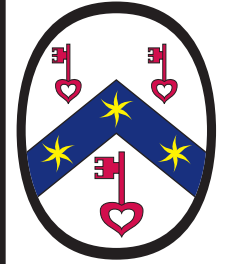


SHELFMARKS

The Newsletter of the Research Group on Manuscript Evidence

Volume 1, Number 1. Autumn 2014



The Director's Cut

by Mildred Budny

Welcome to the new e-Newsletter of the Research Group on Manuscript Evidence. Its launch forms part of our anniversary celebrations of 2014.

This year we celebrate anniversaries. Two in fact:

- 1) 15 years as a **nonprofit educational corporation**, officially recognized as a 501(c)(3) organization based in Princeton, New Jersey.
- 2) 25 years as an **international scholarly society**, founded in the United Kingdom as part of a collaborative research project on "*Anglo-Saxon and Related Manuscripts*" (1987–1994) at the Parker Library of Corpus Christi College in the University of Cambridge.

The Research Group is an unusual scholarly entity, a sort of university without walls, open to the academic and wider worlds. In this Anniversary Year, we celebrate our achievements and collaborations with multiple activities, both in person and online.

- 1) We held a **Party** in Princeton in April.
- 2) We sponsored or co-sponsored 5 **Sessions** at the International Congress on Medieval Studies, held at Western Michigan University in May [1].¹
- 3) We held a joint **Reception** with the **Societas Magica** [2] at that Congress, to celebrate our major anniversaries [3].
- 4) Later in May, we held a 2-day **Symposium** at Princeton University on *Recollections of the Past* [4].
- 5) We launched the redesign (still in progress) of our official **Website** [5]. Our old site [6] continues to be available, but we hope that you enjoy the

new layout, now with pictures! It uses our font **Bembino** (seen here too).

6) We have issued an update of our very own multilingual digital font as **Bembino** Version 1.2. It is still FREE, and comes with a booklet and list of supported characters and languages [7].

7) We plan **Activities** for the autumn (TBA).

8) We offer this new **Newsletter** (You are here).

Among the new developments in our redesigned website are images and blog posts. The images and other media display our research work, manuscripts, publications, and events. The posts archive and showcase our activities – Congress sessions, symposia, events, and projects – in sections all newly revised and updated, also with pictures. These features offer the occasion to present and to illustrate our interests, reflections, and favorite themes.

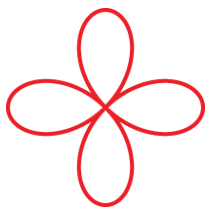
We examine many subjects, often interrelated, in the transmission of the written word in multiple forms through the ages, often centering upon the medieval and early modern periods. Our scholarly meetings and celebrations relate the discoveries, questions, and work-in-progress, with opportunity for discussions, feedback, and collaboration.

Our newsletter opens an online forum for comparing notes, sharing information, and expressing reflections. We invite contributions for the future issues of this newsletter. For example: books, conferences, and exhibitions to review, topics to address, news to share of your interests, activities, or work-in-progress, questions to share, discoveries to report, accomplishments to celebrate, and more – please let us know.

¹ The endnotes [1], [2], etc., on Page 6 provide the links.



Photography © Mildred Budny



$n = 2$

The Bouquet List: A Gathering of Books

— “A Rose by Another Name is a Bouquet of n Circles” (*Anonymous*)

by Mildred Budny

$n = 4$



This review celebrates research by and partly by Trustees and Associates of the Research Group on Manuscript Evidence (RGME) by showcasing some recent publications in print and online. The title alludes to the widespread medieval genre of **florilegia** (“gatherings of flowers”), which collect selected extracts of texts from a larger body or bodies of work. Such compilations, also called “Commonplace Books” or “Miscellanies” — whether deliberate, haphazard, or serendipitous in their assembly — have figured in various RGME workshops and publications, and continue to offer challenges for examination. The title also takes inspiration from the term **bouquet** in mathematics, wherein, according to some definitions, a “rose”, also known as a “bouquet of n circles”, yields a “topological space” by “gluing” together a collection of circles (which might take various shapes such as loops) along a single point.² The group of flowering works selected here represent a sampling of our collective and individual interests, which converge and overlap to various extents.

