

2026 RGME Colloquium

at

The Grolier Club of the City of New York

Wednesday, 11 February 2026 (hybrid)



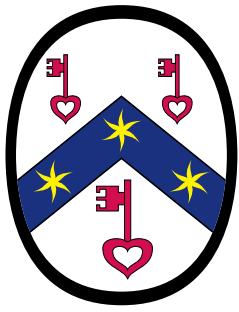
“Transformations and Renewals”:
Examining Treasures of the Grolier Club Library
in Celebration of the Collection and Recent Discoveries

Colloquium Booklet



Information: <https://manuscriptevidence.org/wpme/2026-rgme-colloquium-at-the-grolier-club>

Image: New York City, Front Entrance of The Grolier Club. Photograph courtesy of The Grolier Club.



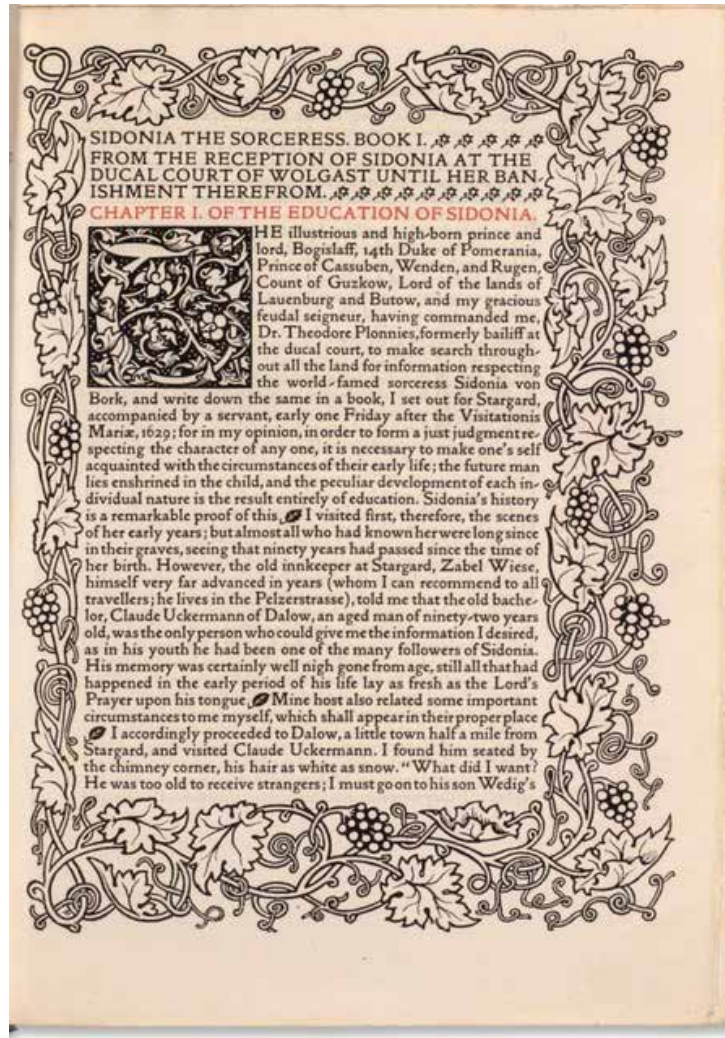
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“‘Transformations and Renewals’: Examining Treasures of the Grolier Club Library in Celebration of the Collection and Recent Discoveries”



Two parts, both hybrid (separate registrations)

- I. “Show-Off-and-Tell” Workshop in the afternoon 2:30–4:30 pm EST (GMT-5)
 - 1) online open to the public; 2) in person privately with limited seating
- II. “Transformations and Renewals” Roundtable in the early evening
open to the public, both online and in person
— with the opportunity for book-signings by authors among the panelists

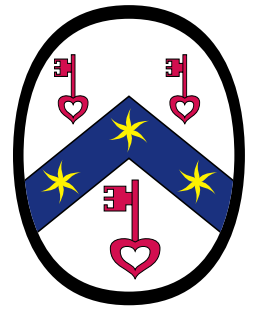
Information: <https://manuscriptevidence.org/wpme/2026-rgme-colloquium-at-the-grolier-club>

Image: *Sidonia the Sorceress* (Kelmscott Press, 1893), opening page of Book I, chapter 1 (“Of the Education of Sidonia”), within floral border.
Image courtesy of Mark Samuels Lasner.



2026 RGME Colloquium at The Grolier Club

Wednesday, 11 February 2026 (hybrid)



Colloquium in 2 Parts

- Part 1: Workshop over Original Materials
- Part II: Roundtable with ‘Lightning Talks’



Part I. “Show-Off-and-Tell” Workshop (Hybrid)

led by Jamie Elizabeth Cumby, Librarian

2:30–4:30 pm EST (GMT-5)

Part II. “Transformations and Renewals” Roundtable (Hybrid)

guided by ‘Lightning Talks’ by Grolier Members and RGME Associates

6:00–7:30 pm EST (GMT-5)

Registration required. Space is limited for in-person attendance at Workshop

Online attendance for Workshop by RGME Zoom Meeting

Online attendance for Roundtable by Grolier Club live-streaming

Information: <https://manuscriptevidence.org/wpme/2026-colloquium-at-the-grolier-club/>

Image: New York, Grolier Club, Grolier MS 45. Vellum Bifolium fragment from a 12th-century Cistercian Missal, dismembered and dispersed. Inside, with non-consecutive text pages from an outer leaf of a quire. Photograph by Mildred Budny.



Figure 1. New York City, 47 East 60th Street. Entrance to The Grolier Club of the City of New York, at the time of the exhibition on “Extraordinary Women in Science & Medicine: Four Centuries of Achievement” (September 18 - November 23, 2013), as announced on the flag at the front and the framed poster beside the entrance. Photograph courtesy of The Grolier Club. [COLLOQUIUM]

Overview

For the Year 2026, the Research Group on Manuscript Evidence (RGME) chooses the central organizational Theme of **“Transformations and Renewals”** for exploration across its activities and projects.¹ Our first hybrid event of the year brings the RGME to **The Grolier Club of the City of New York**, in central Manhattan, for a curated pair of events on Wednesday 11 February 2026 in the forms of a **Workshop** over original materials (in manuscript, printed, and other written forms), with commentary; and a **Roundtable panel discussion** reflecting upon those and related materials, comparing notes across a range of fields, reporting discoveries as well as work-in-progress, and sharing awareness of the range of materials in the Grolier Club Library. In keeping with the RGME’s and the Grolier Club’s abiding dedication to accessibility for events reaching a wider audience, these events will be available to audiences both in person and online. Registration beforehand is requested.

The Theme

Through the year, the RGME proposes to examine and contemplate myriad ways in which life–forces, powers (natural, man-made, unnatural, or supernatural), abilities, and changes have impact upon the realms of books and human knowledge, understanding, and creativity in word, image, and form. We search, for example, for cases and prospects for transformations, upheavals, metamorphoses, restorations, and other transitions or transmissions which may betoken, foster, or embody progress worthy of the name. We do so especially in new, vital, or revived forms preserving or creating qualities or virtues worthy of adoption, incorporation, cultivation, nurture, growth, and celebration.

Join us as we discuss such components, characteristics, or conditions across a wide range of periods, places, genres, and case–studies to compare notes about ways in which transformations and renewals might, in turn, take seed or take flight, to grow or soar in a generations’-long process in the transmission of knowledge, skills, insights, understanding, and the delight of learning, mentoring, and sharing fruits or journeys in the realms of the written word and its accompaniments in image, song, or memory.

The Colloquium

The day’s events comprise (in temporal order):

- I. **“Show-Off-and-Tell” Workshop** in the afternoon
 - 1) online open to the public
 - 2) in person privately with limited seating, open for Grolier Club Members and RGME Invited Guests

- II. **“Transformations and Renewals” Roundtable** in the early evening
 - open to the public, both online and in person
 - with the opportunity for book–signings by authors among the panelists

The online/virtual access to each event is provided by

- 1) the RGME via interactive Zoom Meeting for the workshop; and
- 2) the Grolier Club via live–streaming for the roundtable
 - perhaps with the ability to relay online comments and questions to the panel

¹ <https://manuscriptevidence.org/wpme/2026-theme-of-the-year-transformations-and-renewals/> .



Figure 2. The Grolier Club Library. Bird's Eye View of the reading room, from the west side of the Mezzanine. Photograph courtesy of The Grolier Club. [COLLOQUIUM / CUMBY]

Sponsors

Research Group on Manuscript Evidence

The Grolier Club of the City of New York

The Plan

We gather a team of specialists, collectors, and curators of books — all are Grolier Club Members and most are RGME Associates — to examine, reflect on, and celebrate selected treasures of the Grolier Club Library, with reports on research discoveries, work-in-progress, and the joys of experiencing the materials directly and sharing their stories.

Speakers and Panelists for the Workshop and Roundtable (in alphabetical order):

Reid Byers, Mildred Budny, Mary Crawford, Jamie Elizabeth Cumby, Richard Kopley, John T. McQuillen, Beppy Landrum Owen, and Mark Samuels Lasner

The Roundtable, preceded by the Workshop

Friends of the Research Group on Manuscript Evidence, a Princeton-based 501(c)(3) educational organization, will visit the Grolier Club for an in-person/hybrid ‘Roundtable’. In lightning talks, several Club Members will discuss a curated selection of books, manuscripts, and prints on the RGME’s 2026 organizational theme of “Transformations and Renewals”.

Open to the public, this event will be live-streamed and will offer book-signings for Club Member guides who have recently published works discussed.

Beforehand, the Workshop offers the opportunity directly to examine materials discussed, in the company of the curator, scholars, collectors and students. Surprises in discoveries may await, along with delight.

Thanks To

Contributors:

Speakers, Panelists, Presiders, Consultants, Advisors

Supporters:

**Technical and Logistical Support,
Interns, RGME Publications**

Special Mention:

**Phillip Bernhardt–House,
Jamie Elizabeth Cumby,
Leslie French, Hannah Goeselt, Justin Hastings
Eve Kahn, Declan Kiely, April Rose,
Barbara A. Shailor**

Afternoon Workshop (Council Room)

** = Grolier Club Members

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

WORKSHOP. 2:30–4:30 pm EST (GMT-5)

“Show-Off-and-Tell”

A View of Treasures of the Grolier Club Library

Workshop Leader. ** Jamie Elizabeth Cumby (Librarian, The Grolier Club)

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

PART I. 2:30–3:15 pm

“From Pages, Plates, and a Binding to Fragments and Provenance”

** Jamie Elizabeth Cumby (Librarian, The Grolier Club)

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

**/* John T. McQuillen (Morgan Library & Museum, Associate Curator of Printed Books & Bindings)

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

BREAK. 3:15–3:30 pm

PART II. 3:30–4:30 pm

“From the Imaginary to Bibliography, Printing, and the Supernatural”

**/* Reid Byers (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*)

**/* Richard Kopley (Distinguished Professor of English, Emeritus, Penn State DuBois, and Author of:
Edgar Allan Poe: A Life)

**/* Mark Samuels Lasner (Senior Research Fellow, University of Delaware Library; bibliographer, collector, researcher, and typographer)

BREAK. 4:30–5:50 pm

Evening Roundtable (Exhibition Hall)

ROUNDTABLE. 6:00–7:30 pm

** = Grolier Club Members

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

“Transformations & Renewals: Examining Treasures of the Grolier Club Library”

Panel with Lightning Talks

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

/* **Mildred Budny

OPENING REMARKS

“Welcome and Introduction”

Panelists.

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

*“That skull had a tongue in it, and could sing once. . . : Tracing the Noble Dust in the Printing of the Bremer Presse’s (1934 but 1935) Vesalian *Icones anatomicae*”*

/* **John T. McQuillen (Morgan Library & Museum, Associate Curator of Printed Books & Bindings)

“Blockbooks Dismembered”

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

“A Medieval Cistercian Missal Bifolium from the Otto F. Ege Collection and its Provenance”

/* **Reid Byers (Author and Host of “Collector’s Showcase” for the Grolier Club and of “Living with Books” for the Fellowship of American Bibliophilic Societies)

“Secrets in Secrets in Secrets”

/* **Richard Kopley (Distinguished Professor of English, Emeritus, Penn State DuBois)

“William Gowans, New York Bookman and Poe Family Boarder”

/* **Mark Samuels Lasner (Senior Research Fellow, University of Delaware Library; bibliographer, collector, researcher, and typographer)

“A Gift from William Morris to the Grolier Club”

** **Mary Crawford** Co-Curator of current Grolier Club exhibition on *Paper Jane*; Senior Vice President, Wealth Advisor, and Founder of the Crawford–Hogan–Wang Group)

“From ‘By a Lady’ to Global Superstar: Curating 250 Years of Jane Austen”

Q&A

BOOK-SIGNINGS by Authors. 5:50–6:00 and 7:30—7:45 pm EST



Figure 3. Visiting the Grolier Club Library. View from entrance, with Grolier Club Member Patricia Pilstner in conversation at the window end. Photograph (20 January 2026) by Mildred Budny. [COLLOQUIUM / CUMBY]

Abstracts for

1) Comments over Original Materials at the Workshop and 2) Lightning Talks at the Roundtable in the Exhibition Hall (in Their Order of Presentation at these Events: See Program)

Jamie Elizabeth Cumby (Librarian of the Grolier Club)

“Show-Off-and Tell” Workshop

In this hybrid session, attendees are invited to examine the materials from the Grolier Club’s collection that inspired this colloquium’s roundtable presentations. The evening’s speakers will be present to share observations about the printed books, ephemera, and manuscript materials they have worked on. Participants are encouraged to interact with the materials, to engage with the speakers, and to experience first-hand some of the research currently being done in the Grolier Club’s Library.

As a coda to this preview of the evening’s presentations, the Club’s Ellen A. Michelson Librarian, Jamie Cumby, will share some additional highlights from the collection that have served as the subjects of her own research. These notably include

- 1) the copy of a second state of the first edition, first issue of, Walt Whitman’s *Leaves of Grass* (1855), recently donated to the Club by Susan Jaffe Tane; and
- 2) an embroidered presentation binding, commissioned by Giambattista Bodoni for Charles IV of Spain.

[[Figures 1–5](#)]

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

“*That skull had a tongue in it, and could sing once. . . ?*”

Tracing the Noble Dust in the Printing of the Bremer Presse’s (1934 but 1935) Vesalian *Icones anatomicae*”

Beply Landrum Owen will be discussing a rare treasure recently discovered in the Grolier Club’s prints collection, a set of printer’s mock-up sheets, some with editorial annotations, from the making of the Bremer Presse’s 1934 [but 1935] *Icones anatomicae*, which restructured Vesalius’s 1543/1555 original woodblocks found in the library of the University of Munich before those blocks were destroyed in World War II.

Fascinatingly, some of the mock-up sheets in the Club’s collection include multiple drafts of a prospectus with blocks of text printed from the gravedigger’s scene in Shakespeare’s “Hamlet” accompanying Vesalius’s famous skeleton characters. As indicated in the annotated proofs, the lines from Shakespeare were (Alas!) removed from the final form.

Confirmed by the Club’s accessions ledger, at least some of the sheets were given to the Club as a gift from Dr. Samuel W. Lambert. Dr. Lambert is widely recognized as the former president of the New York Academy of Medicine (NYAM) and a driving force being the making of the *Icones*,

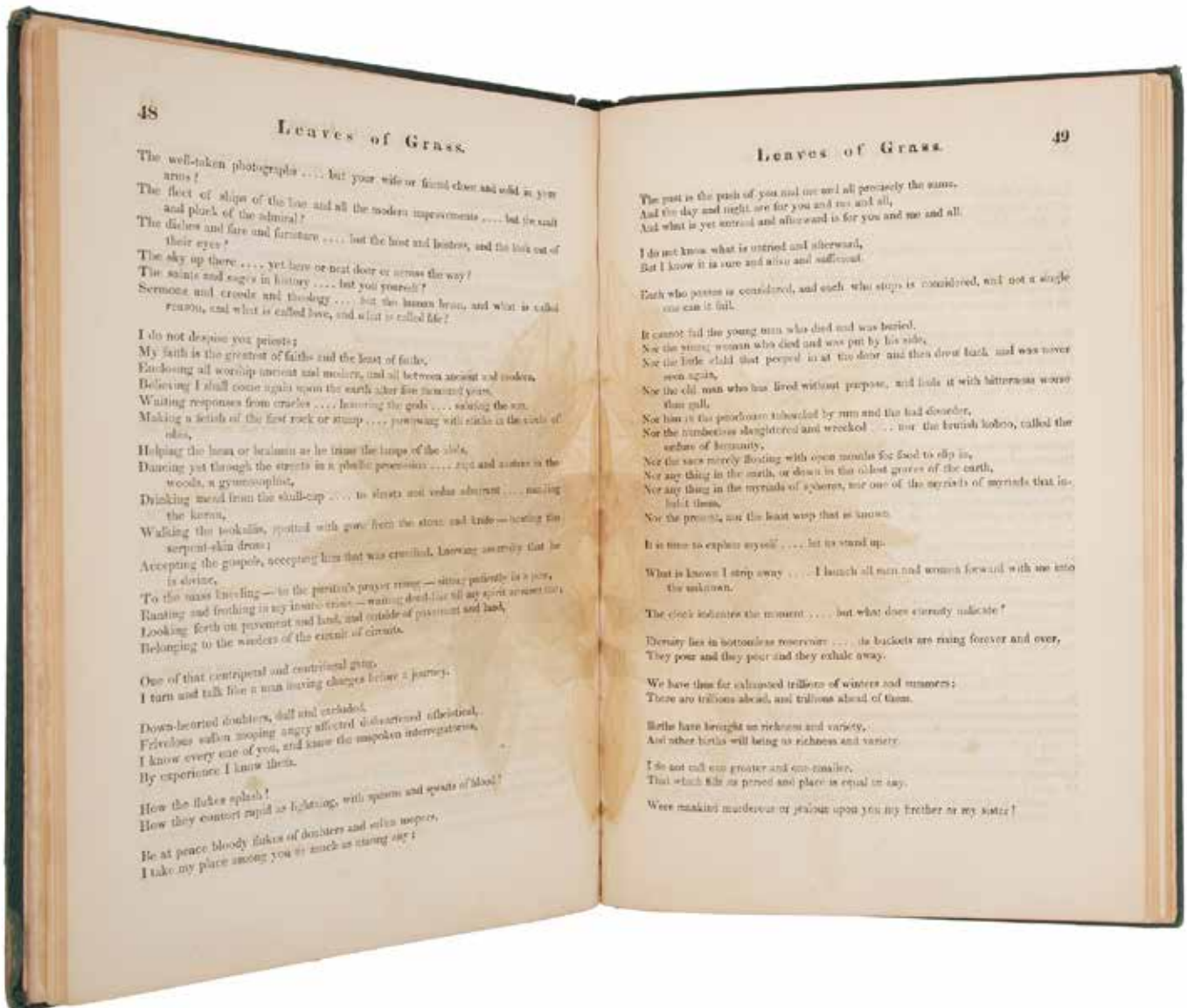


Figure 4 (above). New York, Grolier Club, Walt Whitman, *Leaves of Grass* (Brooklyn, NY: [for Walt Whitman by the Rome Brothers], 1855, from the second state of the first edition, first issue), pp. 48–49, bearing the impression left behind by pressing a flower, likely a daffodil, between the pages. [CUMBY]

Figure 5 (right). Grolier Club, Bernardino Ridolfi, *In funere Caroli III Hispaniarum Regis Catholici oratio habita in sacello pontificio* (Parma: Giambattista Bodoni, 1789), front cover: embroidered presentation binding. [CUMBY]





Figure 6. “Beppy In Her Element.” Examining the Mock-Up Plates for the *Icones Anatomicae* at the Grolier Club Library at Bibliography Week in preparation for our Colloquium. Photograph (20 January 2026) by Mildred Budny. [OWEN]

but he was also a Grolier Club member as well as a Council member, the Club's Vice President, and chair of several committees which brought him into contact with Willy Wiegand, the German printer of the *Icones*, years before the famed woodblocks were rediscovered and the celebrated book was conceived. Beppy will discuss the materials and how they compare to another annotated draft prospectus in the collection of NYAM, and she will discuss her ongoing research of a theory which resets the timeline and places the Grolier Club directly into the story of the making of the *Icones anatomicae*.

