

2025 RGME Autumn Symposium (Part 2 of 2)

Friday to Sunday, 17–19 October 2025 (online)

“Readers, Fakers, and Re-Creators of Books: From Page to Marketplace and Beyond”

*Rounding out the pair of 2025 Symposia on “Agents and Agencies”
of the Research Group on Manuscript Evidence
within the Year’s Theme of “Thresholds and Communities”*

PROGRAM BOOKLET



Information and Registration:

<https://manuscriptevidence.org/wpme/2025-rgme-autumn-symposium-on-readers-fakers-and-re-creators-of-books/>

Image: Cambridge, Massachusetts, Harvard University, Houghton Library, MS Typ 947, recto. Fragment of a Medieval Leaf on vellum: Gouache drawing added to one side of the leaf by the “Spanish Forger” (ca. 1900). Image via [https://iiif.lib.harvard.edu/manifests/view/dr:6517512\\$1i](https://iiif.lib.harvard.edu/manifests/view/dr:6517512$1i).

PART 1: RGME 2025 SPRING SYMPOSIUM (ONLINE)

“Makers, Producers, and Collectors of Books: From Author/Artist/Artisan to Library”

Part 1 (of 2)
2025 RGME Symposia on “Agents and Agencies”

Friday–Sunday, 28–30 March 2025
By Zoom



This Spring Symposium presents the first of the pair of 2025 RGME Spring and Autumn Symposia devoted to “Agents and Agencies” in the realms of books, whether in manuscripts or other forms. We explore the processes whereby the initial inspiration reaches the pages of manuscripts or printed books ready to enter the world. There, perhaps, they might experience additional agents/agencies which respond to them and transform or re-create them.

For the Spring Symposium, we explore the processes which lead, directly or otherwise, from the initial inspiration through the processes of production to the finished product and then to their owners and users. Explorations range across many times and places. We consider original materials in collections both institutional and private. Speakers represent various centers and stages or directions of engagement, including scholars, collectors, teachers, students, and others. Then, as Part 2 of 2, our Autumn Symposium picks up the story from there.

Image: London, Wellcome Collection, 45097i. Painting by a follower of Thomas Wijck/Wyck (circa 1616 – 1677). Oil on canvas within frame. Interior with an alchemist-type scholar seated at a large table and desk, accompanied by many books. Image via Public Domain Mark <https://wellcomecollection.org/works/g7kj7b2f/images?id=kkakxfdz>.

PART 2: RGME 2025 AUTUMN SYMPOSIUM (ONLINE)

“Readers, Fakers, and Re-Creators of Books: From Page to Marketplace and Beyond”

Part 2 (of 2)

2025 RGME Symposia on “Agents and Agencies”

Friday to Sunday, 17–19 October 2025

By Zoom



As Part 2 of 2, the 2025 Autumn Symposium continues our explorations of processes due to the work of “Agents and Agencies” in the realms of books of many kinds. Picking up the story from the Spring Symposium (with some overlap) at the points where the completed books in some form enter the world, we examine how they might encounter additional agents/agencies which effect responses, transformations, or re-creations. Such transformations may widely range (sometimes in conjunction with each other) from readers’ reactions to their texts and other contents, through structural interventions which might deconstruct the book into fragments thereof, to recreations in a variety of forms, which might involve reassembly in portfolios or albums of specimens, imitations or emulations, or outright forgery.

Thus, we channel the purposeful momentum for the Spring Symposium in a follow-up to continue 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, then and now.

Image: Cambridge, Massachusetts, Harvard University, Houghton Library, MS Typ 947, recto. Fragment of a Medieval Leaf on vellum: Gouache drawing added to one side of the leaf by the “Spanish Forger” with scene of a sword-wielding man encountering a lion before spectators watching within a walled structure (ca. 1900). Image via [https://iiif.lib.harvard.edu/manifests/view/drs:6517512\\$1i](https://iiif.lib.harvard.edu/manifests/view/drs:6517512$1i).

Friday 17 October

SESSION 1:30–3:00 pm EST (GMT-5)

Session 1 “A Life Imprinted: From Life to Words to Print”

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

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

OPENING REMARKS

“Welcome and Introduction”

***Eve Kahn** (Independent Scholar)

“A Life in Print: Zoe Anderson Norris (1860–1914) and Her Millions of Autobiographical Words”

— presentation celebrating the newly published book *Queen of Bohemia Predicts Her Own Death: Gilded-Age Journalist Zoe Anderson Norris* (2025)

BREAK 3:00–3:30 pm

SESSION 3:30–5:00 pm

Session 2 “Now You See It, Now You Don’t: Forgeries at Work and Play”

Presider/Moderator: ***Beppy Landrum Owen**

Tara Peterson (University of York)

“The Spanish Forger: 19th-Century Medievalism and the Value of Forgery”

***Reid Byers** (President of the Baxter Society and Author of:

The Private Library: The history of the Architecture and Furnishing of the Domestic Book Room;
and Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books)

“Collecting the Imaginary and The Fortsas Affair”

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

Saturday 18 October

SESSION 9:00–10:30 am EST (GMT-5)

Session 3

“Reading the Pages: Witnesses Examined”

Presider/Moderator: ***N. Kılçım Yavuz** (Lecturer in Medieval Studies and Digital Humanities, Institute for Medieval Studies / School of History, University of Leeds)

Janie Wright (University of Leeds)

“*A Textual Examination of Leeds, Leeds University Library, Ripon Cathedral Library MS 5: Petrus Riga’s Aurora*”

***Mildred Budny**

“*Biblioclasts as ‘Editors’ and Re-Creators of Books: A Reader’s View of Otto F. Ege’s Oeuvre Repurposing Manuscript and Printed Specimens*”

BREAK 10:30–11:00 am

SESSION 11:00 am – 12:30 pm

Session 4

“(Re)Writing the Classics: William Henry Ireland, AKA Shakespeare”

Presider/Moderator: ***David Porreca** (Department of Classical Studies, University of Waterloo, Canada)

Jack Lynch (Distinguished Professor of English, Rutgers University)

“*The Shakespeare Phantom: William Henry Ireland and Manuscript Evidence*”

LUNCH BREAK 12:30–1:30 pm

SESSION 1:30–3:00 pm

Session 5

“Books and Their Agents or Agencies: A Roundtable Discussion”

Presider/Moderator: ***Justin Hastings** (Research Group on Manuscript Evidence)

Panelists (in Alphabetical Order)

***Mildred Budny**

***Beppy Landrum Owen**

*** David Porreca**

*** N. Kılçım Yavuz**

And Others

Saturday 18 October (continued)

* = RGME

SESSION 3:30–5:00 pm

Session 6

“Fashioning (or Re-fashioning) Plates / Scrapbooking Stories”

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

Meghan Constantinou (Simmons University)

“*Phoebe A. D. Boyle (1831–1923): Work in Progress on a Forgotten Bibliophile*”

* **Beppy Landrum Owen**

“*More Tales from the Making of Andreas Vesalius’s Icones anatomicae: A Progress Report for an Exhibition*”

Irene Malfatto (Bruce McKittrick Rare Books, Philadelphia)

“*Creating and Re-Creating Natural History in Early Modern Europe: The ‘Aldrovandi Scrapbook’*”

Sponsors

Sunday 19 October

SESSION 10:30 am – 12:00 noon

Session 7 “Writing Materials as Agents and Agencies”

Presider/Moderator: * **Hannah Goeselt** (Intern Executive Assistant, RGME; and Massachusetts Historical Society Library)

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

“*Cahiers des Manuscrits Perdus:
From Codices to Covers via the French Revolution*”

CLOSING REMARKS

* **Mildred Budny and Others**

Closing the paired 2025 Spring and Autumn Symposia,
with a Preview of the 2025 RGME Colloquium on ‘Fragments’ and More

Thanks To

Contributors:

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Supporters:

Technical Support, Interns, RGME Publications

Special Mention:

Phillip Bernhardt-House,
Leslie French, Hannah Goeselt, Justin Hastings

ORIGINAL LEAVES
from
FAMOUS BOOKS
EIGHT CENTURIES
1240 A. D. - 1923 A. D.

ANNOTATED CHRONOLOGICAL INDEX

Manuscript Leaves

1240 FRANCE (Paris)
St Jerome, Vulgate Bible
 Manuscript written on vellum by a Dominican Monk. Ten lines in the inch.

1305 GERMANY (Erfurt)
Aristotle, Nichomachean Ethics
 Manuscript on paper, written by a secular monk, probably for the University of Erfurt.

1458 ITALY (Livry)
 Manuscript on vellum, massive bookbind.

Incunabula Leaves

1460 ITALY (Venice)
Vogagine, The Golden Legend
 The first publication of the press of Antonio de Strata who is noted for his textual accuracy.

1491 ITALY (Venice)
Dante, Divine Comedy
 This edition, printed by Petrus de Pictio, is one of the best known of all the numerous Fifteenth Century editions of this work.

Leaves from XVI-XX Century Imprints

1512 FRANCE (Paris)
The Imitation Code
 Thibault Kervyn was one of the few French printers who continued to print in the Gothic manner in the Sixteenth Century.

1525 SWITZERLAND (Basle)
Pliny, Natural History
 Edited by the great scholar Erasmus, and printed by his friend and patron, John Froben.

1528 SWITZERLAND (Basle)
Erasmus, Adages
 This work was unfinished when Erasmus' friend John Froben died. It was completed by Jerome, the printer's son.

1555 SWITZERLAND (Basle)
Vesalius, Anatomy
 Printed in large size Garamond type by John Oporinus (Horbach), one of the most brilliant scholars of his time. Illustrated letters are attributed to Calot, the brilliant pupil of Titian.

1559 ITALY (Venice)

Petrarch, Sonnets and Canzonets
 Printed by Gabriele Giolito, the most prolific printer in Italy during the first half of the sixteenth century.

1555 ITALY (Venice)

Hippocrates, Writings
 One of the four publications of the noted press of Lucantonio Giolito. The famous house of Giolito maintained presses in various places for over one hundred years.

1557 ENGLAND (London)

John Gerard, History of Plants
 The first edition of the greatest of all English herbals. The preparation of the work was commissioned by John Norton, alderman and printer to Queen Elizabeth.

1558-1600 ENGLAND (London)

Richard Hakluyt, Voyages
 The printing of this large volume required all the material and financial resources of George Bishop, Wolfe Newbry, and Robert Barker for a period of almost three years.

Leaves from XVI-XX Century Imprints

1602 ENGLAND (London)

The Works of Geoffrey Chaucer
 This is the second edition of Chaucer, printed by Adam Islip. It contains many "reforms" and "improvements," and the Latin and French not Englished by Chaucer, translated.

1608 SPAIN (Madrid)

Miguel Cervantes, Don Quixote
 This third Madrid edition was printed in 1608, three years after the first of Juan de la Cuesta appeared. It is also known as the first "academic" edition because of its textual importance.

1611 ENGLAND (London)

The Holy Bible, King James Version
 The rare first issue is known as the great "He" Bible because Ruth III:15 reads "... and he went into the city," while the second issue uses the word "she." This was printed by Robert Barker, who advanced considerable amounts of money to the editor over a period of seven years.

1635 ENGLAND (London)

Francis Bacon, The Advancement of Learning; The New Atlantis; and other Writings
 This book was printed by John Haviland at a time when all English printing was controlled by very stringent laws and regulations.

