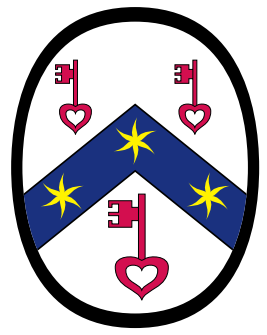


2025 RGME Autumn Colloquium on Fragments

Friday to Sunday, 21–23 November 2025 (online and partly in-person)



“Break-Up Books & Make-Up Books:
Encountering and Reconstructing
the Legacy of Otto F. Ege and Other Biblioclasts”

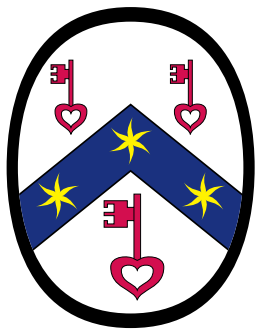
Colloquium Program Booklet



This Colloquium explores the phenomena of widely-dispersed remnants of dismembered manuscripts and other written materials scattered at the hands of biblioclasts such as Otto F. Ege (1888–1951), for various purposes more and less laudable. We showcase work being done in various centers and by many individuals on these materials, as part of long-term, laborious, significant, and sometimes dispersed research to identify, reclaim, and, insofar as possible, virtually reconstruct the originals and place them in context. Our quest is to recognize and, if possible, reconstitute their legacy somehow, in seeking better to transmit them to the future.

Information: <https://manuscriptevidence.org/wpme/2025-autumn-colloquium-on-fragments>

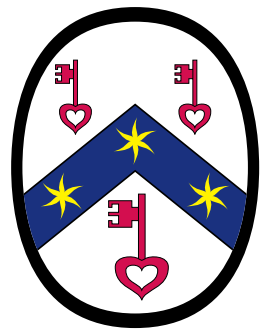
Image: Private Collection. Single Leaf with part of the Book of Jeremiah from “Otto Ege MS 14”. Recto, detail, with the opening of Jeremiah Chapters 20 and 21 with their animated decorated initials. Photograph by Mildred Budny.



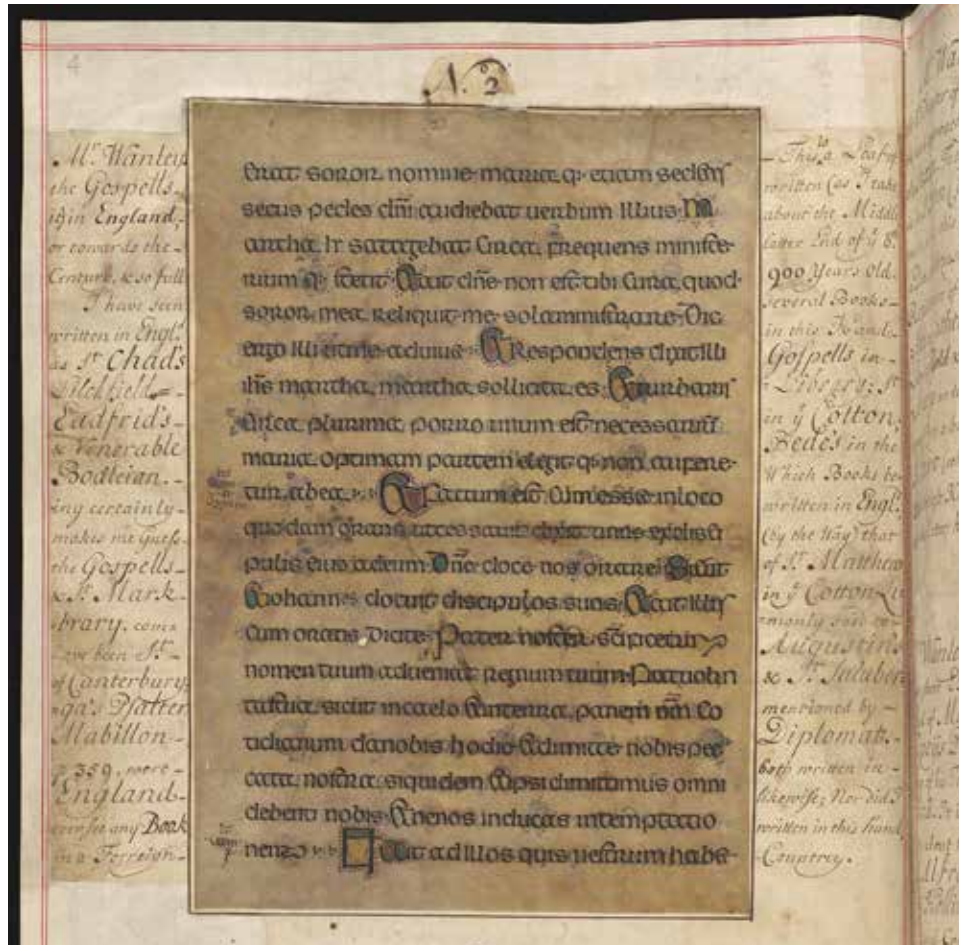
2025 RGME Autumn Colloquium on Fragments

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

Friday to Sunday, 21–23 November 2025 (online and partly in-person)



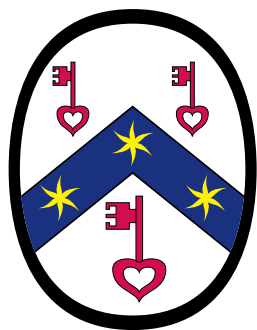
“Break-Up Books & Make-Up Books: Encountering and Reconstructing the Legacy of Otto F. Ege and Other Biblioclasts”



By request, our 2025 Autumn Colloquium focuses on the phenomenon of Fragments of books as survivors. In the spotlight are their characteristics, features, survival-patterns, find-places, and challenges; their makers, disseminators, vendors, collectors, curators, students, and admirers; and their potential as witnesses for larger wholes now lost or dispersed. We consider the impact of deliberate, widespread fragmentation of manuscripts and books in other forms extracting choice parts as specimens in their own right, for display, sale, teaching, study, and perhaps reconstitution. We gather representatives from individual and collective initiatives dedicated to the study of manuscript and related bookish fragments dispersed by Otto F. Ege (1888–1951) and other biblioclasts, including Ege’s predecessors, collaborators, followers, compeditors, and imitators. Thus we examine their legacy in context and celebrate the care to recover, understand, and revive their heritage.

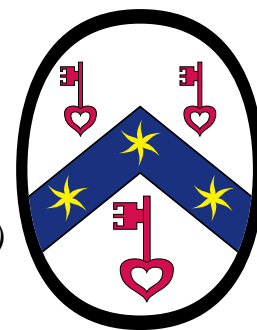
Information: <https://manuscriptevidence.org/wpme/2025-rgme-autumn-colloquium-on-fragments/>

Image: Cambridge, Magdalene College, Pepys Library, PL 2981, p. 4, no. 2, Gospel of Luke (Fragment). Leaf No. 2 in ‘Calligraphical’ albums assembled by Samuel Pepys in 1700. Image via <https://fragmentarium.ms/overview/F-q5x8>; CC BY-NC-SA 4.0 License.



2025 RGME Autumn Colloquium on Fragments

Friday to Sunday, 21–23 November 2025 (online and partly in-person)



“Break-Up Books & Make-Up Books: Encountering and Reconstructing the Legacy of Otto F. Ege and Other Biblioclasts”



Sponsors, Hosts, and Affiliates (up to October 2025, now with more)

Research Group on Manuscript Evidence

Princeton University Library, Special Collections

The Friends of the Princeton University Library

Princeton Bibliophiles & Collectors

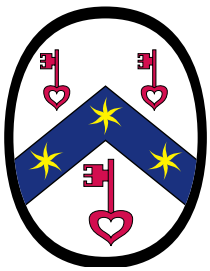
Rossell Hope Robbins Library and Koller-Collins Center for English Studies

at the University of Rochester

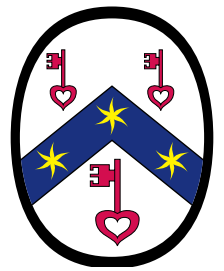
Barbara Hanselman

Information: <https://manuscriptevidence.org/wpme/2025-autumn-colloquium-on-fragments>

Image: Oslo, Christiana Kathedralskoles Bibliothek, Schøyen MS 223, fols. 114v–115r (bringing together parts of the Pauline Epistles and the Apocalypse). Fragment of 122 leaves from “Otto Ege MS 14”, a large Bible. Image courtesy of Ernst Hugo Ahlberg Pedersen Bjerke.



2025 RGME Autumn Colloquium on Fragments



“Break-Up Books & Make-Up Books: Encountering and Reconstructing the Legacy of Otto F. Ege and Other Biblioclasts”

Friday to Sunday, 21–23 November 2025 (online and partly in-person)

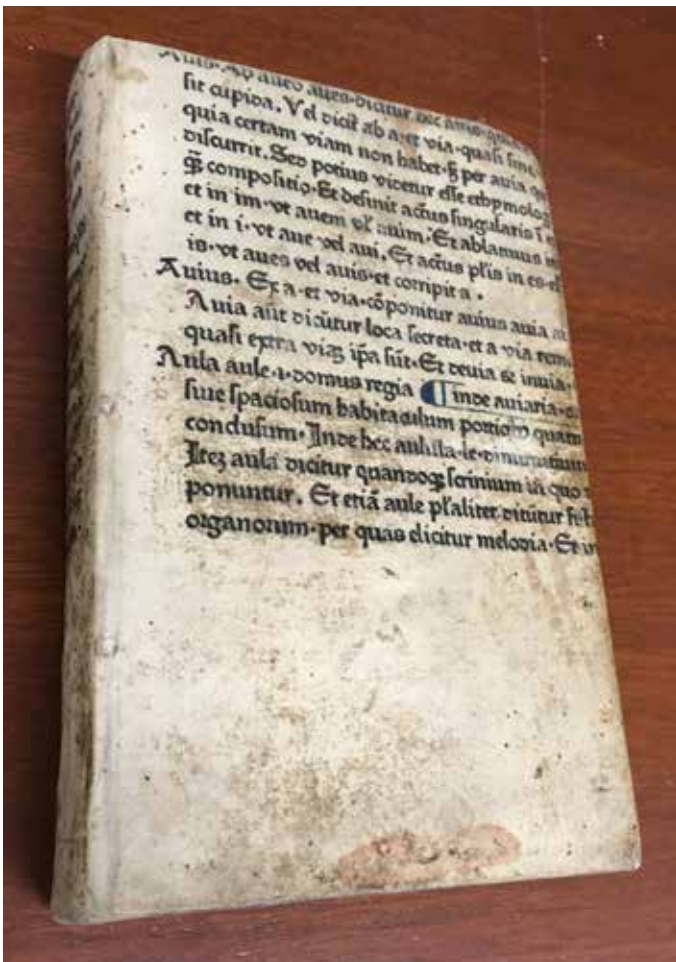
Special Workshops on Friday 21 November 2025 (hybrid)

“Fragments at Princeton”

Workshops led by Eric M. White

at Special Collections of Firestone Library

Friday 21 November 2025 in hybrid format



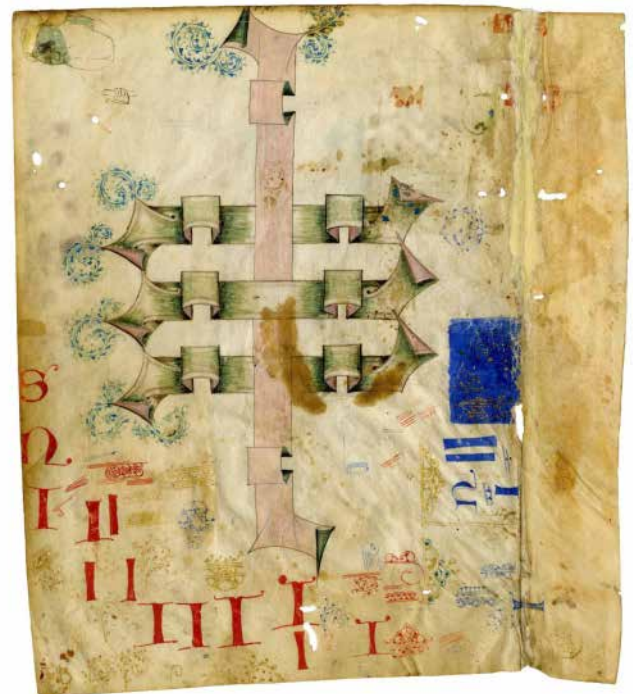
Two sittings:

1:30 – 3:00 pm & 3:30 – 5:00 pm

Registration required.

Space is limited for in-person attendance.

Saturday Lunch hosted by the
Friends of the Princeton University Library



Information: <https://manuscriptevidence.org/wpme/2025-rgme-autumn-colloquium-on-fragments/>

Images: *Left.* A book bound in a vellum leaf from Giovanni Balbi, *Catholicon*. Augsburg: Günther Zainer, 30 April 1469.

Right PUL, Special Collections, 7927, recto. Test sheet with patterns, sketches, and pen-trials. Northern Italy, circa 1400.

Friday 21 November (Hybrid)

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

MORNING SESSIONS 9:00 am – 12:00 pm EST (GMT-5)

Green Hall 1-N-5 (Floor 1, North Side, Room 5)

WELCOME, REGISTRATION, AND COFFEE 9:00–9:15 am EST (GMT-5)

SESSION 9:15–10:00 am EST (GMT-5)

Session 1

“Tracing the Background for Otto F. Ege’s Oeuvre:
The Making of Biblioclasts
and the Unmaking of Books”

Presider/Moderator: * **Mildred Budny** (Executive Director, Research Group on Manuscript Evidence)

Speakers.

* **Mildred Budny**

OPENING REMARKS

“Books, Breakers, and Re-Makers”

* **Scott Gwara** (University of South Carolina, College of Arts and Sciences)

“What Did He Know, and When Did He Know it?”

Otto F. Ege, Philip C. Duschnes, and the Invention of Middle-Class Manuscript Scholarship”

John P. Chalmers (Caxton Club, Retired Librarian)

(a report by representation)

“Medieval Fragments in the Context of Leaf Books: History, Present, and Future Activity”

Q&A

BREAK 10:00–10:15 am

Presenter.

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

“Introducing Two Manuscript Fragments from the Personal Collection of Jessica L. Savage (Princeton, NJ)”

Friday 21 November (continued; Hybrid)

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

SESSION 10:15 am –12:00 pm EST (GMT-5)

Session 2

“Illuminating Otto F. Ege’s Fragments: Case-Studies in Manuscript and Print”

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

Speakers.

* **Lisa Fagin Davis** (Director, Medieval Academy of America / Simmons University School of Library and Information Science)

“Ege, Biblioclasm, and Fragmentology in the Library Science Classroom”

Juilee Decker (Professor of Museum Studies & Co-Director of the Cultural Heritage Imaging Lab at the Rochester Institute of Technology)

“More than the Sum of Its Parts:

Fifty Original Leaves from Medieval Manuscripts as Example, Exemplar, and Assemblage” * Mildred

* **Mildred Budny** and

* **Michael Allman Conrad** (School of Humanities and Social Science, University of Konstanz)

Part I. *“Dismembered but Remembered: Otto F. Ege’s Copy*

of Dante’s Commedia with Illustrations plus Landino’s Commento (Venice, November 1491)”

Q&A

LUNCH BREAK 12:00–1:30 pm (moving to the next venue)



Image: New Haven, Yale University, Beinecke Rare Book & Manuscript Library, Otto Ege Collection (GEN MSS 1498), Ege Family Portfolio of *Fifty Original Leaves (FOL) from Medieval Manuscripts, Western Europe, XII–XVI Century* (Set 3). Stack of Specimen Leaves in their windowed mats, seen from the side within the opened clamshell portfolio. Photograph by Mildred Budny. [COLLOQUIUM]

Friday 21 November (continued; Hybrid)

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

AFTERNOON SESSIONS 1:30 – 5:00 pm EST (GMT-5)

Special Collections (C Floor), Firestone Library

Note: Registration for Attendance IN PERSON is necessary (space is limited)

**Special Collections
Princeton University Library**

**Workshops 1 & 2. Fragments at Princeton
(with Choice of 1 of 2 Sitzings)
“Books in Fragments / Fragments in Books”**

Workshop Leader.

* Eric M. White (Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts, Princeton University Library)

Workshop RGME Intern.

* Hannah Goeselt (RGME Intern Executive Associate; Massachusetts Historical Society Library, Boston)

Workshop 1 (First Sitting) 1:30–3:00 pm EST (GMT-5)

Check-in at Front Entrance Lobby Firestone Library at 1:15 pm

BREAK 3:00–3:15 pm

Workshop 2 (Second Sitting) 3:30–5:00 pm EST (GMT-5)

Check-in at Front Entrance Lobby Firestone Library at 3:15 pm

OPTIONAL DINNER (at attendees’ expense) 7:00–9:30 pm

Local Restaurant: Witherspoon Grill

Saturday 22 November (Hybrid)

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

SESSIONS 9:00 – 5:00 pm EST (GMT-5)

Nassau Presbyterian Church (Assembly Room)
(entrance, with ramp and stairs, at right side of building)

MORNING SESSIONS 9:00 am – 12:00 pm EST (GMT-5)

SESSION 9:00–10:30 am EST (GMT-5)

Session 5

“Travelling Through and With the World of Fragments”

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

Speakers.