Note:

Online digital facsimiles of copies of the *Icones Anatomicae*:

<https://digitalcollections.usfca.edu/digital/collection/p264101coll7/id/18585>

https://archive.org/details/BIUSante_02314/mode/1up

[[Figures 6–14](#)]

John T. McQuillen, Ph. D. (Morgan Library & Museum, Associate Curator of Printed Books & Bindings)

“Blockbooks Dismembered”

With a view to a recently acquired leaf from the *Ars moriendi* in the Grolier Club Library, this presentation explores the tracing and identification of individual blockbook leaves. Individual leaves now reside in art museums, libraries, and private collections, often with no clear identification of their original context, and leaves from one blockbook edition may be bound with another edition to complete an incomplete copy. Through the careful examination of the printing ink, watermark in the paper, added pigments, and other physical qualities, we can move toward reassembling the ‘original’ copy.

Note:

We look forward to Dr. McQuillen’s publication and exhibition at the Morgan (November 6, 2026 – May 16, 2027) on *Late Medieval European Blockbooks: The First Printed Pictures Books*, on the short-lived experiment of fully woodcut-printed books in fifteenth-century Europe. See:

<https://www.themorgan.org/exhibitions/blockbooks>

[[Figures 15–16](#)]

Mildred Budny (Executive Director of the Research Group on Manuscript Evidence)

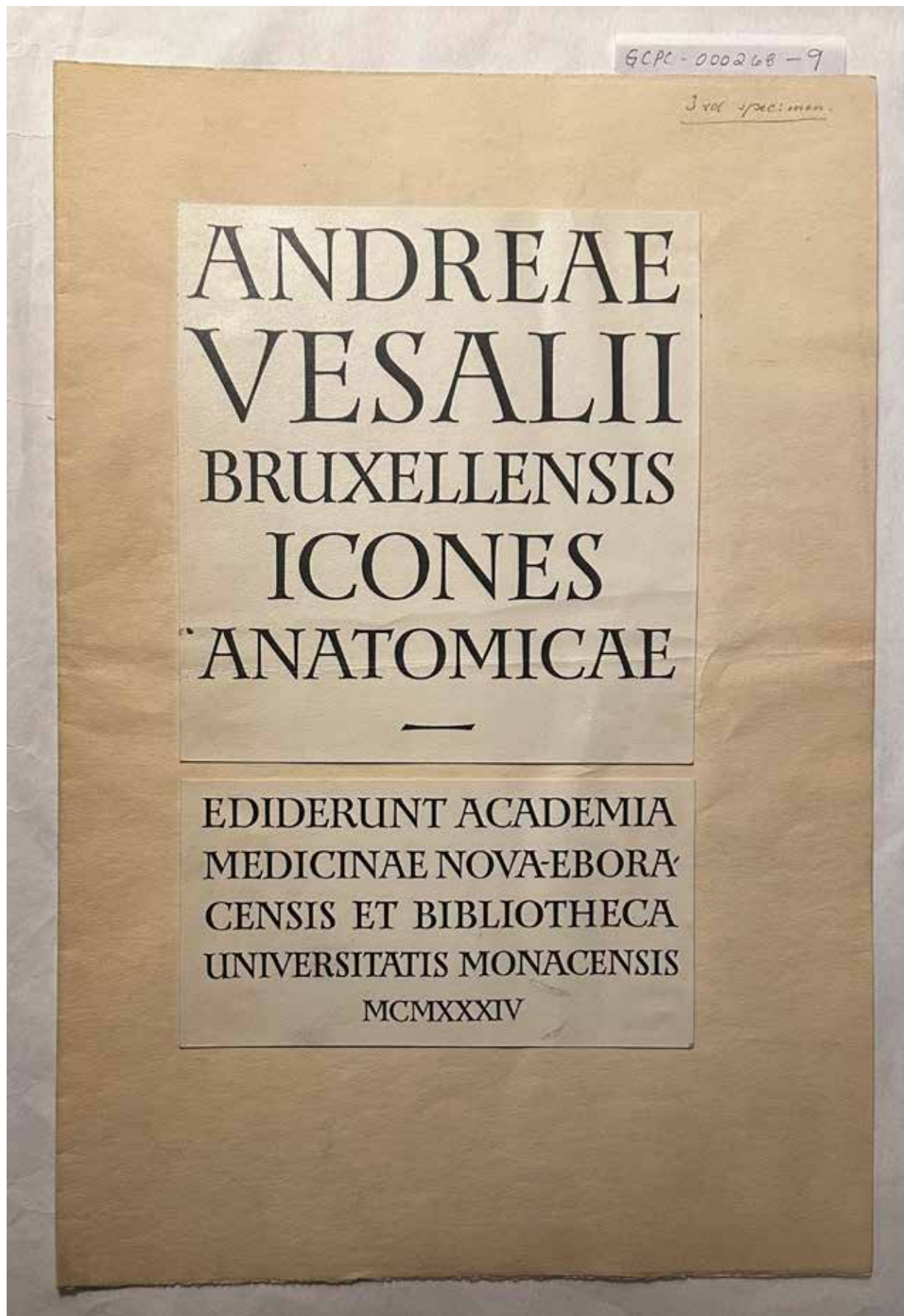
“A Medieval Cistercian Missal Bifolium from the Otto Ege Collection and its Provenance”

A medieval vellum bifolium from a medieval Missal dismembered and dispersed by the prolific biblioclast Otto F. Ege reached the Grolier Club Library in steps directly linking Ege’s family to Grolier Club Members. It was presented by Barbara A. Shailor in honor of the late Leonard Hansen, who had received it directly from Ege’s widow and introduced her to the family. That connection — established during Barbara’s tenure as Dean of Douglass College, Rutgers University (1996–2001), which Leonard’s wife had attended — led, over time (after Barbara had moved to Yale University) to the acquisition of the vast Otto F. Ege Collection (as Gen MSS 1498) from his family in 2016 by the Beinecke Rare Book & Manuscript Library, of which Barbara had [*Continued on Page 37*]



Figures 7 and 12 (Page 20). Collection of Beply Landrum Owen. *Andreae Vesalii Bruxellensis Icones anatomicae / ediderunt Academia medicinae Nova-Eboracensis et Bibliotheca Universitatis Monacensis* (Munich: The Bremer Press for the New York Academy of Medicine and the University of Munich Library, 1934 [but 1935]), Photographs by Beply Landrum Owen. [OWEN]

Figure 7 (above). Frontispiece, with skeleton at center.



Figures 8–11 and 13–15 (Pages 17–19 and 21–22). New York, Grolier Club, GCPC-000268. Printer's pasted-up prospectus for the *Icones anatomicae* (see Figure 7 opposite). Photographs by Beppy Landrum Owen. [OWEN]

Figure 8 (above). Mock-up of Title Page.

GCPC-000268-8

Memorandum

produced in phototype. The drawings for the title-page, that of Stockholm, that in the William Hunter Museum of the University of Glasgow, and that in the possession of Dr. Le Roy Crummer of Los Angeles, will be reproduced by the same method also. The Latin letter of Vesalius to his printer Oporinus of Basel, containing minute instructions for printing the original work, and the illustrations especially, will be reprinted from the first edition of the *De Fabrica*. Also, the "characterum indices" giving the key to the letters on the anatomical structures of the human body depicted in the woodcuts, will be reprinted on thinner watermarked sheets. In this publication anatomists, and especially those interested in the history of the science, if they do not have access to the comparatively rare copies of the *De Fabrica* and the "Epitome", will find in this atlas a reference work of great value. It will constitute an authoritative "corpus" to which students of Vesalius will turn for years to come.

It is the intention of the New York Academy of Medicine, through its publishing fund recently established by a small group of its good friends, to issue in smaller format, a volume which will deal with various aspects of the anatomical works of Vesalius. Mr. William M. Ivins, jr., Curator of Prints at the Metropolitan Museum of Art, New York, now also President of the Grolier Club, will contribute an essay on van Calcar and the advance he made in anatomical illustration; Dr. Samuel W. Lambert, one on the significant woodcut initials and their importance in the history of medicine; Dr. Harvey Cushing, one on the story of the Vesalian wood-blocks; Dr. Willy Wiegand one on the printing of the anatomical works of Vesalius; Dr. W. W. Francis, Librarian of the Osler Library, McGill University, Montreal, an English translation of the letter to Oporinus, and papers by other hands.

An association of the anatomical treatise of Vesalius with Shakespeare has been pointed out by several students of books of the sixteenth and seventeenth centuries, among whom may be included the late Mr. Wilfred M. Voynich. The three figures of the skeleton portrayed by van Calcar, which consist of a front view of a skeleton leaning on a spade, a side view of a skeleton inspecting a skull over the inscription "Vivitur ingenio caetera mortis erunt", and a posterior view of a skeleton in a position of sad contemplation, have been suggested as appropriate illustrations to the first scene of the fifth act of Shakespeare's "Hamlet". Reprints of these three skeletons from the original wood-blocks are included on the last three pages of this prospectus, with quotations from the lines of Shakespeare.

The paper and types used in this prospectus are the same as those that will be employed in the printing of the atlas, which will measure 21 inches x 14 1/2 inches, and will contain about 320 pages.

The edition of the atlas is limited to 430 copies of which 30 will belong to the University of Munich, and 400 to the Academy of Medicine. The Academy will place 380 on sale. The subscription price for the volume is \$ 100 for Members and Fellows of the Academy. At an additional cost of \$ 25.00, subscribers are also entitled to receive a portfolio containing forty loose prints of the wood-blocks especially suitable for framing. Only fifty of these portfolios are available. When ordering copies, subscribers are requested to use the attached blank, which is of the hand-made paper of the atlas.

O'Querry L.C.?
to read "De Fabrica"

read "De Fabrica"

[unclear]

(OK)

of the character indices

of the hand-made paper

used for the wood cuts

GCPC-000268-8

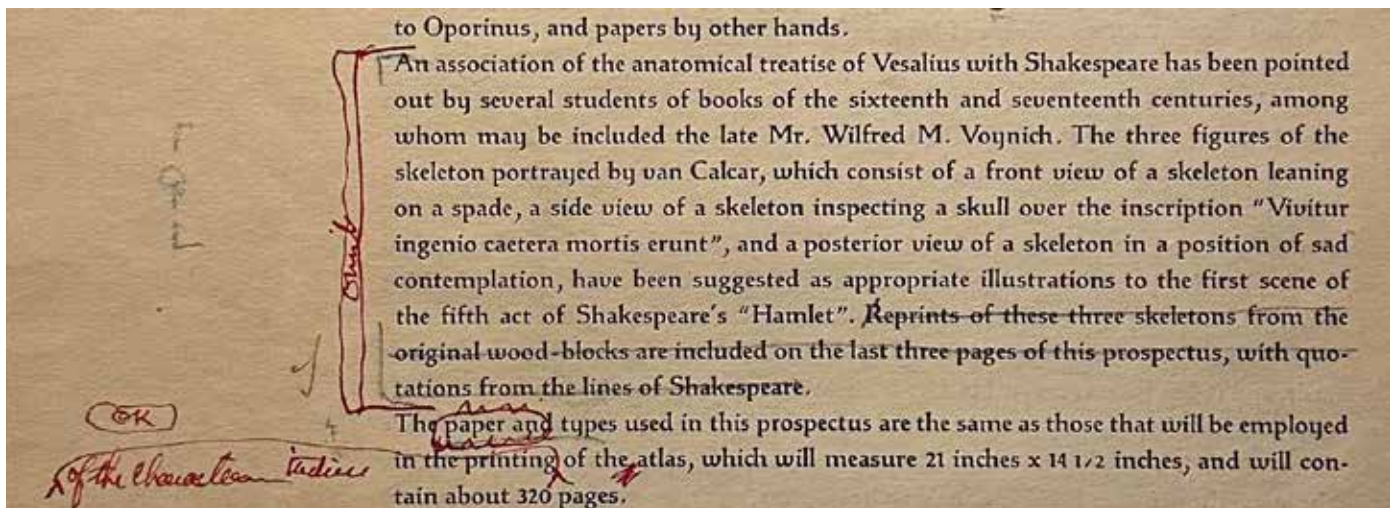
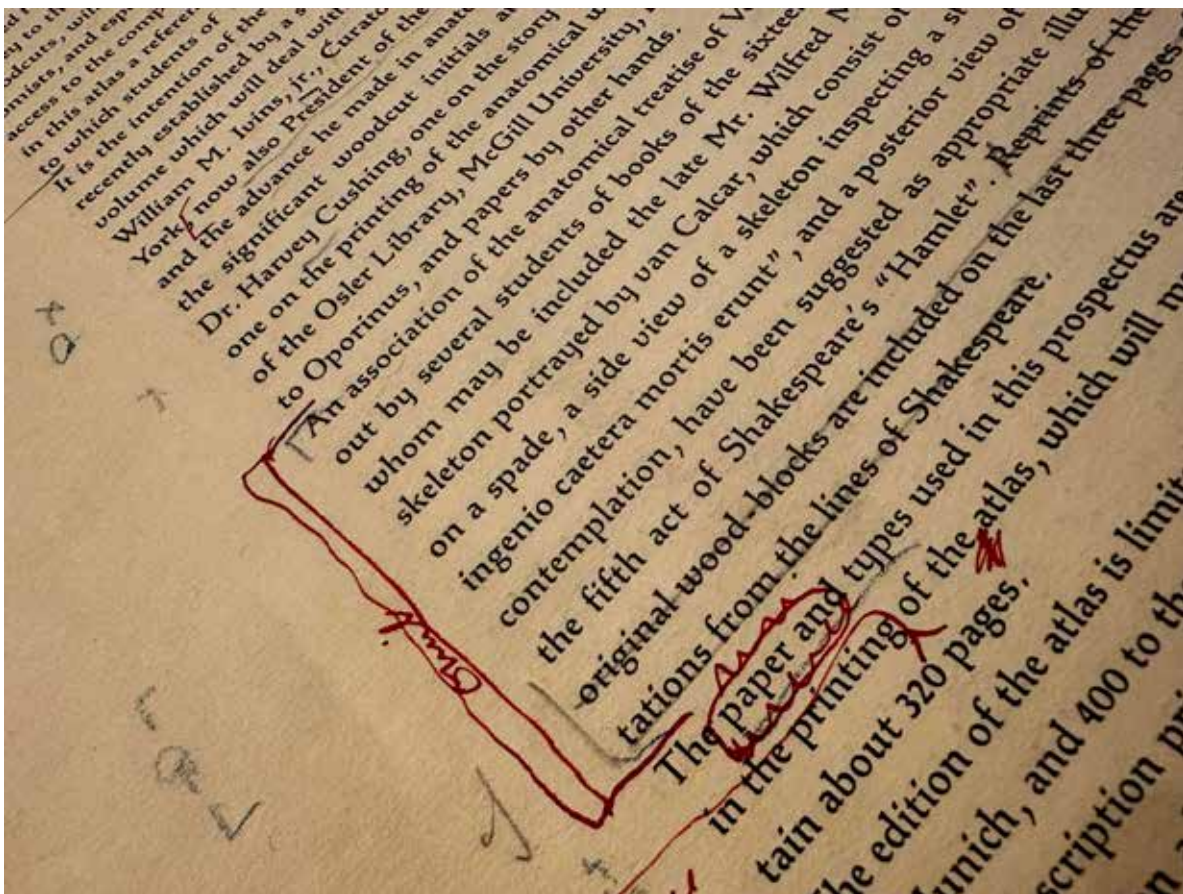


Figure 9 (left). Marked-up prospectus for the *Icones anatomicae* (GCAP-00268-8), showing, inter alia, proposed deletions to the Shakespearean text (second full paragraph) and to mention of Bill Ivins's office as president of the Grolier Club (line 17). The red-ink annotations are believed to be in the hand of Dr. Samuel W. Lambert. [OWEN]

Figure 10 (above). Close-up, showing annotations in pencil and red ink viewed from the lower left.

Figure 11 (below). Close-up (lines 23–36), showing the proposed deletions (see annotation “omit”) for the Shakespearean text in a full paragraph which refers to “an association of the anatomical treatise of Vesalius with Shakespeare” noted, for example, by “the late Mr. Wilfred M. Voynich” [antiquary, owner of the enigmatic Voynich Manuscript, and rare-book dealer extraordinaire]; and, in particular, to illustrative associations between the three figures of skeletons among the woodcut illustrations of the *Icones Anatomicae* by the artist [Jan Steven] van Calcar and the discourse in *Hamlet*, Act V, Scene 1.