1655 ENGLAND (London)

William Shakespeare, Comedies, Histories, Tragedies, The Fourth Folio

The fourth and last of the great folios was printed in 1655 in Herringman's shop. "The Sign of the Blue Anchor," one of the chief meeting places for the literary lights of Restoration London. Associated with H. Herringman in this venture were F. Beaumaris and R. Bentley.

1755 ENGLAND (London)

Samuel Johnson, Dictionary of the English Language

This great work was finally issued in 1755 by W. Strahan. The underwriting publishers received excellent returns on their investment (the 24th edition appeared in 1782), while Johnson was arrested twice for debt in the course of the year following that publication.

1757 ENGLAND (Birmingham)

Virgil, Bucolics, Georgics, and the Aeneid

After seven years' work spent in experimenting with printing processes and type design, Baskerville issued this, his first book, which went forth to astonish all the literati of Europe.

1802-1804 UNITED STATES (Cambridge)

Michel Montaigne, Essays
 One of the monumental editions Bruno Rogers planned for the Riverside Press and for which he designed a large font of type, the "Montaigne."

1805 ENGLAND (London)

John Milton, Paradise Regained, Samson Agonistes, and other Poems

The roman types, based on those of Jenson and designed by Cobden-Sanderson with the assistance of Sir Emery Walker, have been called by Pollard the finest roman types in existence; and Ransom, commanding on the Doves Press Books, in which these were used, states "they approach dangerously near to absolute perfection."

1850 ENGLAND (Chelsea)

Giovanni Boccaccio, The Decameron

The Ashendene Press, which printed this text, followed a middle course between the decorative magnificence of Moritz Kolozsvaroff Press and the classic severity of Cobden-Sanderson's Doves Press. The type, Subiam, is based on the type face used by Sweyleman and Fazlur in 1405. This large folio is considered one of the great achievements of this press.

1923 GERMANY (Munich)

Homer, Iliad and Odyssey

The Bremer Press, the most distinguished private press in Germany, was founded in 1911. Much of its reputation is due to the influence and work of Willi Winckel, who designed the celebrated Greek type used in this work.

Annotated by Otto F. Ege, Dean, Cleveland School of Art

Lecturer on the "History and Art of the Book"

School of Library Science Western Reserve University, Cleveland, Ohio

Abstracts (Alphabetical order by Speaker)

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

“Biblioclasts as ‘Editors’ and Re-Creators of Books:

A Reader’s View of Otto F. Ege’s Oeuvre Repurposing Manuscript and Printed Specimens”

The progress of manuscript and related studies has been profoundly affected by widespread practices of forcible and imaginative re-creations of written records from the past as effected by biblioclasts creating albums, scrapbooks, or portfolios from specimens of leaves or cuttings which they or their agents extracted from manuscripts and printed books. The 2025 RGME Autumn Colloquium on Fragments in November will concentrate upon this phenomenon as it considers “Break-Up Books and Make-Up Books: Encountering and Reconstructing the Legacy of Otto F. Ege (1888–1951) and Other Biblioclasts”. For that event, specialists, students, collectors, curators, and others will gather at Princeton to consider such habits and their impact, as we celebrate the myriad endeavors and projects which work to identify and, where possible, reconstruct the dispersed remnants.

Here, for the 2025 Autumn Symposium rounding out the 2025 series of Spring and Autumn Symposia on “Agents and Agencies” in the realms of books, under our 2025 year’s theme of “Thresholds and Communities”, I offer reflections from long-term encounters (some are reported in the RGME’s blog on *Manuscript Studies*) with the re-creations which Ege and his collaborators produced in handling, interpreting, re-purposing, and re-presenting the books as they passed them on. A brief overview considers the varied oeuvre produced by the prolific biblioclast Otto Ege, active in the Midwest over decades along with collaborators (including his wife/widow and some booksellers), in transmitting multiple specimens individually or grouped in portfolios among extracted specimens from other books in a given genre, such as:

Original Leaves from Famous Books or from Famous Bibles, both in Eight and Nine Centuries;
Original Leaves Illustrating the Evolution of Black-Letter Type; and
Fifty Original Leaves from Medieval Manuscripts, Western Europe XII–XVI Century.

I take note of the wide variety of Ege’s dispersed specimens (from hundreds of Western and other volumes), their transmission patterns, their scattered ‘find-places’ resulting from his agency, and the effect which such interventions have upon how we might or must ‘read’ them. These re-creations stand in marked contrast to the original intentions of the books themselves and to long-standing practices in perusing, studying, preserving, or beholding them as whole objects. By such agency, their testimony and material evidence are distorted, not least as many pieces have been lost or lost to sight, have passed through vendors’ hands (sometimes repeatedly), acquired complex patterns of ownership, and have come to rest in many different collections, sometimes unrecognized, unidentified, or misidentified. Library practices customarily class them principally under Ege’s name, as compiler, ‘editor’, or ‘author’; many describe the contents solely by his identifying labels (if they retain them or ever had them), which convey scraps of information more-and-less reliable. How are we to read (or ‘read’) works whose physical locations stretch far and wide and whose full number of survivors still, for the most part, remains unknown or only partly known?

(Continued on Page 13)

Figure 1. Richard Weber Collection, Otto F. Ege’s Portfolio (set number 93) of *Original Leaves from Famous Books, Eight Centuries, 1240 A. D. – 1923 A. D.* Contents List in the form of an “Annotated Chronological List”, grouped into “Manuscript Leaves”, “Incunabula Leaves”, “Leaves from XVI Century Imprints”, and “Leaves from XVI–XX Imprints”. Ege’s Portfolio of *Famous Books* across *Nine Centuries* deploys even more such fragments.



Figure 2. Oslo, Christiana Kathedralskoles Bibliothek, Schøyen MS 223, fol. 1v-2r (bringing together parts of Genesis and the opening of Exodus). Fragment of 122 leaves from “Otto Ege MS 14”, a large, dismembered, 14th-century Vulgate Bible with leaves distributed to many locations. Here, within a modern medieval-style binding, the various leaves from different parts of the Bible, which the



collector Martin Schøyen had purchased so as to keep them together, are placed in their original textual sequence—albeit force with disruptions. The result juxtaposes on the same opening a verso with part of Genesis 31–34 (breaking off mid-word in 34:21) and a recto with part of Genesis 50 (starting mid-word in 50:5) and Exodus 1. Image courtesy of Ernst Hugo Ahlberg Pedersen Bjerke. [BUDNY]

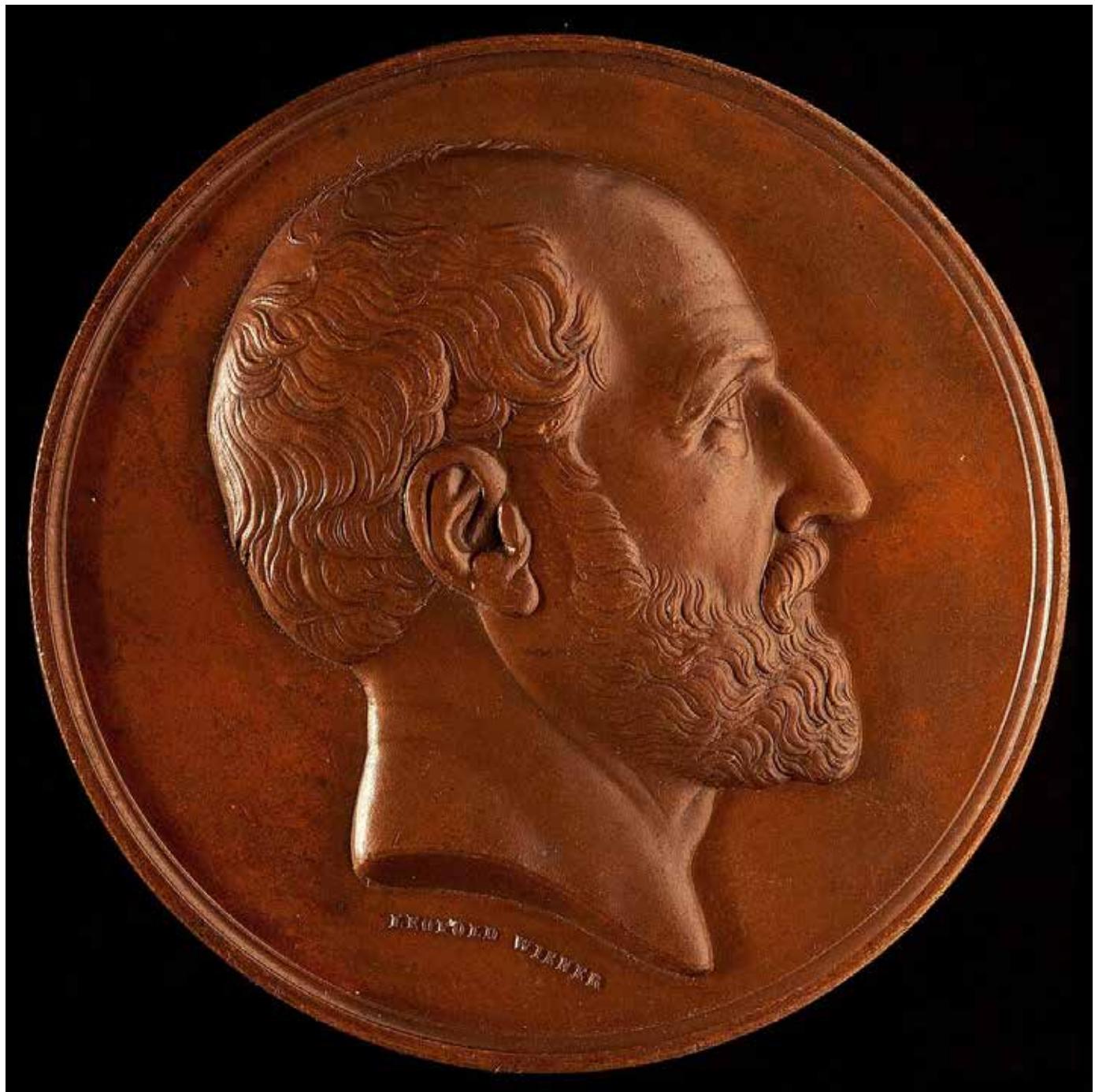


Figure 3. Jean-Népomucène-Auguste Pichaud, Comte de Fortsas. Penning voor de 25ste verjaring van de Société Royale de Numismatique de Belgique opgedragen aan Renier Chalon (Leopold Wiener, medailleur). [BYERS]

By appropriating and re-working materials created by predecessors across the centuries in the production, embellishment, and transmission of volumes on multiple subjects, Ege's re-creations of earlier materials constitute a primary gateway or portal to them, with the compiler-editor functioning as gatekeeper. Gaining access to and entry across that biblioclastic threshold may both entail and create resourceful, collaborative habits of 'reading' the fragmented materials by encountering and reconstituting them in new ways which, among others, summon the aid of digital resources. Given the losses and dispersal of their full former and contextual evidence, the surviving identified portions comprise individual leaves, por, isolated or in combination (physically or virtually) bear witness as time-battered and scattered remnants of their former selves and their worlds, like the fabled Ozmandias. And yet, fresh approaches by a dedicated community of scholars, collectors, curators, students, and others brings some of these witnesses back to life, as they are viewed in their own right.

