalender for October.

Figure 21 (*bottom left*). Fols. 9v–10r. Kalender for November.

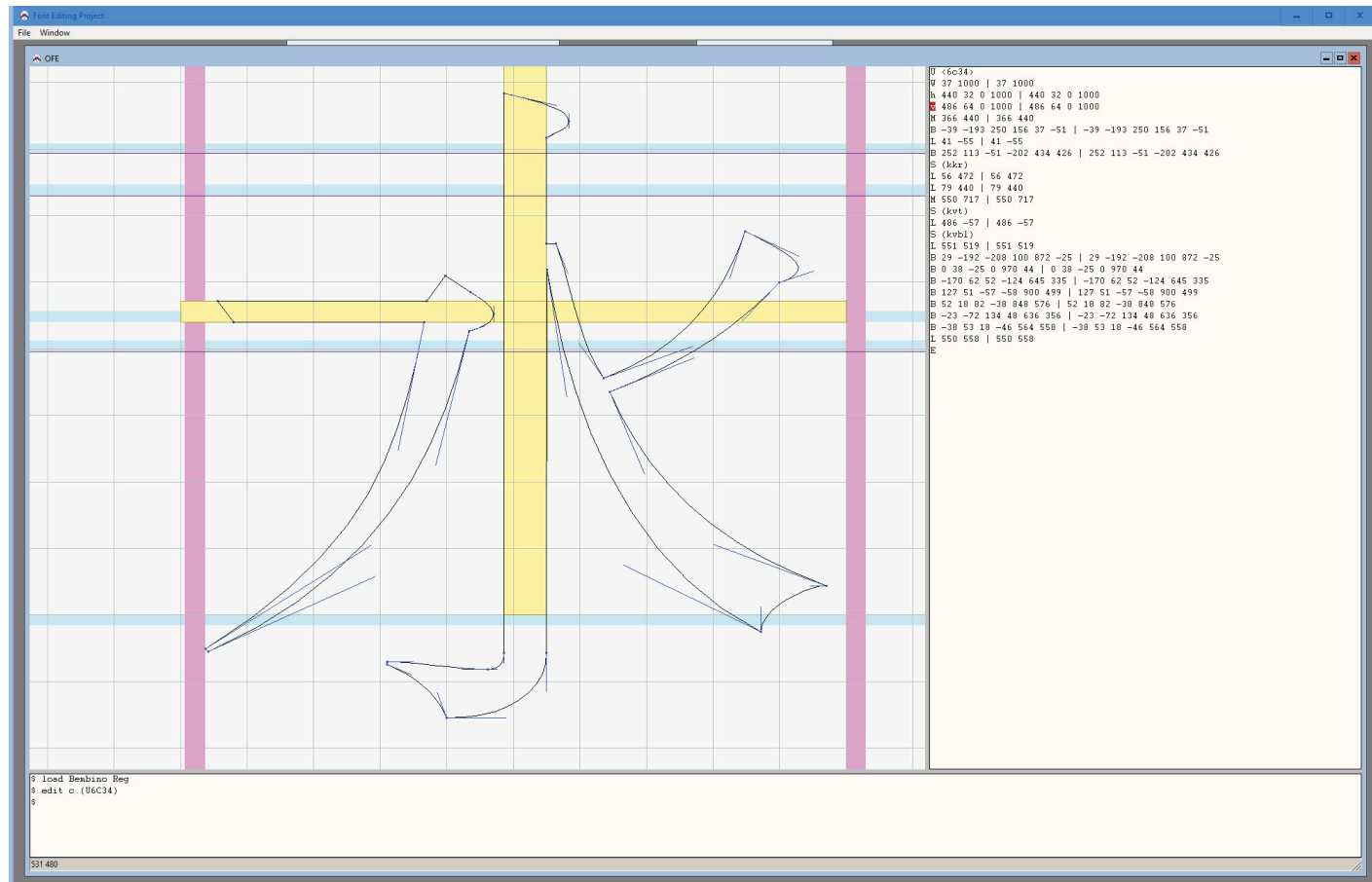


Figure 22. A screen capture of the Outline Font Generator (OFE) program, developed for the RGME, used to design the Bembo font. The image shows the Kanji glyph for water (Unicode U+6C34) on the left, and the font commands to generate it on the right. [BUDNY]



Figure 23. Example of Bembo glyphs designed in OFE for the RGME: *Vel* (Latin “or”; AKA, or “also known as”). [BUDNY]



