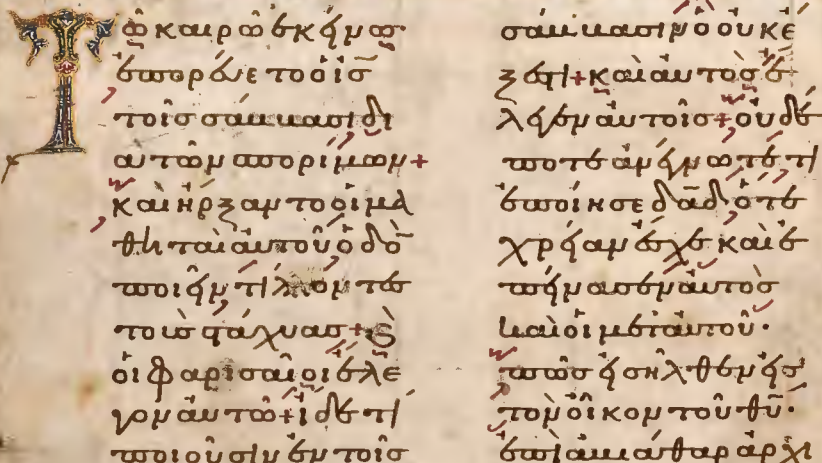
BEFORE THE KING JAMES BIBLE



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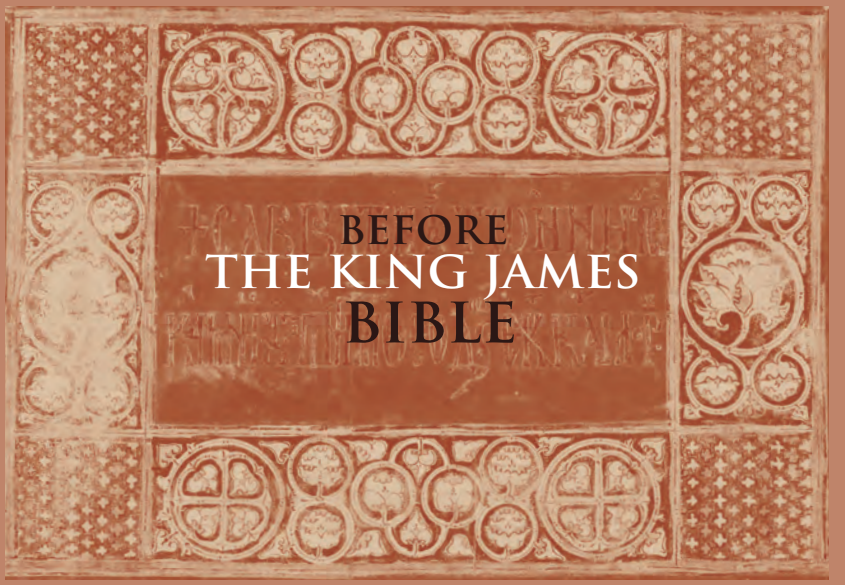

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INTRODUCTION

BEGUN IN 1604 AND COMPLETED IN 1611, the King James or the Authorized Version of the Bible celebrates its 400th year anniversary in 2011. Called "the book that changed the world," the King James Bible became a unifying text for the entire English-speaking world. The epoch-making task of translation was undertaken by fifty-four (some sources say forty-seven) scholars, who revised existing English translations with reference to the original Hebrew, Greek, and Latin. In recognition of the anniversary of the King James Bible, Les Enluminures also celebrates its 20th year anniversary in 2011 with a catalogue entitled "Before the King James Bible." The catalogue is the second in a newly inaugurated series of catalogues on text manuscripts that allow us to explore special themes while examining clusters of manuscripts in different ways than we do on the site www.textmanucripts.com.

THE KING JAMES BIBLE DID NOT APPEAR OUT OF THIN AIR – nor does its history begin with Bibles printed by Gutenberg. Instead, it was the culmination of a long history of the transmission of the biblical text in manuscripts copied across Europe and beyond during the Middle Ages. If these texts did not all directly shape the creation of the King James Bible, they still vividly call to mind other cultures and other historical moments in which the Bible played a central role. The thirty-seven manuscripts and books explored in this catalogue bring to light the pre-history of the King James Bible by examining the widening access to the Bible that eventually led to the creation of the Bible said to be the "best-selling book of all time."

THE SELECTION OF TEXTS INCLUDED HERE might first seem surprising, since not all of them are Bibles. This reflects the fact that during the Middle Ages access to manuscripts that included the complete biblical text must always have been confined to a comparatively small percentage of the population. Nonetheless, knowledge of the Bible permeated medieval culture at all levels of society; medieval culture and education were profoundly "biblical." The manuscripts included here reflect this, and they underline the importance of texts that conveyed knowledge of the Bible, even though many of them are not "Bibles" in the modern sense of the term. Monks and clerics at the Cathedral schools and the Universities studied the Bible, analyzing its content and recording their findings in biblical commentaries. Sermons were filled with biblical passages and exempla; preached in the vernacular, they were one of the most important ways average people experienced the Bible. People learned to read from the Psalter, and they learned history from chronicles that started with Old Testament narratives.

THE KING JAMES BIBLE WAS A WATERSHED in the history of the text of the Bible in English. A similar turning point in the textual history of the Latin Bible was reached in the thirteenth century, which saw the creation of the Bible known as the Paris Bible. The Paris Bible strikingly resembles modern Bibles in content, organization, and layout. Before this, the biblical books were arranged according to many different orders and were divided into many different systems of chapters. The order of the books and the biblical chapters of the Paris Bible were essentially those found in the King James Bible (admittedly with some important modifications, chiefly concerning the Deuterocanonical or Apocryphal books). These new thirteenth-century Bibles, in contrast to the monumental Bibles of the earlier Middle Ages, were books owned and used by individuals. The dissemination of Paris-type Bibles to centers throughout Europe presages the global diffusion of the King James Bible. Greater private ownership of the Bible, even if restricted to clerics and the wealthy, led to wider audiences as is suggested by Bibles in the vernacular, including the Wycliffite Bibles, and ultimately the King James Bible.

THE KNOWLEDGE AND USE OF THE BIBLE by the broader medieval population beyond the educated elite of the clergy is, admittedly, difficult to discover. The sources simply do not exist to answer some of our questions. We will never really be sure how familiar the vast majority of the medieval population – peasants, poor townspeople, and others – were with the Bible. There are, however, some clues that allow us to at least guess at what their experience might have been. Certainly, art, drama, and liturgical processions must have all been important ways the laity experienced the Bible, although they are omitted from this catalogue for practical reasons. Sculptures, wall paintings, and stained glass in medieval churches often depicted people from the Bible and retold biblical narratives. How well everyone understood the content of medieval art is, of course, hard to determine. The eminent medievalists, Rosalind and Christopher Brooke, concluded that "probably a bevy of guides greeted the medieval traveler to Chartres or Bourges, eager to explain what the wealth of glass and sculpture was about." There are no direct sources that tell us about this "bevy of guides," but it is an appealing idea, based on common sense. As Pope Gregory the Great observed in his defense of religious images in a letter to the Bishop of Marseilles written c. 600, "For what writing offers to those who read it, a picture offers to the ignorant who look at it."

THE QUESTION OF LANGUAGE IS IMPOSSIBLE TO IGNORE when discussing the Bible of the people. The Latin Bible – used throughout the Middle Ages – was itself a translation, and medieval exegetes were quite aware of this fact. Jerome's translation of the Bible from the original Hebrew and Greek into Latin provided a biblical text in the common language of the Latin West. The language of the Church remained Latin throughout the Middle Ages, but by the eighth century (or possibly earlier) in most of Europe, we can assume that the majority of people could not understand Latin, which was replaced by the languages we know as the vernaculars – French, Italian, and the like. For many people during the Middle Ages, therefore, Latin was a foreign language. Nonetheless, it is equally true that educated people throughout the period would have learned Latin as a second language.

THE BIBLE, OR PARTS OF THE BIBLE, WAS TRANSLATED into many languages during the course of the Middle Ages. Despite persistent statements to the contrary, the Church never prohibited these translations, although they did at times regulate unauthorized translation, especially if it was associated with unorthodox teachings (as for example the "Constitutions" against Lollardy of 1407-09, which condemned the English translations associated with John Wycliffe). Vernacular manuscripts do not, as a rule, survive in great numbers compared with Latin Bibles. Modern historians, however, increasingly recognize that vernacular traditions were as "dispersed" as the Latin Bible itself, and texts such as paraphrases, verse translations, biblical histories, as well as translations of liturgical pericopes in the vernacular were important means of disseminating the text and message of the Bible, even if they were not direct translations of the complete biblical text. The history of the Bible in the vernacular, from the Gothic-language versions of the Gospels in the fourth century, to numerous versions of the Bible in Old French beginning in the thirteenth century, and finally to the fourteenth-century English Wycliffite Bibles, are part of the background to the story told by the manuscripts presented here. Nonetheless, the Bible in the Middle Ages for the most part remained the Latin Bible, and this fact is reflected in the surviving manuscripts.