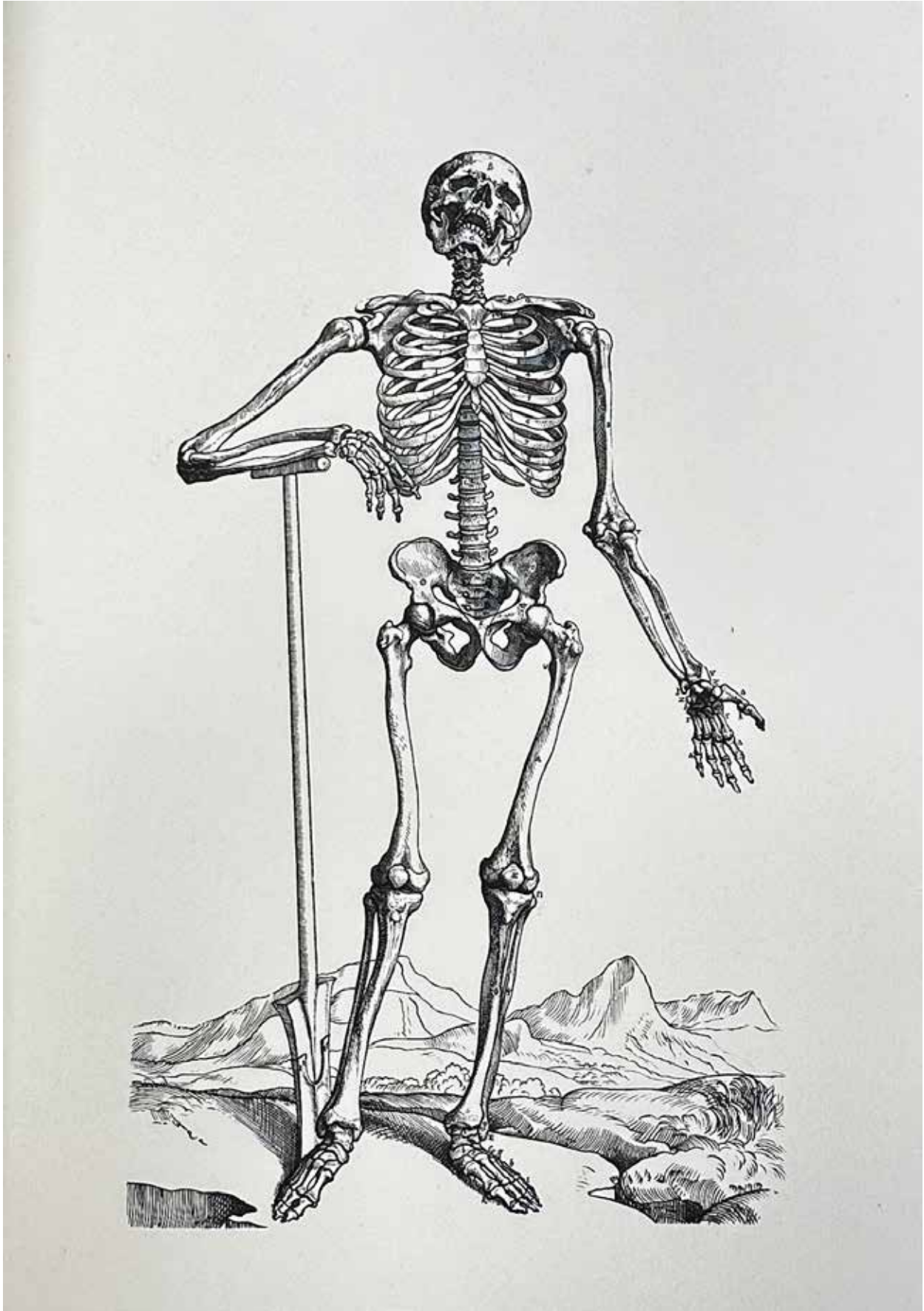


Figure 12. *Andrae Vesalii Bruxellensis Icones anatomicae* (see [Figure 7](#) on [Page 16](#)). Full-page illustration [page 25] of an upright skeleton leaning on a spade, looking upward, and gesturing with outspread digits within a mountaneous landscape. [OWEN]

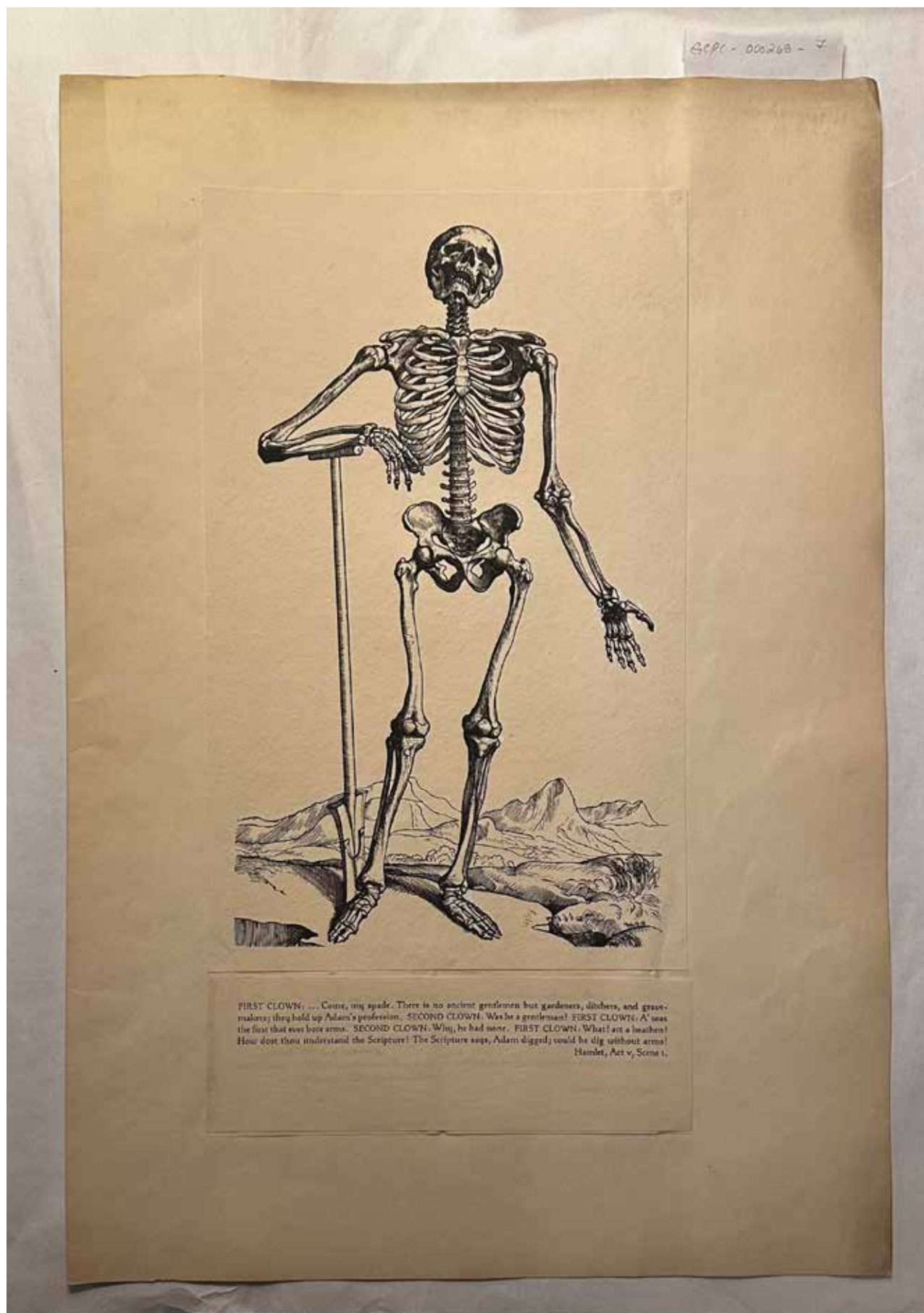


Figure 13. Printer's pasted-up prospectus for the *Icones anatomicae* for illustration of skeleton and spade, including four lines of dialogue by the First and Second Clowns from the gravedigger's scene in Shakespeare's *Hamlet*, Act V, Scene 1. [OWEN]

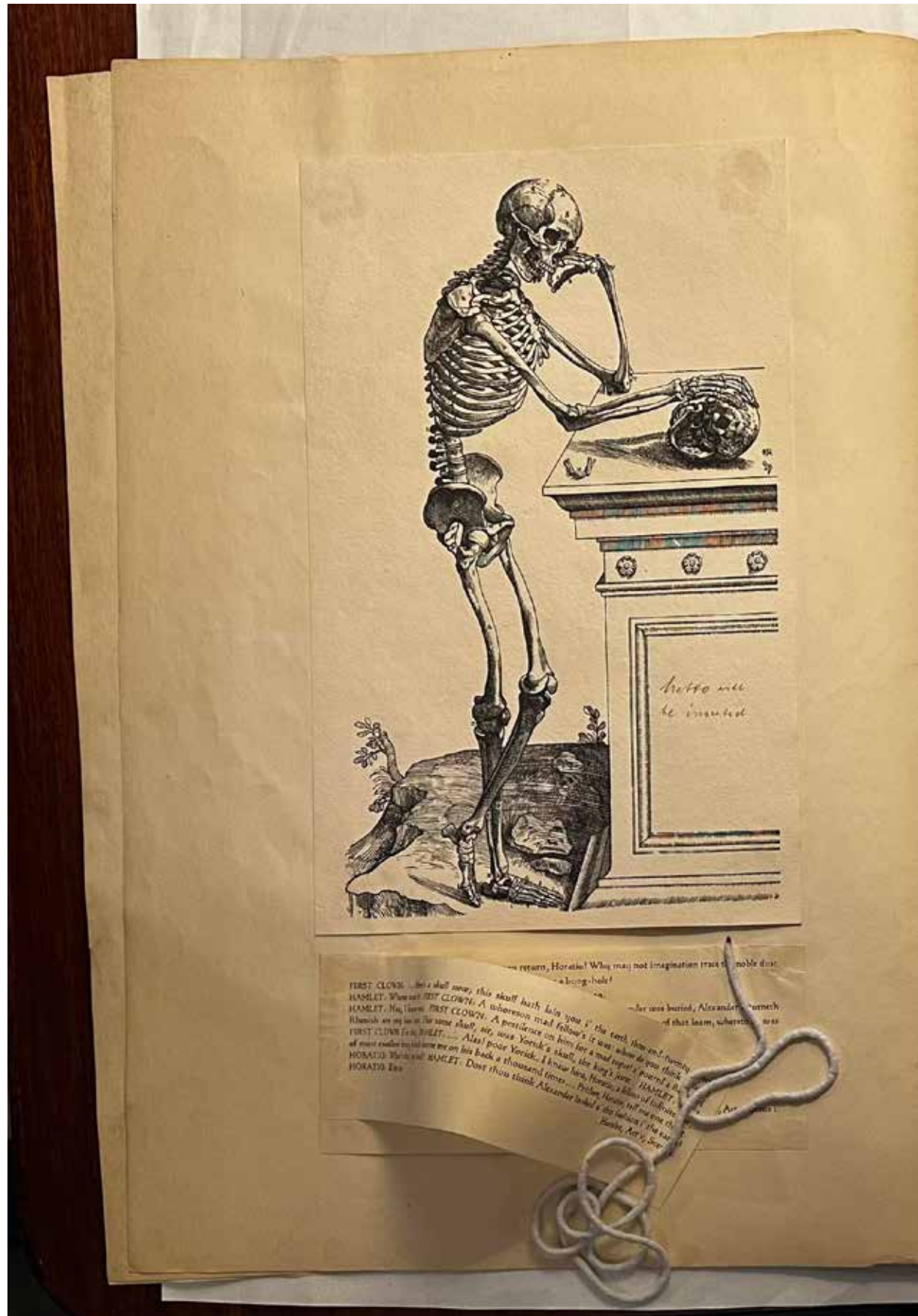
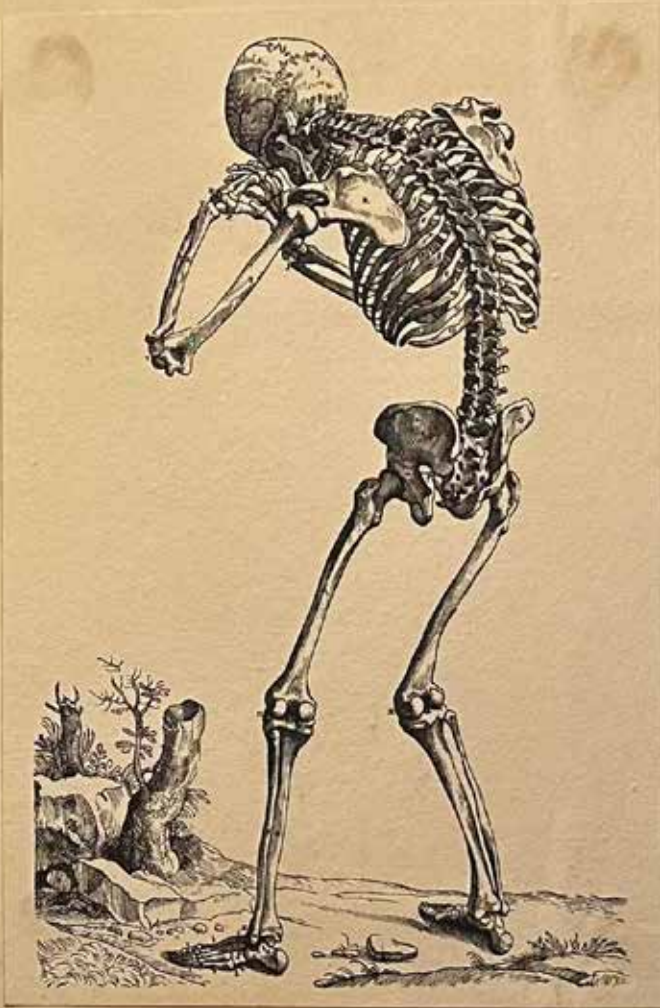


Figure 14. Printer's pasted-up prospectus of two facing plates for the *Icones anatomicae* with illustrations of single skeletons standing in landscapes [following [p. 32]]: 1) side view of a skeleton inspecting a skull resting on a plinth; and 2) rear view of a skeleton hunched



... hath lain you i' the earth three-and-twenty years.

HAMLET. To what uses we may return, Horatio! Why may we not use his skull as a bowl?
 Alexander, till he had sleeping a burial-hole!

HAMLET. No less, set a foot... as thus. Alexander died, Alexander was buried, Alexander
 dust, the dust a weath'ring we make learn, and why of us as they are converted, might
 they not stop us here?

O that I were a single one of those that
 in perils come but turn'd to clay! O might my indignation
 O that I were a single one of those that
 O that I were a single one of those that

Hamlet, Act V, Scene 1



over with hands clasped and raised to forehead in disconsolate pose. Below each plate are two pasted sets of text from the gravedigger's scene, each with different spacing in dialogues variously between the First Clown and Hamlet or between Hamlet and Horatio. [OWEN]



Figure 15. Vienna, Österreichische Nationalbibliothek, Ink 2.D.39, *Ars moriendi* or “The Art of Dying” (xylographic edition V), hand-colored image for “Inspiration against Desperation” (sig. e1), that pairs with the Grolier sig. e2 text plate (see **Figure 16** opposite). Image provided by Österreichische Nationalbibliothek (digital scan 26 of 58), via viewer.onb.ac.at/10018878. [McQUILLEN]

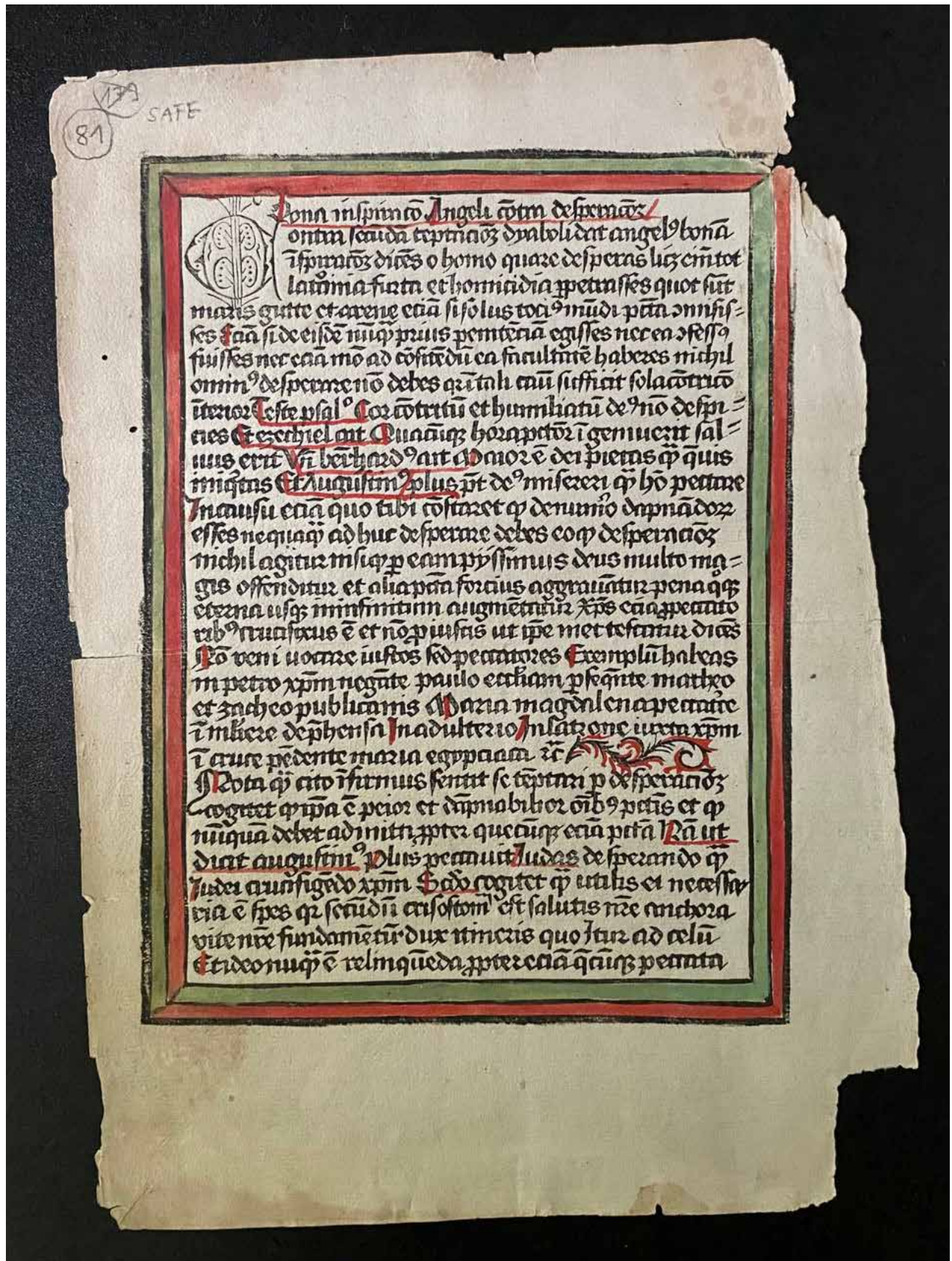
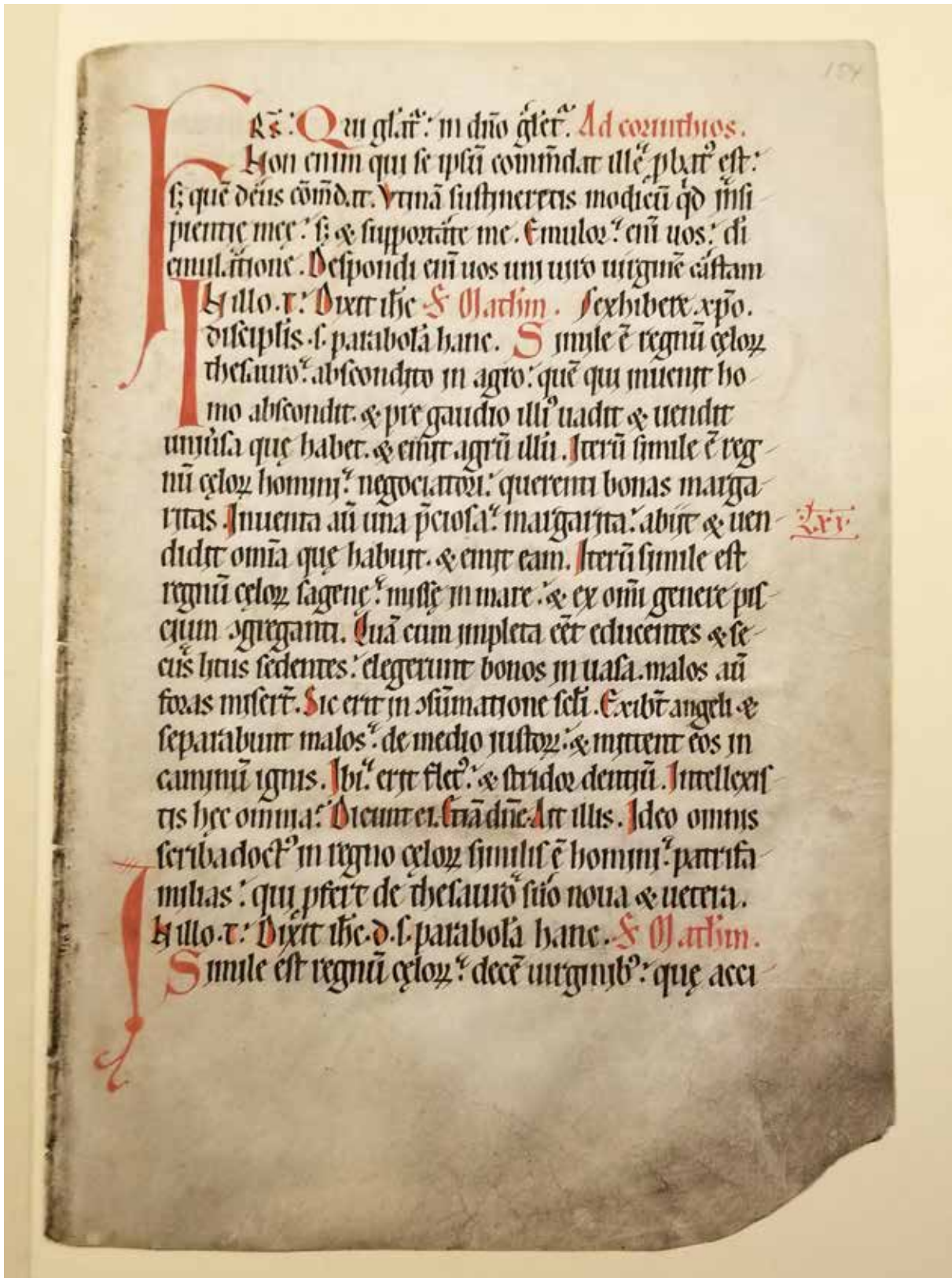


Figure 16. New York, The Grolier Club, Single Leaf on paper from the *Ars moriendi* (xylographic edition V), [Middle Rhine/Southern Germany (Franconia?), about 1470–85 (impression from about 1470–75)], sign. e2/leaf 10: “Consolation against Despair” text plate. Image courtesy of Bruce McKittrick Rare Books. [MCQUILLEN]



Figures 17–20, 22, and 27–28. New York, Grolier Club, Manuscript 45. Vellum bifolium from a dismembered 12th-century Latin Cistercian Missal laid out in single columns of 27 lines of text, on two non-consecutive leaves numbered in pencil at top right of rectos as '154' and 159'. From the Collection of Otto F. Ege, biblioclast. Photographs by Mildred Budny. [BUDNY]

Figure 17 (top left). Outer side of bifolium (Hair side of animal skin), outspread. First page of text (fol. 154r) at the left; last page (fol. 159v) at the right.