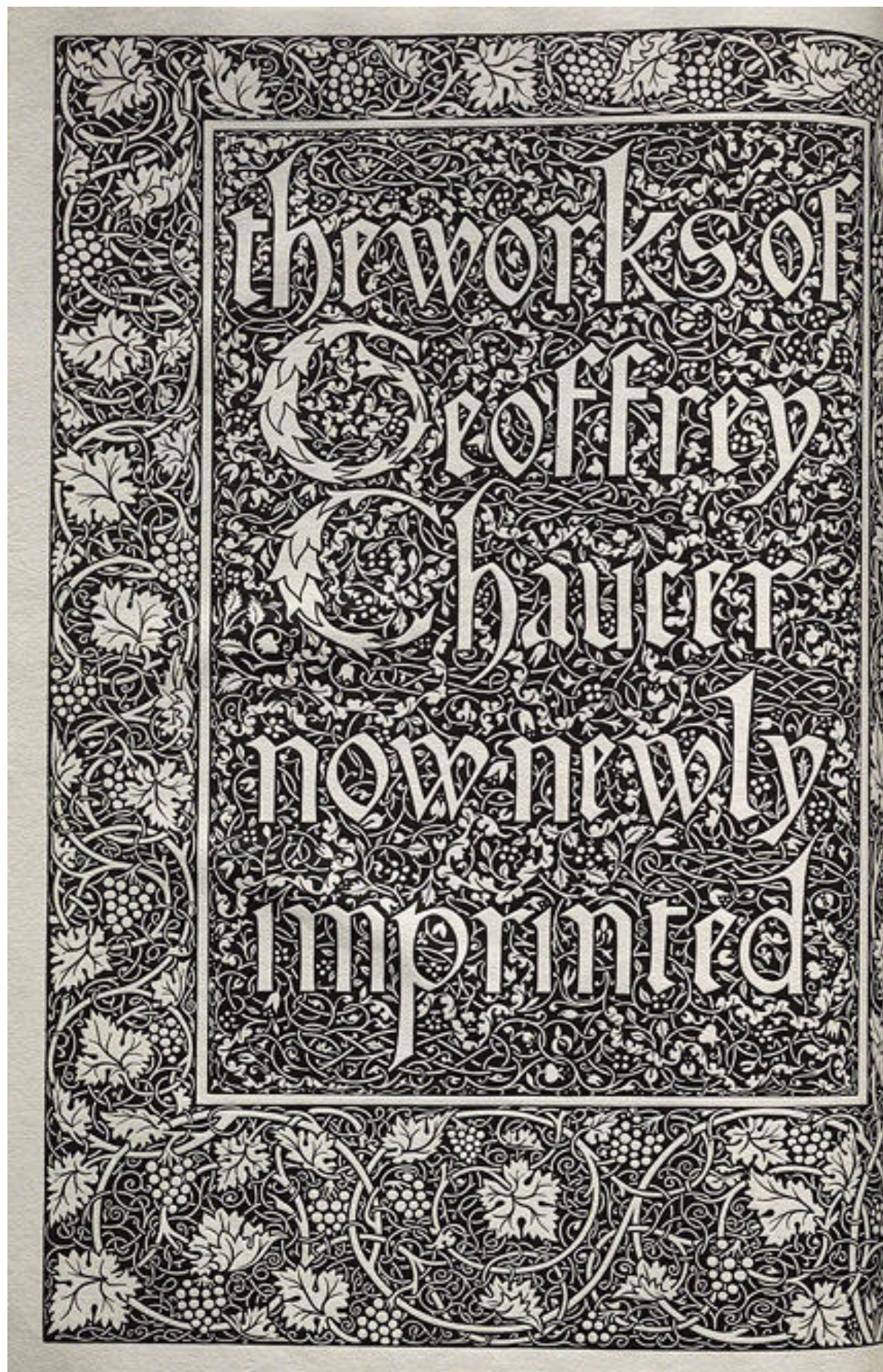


Figure 45.
← Caption overleaf.

- 4) the incorporation of the nonprofit educational corporation in 1999 and its recognition by the Internal Revenue Service as a **Section 501(c)(3) organization**;
- 5) the establishment of its nonprofit publishing program, both published and co-published, with a **Style Manifesto**, yielding books, catalogues, booklets, posters, invitations, certificates, bulletin, newsletter, website, blogs, recordings, and other media;
- 6) the creation, development, and updates by request for its own multi-lingual digital font **Bembino**; and
- 7) the continuing stream of activities in various locations and formats (traditional and digital).

The collection houses materials (physical, digital, and born-digital) originating in preparations for the original formation of the RGME as an entity (our ‘prehistory’ or background, including the application for the major research project out of which the RGME emerged) and the records of our early years based in the United Kingdom, the move to our base in Princeton, New Jersey, and the years following. Parts of our collection are created or acquired by the RGME for its activities and corporate responsibilities; parts have been donated by their authors, makers, and others; and parts are placed on loan to the RGME — in some cases with the view to their gift, bequest, or acquisition for the collection.

In keeping with our focus upon examining the evidence of the materials and instructing others from them, we continue to build our collection of photographs, both analogue and digital, mostly produced throughout by our In-House Photographer, Mildred Budny, as important sources of record and as surrogates for the originals. Sometimes, with subsequent changes to or losses by the originals (as the case recently after disbinding and division of a formerly loaned manuscript by a new owner, with some loss of evidence), our photographs and research notes serve as witnesses to their lost states.

For this Autumn Symposium focused upon Special Collections, we showcase selected specimens from the RGME Library & Archives (as a preview for a future exhibition) and materials from the RGME “Lending Library”, including a newly revealed medieval Bible fragment. They attest to steps in the evolution over the years of our creation, layout, and design for announcements, invitations, posters, logos, certificates, and publications of various kinds. Corresponding with our activities, projects, and functions, they are produced to accompany our events (ranging from seminars to symposia and roundtables to masterclasses); promote the work of scholars, students, and others in multiple fields of study; assemble photographic and other exhibitions to demonstrate the evidence of the sources; circulate our newsletter, bulletin, blogs, and recordings; prepare and disseminate research reports and other publications; develop and make available our multi-lingual font **Bembino** (including in this Symposium Booklet); and advance our mission. Among the research materials are medieval and early modern sources in manuscript, print, or other media.

[Figures 20–26 and 71]

Figure 24 (overleaf). Private Collection. Detached Bifolium on vellum from a Latin Missal printed by Wolfgang Hopyl (1489–1523) in Paris circa 1520, with woodcut illustrations of Biblical scenes and animated criblé initials containing dragon-like creatures. Formerly reused as binding material for an early-modern *Livre de conte* (“Book of Accounts”), the fragment comprises Folios 41/48 (XLI/XLVIII) from Quire t [or f], containing parts of the Temporale for Feriae III–IV post Letare (folio 41) and Feriae IV–V in Passione (folio 48).

Opened to the inside (flesh side of the animal skin / first verso + second recto of the bifolium) for Folios XLIV / XLVIIIr, with a gap in the text between them and added inscriptions in the lower margins pertaining to the *Livre de conte* (now lost). See “The Illustrated Handlist”, Number 23 (<https://manuscriptevidence.org/wpme/the-illustrated-handlist/>); and Mildred Budny and Leslie French, “A Detached Bifolium on Vellum from a Latin Missal printed in Paris by Wolfgang Hopyl circa 1520” (RGME, 2024). Photography by Mildred Budny. [BUDNY]