WHAT WAS THE BIBLE IN THE MIDDLE AGES? Three of the manuscripts in this catalogue go a long way to answering the question. They remind us that in order to understand the medieval Bible, we must set aside some of our modern preconceptions. The first two of these texts are perhaps not "Bibles" modern readers would recognize immediately, but they were certainly "Bibles" in the Middle Ages. Numbers matter and the importance of these three texts is amply demonstrated by the number of surviving copies. The first is a manuscript of the Pauline Epistles with the Ordinary Gloss (no. 4). According to an estimate by Daniel Zier, the Ordinary Gloss on the Bible survives in more than 2,000

manuscripts, dating from the twelfth century through the end of the Middle Ages. Throughout the Middle Ages, the circulation of single books of the Bible, or small groups of related biblical books, was important for the transmission and reception of the biblical text. This manuscript includes the text of the Pauline Epistles and accompanying commentary copied together; throughout the Middle Ages the connection between the Bible and biblical commentaries was crucial. The second, a copy of the *Aurora*, by Petrus Riga (no. 20), is a retelling of biblical history, together with allegorical interpretations, all in verse; it survives in more than 400 manuscripts, testifying to the interest in the biblical narrative and the importance placed on mastering this narrative through memory. During the Middle Ages, many people would have known the Bible through both oral and written paraphrases and retellings of the Scriptures; to understand the Bible in the Middle Ages, we need to see it in the context of a culture where oral transmission and memory coexisted with a written tradition. The third text is a copy of the Bible from thirteenth-century Italy (no. 3). Even modern readers who do not know Latin can pick up this manuscript and recognize it immediately as a Bible – it is organized exactly as our modern Bible, and its size, format and presentation of the text are quite familiar. This Bible is in Latin, and it was certainly expensive and beyond the reach of most people. Nonetheless, Bibles like it were copied in prodigious numbers; one current estimate by Chiara Ruzzier suggests that as many as 1,500 portable Bibles still survive (moreover, she estimates that these small Bibles represent a little more than half the total production of Bibles in the thirteenth century). Certainly from the thirteenth century on, it would be foolish to say "the Bible" did not exist during the Middle Ages.

ILLUSTRATING ACCESS TO THE BIBLE IN THE MIDDLE AGES is, of course, a very broad topic. We have therefore tried to visualize different groups within society and focus on what the Bible meant to them. The Middle Ages is also a very long period, and attitudes toward the Bible were not constant. The fourteenth and fifteenth centuries were a particularly important period in that respect, and they are therefore singled out here. They saw the growth of new religious movements and a focus on a more lay-centered affective piety, centered on the life of Christ. The Devotio Moderna movement and humanism have in common a focus on the return to original texts – the Bible and the early writings of the church – and a new critical attitude toward textual traditions; both resulted in new attitudes towards the Bible. Textual critics such as Lorenzo Valla, Erasmus, and others, are the direct predecessors of the scholars who worked to establish the text of the King James Bible.

ONE OF THE FEATURES OF THE KING JAMES BIBLE is its accuracy of translation, the finding of proper English words and phrases to render the original Greek, Hebrew, and Aramaic. Thus, a book entitled "Before the King James Bible" would be incomplete without the inclusion of non-European Bibles of the type that did service to the King James team. Some of the Armenian, Greek, Hebrew, Aramaic, and Arabic versions of the Bible presented here were produced in the cradle of Christianity and, therefore, their texts reflect earlier moments in the evolution of the Bible than do their western European counterparts. They also witness the widespread diffusion of the Bible outside the western European sphere. In the decades just before the publication of the King James Bible there was a printed edition of the Arabic Bible with an interlinear Latin text (no. 36). The Hebrew Bible found its way to the Byzantine Empire and exists in a rare survival written in Byzantine square script (no. 33). These examples call attention to the melting pot of cultures that used the Bible every day—Armenian patriarchs (no. 28), schismatic Karaites (no. 33), devout Greek monks (no. 30), etc. The various examples included here also underscore the multiplicity of biblical tongues used by the King James translators in their search for a wider lexical range.

A FINAL SECTION BRINGS THE BIBLE INTO MODERN-DAY grassroots America. Otto Ege (d. 1952), educator and librarian, believed that manuscripts and books should circulate widely – from the state of Washington to the state of Massachusetts, he declared – in order to educate the masses about their European cultural roots. To achieve this goal, he broke up manuscripts and books and placed representative leaves in portfolios, which he sold mostly to libraries. He produced his 60-leaf portfolio on the Bible, "Nine Centuries of the Bible," in only 100 copies, most of which are now in museums (no. 37). It covers the history of the Bible from the twelfth century to the twentieth century. Each set is somewhat different, and the portfolios merit study as an ensemble. Few people today would approve of Ege's vandalism, but his desire to share the history of the Bible as it is manifested in books and manuscripts from the Middle Ages and later is one we can all endorse, and it seems a fitting conclusion to this look at the Bibles that prepared the way for the "best selling book of all time."

TIMELINE

MILESTONES ON THE PATH TO THE KING JAMES BIBLE

382
St. Jerome (c. 345–420), begins his translation of the Bible from the Greek and Hebrew, later known as the Vulgate

397
Death of St. Ambrose, author of the *Exameron*, on the six days of creation

430
Death of St. Augustine, author of *On Christian Doctrine*, the *Confessions*, and the *City of God*

c. 562
Cassiodorus (c. 485–c. 580), writes the *Institutiones*, describing the three Bibles including the *Codex Grandior* at his monastery, Vivarium

590
Gregory the Great (c. 540–604) becomes Pope; author of the *Moralia* on Job, a commentary used throughout the Middle Ages

716
Ceolfrirth (d. 716), abbot of Wearmouth and Jarrow, departs for Rome with the *Codex Amiatinus*; copied c.700, it is the earliest surviving complete Vulgate Bibles, and one of the best witnesses to Jerome's original text

800
Alcuin (d. 804) presents his revision of the Bible to the Emperor Charlemagne (d. 814)

c. 1075
Giant "Atlantic" Bibles copied in Italy, followed by the great monastic Romanesque Bibles copied throughout Europe through the twelfth century

c. 1100
Beginning of the *Glossa Ordinaria* in the teaching of Anselm of Laon (d. 1117) and Ralph of Laon (d. 1133); the text reached its mature form c.1140-60

1109
Corrected Bible of Stephen Harding, third abbot of Cîteaux (now Bible, Dijon, Bibliothèque municipale, MSS 12-15)

c.1135–1153
Bernard of Clairvaux (d. 1153) writes his *Commentary on the Song of Songs*

c. 1153–1155
Peter Lombard (d. 1160), writes his *Four Books of Sentences*

1160–1196
Maurice de Sully, author of sermons in Latin and French, serves as Bishop of Paris

c. 1170–1190
Petrus Riga (d. 1209) writes the *Aurora*, which retells the Bible in verse with allegories

c. 1178
Death of Peter Comestor, author of the *Historia scholastica*, a retelling of biblical history

1206
Stephen Langton (d. 1228), leaves Paris to become a cardinal and Archbishop of Canterbury in 1207; as a theology master in Paris, he commented on the entire Bible and is associated with the popularization of the biblical chapters still used today

c. 1200–c. 1230
Proto-Paris Bible

1210
Franciscan Order sanctioned by Pope Innocent III

1215
Fourth Lateran Council underlines the importance of preaching and annual confession and reception of the Eucharist

1216
Recognition of the Dominican Order

LATE 1220s–c. 1230
First copies of the Paris Bible (earliest dated copy is 1234)

c. 1259
Évrard de Voulaines, master of theology at the University of Paris, noted preacher and author of a collection of sermons

1291
Death of Tanhum ben Yosef, philologist and biblical exegete

1340
Birth of Geert Groote (d. 1384), founder of the Modern Devotion (Devotio Moderna)

c.1340
English translation of the Psalter with commentary by Richard Rolle (d. 1349)

1380
Birth of Bernardino da Siena (d. 1444)

1407–1409
English translations of the Bible associated with John Wycliffe (c. 1330–c. 1384) are effectively banned by the Archbishop of Canterbury

1415
John Hus, a follower of many of Wycliffe's teachings, is condemned and put to death for heresy; Hus advocated the importance of reading the Bible in the vernacular

c.1418–1427
Composition of the *Imitation of Christ* by Thomas à Kempis (d. 1471)

1440s
Lorenzo Valla's (1407–1457) *Collatio Novi Testamenti*, comparing the text of Jerome's Vulgate New Testament in Latin with manuscripts of the New Testament in Greek

1453
Constantinople conquered by the Ottomans; Greek refugees brought new learning and manuscripts to humanist circles, especially in Italy

1455–1456
Printing of the Gutenberg Bible in Mainz

1516, 1519
New translation of the New Testament from Greek into Latin by Erasums (c. 1469-1536) printed by Froben

1517
Martin Luther's (1483–1546) Ninety-five Theses in Wittenberg

1520–1522
Publication of the Complutensian Polyglot Bible in Hebrew, Aramaic, Greek and Latin by Ximénes de Cisneros (1436–1517)

1522
Martin Luther (1483–1546) publishes his German translation of the New Testament

1539
Cromwell decrees there is to be an English Bible in every Church

1545–1563
Council of Trent and the beginning of the Counter-Reformation; confirmed the Vulgate as the Bible of the Catholic Church