First I salute the most recent publications in the long series issuing from conferences held by the Index of Christian Art at Princeton University. This University, through its Departments and Programs, including the Department of Art and Archaeology, the Index, and the Program in Medieval Studies, has been the

most frequent host and co-sponsor for symposia of the RGME since our arrival in Princeton in 1994. The publications are edited by our Honorary Trustee Colum Hourihane, with contributions by some of our Officers and Associates.

- 1) **Patronage: Power & Agency in Medieval Art** (Princeton, 2013, ISBN 978-0-9837537-4-2 [11]), issuing from the 2012 conference celebrating the 95th anniversary of the foundation of the Index, and
- 2) **Index of Christian Art Online Publications** (generously available without subscription), starting with the first two, which record the annual conference proceedings devoted to **The Digital World of Art History, I** (July 12th, 2012) [12] and **II: From Theory to Practice** (June 26th, 2013) [13].

The fourteen papers in the **Patronage** volume consider diverse materials, regions, dynamics of creation/commission, patterns of patronage, and issues of interpretation. Cases poised upon textual evidence — occurring in manuscript, documentary, and monumental forms — are plentiful. They include Elizabeth Carson Pastan’s nuanced assessment of “The Bayeux Embroidery [*not a Tapestry!*] & Its Interpretative History” particularly within the sphere of its original creators and audience; Nigel Morgan’s reading of “Patrons & Their Scrolls in Fifteenth-Century English

²See [8]. The mathematical term ‘Rose’ is defined in [9]. Figural examples appear in [10].

Anglo-Saxon double-sided seal-matrix of the thegn Godwin (front) and the nun Godgytha (back), made of walrus-ivory in the first half of the 11th century C.E.

The front of the handle depicts the Trinity resting upon a prone human figure. The coin-like roundels on obverse and reverse depict the part-length male and female figures identified by Latin inscriptions, ready for sealing wax.

Photographs © Genevra Kornbluth reproduced by permission. A detail appears here [14], with more information here [15].

Original: London, British Museum, M&ME 1881,4-4,1.

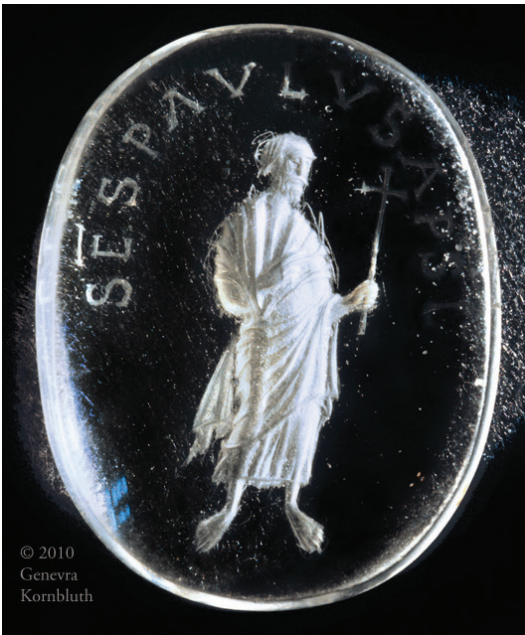


Art” through text- or speech-scrolls in manuscripts, stained glass windows, and monumental brasses; Lucy Freeman Sandler’s sensitive assessment of “The Bohun Women & Manuscript Patronage in Fourteenth-Century England”, as revealed through the stages of “commissioning, conceiving, executing, receiving, and bequeathing”, and our Trustee Adelaide Bennett’s reconsideration of “Issues of Female Patronage: French Books of Hours, 1220–1320”, with an instructive analysis of the traces of women’s reading habits and instruction. The ensemble offers a series of explorations into both charted and hitherto uncharted waters in the vast ocean of medieval materials which came into being through the aid, impediments, guidance, inspiration, and vision of patronage in many forms.