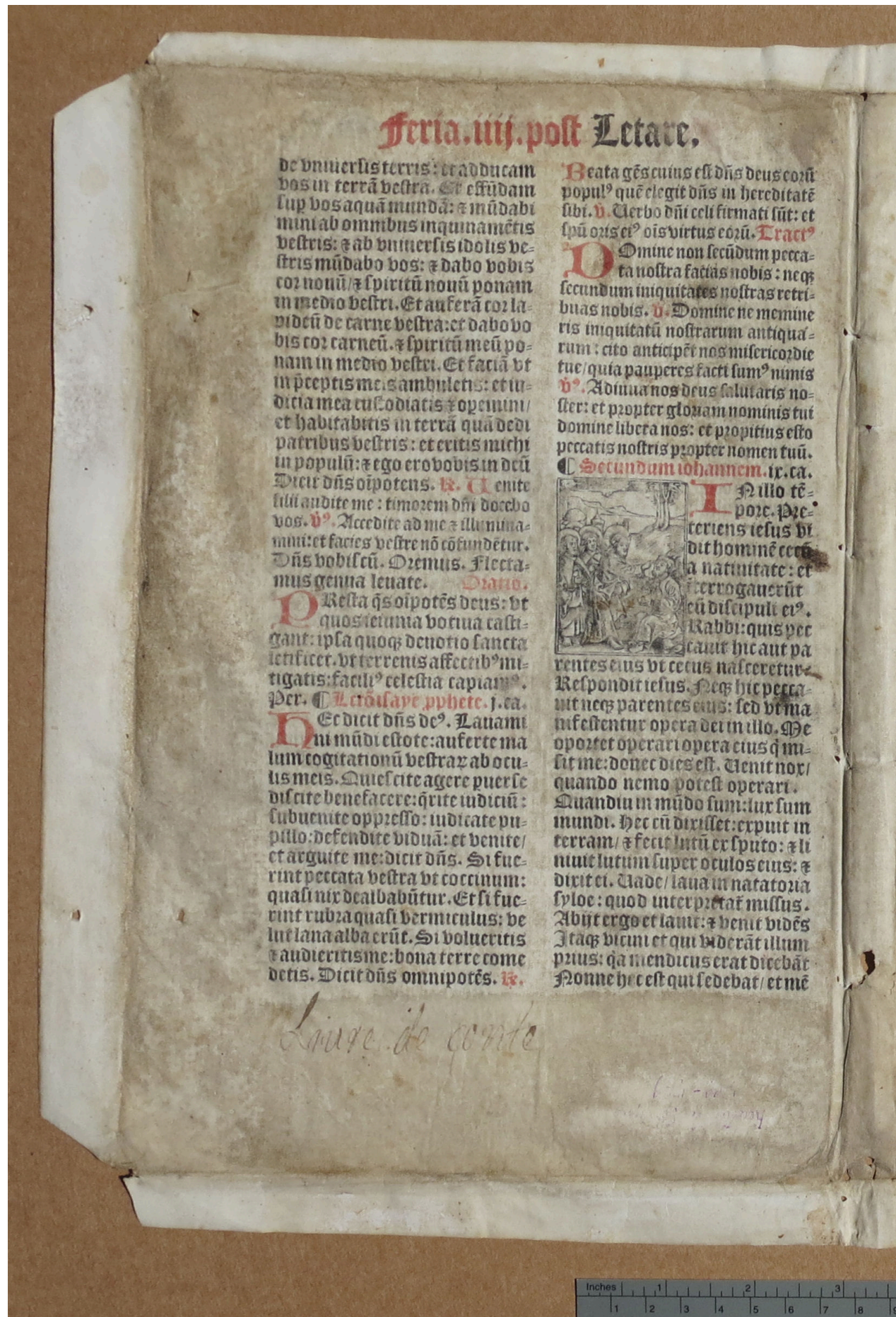


Figure 24.
← Caption overleaf.

Sorenson, David W. (Allen G. Berman, Numismatist)

“Making Sense of Mongolian Manuscripts: An Introduction, with Emphasis on Paper”

Given the quantity of material from Mongolia available for sale at the moment, and the difficulty of processing it for non-specialists who may fond their institutions receiving some of it, it may be helpful to offer some general ideas about determining what it might be. This collection of ideas involves

- a bit of general background, an introduction to languages and scripts (Mongol, Tibetan, and Chinese),
- a look at production and formats (printing versus manuscript,
- thread-bound Chinese book versus various Tibetan formats), and
- a look at the paper types used in the eighteenth and nineteenth centuries, when the vast majority of available material was produced.

Coins, for example, might also provide grounding for a survey, sometimes with dated specimens. This material may be very unfamiliar to Western would-be users, and it may prove to be impossible to fully describe by non-specialists (e. g., me), but it should be possible at least to provide enough basic information to bring it to the attention of would-be specialist users, collectors, or students.

[Figures 47–65]

Stanton, Anne Rudloff (Associate Professor of Medieval Art / Associate Director of the School of Visual Studies, University of Missouri, Columbia)

“Global Collection, Local Engagement”

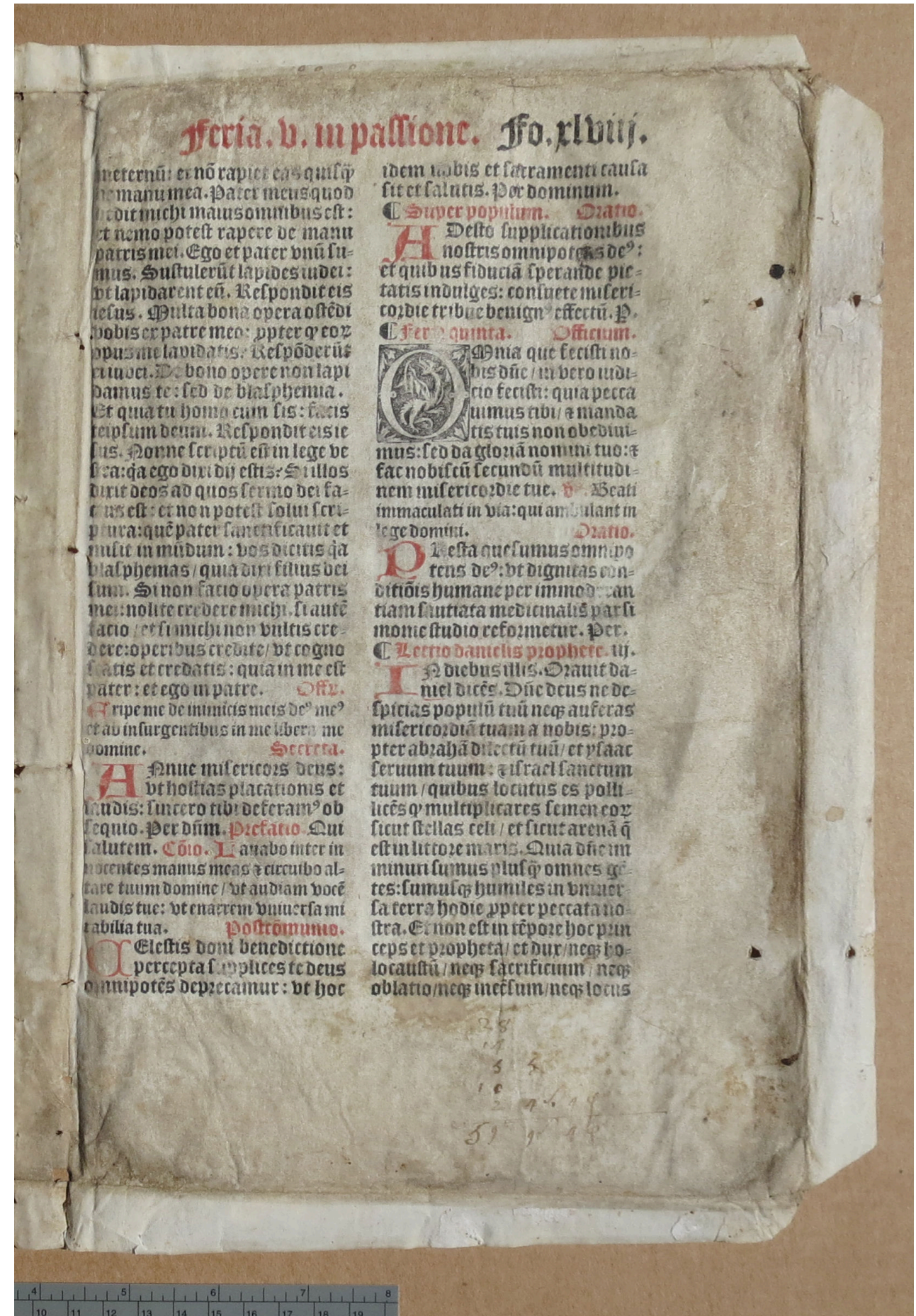
My talk will focus on the experience of teaching students at my large midwestern public institution with manuscripts and early printed books held by or on loan to our Special Collections. I have been using the collection in my teaching for years, but the availability of a private collection on loan partially or completely since 2021 has prompted me to center these books more than ever before. I plan to start with some brief context about our institutional collection and an overview of the breadth of the loan collection, before turning to processes, experiences, and responses from two courses that have been completely grounded in the auratic objects themselves. My students, largely undergraduates from Missouri, Arkansas, and Texas, with a smaller proportion of MFA, MA, and PhD students sprinkled in, often began the semesters intimidated and amazed that they were handling objects that were hundreds of years old with their own bare (clean!) hands. But with training and repeated experiences, many of them developed interesting approaches and added information to the manuscripts’ files by the end of each semester.