1591
First Edition of Gospels in Arabic with woodcuts by Antonio Tempesta published by Typographia Medicea in Rome

1604
Hampton Court Conference, initiating the planning for the King James Bible

1611
King James Bible

I. THE BIBLE AND THE CLERGY

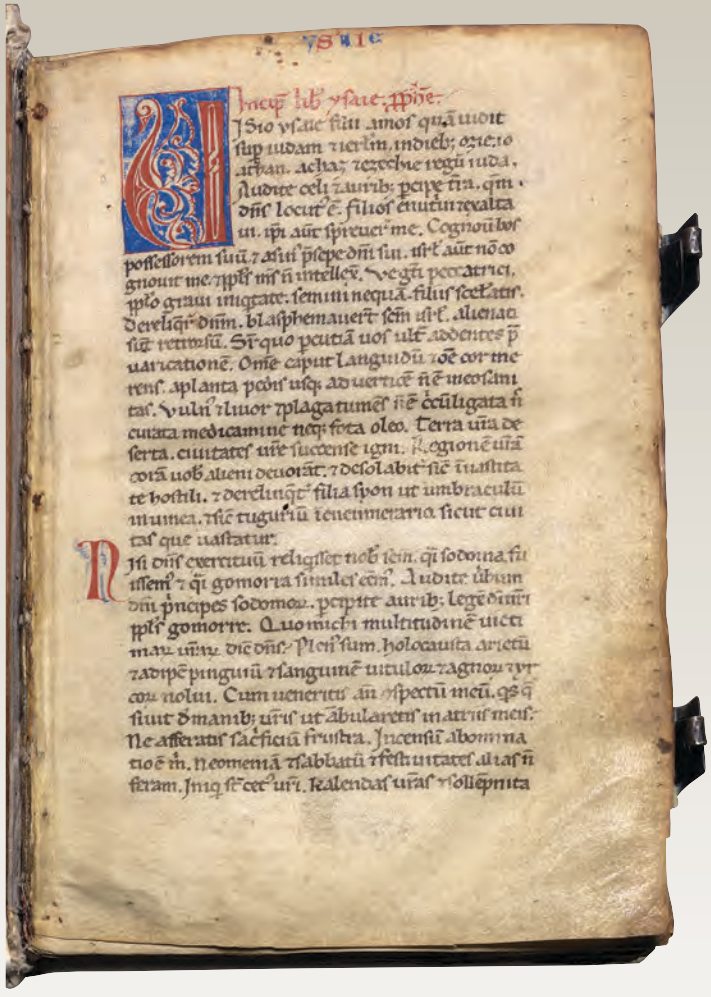
PARIS IN THE THIRTEENTH CENTURY was the center of the dissemination of a new text of the Vulgate known as the Paris Bible. The mature form of the Paris Bible dates from c. 1230, and many of the textual elements which distinguish the Paris Bible are also found in a small group of Bibles copied in Paris in the early decades of the century known as Proto-Paris Bibles. The thirteenth-century also saw the creation of a new format for the Bible, and "pocket" Bibles containing the complete text of the Bible were copied throughout Europe in the thirteenth century from c. 1230. These new Bibles are the direct ancestors of the modern Bible in terms of format, layout, and some details of the text, especially the order of the books and the chapter divisions. They were books owned and used by individuals, chiefly clerics, including mendicant friars, clerics studying and teaching at the Universities, and wealthy prelates, but possibly also extending to a few members of the laity from the royal court and nobility.

THE BIBLE FROM PARIS INCLUDED HERE (no. 2) is important both as an early example of a small portable Vulgate, dating c. 1225-1235, and as a textually transitional volume, which fits between the earlier Proto-Paris Bibles and the mature Paris Bible. Manuscripts of the Proto-Paris Bible include chapter divisions which differ from those used today, and they also include summaries or capitula lists before most of the biblical books. One of the hallmarks of the mature Paris Bible is the presence of modern chapters and the disappearance of capitula lists. This Bible was copied with both older and modern chapters, but it lacks the capitula lists common in earlier Bibles. Included after the biblical text are the Canon Tables and a version of the *Interpretation of Hebrew Names*. The inclusion of the Eusebian Canon Tables here is interesting, since this is an archaic feature, found in virtually all Bibles and Gospel books until c. 1200, but found infrequently in Bibles c.1200-1230, and rarely after that. It is very uncommon to find a Bible that includes the *Interpretation of Hebrew Names* before c. 1230; after c. 1230, in contrast, manuscripts of the Paris Bible, and indeed, Bibles copied across Europe include a version of this text, which will be discussed subsequently (see no. 11).

ALTHOUGH MODERN ACCOUNTS of the thirteenth-century Bible often focus on Paris, Bibles copied elsewhere are equally important. The two Italian Bibles (nos. 1 and 3) illustrate this point well. The first example (no. 1) is a modest-sized volume copied in a clear fairly-large script from c. 1180-1200 that includes the Major and Minor Prophets. Although very large format Bibles from the eleventh and twelfth centuries were often copied in many volumes, there is nothing about this manuscript that suggests it was ever one volume of a multi-volume set.

THE CONTENT OF THIS MANUSCRIPT is unusual, and I know of no exact parallels. It can, however, be grouped with the small copies of the complete New Testament which were produced in Italy (as well as in Southern France) beginning in the late twelfth century. These New Testaments, like this copy of the Prophets, exhibit the same interest in smaller format biblical manuscripts that include a comprehensive set of biblical books. To appreciate the context of these manuscripts, a word on the history of the Bibles copied in Italy is necessary. From the third quarter of the eleventh century through the end of the twelfth century, Italy was the center for the production of huge, impressive copies of the Bible known as the "Atlantic" (from Atlas the mythological giant) or Giant Bibles. These classic Romanesque Bibles – very large in size, often consisting of more than one volume, and owned and used corporately within a monastic community – stand in sharp contrast with most Bibles copied in the thirteenth century. The innovative one-volume Bibles copied in France and England beginning in the late twelfth-century (including the textually distinct Proto-Paris Bibles) were a departure from these traditional monastic Bibles; these transitional Bibles were the direct ancestors of the new thirteenth-century Bible of post c. 1230. In Italy, in contrast, the earliest examples of the new portable thirteenth-century Bible are found slightly later; although some examples exist from the second quarter of the century, most Italian Bibles of the new type date from the middle or second half of the thirteenth century. Moreover, in Italy, where the small-format New Testaments were copied beginning in the late twelfth century, there seems to have been no direct parallel to the transitional one-volume Bibles copied in France and England.

SMALL, PORTABLE BIBLES WHICH INCLUDE the complete text of the Vulgate in one volume revolutionized the use and ownership of the Bible and were one of the great achievements of thirteenth-century bookmaking. The earliest examples of these portable Bibles were copied in Paris at the end of the 1220s or the early 1230s, and the format was adopted throughout Europe. The Bible included here (no. 3) is an example of an Italian pocket Bible from Venice or Padua. The advent of Bibles like this one changed the use and ownership of the Bible in the Latin West and represented the first steps toward a time when the Bible became a book available to all.



reduced

1

VULGATE BIBLE (PART), MAJOR AND MINOR PROPHETS

In Latin, decorated manuscript on parchment
Northern or Central Italy, c. 1180-1210

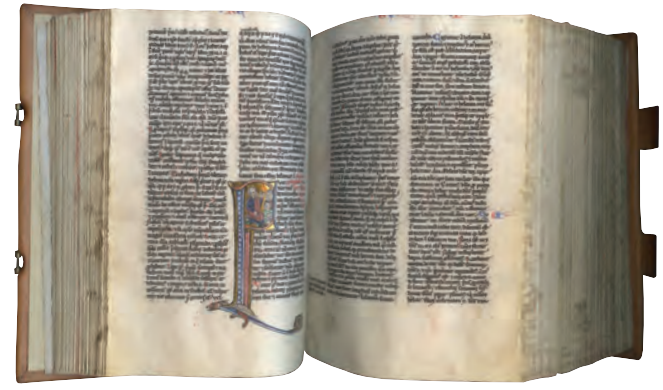
This is a transitional volume. It is a relatively small manuscript (certainly much smaller than the giant Italian Atlantic Bibles of the eleventh and twelfth centuries), but its script is still comparatively large, and the parchment is not particularly thin, setting it apart from the new Bibles copied later in the thirteenth century. It is unusual to find manuscripts including just the Major and Minor Prophets, and aspects of its text, especially the unusual order of the biblical books, the chapter divisions, and the short line of musical notation alongside Lamentations, are of special interest. Biblical manuscripts in general from this date are much less common than those produced after c. 1230; the fact that this is Italian increases its interest.

This book can be grouped generally with the small copies of the complete New Testament which were produced in Italy (as well as in Southern France) beginning in the late twelfth century. Although it may seem surprising, complete copies of the New Testament were in fact uncommon before this date. These New Testaments, most of which date from the late twelfth or early decades of the thirteenth century, although some are later, are generally small (the largest examples are roughly the size of this copy of the Prophets; many examples are smaller), and many of them are illustrated (twenty are listed in Eleen, 1987; see also the broader study by Ruzzier, 2008). These New Testaments, however, like this copy of the Prophets, exhibit the same interest in smaller format biblical manuscripts that include a comprehensive set of biblical books. **[TM489]**

DESCRIPTION: 189 ff., complete, written by at least three scribes, ff. 1-86v, ff. 87-112v, and ff. 113 to the end, in a rounded southern 12th-century minuscule, approaching gothic, in 30-32 long lines, musical notation with heightened neumes copied along one red staff-line, large illuminated initials, bound in heavy wooden boards covered in modern cream-color leather, in excellent condition. Dimensions 245 x 163 mm.
LITERATURE: Eleen, L., 1987; Ruzzier, C., 2008.

reduced

2



VULGATE BIBLE

In Latin, illuminated manuscript on parchment
Northern France, Paris, c. 1225-1235, likely before 1230

Paris in the thirteenth century was the center of the dissemination of a new text of the Vulgate known as the Paris Bible. The mature form of the Paris Bible dates from c. 1230 (the earliest dated example was copied in 1234). Most of the textual elements that distinguish the Paris Bible are also found in a small group of Bibles copied in Paris between c. 1200-1230, known as the Proto-Paris Bibles. Small, portable Bibles which include the complete text of the Vulgate in one small, although often rather thick, volume are an important development in the history of the Vulgate in the thirteenth century. The earliest examples of these portable Bibles were copied in Paris at the end of the 1220s or the early 1230s, and the format was adopted quickly throughout Europe. The Bible discussed here is important both as a very early example of a small portable Vulgate and as a textually transitional volume, which fits between the earlier Proto-Paris Bibles and the mature Paris Bible.