* **Michael Ian Hensley** (Asien–Afrika–Institut für Afrikanistik und Äthiopistik, University of Hamburg)
“The Afterlives of Texts and Manuscripts: Users and Uses of Fragments in Ethiopia and Eritrea”

Respondent.

* **Augustine Dickinson** (University of Münster)
“Living Manuscripts: Complex Composite Manuscripts in Ethiopia and Eritrea” — A Response

Scott Ellwood (Assistant Librarian, The Grolier Club of the City of New York)
“Facing the Unknown: Islamic Manuscript Fragments in the Grolier Club Library”

Irina Savetskaya (Special Collections Research Center, Syracuse University Libraries Syracuse University)
*“Reconstructing a Medieval Medical Text from Manuscript–Waste Fragments
in the Bindings at the Strahov Library (Prague) and Syracuse University Libraries”*

Q&A

BREAK 10:30–11:00 am

Saturday 22 November (continued; Hybrid)

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

SESSION 11:00 am – 12:30 pm EST (GMT-5)

Session 6

“Picking Up the Pieces, Bringing Them to Light, and Bringing Them Home”

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

Speakers.

* **Anna Siebach–Larsen** (The Rossell Hope Robbins Library & Koller–Collins Center for English Studies,
University of Rochester)

“Fragmentary Notes: Creating the Idea of Medieval Music through Fragment Collections”

Josephine Koster (Winthrop University)

“Continuing the Hunt for Ege Manuscript 6:

An English Cambridge Bible of the Early–Thirteenth Century”

Respondent.

* **Hannah Goeselt** (Massachusetts Historical Society Library, Boston)

“Using Auction Records and Tracking an Art–Historical Reconstruction:

Ege’s ‘Cambridge Bible’ as Case–Study”

* **Richard Weber** (Collector, Tennessee)

“Experiences of a Collector: Fragments Dispersed by Ege and Others”

Q&A

LUNCH BREAK 12:00–1:30 pm

Assembly Room

Hosted by The Friends of the Princeton University Library

AFTERNOON SESSIONS 1:30 – 5:00 pm EST (GMT-5)

Assembly Room

Saturday 22 November (continued; Hybrid)

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

SESSION 1:30–2:30 pm EST (GMT-5)

Session 7

“Collecting, Curating, Cataloguing: Reclaiming the Lost as Found”

Presider: * **Barbara A. Shailor** (Department of Classics, Yale University)

Speakers.

* **Agnieszka Rec** (Curator, Beinecke Rare Books & Manuscript Library, Yale University)
“The Otto F. Ege Collection (GEN MSS 1498) at the Beinecke Library: An Introduction”

* **Altstatt, Alison** (University of Northern Iowa),

Anna de Bakker (McGill University),

and

Debra Lacoste (Dalhousie University)

— Sponsored by the Digital Analysis of Chant Transmission (DACT) Project

*“Compiling, Cleaning, and Completing Data: Using the Cantus Database
to Catalogue Ege’s Fifty Original Leaves and Other Chant Manuscript Fragments”*

Kate Steiner (Department of Music, Conrad Grebel University College)

“The DACT Project: A Brief Report on Work-in-Progress”

Q&A

BREAK 3:00–3:30 pm

SESSION 3:30–5:00 pm EST (GMT-5)

Session 8

“Confronting and Reconstituting the Legacies of Biblioclasts: A Roundtable Discussion”

Presiders/Moderators: * **Hannah Goeselt** and * **Justin Hastings**

Panelists (Alphabetical Order)

* **Mildred Budny**

William Claspy (Director Emeritus, University Archives and Special Collections,
Kelvin Smith Library, Case Western Reserve University)

* **Michael Allman Conrad**

* **Agnieszka Rec**

* **David Porreca**

* **Eric M. White**

* **N. Kivilcim Yavuz**

OPTIONAL DINNER (at attendees’ expense) 7:00–9:30 pm

Local Restaurant: Kristine’s

Sunday 23 November

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

SESSION 10:30 am – 12:00 noon

Session 9 “Picking Up the Pieces: Examining Fragments of Books and Their Find-Places”

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

Speakers

* **David Porreca**

and

Jordan Tardif (Department of Classics, University of Waterloo)

“Single Leaves of Manuscript and Early-Printed Books at the University of Waterloo: An Overview”

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

“Gathering Fragments from Ege and Other Biblioclasts”

* **Katharine C. Chandler** (Special Collections and Serials Cataloguer, University of Arkansas Libraries;
and Faculty Adjunct, San José University)

“Dispersed Manuscripts, Disrupted Histories:

The Case of the Graduals of the Chartreuse de Champmol

* **Mildred Budny**

and

* **Michael Allman Conrad**

Part II: “A Summing Up: On the Essence of Fragments and Recovery, with Ege’s Dante as Guide”

Q&A

* **Mildred Budny**

CLOSING REMARKS



Figure 1 (above). Cincinnati, Public Library of Cincinnati and Hamilton County, Main Library. Individual Sets of three Portfolios compiled by Otto F. Ege (left to right): *Fifty Original Leaves* (FOL, Set 9); *Famous Books, Nine Centuries*; and *Famous Bibles, Nine Centuries*, seen in a row in their closed clamshell or tied album covers. Photograph by Mildred Budny. [COLLOQUIUM; BUDNY AND CONRAD]

Figure 2 (below). New Haven, Yale University, Beinecke Rare Book & Manuscript Library, Otto F. Ege Collection (GEN 1496), “Ege Family FOL Portfolio” (Set 3), opened in course of consultation, specimen Leaf by Leaf enclosed individually within stand-alone windowed mats with printed labels. Front row (left to right): Ege MSS 41 and 46. Photograph by Mildred Budny. [COLLOQUIUM; BUDNY AND CONRAD; REC]

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The Rossell Hope Robbins Library

& Koller-Collins Center for English Studies

at the University of Rochester

Bibliographical Society of America

Celia M. Chazelle

Barbara Hanselman

Barbara A. Shailor

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Technical Support, Interns, RGME Publications

Special Mention:

Phillip Bernhardt-House, Leslie French, Hannah Goeselt,

Justin Hastings, Randolph Hill, Beatrice Kitzinger,

Agnieszka Rec, Laura Sassi, Eric M. White

Ecce inquit stephanus
iudeos celos apertos et filium
hominis stan-

tem a dextris iurantis

Hey ia.

i deo ce

los aper tos et the

sum stan tem a dextris

iurantis de i.

Nill. Dicebat ihs **S** mathim
turbis iudeorum: et principibus
sacerdotum. Ecce ego mitto
ad uos prophetas et sapientes et
scribas: et ex illis occidetis et
crucifigitis et ex eis flagel
labitis in synagogis uestris: et
persequimini de ciuitate in ci
uitate. ut ueniat super uos omnis
sanguis iustus qui effusus
est super terram. a sanguine
abel iusti. usque ad sanguinem
zacharie filij barachie. quem
occidistis inter templum et al

tare. Amen dico uobis: ue
nient hec omnia super gene
rationem istam. Ierusalem
ierusalem qui occidis prophetas et
lapidas eos qui ad te missi
sunt. Quotiens uolui con
gregare filios tuos. quem ad
modum gallina congregat
pullos suos sub alas: et no
liuisti. Ecce: relinquitur uobis
domus uestra deserta. Dico ei
uobis. non me uidebitis a
modo: donec dicatis. Bene
dictus qui uenit in nomine domini.

Elege sunt apostoli **off**
stephanum leuitam ple

num fide et spiritu sancto

to quem lapidauit

sunt iudei grauem et di

centem domine ihs su ac

ape spiri tui meum

Sec **Sec** **S**ec

pe domine ac

munera pro tuorum commemo

ratione sanctorum ut sicut il

Abstracts (Alphabetical order by Speaker)

Altstatt, Alison (University of Northern Iowa),

Anna de Bakker (McGill University),

and

Debra Lacoste (Dalhousie University)

— Sponsored by the **Digital Analysis of Chant Transmission** project

“Compiling, Cleaning, and Completing Data:

*Using the Cantus Database to Catalogue Ege’s Fifty Original Leaves
and Other Chant Manuscript Fragments”*

Medieval chant sources are continually being uncovered in North American libraries, archives, and private collections. The leaves from books dismantled by Otto Ege and included in the *Fifty Original Leaves* (FOL) portfolios are of particular interest, as they were disseminated in a systematic manner and can therefore be reunited — at least digitally — with their counterparts. Although print and online sources such as Denison University’s “Otto F. Ege Collection” (<http://ege.denison.edu/index.php>), last updated in May 2008, remain useful resources with lists of locations and links to images of the then-known portfolios, the opportunity exists now with recent research and more robust software to deliver a comprehensive view of the chant manuscripts included in the FOL, that is, not only the locations of known “Ege” leaves, but also their Latin chant contents both in individual inventories and digital reconstructions of the broken books.

Under the mandate of the Digital Analysis of Chant Transmission (DACT) project, and following the development over the past ten years of data-entry protocols specific to fragmented chant sources, Ege’s leaves are being identified and indexed in the Cantus Database (<https://cantusdatabase.org>) with compiled Ege Portfolio numbers (1–40), Gwara handlist numbers (1–50), and library shelfmarks, thus making searchable their locations and contents. This effort, in turn, supports the dissemination on the Cantus Database website of more accurate manuscript descriptions for Ege’s leaves, some of which were misidentified in the FOL descriptions. This initiative within the Cantus Database is made possible by several earlier efforts devoted to indexing fragmented folios in individual and library collections, and the recent piloting of database “segments” tailored to particular research needs. Through the compiling, cleaning, and completion of existing data, complemented by information from newly discovered sources, we hope to approach a deeper understanding of the transmission of liturgical chant fragments.

Note: The three presenters are affiliated with the Digital Analysis of Chant Transmission project (<https://dact-chant.ca>), led by Jennifer Bain at Dalhousie University in Halifax, Nova Scotia, Canada. Alison Altstatt (University of Northern Iowa) is the Team Lead for “Fragments,” Anna de Bakker (McGill University) is a Research Associate, and Debra Lacoste (Dalhousie University) is Project Manager. DACT is funded by a seven-year Partnership Grant from the Canadian Social Sciences and Humanities Research Council, and, in addition to a number of other initiatives, it supports the maintenance and development of the Cantus Database (<https://cantusdatabase.org>) and the Cantus Index (<https://cantusindex.org/>).

[[Figures 3–7](#)]

Figure 3. Princeton University Library, Special Collections, MS 138.71, verso. Detached leaf from Otto Ege MS 22, “The Warburg Missal”. Photograph by Mildred Budny. For information about this leaf, see <https://manuscriptevidence.org/wpme/a-leaf-for-saint-stephen-protomartyr-at-princeton-from-otto-eges-warburg-missal>. [ALTSTATT ET AL.; WHITE]





Figures 4–7. Beauvais Missal (Ege MS 15). France, Beauvais, circa 1300, given to Beauvais Church in 1356 by Robert de Hangest, Canon of Beauvais. Dismembered in 1942; Beauvais Missal (Fragment), Utopia, armarium codicum bibliophilorum (<https://fragmentarium.ms/overview/F-vs7p>). [Altstatt Et Al.; WEBER]

Figure 4 (top left and above). Cleveland Museum of Art, Leaf opening the Preface to the Canon of the Mass with Two Historiated Initials: Initial *P*[er omnia saecula saeculorum] (A Priest Celebrates Mass) and Initial *V*[ere dignum et iustum est] (Ecclesia and Synagogue). Image via Creative Commons Zero (CC0) licence via <https://www.clevelandart.org/print/art/1982.141>.

Figure 5 (top right). Wellesley, Massachusetts, Wellesley College, MS 33 1, verso. Leaf with part of the Mass for Ember Saturday after Pentecost. Image Public Domain via [Wellesley_33_1v – Beauvais Missal — https://fragmentarium.ms/view/page/F-olo4/3581/37310](https://fragmentarium.ms/view/page/F-olo4/3581/37310).

Figures 6–7. Collection of Richard Weber. Leaf from the Beauvais Missal. Sold by Forum Auctions, 28 March 2024, lot 108. Images provided by Forum Auctions. [WEBER]

Figure 6 (far left). Recto. **Figure 7** (near left). Verso.



che cuopre el foffo i che si paga el fio
A que che scōmettendo acquista carco

Hipotra mai per con paro
le sciolte
dicer del sangue & dele
piaghe apieno
chio hora uidi per narrar piu uolte
Ogni lingua per certo uerria meno
per lo nostro sermone & per la mēte
chāno a tanto cōprender poco leno

E due precedenti canti ha tractato el nō
n aucto d fraudolēti cōfigleri pūti ne locta
ua bolgia. Hora pōe e semiatori di scādali
& di scisme & herēsie: eglī pche con loro fraude
hanno distructi & separi eglī che pria uisueuono
cōgiūti: & i cōcordia mentamēte pone hauere
e oro mēbri separi & diuisi & stracciati piu e me
no s: cōdo che maggiori o miori discordie hāno
semitato: & i qsto luogho qdra el decto del psal
mista. Filii hominum dētes eorū arma & sagitte. Li
gue eorū gladius acutus. Chi porri mai cōe op
timo poeta hauēdo a tractare cose grandi & tra
gice usar tal pīcipio che faccia lauditor attēto
dimostrādo che la grādeza delle cose nō se puo trouare pole cōueniēti. Simelmēte Virgi. Non mhi li lin
gue cētū sint ora q cētū: Ferrea uox oēs sceleg: cōprēdere formas. Oīa pēag: pcurrere noīa possem. Imi

que el feudo & tributo: qđi dica: la pēa di qđli: eglī se
mettēdo cō false calūnie diuidēdo & spēdo queglī ch
erono congiunti & amici: Acquistan carcho: acquista
peccato che e carcho & peso all'anima.

CANTO. XXVII. DELLA PRIMA
CANTICA DI DANTE.

Budny, Mildred (Director, Research Group on Manuscript Evidence, Princeton, New Jersey)

and

Conrad, Michael Allman (Department of Literature, Art, and Media Studies, University of Konstanz)

Part I (Session 2)

“Dismembered but Remembered: Otto Ege’s Fragmented Copy of Dante’s Commedia (Venice, 1491)”

Part II (Session 9)

“A Summing Up: On the Essence of Fragments and Recovery, with Ege’s Dante as Guide”

Within the multi-form corpus of Otto F. Ege’s dismembered manuscripts and printed books, representing many centuries in the history of book-production and composition, we take as a poignant case-study his printed copy of the works of Dante Alighieri (circa 1265 – 1321), centered upon the Florentine’s masterpiece, the *Divina Commedia* (composed from circa 1308 to circa 1321), also with some other texts by or about Dante and his work, or attributed to him. Our choice resonates with the RGME’s Theme for 2025 of “Thresholds and Communities”, as this colloquium focuses upon fragments perpetrated by biblioclasts and other forces of dismemberment across time and place. How, perchance, do the fragments present or represent thresholds to encounter (maybe cross) and communities to visit, reconstruct, or revive?

When, where, and how Ege acquired the volume is not apparently known. Specimen leaves appear — but not invariably — in Ege’s two versions of portfolios of *Famous Books*, in the standard series across *Eight Centuries* (FBEC) and the elaborate series in *Nine Centuries* (FBNC). According with Ege’s practices, specimen leaves would appear on their own in other settings; and perhaps there also survive parts of the residue or despoiled carcass (such as the left-over binding), but we have not come across them yet. The first instance which came to our notice, in a Private Collection (reported soon after its acquisition in 2016 in the RGME blog), forms the centerpiece of our exploration of the volume and its context. The leaf carries parts of Cantos XXVII–XXVIII of the *Inferno*, accompanied by illustration and commentary. Composed from circa 1308 and to circa 1321, the *Divina Commedia* moves through its three realms or stages of *Inferno* and *Purgatorio* to *Paradiso* as Dante explores their realms separately with lofty guides who had inspired him deeply, and as the human soul, through punishment or reward, might find its way through sin and repentance to God. This leaf places us in the Eighth Circle of Hell (out of nine circles), within the Ninth Bolgia, the Ditch of the Sowers of Discord. Its depiction of dismembered human bodies on a leaf from a dismembered book is telling.

Ege’s printed label for the specimen extols the author Dante and his achievement, citing praise by John Ruskin (1819–1900) in the process, but it fails to mention the commentary, which looms larger on the text-block than the few lines of the poem forming the main text. This presentation on the page corresponds with well-developed practices, stretching back through the medieval period, accorded to authorities such as Biblical and legal texts, and to Dante as a mark of exceptional attention to his stature as poet and promoter of the Italian language in its Tuscan dialect.