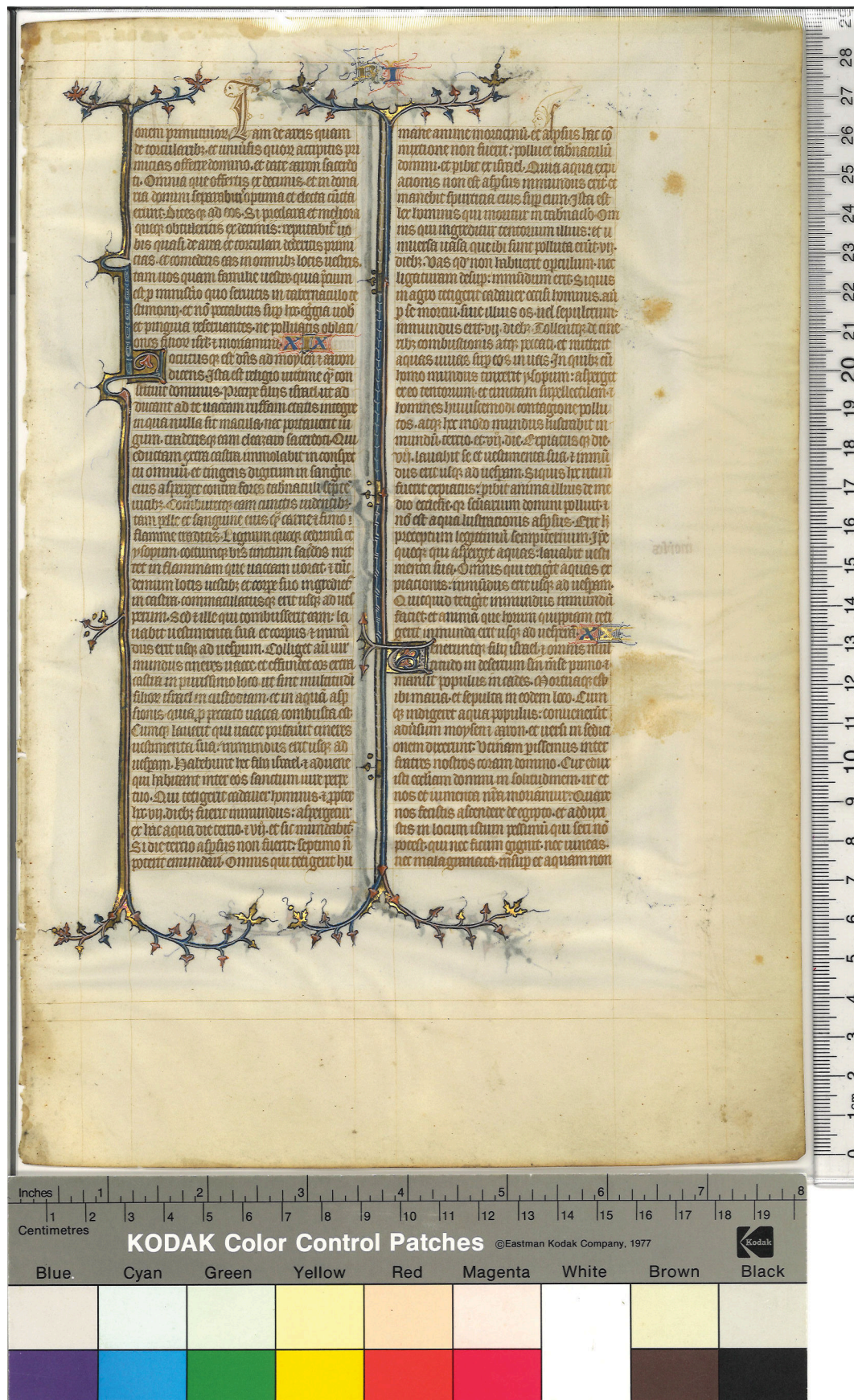
Figure 45 (overleaf). Geoffrey Chaucer (died 1400), *The Works of Geoffrey Chaucer now newly imprinted*. (Hammersmith: Kelmscott Press, 1896). Presentation copy inscribed by William Morris to Robert Catterson-Smith (1853–1938). Title-page in modern English facing the opening of the General Prologue of *The Canterbury Tales* in Middle English, with headpiece illustration of the poet standing in a garden beside a well. Mark Samuels Lasner Collection, University of Delaware Library, Museums and Press. [SAMUELS LASNER]



Figure 44–46. Newark, Delaware, University of Delaware Library, Museums and Press, Mark Samuels Lasner Collection. Specimens of medieval-inspired Victorian manuscript and printed books, and a photograph.

Figure 44 (above). Julia Margaret Cameron (1815–1879), “The parting of Sir Lancelot and Queen Guinevere”, photograph, albumen (1874). Mark Samuels Lasner Collection, University of Delaware Library, Musuems and Press. [SAMUELS LASNER]





Figures 25–26. Collection of Jennah Farrell, on loan to the RGME Lending Library. Single vellum leaf from a medieval Latin Vulgate Bible laid out in double columns of 46 lines, with decorated initials, chapter numbers, running titles, and elaborate foliate ornament. Old Testament Book of Numbers, 18:27 (. . . [oblatis-]onem primitivorum) to 21:8 (eum pro / [signo qui]). See <https://manuscriptevidence.org/wpme/a-latin-vulgate-leaf-of-the-book-of-numbers/>. Photography by Mildred Budny. [BUDNY]



Figure 43. Folio 52r, foliated in modern pencil, showing the beginning of the Passion of Christ according to the Gospel of Saint John the Evangelist (circa 8 – circa 100 AD). Page of chants in a single column of eight lines of music on four-line staves with square notation, plus a rubricated single-line title introducing the second chant. The page completes a chant for the text of Luke 23:52–53 ([hic acces-]sit ad Pilatum . . . positus fuerat), then introduces the next one with a title, and opens the chant for John 18:1 (egressus est . . . ipse [/ et discipuli]), following the standard phrase *In illo tempore* (“In that time”) to introduce Gospel passages in the Latin Mass; it has an inset 2-line blue initial. Both passages appear in the *Cantus Passionis Domini nostri Jesu Christi secundum Mattheum, Marcum, Lucam et Johannem* (1953; https://media.churchmusicassociation.org/books/cantus_passionis_10_I.pdf), but not in the order given: that for Luke appears for Feria IV of Hebdomadae Sanctae (p. 111), and for John, rubric included, for Feria VI in Parasceve (p. 85).



Figures 42–43. Rochester, New York, University of Rochester, Department of Rare Books, Special Collections, and Preservation, Passionale (uncatalogued manuscript). Photography by Lisa Wright. [PRICE AND BERLIN]

Figure 42 (above). Front cover. Medieval blind-stamped leather binding with metal mounts including corner- and center-pieces, as well as traces of mounts for a clasp mechanism (presumably straps) at the outer edge at upper right and off-center at lower left. On the cover, outlined by double or triple fillets, stamped frieze-like patterns of branching, scrolling foliate stems fill the rectangular outer border and the row of six vertical bands within it.



Figure 25 (left). Recto of the leaf with scale and color guide.

Figure 26 (above). Verso, newly revealed after removal, with permission, of the leaf in 2024 from the modern wooden frame in which the leaf reached the Collection of Jennah Farrell.