Several features distinguish this Bible from the mature Paris Bible. The inclusion of the Eusebian Canon Tables at the end of the manuscript is interesting, since this is an archaic feature, found in virtually all Bibles and Gospel books until c. 1200, but found only infrequently in Bibles from c. 1200-1230, and rarely after that. The presence of the *Interpretation of Hebrew Names* is, however, common only after c. 1230, and this Bible includes an early version of particular interest. Richly illuminated, the present codex includes historiated initials from one of the most skilled professional ateliers working in Paris in the early thirteenth century, perhaps the atelier associated with the Vienna Moralized Bibles. **[TM527]**

DESCRIPTION: 550 ff., complete, written in a very small upright gothic book hand in two columns of 44 lines, 14 historiated initials, bound in a modern light brown leather binding, in excellent condition. Dimensions 170 x 113 mm.
LITERATURE: Branner, R., 1977; Dahan, G., 1996; d'Esneval, A., 1981; de Hamel, C., 2001; Light, L., 1984; Light, L., 1994.

3

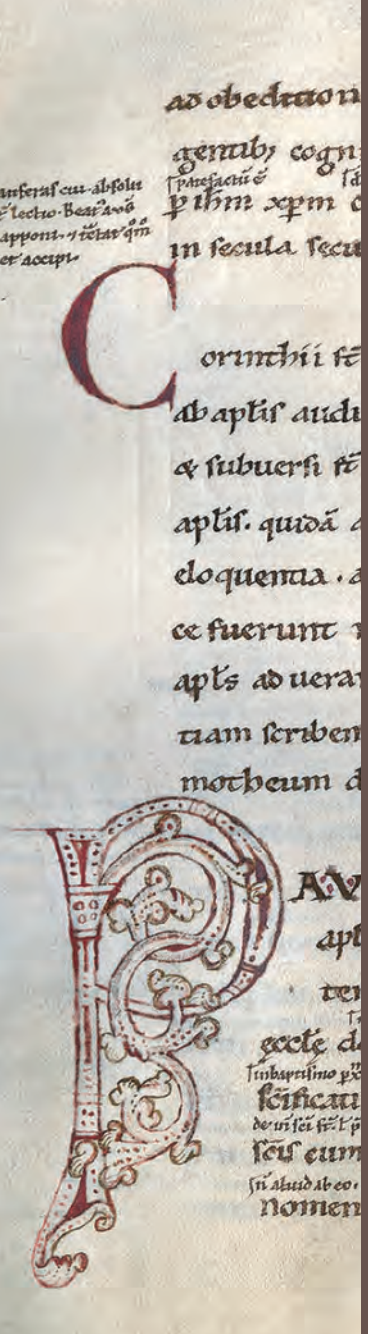
VULGATE BIBLE

In Latin, illuminated manuscript on parchment
Italy, Venice or Padua, c. 1240-1250

This is a fine example of a thirteenth-century Italian pocket Bible that is copied on very thin parchment and decorated with eighty-two illuminated initials. It is preserved in an early binding, and is thus close to its original dimensions, with notably generous margins (which are often trimmed in surviving pocket Bibles). Frequent nota marks and notes in as many as seven hands on the flyleaves at the beginning and end suggest this Bible was actively used at least through the fifteenth century, perhaps by a succession of Friars. A note in Arabic added on the front flyleaf (perhaps, "rahmat Allah," or "God's mercy") is a tantalizing clue left by an unknown user or owner.

Although certain elements of the text of this Bible are clearly related to the Paris Bible (a Bible with a particular order of the books of the Bible, a certain set of prologues, a distinctive text, modern chapter divisions, and the inclusion of the glossary of Hebrew Names, created in Paris c. 1230), overall the present manuscript is important as an example of a Bible that shows relatively little direct influence of the Paris text. For example, the prologues in this Bible are quite different, and a number of prologues not found in the Paris Bible are included. Moreover, it is particularly noteworthy that this Bible lacks five of the six prologues that are not found in manuscripts of the unglossed Vulgate before the Paris Bible, or its direct ancestor, the Proto-Paris Bible. The order of the books in this Bible is identical with that in the Paris Bible, with the interesting exception that it lacks the book of Baruch. Finally, the actual text of the Bible, insofar as one can tell by checking a handful of characteristic passages, is not that of the Paris Bible in the Old Testament. Italian pocket Bibles, such as this one, merit further study to determine how they evolved independently of the Paris Bible but were nonetheless influenced by it. **[TM485]**

DESCRIPTION: 378 ff., complete, written on two columns by as many as three scribes in 61-60 lines, 82 decorated initials many with goldleaf, bound in original or very early wood boards, now covered with later velvet, in very good condition. Dimensions 211 x 131 mm.
LITERATURE: Avril, F., M.-T. Gousset, with C. Rabel. *Manuscrits enluminés d'origine italienne.* 2. XIII[e] siècle, Paris, BnF, 1984; de Hamel, C., 2001; Molli, Mariani, and Toniolo, 1999.



II. THE BIBLE AND THE SCHOOLS: COMMENTARY AND EXEGESIS

A. COMMENTARIES

THE BIBLE IN THE MIDDLE AGES was seen as the source of all divine and human knowledge; it was the job of the learned monks and clerics to discover the multiple meanings in the text, classically exploring the literal, allegorical, tropological (or moral), and anagogical (pertaining to eternal life) senses found within the Scriptures. The way in which the Bible was studied evolved through the ages, from the devout contemplation of the text in the monastery, to the more systematic, practical – and often hurried – approach of the urban schools and Universities, as demonstrated by the texts and manuscripts included here: biblical commentaries, theological commentaries on the *Sentences* of Peter the Lombard, and glossaries and other tools used in teaching the Bible.

THE ACTUAL TEXT OF THE BIBLE is present in various ways in biblical commentaries. Manuscripts of the Bible with the *Glossa Ordinaria* include the entire biblical text, copied in a larger script; surrounded on each page by commentary, the two were easily distinguished and complementary. The Glossed Bible was a classic school text that originated in the teaching of Anselm and Ralph at the Cathedral School of Laon in the early years of the twelfth century. It was also studied in monasteries across Europe; the copy included here comes from the library of the Cistercian Abbey at Himmerod in Germany (no. 4). In St. Bernard of Clairvaux's twelfth-century *Commentary on the Song of Songs* (no. 5) – a classic example of the monastic *lectio divina* – the biblical text is a constant presence within the commentary, woven seamlessly into Bernard's text.

B. COMMENTARIES ON THE *SENTENCES*

FROM THE LATE TWELFTH CENTURY, the *Sentences* of Peter Lombard (d. 1160), were, together with the Bible, the fundamental textbooks of the theology faculty at the University of Paris. Commentaries on the *Sentences*, composed c. 1135-1155, were still being written in the seventeenth century. The *Sentences* were a systematic, complete exposition of faith and doctrine. Peter organized his work as a logical presentation of the central topics of theology, discussing the Trinity, Creation, the Incarnation, the Sacraments, and the Final Days in turn, by gathering together the important statements made by past writers on the topics, pointing out their disagreements, and then arriving at a solution. Although the organization of the work was new – and certainly key to its resounding success – it was based on the Bible and the accompanying commentary tradition, rearranged in a convenient format. Peter cites the Bible, as well as patristic and modern commentaries constantly, invoking Scripture as the ultimate "authority" supporting his discussions.

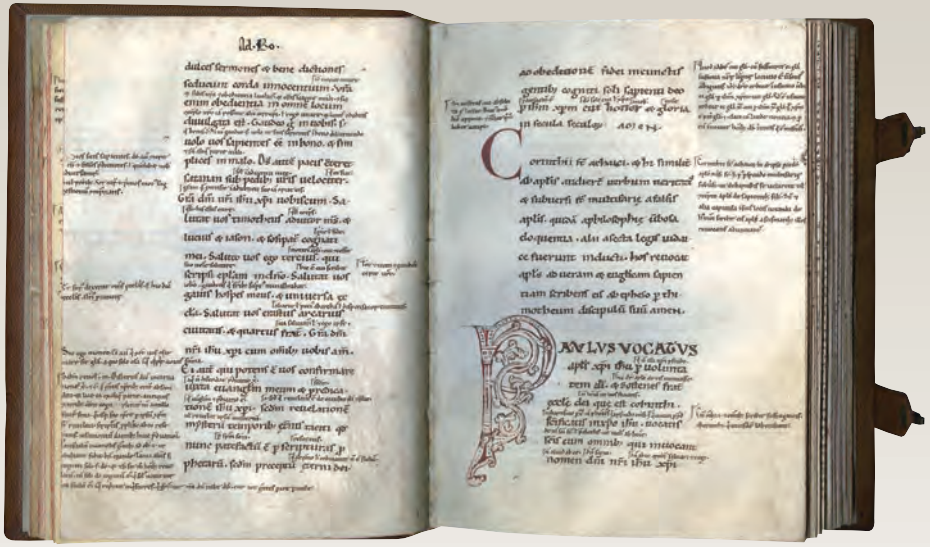
COMMENTARIES ON THE *SENTENCES*, like those included here (nos. 7 and 8), were written by teachers who studied and taught the Bible and its commentaries and used this heritage as the basis for their exploration of theology; the Bible remained central to their endeavors.

C. HANDBOOKS AND TOOLS

THE STUDY OF THE BIBLE in the medieval schools and Universities gave rise to numerous texts that allowed for quicker and more complete access to the biblical text. The alphabetical concordance to the Bible, to name the most important example, is a thirteenth-century invention. Other tools and handbooks include glossaries, biblical dictionaries, and texts that facilitated memorizing the contents of the Bible. We owe our understanding of many of these tools to Richard and Mary Rouse; their research has emphasized that tools such as these – "works that are designed to be used, rather than read" – were virtually unknown before 1190; a century later, they were commonplace.