[[Figures 1–2 and 22–23](#)]

Byers, Reid (President of the Baxter Society and Author of:

The Private Library: The history of the Architecture and Furnishing of the Domestic Book Room;
and *Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books*)

“*Collecting the Imaginary and The Fortsas Affair*”

This talk examines the issues relating to the collection of imaginary objects, the story of the Fortsas Hoax, as viewed by the subscribers, and the foundation of the Club Fortsas, the storied Paris Bibliophilic establishment.

[[Figure 3](#)]

Constantinou, Meghan R. (Simmons University)

“*Phoebe A. D. Boyle (1831–1923): Work in Progress on a Forgotten Bibliophile*”

In November 1923, at the height of America's golden age of book collecting, Anderson Galleries sold the “magnificent library” of Brooklynite Phoebe A.D. Boyle. The sale catalogue reveals a library rich in medieval and modern illuminated manuscripts, English literature (including the second, third, and fourth Shakespeare folios), rare autographs, and sumptuous bindings, including dozens of spectacular works by the famous firm of Sangorski and Sutcliffe. The day after the sale, the *New York Times* breathlessly announced a near-record high for the season, surpassed only by the first part of the John Quinn sale. And yet, Phoebe Boyle is almost completely absent in the published literature on American book collecting.

In this progress report, I will introduce attendees to this remarkable collector and share what I have learned to date, including my successes and pitfalls in conducting the research. In the process, I will address some of the challenges in excavating women's collecting history.

[[Figure 4](#)]

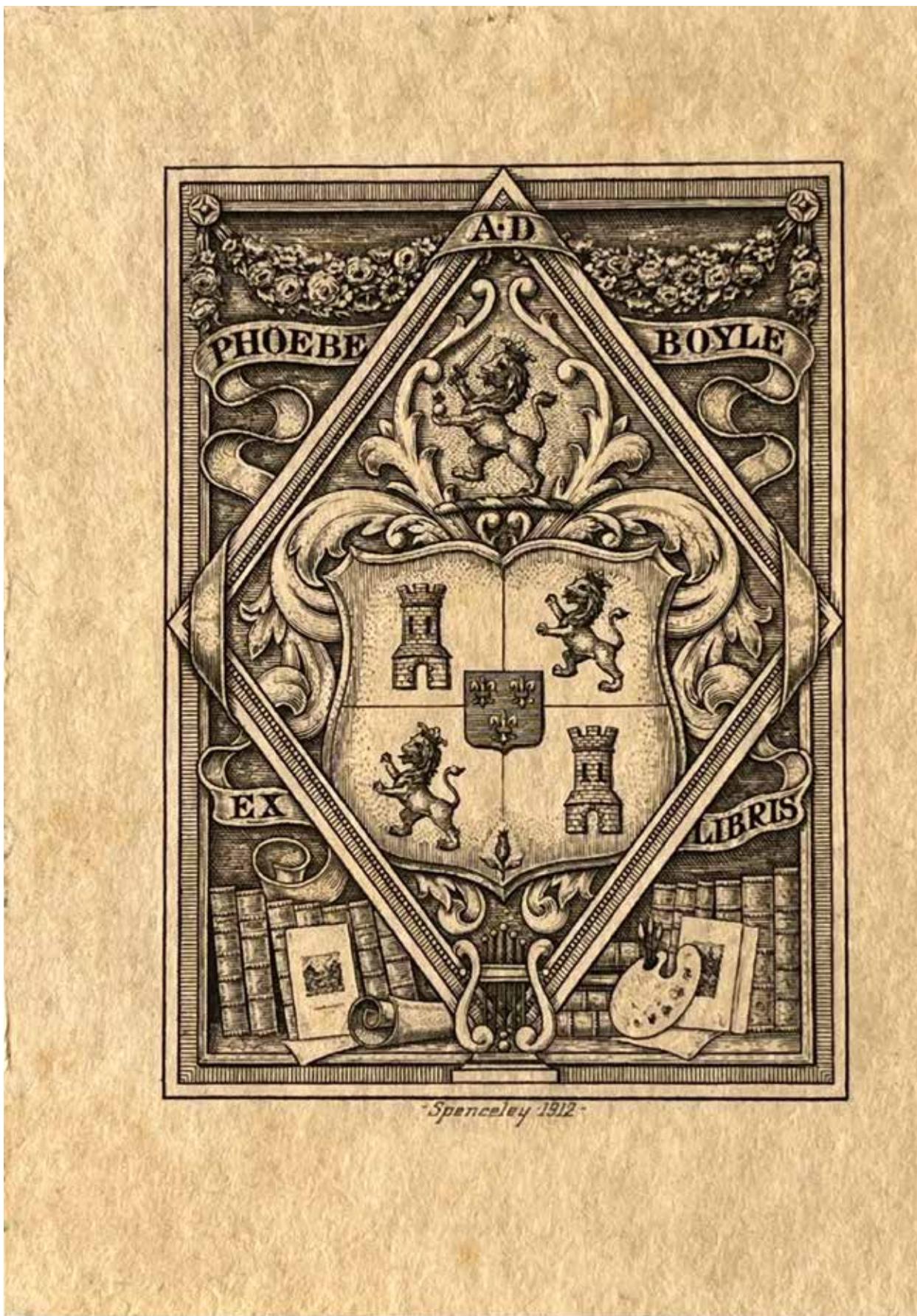


Figure 4. Bookplate of Phoebe A.D. Boyle by Frederick Spenceley, 1912. Courtesy of the Free Library of Philadelphia Rare Book Department. [CONSTANTINOU]

Kahn, Eve M. (Independent Scholar)*“A Life in Print: Zoe Anderson Norris (1860–1914) and Her Millions of Autobiographical Words”*

Eve M. Kahn, independent scholar and frequent *New York Times* contributor, will explain how the printed word and image fueled her new book, *Queen of Bohemia Predicts Own Death: Gilded-Age Journalist Zoe Anderson Norris* (Fordham University Press). Zoe (as everyone called her), a Kentucky belle turned Manhattan-based writer, supported her family with a decades-long firehose of fiction and journalism. In her own bimonthly magazine *The East Side* (1909–1914), she documented desperate immigrant poverty on the Lower East Side and called for the world to heed and help.

A rare example of an early 1900s woman helming her own periodical, Zoe wrote vividly about her dealings with illustrators, editors, publishers, typesetters, printers, binders, and newsstand distributors. Be prepared for tales of comic and tragicomic moments on the trail, as Zoe raged against misogynist men, and Kahn tracked down published rarities in eBay’s most obscure corners.

Note: See the newly published book by Eve M. Kahn, *Queen of Bohemia Predicts Her Own Death: Gilded-Age Journalist Zoe Anderson Norris*. Empire State Editions (New York: Fordham University Press, 2025)

[Figures 5–6]

Lynch, Jack (Distinguished Professor of English, Rutgers University — Newark)*“The Shakespeare Phantom: William Henry Ireland and Manuscript Evidence”*

One of the eighteenth century’s most notorious literary forgers was a master of obfuscation, and tests our ability to make use of manuscript evidence like no one else. William Henry Ireland (1775–1835) not only “discovered” lost manuscripts of Shakespeare; after he was exposed, he spent nearly four decades turning out forgeries of his forgeries and forcing us to question just how much faith we can place in manuscript evidence. This talk will describe the author’s ongoing attempts to pin down the truth about a pathological liar.

[Figures 7–9]

Malfatto, Irene (Bruce McKittrick, Rare Books, Philadelphia)*“Creating and Re-Creating Natural History in Early-Modern Europe: The ‘Aldrovandi Scrapbook’”*

This presentation explores a curious natural-history album that recently resurfaced on the antiquarian book market. Assembled in Lyon in the 1690s, this composite codex combines 288 prints and cuttings of woodcuts created a century before in Bologna for the naturalist Ulisse Aldrovandi (1522–1605). A comparison of the woodcuts in the Lyon album with the first official appearance of the same woodcuts in print, in Aldrovandi’s posthumous *Musaeum Metallicum* (1648), reveals the

(Continued on Page 29)

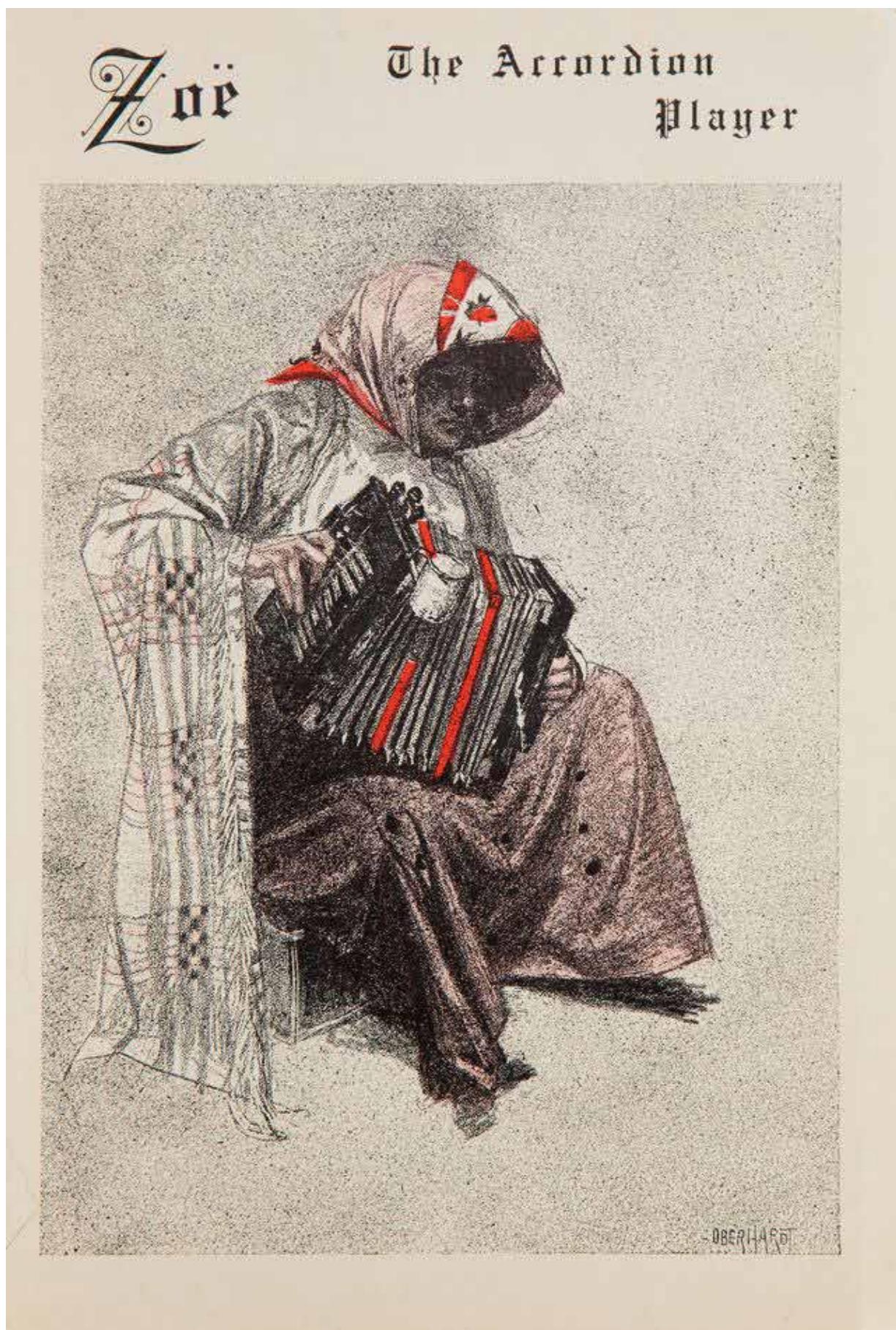


Figure 5. Zoe Anderson Norris reporting undercover dressed as a immigrant musician beggar, as portrayed by illustrator William Oberhardt in a 1910 issue of her bimonthly magazine *The East Side*. Photo credit: Nicole Neenan. [KAHN]