Necronomicon

Νεκρονομικόν

كتاب الموتى

ABDUL AL-HAZRED

In Vinegia: Appresso Gabriel Giolito de Ferrari et fratelli. MDXLI.

First mentioned in H.P. Lovecraft's "The Hound."

The most notorious and perilous of the middle-eastern grimoires. "Composed by Abdul Alhazred, the mad poet of Sanaá, in Yemen, who is said to have flourished during the period of the Omniade caliphs, circa, A.D. 700." Several legends claim that the use of the grimoire results in a horrible death at the claws of invisible monsters. These days, of course, such fears are regarded as primitive, even silly, although for the last fifty years, the book has remained sealed in this Wells Fargo strongbox. The Greek edition, translation by Theodorus Philetas of Constantinople in 950 C.E. This edition was printed in Italy in the mid-16th century.

Description:

pp. 352, 8vo.
8¾" x 6"
Anthropegal grimoire.

Book of Origin:

In *Weird Tales*,
February, 1924.

References:

HPL #5,
RB-305,
Mahieu, p. 89,
Kennedy, p. 253,
Geoffroy, p. 233.

Provenance:

John Dee's copy, which he used to produce his now-lost English edition.
- Salem in 1632.
- Alonzo Typer (disappeared 1908).
- R.U. Pickman (vanished in 1926).
- Orne Library, Miskatonic University, 1930.
- On loan to the Byers Collection since the Crickle accident in the autumn of 1968.

Figure 27. Portland, Maine, Collection of Reid Byers (loan). Strongbox with copy of the *Necronomicon* composed by Abdul Alhazred (reputedly active circa 700 AD) in the early-modern edition of its Greek translation owned by John Dee (1527 – 1608 or 1609). Catalogue entry for *Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books* (2024), set in RGME Bembino. [BYERS]



Figure 40 (left). Logo of Middle Ages for Educators.

Figure 41 (above). Logo of Princeton University Library. [MORREALE]

Samuels Lasner, Mark (Senior Research Fellow, Special Collections Department, University of Delaware Library)

"The Past Was Present in the Past:

Victorians and their Medieval Connections in the Mark Samuels Lasner Collection"

Donated to the University of Delaware Library in 2016, the Mark Samuels Lasner Collection of 10,000 items broadly encompasses British literature and art of the period 1850 to 1900, with a focus on the Pre-Raphaelites and their associates and on the writers and illustrators of the 1890s. Since the Victorians had many engagements, even obsessions, with the Middle Ages — as a source for imaginative works, translations, and cultural, moral, and political nostalgia and inspiration — it will come as no surprise that the collection holds many items which will interest members of the Research Group on Manuscript Evidence and others whose scholarly pursuits touch on the nineteenth and earlier centuries. This presentation by the collector–curator, Mark Samuels Lasner, will highlight the central figure of William Morris (1834–1896) and his writings and the productions of the Kelmscott Press, but also feature books, manuscripts, and artworks relating to, among others, John Ruskin (1819–1900), Alfred Tennyson (1809–1892), Phoebe Anna Traquair (1852–1936), Edward Burne-Jones (1833–1898), Dante Gabriel Rossetti (1828–1882), and Aubrey Beardsley (1872–1898).

[Figures 44–46]

Figure 39 (left). Princeton, Princeton University Library, Department of Rare Books and Special Collections, Manuscripts Division, Garrett MS 35, fol. 1v. Psalter in Latin, circa 1300, England. Within a decorated frame, the full-page frontispiece depicts the Annunciation to Mary by the Angel Gabriel holding an unrolled scroll inscribed with his message inscribed in gold letters. Digital facsimile via <https://catalog.princeton.edu/catalog/9940666703506421>.

See William Noel, "An Illuminated Book of Psalms from England in the High Middle Ages", *Middle Ages for Educators* (January 1, 2024). Accessed 10 October 2024, via <https://middleagesforeducators.princeton.edu/resource/illuminated-book-psalms-england-high-middle-ages>.

Image via <https://catalog.princeton.edu/catalog/9940666703506421>. Courtesy of Princeton University Library, Robert Garrett Collection of Medieval and Renaissance Manuscripts. [MORREALE]



Byers, Reid (President of the Baxter Society and Author of *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom*)

“Imaginary Books: A Collection of Lost, Unfinished, and Fictive Works Found Only in Other Books”

This presentation concerns a collection of things that cannot be. It has been described as an exhibition of imaginary books, a bibliophilic entertainment, and a post-structuralist conceptual art installation. It consists entirely of simulacra, the physical instantiations of Lost Books (with no surviving example), Unwritten Books (unbegun or unfinished), and Fictive Books (existing only in other books).

While the experience of an imaginary book is generally ludic, it can also be caustically satiric or dramatically aesthetic. It invariably inspires reflection: what difference would it make if we could peruse these volumes? Would we laugh differently if we still knew what Aristotle (384–322 BC) thought was funny? What would the world be like if Karl Marx (1818–1883) had finished writing the comedy he began in his youth? What function does a fictive book serve in its fictional world, and what does that tell us about ours? These books raise important questions for their would-be readers. The collection is currently on exhibition at the *Club Fortsas* (<http://www.clubfortsas.org>) in Paris, a bibliophilic society chiefly distinguished by its curious ontological status.

Note:

See the exhibition of *Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books* at The Grolier Club, New York (December 5, 2024 – February 15, 2025), curated with companion catalogue by Reid Byers (Oak Knoll Books and Club Fortsas, 2024), set in RGME Bembino.

[Figure 27]

Coşkun, Altai: See **Blackwell et al.**

Felek, Özgen (Lector of Ottoman Turkish, The Department of Near Eastern Languages and Civilizations, Yale University)

“Tiny but Mighty: Islamic Manuscripts at Vassar College”