THE WRITINGS OF TWELFTH-CENTURY writers like St. Bernard are full of scriptural citations, which reflect their authors' years of reading, studying and listening to the Bible. St. Thomas Aquinas in the thirteenth century was said to have memorized large parts of the Bible. Tools such as the verbal concordance to the Bible, Petrus Rosenheim's *Roseum memoriale* (no. 9), and Petrus Brunichellus' alphabetical collection of scriptural excerpts (no. 10) enabled less-learned students and preachers to duplicate the memory and knowledge of these great saints and scholars.

THE *INTERPRETATION OF HEBREW NAMES* (no. 11) is based on a work by St. Jerome. This text is also found at the end of the Italian pocket Bible (no. 3); a different, earlier version of the text is found at the end of the Bible copied in Paris (no. 2). Jerome's *Liber interpretationem hebraicorum nominum*, written around 390, follows the order of the Bible; he begins with the names found in Genesis, listing those beginning with 'A' first, but keeping these names in the order they are found in Genesis; after all the names in Genesis are listed, he lists the names in Exodus, and so forth. The expanded text found in this manuscript and in thirteenth-century Bibles, in contrast, includes names from the entire Bible, arranged alphabetically from A to Z. This version was perfectly adapted to the new one-volume Bible, since its organization answered the needs of users who were used to searching through the biblical text as a whole.



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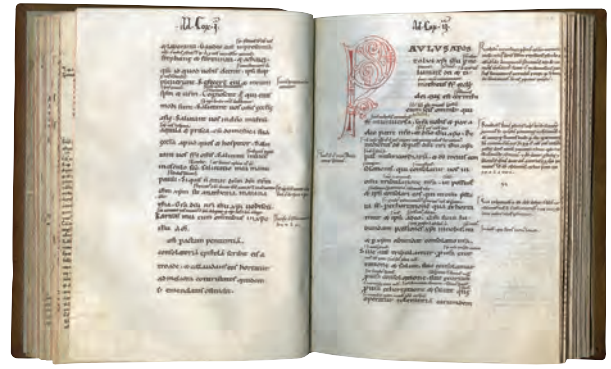


4

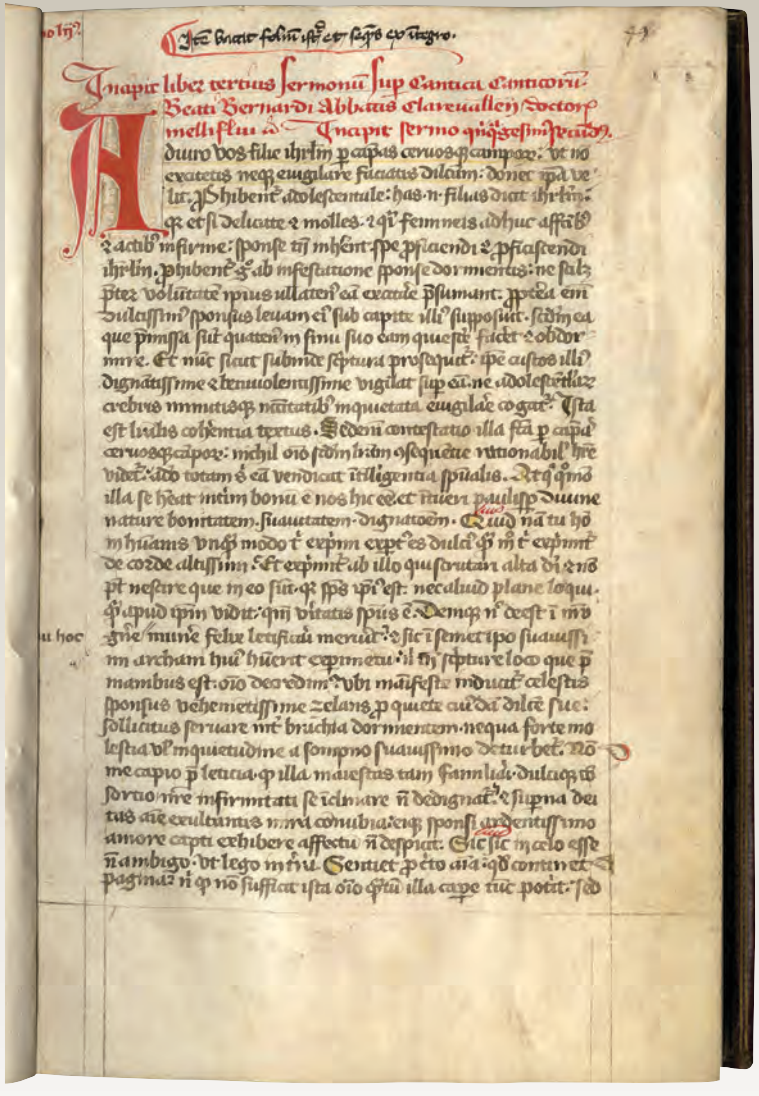
PAULINE EPISTLES WITH THE *GLOSSA ORDINARIA*

In Latin, decorated manuscript on parchment
Germany (?) (Middle-Rhine, or diocese of Trier?), c. 1140-1150

The *Glossa Ordinaria* was one of the great achievements of the twelfth century – a combination of the scriptural text woven together with patristic and medieval commentaries that was used by students and teachers until the end of the Middle Ages. Every page of a glossed Bible such as this one is a window into the way the Bible was read during the Middle Ages. It was not enough to simply read the text; the text was searched for every possible level of meaning. The guide to this process lay in the teaching accumulated through the ages. In the twelfth century, these traditional commentaries, together with commentaries from more recent authors, were stitched together to form a coherent tapestry where each manuscript page presented both the biblical text, here copied in larger script, and the relevant commentaries, copied in smaller scripts in the margins and between the lines of the biblical text.

This is an early example of the Pauline Epistles with the Gloss, perhaps copied in the Cistercian Abbey of St. Mary, Himmerod in the diocese of Trier, although most early manuscripts of the *Glossa Ordinaria* were copied in cities associated with Cathedral schools rather than in monastic settings. The manuscript has a distinguished provenance from St. Mary's in Himmerod through the Estelle Doheny Collection in California. Its attractive and numerous foliate initials were pricked for transfer at some point in the manuscript's history; examples of this practice in manuscripts are rare. There is currently no census of manuscripts of the Gloss, although steps in that direction are being made; nor is there at present a scholarly edition of its text. **[TM519]**

DESCRIPTION: 138 ff., complete, written in a 12th-century minuscule with the biblical text copied in a single column of 22 and the glosses copied in a smaller script, with ten 8- to 3-line foliate initials in brown or red outline, highlighted in red, some spotting and damage, f. 1 worn, bound in modern leather over wood boards. Dimensions 218 x 155 mm.
LITERATURE: de Hamel, C., 1984; Froehlich, K., and M. Gibson, 1992; Smith, L., 2009; Stirnemann, P., 1994; idem, 1997; and Zier, D., 2004.



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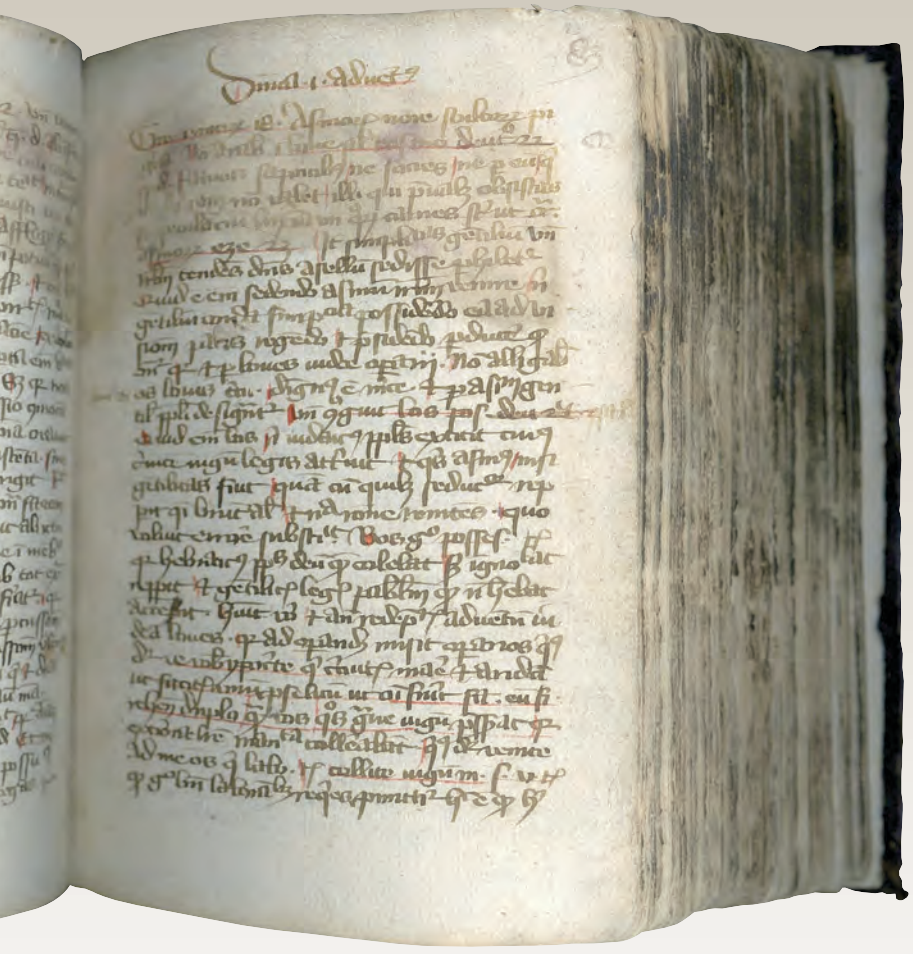
BERNARDUS CLAREVALLENSIS,
Sermones super cantica canticorum ("Sermons on the Song of Songs, Part III")
In Latin, decorated manuscript on parchment
The Netherlands? or Belgium?, dated 30 January 1416