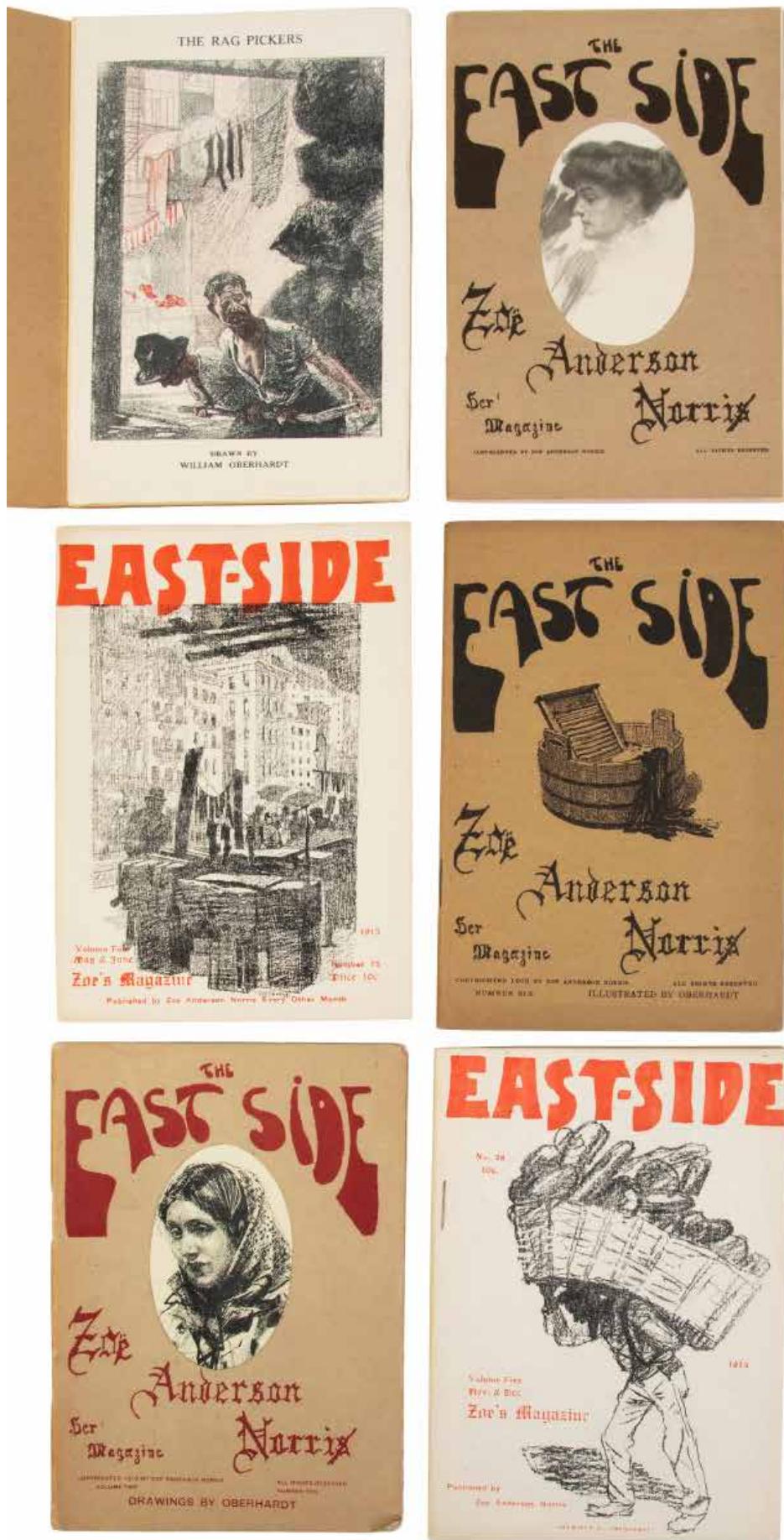
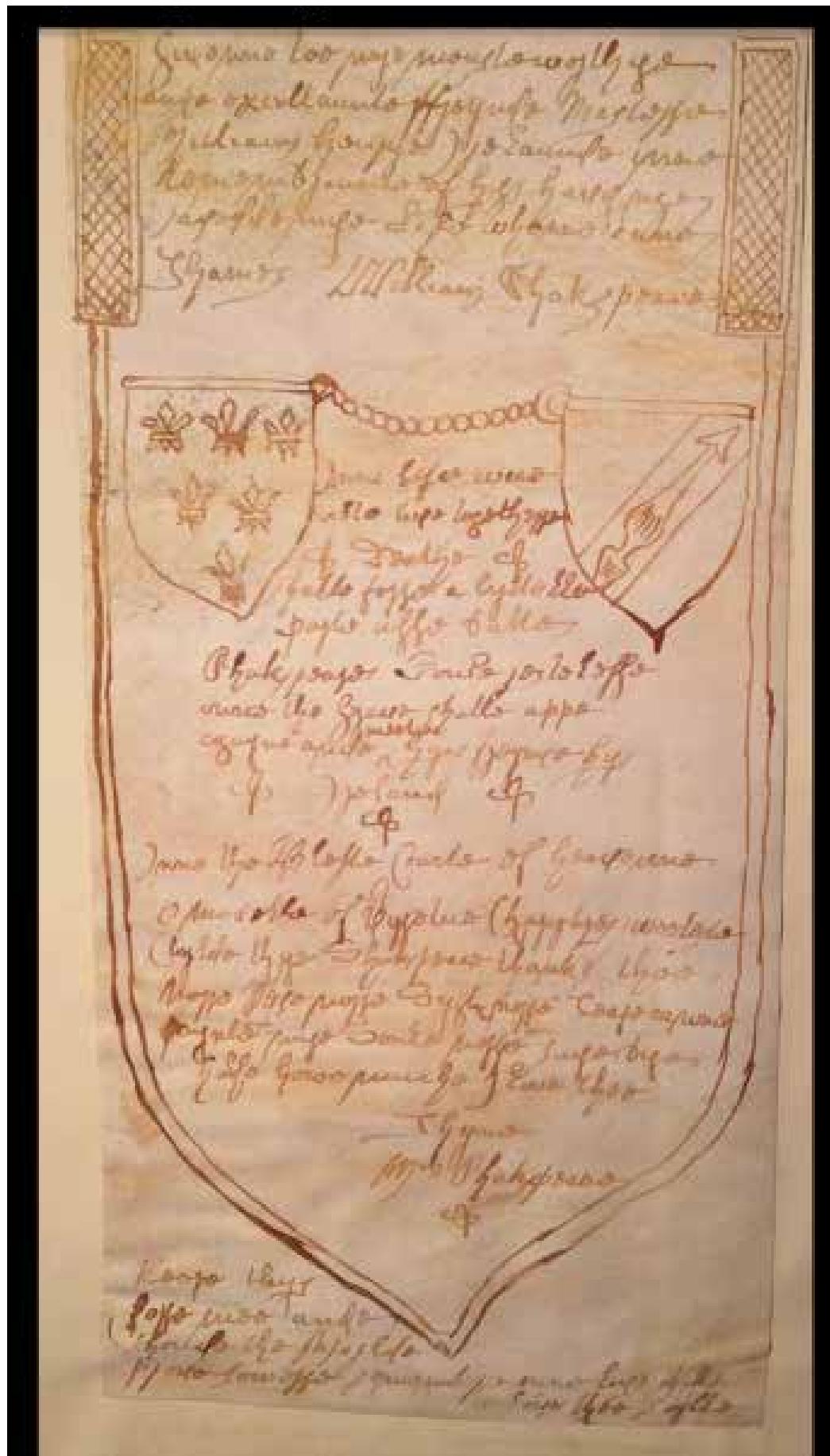


Figure 6. Examples of covers and interior of issues of Zoe Anderson Norris's bimonthly magazine *The East Side* (1909-1914). Photo credit: Nicole Neenan. [KAHN]



Figures 7–9. [Awaiting] [LYNCH]

Figure 7 (left). Awaiting

Figure 8 (upper).

Figure 9 (lower).