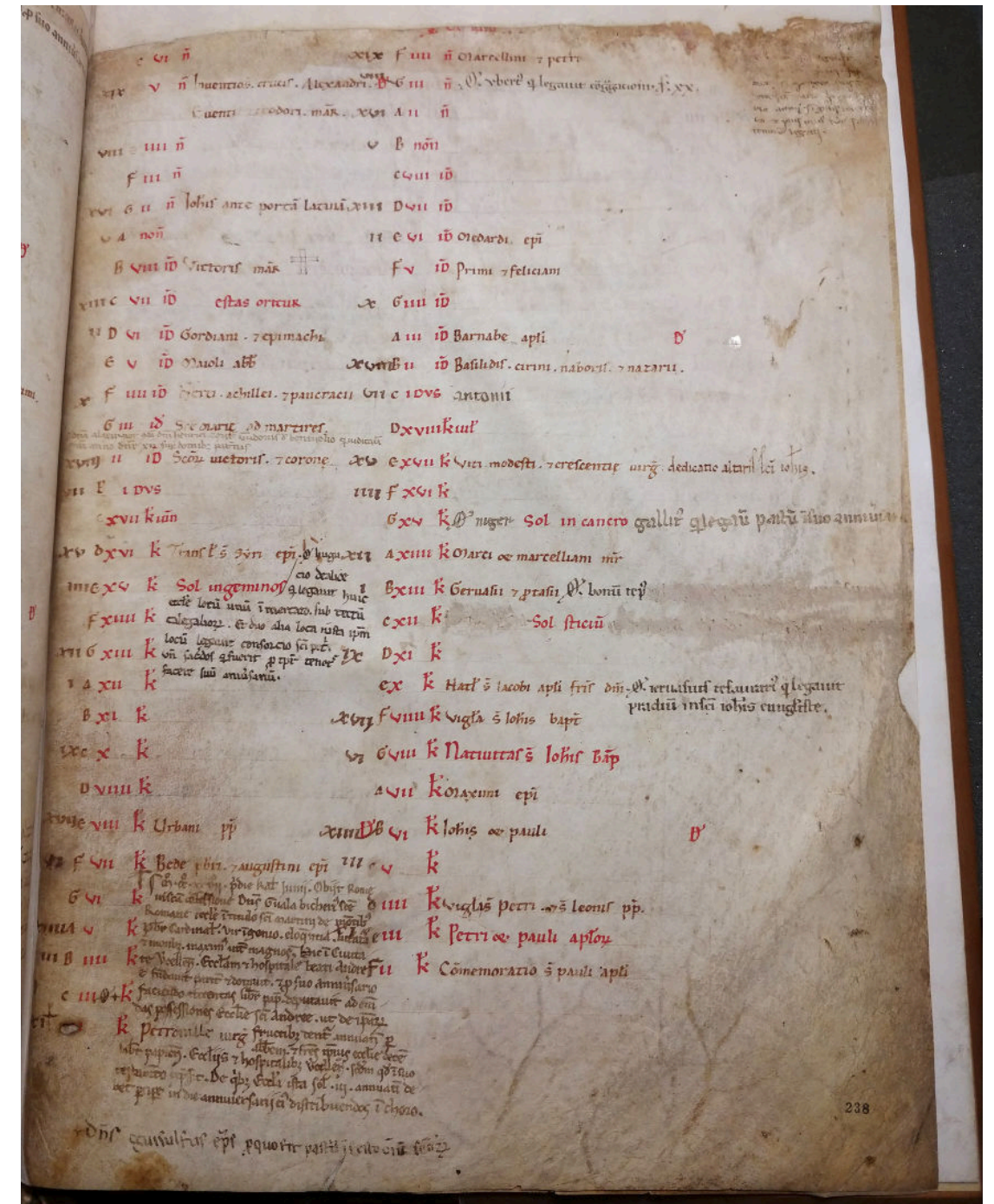
In the precious rare books and manuscripts collections of Vassar College, there are twenty items produced in the Islamic world between the tenth and mid-nineteenth centuries. This presentation

Figures 28–30 (pp. 26–30). Poughkeepsie, New York, Vassar College Libraries, Middle Eastern Manuscripts Collection. Selection of religious and secular manuscripts, medieval to early modern, including specimens with script, decoration, illustration, and a map. Photographs by Özgen Felek. [FELEK]

Figure 28 (*overleaf*). Vassar College Libraries, Middle Eastern Manuscripts Collection, Arabic MS 4, fols. 2b–3a. Ottoman Turkish Qur’an, circa 14th century. Surah al-Baqara (“The Heifer”), the second and longest Surah (“chapter”) of the Qur’an, at Surah 2.1–17. Opening with a decorative headpiece rising high into the upper margin, the text in single columns of nine or twelve lines per page stands within ornamental rectangular frames. The lines of script appear in clouds against gold backgrounds embellished with foliate motifs; a red circle marks the end of each verse (āyah). Each margin contains an enlarged ornamental blue medallion. [FELEK]



Figure 28.
← Caption overleaf.



Figures 37–38. Vercelli, Biblioteca Capitolare, MS LVI, a liturgical miscellany, opened for teaching and consultation. The manuscript is described in the library's own internal 'Inventario dei Codici' as a *missale antiquum* ("ancient Missal"), probably mid 11th-century; it also contains Gregorian chant in neumes. The calendar, standing at the very back of the manuscript (fols. 237r–239v), dates from the 11th to 12th centuries; it comes from Civate, San Pietro e Calocero. © Fondazione Museo del Tesoro del Duomo e Archivio Capitolare di Vercelli. [HENK]

Figure 37 (left). Under lighting, Antony Henk shows a liturgical Kalendar to Juliane Fimpel as part of the 2024 University of Göttingen Spring Palaeography School in Vercelli. Under examination is MS LVI, at fols. 237v–238r.

Figure 38 (above). Fol. 238r, with the Kalendar for May and June in double columns, having multiple alterations by erasures and additions such as obits. Among events and feasts cited for commemoration or special notice are the commencement of the zodiacal signs of Gemini and Cancer, the occurrence of the June Solstice, and the feast-days for Pope Urban I (175? – 230, pope from 222–230), the Venerable Bede (672/3 – 735) plus Archbishop Augustine (early 6th-century to 604, Archbishop of Canterbury from 597–604), the Apostles Peter and Paul (feast-day 29 June), and the Nativity of John the Baptist (feast-day 24 June). Photography by Antony Henk.





Figure 29. Vassar College Libraries, Middle Eastern Manuscripts Collection, Persian MS 5, fols. 17b–18a. *Laylā va Majnūn* (“Layla and Majnun”) in Persian by Amīr Khusraw Dihlavī (circa 1253–1325), in a copy of about the 17th century. Facing pages of text laid out in four columns per page with a maximum of nineteen lines within decorative frames set against decorated paper with foliate ornament.

Middle Ages for Educators (MAFE), an online resource for anyone wishing to teach or learn about the medieval past, provides a digital publication platform where experts can share their knowledge about Special Collections items with short video introductions accompanied by bibliographic references and other pedagogical tools (<https://middleagesforeducators.princeton.edu/>). A recent MAFE special series from Princeton University Library includes several contributions featuring Princeton-based scholars who bring their knowledge to Princeton-based materials (<https://middleagesforeducators.princeton.edu/princeton-university-library-series>). This talk will detail how Princeton Special Collections played a role in this MAFE series, and will extend an invitation to other scholars and institutions who would like to do the same.

[Figures 39–41]

Porreca, David: See **Blackwell et al.**

Eleanor Price (PhD candidate, Musicology, Eastman School of Music, University of Rochester) and

Lauren Berlin (PhD candidate, Musicology, Eastman School of Music, University of Rochester)

“From Parchment to Performance:

The Afterlives of the Le Puy-en-Velay Passionale at the Rossell Hope Robbins Library.”

In fall 2021, the Robbins Library acquired a sixteenth-century *Passionale*, a music manuscript of chant to be performed for Easter. This *passionale* became the centerpiece of graduate student engagement with the manuscript collections at Robbins, culminating in a live performance of its Passion of St. John in Spring 2023.