The Song of Songs was the most frequently interpreted biblical book of medieval Christianity. Although on the surface the Song of Songs is a completely secular, and even erotic poem, medieval commentators looked beyond its literal sense, and emphasized its allegorical interpretation. This manuscript includes a portion of the commentary on the Song of Songs by the Cistercian Abbot, Bernard of Clairvaux (1090-1153), who was known as the "mellifluous teacher" or the "honey-sweet doctor," because he made the hidden sense flow from the text with ease and fluidity. According to one historian, his importance was such that "he carried the twelfth century on his shoulders." His commentary (which appears to reflect actual sermons on the text presented to his monks) develops the relationship between the Divine Word and the individual soul as a spiritual marriage. This text was popular throughout the Middle Ages, as this fifteenth-century monastic copy proves, and Bernard, canonized only twenty-one years following his death, has been called the last of the Church Fathers.

This dated manuscript of Saint Bernard's most important work includes the third part of his sermons on the Song of Songs (sermons 56-87). Although existing in a large number of manuscripts and early printed editions, Bernard's mystically evocative text is nonetheless relatively rare on the market in the last century and is found in surprisingly few North American libraries (De Ricci cited only four copies). The present copy bears many codicological features that merit further study for what they reveal of its production and use. **[TM262]**

DESCRIPTION: 90 ff., complete, written in a rounded gothic bookhand in brown ink, by two hands on up to 36 long lines, numerous nota and manicula, large initial on f. 1, bound in 19th-century long-grained maroon morocco, in imitation of a Venetian 16th-century model signed Zaehnsdorf. Dimensions 260 x 175 mm.

LITERATURE: Bernard de Clairvaux, *Sancti Bernardi Opera, ad fidem codicum recensuerunt J. Leclercq, C. H. Talbot, H. M. Rochais,* Rome, 1957-1977, vol. II, *Sermones super cantica canticorum,* 36-86; idem, *On the Song of Songs,* 4 vols., Cistercian Fathers Series, tr. Kilian Walsh, Kalamazoo, MI, Cistercian Publications, 1980: Leclercq, J., 1982; Matter, A., 1992.



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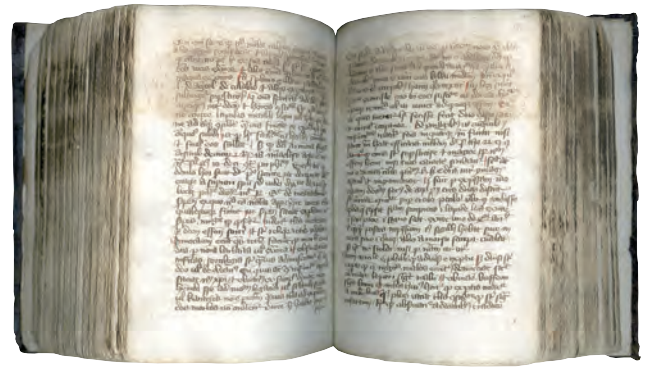

6

PREACHER'S HANDBOOK

In Latin, manuscript on paper
Southern Germany, (Heidelberg or Bavaria?), c. 1400-1425

The connection between biblical commentaries and sermons in the Middle Ages was a close one, as indeed it is today. From the early days of the Universities, the duty of a master of theology was threefold – to lecture, that is to comment on the Bible, to engage in disputation, and to preach. Each entry in this manuscript is centered on a biblical passage, some of which are labeled for particular liturgical occasions. The contents vary and include passages that resemble sermons, and others that include extensive citations from earlier commentaries, ranging from the Fathers such as Gregory and Chrysostom, to later authors including Hugh of St. Cher and Thomas Aquinas. The contents suggest that the compiler was quite learned and had access to numerous sources; there is some evidence that they were assembled for a Dominican.

These texts have not been identified in other manuscripts, and the collection appears to be unique to this manuscript – it survives as a preacher's personal collection of materials. Further study might lead to the identification of its main sources and clarify its method of organization. The idea of arranging commentaries or other materials according to liturgical occasions was a practical one, as evidenced by two sixteenth-century collections of commentaries arranged according to liturgical pericopes: an edition of the Postills of Hugh of St. Cher and one of the Epistles and Gospels for Lent from the commentaries of Nicholas of Lyra and others.
[TM468]

DESCRIPTION: 315 ff., wanting two leaves at the beginning and at least one leaf at the end, copied in a bold cursive gothic bookhand in 33-27 long lines by several scribes, water damage to upper and outer edges, but text legible, bound in late 18th- or early 19th-century dark leather over heavy pasteboard, in good, solid condition. Dimensions 215 x 143 mm.
LITERATURE: Bériou, N., 2000; O'Carroll, Mary E. A., *Thirteenth-Century Preacher's Handbook: Studies in Ms Laud Misc. 511*, Toronto, 1997; Smalley, B., 1983.

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7

RICHARD OF MEDIAVILLA (RICHARD OF MIDDLETON),
Commentary on the Fourth Book of the *Sentences* of Peter Lombard
In Latin, illuminated manuscript on parchment
Northeastern Italy, c. 1475-1500

As a regent master of theology, Richard's education, as well as his teaching, would have included many years studying the Bible as well as Peter Lombard's *Sentences,* on which he composed an important commentary. This work by the thirteenth-century Franciscan writer Richard of Middleton (fl. 1249-1302) reflects his teaching at the University of Paris in the 1280s. The commentary is on the fourth book of the *Sentences*, which discusses God, the Sacraments, and the Four Last Things (Death, Last Judgment, Heaven, and Hell). Richard's commentary was popular in the Middle Ages: it appeared in the stationer's rolls of the University of Paris already in 1304, and it exists in more than 100 manuscripts, although it is rare on the market and only three copies are recorded in the United States.

This is an expensive, later copy of the text, carefully written and decorated and with a lavish opening folio that once presented the arms of the first owner, suggesting that it was not a routine student or mendicant copy. There are many marginal notes that merit further study. Added later by another scribe is a useful alphabetical index that was composed for the 1489 printed edition. **[TM377]**

DESCRIPTION: 255 ff., with some loss of text at the end, and bottom and outer margins replaced on f. 1, written in an accomplished running humanistic script in two columns of 59 lines, large illuminated initial on f. 1, 18th-century binding of vellum over pasteboard, no longer securely affixed. Dimensions 330 x 235 mm.
LITERATURE: Glorieux, P., *Répertoire des maîtres en théologie de Paris au XIIIe siècle,* Paris, Vrin, 1933, vol. I, no. 324; Hocedez, E., *Richard de Middleton : Sa vie, ses oeuvres, sa doctrine,* Louvain, 1925; Rosemann, P., 2007.

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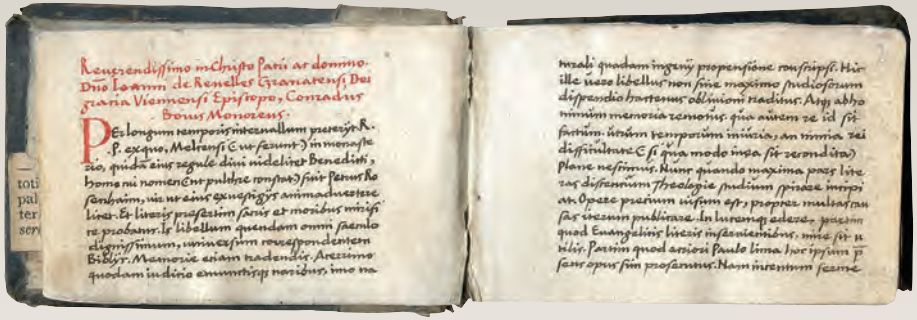
8

ALFONSUS VARGAS TOLETANUS,
Commentary on Book One of the *Sentences* of Peter Lombard
In Latin, with some Bohemian, illuminated manuscript on parchment
Italy, Siena, copied between the end of 1469 and May 1470

This commentary by Alphonsus Vargas of Toledo (1300-1366) on the first book of the *Sentences*, which discusses God, the Trinity, God's attributes, Predestination and the problem of Evil, is important for its innovative use of precise references to the sources used. It is a signed, dated and illuminated later copy of the text; it includes notes that allow us to calculate the amount of time – a little more than five and a half months – its scribe took to copy the manuscript.

This is a signed, dated, and illuminated copy of this text, preserved in its near-contemporary binding. Copied in an Augustinian milieu in Siena by an unknown Bohemian scribe, who adds a colophon in Czech, this manuscript contains rare indications giving the times it took the scribe to complete his copy. Still unedited, the work is important for the history of Augustinian thought and the evolution of techniques of citation. Manuscripts are quite rare: the Schoenberg Database records only three copies changing hands since 1902, the last at Sotheby's in 1958, which is now at Yale University. **[TM403]**

DESCRIPTION: 201 ff., complete, watermarks, Siena, 1476-1460, and Siena, 1476-1494, written in a very highly abridged and tight cursive bookhand, in brown ink, in two columns on 47 long lines, illuminated frontispiece page with miniature, bound in a contemporary or near-contemporary Italian blind-stamped binding of calf over wooden boards, restored. Dimensions 335 x 225 mm.
LITERATURE: Baumgartner, F. J., *Augustinianism in the Fourteenth Century. Aspects of the Thought of Alphonsus Vargas Toletanus,* Madison, 1969; Evans, R. G., *Medieval Commentaries on the Sentences of Peter Lombard: Current Research,* Leiden, 2002.