Figure 18 (bottom left). Inner side (Flesh side). Fols. 154v–159r.

Figure 19 (above). Fol. 159r. Front recto of the bifolium.

DEVUS a quo sc̄a desideria. recta consilia. & iusta s̄t
 opa. da seruis tuis illa quā mundus dare n̄ po
 test pacē. ut & corda nr̄a mandatis tuis dedita. &
 hostium sublata formidine. tēpora sint tua. p̄fectio

Ds qui cidentes in te ipsos *Se c̄. Sine tranquilla. P.*
 nullis finis concitati t̄vib⁹. dignare p̄ces & hostias
 dicare t̄ plebis suscipe. ut pax tua pietate concessa.
 xp̄ianoz fines ab omni hoste faciat eē secutos. *P.*

Ds auctor pacis & amator. quē nosse uiuere. *Post cō.*
 cui seruire regnare ē. p̄tege ab omnib⁹ impugnationib⁹
 supplices tuos. ut qui in defensione tua asidimus.
 nulli hostilitatis arma timeam⁹. *P. et tempestate.*

Admo tua q̄s dn̄e sp̄uales nequicie repellantur.
 & aeriaz discedat malignitas tempestatū. *P. Se c̄.*

Offerim⁹ laudes & munera dn̄e. p̄ concessis beneficiis
 gr̄as referentes. & p̄ concedendis semp supplicib⁹ dep̄

Om̄p̄s semp d̄s qui nos & castigan *Post cō. Scantes. P.*
 do sanas. & ignoscendo seruas. piā supplicib⁹ tuis.
 ut & t̄quillitatib⁹ hui⁹ optate solationis letem⁹.
 & dono tue pietatis semp utamur. *P. et serenitate*

Ad te nos dn̄e clamantes exaudi. & aeris sereni
 tatē nobis tribue supplicantib⁹. ut q̄ p̄ peccatis
 nr̄is iuste affligimur. n̄a tua p̄ueniente cle
 mentiam sentiam⁹. *P. Se c̄. P̄* reueniat nos q̄s

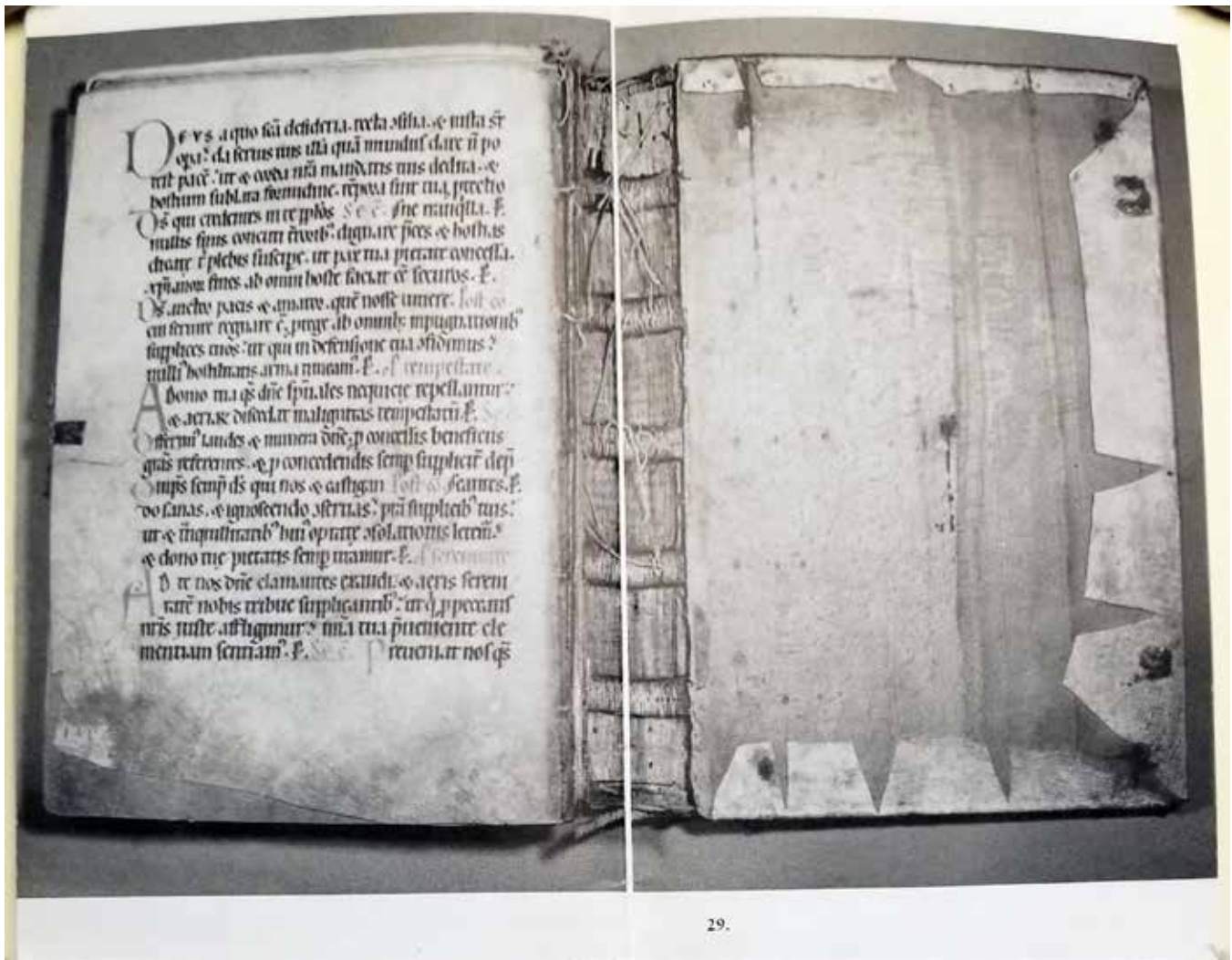
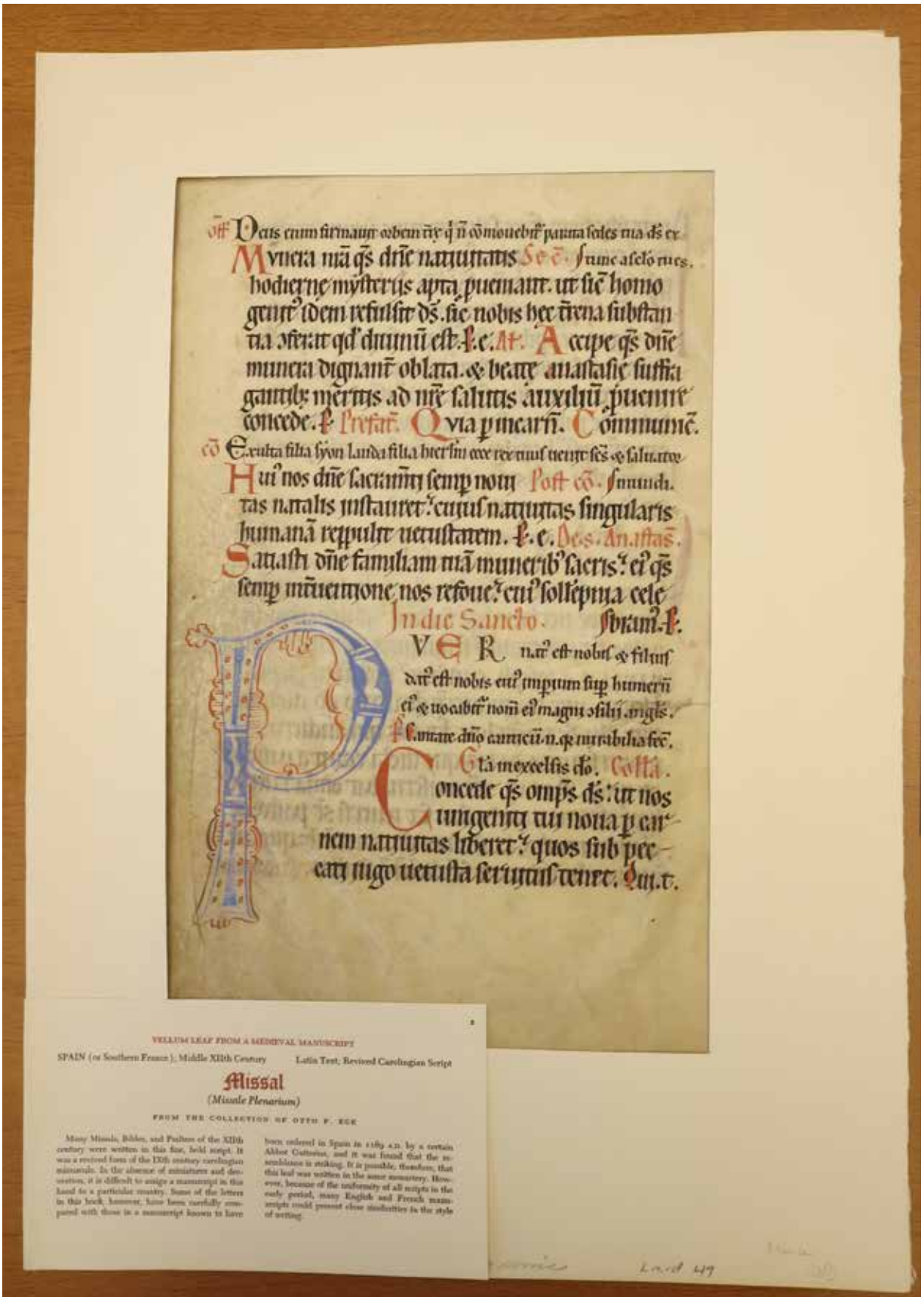


Figure 20 (left). Fol. 159v.

Figure 21 (top). “The Effects of Time: An Exhibition of Books before 1600 with Artwork by Insects and Rodents, Mangled by Bookbinders and Dealers, etc.” (New York, Book Arts Gallery, 1987) no. 29. Black-and-white photograph of the volume (of “30 leaves”) opened at the back to show the last leaf [fol. 159v], the inside of the spine with re-used manuscript spine-linings, and the inside back cover having mitered turn-ins from the “binding of blind stamped alum pigskin over wooden boards fastened with small wooden pegs.” Apparently all of these are now lost or mislaid apart from the Grolier Bifolium.

Figure 22 (bottom). Folded bifolium in side view: Upper half of fol. 154r, gutter, stitching holes, and ink annotations along the fold.



VELUM LEAF FROM A MEDIEVAL MANUSCRIPT

SPAIN (or Southern France), Middle XIIIth Century Latin Text, Revised Carolingian Script

Missal

(Missale Plenarium)

FROM THE COLLECTION OF OTTO F. EGE

Many Missals, Bibles, and Psalters of the XIIIth century were written in this fine, bold script. It was a revised form of the IXth century Carolingian minuscule. In the absence of miniature and decoration, it is difficult to assign a manuscript to this hand to a particular country. Some of the letters in this leaf, however, have been carefully compared with those in a manuscript known to have

been written in Spain in 1269 A.D. by a certain Abbot Cuthbert, and it was found that the resemblance is striking. It is possible, therefore, that this leaf was written in the same country. However, because of the uniformity of all scripts in the early period, many English and French manuscripts could present close similarities in the style of writing.

Figures 23–24. New Haven, CT, Yale University, Beinecke Rare Book & Manuscript Library, Otto F. Ege Collection, (GEN MSS 1498, Series II Family FOL Portfolio, Set Number 3 of forty numbered sets. FOL Specimen Leaf 2: Missal (*Missale Plenarium*), fol. 12 of the former manuscript. Photographs by Mildred Budny. [BUDNY]

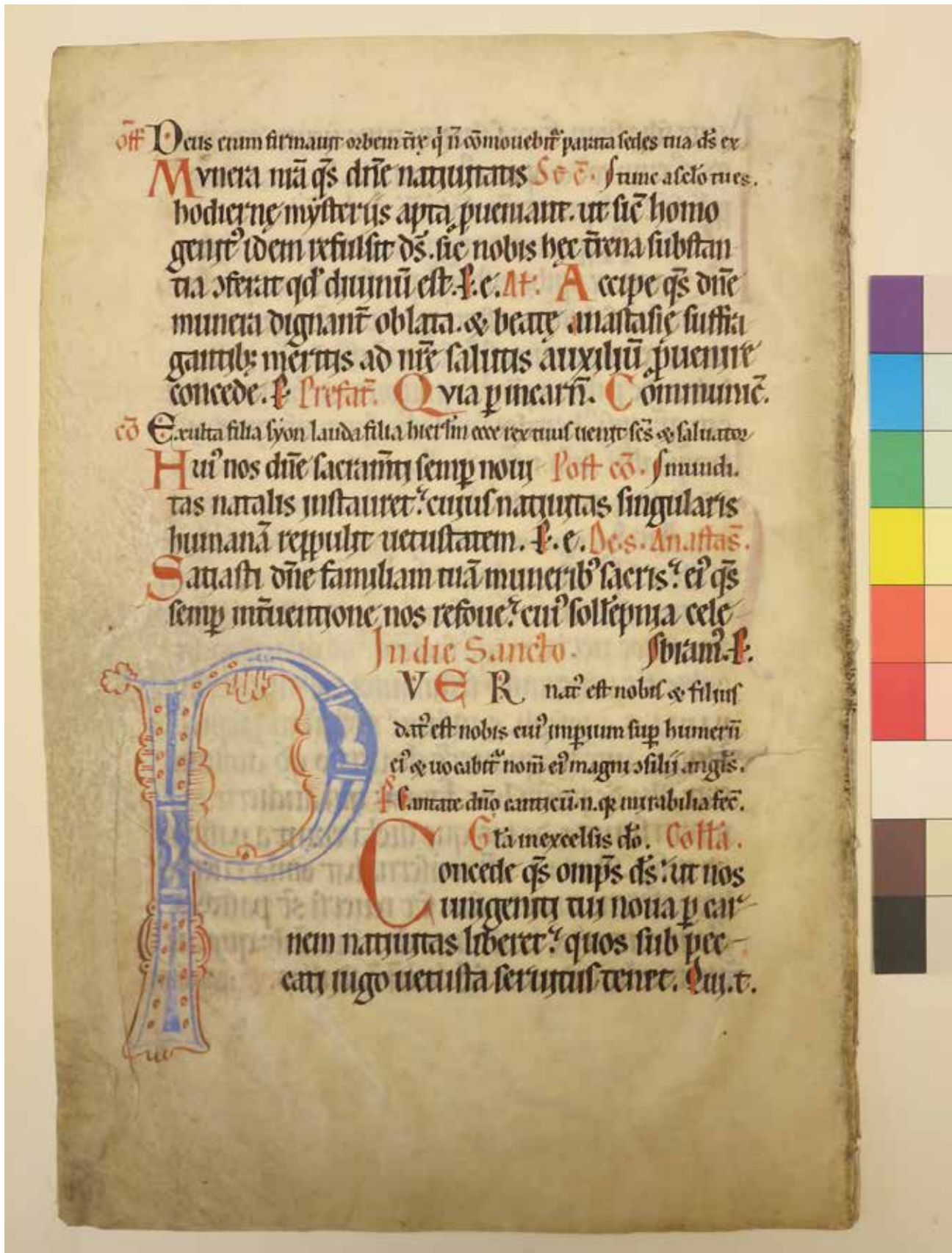


Figure 23 (left). FOL Leaf 2 as presented in Ege's windowed mat, accompanied by his letterpress-printed label as "Spain (or Southern France); Middle XIIth Century. Latin Text; Revived Carolingian Script."

Figure 24 (above). 'Recto' of the leaf below the mat; original verso turned back-to-front to display its decorative initial in Ege's mat.