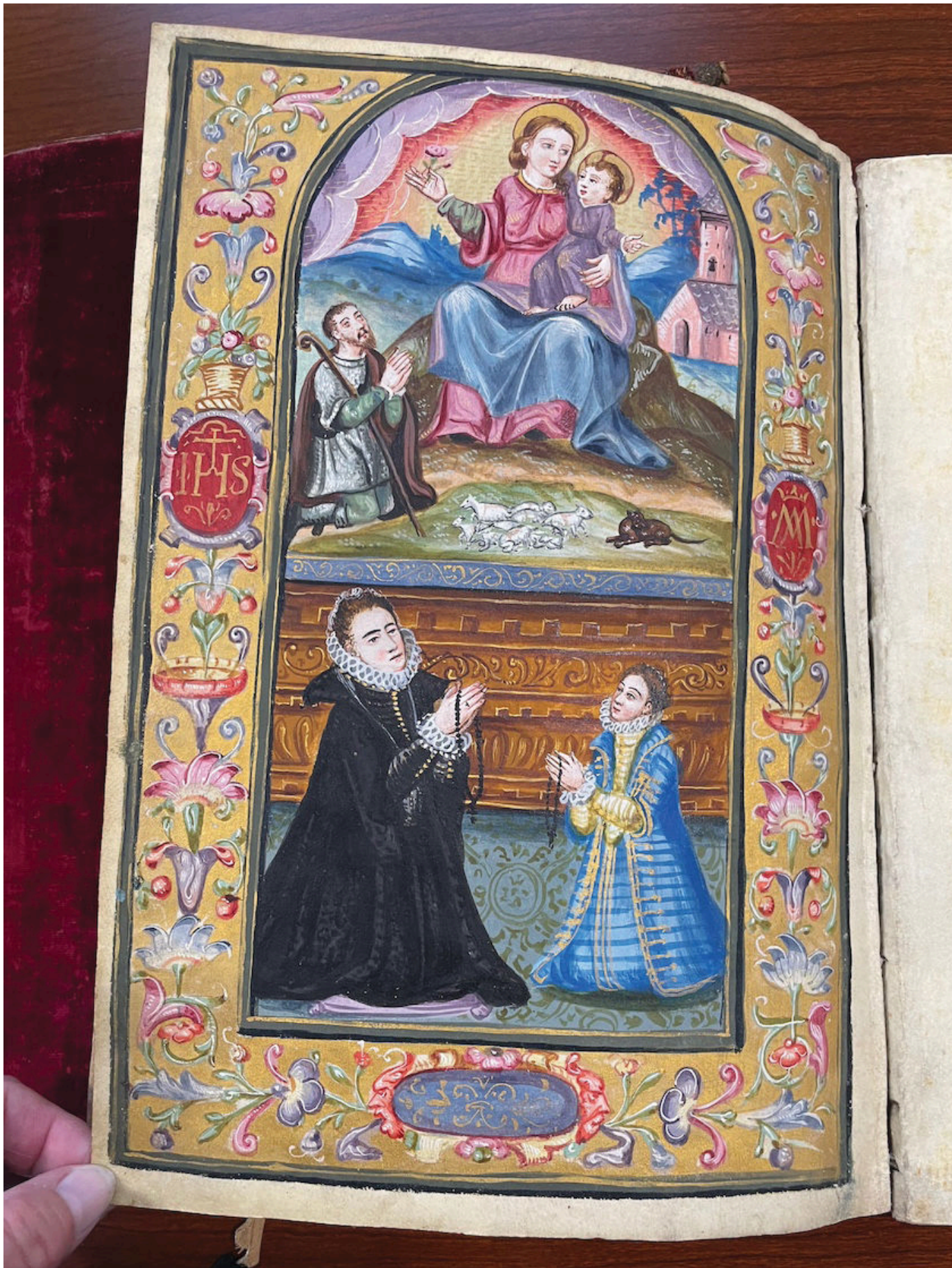
In this presentation, two musicologists from the Eastman School of Music, Lauren Berlin and Eleanor Price, will offer their experience of working on the manuscript. Eleanor will provide a historical overview of the manuscript, detailing the paleographic and codicological clues that make the *Passionale* a rich case study for manuscript description. Lauren will discuss how she transcribed the St. John Passion from the original notation, and she will chart the experience and challenges of bringing parchment to performance.

[Figures 42–43]

Figure 36 (left). University of Missouri Libraries, HT653.S6 G84 1593, Private Collection of Antiquarian Books and Manuscripts, Rare Loan 17, fol. 1v: Frontispiece. *Carta Ejecutoria* (“Executory Letter” or charter of noble lineage) for Doña Guiomar de Alarcón Ulloa (circa 1529–1585), issued by Phillip II (1727–1598), King of Spain, to record the outcome of a lawsuit begun in 1565. Spain, 1593.

Within an arched field enclosed by a rectangular border, the lady and a smaller, younger female companion or relative kneel, with hands raised in prayer, in front of carved panelling beneath an apse-like scene of the seated Mary holding her Child and a floral sprig within a landscape containing hilly ground and edifices; at Mary’s feet a shepherd with staff kneels in adoration at the left, while his sheep and a dog rest beside him. The border contains foliate ornament, a pair of medallions centered at both sides with inscriptions naming Jesus and Maria, and an oval medallion at bottom center flanked by a pair of grotesque masks in profile. Photography by Mariana GUZMÁN.

See <https://library.missouri.edu/specialcollections/items/show/1685>; digital facsimile via <https://dl.mospace.umsystem.edu/mu/islandora/object/mu%3A435176#page/6/mode/2up>. Cf. <https://library.missouri.edu/specialcollections/exhibits/show/cartas-ejecutorias/hidalgo-families>. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [GUZMÁN]



On the verso an inset illustration in a stepped frame depicts Laylā and Majnūn together in the wilderness. At center, beneath a tree, the ill-fated lovers, Qays ibn al-Mullawah (known as Majnūn) and Laylā al-Aamiriya, meet in the wilderness surrounded by the beasts befriended by Majnūn. Standing, Laylā bends over prone Majnūn, as her seated camel with domed palanquin waits to their left. [FELEK]



Figure 30. Vassar College Libraries, Middle Eastern Manuscripts Collection, Turkish MS 2, fol. 398a. 18th-century copy of the *Cihāmūmā* ("The Mirror of the World") by Kātib Çelebi (died AH 1067 / 1657 CE) in Turkish. Map of Venetian Bay. [FELEK]



Figure 34 (top). Oblique view of the opened book.

Figure 35 (bottom). Frontal view.



Figure 33 (above). University of Missouri Special Collections, BX2032 .A2 1510z, fols. 109v–110r. Processional for the Use of the Dominican convent of Saint-Louis at Poissy, France (see <https://library.missouri.edu/specialcollections/items/show/770>). Circa 1510–1540. Text and music in single columns, with square notation on four-line staves. A full-page ornamental frame, comprising a rectangular border nestled into a L-frame (both sharing branching, scrolling foliage), encloses the text and music on the verso to close the Collect for the Feast of the Nativity of Saint John the Baptist (circa 1st century BC – circa AD 30; feast day 24 June), “[*Deus qui presentem . . . Fuit*] homo missus a Deo, cui nomen Iohannes erat” (<https://media.musicasacra.com/sjfm/Saints/Saints-June-24-Baptist.pdf>), and open the Processional Office for the Feast of Saint Dominic de Guzmán (1170–1221; feast day 8 August), with the chant “*Panis oblati . . . tristitiam*” (<https://cantusindex.org/id/601737>), continuing to “*Signo*” from the versicle at the end of the recto.