(Continued on Page 23)

Figure 8 (top left). Florence, Cathedral of Santa Maria del Fiori, Fresco of 1465 by Domenico di Michelino (1417–1491). Holding up an opened book in one hand and gesturing with the other, the laurel-wreathed figure of Dante stands between the walled city of Florence, the entrance to Hell, and the seven-terraced Mount Purgatory, beneath the spheres of Heaven — at the thresholds of the realms visited in his poem, in the company of selected gifted guides. Image: Domenico di Michelino, Public domain, via Wikimedia Commons (https://commons.wikimedia.org/wiki/File:Dante_Domenico_di_Michelino.jpg). [BUDNY & CONRAD]

Figure 9 (bottom left). Detail of **Figure 10**.

INFERNO

per la cōtradiction che nol consente
 Ome dolente come mi riscossi
 quando mi prese dicendomi forse
 tu non credeui ch'io laico fossi
 A minos mi porto & quegli attorse
 octo uolte la coda al dosso duro
 & poi per la gran rabbia si la morse
 Dixe questi de rei del fuoco furo
 perchio la doue uidi son perduto
 & si uestito andando mi rancuro
 Quade gli hebbel suo dir così cōpiuto
 la fiamma dolorando si partio
 torcendo & dibattendo el corno acuto
 Noi passamo oltre & io el duca mio
 su per lo scoglio insino i su l'altro archo
 che cuopre el fosso i che si paga el fio
 A que che scōmettendo aquisitan carco



Hipotra mai par con paro
 le sciolte
 dicer del sangue & de le
 piaghe apieno
 ch'io hora uidi per narrar piu uolte
 Ogni lingua per certo uerria meno
 per lo nostro sermone & per la mēte
 ch'ano a tanto cōprender poco seno

E due precedenti canti ha tractato el nro
 auctoꝛ d'fraudolenti cōsighieri pūiti ne loca
 ua bolgia. Hora pōe e seminatori di scādali
 & di scisme & herēsie: e q̄li pche con loro fraude
 hanno distructi & sepati q̄li che pria uiueuono
 cōgiūti: & i cōcordia meritamēte pone hauere
 e' oro mēbri sepati & diuisi & stracciar piu e me
 no s'cōdo che maggiori o miori discordie hāno
 semiato: & i q̄sto luogho q̄dra el dexto del psal
 mista. Filii hominum detes eorū arma & sagitte. Li
 gue eorū gladius acutus. Chi porria mai cōe op
 timo poeta hauēdo a tractare cose grandi & tra
 gice usar tal p̄cipio che faccia laudatore attēto
 dimostrandō che la grādeza delle cose nō se puo trouare pole cōueniēti. Simelmēte Virg. Non mhi li lin
 gue cētū sint ora q̄ cētū: Ferrea uox oēs sceleg cōprēdere formas. Oia pēage pcurrere noia possem. Imita
 adōque Virgilio: & uirgilio imita homero. Adūque chi porria mai: q̄si dica ne sūo. DICE del sūgue
 & de le piaghe. La q̄rita del sūgue & la crudelta delle piaghe. APleno: a sufficiētia: PVR con pole sciolte
 cō oñone soluta & i p̄sa: imp̄ho che scriue i uer si usa pole cōgelate cō certa misura. Ma chi scriue i p̄sa usa
 pole libere & sciolte da ogni misura & rima: & la snia e q̄sta. Nessun potrebbe dire abastanza l'horribile
 straccio: quādo bene scriuessi in prosa doue e piu facile expr̄mere: cio che uogliamo che inuer si ouera
 ramēte. PER narrar piu uolte: in due modi si puo ordiare q̄sto texto: O ueramēte chi potria narrare le
 piaghe: le q̄le io uidi p̄ narrare piu uolte: cioe io uidi con p̄posito di narrare piu uolte. Ouera mente dire
 mo: Chi porria mai narrare a pieno per natura piu uolte: cioe: ben che nō una uolta: ma piu le narrassi.
 OGNI lingua per certo uerria meno: a narrare. & assegna la ragione. PER lo nostro sermone: in suffici
 ente. ET PER LA MEMTE insufficiente. HANNO: equali sermōe & mente hanno. PICcol senno: cioe
 piccol receptaculo sono poco capaci. A Comprehendere tanto: cioe ad intendere si gran cose.

era del ordine de cherubini: de q̄li diremo piu a pieno
 nel paradiso. CHA Stouer nō si puo chi non si pente
 La ragione che assegna el diavolo san frācesco e: che el
 cōte nō puo ēre solo se nō e assoluto: ne si puo absol
 uer chi si si pēte del pēto cōmesso: ne puo uno i un me
 delimo tēpo uolere cōmette el pēto & pētirēne: pch
 uolere & nō uolere sono contrarii. HA miser lasso. Al
 hora i grā p̄urbatōe dixē che allui era iteruēto. AD
 minos mi porto: & q̄gli attorse. Di mios di sopra e de
 sto assai nel. y. cāto: cōli i referire le historie & le fauo
 le: cōe i dimostrare l'allegorico sēso. ET POI p̄ la gran
 rabbia se la morse: q̄sto e el fine di q̄gli che da la lor p
 pria cōscia sono dānati: che p̄dispatōe di uērio furio:
 si etiā cōtro di se medesimi. Questi e de reiscioe de dā
 nati a ētrare nella fiamma: la q̄le ricuopre & fura laia: la
 q̄le dētro nō si si uede: & pō di sopra dixē: Et ogni fūa
 ma un pētoe luola: & così uestito di q̄sta fiamma. Mirā
 chor. i. mi rāmarico: & a me medesio porto odio: imp
 ho che rācore e odio occulto: l'Nino i su l'altro arco: i
 sino i sul pōte della nona bolgia. DQue si p̄asca el fio
 cioe el feudo & tributo: q̄li dica la pēa di q̄li: e q̄li se
 mettēdo cō false calūnie diuidēdo & sp̄tēdo quegli ch
 etono congiunti & amici: Acquisitan carcho: acq̄stā
 peccato che e carcho & peso all'anima.

CANTO XXVIII DELLA PRIMA
CANTICA DI DANTE.

Figure 10. Private Collection, Portfolio of Original Leaves from Famous Books: Nine Centuries, 1122 A.D. – 1923 A.D., annotated by Otto F. Ege; Unnumbered Set. Specimen Leaf from Ege's dismembered copy of Aligieri Dante's *Divina commedia* with *Comento* in Italian by Christophoro Landino (Venice: Pietro di Piasi, November 1491), fol. 126v. Leaf from *Inferno*, Cantos XXVI–XXVII, with decorated 4-line inset initial and woodcut illustration opening Canto XXVII. [BUDNY AND CONRAD]

INFERNO.

Inge assa cōuenientemēte che essendo stato gui-
do del ordine di san francesco lui uabbia preso el
suo patrociniō: & se uogliamo alcuna allegoria di
remo che la cōscientia duno elq̃le a petitione del
prelato habbi cōmesso fraude doppo la morte. i. del pecca-
to cōmesso sta ambiguo: pche da una parte frācesco. i. ep̃la
religione ad cui richiesta ha facto gli persuade che nō sia er-
rorē. Dal'altra e el diuolo che ep̃lo peccato la dāna. Onde
neri cherubini. i. un diuolo: & pero nero elq̃le ināzi la dā-
natione era del ordine de cherubini: deq̃li diremo piu apie-
no nel paradiso. Chāssoluer nō si puo chi nō si pēte la ragio-
ne che assegna el diuolo a san frācesco e che el cōte nō puo
essere saluo se nō e assoluto. Ne si po assoluto che nō si pē-
te del peccato cōmesso: ne puo uno i un medesimo tēpo uo-
lere cōmettere el peccato & pētirsene: pche uolere & nō uo-
lere sono cōtrari. Ha misser lasso: all'hora i gran turbatio-
ne disse che allui era iteruenuto. Ad minos mi porto & que-
gli attorse di minos di sopra e decto ad sufficiētia nel. v. can-
to: cōssi i referir le historie & le fauole: come in dimostrare
l'allegorico senso. Et poi p la grā rabbia se la morse: q̃to e el si-
ne di q̃gli che dalla lor propria cōscientia sono dānati che p
desperati de diuino furiosi etiā cōtro di se medesimi. Que-
sti e de reicōie de dānati a entrare nela fiamma: laq̃le ricopre
& fura l'anima: laq̃le dētro nō uis uede: & pero di sopra dis-
se. Et ogni fiamma un peccatore fuola: & cōssi uestiro di q̃sta
fiamma. Miraculo. i. mi ramarico: & a me medesimo porto
odio. Impoche rāchore e odio occulto. Infino insu l'altro ar-
cho infino i sul ponte de la nona bolgia. Doue si palcha el fio.
i. el seldo & tributo: q̃li dica: la pena di q̃gli e q̃li scōmettēdo
cō false calunnie diuidēdo & spartēdo quegli che erano cō-
giunti & amici. Acquistan carcho acquistan peccato che e
carcho & peso all'anima.

Canto. xxviii

Pūition di
feminato
ri dūcādo
li & l'auue

E due precedeti cāti ha tractato el nostro aucto-
re de fraudolēti cōsighieri puniti nelloctaua bo-
glia. Hora pone efeminatori di scandali & di cō-
me & here sie: e q̃li pche cō loro fraude hāno di-
struati & seperati q̃gli che prima uiuēuono cōgiunti & i cō-
cordia meritamēte pone hauere eloro mēbri seperati & di-
uisi & straciati piu & meno secōdo che maggiori o minori
discordie hāno seminato: & in q̃sto luogo quadra el dēcto
del psalmista. Fili hominū dentes eorū arma & sagitte: Lin-
gue eorū gladius acutus. Chi porria mai: come optimo poe-
ta hauēdo attrachare cō le grādi & tragiche ufa tal principio
che faccia landitore attēto: dimōstrādo che alla grādeza del
le cose nō si puo trouare parole cōueniēti. Similmēte Vir-
gilio. Nō mihi si lingue centū sint oraue centū. Fereā uox
omnes scelerū cōprendere formas. Omnia penarū percur-
rere nomina possem. Imita adūque Virgilio: & uirgilio imi-
ta Homero. Adūque chi porria mai: q̃li dica: nēssuno. Dice-
re del sangue & delle piaghe. La quantita del sangue & la cru-
deltà delle piaghe. Appieno a sufficiētia. Pur con parole
sciolte: con oratione soluta & in prosa: imperoche chi scri-
ue in uersi ufa parole conlegate cō certa misura: ma chi scri-
ue in prosa ufa parole libere & sciolte da ogni misura & ri-
ma: & la sententia e questa. Nēssun potrebbe dire abbastan-
za l'horribile straccio quando bene scriuessi in prosa doue
piu facile a exprimer cioche uogliamo che in uersi. Ouera-
mente per narrar piu uolte in due modi si puo ordinare
questo testo: oueramente chi porria narrare le piaghe le
quali io uidi per narrar qui piu uolte: cioe io le uidi con pro-
posito di narrarle piu uolte. Ouera mēte diremo. Chi poria
mai narrare appieno p narrar piu uolte: cioe bēche nō una

Imitatio di
uigilio &
de home-
ro.

Francesco uenne comio su morto:
per me ma un de neri cherubini:
gli disse nol portar non mi far torto
Venirē de qua giu tra noi meschini
perche diede el consiglio frodolente
dal quale in qua stato gli sono acrimi
Cassoluer non si puo chi non si pēte:
ne penter & uolere insieme possi.
per la cōtradietion che nol cōsente.
Ome dolente come mi riscossi:
quando mi prese dicendomi forse
tu non credui chio loico fossi.
A minos mi porto & quegli attorse
oēto uolte la coda al dōsso duro:
& poi per la gran rabbia la si morse.
Disse questi e de rei del fuoco furo:
perchio la doue uedi son perduto.
& si uestito andando mi rancuro.
Quādegli hebel suo dir cōsi cōpiuto
la fiamma dolorandosi partio.
torcēdo & dibatēdo el corno aguto
Noi possiamo oltre & io el duca mio
su p lo scoglio infino i su l'altro arco
che copre el fosso i che si paga el fio
Aque che scōmettēdo acquistā carcho
CANTO. XXVIII. DELLA PRI-
MA CANTICA DI DANTE.



Hi porria mai pur cō pole sciolte
& dicer al sūgue & dle piaghe apio
chio hora uidi p narrar piu uolte
Ogni lingua per certo ueria meno
per lo nostro sermōe & per la mēte
chāno atanto cōprender poco seno

Figure 11. Princeton, Princeton University, Special Collections, William H. Scheide Library, 38.11. Dante Alighieri's *Divina commedia* with *Comento* in Italian by Christophoro Landino (Venice: Bernardinus Benalius and Matteo Capcasa, 3 March 1491). Fol. CXVIIv: Leaf from *Inferno*, Cantos XXVI–XXVII, with omitted 3-line inset initial, and woodcut illustration opening Canto XXVII. [BUDNY AND CONRAD]

Issued in 1481, and designed for printed readership, the commentary by the humanist Christophoro Landino (1424–1498) derives from the Florentine court. Ege’s volume derives from a next stage of Dante’s reception and transmission, in the move from manuscript to print for circulation and from Dante’s Florence outward, notably to Venice, for the printing. The *editio princeps* of the *Commedia* was printed in 1471 in Florence; Landino’s commentary accompanied it in some editions, starting with 1481 in Venice; to it soon were added illustrations. As stated in his label, Ege’s volume, was printed by Petris de Plasiis (Pietro de’Piasi or Pietro Cremonense) in Venice in 1491: *La Comedia di Danthe Alighieri poeta fiorentino*, dated 18 November 1491 (*Incunabula Short-Title Catalogue* / ISTC id00033000; *Gesamtkatalog der Wiegendrucke* / GW 07970; Frederick R. Goff, *Incunabula in American Libraries*, Goff D-33). In 316 leaves, this folio edition contains the full *Commedia* with Landino’s *Commentary*, an introduction to the author by the humanist scholar and philosopher Marcilio Ficino (1433–1499), edited by the Franciscan friar Piero da Figino, and other texts. Aiding our quest for Ege’s dispersed copy, extant copies show the original span of leaves, the full suite of illustrations, the other texts, and the combined characteristics intended for encounters with the physical book.

Our study of the Dante specimens examines representatives of the former volume (found in institutional and private collections) in the context of their edition and the production of early-printed editions of Dante, especially in Venice. Particularly pertinent are editions containing Landino’s commentary and a large series of illustrations. In particular, the similarities and contrasts between de’Piasi’s printing in November 1491 and that by Bernardinus Benalius and Matteo Capcasa dated 3 March 1491 (ISTC id00032000; GW 7969) — although there is some uncertainty about that dating — bear significance for understanding the nature and questionable quality of the copy which Ege obtained as a representative of the divine Dante, an important luminary among authors of books deemed worthy of fame displayed in the Portfolio. The quest takes note of the taste for Dante’s works in Venice by the late fifteenth-century and in America by the late-nineteenth and early-twentieth centuries, when Ege made his choice to include such specimens.