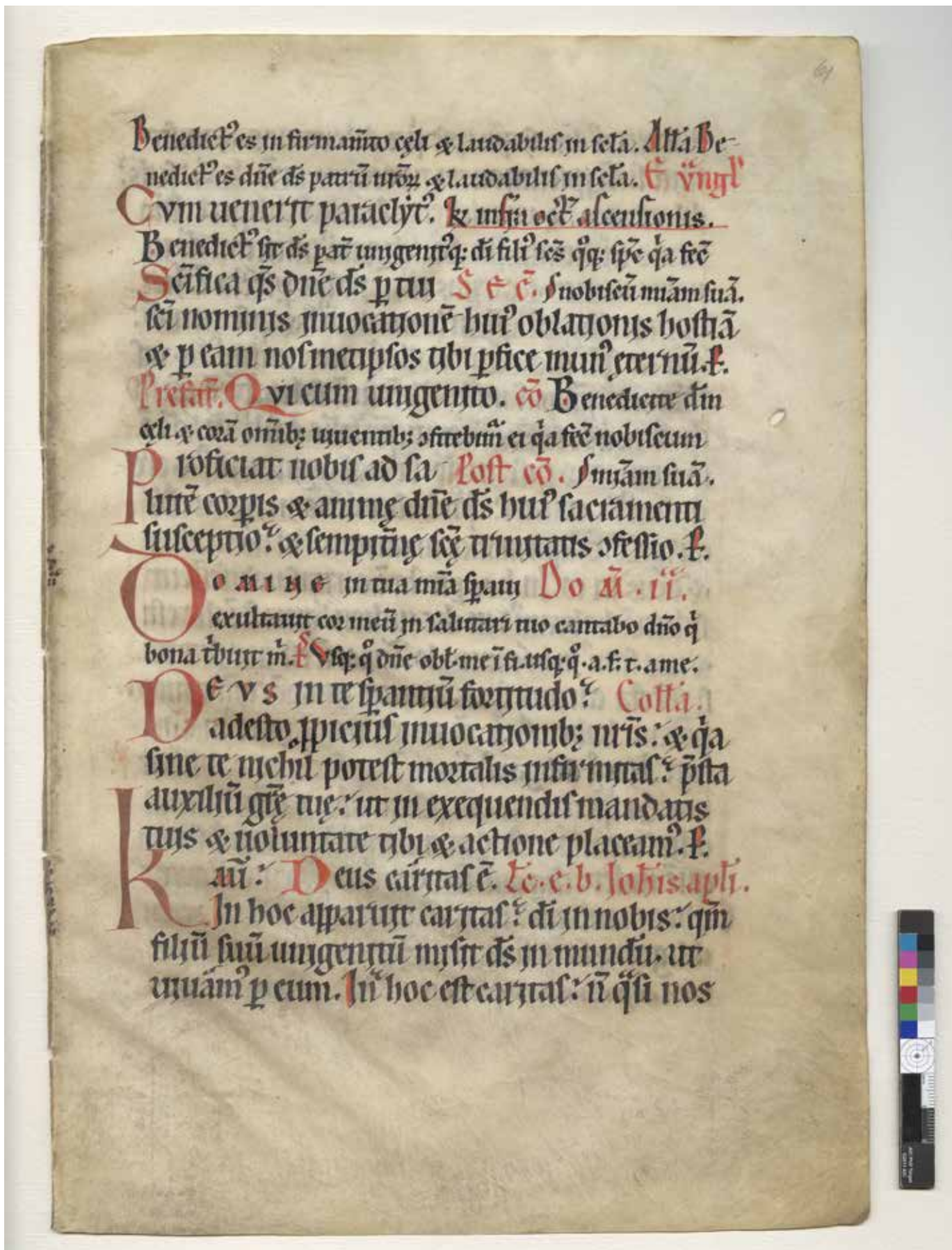


Figure 25. Charlottesville, VA, University of Virginia, Rare Book School, RBS 9542. Otto Ege, FOL Portfolio (Set Number 2), Leaf 2 = Folio number 61: Recto. Image courtesy of Rare Book School, RBS 9542. Gift of Charles W. Moorman. [BUDNY]

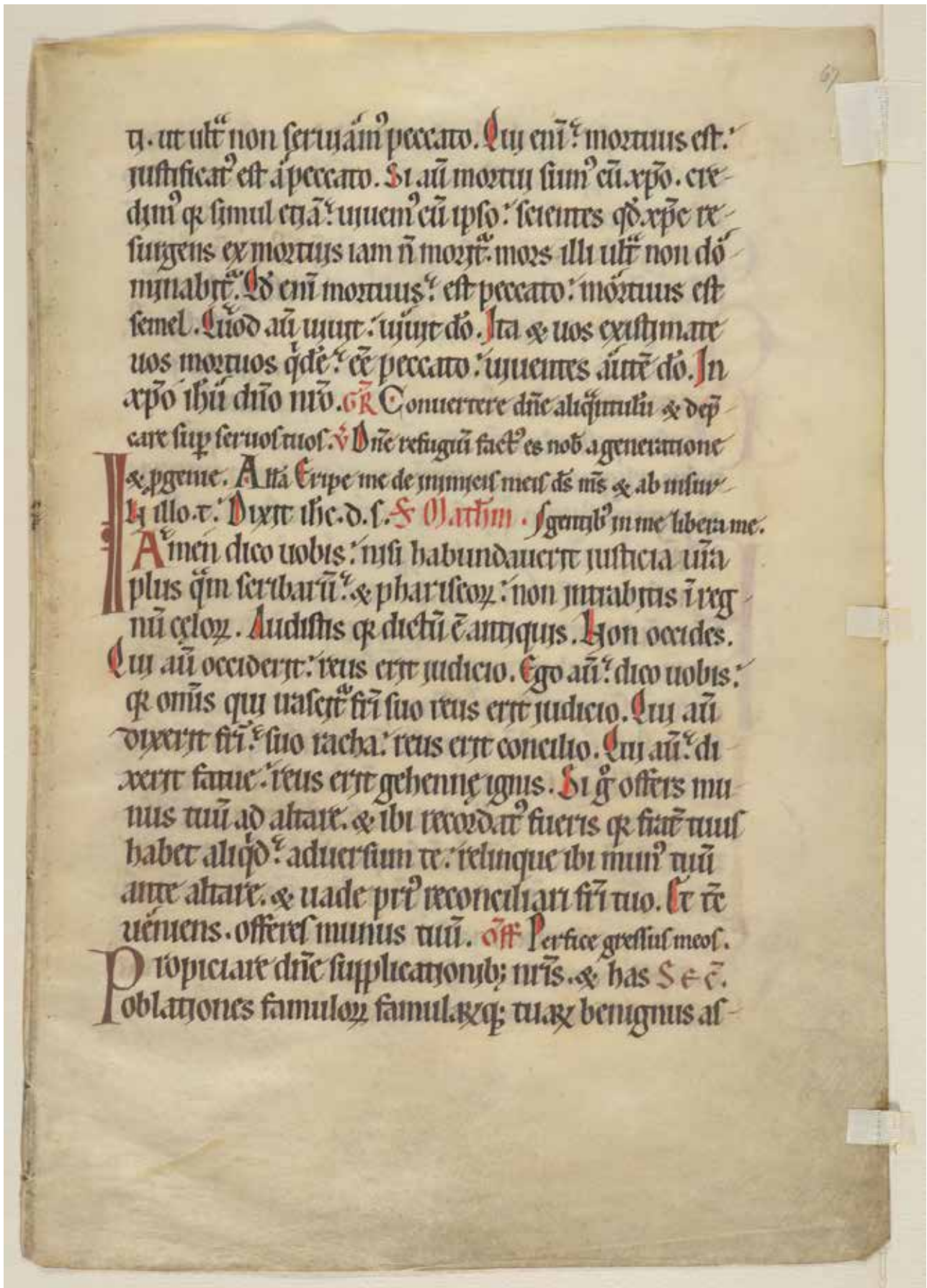


Figure 26. Cambridge, MA, Harvard University, Houghton Library, MS Typ 1294: Otto F. Ege [compiler], FOL Portfolio (Set No. 1), Leaf 2 = Folio 67: Original Recto (turned to verso in Ege's mat, with Ege's gauze mounting tapes. Image via [https://iif.lib.harvard.edu/manifests/view/drs:494003304\\$8i](https://iif.lib.harvard.edu/manifests/view/drs:494003304$8i); also <https://nrs.lib.harvard.edu/urn-3:fhcl.hough:101762872?n=8>. [BUDNY]

et fines ab omni hoste faciat te securos. *P.*
 tor pacis & amator. quem nosse uiuere. *Post cō.*
 ure regnare ē. ptege ab omnib; impugnationib;
 es tuos: ut qui in defensione tua asidimus:
 uoluntatis arma timeam. *P. et tempestate.*
 no tua q̄s dñe spūales nequicie repellantur:
 etiam discedat malignitas tempestati. *P. Se c.*
 i laudes & munera dñe. p concessis beneficiis
 ferentes. & p concedendis semp supplicib; dep-
 semp d̄s qui nos & castigan. *Post cō. scantes. P.*
 as. & ignoscendo aseruas. piā supplicib; tuis.
 iquillitatib; hui optate asolationis letem.
 o tue pietatis semp utamur. *P. et serenitate*
 nos dñe clamantes exaudi. & aeris sereni-
 tate nobis tribue supplicanti. ut q̄ p peccatis
 iste affligimur. miā tua pueniente cle-
 am sentiam. *P. Se c. P* reueniat nos q̄s

Figure 27. Grolier MS 45. Fol. 154v, bottom right, with the rubricated titles for two of the votive masses: *Pro* [or *Ad repellendam*] *tempestate[m]* and *Pro* [or *Ad poscendam*] *serenitate[m]* and view of the dirty gutter with notches for the former stitching. [BUDNY]

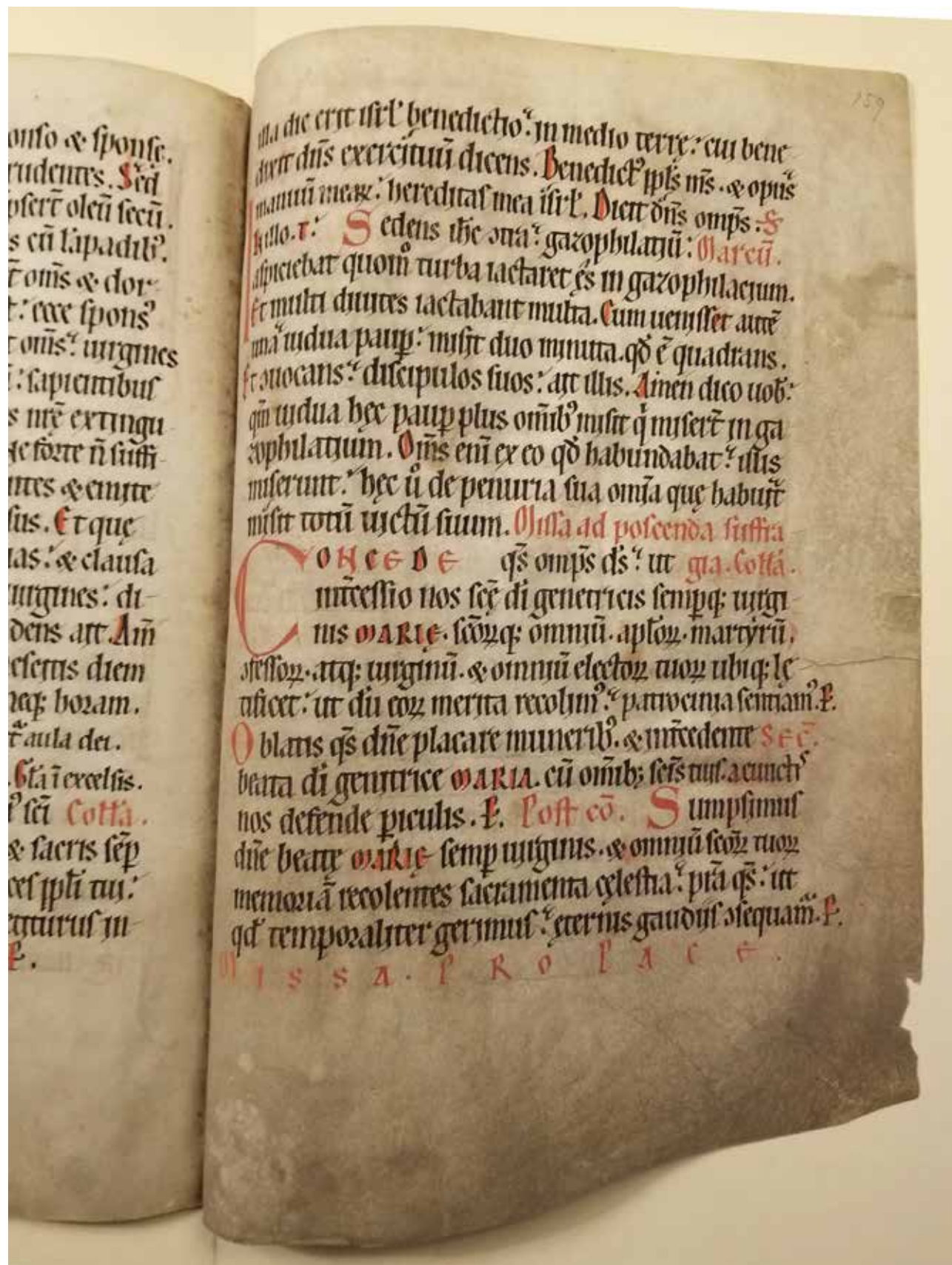


Figure 28. Grolier MS 45. Fol. 159r, with opening title at bottom for the *Missa Pro Pace*. [BUDNY]



Figure 29. New York City, 47 East 60th Street. Entrance to The Grolier Club of the City of New York, at the time of Reid Byers' exhibition of "Imaginary Books" (Winter 2024–2025), as announced on the framed poster to the left of the opened outer doors leading to the illuminated interior. Photograph courtesy of The Grolier Club. [COLLOQUIUM, BYERS]

been Director (2001–2003). A close look at the fragment and its evidence combines with the features or testimony of other survivors from its volume, reports of the manuscript while intact (up to 1948 when Ege purchased it), descriptions of portions for sale by various vendors thereafter, and the place accorded it for selected leaves from it in Ege’s ‘masterpiece’ portfolio of dismembered manuscript specimens, displaying *Fifty Original Leaves from Western Manuscripts, Western Europe: XII– XVI Century* (‘FOL’). Together these elements tell a complex tale of provenance disrupted and rerouted in the journey to recovery, recognition, virtual reconstruction, and the reclaiming of a fuller sense of the original as it travelled from collection to collection. Crucial for these revelations as they unfold are long-term, on-going studies, both individual and collective, of Ege manuscripts, fragmentology, and manuscript studies, including by the RGME and Grolier Members.

Note:

“Break-Up Books and Make-Up Books: Encountering and Reconstituting the Legacy of Otto F. Ege and Other Bibliocasts,” 2025 RGME Autumn Colloquium on Fragments. See:

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

[[Figures 17–28](#)]

Reid Byers (Author and Host of “Collector’s Showcase” for the Grolier Club and of “Living with Books” for the Fellowship of American Bibliophilic Societies)

“Secrets in Secrets in Secrets” (Workshop)

An odd exhibition of *Unique Books* took place at the Grolier Club in 1944 and was known internally as the “Fortsas Show.” This exhibition is said to have included a mysterious octavo printed in invisible ink. Neither the author, title, nor any publication information being known, the book is investigated using the resources of the Grolier Library. Strangely, the book has been determined to be uncertain of both origin and of actual existence. It may or may not have been in the exhibition as shown, and it may or may not be present in the catalog of the exhibition, which itself may or may not have existed.

“Secrets in Secrets in Secrets” (Roundtable)

The mysterious book that may or may not exist is revealed, using thaumic multi-spectral imaging (and real spectres), to be *Le Mystère du cénacle* by Nicholas de Saint-Merry (Paris: B. Richard, 1912). The book describes a secret underground society that maintains a concealed library beneath the city of Reims — v. *Le Cénacle troglodyte de Reims*, by Élias Thomasov (Paris: Éditions Mailin plaisir, 2003.) The tentative scheduling of the *Imaginary Book* exhibition for the Carnegie Library at Reims, France, in 2029 makes the resolution of this mystery a priority of current research work.

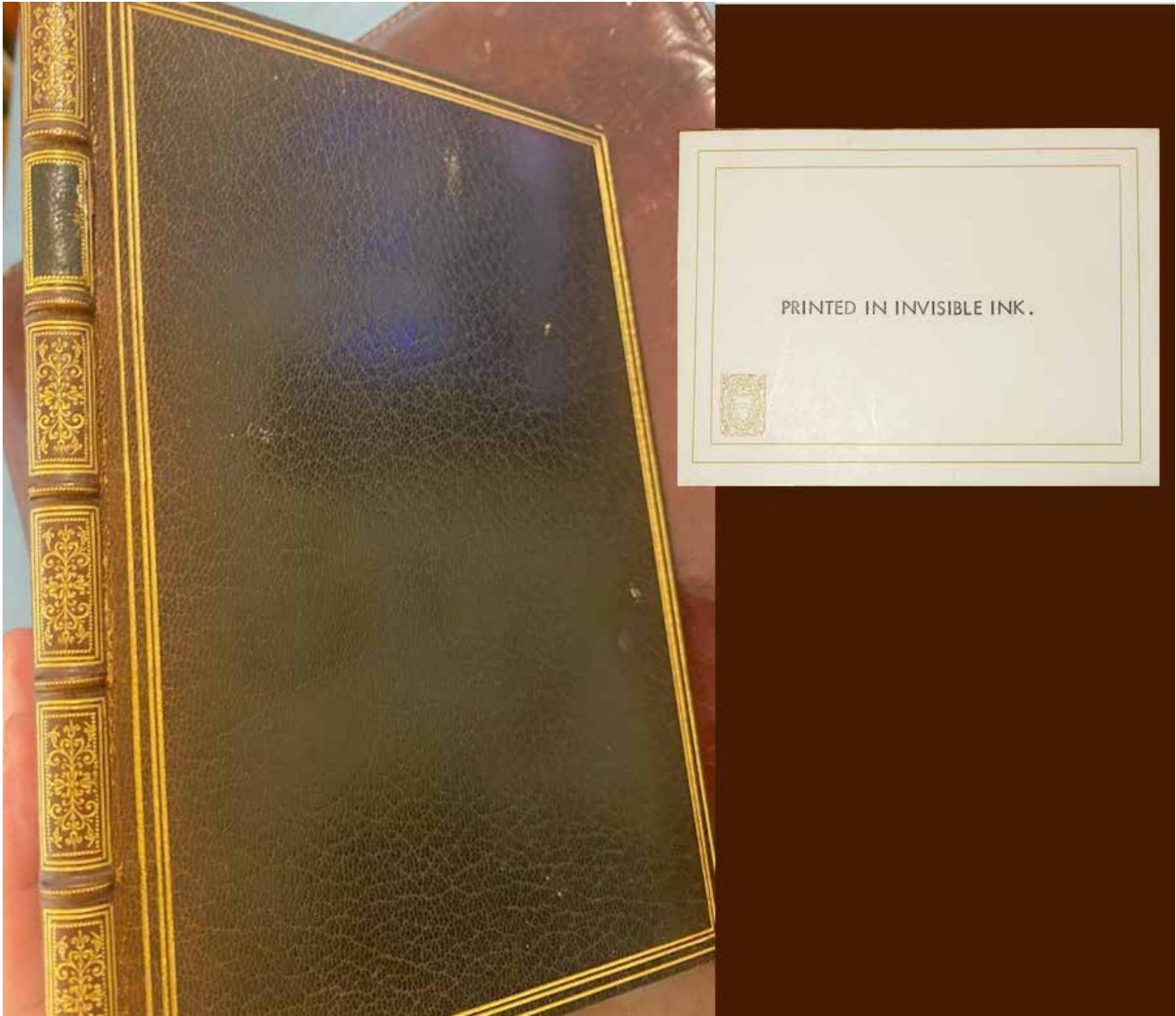
Note:

For book-signing:

Reid Byers, *Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books* (Oak Knoll Press and Le Club Fortsas, 2024)

Reid Byers, *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom* (Newark, DE: Oak Knoll Press, 2021)

[[Figures 29–32](#)]



Figures 30–32. Collection of Reid Byers, Items concerning the mystery. [BYERS]

Figure 30 (*above*). The Invisible Book: Spine and Front Cover, seen from the side, accompanied by card with Grolier Club logo and printed label: “PRINTED IN INVISIBLE INK.”

Figure 31 (*top left*). Nicholas de Saint-Merry, *Le Mystère du Cénacle* (Paris: B. Richard, Éditeur, 1912). Front cover.

Figure 32 (*bottom right*). Élias Thomasov, *Le Cénacle troglodyte de Reims ou la Bibliothèque de Babel* (2003). Spine and front cover.