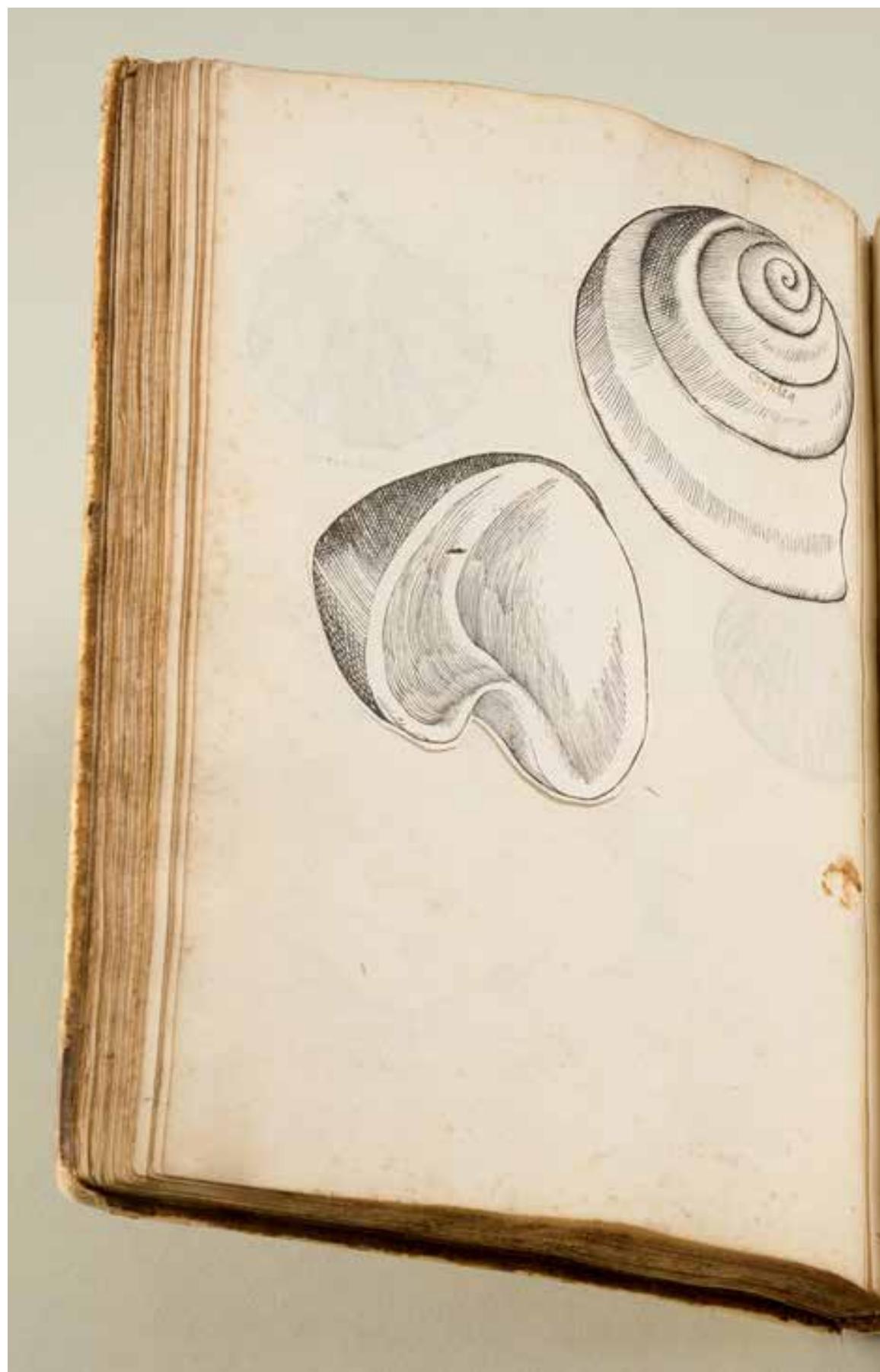
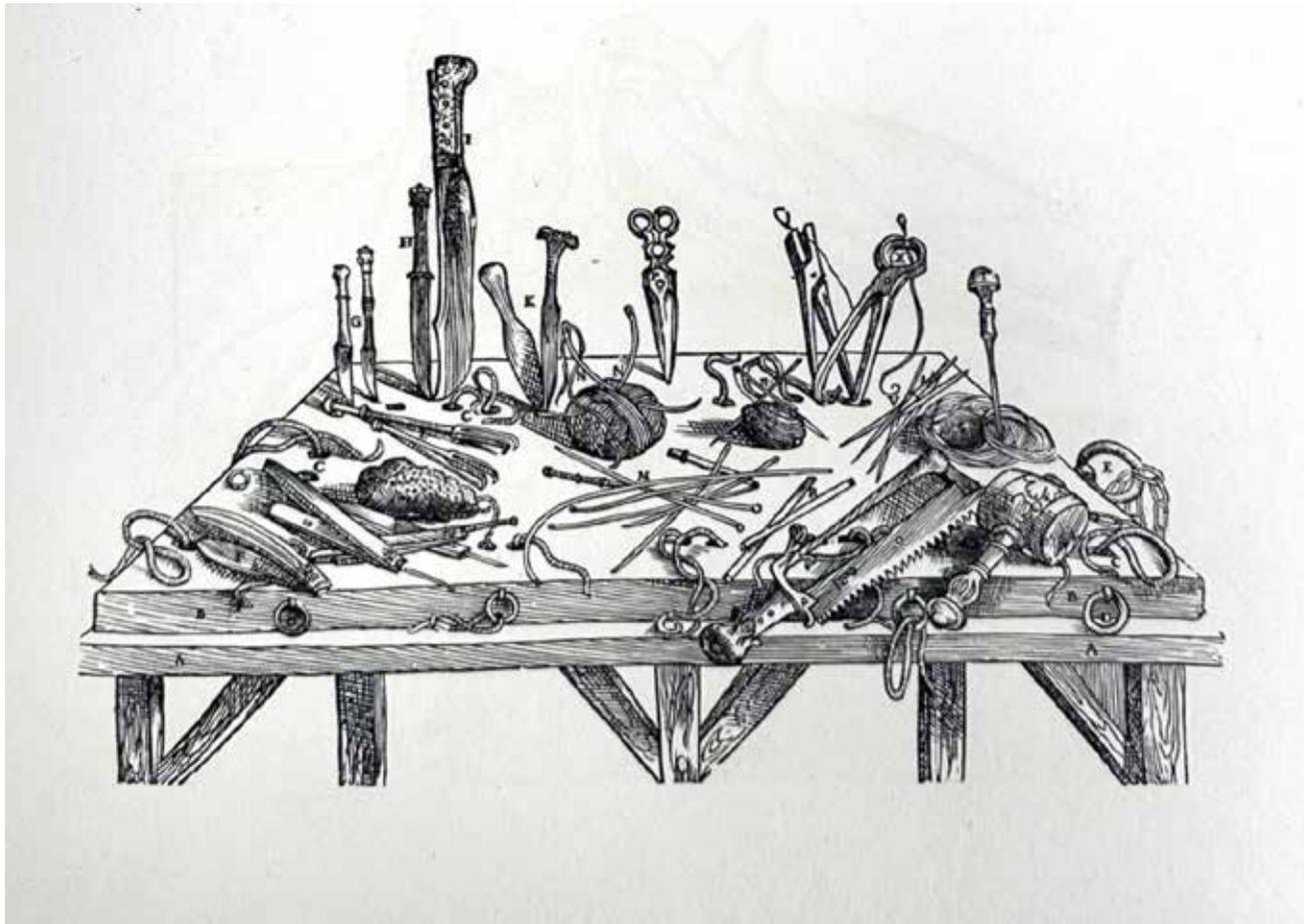


Figure 10. Philadelphia, Bruce McKittrick Rare Books. Ulisse Aldrovandi (1522–1605), *Petrifications* ('Aldrovandini Scrapbook'), fols. 37v–38r. Natural-history woodblock prints depicting shells and mollosk, with added ink annotations, in a volume of 298 woodblock images of fossils and petrifications, assembled in Lyon, 1697. [MALFATTO]





Figures 11–14. Collection of Beppy Landrum Owen, Andreas Vesalius (1514–1564), *Icones anatomicae*. (Munich: The Bremer Press for the New York Academy of Medicine and the University of Munich Library, 1934 [1935]). Photographs by Beppy Landrum Owen. [OWEN]

Figure 11 (above). Illustration of Table with Tools for anatomical dissection.

Figure 12 (right). Frontispiece.



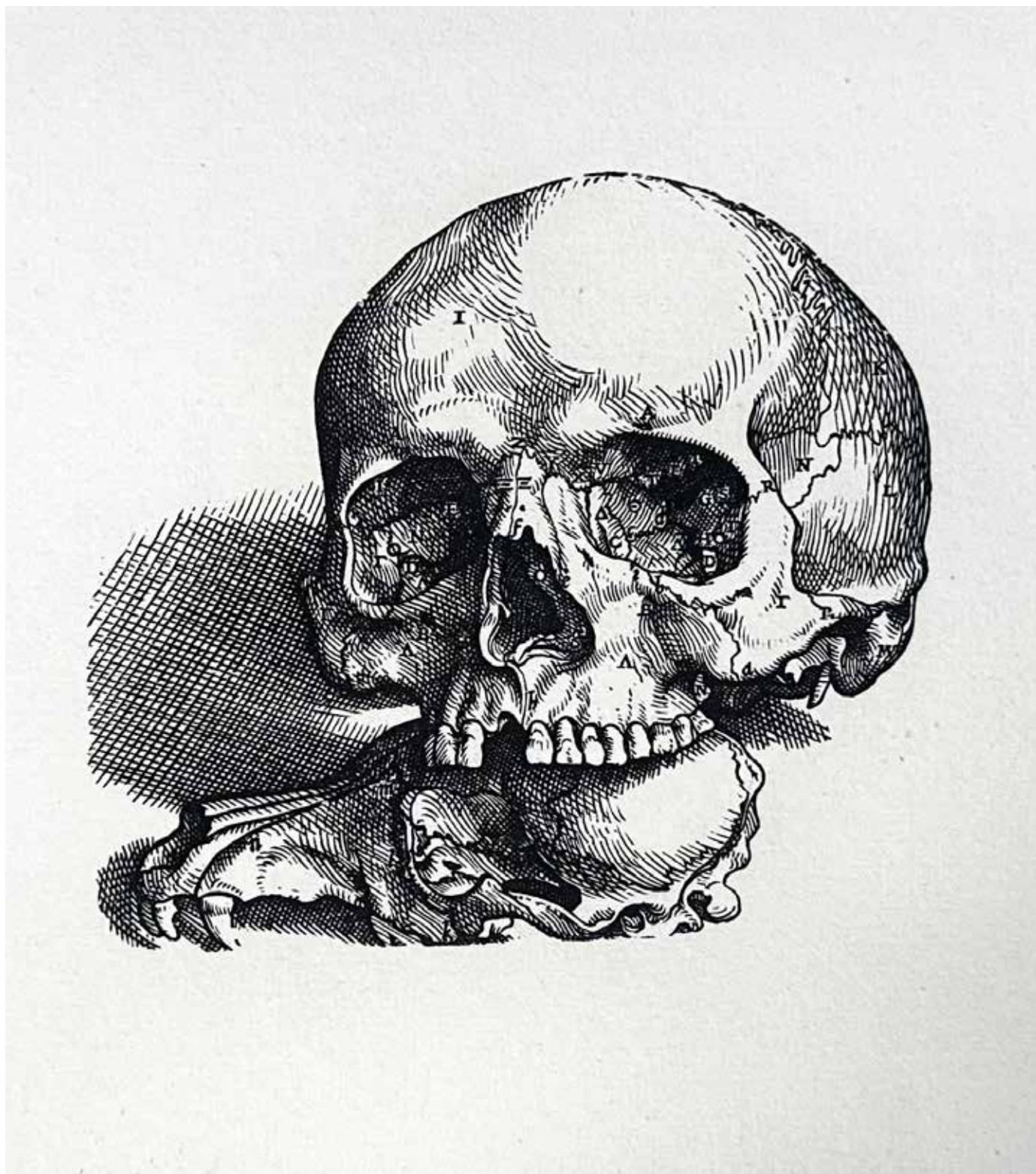


Figure 13 (above). Illustration of Human Skull grasping the top of a fanged skull in its jaw. [Owen]

Figure 14 (right). Illustration of Human Skeleton standing with Shovel within mountainous landscape.





Figure 15–16. Cambridge, Massachusetts, Harvard University, Houghton Library, MS Typ 947. Fragment of medieval manuscript leaf on vellum reworked on one side by the prolific “Spanish Forger”, active circa 1900. Images via [https://iiif.lib.harvard.edu/manifests/view/drs:6517512\\$1i](https://iiif.lib.harvard.edu/manifests/view/drs:6517512$1i). [PETERSON]

Figure 15. Gouache drawing, within a decorative rectangular frame, added by the ‘Spanish Forger with scene of a sword-wielding man encountering a lion before spectators watching within a walled structure.



Figure 16 (right). 'Reverse'. Antiphonary fragment, with part of the lower margin and the last three lines of a single column in Latin with text, rubrication, decorated initials in red and blue, and music on 4-line stages. Ferial Office for Feria 6 (Friday) per annum (throughout the year). The textual contents:

Psalm: Miserere
 Antiphon: In veritate tua exaudi me domine
 Psalm: Domine exaudi
 Antiphon: Illumina domine vultum tuum super nos
 Psalm: Deus deus
 Antiphon: Domine audivi auditum tuum



Figure 17. Poughkeepsie, Vassar College, The Catherine Pelton Durrell '25 Archives and Special Collections Library, Leaf 42, recto. A Miniature by the Spanish Forger, on a Cutting from an Antiphonary [Italy, 14th century; and France, late 19th or early 20th century]. [Wright]

images in the album to be early impressions of his fossil blocks, then in pristine state. Paper evidence supports the early date of these pre-publication prints, and passages in Aldrovandi's writings establish 1595 as *terminus ante quem* for the realization of the blocks. An examination of Aldrovandi's work methods, collaborators, correspondence, collections, and archives offers some insight into the circumstances of the removal of the prints from his Bologna workshop. These images were later repurposed in Lyon as generic natural-history illustrations, disconnected from their original creator and classified according to an alternative taxonomy.