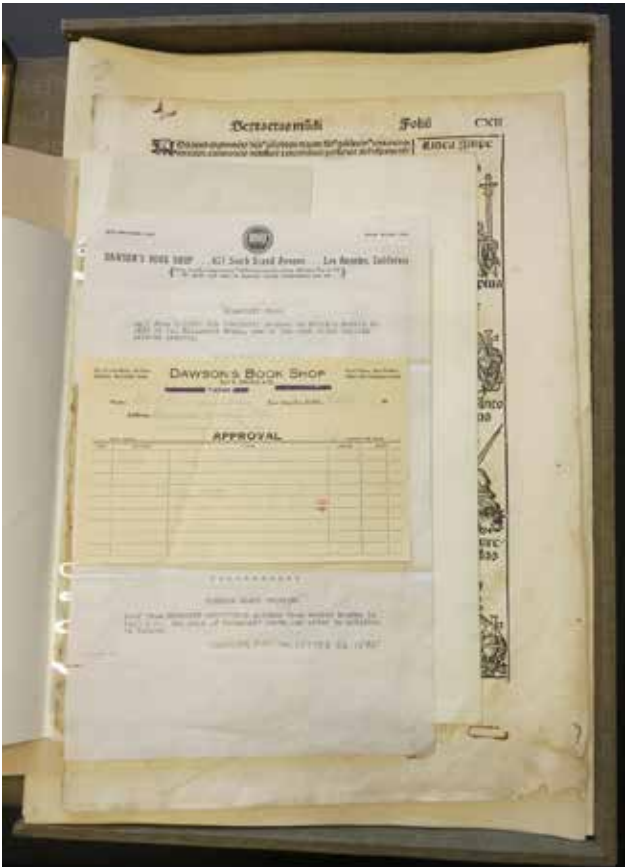
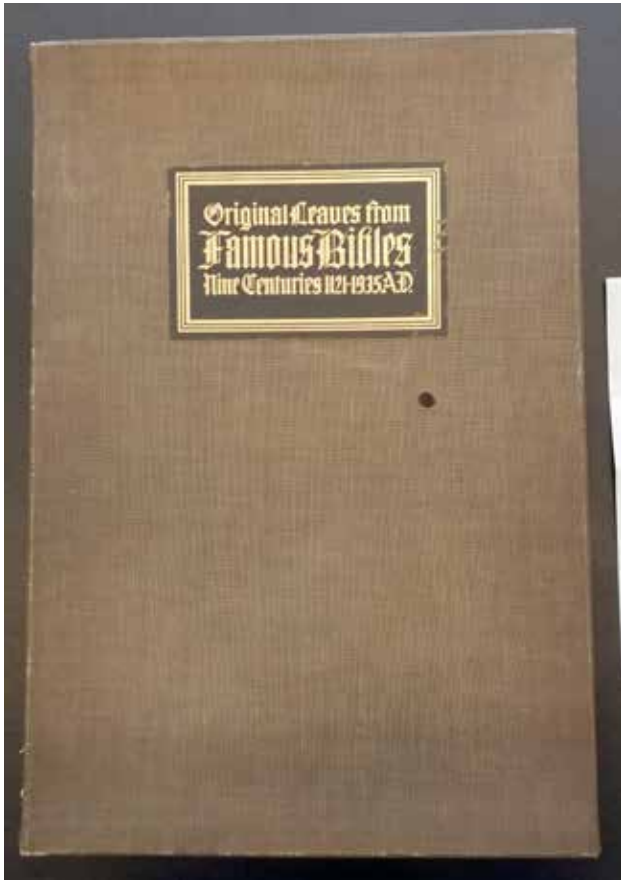
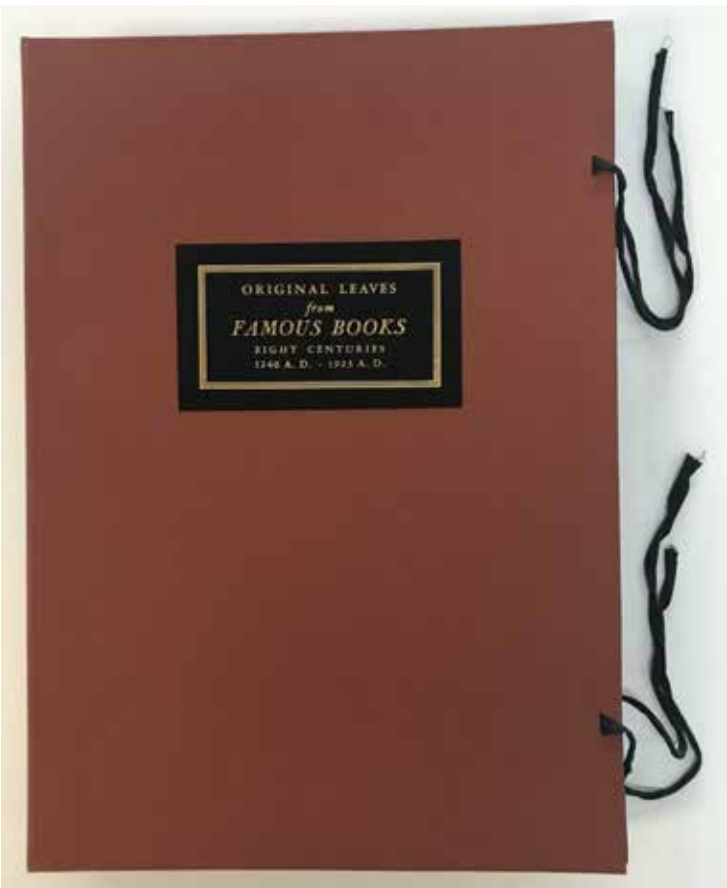
Notes:

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”, *Readers, Fakers, and Re-Creators of Books: From Page to Marketplace and Beyond*. 2025 RGME Autumn Symposium Program Booklet (Princeton: Research Group on Manuscript Evidence, 2025), 9–13.

Mildred Budny, “Ege’s *Famous Books in Nine Centuries* and A New Leaf from Ege Manuscript 53” (<https://manuscriptevidence.org/wpme/otto-eges-portfolio-of-famous-books-and-ege-manuscript-53/>)

[**Figures 8–12**]

Figure 12. Princeton, Princeton University, Special Collections, Graphic Arts Collection, 2008-0017E Oversize. Portfolio of *Original Leaves from Famous Books: Nine Centuries, 1122 A.D. – 1923 A.D. / annotated by Otto F. Ege* (Set number 26). Specimen Leaf from Dante’s *Divine Comedy*, in Ege’s windowed mat with printed label: *Purgatorio*, Cantos XXI–XXII (fol. 202v), with decorated 4-line inset initial and woodcut illustration. Photograph by Mildred Budny. [BUDNY & CONRAD]



Chalmers, John P. (Caxton Club, Retired Librarian)

“Medieval Fragments in the Context of Leaf Books: History, Present, and Future Activity”

Moving forward from the 2005 exhibition *Disbound and Dispersed: The Leaf Book Considered* (Caxton Club, 2005) and its “Checklist of 242 Leaf Books” (pp.107–151), I reflect on the progress of my continuing work on Leaf Books as a phenomenon and a source of discoveries. For this Colloquium, my presentation takes two parts, as I survey the context and study of leaf books. First, Medieval fragments in the context of leaf books:

- a) History of leaf books,
- b) Bibliographical control (Extreme Bibliography text and Slides),
- c) The only Example of a printed book reconstruction: Daniel W. Mosser’s reconstruction of the Ashburnham copy of William Caxton’s Edition of the *Canterbury Tales*, in the article for *Disbound and Dispersed* (“William Caxton’s First Edition of the *Canterbury Tales* and the Origin of the Leaves for the Caxton Club’s 1905 Leaf Book”, pp. 24–51).

Second, Present and future activity for their study:

- a) New leaf books (published since 2004)
and
- b) Do you own a disbound leaf?

We look for more survivors.

Editor’s Note:

This presentation brings the expertise and decades-long experience of an octogenarian librarian with a career in multiple libraries having widely-ranging collections (including the Newberry Library, Chicago). Dr. Chalmers’ ‘Checklist’ of Leaf Books, published for a ground-breaking exhibition on the genre of Leaf Books, Portfolios, Albums, and other compilations of specimens cut from manuscripts and printed books at the Caxton Club, Chicago (2005), remains a central resource for research on surviving specimens of materials dispersed by biblioclasts (Ege and others) in creative, compiled forms of portfolios, albums, leaf books, or other assemblages. His contribution, with updates for the Checklist, brings a broad contextual horizon to our proceedings.

Ill health prevents him from participating in the colloquium, to which he looked forward.

We report his intentions by his Abstract, prepared in January 2025, and from correspondence and conversations about the colloquium and its broad subject.

[**Figures 1–2 and 13–15**]

Figures 13–14 (top left). University of Pennsylvania Libraries, Special Collections, Portfolio Bible 1 (Catalogue ID 6035076). Otto Ege, compiler, *Famous Bibles in Nine Centuries* (FBNC). Photographs by Mildred Budny. [CHALMERS]

Figure 13 (top left). Front Cover with centered Title.

Figure 14 (top right). Stack of materials on paper sent with the Portfolio by the seller, Dawson’s Book Shop, Los Angeles, California, including the Receipt dated 4/24/37 (to a customer in Chestnut Hill, Philadelphia) and some ‘Extras’ for the buyer (a regular client), including Folio CXII from the Nuremberg Chronicle — perhaps left over from the copy dispersed by Ege in the *Famous Books* Portfolios.

Figure 15 (left). Collection of Richard Weber, Otto Ege, *Famous Books in Eight Centuries* (FBEC), Set 93. Portfolio Front Cover, with ties. [BUDNY & CONRAD; CHALMERS; WEBER]



Figures 16–19. New York, Morgan Library and Museum, MS M, 115. Gradual made for use at the Chartreuse de Champmol at Dijon, France; written and illuminated there in 1470. On the manuscript, see <https://www.themorgan.org/manuscript/77036>, with a selection of digital images. Photographs by Katharine C. Chandler. [CHANDLER]

Figure 16 (above). Fols. 130v–131r.

Figure 17 (left). Fol. 150v, detail.

Figure 18 (right). Fol. 1r.

Figure 19 (overleaf). Fol. 130v, detail.

3.

Dominu
ca pma ad
De te leuavi uentur' off.

animam meam deus
meus in te confido non erubescam ne
que confundant me inimici mei et erub
vniuer si qui te expe ctant non con
fundantur. **P**ias tuas domine demon
stra michi: et semitas tuas edoce me. **Re**

Unuer ai si qui te exoptant



Chandler, Katharine C. (Special Collections Librarian and Serials Cataloguer, University of Arkansas Libraries; San José University)

“Dispersed Manuscripts, Disrupted Histories: The Case of the Graduals of the Chartreuse de Champmol”

The dispersal of medieval and early modern manuscripts presents unique challenges to understanding textual, musical, and liturgical traditions. This study focuses on two graduals from the Chartreuse de Champmol, a Carthusian monastery in Dijon, produced around 1470 during the height of Burgundian influence. Founded in 1383 by Philip the Bold (1342–1404), Duke of Burgundy, and his wife, Margaret of Flanders (1350–1405), this center was renowned for its artistic and liturgical contributions. The production of the graduals during the time of Charles the Bold (1433–1477), who ruled from 1467–1477, reflects the intricate textual and musical practices of the period.

These manuscripts were integral to the monks’ daily worship, and were possibly part of a group designed for use by a choir of twenty-four. Notably, the graduals continued to be used and updated until the destruction of the monastery during the French Revolution in 1792. The manuscripts include a fragmentary collection of leaves in the Free Library of Philadelphia (MS Lewis E 8) and a complete manuscript in the Morgan Library & Museum (Morgan MS M.115). Together, they provide insight into the cultural and religious innovations of the late-medieval period, while revealing the consequences of manuscript fragmentation.

This paper will focus on the Carthusian liturgy and chant in the manuscripts, the glosses written in the margins, and the ways that the glosses reflect change to the liturgy and chant from 1470 to 1792, to discern whether those changes comply with the standards of Carthusian liturgy through those centuries. Tracking their passage through the hands of book-sellers and collectors in the nineteenth century and beyond contributes to the ability to identify dispersed leaves as part of the reconstruction of the group of graduals.

[[Figures 16–19](#)]

Conrad, Michael Allman (Department of Literature, Art and Media Studies, University of Konstanz)
See **Budny and Conrad**

Davis, Lisa Fagin (Director, Medieval Academy of America / Simmons University School of Library and Information Science)

“Ege, Biblioclasm, and Fragmentology in the Library Science Classroom”

This paper will present the cumulative results of a decade of virtual fragmentological resequences undertaken by students in the Simmons University School of Library and Information Science course, “The Medieval Manuscript from Charlemagne to Gutenberg.” Since the fall of 2015, the final project for the class has been a digital study of one of the Ege-sourced Books of Hours, eight of which have been conducted in the Fragmentarium platform (<https://fragmentarium.ms/>). This project serves multiple goals. For the students, all of whom are studying to be librarians, it is a practical exercise

Book of Hours (Use of Paris)

Otto Ege, "Fifty Original Leaves," no. 30

F-djs6

[sine loco], codices restituti, various

Simmons School of Library and Information Science (Boston, Massachusetts) LIS 464 (Fall 2017) observations (Printed, Handwritten, or Typescript)

ORIGINAL CONDITION

PAGE HEIGHT 180 – 185 mm

PAGE WIDTH 125 – 130 mm

HEIGHT OF WRITTEN AREA 90 mm

WIDTH OF WRITTEN AREA 60 mm

NUMBER OF COLUMNS 1

NUMBER OF LINES 14

NUMBERING 189 leaves

MORE ABOUT THE CONDITION According to Parke-Bernet Galleries (23 Feb. 1939, lot 116), formerly bound in "full maroon gilt and blind stamped levant morocco, gilt edges, by Riviere." When sold in 1939, "the first leaf of Prime, the first leaf of the Vespers, the first leaf of the Complin, the first leaf of the Horae S. Crucis, and the first

Thumbnails

Figure 20. Book of Hours (Use of Paris) (Virtual Reconstruction), (<https://fragmentarium.ms/overview/F-djs6>), resequenced by the students in Course LIS 464, Simmons University School of Library and Information Science (Boston, Massachusetts), 2017. Screenshot of specimen of the Virtual Reproduction (at <https://fragmentarium.ms/view/page/F-djs6/659/10534>), based upon

the loco], codices restituti, various, Cincinnati_Public_verso



identified survivors, centered upon verso of the specimen leaf from Ege MS 30 in Set 22 of the FOL Portfolio at the Cincinnati & Hamilton County Public Library. [DAVIS]



Figures 21–22. Rochester, Rochester Institute of Technology, RIT Libraries, Cary Graphic Arts Collection, Portfolio Box 2-30, Leaf 30: “Ege 30”. Horae Beatae Mariae Virginis, fragment, with palimpsested text. Images courtesy RIT Libraries, Cary Graphic Arts Collection Portfolio Box 2-30. [DECKER]

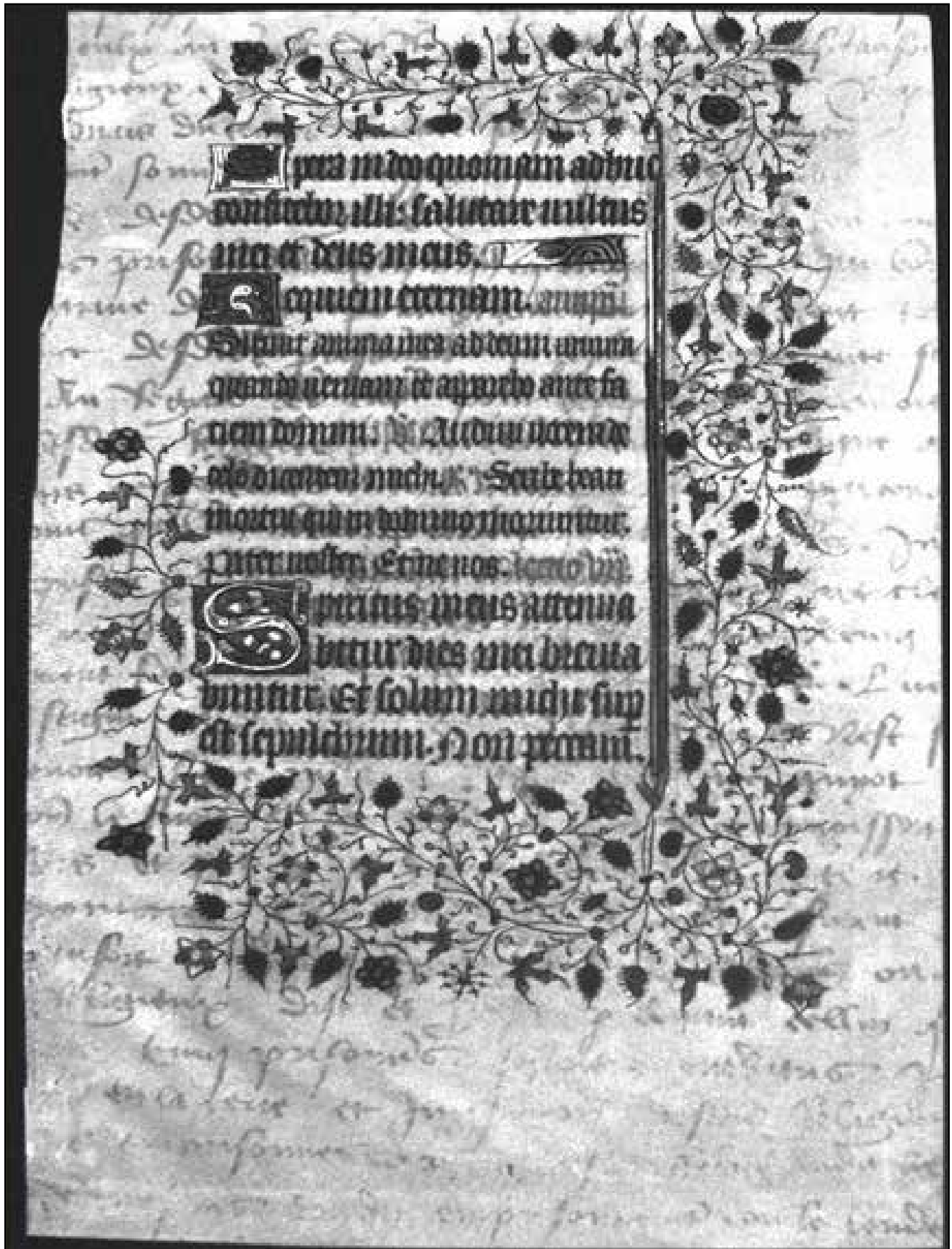


Figure 21 (left). RGB (Red–Green–Blue components).