Among the multiple worthy subjects considered in the two e-volumes of *The Digital World of Art History* (with twenty-two papers), several are firmly central to RGME research activities. For example, jointly Maria Oldal, Elizabeth O’Keefe, and William Voelkle (*Volume I, chapter 4 = I.4*) present a guide to the *Corsair* database of the Pierpont Morgan Library, which freely provides “unified access to over 250,000 records for medieval and Renaissance manuscripts, rare and reference books, literary and historical manuscripts, music scores, ancient seals and tablets, drawings, prints, and other art objects” [16]. Gretchen Wagner offers a trenchant survey of the challenges and possible solutions facing the issues of

“Copyright and Scholarship in the Arts” (I.5) in a fast-changing world. In “The ‘Art’ of Digital Art History” (II.7), focusing upon her experiences in assembling a major report for the Kress Foundation [17], Diane Zorich reflects as a consultant on the nature and potential of digital strategies and issues involving cultural heritage in cultural and educational institutions, principally major museums. Members of the Staff of the Index of Christian Art (Judith Golden, Jessica Savage, our Associate Henry Schilb, Beatrice Raddan Keefe, and Jon Niola in I.10–14) contribute reports of its iconographic and bibliographic work, its collaborative projects accomplished or in preparation, and its other resources.

Kandice Rawlings (II.4) describes the varied history and development of the *Oxford Art Online* encyclopedia — available through subscription — about anything and everything connected with art, also said to provide “access to the most authoritative, inclusive, and easily searchable online art resources available today” [18]. As a contributor to the original printed form, that is, the *Grove Dictionary of Art* (1996), I find the story of this enterprise instructive as a vigorous case of transfer from an earlier age of publication, in book form, to the present internet industry of cumulative and composite forces able and willing to overtake, update, expand, and gain, while offering valuable research resources to privileged subscribers.



Rock crystal (quartz stone) intaglio, mid-to-late 9th century, seen from the smooth front and the engraved, incised back of the stone.

The upright, cross-bearing “St. Paul the Apostle”, is identified by Latin inscription.

Photographs © Geneva Kornbluth reproduced by permission. An oblique view appears here [19].

Original: Paris, Bibliothèque Nationale de France, Cabinet des Médailles, H3416.

The report by our Associate Geneva Kornbluth on “Kornbluth Photography: From Private Research to Private Archive” (II.4) [20] describes the creation, many years in the making, of her expert photographic archive, now available, with honorable copyright conditions, on her website [21]. Its “*Historical Archive*” gathers images of objects or monuments arranged by multiple indexes (culture/period, chronology, iconography, medium, object type, location, and artist), including text-based works such as manuscripts, charters, seals and matrices, relic labels, book covers, and inscriptions.

I first met Geneva years ago, when she was conducting research for her Ph.D. dissertation, published as *Engraved Gems of the Carolingian Empire* (Penn State University Press, 1995) [22], and I have followed the progress of her work with care, so that I have long been aware of the beauty of her detailed photographs of carved rock-crystal gemstones and many other objects of complexity. Like her, I have devoted much time to photographing original source materials — in my case mostly manuscripts and other written works — not only for my own study, but also for that of others, already in the age before digital methods paved the way for widespread access, now at least on screen and often in high-definition.

As a practitioner, I can attest that the active photographic process (not only as product) of close study of the works themselves — including manuscripts and other written works — might reveal features otherwise unsuspected. For the gems, the microscopic traces of carving methods, with tools of distinctly

differing points, allowed Geneva to distinguish between Byzantine and Carolingian works, in a valuable contribution to knowledge of their identifying characteristics, with photographs recording the features for all to see. While Geneva’s contribution to the *Index* volume freely provides a sampling of her photographs, we may illustrate other examples from her website here, generously with her permission. Thus, it can be possible to look through, as it were, the eyes of the expert examining the sources directly and closely.

Now, to the bouquet I respectfully add the final publications by our RGME Associate Malcolm B. Parkes, who died in 2013 at the age of eighty-three. A memorial by our Trustee David Ganz appears here [23]. A collection of Malcolm’s essays in 2012 (complementing an earlier collection in 1991) has now followed the printed version in 2008 of his Lyell Lectures.

3) M. B. Parkes, *Their Hands Before Our Eyes: A Closer Look at Scribes. The Lyell Lectures Delivered in the University of Oxford 1999* (Ashgate Publishing, 2008, ISBN 978-0-7546-6337-9) [24].

4) M. B. Parkes, *Pages from the Past: Medieval Writing Skills and Manuscript Books*, edited by P. R. Robinson and Rivkah Zim (Ashgate Publishing, 2012, ISBN 978-1-4094-3806-9) [25].