Note: For a description of the album, see [https://www.mckittrickrarebooks.com/
pages/books/07460/ulisse-aldrovandi/spine-title-petrifications](https://www.mckittrickrarebooks.com/pages/books/07460/ulisse-aldrovandi/spine-title-petrifications)

[[Figure 10](#)]

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

*“More Tales from the Making of Andreas Vesalius’s *Icones anatomicae*:
A Progress Report for an Exhibition”*

At the RGME Spring Symposium in March of 2025, Beppy Owen delivered a talk entitled, “Life After Life: Tales from the Making of the *Icones anatomicae*.” As described in that presentation, the *Icones anatomicae*, completed in 1935, was a monumental restrike of the original woodblocks used in the historic anatomical masterpiece by Andreas Vesalius (1514–1564), the 1543 and 1555 editions of *De humani corporis fabrica libri septem*, commonly known as the *Fabrica*. The woodblocks, once thought lost to time but then rediscovered in storage in the library of the University of Munich, were used in the creation of arguably one of the most beautiful books of the twentieth century. Following the completion of this book, the rediscovered original woodblocks were returned to storage and subsequently destroyed amidst the many atrocities of the Second World War.

In this update, Beppy will update the Research Group on her ongoing work investigating the origins of the conception of the *Icones* and the possibility of the placement of The Grolier Club of the City of New York into that origin story. She will also discuss her plans for a 2029 exhibition celebrating the *Icones* and the works of other German Private Presses on the 100th anniversary of an exhibit curated for the Grolier Club by none other than the printer of the *Icones*, Willy Wiegand.

[[Figures 11–14](#)]

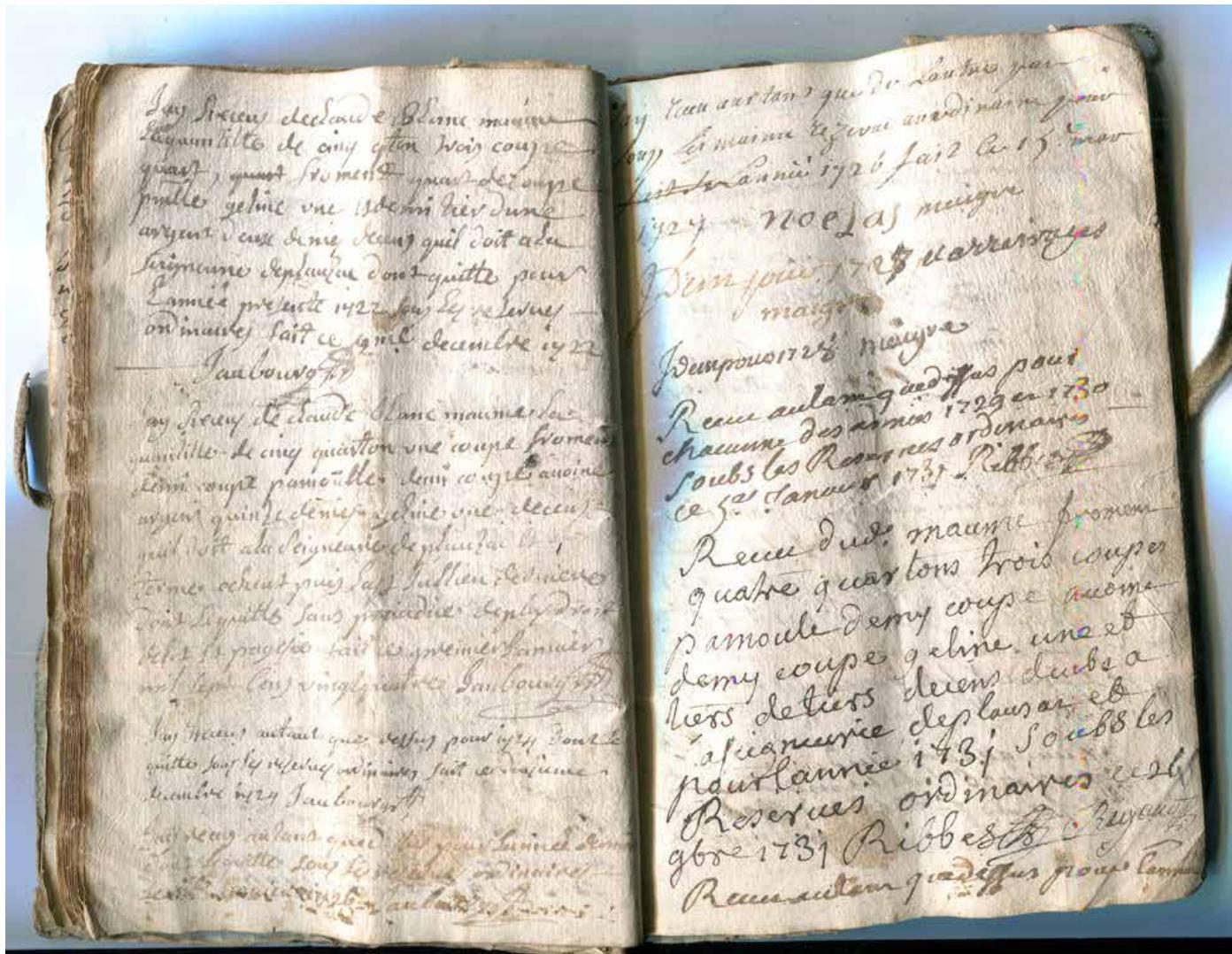
Peterson, Tara (University of York)

“The Spanish Forger: 19th-Century Medievalism and the Value of Forgery”

The elusive “Spanish Forger” has been slowly revealed as the artist behind nearly two-hundred miniatures and artworks first circulated in the late nineteenth and early twentieth centuries as genuine medieval pieces. Although the authenticity of the Forger’s work has long-since been debunked, their work undoubtedly remains valuable – both as art pieces and as objects to study nineteenth-century ideals of the medieval period. The focus of this presentation will be surrounding

uolus testamentum. Una uero
 e. et habens duos filios.
 curvus cultus lineam. et in
 se ex ei mesamio et combu
 sta sit. Pueruli uero ch
 aringue matris sue. Ne nos
 trahimur quas in die haec peri
 re. Et sic nos repenti quia
 latte tuo, reple nos et reg
 nū ex te.

Mox autem illis preses
 suspendi eas, et con
 minari carnes eorum: cu
 pectine ferre illo. Videbant
 autem mares illi, quod pro san
 guine lac carnis gurgibant,
 et carnes eorum sic erant
 tanquam flamma ignis: et
 ut nō dealabantur. In
 ali autem dñi dependentes



Figures 17bis–20. Private Collection, Medieval manuscript fragments in Latin reused as binding covers, still in-situ on their secondary volumes or removed as an individual specimen. Photographs by David W. Sorenson. [SORENSEN]

Figure 17bis. French Revolutionary-period ledger with reused text bifolium on vellum, Front cover. The facing side of the reused text shows part of the *Acts of Saint Sylvester* (who lived before 284 – 335); the back cover shows a sermon of Leo the Great (c. 391 – 461). [See Page 39].

Figure 18 (left). Front cover of a Rent Receipt Book with fragment on vellum from the Latin *Life of Saint Blaise* (martyred 316 CE) on the cover. On the manuscript fragment and the book which it covers, see “Part of a Leaf from the Saint’s ‘First’ *Life* in a Lectionary, Reused as Binding Material” (<https://manuscriptevidence.org/wpme/a-part-leaf-from-the-life-of-saint-blaise/>). [SORENSEN]

Figure 19 (above). The rent receipt book opened to a series of entries.

Figure 20 (overleaf). Bifolium unfolded to show full expanse, with the facing side of the leaf revealing its signs of use as the outer side in the lost volume which it formerly covered. Formerly used as a ledger cover, with folded turn-ins, mitered outer corners, and spine notes visible. One of a pair of bifolia with text from the homilies of Bernard of Clairveaux (1090–1153).

ans scribatur. infrastructum concu-
runt. Et uero et uero in loco in plane-
tibus. nec tam ad inribus. quam
ad ualibus apparet digitur.
scutis et plauditis. scutis et mi-
tiis. et in uite uir. omib[us] inuocat-
ibus se. Nam ut breuius que scutis
in oto. scutis longiori sunt dif-
ferentia. in canona uia com-
muni tunc memorato. in
impos. etiam metu. trium
latis pectorum. In oto adiut
apa. mitra in celario. p[ro]mam-
plicata contemplatione. cui
iniquitatis. Et de celario q[ui]
ista sufficiunt. Pour de oto
celario. si quis iudicet. aut
forte quam dicti sunt modo.
tende occurrit. loco suo
amis. Si in uita. sufficiunt
ita sunt. et minime in ten-
tum q[ui] in fastidio quod
inuenit. ea que p[ro]curuntur
mi et glori sponsi eccl[esi]e d[omi]ni
xpi. quiescit super omnia de-
us in sancti i[usti]e f[idei] reuiri-

Pro demum tunc tristis: ultimum
in urbe nuntiavit annos: oculi
et cetera tristis: et uultus tandem
temor: desup portavit nobis: qui
erat leonina rabies: finem accep-
tu: sicut: eccl'a pacem respexit: ad
cibulum deducens eum in conspectu
et in uerba: omni tam pio: et fer-

me oecumani. dico scimus cor
tur hanc. noui o ego gratis. de can
nis pectis eis collatus nobis. "Non
debetis donum sum: ueris me
fertibus deo. reis sum: ueris me
pectibus puto. Autem anno minime
uolo uiae. studis. et uita. Quod
q: dudum cepta incantis et ei
me uantis. liberi quidem accipio
et dignum arbitror. ueris et
pocis resarcire sermonem. qu
ordini quippe. et ueris autem
ne distrectum pide tempis. et anni
et distrectum dui habentum. nolam
adueni dñe. et tuam. ad tam inde
na dignitas in re. p: ut opacit
nauit. Si si q: i. abo. hoc uob
do. petit et si de i obsecra in co
deus et in quodam habeo dare. ut
dean. Sin. culpetur sane ingenii
inuoluntas. Locutus autem unde in
upe debemus. i. tollor. usq: Recti di
ligunt et. Quod. anteq: cepli
are incipimus quid sit. inde
res unus sit. quis nam uideat
e dicat. In nobis namq: erigitur
uoo. uide uero loquitur. Q: fortis
s melius. adolescentilis idam
et suis uibus et hoc addant. Si qui
em cu: d: rissent. erubebunt
letabuntur ita. manos ubi
eum. superuimis. ne deibim
in matre loquerentur. comatu
scrupuli. hinc ango sermonem.