Figure 22 (right). UV (Ultra-Violet), grayscale.

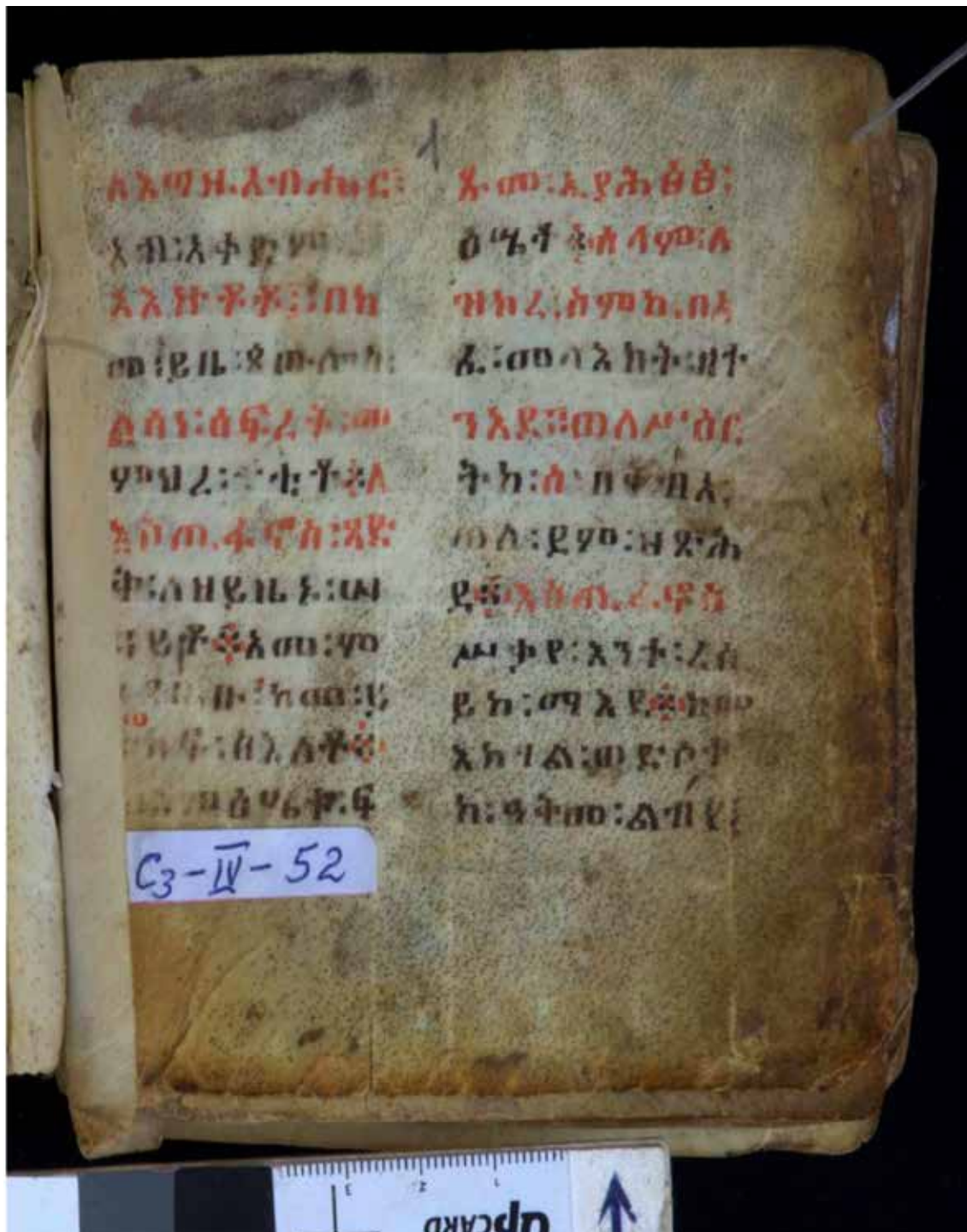


Figure 23. University of Toronto – Scarborough Library, Gunda Gunde Collection, Collection of mälkäat Page 11. Laid out in double columns, the first of a series of production units, each adding new hymns for successive abbots of the monastery. Photograph courtesy Michael Gervers. Image via <https://gundagunde.digital.utsc.utoronto.ca/node/33184>. [DICKINSON]

in crafting clean, careful, consistent, and discoverable metadata, assigning person and place authorities, and tagging search facets. As a whole, the resequenced leaves allow for the recovery of new information about the contents and history of the dismembered codex. Cumulatively, these ten projects serve as a digital challenge to the perceived permanence of biblioclasm and provide important insights into Ege's biblioclastic praxis.

[Figure 20]

de Bakker, Anna

See **Altstatt, et al.**

Dekker, Juilee (Professor of Museum Studies & Co-Director of the Cultural Heritage Imaging Lab at the Rochester Institute of Technology, jdgsh@rit.edu)

"More than the Sum of Its Parts:

Fifty Original Leaves from Medieval Manuscripts as Example, Exemplar, and Assemblage"

Museum studies scholar and practitioner Kiersten Latham has characterized the intensely personal and often wholly felt experience encountered in museums as the "numinous experience." Whether in a library, archive, or museum, such numinous experiences bring an object from its place and time into our very own as we encounter the item. The object ceases to be only an example or an exemplar and can, additionally, be something else entirely. Using the Ege 30 manuscript leaf held by the Cary Collection at Rochester Institute of Technology (RIT) as a case study, I will show how RIT's compilation *Fifty Original Leaves from Medieval Manuscripts* (FOL Portfolio) has demonstrated its capacity to foster numinous experiences that, in turn, position the leaves as examples and exemplars. I argue that while Ege (and others) were certainly biblioclasts, and that their resultant work was butchery, Ege's act of "mutilation" has, indeed, yielded more than the sum of its parts.

By describing the NEH-funded accessible multispectral imaging research initiative of the Cultural Heritage Imaging Lab at RIT — an interdisciplinary research lab between my home program in museum studies and the imaging science program — I will show how imaging the Ege leaves and interpreting the results has yielded new knowledge about the manuscripts. For example, with Ege 30, which was palimpsested, the case can be made that the leaf is an assemblage from its own time and ours. If an assemblage yields a method whereby an artist(s) brings together materials into an additive whole, with intent, likewise, it seems, Ege curated the individual leaves as if disparate items into a whole. Moreover, as I will recount, centuries earlier a scribe in the 15th century laid down Latin Gothic cursive on top of quotidian passages written approximately 20 years earlier in French angular script. To conclude, I will offer a series of observations that bear witness to Ege's fulfilling his biblioclastic mission through dismemberment, mounting, arranging, describing, and making the sets affordable. Pairing Ege's actions with multispectral imaging and direct interaction, I will show how the FOL Portfolio has been the conduit for numinous experiences while also, at once, fostering learning and engagement around a single leaf or the entire compendia as example, exemplar, and assemblage for 21st century viewers today.

[Figures 21–22]



Figure 24. Grolier Club exhibition hall, *Manuscripts and Miniatures from Persia and the Levant* (1917–1918.). Image courtesy of the Grolier Club, New York. [ELLWOOD]

Dickinson, Augustine (University of Hamburg)

“Living Manuscripts: Complex Composite Manuscripts in Ethiopia and Eritrea” — A Response

Following the interesting and often atypical cases of fragment reuse among Ethiopian and Eritrean manuscripts, this Response will look at selected cases which seem not to be constituted of fragments in the proper sense, but rather show more intentional/planned interventions over time reflecting the use of the manuscripts over their natural lifespan.

Note: See also **Hensley, Michael Ian**

[[Figure 23](#)]

Ellwood, Scott (Assistant Librarian, The Grolier Club of the City of New York)

“Facing the Unknown: Islamic Manuscript Fragments in the Grolier Club Library”

Provenance provides a foundation for the important intellectual restoration work of fragmented manuscripts in institutional collections, but non-Western fragments face particular challenges. The Grolier Club Library’s small collection of Islamic manuscript fragments have little-to-no provenance. Inadequate and inaccurate descriptions in both our own institutional records and in the western antiquarian trade, as well as processes of colonial extraction, prevent provenance recovery and demonstrate the necessity of working with ‘unknowns’ as historical evidence. This talk will discuss a librarian’s approach to giving these materials intellectual restoration, including paths inspired by historical modes of Islamic collecting. Its reflections arise from current work to prepare a small exhibition for the Library’s cases that takes a serious look at the Islamic manuscript fragments, particularly in view of how Western collectors have used and extracted these fragments, and the particular peril they face as they rapidly lose cultural context and provenance information.

[[Figure 24](#)]

* **Goeselt, Hannah** (Massachusetts Historical Society Library, Boston)

*“Using Auction Records and Tracking an Art-Historical Reconstruction:
Ege’s ‘Cambridge Bible’ as a Case-Study”*

In a response to Josephine Koster’s description of the process of reconstructing Ege’s ‘Cambridge Bible’ (Ege MS 6), I examine the process of consulting auction catalogues, both before and after its dismemberment, and offer some results. In this case-study, I focus upon the decorated and illuminated initials on the different fragments to recognize their different distinctive styles and programs of illumination. This approach grants the ability to identify further specimens from the same manuscript.

See also **Koster, Josephine**

[[Figures 25–30 and 56](#)]



Figures 25–30. Leaves from Ege MS 6 (“Cambridge Bible”) in different locations. [KOSTER & GOESELT]



Figures 25–26. Rock Hill, North Carolina, Winthrop University, Dacus Library, Ida M. Pettus Archives, Medieval Manuscript 4. Leaf from Ege MS 6 (fol. 112). Fragment from Folio Bible, England (possibly Cambridge), circa 1220–1240. Double columns of 60 lines, with decoration of alternating red and blue initials with contrasting penwork. Large initials for chapter headings with penwork flourishes down the margin; chapter numbers added in the margins. Running titles in blue and red. Part of Paralipomenon/Chronicles I, chapters 9–11.

Figure 25 (top left). MS 4A: the recto. Image via <https://digitalcommons.winthrop.edu/medievalmanuscript/6/>.

Figure 26 (top right). MS 4B: the verso. Image via <https://digitalcommons.winthrop.edu/medievalmanuscript/7/>.

Figure 27 (left). Private Collection, Leaf from Ege MS 6 (fol. 63). Recto: Part of Judges V–VI. Photograph by Hannah Goeselt.

Figure 28 (right). Toronto, Ontario, OCAD University, Dorothy H. Hoover Library, NB2920 E44 RBC Oversized. Single leaf (fol. 295), with the end of Lamentations and the beginning of the Book of Baruch. Ege’s ‘Recto’: Original verso of leaf, turned to the front as the recto in Ege’s mat to showcase its decorated side, having the elaborate opening initials for Chapters 1 and 2 of Baruch.



Figures 290. Specimens of Ege's "Cambridge Bible" (Ege MS 6) now in different locations. [GOESEL; KOSTER]

Figures 29-30. New Haven, Yale University, Beinecke Rare Book & Manuscript Library, Otto F. Ege Collection, GEN MSS 1498, Series 2. "Ege Family FOL Portfolio". Specimen Leaves 5 ("Bible") and 6 ("Cambridge Bible"), revealed below the windowed mat.



Figure 29 (left). Ege's Leaf '5'. Ege's 'Recto' (originally the verso). Opening of Genesis. Photograph by Mildred Budny.

Figure 30 (right). Ege's Leaf 6. Ege's 'Recto' (originally the verso). Opening of Psalms. Photograph by Beinecke Rare Book and Manuscript Library, Yale University.

Gwara, Scott (University of South Carolina, College of Arts and Sciences)

“What Did He Know, and When Did He Know it?”

Otto F. Ege, Philip C. Duschnes and the Invention of Middle-Class Manuscript Scholarship”

This presentation will cover Otto Ege’s understanding of manuscript illumination, the reference books available to him, the research he conducted on fragments, and the influence of Philip C. Duschnes (1897–1970), Ege’s New York agent, on the academic marketing that established Ege’s reputation for scholarship. At least from the 1930s, Ege lectured widely on manuscript book arts, sometimes publishing articles on the subject. Ege can be found to plagiarize his sources, as repeatedly with sales catalogues. At the same time, Ege conducted original research with books in a reference collection he had gathered. The contents of his lectures and some of his sources and methods can be reconstructed. Around 1941 Duschnes encouraged Ege to adopt a more learned approach to fragments that would satisfy a more sophisticated clientele. The appearance of credible learning enhanced Ege’s brand and boosted sales. Duschnes emerges as the *éminence grise* behind the pretension of Ege’s academic scholarship.

Note:

See the standard reference work on the subject:

Scott Gwara, *Otto Ege’s Manuscripts: A Study of Ege’s Manuscript Collections, Portfolios, and Retail Trade, with a Comprehensive Handlist of Manuscripts Collected or Sold* (King Alfred’s Notebook, 2013), listing the known manuscripts and the locations of their surviving fragments as identified up to the time of publication. We eagerly await the next edition, in preparation.

[[Figures 32–33](#)]

Hensley, Michael Ian (Asien–Afrika–Institut für Afrikanistik und Äthiopistik, University of Hamburg)

“The Afterlives of Texts and Manuscripts: Users and Uses of Fragments in Ethiopia and Eritrea”

One promising area of research in Ethiopian and Eritrean studies — of interest to both philologists and historians alike — is the study of manuscript fragments. While identifying the contents of these well-worn documents remains crucial for reconstructing the literary heritage of past centuries, recent scholarship has highlighted the value of analysing them through the lens of reception. After all, each fragment bears the marks of later individuals, each of whom shaped it in different ways and reasons. This presentation will examine selected fragments to explore how different users engaged with and reshaped the materials available to them. Manuscript fragments in the Ethiopian and Eritrean context exist in varying states of preservation, including as material for palimpsests. Now housed in the Bibliothèque nationale de France, one such example was acquired by Antoine d’Abbadie (1810–1897) in Ethiopia. While the overtext dates to the seventeenth century, the pages on which it was written were taken from at least four earlier manuscripts, ranging from the fourteenth (or possibly earlier) to the early-sixteenth centuries.

Note: See also **Dickinson, Augustine**: A Response

[[Figure 34](#)]

Koster, Josephine (Department of English, Winthrop University, South Carolina)

“Continuing the Hunt for Ege MS 6: An English Cambridge Bible of the Early-Thirteenth Century”

For the past several years, Hannah Goeselt and I have been investigating one of the manuscripts broken by the American biblioclast Otto Ege: his so-called “Cambridge Bible” (Gwara catalog Ege 6). We have been applying principles of fragmentology to trying to understand this manuscript’s makeup and breakup — a labor that has led us to track down over seventy of the original 325 leaves in the medieval manuscript. Through exhaustive research through library catalogs, auction offerings, and databases, and consultation with other scholars working on the Ege corpus, we have slowly begun to reconstruct the processes of dismemberment and disembodiment of this Bible by biblioclasts, book dealers, scholars, and collectors.

In this presentation I will evaluate information — and misinformation — about the manuscript that have become accepted as ‘givens’ about the manuscript in various print sources, and attempt to extend its provenance before the eighteenth century by using the tenuous clues that survive. I will also argue that we can deduce more of what is missing based on the contents we have so far identified. Understanding not only the damage it has suffered but also recognizing the false narratives that have arisen around it will provide a much fuller understanding of this important medieval manuscript, ironically providing the kind of information about medieval books that Ege intended to circulate through his process of dismemberment.