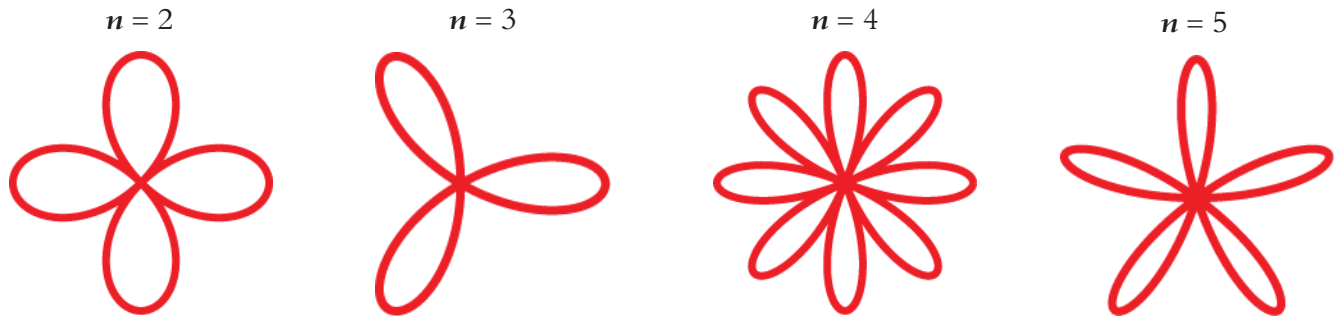
These works record and preserve multiple fundamental, often ground-breaking, insights into the nature of scripts in relation to the process of writing, the minds at work, and the voices of the languages, authors, and

speakers which the scripts transmit. The plates offer examples for study and instruction. We are grateful for their presence, while we lament the passing of their author, a kind friend and teacher.

This requirement calls forth the wistful reflection that some florilegia transmitted from the past may represent cherished recollections of previous living voices and vivid moments of instruction — of which only parts of

the originally full representations may yet endure, both in memory and in “print”. We treasure these traces.

For the next issues of the Newsletter, the RGME invites suggestions and donations for books to review. While this first “Bouquet” centers upon publications by, or with contributions by, contributors to the Research Group on Manuscript Evidence, we gladly welcome works by others too.



The Power of Manuscripts in Videogames

by Jim Tigwell

Text as such has been a part of video games since the days of **Zork**, one of the earliest interactive fiction games, set in “the ruins of an ancient empire lying underground”. In **Zork** (1997–1999), a game that literally predates computer graphics, the text explains the world and mediates the player’s experience during play. It still serves many of these purposes, with games that wish to preserve a rich continuity employing in-game codices containing the details about their setting, characters, and story. Some games, like the **Elder Scrolls** series (1994), populate their worlds with books written ostensibly by the characters in the world, from accounts of its fantastic history to treatises on its fictional herbs.

Manuscripts occupy a curious and fascinating place in this dynamic, because the text they contain is so often irrelevant. As papers containing ancient and often magical words, they exist as objects of power to be fought for. In **Dragon Age: Origins** (2009), the scrolls of Banastor detail an ancient magic ritual which the player must reassemble by collecting the manuscripts from dangerous dungeons across the world. In **Alan Wake** (2010), a game about a writer whose words shape the nature of the world, the player collects pieces of Alan’s novel to uncover the context

surrounding the characters’ situations, and occasionally hints about future events.

More often than not, manuscripts in video games exist in pieces, to be collected and assembled as the player completes other objectives in the game. Ambitious players will find themselves combing through ancient libraries, or even scrap heaps, in order to assemble a piece of lore. **World of Warcraft** (2004) features a number of quests where players must cooperate to collect and put together the fragments of a text.

Players tend to approach the texts themselves in ways based on their values. Players after a good story will chase them to discover new things about the world of the game, while players more interested in gameplay will seek them out for the rewards they offer or for those offered by characters in the game who desire them.

As objects of power or ways of creating deeper worlds, manuscripts are here to stay in video games. **Elder Scrolls V: Skyrim** (2011) has over eight hundred books in the game, and players relate to them in much the same way historians do. We seek them out, develop relationships with them, and try to use them to understand the bigger picture around us.