misericordia digne te. pater p^re
 quis. ueritatem ipsarum que u
 identiparit. hoc p^rte curerit u
 deum. que sua sunt querentes. q
 nambus uires ampliuit. neque sine
 responderat gl^r matris inuidentes.
 et capti p^r ostensionem inuidentem
 di auctor ueritatem. tunc numerum quod
 solame latu ueritatem uero nesci
 alius nisi quod ipse ait. p^ries in
 fastis tribus. Ipse sunt deinceps. quibus
 expeditibus. subinde p^r se scissa
 est cogitatio. ubi sis ita respondet.
 ergo sua et formata sunt iherini.
 tiaq^r p^r inuidentes et blasphem
 antes. dicit ab his que bone que
 simpliciter que humiles. et mansu
 et sunt. ab his inquit mihi spon
 se. consol. audi gratia. reddidiligunt te.
 Hoc est ubi inquit cura de iniqui
 blasphemione blasphemarum ha
 rum. cu^r constat. quia recte diligunt
 te. sed aperte consolatio. cu^r blas
 phemarum animis. benefacientes.
 recte diligant nos. Omnino suffi
 cit. adiutoriu^m of loquacium iniqui
 orum. uero. um. cum rectum in
 conseruare. cu^r h^r dno laudabitur.
 laudabitur anima mea. audient
 mansueti et letentur. O mansueti
 inquit letentur. mansuetis p^ride
 am. et quamcumque audis. quod
 in me uideat. noluerit huius p^ride
 tam. Ergo in hoc sensu.

adiutoriu^m iniqui. diligunt te. sicut ab
 hunc ut eterno. cum ubiq^r pene
 uero. uolentia. talis in
 ueniam. que ad ea sponse curiose ob
 seruit. derogando. si inuidat cum
 ea. et conuentus in bonis seminum
 suorum. in aliis pascuntur. Uides
 subtiliter. seorsum. conuente ubi
 te sedet pars. moriplatet. p^rceas
 Unguis. indecetandum subiactum.
 Dyna um coniungitur. ne ipsi adim
 incedit in eis. tantum libido detra
 hendi. audiendi ut detrahentur.
 hec sunt familiari. ad malorum
 dum. concordes ad discordiam. con
 ciliant ut se inimicissimas amittan.
 et pari consentaneo malignitate
 affectu. celebratur odiosa collatio.
 hanc scilicet egere quondam heros.
 et pilatus. de quibus narrat euangelium.
 quia facti sunt amici in illa die.
 hoc est inde quae passionis. conve
 nientibus sic minimum. ne dñe am
 etiam manducare. si magis p^rima
 re te bibit. etiam demonium. dñi
 importantibus linguis. aliorum p
 diciorum ueris. aliorum aures.
 intrantem mortem libenter ero. p^ro
 uer. Si ergo ueritatem. uerat
 mox p^r inas. tenet. cum p^rat
 entes xutibus et omb; aet. aet. om
 de tractionis in uicem nobis in
 trare contedimus. Non ueniat
 autem mea consilio detrahentur.

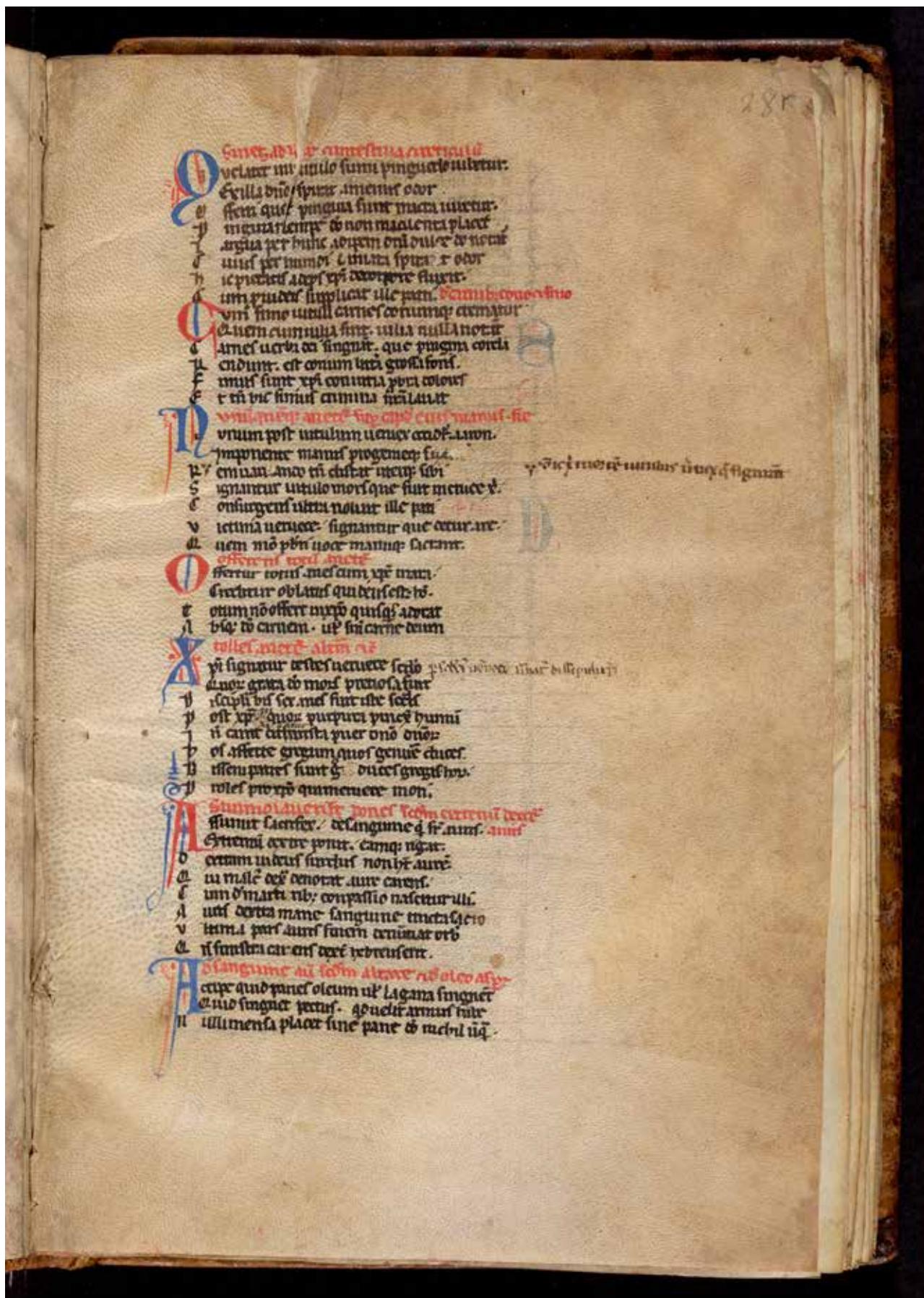


Figure 21. Boston, Boston Public Library, MS q Med. 16, fol. 28r. This extract from the section on the Book of Exodus illustrates the typical layout of *Aurora* manuscripts. Image: Boston Public Library, Public domain, via Wikimedia Commons via [https://commons.wikimedia.org/wiki/File:Aurora_-_DPLA_-_704079dfc3db7281a46df346c8f87bb0_\(page_57\).jpg](https://commons.wikimedia.org/wiki/File:Aurora_-_DPLA_-_704079dfc3db7281a46df346c8f87bb0_(page_57).jpg). [WRIGHT]

a mostly unknown example of the Forger's work, found in the Durell Archives and Special Collections Library at Vassar College.

[[Figures 15–17](#)]

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

“*Cahiers des Manuscrits Perdus: From Codices to Covers via the French Revolution*”

The widespread reuse of old manuscripts throughout Europe up to fairly recent times was sometimes done in such a way as to keep the old text out of sight. Cases reusing documents or manuscripts for bindings that showed the parchment, whether on the cover or limp vellum binding, might show the document with the blank side out, or the text-leaves of a manuscript with the text scraped off. In cases of decorated or illustrated leaves from discarded manuscripts, such features were often turned outwards, to add embellishment to the volume. In France the wrappers of “cahiers” (i. e., notebooks) and ledgers often were reused text leaves with the text still visible. Although this practice was an old one, it gained impetus after 1793 with the wholesale looting of religious institutions and the use and reuse of their movable property, so that for a few decades this sort of binding became common, before book-collectors began to take an interest.

[[Figures 17bis and 18—20](#)]

Janie Wright (University of Leeds)

“A Textual Examination of Leeds, Leeds University Library, Ripon Cathedral Library, MS 5: Petrus Riga’s *Aurora*”

When examining a manuscript, we always need to consider the manuscript, or manuscripts, involved in its creation, and how they influenced the manuscript in question. This is particularly needed when exploring textual and transmission history of a widely disseminated text. One such text is the *Aurora* by Petrus Riga (c. 1140 – 1209). A verse commentary of the Bible and one of the most popular texts of the later Middle Ages, it survives in 470+ manuscripts found in libraries around the world. There are five editions, all of which are significantly altered: three by Riga himself between 1170–1200, with his redactor, Aegidius of Paris (c. 1160 – 1223/1224), creating a further two, between 1200–1209.

One such witness is Leeds, Leeds University Library, Ripon Cathedral Library MS 5, once part of the library of Anthony Higgin, Dean of Ripon from 1608 to his death in 1624. This manuscript will be the focus of this presentation, which will discuss the *Aurora* version found in Ripon MS 5 and the characteristics of the various *Aurora* editions. This talk will explore what makes the Ripon *Aurora* unique in terms of contents and layout, finding out, along the way, its place in the *Aurora*’s complex textual history.

[[Figure 21](#)]