[[Figures 24–30 and 56](#)]

Lacoste, Debra

See **Altstatt, et al.**

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

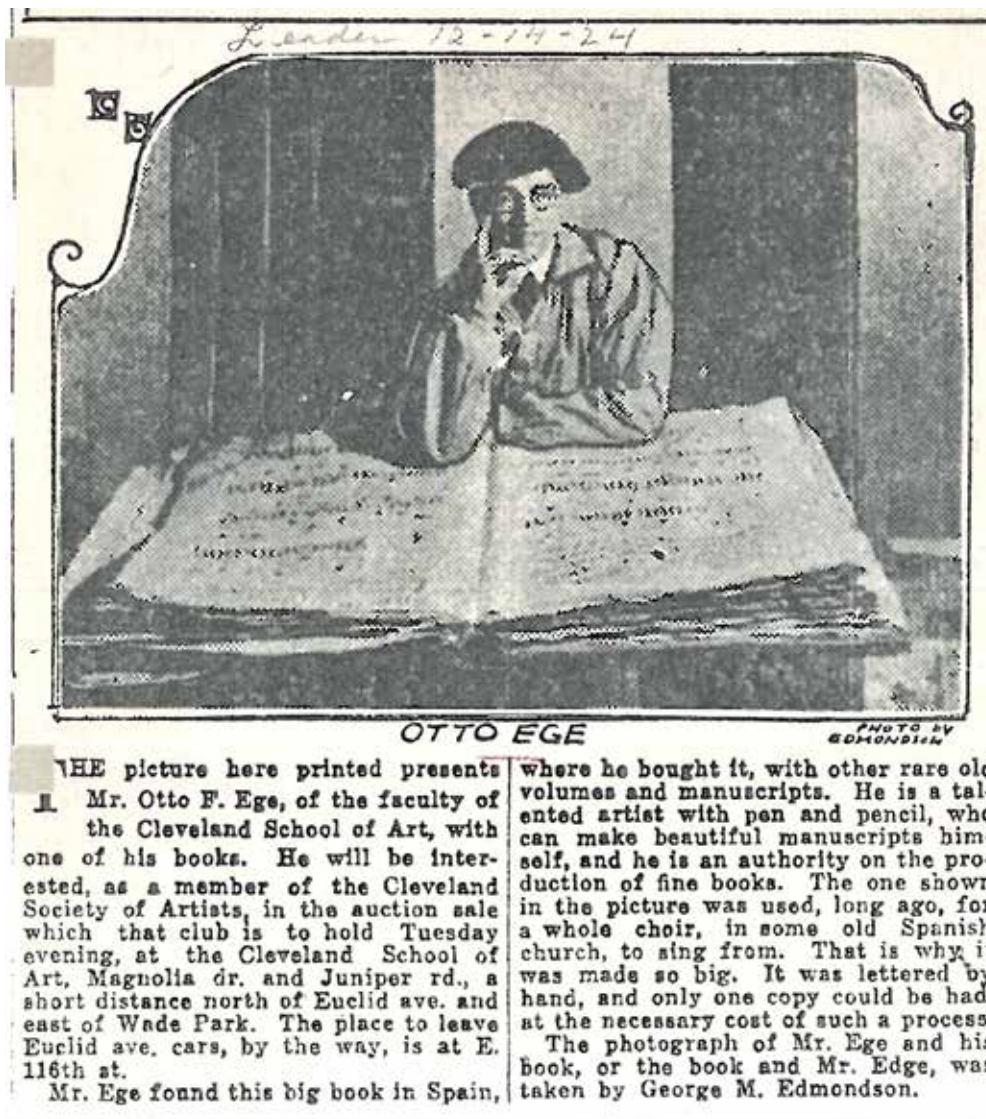
and

Jordan Tardif (Department of Classics, University of Waterloo)

“Single Leaves of Manuscript and Early-Printed Books at the University of Waterloo: An Overview”

The University of Waterloo, founded in 1957, is a relatively new institution, but it and its affiliated institutions such as St. Jerome’s University have accumulated a corpus of Medieval Latin manuscript fragments over recent decades that is worthy of note. Some fragments are where one might expect to find them (e.g., in the Special Collections of Dana Porter Library), while others are in less obvious places (e.g., the Earth Sciences Museum). This paper aims to offer a brief overview of these materials to a blended audience of specialists and non-specialists by highlighting the genres of texts represented, the scripts that appear on the fragments, the history of the fragments themselves (if known), and any other noteworthy characteristics that emerge from their examination.

[[Figures 34–36](#)]



AUTHENTIC MEDIAEVAL MANUSCRIPT LEAVES

These genuine manuscript leaves are a selection from our large stock, and are particularly desirable as gifts, and for the embellishment of the collector's own library. They are all fine examples of early fine book making before the invention of printing. Other examples are available and a detailed description with prices will be sent to all interested. They may be sent on approval and satisfaction is guaranteed.

239. FRANCE 1300 A. D. Psalter Leaf, on vellum. Black letter, with many initials in varied colors. $6\frac{1}{2} \times 4\frac{1}{2}$. An exquisite example. Mounted ready for framing. \$4.50

240. ENGLAND 1360 A. D. Bible Leaf from famous Winchester School. On vellum. 12×18 inches. Black letter. Illuminated initial, gold and two colors. Mounted ready for framing. \$12.00

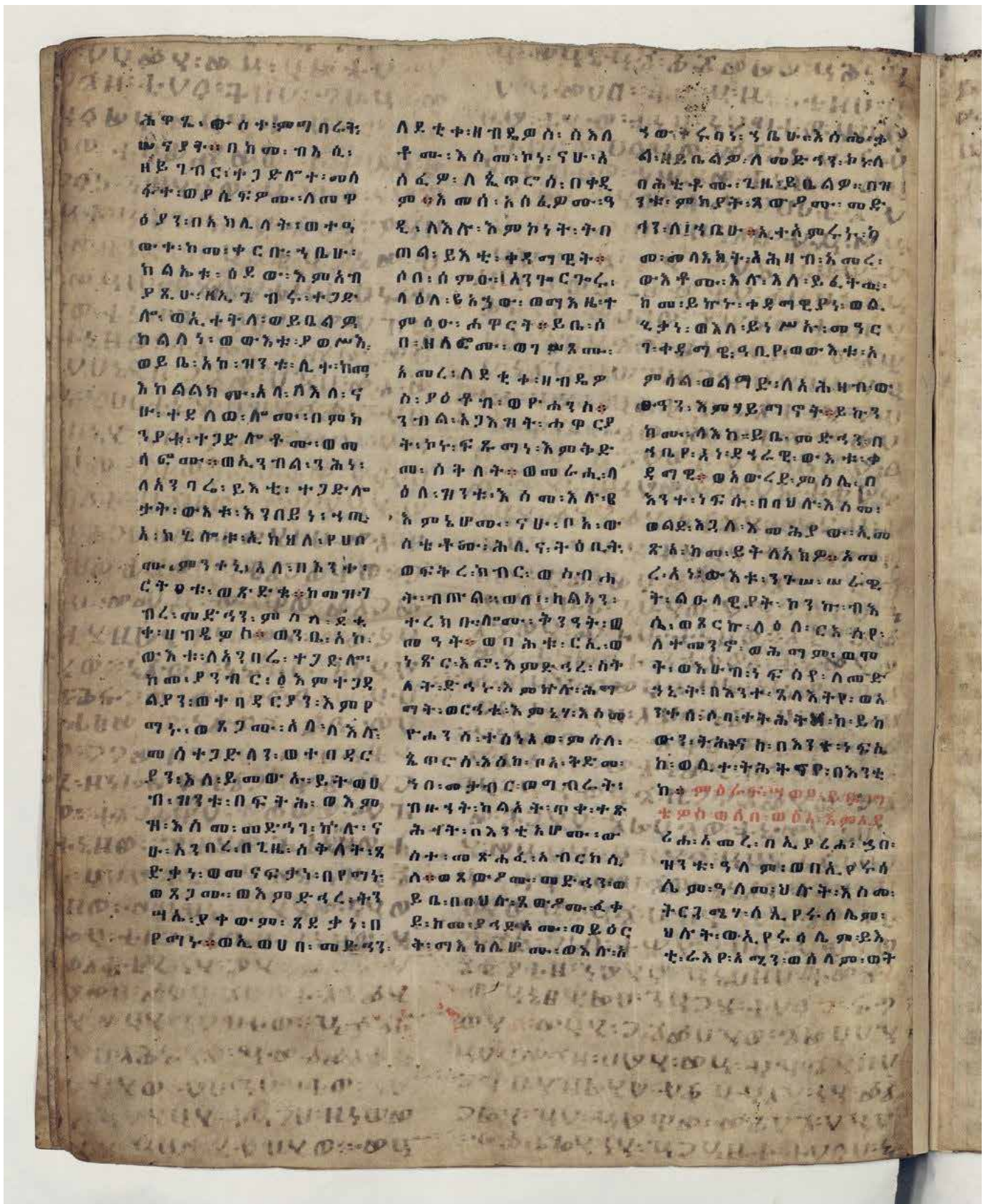
Figures 31-33. Otto Ege and the Promotion of his Legacy, in Photographs and Print. [GWARA]

Figure 31. In 1924 Otto Ege was featured in a Cleveland newspaper (12-14-24) with an antiphonal, probably the one he acquired in Granada in 1922 (Handlist 278, p. 190). Photograph by George M. Edmondson.



Figure 32: The New York dealer Philip C. Duschne began selling Ege's fragments in *Catalogue 18* (Fall 1935). The second entry here is the sole evidence that Ege helped disperse the so-called Bohun Bible, a 4-volume Bible taken apart in stages from the 17th century to the 20th.

Figure 33: Otto Ege in his Library. In addition to consulting experts, Ege compiled a reference library on rare books and manuscripts. Few titles are known. Image courtesy of the Freudenheim Family.



Rec, Agnieszka (Curator, Beinecke Rare Book & Manuscript Library, Yale University)

“The Otto F. Ege Collection (GEN MSS 1498) at the Beinecke Library: An Introduction”

In 2016, the Beinecke Rare Book and Manuscript Library acquired from his descendents a vast trove of materials collected by Otto Ege. This acquisition supplemented already-sprawling holdings of manuscript and early print fragments broken by Ege and other biblioclasts, as well as the ravages of time. Materials in the Otto F. Ege collection represent a wide variety of manuscripts, left-over ‘carcasses’ of manuscripts despoiled for the purposes of populating portfolios or preparing matted specimens for individual sale and display, unsold or retained portfolios, archival records, and Ege family records (<https://archives.yale.edu/repositories/11/resources/11062>). This presentation will introduce discoverability tools for Beinecke’s Ege holdings and gather feedback from experts in the audience on how description and access might be improved to best to care for the collection. The presentation will conclude with a brief consideration of other relevant fragments and fragment collections held at Beinecke.

[[Figures 2 and 37–40](#)]

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

“Introducing Two Manuscript Fragments from the Personal Collection of Jessica L. Savage (Princeton, NJ)”

We will look at a diminutive leaf written in Psalm verse (capturing the beginning of Vulgate Psalm 121) made in Paris at the end of the fifteenth century, and a bond slip from Lancashire written in a late Elizabethan hand. We will briefly observe and discuss their qualities, including paleography, ornament, and a transcription of the psalm text, as well as their provenance and new findings.

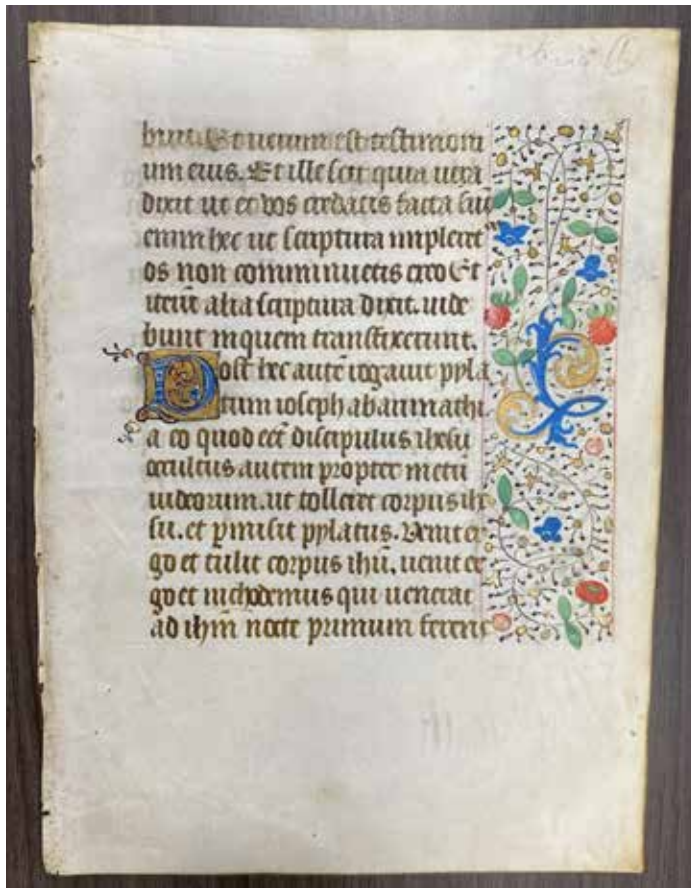
[[Figures 41–42](#)]

Savinetskaya, Irina (Special Collections Research Center, Syracuse University Libraries Syracuse University)

“Reconstructing a Medieval Medical Text from Manuscript-Waste Fragments in the Bindings at the Strahov Library (Prague) and Syracuse University Libraries”

This paper presents ongoing research aimed at reconstructing a medieval medical text from manuscript-waste fragments found in the bindings of two volumes held at the Special Collections Research Center, Syracuse University Libraries, and one volume at the Strahov Library of the Premonstratensian Monastery in Prague. These books were originally part of a multi-volume set of *Discursus Academici de Iure Publico* by Dominicus Arumaeus (Jena, 1620–1623). Preliminary findings suggest that the fragments came from the same, as-yet unidentified medical manuscript. The project aims at virtually reuniting these scattered fragments, identifying the original manuscript, and tracing their provenance. By doing so, it seeks to contribute to a broader understanding of early-

Figure 34 (left). Paris, Bibliothèque nationale de France, Département des Manuscrits, ms. Ethiopien d’Abbadie 191, f. 96v. Commentary on the Gospel of Matthew laid out in three columns with rubrication; written above an older text laid out in two larger columns in lighter brown ink, with the original text turned upside-down and its outer edges trimmed. Image via Gallica (<https://gallica.bnf.fr/ark:/12148/btv1b52506985c/f199.item.r=Ethiopien%20Abbadie%20191>); accessed 13 October 2025. [HENSLEY]



Figures 35–36. Kitchener, University of Waterloo, DRAGEN Lab, Saint Jerome's University, Medieval Manuscript Leaves on Vellum.

Figures 34–35 (above). Leaf for from a Latin Book of Hours.

Figure 34 (top left). Recto.

Figure 35 (top right). Verso.

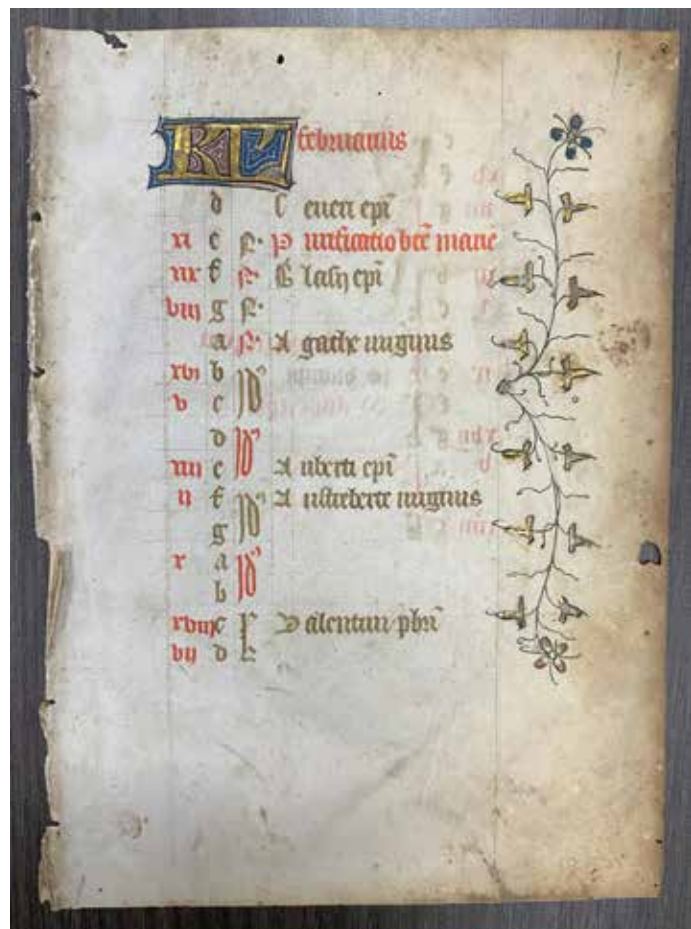
Figure 36 (left). Leaf for from a Latin Book of Hours. Kalendar for the Month of February, Recto.

On these fragments, see:

° <https://manuscriptevidence.org/wpme/a-latin-kalendar-leaf-for-february-from-northern-france/>

° <https://manuscriptevidence.org/wpme/a-leaf-with-latin-liturgical-chants-at-the-dragen-lab/>

Our Director created these RGME blogposts early in 2025 in thanks and in expectation of the co-sponsored hybrid Colloquium to be hosted, by request, by the University of Waterloo at the DRAGEN Lab — before the University withdrew all support, to cause the RGME to turn elsewhere for different hosts and sponsorship.



modern practices of ‘breaking’ and reusing medieval manuscripts, especially medical texts, which are rare among surviving manuscript-waste fragments.

[[Figures 43–46](#)]

Siebach-Larsen, Anna (The Rossell Hope Robbins Library & Koller-Collins Center for English Studies, University of Rochester)

“Fragmentary Notes: Creating the Idea of Medieval Music through Fragment Collections”

The University of Rochester is home to two separate collections of medieval music fragments: one housed at River Campus Libraries, and one at the Eastman School of Music’s Sibley Library (the Oskar Fleischer Collection). These two distinct collections reflect different approaches of fragment-collecting and to creating and mediating a modern experience and understanding of medieval music and its context. This paper explores the history of each collection, situating the fragments within the context of their acquisition and the intent behind their fragmentary nature. It will ask questions about the origins of the fragments and the role that they play within the context of a university and conservatory located in the United States Rust Belt, and how that context shifted pre- and post-World War II. The paper will also explore how students have — or have not — engaged with these fragments, and how their fragmentary nature informs students’ understanding of medieval music and its role in medieval life.