Within the frame, an illustrated scene stands beside the opening of the chant in the bottom line. Standing in a hilly landscape, the tonsured saint carries a branch of lilies, cross-staff, and closed book, in the company of a backward-turning dog holding a torch in its mouth. At center bottom of the frame, a wreathed, quartered device is flanked by a pair of birds. Book held by Mariana Guzmán. Photography by Anne Rudloff Stanton. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [GUZMÁN]

Figures 34–35 (opposite). University of Missouri Special Collections, BP101 1330, Private Collection of Antiquarian Books and Manuscripts, Rare Loan 3, fols. 1b–2a. Qurʾān in Arabic. Cairo, circa 1330. Opening with a pair of compartmentalized ornamental rectangular frames having outward extensions, framing the text in single columns of five lines set against an ornamented background. The columns of text stand between ornamental head- and tail-pieces which enclose single-line inscriptions. Surah 1, Al-Fatiha (“The Opening”) at the right, Surah 2:1–4 at the left, beginning the surah Al-Baqara (“The Heifer”). Within the lines of text, floral gold medallions mark the close of the verses (*ayat*). Photography by Mariana Guzmán. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [GUZMÁN]

focuses on the nineteen of these items penned in Arabic, Persian, and Turkish that belong to the Islamic tradition. The Islamic collection spans a variety of genres, from faith to geography. It holds six codices of the Qurʾān, one copied by Abdülkâdir eş-Şükrî (died AH 1221 / 1806 AD), who was the calligraphy teacher of Selim III (reigned 1789–1807); two separate leaves from the Qurʾān, all lavishly illuminated; and three Arabic texts regarding faith. The Persian items feature richly illustrated epics, romances including the legendary love story *Laylā va Majnūn* (“Layla and Majnūn”) by Amīr Khusraw Dihlavī (died AH 726 / 1325 AD), a book of prayer, and loose leaves of an untitled text.

In addition to an incomplete book of prayer in Turkish, there are two fundamental Turkish texts: the *Cihānnümā* (“The Mirror of the World”) by the famous Ottoman geographer and author Katib Çelebi (died AH 1067 / 1657 AD), and the *Mārifetnāme* (“The Book of Gnosis”) by Erzurumlu İbrāhim Hakki (died AH 1194 / 1780 AD). The *Cihānnümā* is a geographical text with colorful maps and atlases of various regions of the world, while the *Mārifetnāme*, adorned with colorful diagrams, is a scholarly encyclopedia that has been popular among Turkish readers for centuries due to its rich content, ranging from astronomy to physiognomy and faith.

The presentation will also highlight the donors of the items who had a significant role in establishing this tiny but mighty collection at Vassar College.

[Figures 28–30]

Guzmán Gómez Aguado, Mariana Julieta (Doctoral Candidate in Medieval Art, School of Visual Studies, University of Missouri, Columbia)

“Bridging Cultures Through Special Collections”

I would like to share my experience as a doctoral student at the University of Missouri (MU), working with Special Collections at Ellis Library. Interaction with books, manuscripts, and fragments of writing from various time periods and regions of the globe — from cuneiform tablets and ancient Egyptian papyri to medieval Bibles, Qurʾāns, Torahs, Japanese Buddhist texts, Spanish *Cartas Ejecutorias* (“Executory Documents” to establish noble lineage), and early printed German books, among many others — has been one of the most enjoyable and memorable experiences I have had in graduate school. As an instructor, I have seen students react similarly to the presence of physical objects, which helps to ‘ground’ them in the moment and focus. Furthermore, interaction with materials from around the world contributes to bringing faraway cultures closer to students and engages them in the quest to understand them.

[Figures 31–36]

Note:

For more on teaching with Special Collections at the University of Missouri, see **Stanton, Anne Rudloff Stanton**.



Henk, Antony R. (Ruhr-Universität Bochum)

“Teaching and Learning the Medieval Kalendar”

Medieval perpetual kalendars for liturgical manuscripts are typically viewed as complicated, difficult material and consequently rarely, if ever, make their way into the medieval-studies classroom. To relegate manuscript kalendars to the dusty corners of specialism, however, is to lose out on the manifold teaching opportunities they offer. As became clear to me while teaching from the collection at the Biblioteca Capitolare de Vercelli, the kalendar can be a launching point for discussion of things far beyond the reckoning of time: Identity, piety, liturgy, hagiography, astronomy, medicine, codicology, and more are reflected in the medieval perpetual kalendar.

In this talk, I will demonstrate and suggest possibilities in teaching from medieval kalendars via a case study and review of my teaching session in Vercelli. To facilitate this, I will also showcase some of the kalendar’s intricate moving parts along the way, by demonstrating from a few of the Vercelli codices, particularly the early-medieval MS LXII and MS LVI containing liturgical miscellanies.

[Figures 37–38]

Liu, Wendy: See **Blackwell et al.**

Morreale, Laura (Independent Scholar)

“Showcasing Special Collections with Middle Ages for Educators”

The title “Special Collections” (or even “Rare Books and Special Collections”) has long carried with it an aura of exclusivity and distance. However, at the prompting of important thinkers like Will Noel (1955–2024) and with the accessibility occasioned by the internet and digital communications, attitudes are changing about who is allowed to see and use the materials in these collections. Scholars and institutions are increasingly interested in showcasing the material evidence of our shared patrimonies by opening up Special Collections to all kinds of audiences.

Figures 31–36 and **Figures 65–69** (below, **Pages 58–61**). Columbia, University of Missouri, University of Missouri Libraries, Special Collections and Rare Books, selection of manuscripts and documents, religious and secular, in a variety of languages. Photography by Anne Rudloff Stanton and Mariana Julieta Guzmán Gómez Aguado. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [GUZMÁN / STANTON]

Figure 31 (top left). University of Missouri Libraries, Special Collections, BX375 .M37 A4 1623, Service Menaion for the Month of June, Raifa Bogoroditsky Monastery (founded in 1613), Tartarstan. As teacher, Anne Rudloff Stanton shows the opening of the volume for June in a Menaion (Greek: Μηνάιον; Slavonic: Минея/Minéya; “of the month”) containing services in Old Church Slavonic for the months of the liturgical year for the Russian Orthodox Church, with hymns and prayers for saints’ feasts, commemorations, and daily services in the fixed cycle of yearly services. 1623/1624. Digitized facsimile via <https://dl.mospace.umsystem.edu/mu/islandora/object/mu%3A333690/#page/1/mode/2up>. Photography by Mariana Guzmán. Courtesy of Special Collections and Rare Books, University of Missouri Libraries. [GUZMÁN]

Figure 32 (bottom left). Frontal view of the manuscript in **Figure 31**. Facing the blank inside front pastedown, the first page of text opens with a decorated headpiece in red above the single column of text in sixteen lines. It begins the “Commemoration of the Holy Martyr Justin the Philosopher [circa 100 – circa 165]” at Vespers (<https://st-sergius.org/services/SlavMN/06-01.pdf>; English version via <https://st-sergius.org/services/Emenaion/06-01.pdf>) with red enlarged E-glyphs opening the two sections (“When the ice of ignorance . . . Him Who Shed His Blood on the Cross” and “When at God’s behest . . . Master of all in the heavens”).