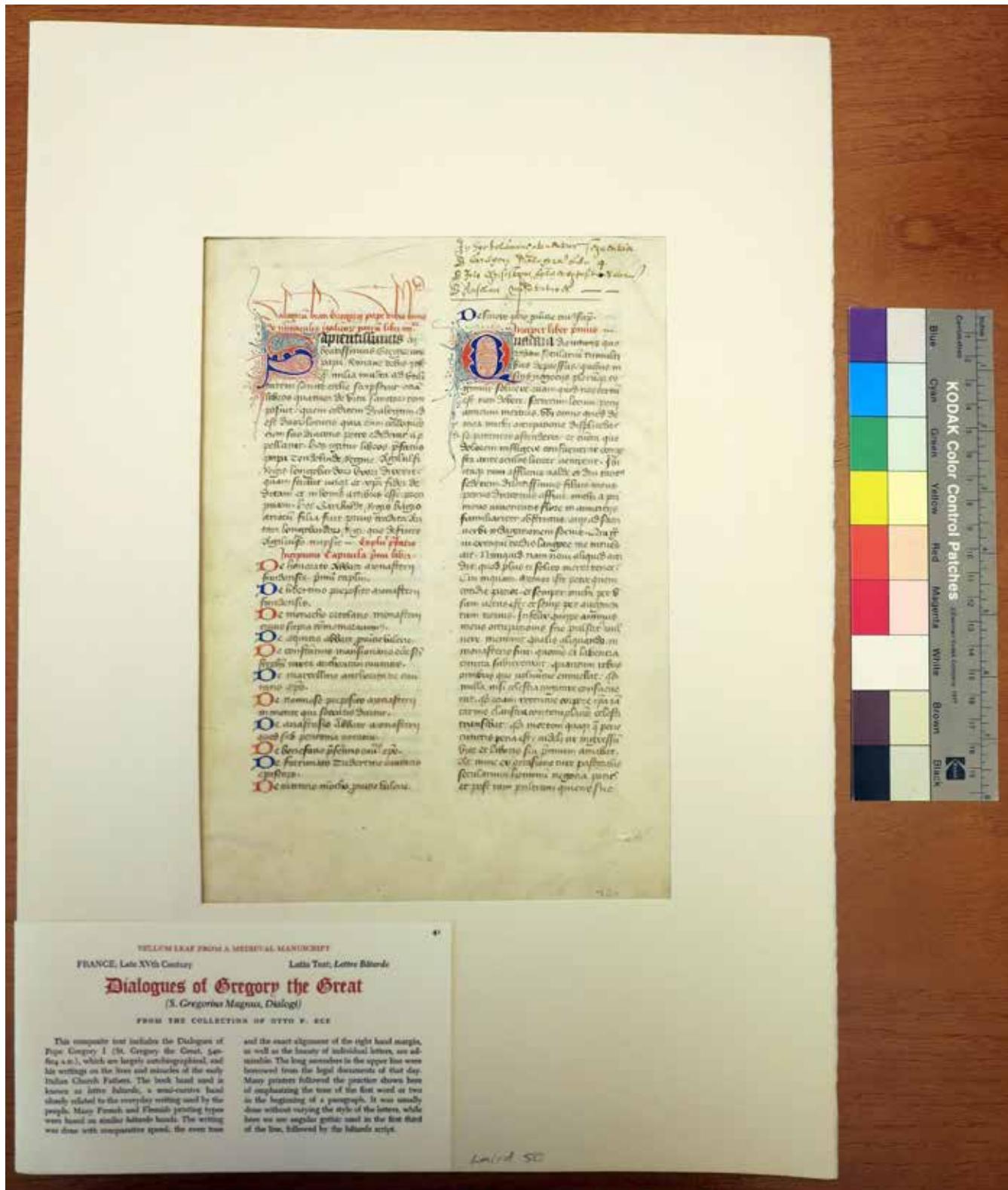


Figure 22. New Haven, Yale University, Beinecke Rare Book and Manuscript Library, Otto Ege Collection. Family Album (Set Number 3) of Otto Ege's Portfolio of *Fifty Original Leaves (FOL) from Medieval Manuscripts, Western Europe XII–XVI Century*. Leaf 41 within Ege's Mat with Printed Label: Fragment from Ege's manuscript of the *Dialogues of Gregory the Great* (c. 540 – 604) and other authors' texts (unnamed in his label). Photograph by Mildred Budny. [BUDNY]

Bios of Speakers and Panelists (Alphabetical order)

Budny, Mildred

With degrees in History (B. A., Vassar College), English (M. A., University of London), and Anglo-Saxon Manuscripts (Ph. D., University of London), Mildred Budny continues her life-long research on the history of books, manuscripts, documents, and related materials, as well as their production, transmission, collection, conservation, photography, study, and display. Part of this work is dedicated, as founding Director, to the activities of the Research Group on Manuscript Evidence, founded in 1989 in England and incorporated as a nonprofit educational corporation in 1999 in Princeton, where its principal base remains. Scholarly publications and the RGME blog focus on medieval manuscripts, early-printed books, documents, signatures, seals or seal-matrices, and their material evidence. Regularly she organizes or co-organizes activities of the RGME, including this event.

Byers, Reid

Reid Byers, bibliophile and collector of imaginary books, is a longtime member of the Grolier Club. He currently serves as President of the Baxter Society and as the host of the Living with Books program of the Fellowship of American Bibliophilic Societies. His book *The Private Library* (Oak Knoll, 2021) was listed among the best non-fiction of the year by the Washington Post, and his Grolier Club exhibition, *Imaginary Books*, returning from tour in San Francisco, reopens in Portland, Maine in late January.

Constantinou, Meghan R.

Meghan R. Constantinou, MA, MLS, is a PhD student at Simmons University and a private rare-book curator in the Boston, Massachusetts, area. Previously, she was Librarian of the Grolier Club. Her research interests focus on intersections between book collecting and gender in the United States, ca. 1890–1950. She currently serves on the Executive Committee of the Bibliographical Society of America, and she is a member of the Grolier Club, the Society of Printers, and the Ticknor Society.

Kahn, Eve

Independent scholar Eve M. Kahn is a regular contributor to *The New York Times* among other publications and a member of the Grolier Club's Council. Her book about writer, reformer, publisher and bon vivant Zoe Anderson Norris (1860–1914), aka the Queen of Bohemia, was published in September by Fordham University Press.

Lynch, Jack

Jack Lynch is Distinguished Professor of English at Rutgers University – Newark, and the author or editor of more than twenty books on eighteenth-century literature, including Samuel Johnson, literary forgery, and the history of lexicography.

Malfatto, Irene

Irene Malfatto has worked as a Manuscript Specialist at Bruce McKittrick Rare Books since 2019. An independent scholar with a specialization in Global Medieval Studies, she holds a PhD in Medieval Latin Literature and is the author of several articles in the fields of medieval travel and

intellectual history. Her most recent publications include a critical edition of the fourteenth-century Latin travelogue of *Giovanni de' Marignolli* (Pisa, Pacini 2022) and the chapter “The Mongol Empire” in *The Cambridge Guide to Global Medieval Travel Writing* (2025).

Owen, Beppy Landrum

Beppy Landrum Owen practiced corporate law for twenty years before turning her attention to the study of the history of the book. She is currently completing a master’s degree in liberal studies at Rollins College in Winter Park, Florida, focusing her research on the history of private presses in Germany and England between 1900 and 1935. She serves on the boards of several bibliophilic organizations, including Rare Book School at the University of Virginia and the Grolier Club of the City of New York. She is also a letterpress printer and uses handset antique metal and wooden type to create designs on her three antique printing presses (though not, she says, with such consequence as Andreas Vesalius’s printing projects!).

Peterson, Tara

Tara Peterson, having graduated in 2025 from Vassar College, where she reported on her recent work for our 2025 RGME Visit to Vassar College, has moved to graduate study at the University of York, with a focus on medievalism and literature.

Porecca, David

David Porreca was born in Montréal and attended the Collège Jean-de-Brebeuf through the end of CÉGEP in pure & applied sciences. Discovering in the process that his talents lay in languages and philosophy instead of physics and mathematics, he gave up on the idea of planetary astronomy and instead came to the University of Waterloo for an Honours BA in Medieval Studies. He did his MA at the Centre for Medieval Studies at the University of Toronto before moving on to the Warburg Institute (University of London) for a PhD under the supervision of Prof. Charles Burnett, completed in 2001. After holding a SSHRC Postdoctoral Fellowship at the Religion & Culture Department at Wilfrid Laurier University, he came to be the medievalist in the Department of Classical Studies at the University of Waterloo in 2003. He is currently the president of the faculty association of his university, taking care of labour relations on behalf of all 1,400 full-time colleagues.

Sorenson, David W.

David Sorenson describes himself as a: Versatile medievalist, who brings a European perspective with an American pedigree, a top degree, and an extensive general background; who has done work in subjects ranging from late-medieval accounts to Greek classics to medieval Yemen, using source material, both published and unpublished. Areas of expertise include numismatics (all periods), palaeography, the history of the book and writing, and medieval economic history. With a BA from the University of Rochester; PhD from Queen’s College, Cambridge; MLS from the State University of New York (SUNY) Albany; and MBA from Boston University, David brings his wide-ranging experience to bear on his subjects of study.

Wright, Janie

Janie Wright is a recent graduate of the MA Medieval Studies program at the University of Leeds. Her dissertation focused on a codicological and palaeographical analysis of Ripon Cathedral MS 5, which won the Mr Robert L Thomson Prize for Best Dissertation within the School of History, and is now in the process of being turned into a journal article. She is currently working with Kivilcim Yavuz on an open textbook about medieval manuscripts.

Yavuz, N. Kivilcim

With a BA in Comparative Literature at Istanbul Bilgi University, MA in Medieval Studies at the University of Leeds, and Ph.D. at the Institute for Medieval Studies also at Leeds, N. Kivilcim Yavuz has been Marie Skłodowska-Curie Fellow and then Postdoctoral Research Associate at the Arnamagnæan Institute at the University of Copenhagen. Next, she was the first Ann Hyde Postdoctoral Researcher at the Kenneth Spencer Research Library at the University of Kansas, before returning to the University of Leeds now as Lecturer in Medieval Studies and Digital Humanities at the Institute for Medieval Studies / School of History.

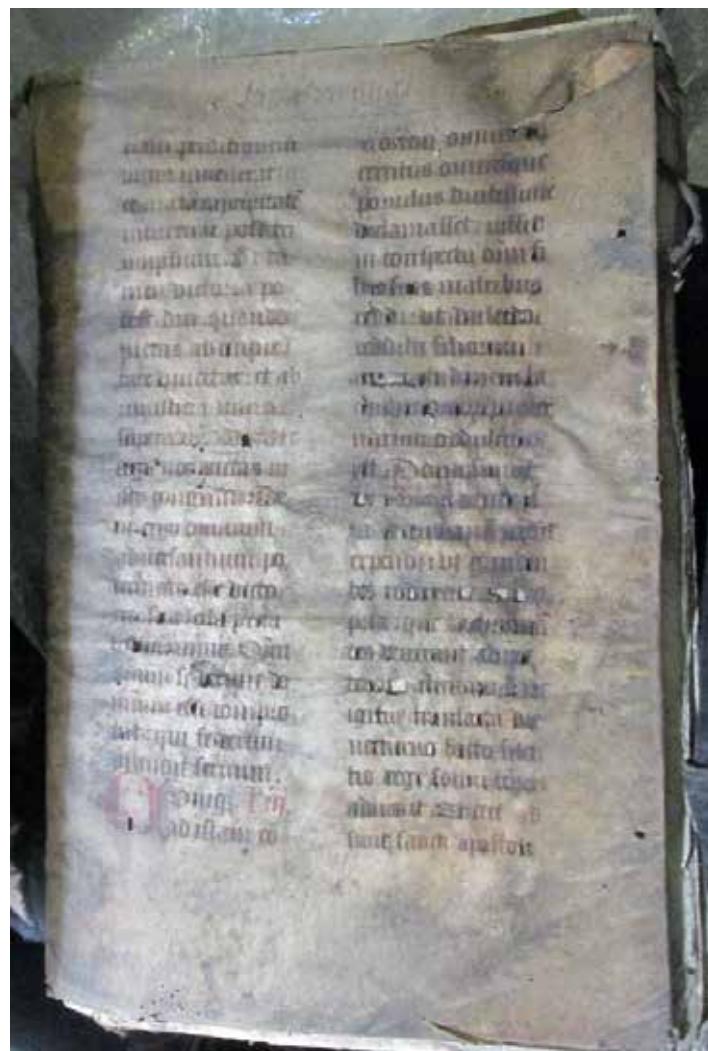


Figure 17bis. French Revolutionary-period ledger with reused text bifolium on vellum, Front cover. The facing side of the reused text shows part of the *Acts of Saint Sylvester* (who lived before 284 – 335); the back cover shows a sermon of Leo the Great (c. 391 – 461). [Sorenson]



Figure 23. Detail of **Figure 2** (Pages 10–11). Oslo, Christiana Kathedralskoles Bibliothek, Schøyen MS 223, fol. 1v: Midsection, introducing the openings of Genesis 33 and 34. Photograph courtesy of Ernst Hugo Ahlberg Pedersen Bjerke. [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 interlinked 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/>. See also <https://manuscriptevidence.org/wpme/who-we-are/>. 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 collectors.

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

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