LE MYSTÈRE DU CÉNACLE

NICHOLAS
DE SAINT-MERRY



PARIS

B. RICHARD, ÉDITEUR

1912

LE CÉNACLE TROGLODYTE DE REIMS

THOMASOV



LE CÉNACLE
TROGLODYTE
DE REIMS

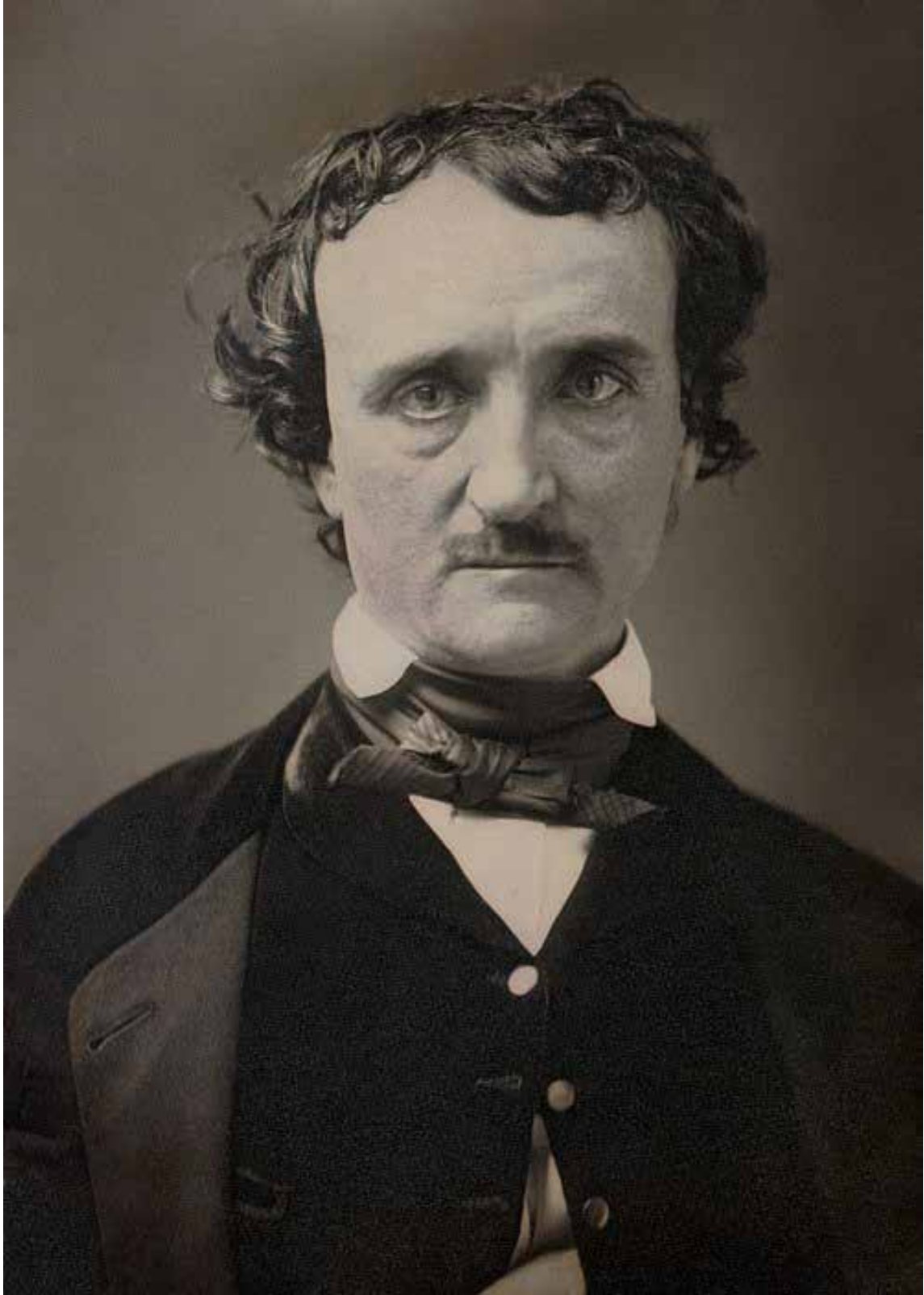


Figure 33. Daguerreotype “Annie” Portrait of Edgar Allan Poe, taken probably in June 1849 in Lowell, MA, and given to his friend Annie L. Richmond. Photographer unknown; restored by Yann Forget and Adam Cuerden. Image Public Domain via Wikimedia Commons (https://en.wikipedia.org/wiki/File:Edgar_Allan_Poe,_circa_1849,_restored,_squared_off.jpg). [KOPLEY]

Richard Kopley (Distinguished Professor of English, Emeritus, Penn State DuBois)

“William Gowans, New York Bookman and Poe Family Boarder”

When Edgar Allan Poe was writing his one novel *The Narrative of Arthur Gordon Pym* in 1837 in New York City, his mother-in-law Maria Clemm took in bookman William Gowans as a boarder. Gowans left us memorable comments on Edgar, sometimes in his book catalogues. For this presentation, I will introduce Gowans, read his comments on Poe, and share copies of three Gowans items from my collection. These items are:

- « Gowans, *Catalogue of New English and American Books* (New York: William Gowans, 1853),
- « Richard Adams Locke, *The Moon Hoax* (New York: William Gowans, 1859), and
- « Roger E. Stoddard, “Put a Resolute Hart to a Steep Hill”, *William Gowans, Antiquary and Bookseller* (New York: Book Arts Press, 1990, inscribed).

“The Hideous and Intolerable Bookshop”

(If time permits, Richard would read this story.)

This is a tale of a visit to the vanished Book Row on Fourth Avenue in New York City and the discovery of a surprising and mysterious antiquarian bookshop, overseen by a William Gowans-like proprietor. The short story was published in *Lightship Anthology 2* (Richmond, UK: Alma Books, 2011).

Note:

For book-signing:

Richard Kopley, *Edgar Allan Poe: A Life* (Charlottesville: University of Virginia Press, 2025)

[[Figures 33–37](#)]

Mark Samuels Lasner (Senior Research Fellow, University of Delaware Library; bibliographer, collector, researcher, and typographer)

“A Gift from William Morris to the Grolier Club”

In 1894 William Morris donated Kelmscott Press books to a select group of American libraries in order for his printing to be represented in their collections. Through a book agent, the Grolier Club received a copy of *Sidona the Sorceress* (1893), a novel by the German writer, Wilhelm Meinhold, translated into English by Jane, Lady Wilde, Oscar Wilde’s mother. The background of the book, along with some of the surprising number of Morris-related items in the Grolier library, is the subject of this presentation.

Note:

Digital facsimile in full of another copy of the volume: [*Continued on Page 55*]

1853.] [No. 12.]

GOWANS.