[[Figures 47–48](#)]

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

“Not Just Parchment: Paper “Binder’s-Waste” manuscript fragments in Europe and the Near East”

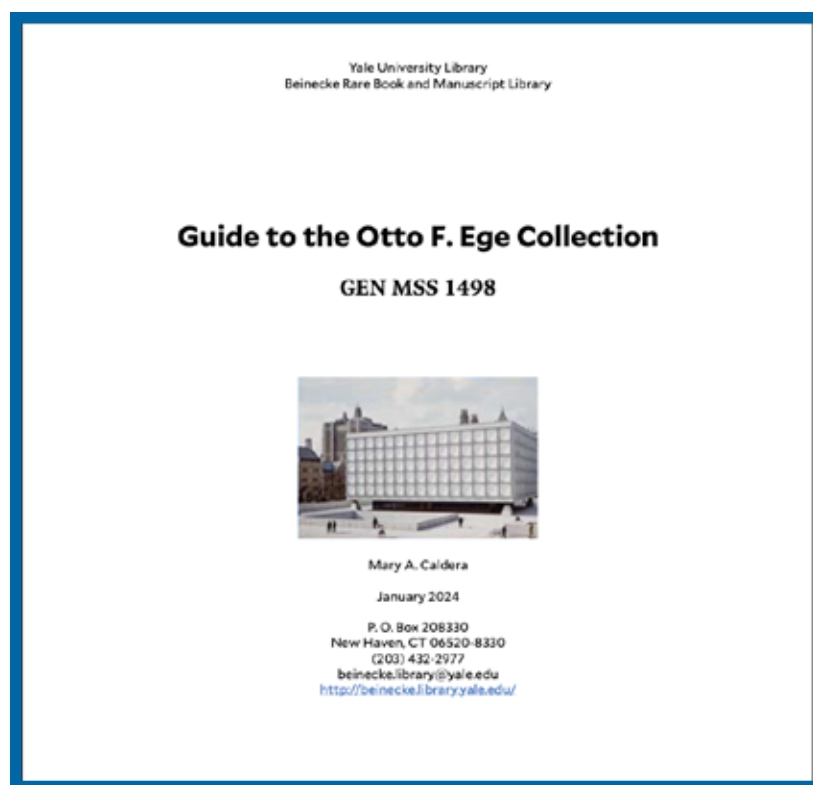
Book-breaking has had a long and not particularly honorable history well before Mr. Ege and his ilk appeared. Most pre-modern bookbreaking, like that of modern biblioclasts, was intended for profit (unless for destruction in its own right); but whereas modern biblioclasts sell an ‘objet d’art’, pre-modern ones were selling raw materials for new books or other reuses, and if they recycled the old leaves because the texts were trivial, or because they were heretical, or otherwise offensive, the result was the same. A main use of recycled paper leaves from books was to press them together to make binding-boards. This was particularly common in the Islamic world, but was hardly unknown in the West, and we will look at some examples. The recovery of these reused materials for their own sake as specimens forms an extension or sub-group of the fragments of old or recent books which collectors, as well as scholars, seek.

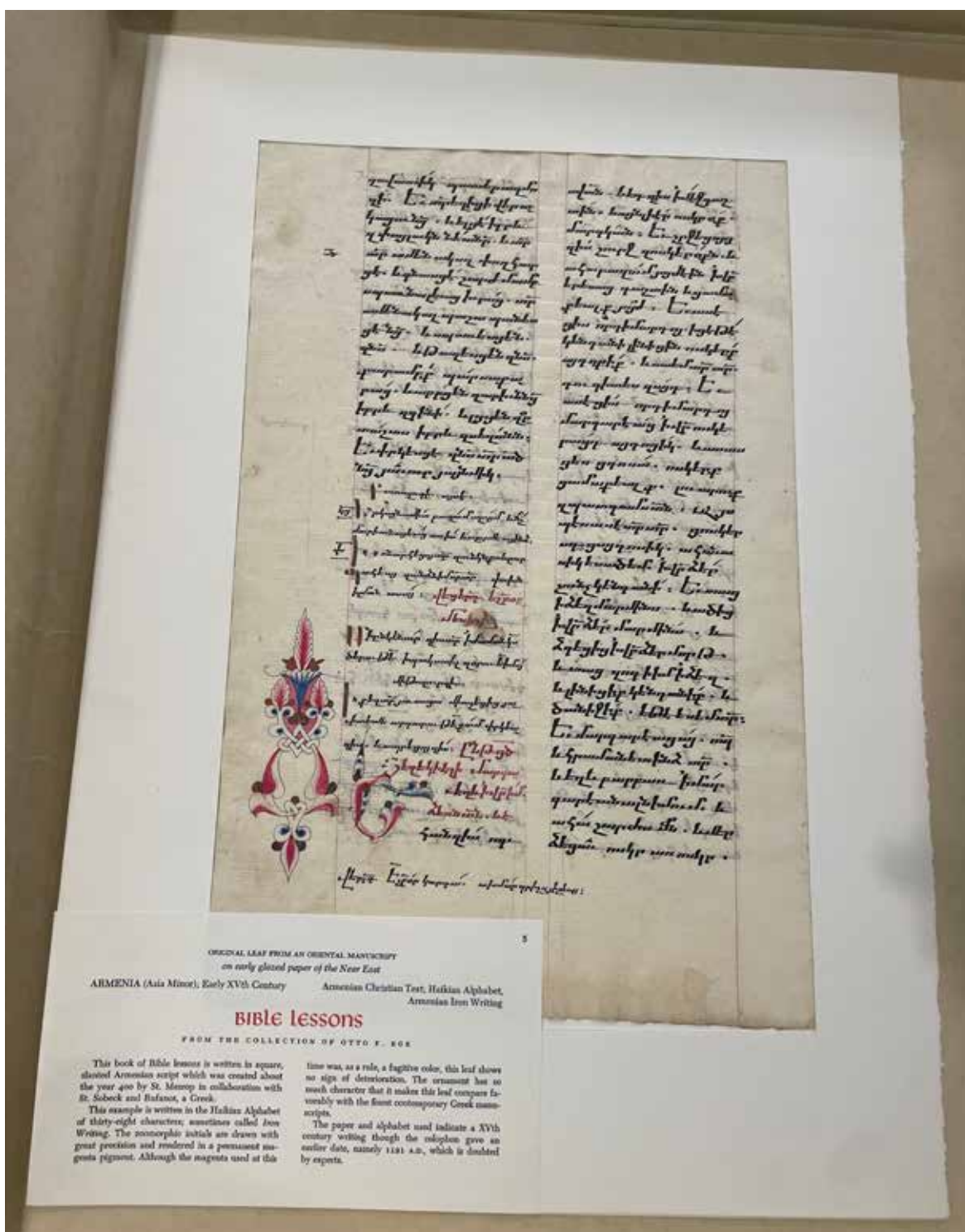
[[Figures 49–52](#)]

Steiner, Kate (Department of Music, Conrad Grebel University College)

“Report on the DACT Project”

A brief report surveys aspects and prospects of the Artefacts and Collections axis of the “Digital Analysis of Chant Transmission” (DACT), a project hosted at Dalhousie University and funded





Figures 37–40. New Haven, Yale University, Beinecke Rare Book & Manuscript Library. Otto F. Ege Collection (GEN MSS 1498), selected views. [REC]

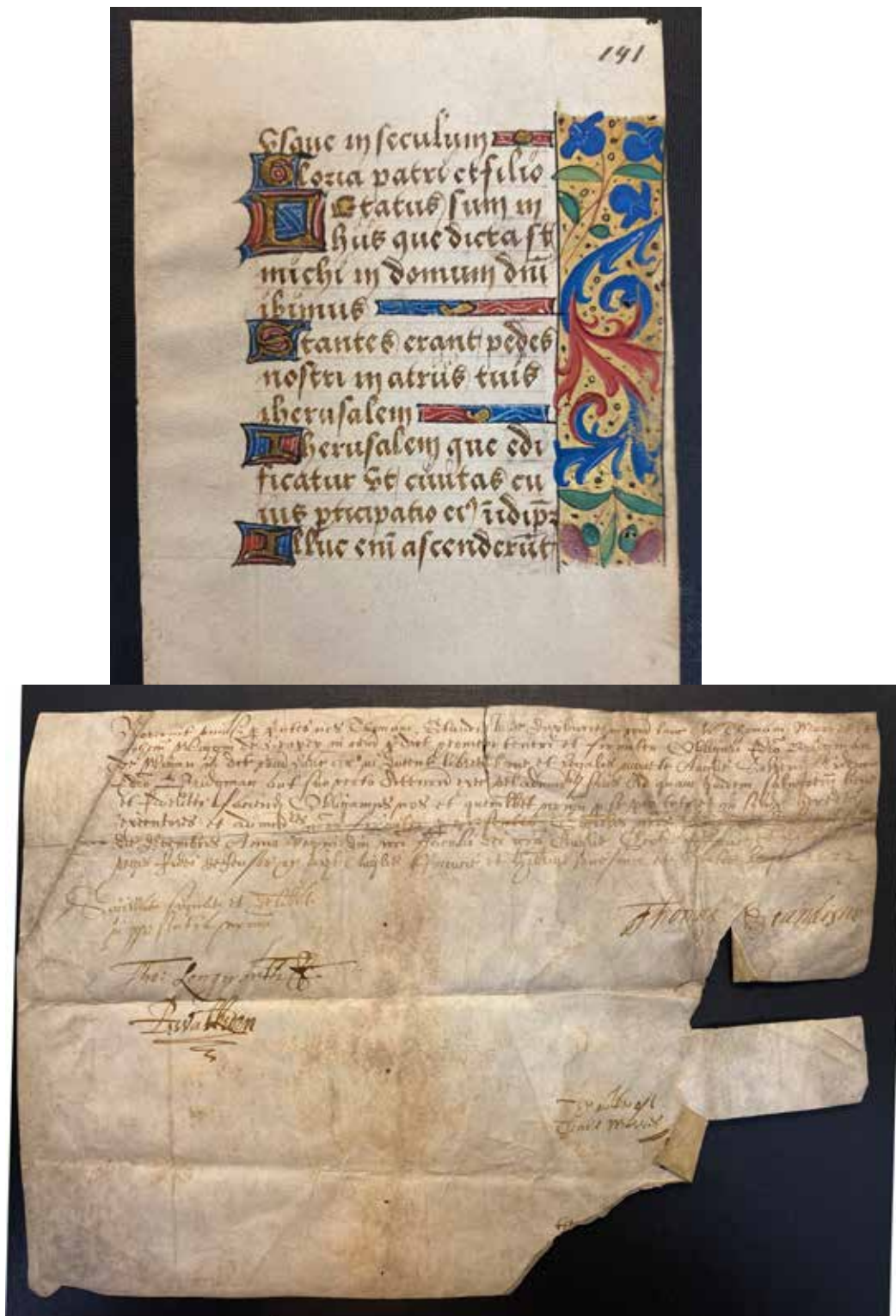
Figure 37 (top left). Screenshot of the Front Cover of Mary A. Caldera, “Guide to the Otto F. Ege Collection (GEN MSS 1498)”. Image: Yale University, Beinecke Rare Book & Manuscript Library, via <https://ead-pdfs.library.yale.edu/11062.pdf>.

Figure 38 (left). View of the Stacks in compact shelving. Photograph by Diane Ducharme.

Figure 39 (above). Ege’s Armenian fragment of “Bible Lessons” on paper, presented in mat with label. Gwara’s Handlist 56, with leaves distributed both in Ege’s *Famous Bibles Portfolios* (Eight and Nine Centuries, as Leaf 1) and *Oriental Leaves Portfolios* (Leaf 5). Photograph by Agnieszka Rec.



Figure 40. Recto of Leaf from a Book of Hours cut by Ege and now part of Beinecke MS 748. Date and place of origin are unidentified. Photograph by Agnieszka Rec. [REC]



Figures 41–42. Princeton, New Jersey, Collection of Jessica L. Savage, Manuscript and Documentary Fragments on vellum. Photographs by Jessica L. Savage. [SAVAGE]

Figure 41 (top). Diminutive manuscript leaf likely from a pocket-sized Psalter, written in Latin, 13 lines, ruled in red, retaining the text for the end of Vulgate Psalm 120 and the beginning of Psalm 121. Small block border with floreate ornament, including thistles. Produced in Paris(?) or northern France, late 15th century.

Figure 42 (bottom). Fragment of single-sheet document, showing signs of reuse. Face of bond or debtor's slip written in English with some Latin and in a late Elizabethan script, retaining the names of the early 17th-century signatories Thomas Longworth and Thomas Standish (Lancashire, 1622–1623).



Figures 43–46. Syracuse, New York, Syracuse University Libraries, Special Collections Research Center, Rare Book and Printed Materials Collection. Dominicus Arumaeus, *Discursuum academicorum de iure publico*, volume 3 (Jena, 1621), Cover, with reused medieval medical fragment on both covers, edging the parchment covering at the spine: Two views. [SAVETSKAYA]

Figure 43 (above). Front Cover viewed sideways, turning upright the original text of the reused fragment.

Figure 44 (left). Front Cover viewed upright.



Figure 45 (above). Back Cover viewed sideways.



Figure 46 (right). Back Cover viewed upright.



Figures 47–48. Rochester, University of Rochester, Sibley Music Library, Oskar Fleischer Collection, Folder 10: Single leaf with single column of 10 lines of text with musical notation on 4-line staves. [SIEBACH-LARSON]



Figure 47. Verso.

Figure 48. Recto.