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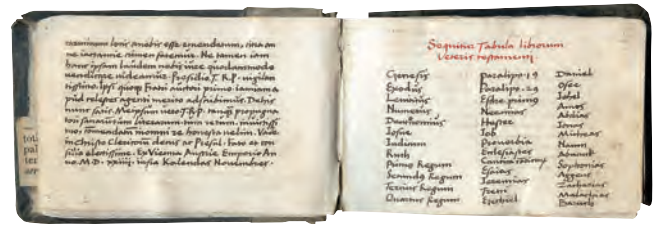


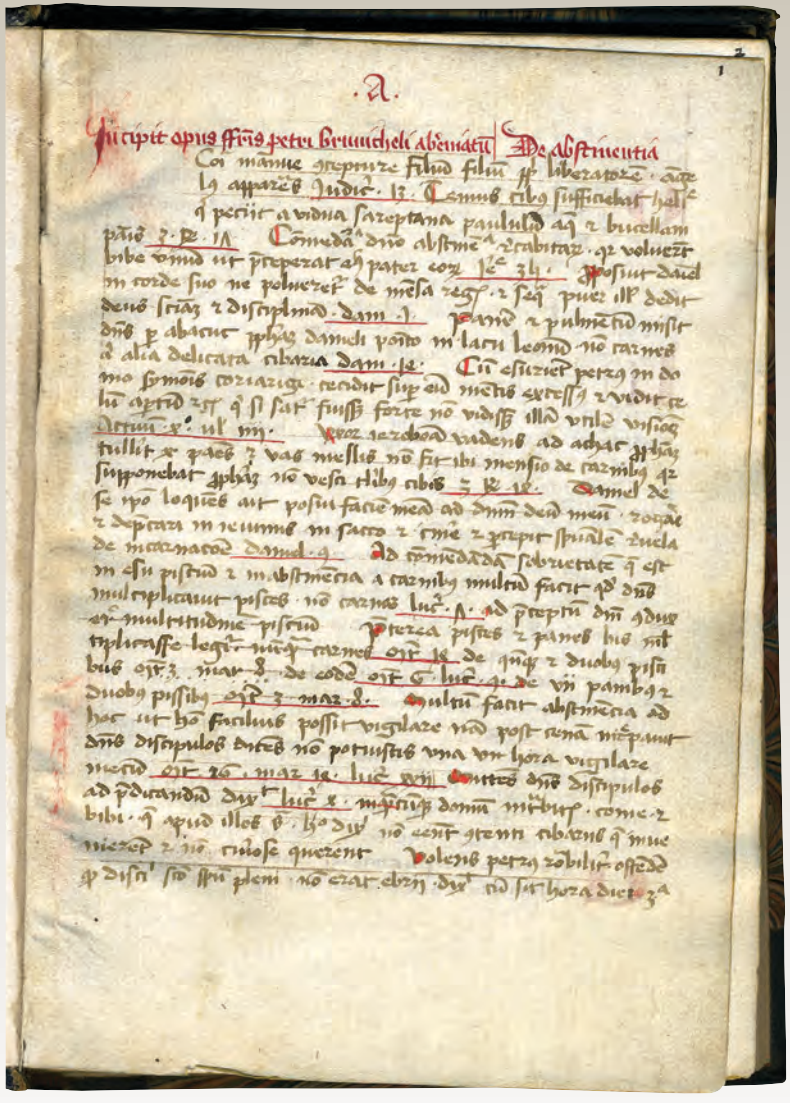
9

Mnemosinon biblie memoriale
[PETRUS DE ROSENHEIM, ***Roseum memoriale divinorum eloquiorum***]
In Latin, manuscript on paper
Austria (Vienna), c. 1524

This verse summary of the Bible served as a way to memorize the contents of the Bible, as well as the order of books and the number of chapters in each book. It consists of elegiac couplets that proceed through the Bible from Genesis through the Apocalypse, omitting only the Psalms, summarizing each chapter in two lines of verse. The "Versus epilogi," composed in hexameters, is a summary of the biblical books and the number of chapters, with one line of verse for each book of the Bible. Both of these texts are composed as abecedarian poems, in which the initial letters of the verses begin with "a," followed by "b," and so forth, through the alphabet.

The mnemonic text, which was written by the monastic reformer, Petrus de Rosenheim c. 1423-1426, survives in about thirty manuscripts (listed by Thoma), mostly in German public institutions, and numerous printed editions, three in the fifteenth century. This portable, oblong-shaped manuscript, a copy of the edition published in Vienna in 1524, is evidence of its continued popularity in the sixteenth century among humanist scholars, possibly at the University of Vienna. The text has not yet been edited in a modern edition (an edition is planned by Sabine Tiedje). An interesting feature of this manuscript is the list of the books of the Old Testament in an order different from that found in the "Paris" Vulgate, perhaps reflecting the Protestant controversy about the place of the deuterocanonical books (Baruch, 2 Ezra, Tobit, Judith, Wisdom, Ecclesiasticus, and Maccabees) within the canon. **[TM511]**

DESCRIPTION: 111 ff., lacking at least 3 leaves at the end, bound out of order, written in a neat humanistic cursive script in 20 long lines, overall in good condition, bound in 16th-century half pigskin stamped in blind with Renaissance ornament, hinges damaged. Dimensions 66 x 105 mm.
LITERATURE: Tiedje, S., "Petrus of Rosenheim: *Roseum memoriale divinorum eloquiorum,*" in *Retelling the Bible: Literary, Historical, and Social Contexts,* eds. Lucie Doležalová and Tamás Visi, Frankfurt am Main, 2011; Toma, F., "Petrus von Rosenheim. Eine Zusammenfassung der bisherigen Ergebnisse," *Das bayerische Inn-Oberland* 32 (1962), pp. 97-164.



10

PETRUS BRUNICHELLUS DE RUPE MAURA,

Scriptural Excerpts from the

Liber super historiis novi et veteris testamenti iuxta ordinem alphabeti ordinatus

In Latin, decorated manuscript on paper

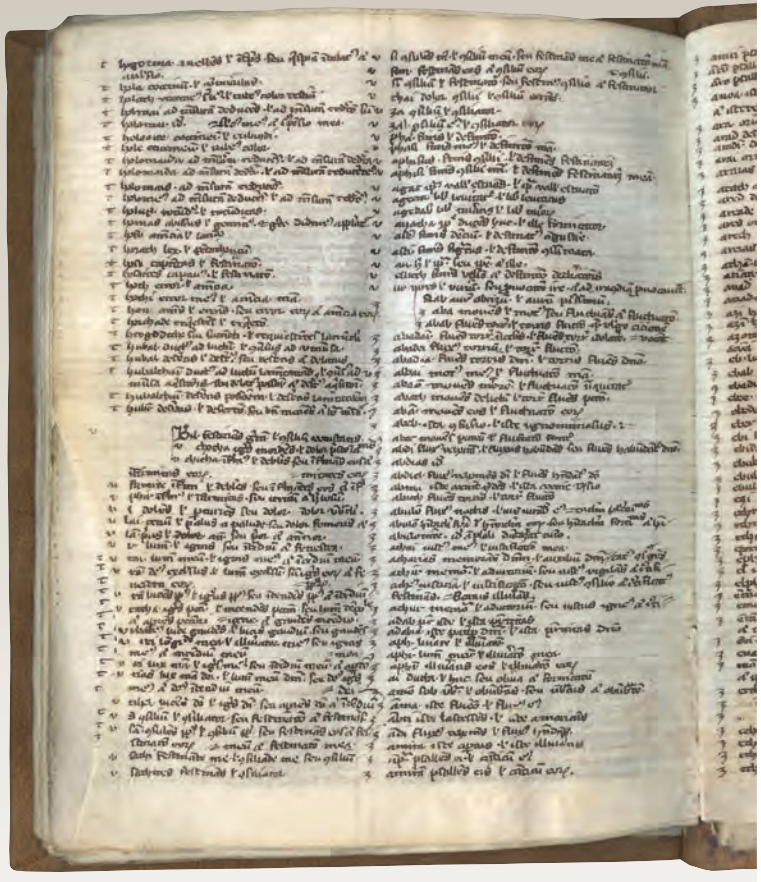
Northern Italy, Veneto? or Friuli?, c. 1425-1450

Petrus Brunichellus (d. 1328), an Augustinian Friar, later Bishop in Istria, was the author of a number of biblical commentaries, including a lengthy treatise on the complete Bible discussed according to topics, which were arranged alphabetically. This *Liber super historiis novi ac veteris testamenti juxta ordinem alphabeti* is relatively rare, recorded in only thirteen manuscripts, mostly in European libraries. The present manuscript appears at first to be an abridged version of this text, according to its title on the first leaf, but is in fact a compilation of some of the scriptural quotations included in his *magnum opus,* beginning with Abstinence and ending with Good zeal followed by Indiscrete or Inappropriate zeal. We have found no other copy of this abridgment, which is in itself quite useful granted the voluminous nature of the original work to which it refers. This abridged version, or compilation, was perhaps a reader's aid to the *Liber super historiis…,* or a *vademecum* of appropriate scriptural quotations referring to the chapters of the larger work, too voluminous to handle. This shorter collection of scriptural texts could have been used when composing sermons.