CATALOGUE
OF
New English and American Books,
AT GREATLY REDUCED PRICES,
STORE, 178 FULTON STREET, NEW YORK,
(Opposite St. Paul's Church Yard, a few doors west of Broadway, up stairs.)
CATALOGUES SENT GRATIS TO ANY PART OF THE UNITED STATES.

~~~~~

*"Blest be the gracious Powers, who taught mankind  
To stamp a lasting image of the mind!  
Beasts may convey, or tuneful birds may sing,  
Their mutual feelings in the op'ning spring;  
But Man alone has skill and power to send  
The heart's warm dictates to the distant friend;  
'Tis his alone to please, instruct, advise  
Ages remote, or nations yet to rise."*—CRABBE.

*"I am as fond of Reading as ever, because it depends more particularly on the mind, which  
decays not like the senses. But in truth, I seek in Books my Pleasure, rather than my Instruction.  
As I have less time for Practice, I have less Curiosity to learn. I have more need of a Stock of Life,  
than of Methods of Living; and the little that remains, is better entertained and cherish'd by things  
agreeable than instructive. The Latin Authors afford me the most, and I read whatever I think  
fine," a Thousand times over, without being cloy'd.*—DE ST. EVREMOND, in his old age.

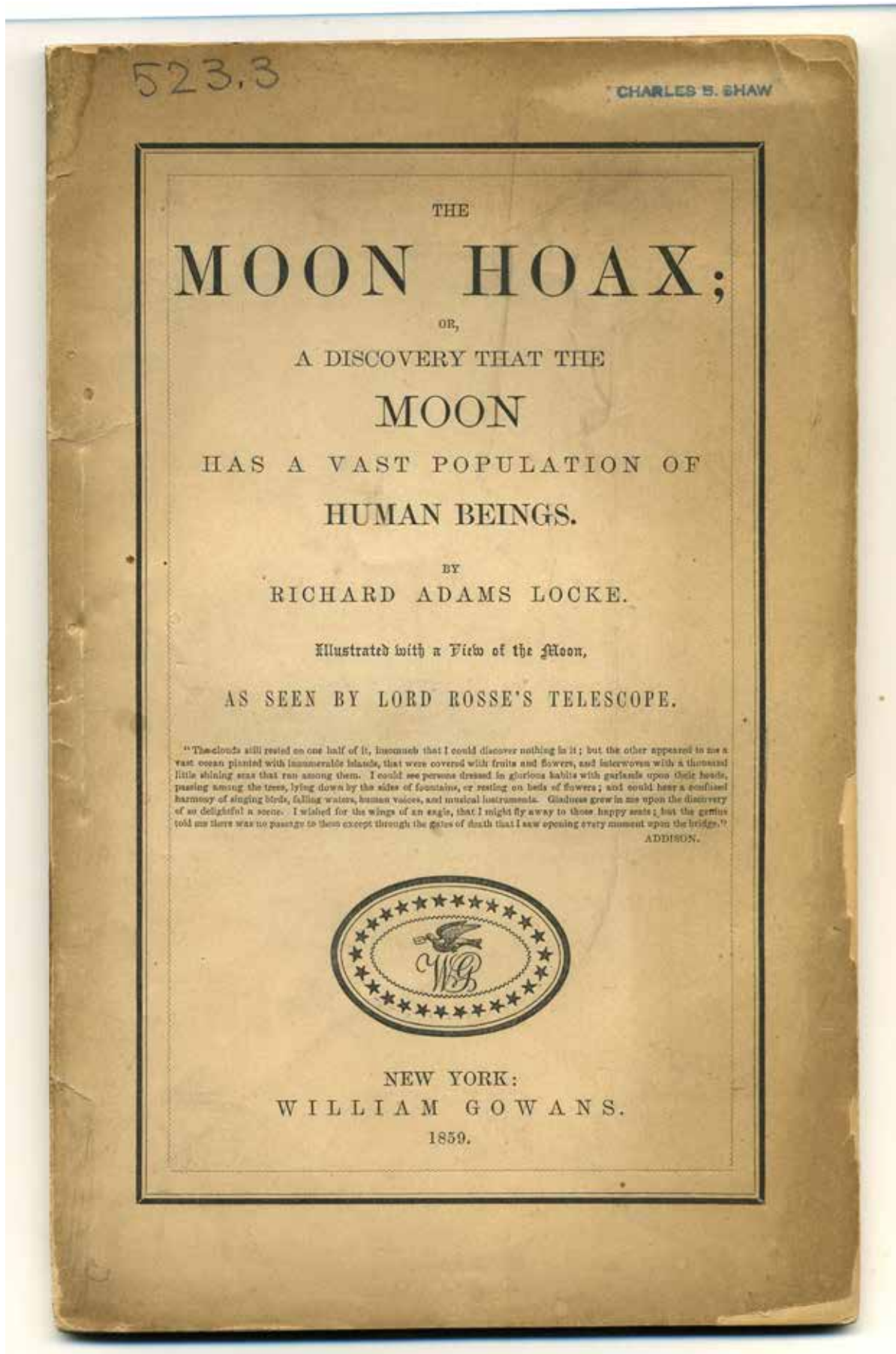
*"It would please you to see such a display of literary wealth which is at once the pride  
of my eye and the joy of my heart, and the food of my mind. Indeed more than metaphorically  
meat, drink, and clothing to me and mine. I believe that no one in my station was ever so rich  
before, and I am sure that no one in my station had ever a more thorough enjoyment of riches  
of any kind, or in any way. It is more delightful for me to live with books than with men, even with  
all the relish which I have for such society as is worth having."*—ROBERT SOUTHY.

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~~~~~

GRONOVII & GREVIL. Thesaurus Antiquarum Romanarum. Congestus a J. G. Gronovio. Trajecta, 1694. 12 vols. Thesaurus Antiquitatem Græcarum. Congestus a Jac. Gronovio. Lug. Bat. 1697-1702. 12 vols. Novus Thesaurus Antiquitatum Romanarum. Congestus ab Alb. H. de Sallengro, Hagæ, 1716. 3 vols. In all 27 vols. In beautiful old calf binding. Large folio. Adorned with an immense profusion of plates. \$200 00. V. D.

Figure 34. Collection of Richard Kopley. [William] Gowans, *Catalogue of New English and American Books at Greatly Reduced Prices*. Catalogue 12 (1853). Front cover, with map. Photograph credit Amy Kopley. [KOPLEY]



**Figure 35.** Collection of Richard Kopley. Richard Adams Locke, *The Moon Hoax; or, A Discovery that the Moon has a Vast Population of Human Beings* (New York: William Gowans, 1859). Front cover, with Gowans' imprint. Photograph credit Amy Kopley. [KOPLEY]

## THE OLD BOOKSELLERS OF NEW YORK.

## WILLIAM GOWANS.

The transformation that the streets of this city have undergone during the last half century has well-nigh obliterated every landmark that met the eye of the incipient bibliophile, William Gowans, when first he trudged with his basket full of books up and down its cobblestone paved highways. Then it was a compact, convenient place in which to dwell and transact business. The rapid-



*William Gowans.*

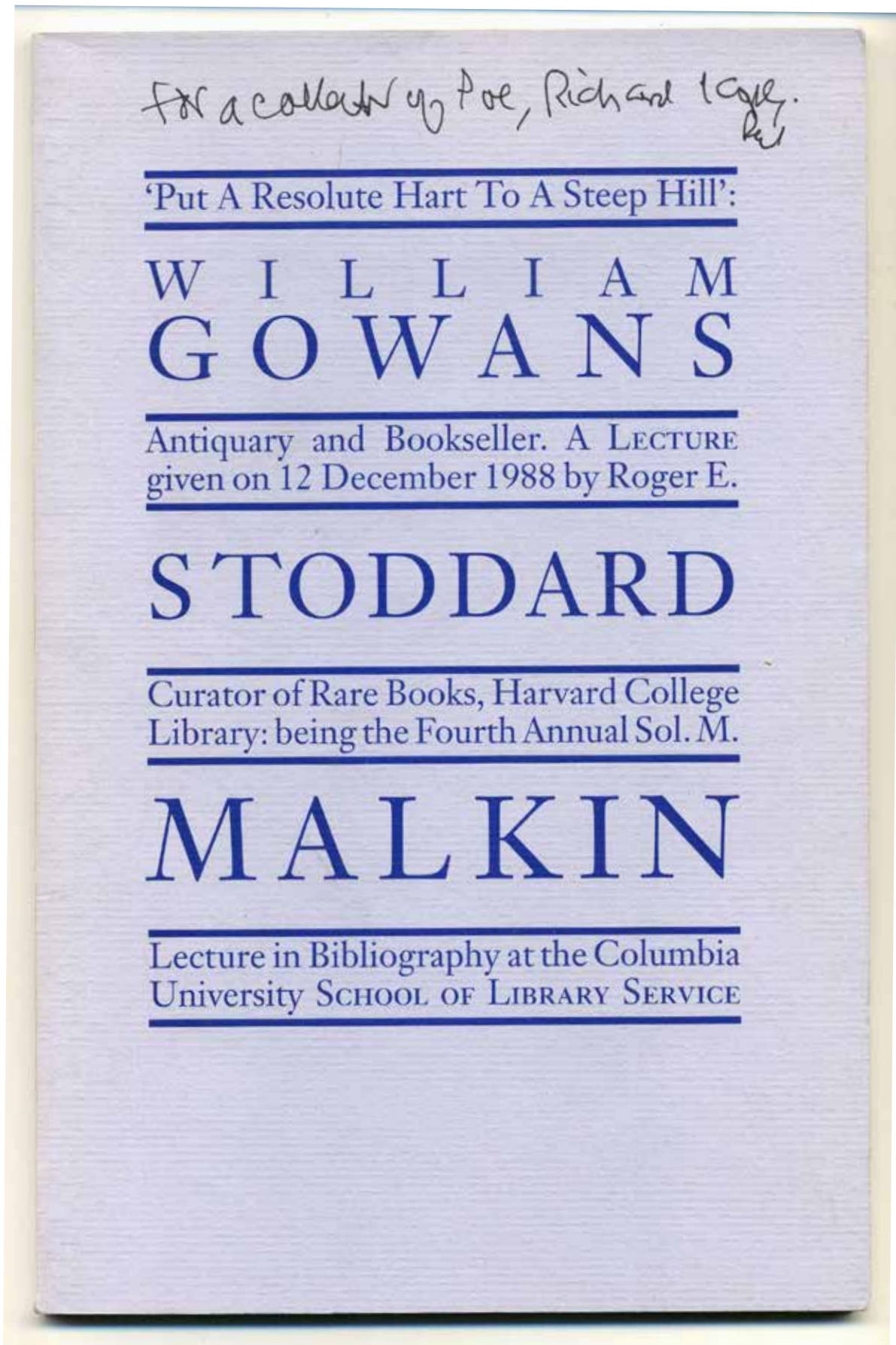
transit problem had not begun to vex the minds of its citizens, and was readily solved by the stages in summer and the four and six-horse open sleighs in winter of the famous firm of carriers, Kip and Brown, whose route ended in the suburbs of the town—about Fourteenth Street—above which Broadway was still known as the Bloomingdale Road. Starting from the *Herald* building, at the corner of Ann Street and Broadway, we may wander far and wide before we find, with the exception of old St. Paul's and St. Peter's (Roman Catholic Church),

a prominent edifice that was standing in 1828, the year that William Gowans came to this busy, bustling, aspiring town, from the wilds of Indiana, in search of fame and fortune. He was a youth of twenty-five, a Scotchman by birth, and whilom a farmer and a flat-boatman on the Mississippi. For a twelvemonth after his arrival in New York he was engaged in a variety of occupations, being by turns gardener, stevedore, stone-cutter, news-vender, and "super" in the old Bowery Theatre. Evidently he was prepared to turn his hand to any honest means of livelihood; but it was not long before he entered on his vocation, for in Longworth's *Directory of New York City, 1829-30*, we find the name of "William Gowans, book-stall, 119 Chatham Street; house, 750 Greenwich Street;" so that by that time he had become established, in an humble way, in the business which was to be his lifelong pursuit. Trade in second-hand books doubtless was coy and hard to win, and at the outset of his career he was obliged to seek a market for his merchandise by carrying it in a basket to the doors of his customers. In one of his rounds he chanced upon a benevolent Quaker named Blatchley, who, apparently unsolicited, loaned him the sum of \$25. When, some time later, the young man came to return the money, the considerate old gentleman suggested that he might have further need of this special capital, and that he had better keep it a little longer. His benefactor lived to see him established in, and paid him frequent visits at, his Nassau Street store.

It was largely through the instrumentality of the father of Thomas Cole, the artist, who was a book-seller in a small way, that Mr. Gowans adopted the profession. He it was who initiated him into the secrets of the second-hand book trade, disclosing his manner and mode of purchase, and the profit he made upon his literary wares.

The book-stall at 119 Chatham Street (consisting of a row of shelves protected at night, and in the owner's absence during the day on his book-selling peregrinations, with wooden shutters, an iron bar and a padlock) was shortly succeed-

Figure 36. W. L. Andrews, "The Old Booksellers of New York: William Gowans," *The Bookman*, 1 (February–April 1895), 130–132, at p. 130 (digital frame #176), with Gowans's bust portrait and specimen of his signature inset within the text. Image Public Domain via <https://babel.hathitrust.org/cgi/t?id=mdp.39015030005394&view=1up&seq=176&skin=2021>. [KOPLEY]



**Figure 37.** Collection of Richard Kopley. Richard Adams Locke, *The Moon Hoax; or, A Discovery that the Moon has a Vast Population of Human Beings* (New York: William Gowans, 1859). Front cover, with Gowans' imprint. Photograph credit Amy Kopley. [KOPLEY]

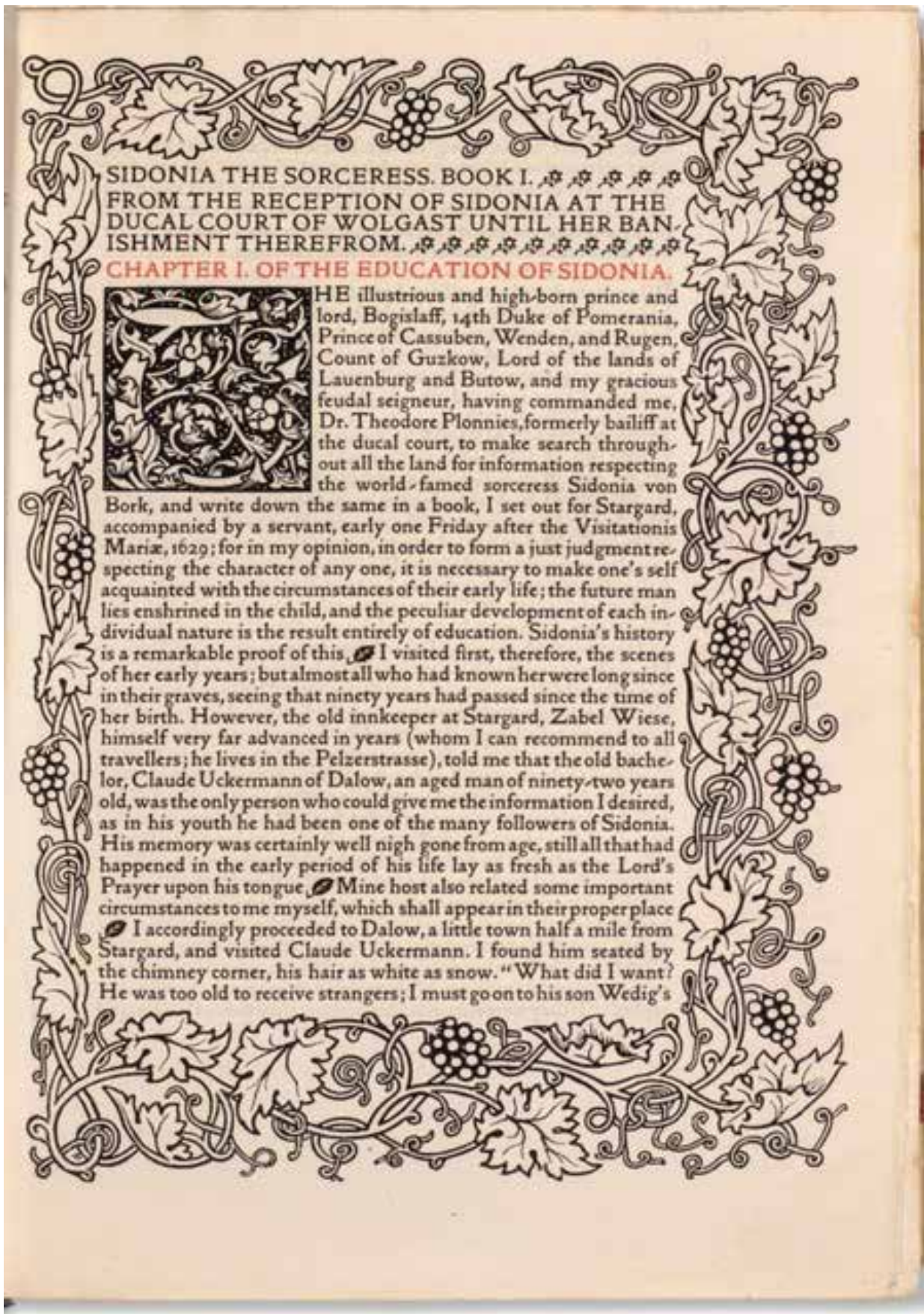


Figure 38. Grolier Club Library. Wilhelm Meinhold, *Sidonia the Sorceress*, translated by Francesca Speranza, Lady Wilde (Hammersmith: The Kelmscott Press, 1893). Opening page of Book I, Chapter I, in single column with titles and inset 10-line decorated initial, set within full-page openwork border of foliate and interlace ornament designed by William Morris. [SAMUELS LASNER]



**Figure 39.** Mark Samuels Lasner at the Grolier Club, on the 4th-floor landing beside the 'Printers' Wall' with portraits of notable printers. [SAMUELS LASNER]

house, & leave him in quiet," &c. &c. But when I said that I brought him a greeting from his Highness, his manner changed, & he pushed the seat over for me beside the fire, and began to chat first about the fine pine-trees, from which he cut his fire-wood, they were so full of resin; and how his son, a year before, had found an iron pot in the turf moor under a tree, full of bracelets and ear-rings, which his little grand-daughter now wore.

When he had tired himself out, I communicated what his Highness had so nobly commanded to be done, and prayed him to relate all he knew and could remember of this detestable sorceress, Sidonia von Bork. He sighed deeply, and then went on talking for about two hours, giving me all his recollections just as they started to his memory. I have arranged what he then related, in proper order. It was to the following effect:



**H**ENCEVER his father, Philip Uckermann, attended the fair at Stramehl, a town belonging to the Bork family, he was in the habit of visiting Otto von Bork at his castle, who, being very rich, gave free quarters to all the young noblemen of the vicinity, so that from thirty to forty of them were generally assembled at his castle while the fair lasted; but after some time his father discontinued these visits, his conscience not permitting him further intercourse. The reason was this. Otto von Bork, during his residence in Poland, had joined the sect of the Enthusiasts, and had lost his faith there, and as a young maiden might her honour. He made no secret of his new opinions, but openly at Martinmas fair, 1560, told the young nobles at dinner that Christ was but a man like other people, and ignorance alone had elevated him to a God; which notion had been encouraged by the greed and avarice of the clergy. They should, therefore, not credit what the hypocritical priests chattered to them every Sunday, but believe only what reason and their five senses told them was truth, and that, in fine, if he had his will, he would send every priest to the devil. All the young nobles remained silent but Claude Zastrow, a feudal retainer of the Borks, who rose up (it was an evil moment to him) & made answer: "Most powerful feudal lord, were the holy apostles then filled with greed & covetousness, who were the first to proclaim that Christ was God, and who left all for his sake? Or the early Christians who, with one accord, sold their possessions, and gave the price to the poor?" Claude had before this displeased the knight, who now grew red with anger at the insolence of his vassal in thus answering him, and replied: "If they were not preachers for gain, they were at least stupid

2

∴ Probably the sect afterwards named Socinians; for we find that Laelius Socinus taught in Poland, even before Melancthon's death (1560).

Figure 40. Grolier Club Library, *Sidonia the Sorceress* (1893), Book I, Chapter I continues, with inset 6-line decorated initials for text and with marginal commentary in red. [SAMUELS LASNER]

∴ This axiom is certainly opposed to modern ontology, which denies all ideas to the brute creation, & explains each proof of their intellectual activity by the unintelligible word "instinct." The ancients held very dif-

ferent opinions, particularly the new Platonists, one of whom (Porphyry, liber ii. de abstinentia) treats largely of the intellect and language of animals. Since Cartesius, however, who denied not only understanding, but even feeling, to animals, and represented them as mere animated machines (De Passionib. Pars i. Artic. iv. et de Methodo, No. 5, page 29, &c.); these views upon the psychology of animals produced the most mischievous results; for they were carried out until if not

feeling, at least intellect, was denied to all animals more or less; & modern philosophy at length arrived at denying intelligence even to God, in whom and by whom, as formerly, man no longer attains to consciousness, but it is by man and through man that God arrives to a conscious intelligent existence. Some philosophers of our time, indeed, are condescending enough to ascribe understanding to animals and reason to man as the generic difference between the two. But I can-

not comprehend these new-fashioned distinctions; for it seems to me absurd to split into the two portions of reason and understanding one and the same spiritual power, according as the object on which it acts is

higher or lower. Just as if we adopted two names for the same hand that digs up the earth & directs the telescope to heaven, or maintained that the latter was quite a different hand from the former. No. There is but one understanding for man & beasts, as but one common substance for their material forms. The more perfect the form, so much the more perfect is the intellect; & human and animal intellects are only dynamically different in human & animal bodies.

And even if, among animals of the more perfect form, understanding has been discovered, yet in man alone has been found the innate feeling of connection with the supernatural, or Faith. If this, as the generic sign of difference, be called Reason, I have nothing to object, except that the word generally conveys a different meaning. But Faith is, in fact, the pure Reason, & is found in all men, existing alike in the lowest superstitions as well as in the highest natures. ❀❀❀❀

fellows." Here upon a great murmur arose in the hall, but the aforesaid Zastrow is not silenced, and answered: "It is surprising, then, that the twelve stupid apostles performed more than twelve times twelve Greek or Roman philosophers. The knight might rage until he was black in the face, & strike the table. But he had better hold his tongue and use his understanding; though, after all, the intellect of a man who believed nothing but what he received through his five senses was not worth much; for the brute beasts were his equals, inasmuch as they received no evidence either but from the senses."



**WHEN** Otto sprang up raging, & asked him what he meant, to which the other answered: "Nothing more than to express his opinion that man differed from the brute, not through his understanding, but by his faith, for that animals had evidently understanding, but no trace of faith had ever yet been discovered in them."



**OTTO'S** rage now knew no bounds, and he drew his dagger, roaring, "What! thou insolent knave, dost thou dare to compare thy feudal lord to a brute?" And before the other had time to draw his poignard to defend himself, or the guests could in any way interfere to prevent him, Otto stabbed him to the heart, as he sat there by the table. (It was a blessed death, I think, to

CHAPTER III. HOW OTTO VON BORK RECEIVED THE HOMAGE OF HIS SON-IN-LAW, VIDANTE VON MESBRITZ, & HOW THE BRIDE & BRIDE-GROOM PROCEEDED AFTERWARDS TO THE CHAPEL. ITEM, WHAT STRANGE THINGS HAPPENED AT THE WEDDING-FEAST.



**D**EXT morning the stie began in the castle before break of day, and by ten o'clock all the nobles, with their wives and daughters had assembled in the great hall. Then the bride entered, wearing her myrtle wreath, and Sidonia followed, glittering with diamonds and other costly jewels. She wore a robe of crimson silk with a cape of ermine, falling from her shoulders, and looked so beautiful that I could have died for love, as she passed & greeted me with her graceful laugh. But Otto Bork, the lord of the castle, was sore displeas'd because his Serene Highness the Prince was late coming, and the company had been waiting an hour for his presence. A platform had been erected at the upper end of the hall covered with bearskin; on this was placed a throne; beneath a canopy of yellow velvet, and here Otto was seated dressed in a crimson doublet, & wearing a hat half red and half black, from which depended plumes of red and black feathers that hung down nearly to his beard, which was venerable as a Jew's. Every instant he despatched messengers to the tower to see if the prince were at hand, and as the time hung heavy, he began to discourse his guests: "See how this turner's apprentice must have stopped on the road to carve a puppet. God keep us from such dukes!" For the prince passed all his leisure hours in turning & carving, particularly while travelling, and when the carriage came to bad ground, where the horses had to move slowly, he was delighted, and went on merrily with his work, but when the horses galloped, he grew ill-temper'd and threw down his tools.

This was the feudal term for the next relation of a deceased vassal, upon whom it devolv'd to do homage for the lands to the feudal lord.



**T** length the waeder announced from the tower that the duke's six carriages were in sight, and the knight spoke from his throne: "I shall remain here, as befits me, but Clara and Sidonia, go ye forth and receive his highness; & when he has entered, the kinsman in full armour shall ride into the hall upon his war-horse, bearing the banner of his house in his hand, and all my re-

Figures 41–43. Collection of Mark Samuels Lasner. Prospectus for the Kelmscott edition of 1883 for *Sidonia the Sorceress*, with sample page, statement, and order form.

## KELMSCOTT PRESS

Secretary: H. Halliday Sparling, 8, Hammersmith Terrace,  
London, W.

**SIDONIA THE SORCERESS**, translated from the German of William Meinhold, by Francesca Speranza, Lady Wilde. In one volume, quarto, 456 pages, in Golden type, with borders, flowered letters, and other ornaments. In black and red, 300 to be printed, 10 on vellum. To be published by William Morris, at Four Guineas, bound in vellum of extra quality, with silk ties.

### ORDER FORM.

To the Secretary of the Kelmscott Press:

Please to send me..... cop..... of the Kelmscott Press Edition of Lady Wilde's translation of "Sidonia the Sorceress," at Four Guineas, as soon as ready, for which cheque value..... is enclosed.

Name.....

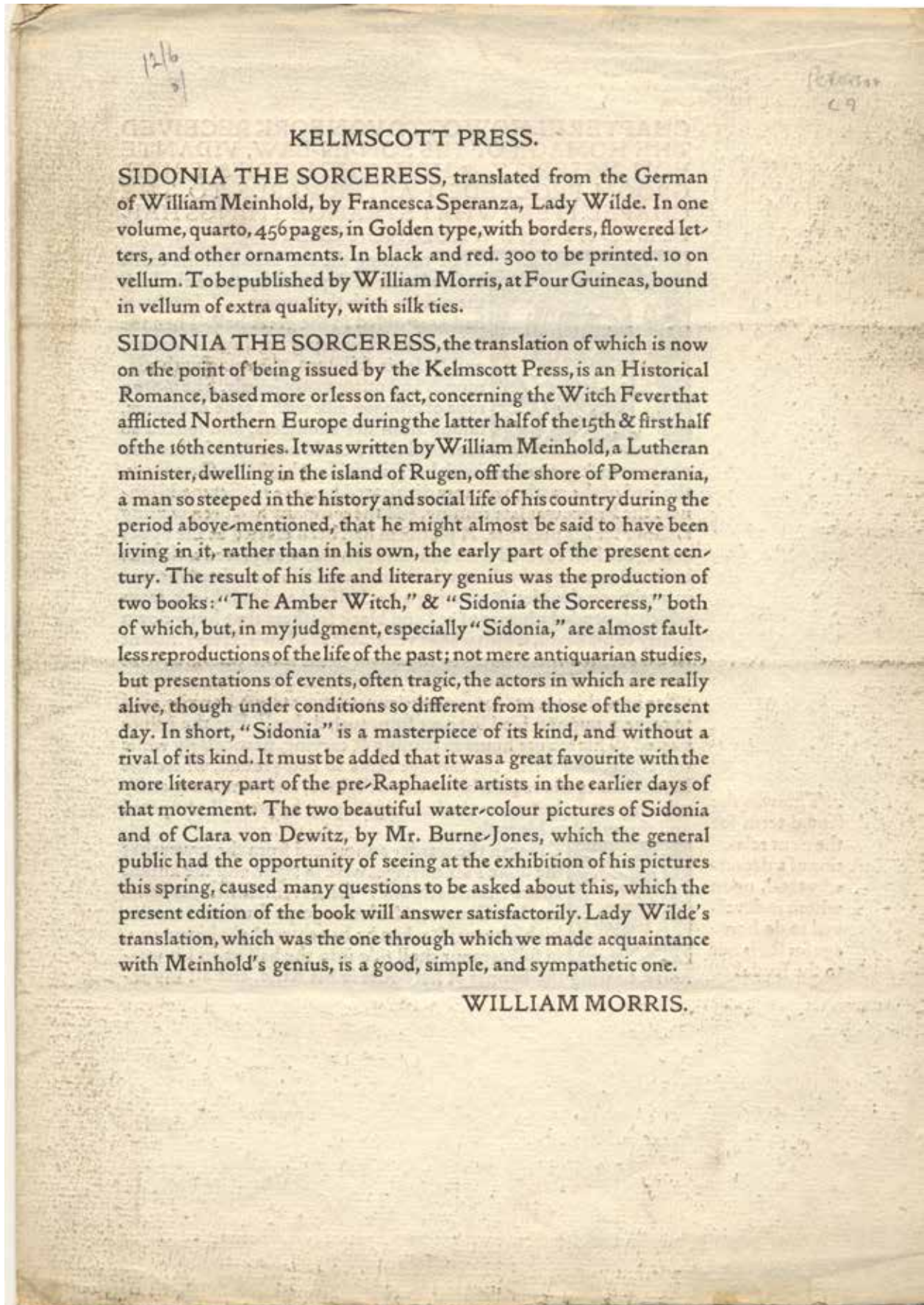
Address.....

.....

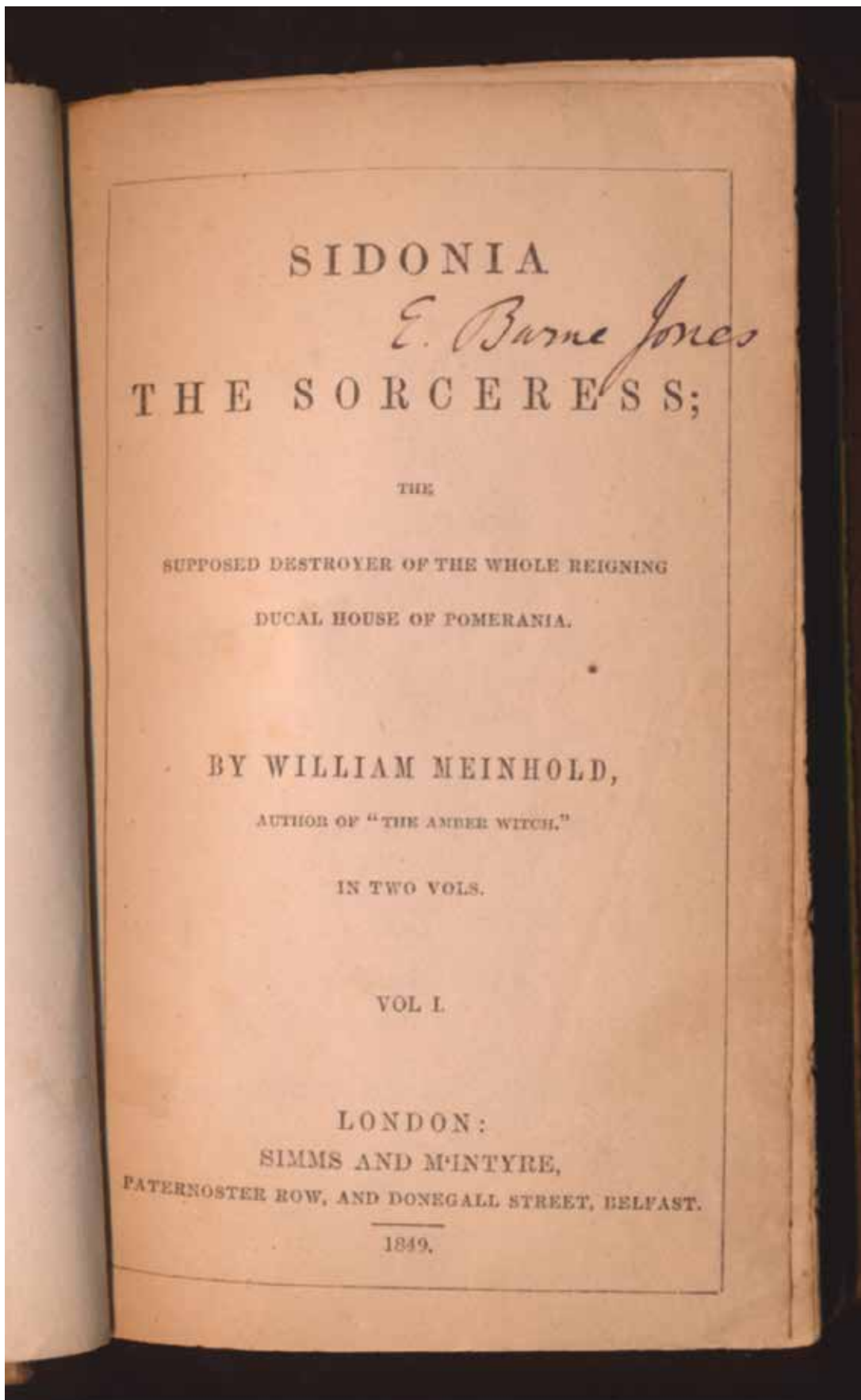
Date.....

N.B. Cheques and Postal Orders should be made out to order of William Morris, and crossed "Lloyd's Bank, Fleet Street."

**Figure 41** Sample page (*left*) wherein Book I, Chapter III begins, with rubricated 6-line heading in Capitals, inset 10-line and 6-line foliate-decorated initials in rectangular frames, and rubricated marginal comment; unfilled full-page "Order Form" (*right*) including details for payment whether by Cheques or Postal Orders. [SAMUELS LASNER]



**Figure 42.** Collection of Mark Samuels Lasner. Single-page Statement by William Morris for the Kelmscott Press's first edition of *Sidonia the Sorceress* about its novel, author, translation, and historical setting, and details of the printing, with reference to the interest for the novel among pre-Raphaelites, as well as from recently-exhibited water-colour illustrations by Burne-Jones. [SAMUELS LASNER]



**Figure 43.** Collection of Mark Samuels Lasner. William Meinhold, *Sidonia the Sorceress; The Supposed Destroyer of the Whole Reigning Ducal House of Pomerania* (London: Simms and McIntyre, 2 vols., 1849), Vol. I, title page, with pen inscription of "E. Byrne Jones."  
[SAMUELS LASNER]



**Figure 44.** “Paper Jane Troika” (2026). In a period sitting room illuminated by candlelight and natural light alike, there sit the three collectors and co-curators of the exhibition *Jane on Paper*. From left to right, with folded and clasped hands: Fellow Grolier Members Mary Crawford, Sandra Clark, and Janine Barchas. Image courtesy of the Grolierite Time Machine. [CRAWFORD]

*Overleaf* (Pages 56–57)

**Figures 45–48.** Grolier Club, Current Exhibition in the Second-Floor Gallery (Main Gallery and Hallway), *Paper Jane: 250 Years of Austen*. Views of the exhibit, conceptually divided into five 50-year periods in cases and on walls. All images courtesy of co-curator Mary Crawford.

**Figure 45** (Page 56 top). Gallery view to north-east: 1775–1825. In case (at left): First editions as issued and in contemporary bindings, possible earliest appearance of Jane in print (age 13), Austen letters, and reviews.

**Figure 46** (Page 56 bottom). Gallery view to east (Fireplace wall): 1825–1875.

In vitrines: (at left) Austen in America, early translation, and early Austen family involvement; (at right) “Eye candy.”  
Hanging on wall: Original Illustrations for Austen sets issued circa 1895–1910.  
(Off screen to the right: Bentley, radical Austen, and railway-station case.)

**Figure 47** (Page 57 top). Gallery facing west (Breakfront wall):

- I. 1875–1925. (at left) The mechanization of printing, rising literacy, “Austen for everyone,” and World War I.
- II. 1925–1975 (at center and at right): Illustrated sets, academic legitimization, theatrical adaptations, Hollywood, and World War II.

**Figure 48** (Page 57 bottom). Hallway facing north: I. 1975–2025. Film and screen adaptations; new sub-genres of fan fictions, mash-ups, graphic novels, and spoofs; Austen on the £10 note; and international Austen-based societies and museums. II. Austen Family Tree.

<https://hdl.loc.gov/loc.rbc/Rosenwald.2019>

[Figures 38–43]

**Mary Crawford** (Senior Vice President, Wealth Advisor | Investment Management, Income Planning at Morgan Stanley; and Co-Curator of current Grolier Club exhibition on *Paper Jane*)

“From ‘By a Lady’ to Global Superstar: Curating 250 Years of Jane Austen”

Mary Crawford will discuss her work as co-curator of the Grolier Club’s current exhibition, *Paper Jane: 250 Years of Austen*, and her forty-year experience as a collector of “everything Jane Austen.”

This 250th-birthday tribute chronicles Austen’s transformation from anonymous author to world-wide cultural phenomenon. Aligned with today’s theme of ‘Transformations and Renewals,’ Mary will explore the influences that propelled Jane Austen’s reputational rise over the past two centuries.

The Grolier Club exhibition spans five fifty-year periods, tracing how an author who died at 41 — having published only four novels anonymously in her final six years — became a global icon, second only to Shakespeare in literary stature.

Note:

*Paper Jane* exhibition:

Exhibition information.

<https://grolierclub.omeka.net/exhibits/show/paper-jane--250-years-of-auste>

Online exhibition. <https://grolierclub.omeka.net/exhibits/show/paper-jane--250-years-of-auste/exhibition-gallery>

Online curators’ tour. <https://grolierclub.omeka.net/exhibits/show/paper-jane--250-years-of-auste/watch--tour-of--paper-jane->

Exhibition catalogue.

<https://press.uchicago.edu/ucp/books/book/distributed/P/bo259411678.html>

For book-signing:

*Paper Jane: 250 Years of Austen* (The Grolier Club, 2026)

[Figures 44–52]

Figure 45



Figure 46

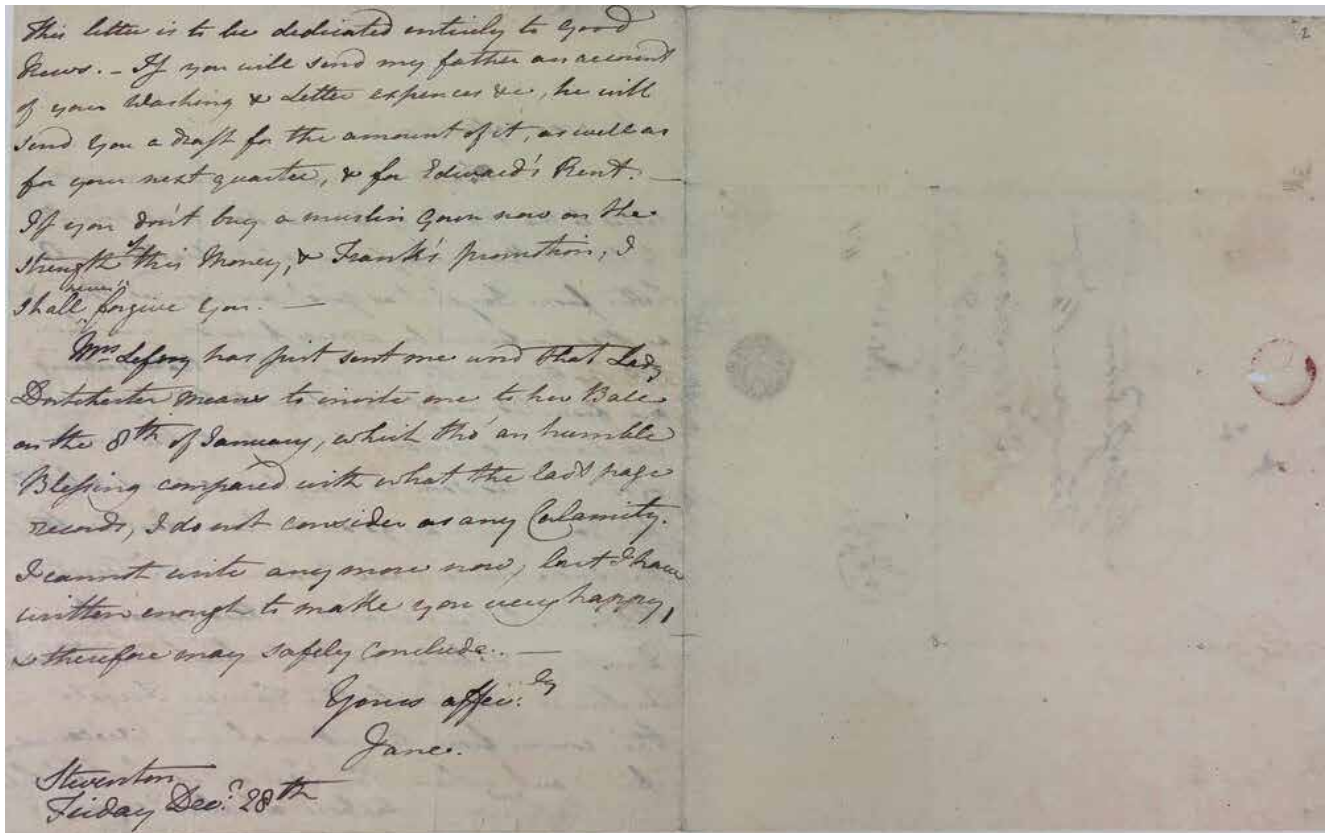




Figure 47



Figure 48



**Figures 48–49.** Grolier Club Exhibition of *Paper Jane*. Double-sided two-page single-sheet signed holograph letter on paper (formerly folded for sending) by Austen from Steventon, Hampshire, dated Friday, 28 December 1798, to her sister Cassandra with news of their brother Frank. Images via “[Untitled],” Grolier Club Exhibitions, accessed February 6, 2026, <https://grolierclub.omeka.net/items/show/6263>; see also <https://grolierclub.omeka.net/exhibits/show/paper-jane--250-years-of-auste/1775-1825>. [CRAWFORD]

**Figure 48** (above). Face, with recipient’s address (sideways) and first page of text (upright). **Figure 49** (below). Dorse, with second page.



**Figure 50.** Grolier Club Exhibition of *Paper Jane*. Selection of “Illuminated bindings” of miniaturized reprints of Jane Austen’s works, offered at reduced prices (three shillings and sixpence), published in the 1840s by Henry Green Clarke, London bookstore proprietor. In two volumes each, *Sense and Sensibility* (1844) and *Pride and Prejudice* (1844) show their decorated covers and colorful title-pages. See: <https://grolierclub.omeka.net/exhibits/show/paper-jane--250-years-of-auste/1825-1875>. [CRAWFORD]



**Figure 51.** Grolier Club Exhibition of *Paper Jane*. A sampling of bound editions of Austen’s *Sense and Sensibility*, standing in a row of nine volumes, all printed from the same stereotype plates by George Routledge (London, from 1851 to 1883), demonstrating various designs for presentation and differing degrees of use. Image via “Group: Sense & Sensibility,” Grolier Club Exhibitions, accessed February 6, 2026, <https://grolierclub.omeka.net/items/show/6477>; see also <https://grolierclub.omeka.net/exhibits/show/paper-jane--250-years-of-auste/1875-1925>. [CRAWFORD]

## Bios of Speakers, Panelists, and Presiders (Alphabetical order)

### Byers, Reid



Reid Byers was educated at Lawrenceville School, Birmingham-Southern College, Princeton Theological Seminary, and the Université de Strasbourg. He worked in his youth as a library page, a welder, a choral director, a TV announcer, and a Navy swabee before embarking on careers as a Presbyterian minister, a C-language programmer, and an IBM IT architect, all before retiring in 2007 to a life of bibliophilic interests.

He wrote his first book in 1972, during the Vietnam war, as a US Navy journalist on board an aircraft carrier in the Tonkin Gulf. *The Coral Scene* won the annual Thomas Jefferson Award for best special publication of the US armed forces.

Reid is the author of *The Private Library: The History of the Architecture and Furnishing of the Domestic Bookroom*, which was listed among the best nonfiction books of 2021 by the *Washington Post*.

His recent book (and exhibition) is *Imaginary Books: Lost, Unfinished, and Fictive Works Found Only in Other Books* (2024). It was the Talk of the Town in the *New Yorker* and received strong notices in *The New York Times*, *The Times Literary Supplement*, *The Washington Post*, *The Guardian*, *Die Welt* in Berlin and *La Repubblica* in Rome.

He is the host of the Collector's Showcase of the Grolier Club and of the Living with Books group of the Fellowship of American Bibliophilic Societies (FABS).

*Photograph credit:* Gigi Duquesne.

### Budny, Mildred (Executive Director of the Research Group on Manuscript Evidence)



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 focus on medieval or other manuscripts, early-printed books, documents, signatures, seals or seal-matrices, textiles, prints, photographs, and their material evidence. Contributions to the RGME blog on *Manuscript Studies* report on-going discoveries in manuscript and related studies. Regularly Dr. Budny organizes or co-organizes activities of the RGME, including this event.

*Photograph credit:* David Immerman.

**Cumby, Jamie Elizabeth** (Librarian, The Grolier Club of the City of New York)



Jamie Elizabeth Cumby is the Librarian at The Grolier Club, bringing expertise in special collections and library services, with background encompassing a range of roles focused on cataloguing, provenance research, and collection management.

Prior to joining The Grolier Club, Jamie served as Assistant Curator of Rare Books and Manuscripts at Linda Hall Library in Kansas City, Missouri, contributing to the library's mission of bringing science to life through its collections and programming. Previously they served as Special Collections Librarian at Pequot Library, where they contributed to professional library services and community outreach initiatives.

Involvement in special collections cataloguing extends to their time at the University of St Andrews as a MEI Intern, cataloguing marks of provenance on incunabula as part of Consortium of European Research Library (CERL)'s Material Evidence in Incunabula project. They also worked as a Phase 1 Cataloguer, creating records for uncatalogued material in St. Andrews' Special Collections Library.

Earlier, Jamie gained experience in the retail sector as Supervisor, Marketing & Assistant at Harvard Book Store. Their academic library experience includes roles at Wellesley College as Senior Research Assistant and Special Collections Assistant.

Jamie holds a Doctor of Philosophy (Ph. D.) from the University of St. Andrews, as well as an M. Litt from the same institution. They also hold a Bachelor's degree from Wellesley College.

**Crawford, Mary** (Co-Curator of current Grolier Club exhibition on *Paper Jane*; Senior Vice President, Wealth Advisor; and Founder of the Crawford–Hogan–Wang Group)



Mary Crawford is one of three co-curators of the Grolier Club exhibition *Paper Jane: 250 Years of Austen*, which will run through Valentine's Day of this year. She first read Jane Austen's novels during college and began collecting works by and about Austen in 1980, shortly after marrying into a devoted, multi-generational book-collecting family.

Mary is a Life Member of the Jane Austen Society of North America (JASNA) and a 20-year member of the Grolier Club, where she currently serves as Treasurer and sits on the Executive Council.

*Paper Jane* is Mary's second exhibition; in 2010, she curated bi-coastal exhibitions related to the 20th-century British writer Mary Webb at the Grolier Club and Stanford University Libraries. Mary and her husband, Bruce, co-authored the two-volume *Mary Webb: Neglected Genius*, published to coincide with those exhibitions. Mary recently retired as Senior Vice President from Morgan Stanley, where she founded the Crawford-Hogan-Wang Group, a financial planning and portfolio-management team serving Silicon Valley families.

### Kopley, Richard



Richard Kopley is Distinguished Professor of English, Emeritus, Penn State DuBois. He has published *The Threads of “The Scarlet Letter”*, *Edgar Allan Poe and the Dupin Mysteries*, and *The Formal Center in Literature: Explorations from Poe to the Present*. Editions include *The Narrative of Arthur Gordon Pym of Nantucket* by Poe with an Introduction by Richard Kopley, and *Poe’s Pym: Critical Explorations*. His new book, *Edgar Allan Poe—A Life*, was published by the University of Virginia Press.

Photograph credit: [www.davidshopper.com](http://www.davidshopper.com).

### McQuillen, John T., Ph. D.



McQuillen specializes in European late medieval and Renaissance book history, particularly during the period of incunables (books printed from 1450–1501), and has published on library history and the commercial networks of book printers.

He has curated exhibitions on:

- « William Caxton, the first English book printer;
- « Martin Luther and the media revolution of the Reformation;
- « the Renaissance artist Hans Holbein; and
- « 18th-century French bookbindings.

He also organized for the Morgan the record-breaking exhibition loaned from the Bodleian Library on J.R.R. Tolkien. His current research will be a publication and exhibition at the Morgan opening in the fall of 2026, *Late Medieval European Blockbooks: The First Printed Pictures Books*, on the short-lived experiment of fully woodcut-printed books in fifteenth-century Europe. This talk gives a preview.

McQuillen is current President of the Bibliographical Society of America.

### Owen, Beppy Landrum



Beppy Owen is a Grolier Club member and serves on the Club’s Council (board of directors). She also chairs the Club’s Committee on Members’ Exhibitions. A former corporate lawyer, Beppy is currently working on a master’s degree in liberal studies, focusing her research on the history of the German private presses prior to World War II. She will curate a second-floor exhibition at the Grolier Club on this topic in 2029 and will publish a researched catalog in connection with the show.

### Siebach-Larsen, Anna



Anna Siebach-Larsen is the Director of the Rossell Hope Robbins Library for medieval studies at the University of Rochester, where she has curatorial responsibility for River Campus Libraries' pre-1700 manuscript and print collections and serves as the Director of the Middle English Text Series. Her research focuses on the intersections of labor and gender in manuscript (re)production, circulation, and usage — both medieval and modern — as well as on visual epistemologies in vernacular encyclopedias.

### Samuels Lasner, Mark



Mark Samuels Lasner, Senior Research Fellow at the University of Delaware Library, is a bibliographer, typographer, and a recognized authority on the literature and art of the Victorian period. His life's work has been the amassing of one of the country's foremost collections of books, manuscripts, letters, and artworks by British cultural figures who flourished between 1850 and 1900, focusing on the Pre-Raphaelites and the writers and illustrators of the 18900s. He has described himself as the most determined book collector he has ever met. In 2106, he donated some 10,000 items to the University of Delaware Library, the largest gift in the library's history. Materials from the collection—particularly those relating to Christina and Dante Gabriel Rossetti, Elizabeth Siddal, William Morris, Aubrey Beardsley, Max Beerbohm, and Oscar Wilde—have been included in numerous publications and exhibitions.

Samuels Lasner has co-curated exhibitions at the Grolier, among them “William Morris: The Collector as Creator” (with Kelmescott bibliographer William S. Peterson, 1996) and “Aubrey Beardsley, 150 Years Young” (with Margaret D. Stetz, 2022) and has served on the club's Council and as chair of its Publications Committee. Of numerous books and catalogues, the best-known is *A Selective Checklist of the Publications of Aubrey Beardsley* (1995), considered a standard reference work. Most recently (2013) appeared Grolier Club *Bookplates, Past & Present*, authored with Alexander Lawrence Ames.



**Figure 52.** Grolier Club, Second Floor Hallway and Gallery with view toward the south, for the current exhibition of *Jane on Paper*. (See **Figures 44–47**). Photograph courtesy of The Grolier Club. [CRAWFORD]

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, collectors, curators, researchers, the Grolier Club, its Library and Staff, and Zoe Langer of the Rare Books School. Special thanks for arrangements for the event go to Declan Kiely, April Rose, Shira Buchsbaum, Ilir Pirvisi, Jamie Elizabeth Cumby, Sara Coffield, and Eve Kahn.

Our multi-lingual digital font **Bembino** is freely available:

<https://manuscriptevidence.org/wpme/bembino>,

<https://manuscriptevidence.org/wpme/multi-lingual-bembino> (specimens of languages supported)

<https://manuscriptevidence.org/wpme/bembino-wp-for-word> (special variant for Microsoft Word)

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