Links to Explore

- [1] <http://manuscriptevidence.org/wpme/2014-congress-accomplished>
- [2] <http://societasmagica.org>
- [3] <http://manuscriptevidence.org/wpme/2014-anniversary-reception/>
- [4] <http://manuscriptevidence.org/wpme/2014-recollections-symposium/>
- [5] <http://manuscriptevidence.org/wpme/>
- [6] <http://manuscriptevidence.org/data/>
- [7] <http://manuscriptevidence.org/bembino/>
- [8] http://en.wikipedia.org/wiki/Bouquet_of_circles
- [9] <http://mathworld.wolfram.com/Rose.html>
- [10] <http://tex.stackexchange.com/questions/141624/bouquet-of-n-circles-with-tikz>
- [11] <http://www.psupress.org/books/titles/978-0-9837537-4-2.html>
- [12] <http://ica.princeton.edu/digitalbooks/digitalday2.php>
- [13] <http://ica.princeton.edu/digitalbooks/digitalworldofarthistory2013.php>
- [14] <http://www.kornbluthphoto.com/images/GodwineSeal2.jpg>
- [15] http://britishmuseum.org/explore/highlights/highlight_objects/pe_mia/seal-die_of_godwin_and_godgyth.aspx
- [16] <http://corsair.morganlibrary.org/>
- [17] <http://www.kressfoundation.org/research/Default.aspx?id=35379>
- [18] <http://www.oxfordonline.com>
- [19] <http://www.kornbluthphoto.com/images/PaulCrAngle.jpg>
- [20] <http://ica.princeton.edu/digitalbooks/digitalworldofarthistory2013/3.G.Kornbluth.pdf>
- [21] <http://www.kornbluthphoto.com>
- [22] <http://www.psupress.org/books/titles/0-271-01426-1.html>
- [23] <http://medievalfragments.wordpress.com/2013/06/06/malcolm-b-parkes-palaeographer-1930-2013/>
- [24] <http://www.ashgate.com/isbn/9780754663379>
- [25] <http://www.ashgate.com/isbn/9781409438069>
- [26] <http://www.kornbluthphoto.com/GenoelsElderen.html>
- [27] <http://manuscriptevidence.org/shelflife/shelfmarks/>
- [28] <http://manuscriptevidence.org/wpme/profile/publications/>
- [29] shelfmarks@manuscriptevidence.org
- [30] <http://eepurl.com/6JMcD>





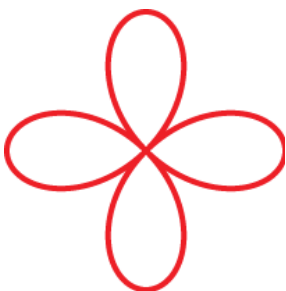
Genoels–Elderen openwork ivory diptych made circa 800 C.E. — perhaps formerly the paired covers for a sacred book or a writing tablet.

Framed within geometric and interlace borders and accompanied by Latin inscriptions, the cross-bearing Christ, flanked by angels, treads triumphantly upon the Beasts (with a Bird in the form of Rooster), while His mother Mary experiences both the Annunciation with the Archangel Gabriel and the Visitation with Elizabeth, all with attendants

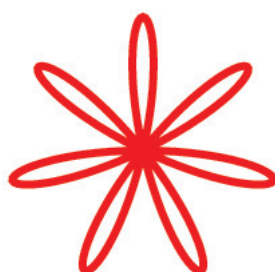
Photograph © Geneva Kornbluth reproduced by permission. More views and details here [26].

Original: Brussels, Musées royaux d'Art et d'Histoire, Musée du Cinquenaire, no. 1474.

$n = 6$

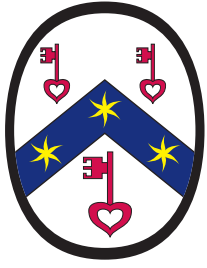


$n = 7$



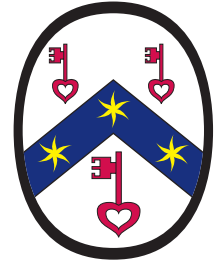
$n = 8$





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ShelfMarks: The RGME Newsletter

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The Research Group exists to apply an integrated approach to the study of manuscripts and other forms of the written or inscribed word, in their transmission across time and space. The Newsletter [27] joins our other Publications [28], both online and in print, with the aim to report activities, work-in-progress, research results, questions, and news.

This Newsletter is edited by Mildred Budny and Jim Tigwell.
Please send items, announcements, and conference or exhibition listings to the editors [29].
You could subscribe here: [30].