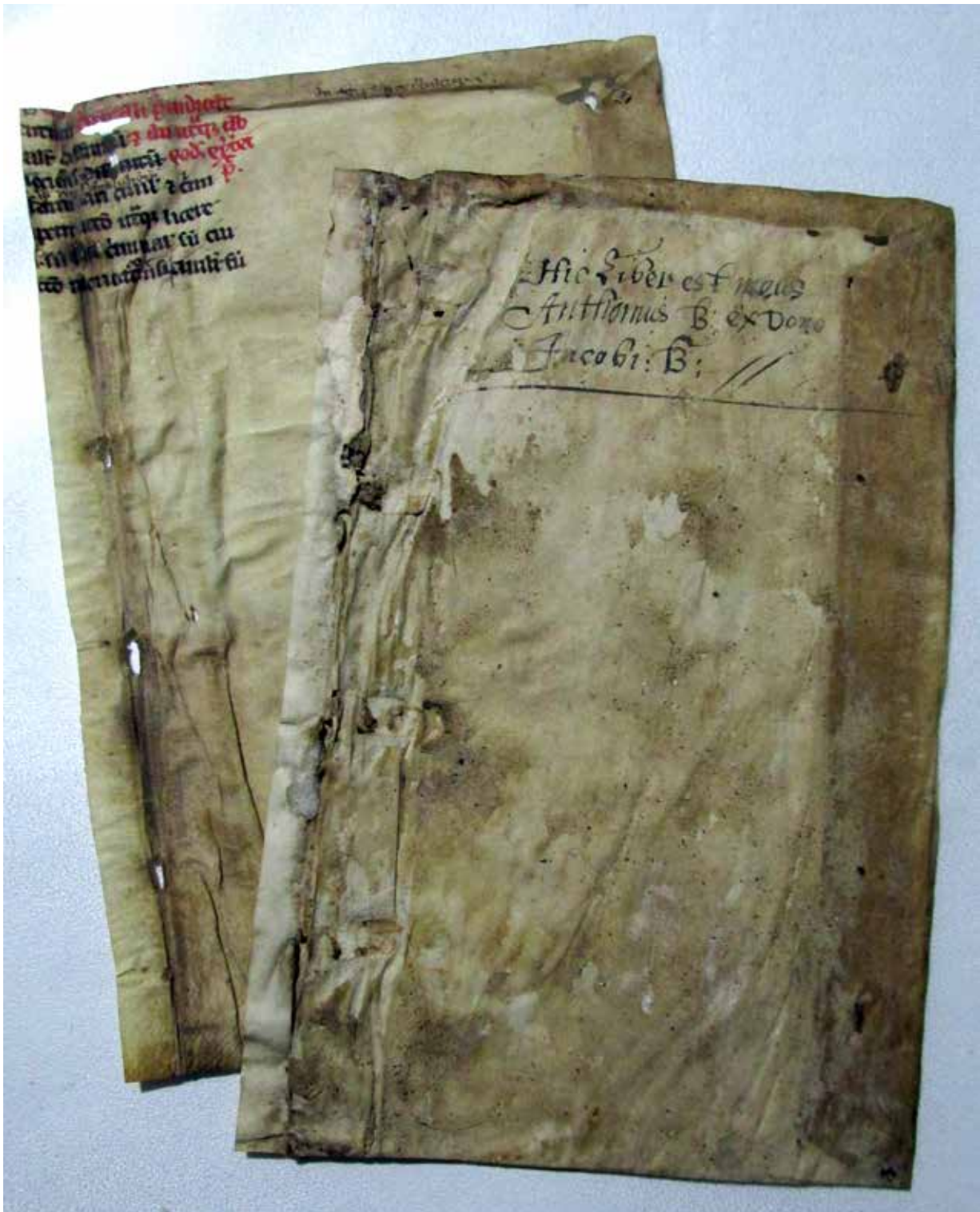
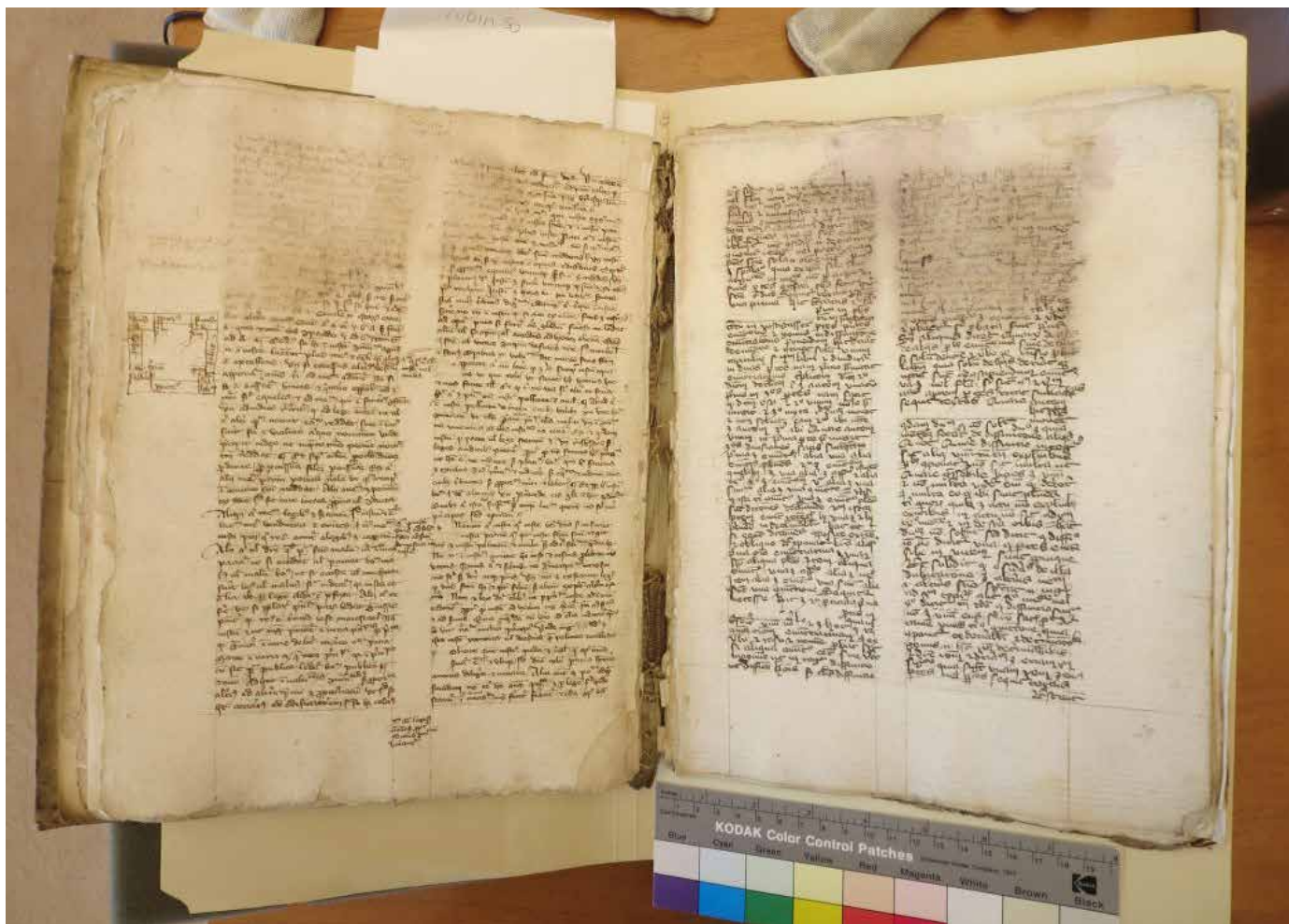
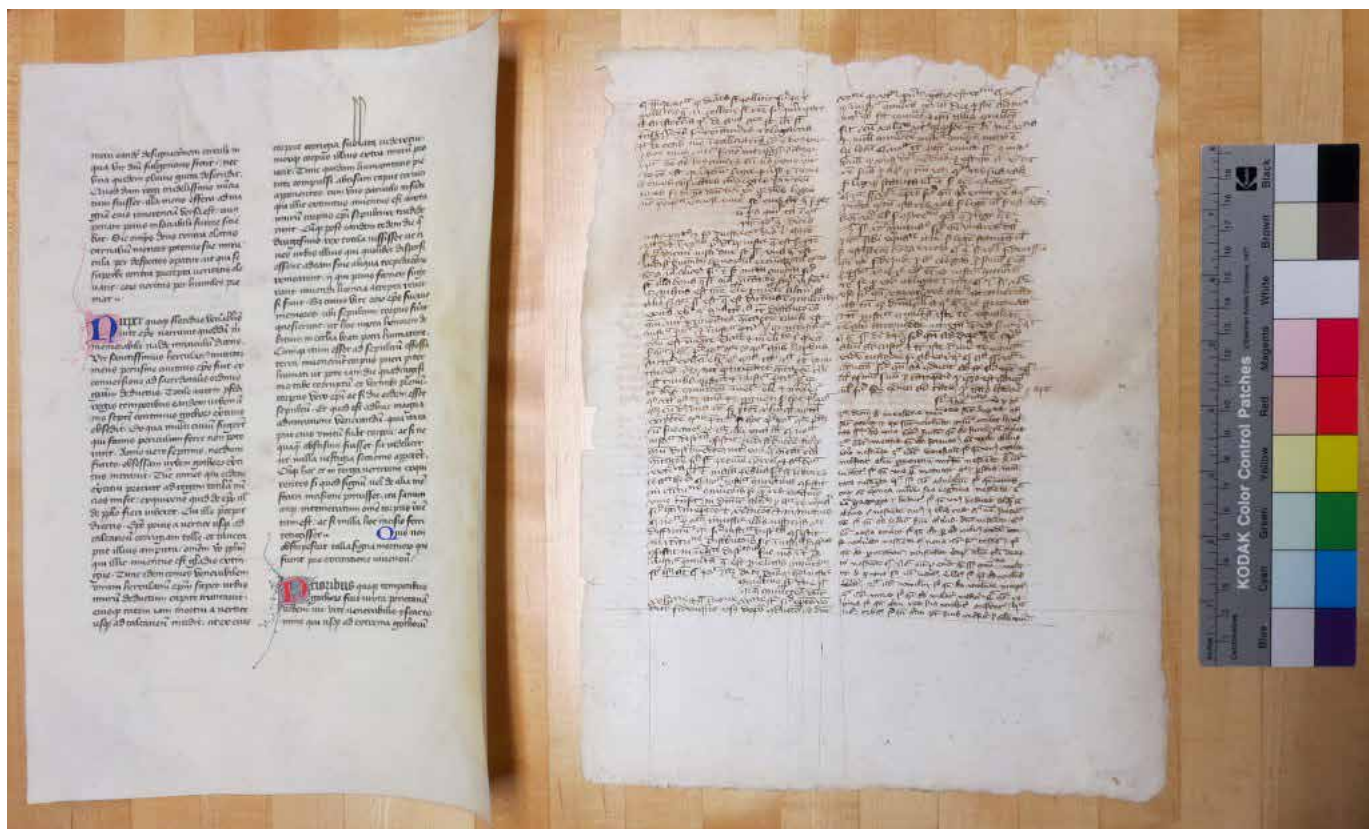


Figure 49–52. Private Collection, Reused Fragments in and from Bindings. [SORENSEN]

Figure 49 (*top left*). Volume with pre-modern binding oard in place, seen from the fore-edge, with reused leaves partly unglued and separating from each other at the outer edge.

Figure 50 (*left*). Paper Leaves from a very early fragment of the Quran, removed from a Yemenite binding. Possibly Fatimid, 11th- to 12th-centuries.

Figure 51 (*top*). Vellum leaves removed from binding reuse, with fragmentary Latin text and rubrication at the back; and an ownership/donorship inscription at the front: *Hic Liber est meus / Anthionius B: Ex dono / Jacobi B: //*.



by a SSHRC Partnership Grant (PI: Jennifer Bain, 895-2023-1002). This axis is responsible for collecting and cataloguing chant sources that have either journeyed to Canada or were created there. Updates to the Cantus Database source page allow these materials to be catalogued in an open, online database.

[Figure 53]

Weber, Richard (Engineer and Collector, Tennessee)

“From Pavement to Parchment: An Engineer’s Foray into Manuscript Collecting”

When a civil engineer in a state department of transportation stumbles upon a blog post about a medieval manuscript, one does not expect it to lead to friendship, an opportunity for philanthropy, and a house slowly but surely filling with fragments of the Middle Ages. Yet here we are.

In this brief presentation, I recount my improbable path into manuscript collecting—beginning with a serendipitous encounter with the Research Group on Manuscript Evidence and continuing through the eclectic growth of my collection: from Otto Ege portfolio leaves to other leaves that are my oldest, smallest, largest, or simply most perplexing. I will also provide an update on the “Chudleigh leaves” recently donated to RGME.

[Figures 6–7, 15, and 54]

White, Eric M. (Scheide Librarian and Assistant University Librarian for Special Collections, Rare Books and Manuscripts, Princeton University Library)

“Books in Fragments / Fragments in Books”

In this workshop we will survey several medieval European book survivals that are “mere fragments”. Some of these books came into the antiquarian market as scattered fragments, yet they preserve important data for the history of books. Others were fragmented centuries ago and were discovered within later book bindings. Some of this binding waste remains in situ within books that Princeton acquired for other reasons, often without concern for or awareness of the fragments. Other

Figure 52 (top left). Private Collection, Pair of Single Leaves with Latin texts in two-column layout from Otto Ege’s Manuscripts (left to right). Photography by Mildred Budny. [SORENSEN]

- 1) Leaf on Vellum from Ege MS 41, recto. Part of the *Dialogues* by, or attributed to, Pope Gregory the Great (pope from 590–604). Portion of Book III, Chapters 12,3.23 (*intra eandem*) – 14,1.3 (gothorum). See:

<https://manuscriptevidence.org/a-new-leaf-from-otto-ege-manuscript-41/>

<https://manuscriptevidence.org/wpme/more-discoveries-for-otto-ege-manuscript-41/>

- 2) Leaf on Paper from Ege MS 51, recto (see **Figure 00**), Folio with Pencil-Number 96, recto.

See: <https://manuscriptevidence.org/more-leaves-from-otto-ege-manuscript-51/>.

Figure 53 (left). New Haven, Yale University, Beinecke Rare Book & Manuscript Library, Otto F. Ege Collection (GEN MSS 1498). Residue of Ege MS 51, a three-volume set containing commentaries on the *Nichomachean Ethics* by Aristotle (384–322 B.C.E.) and other texts. Opening in Volume II with a gap: fols. 9v and 27r. Photograph by Mildred Budny.

See: <https://manuscriptevidence.org/wpme/volume-ii-and-other-leaves-from-otto-ege-manuscript-51-aristotle/>.



Figure 53 (above). Waterloo, University of Waterloo, DRAGEN Lab – St Jerome's University, MS Medieval 26 ("Music Fragment M6366"), recto. [STEINER]

Figure 54 (below). Collection of Richard Weber. Single leaf from an Armenian Prosapostolos. Recto (left) and verso (right). Photograph by Richard Weber. [WEBER]



fragments remain integral parts of bindings that were acquired specifically because of the fragmentary survivals within them, while their host volumes were of incidental interest. All of the survivals raise questions and challenges for those interested in the history of books and the people who made, used, and destroyed them – and, indeed, those people who have gathered them up again.

[Figure 55 and Images on Page 4]

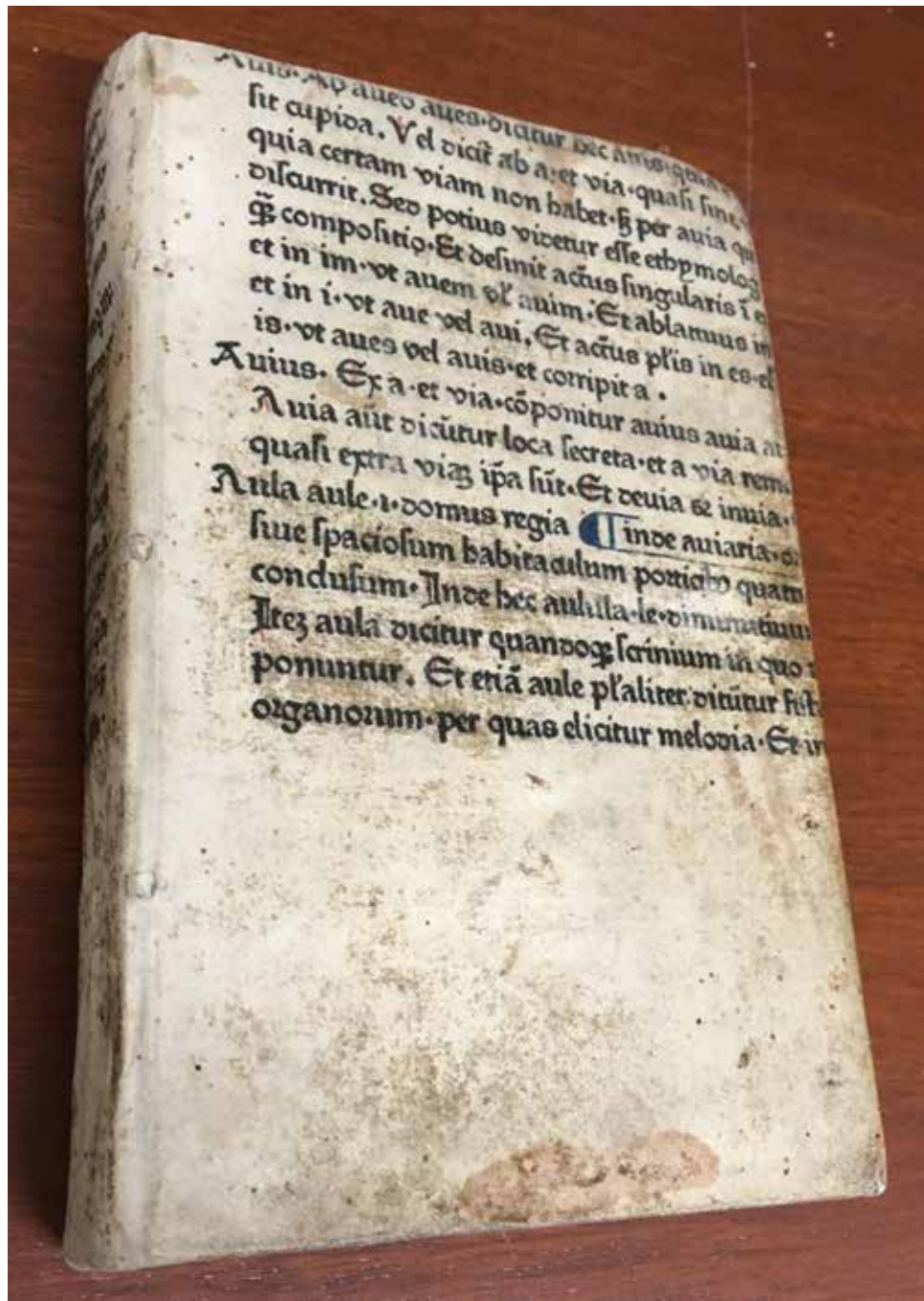


Figure 55. Princeton University Library, Special Collections, Rare Books, 2019-0008N. Rudolf Gwerb, *Bericht von dem abergläubigen und verbotnen Leuth- und Vych besagnen und etlich dergleichen Zauber-künstlein*. . . (Zurich: Bey Hans Heinrich Hamberger in Verlegung Michael Schaufelbergers, 1646), bound in a reused vellum incunable leaf from Giovanni Balbi, *Catholicon* (Augsburg: Günther Zainer, 30 April 1469). (ISTC ib00021000; GW 3183.) [WHITE]



Figure 56. Detail of **Figure 30** (Page 41). Opening of Psalms 1. Photograph: Beinecke Rare Book and Manuscript Library, Yale University. [GOESEL; KOSTER]

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