Both the *Liber super historiis novi ac veteris testamenti juxta ordinem alphabeti* and the present compilation are unedited, and a thorough study on Petrus Brunichellus as well as an examination of the manuscript tradition of his works should provide interesting information on this little known author, popular within his order of Augustinian Friars. **[TM243]**

DESCRIPTION: 34 ff., followed by 37 blank pages, complete, watermarks all Padua or Udine, c. 1425-1450, written in a humanistic libraria script on up to 30 lines, bound in 19th-century quarter binding of dark green goatskin. Dimensions 225 x 157 mm.

LITERATURE: Stegmüller, F., 1955, vol. IV; Zumkeller, A., *Manuskripte von Werken der Autoren des Augustiner-Eremiteordens in mitteleuropäischen Bibliotheken,* Wurzburg, 1966.



11

STEPHEN LANGTON (?),
Interpretationes hebraicorum nominum ("Interpretation of Hebrew Names")

In Latin, manuscript on parchment
Northern France (Paris?), c. 1220-1245

This is an early and very interesting copy of the glossary of Hebrew names in the Bible, known as the *Interpretation of Hebrew Names.* It consists of interpretations – that is the literal translation of the name, or its allegorical significance – of approximately 5,500 transliterated proper names in the Bible, and provided users of the Bible with a handy key to unfamiliar names to be used in biblical commentaries and sermons. This text – based on a work by St. Jerome but expanded and reorganized and attributed in one manuscript to Stephen Langton (d. 1228), Archbishop of Canterbury – is very important to the history of the thirteenth-century Vulgate, since it is found in almost all copies of the complete Bible after c. 1230.

The present copy is unusual since it is now bound independently, and although it may once have been part of a manuscript including other texts, it was certainly never part of a Bible. There is no modern edition, despite the text's great importance for the history of the Bible, exegesis, and preaching in the High Middle Ages. In general, the overall appearance of this manuscript suggests that it is a copy made by a student or teacher at the University of Paris, perhaps a Dominican or Franciscan, for his personal use in preaching and exegesis. Copies surviving independently of the Bible are rare. Current research seeking to clarify the origins of the text and the identity of its author will depend on a complete census and study of the surviving manuscripts, focusing on copies that are independent of the Bible, and in particular, on early copies, such as the present example.
[TM520]

DESCRIPTION: 32 ff., written in a small gothic script in two columns of 45 lines (quires 1-2), and 60 lines (quire 3), spaces for 3- to 4-line initials at the beginning of new letters, in very good condition, modern binding of wooden boards covered with brown suede-like leather. Dimensions 176 x 131 mm.
LITERATURE: Dahan, G., 1996; d'Esneval, A., 1981; de Hamel, C., 2001; Murano, G., 2010.

III. THE BIBLE AND THE PEOPLE

A. SERMONS

PERHAPS THE SINGLE MOST IMPORTANT way the laity experienced the Bible was through sermons. The Bible was read during Mass, then as now, but these readings were in Latin. Sermons to the laity during the Mass and on other occasions were delivered in the vernacular. (Sermon manuscripts, on the other hand, are rarely direct transcriptions of the oral event of preaching, and are usually in Latin, since they were intended for use by preachers when compiling their own sermons.) The Bible was central to the structure of the medieval sermon. The theme was biblical, often from the Gospel or Epistle reading from that day's mass, and scripture was used throughout as the authority – to quote scripture in support of a statement was proof that your point was valid. The number of scriptural quotations encountered in most medieval sermons is remarkable.

THE EARLIEST SERMON COLLECTION here is by Évrard de Voulaines (no. 12), a master of theology at the University of Paris by 1259. His sermons are classic examples of the *sermo modernus*, or "modern sermon." The theme for his sermon for the Ascension, for example, is from Ephesians 4:10: "He that descended is the same also that ascended above all the heavens." Évrard divides this theme into two, explaining that the first words represent humility, since they say "he that descended" and the second, exaltation, "and he ascended." The first part is then divided into four, since the Lord descended for four reasons. The first division is supported by numerous scriptural quotations, all including the word "descendet," beginning with the Psalm 71:6 ("He shall come down like rain upon the fleece") comparing this to the Lord's descent into the womb of the Virgin Mary, which Évrard explains, did not lessen her virginity but rather sanctified it. It is the biblical text in this sermon that provides its structure, and the whole discussion is based on a chain of scriptural passages that the preacher uses to express his message.

THE ANONYMOUS SERMONS in the fourteenth-century collection (no. 14), in contrast, are short and straightforward. The authors are more concerned with providing some explanation of the literal meaning of their theme (at times incorrectly). The theme for the sermon for the feast of St. Augustine, for example, is from Ecclesiasticus 50:1. The sermon begins: "In these words are commended a certain priest who lived in Jerusalem by the name of Ioiadas [actually the verse is discussing Simon son of Onias, the high priest; Ioiadas occurs elsewhere in the Bible], who rebuilt the wall of the temple …," and then linking these words to St. Augustine's virtues.

MANY SERMONS, some of which were never written down, consisted of moral exhortations, very basic doctrine, and explanations of the Gospel of the day. Patristic and early medieval sermons, as well as some later sermons, were constructed in this homiletic fashion, which to the modern sensibility may seem to convey the Bible to the laity much more directly than sermons like those preached by Évrard. The French sermons by Maurice de Sully (bishop of Paris from 1160-1196), for example, began with a theme from the day's Gospel readings, stated in Latin first, and then paraphrased in French. Maurice then explained the biblical passage as a whole, often allegorically, and stressed the moral lesson to be drawn from the passage.

B. THE BIBLE AND THE PRIVILEGED CLASSES

PEOPLE OF WEALTH AND STATUS IN SOCIETY had more access to education, and in many respects their elite culture was as permeated by the Bible as was clerical culture. Children learned to read from the Psalter, which was also the primary book for private, lay devotion into the thirteenth century. Their importance as devotional books waned somewhat with the growth in popularity of Books of Hours, nonetheless, particularly in German-speaking countries, Psalters continued to be used as devotional books. In the sixteenth century, Martin Luther based his earliest order of worship on the Latin Psalter and antiphons; the Psalms remained the core of the Lutheran service in its vernacular form after 1526. Two exceptional Psalters from the end of the thirteenth century are included here; both are tiny, illuminated books perfect for private devotion that were probably once owned by women (nos. 16 and 17). They may be compared with the later, slightly larger Renaissance Psalter (no. 18).

HISTORY IN THE MIDDLE AGES was almost invariably seen in a biblical context. Sacred and secular history were one, and history was a particularly important part of the culture of the nobility for entertainment, education, and to support their dynastic claims. This is vividly illustrated by the Genealogical Chronicle (no. 21), which begins with Adam, and concludes with King Edward IV of England. The *Aurora* by Petrus Riga (no. 20) retells the biblical narrative in verse with allegorical interpretations. It was used in teaching at many levels; Vincent of Beauvais, in a treatise on education addressed to the children of King Louis of France, mentions the *Aurora* as a suitable verse text to study; it was translated into French by the end of the thirteenth century.

reduced

12

EVRARDUS DE VALLE SCHOLARUM, *Sermones de festis et sanctis;* FRAGMENT OF RICHARD ROLLE, *Emendatio vitae*

In Latin, decorated manuscript on parchment
Northern France, Paris, c. 1280-1300; England, c. 1400-1430

The author of this comprehensive model sermon collection, Evrardus de Valle Scholarum or Évrard de Voulaines (d. c. 1280), was a renowned preacher and the first master of theology at the University of Paris from his Order. The collection includes 150 sermons for feasts and saints days throughout the liturgical year. The biblical themes are often chosen from the Old Testament; themes from the Wisdom Books and the Psalter are particularly common. These are good examples of university sermons, and include references to the lives of students and masters, as well criticisms directed at the wealthy prelates of the Church. Preaching was an important part of the teaching program in the schools of theology, and the students who heard these sermons could later use manuscripts such as this one to prepare their own sermons.

A modern critical edition of these sermons (18 manuscripts are recorded), written by a contemporary of St. Bonaventure and St. Thomas Aquinas, would certainly be an important contribution to our knowledge of preaching at the University of Paris at one of the most important periods in its history. This manuscript, copied in Paris close to the time of Évrard's death, could be an important witness to the text. Although Évrard's biblical commentaries and other lectures apparently do not survive, his role as a preacher was one aspect of his broader activities as an exegete and theologian. The manuscript now concludes with two leaves from Richard Rolle's "The Mending of Life"; it is tempting to argue that they were present already in the fifteenth century. **[TM497]**

DESCRIPTION: 219 ff., complete, written in an upright gothic bookhand by several scribes, in good condition, bound in 19th-century pasteboard, c.1830, preserving medieval sewing, spine partially covered with silk, leaves added at the end in England, c. 1400. Dimensions 251 x 170 mm.
LITERATURE: Guyon, Catherine, *Les Écoliers du Christ; l'ordre canonial du Val des Ecoliers, 1201-1539,* Saint-Etienne, 1998, pp. 228-229; Rolle, Richard, of Hampole. *Emendatio vitae; Orationes ad honorem nominis Ihesu,* ed. N. Watson, Toronto, 1995.

reduced

13

FRATER PETRUS,
Sermones de tempore
In Latin, decorated manuscript on paper
Southern Germany or Austria, c. 1300-1330

This is the only complete copy of sermons written by an author known only as Frater Petrus, whose name is included in a rubric in the other, incomplete, copy of this text in Uppsala. The lengthy collection, including 147 sermons (84 more than in the other codex), is presented in a well-organized, legible copy, which includes both a table of the sermon themes and an alphabetical index of the distinctions included in the sermons. Most of the biblical themes are chosen from the Gospels and the Epistles, and the sermons focus on the interpretation of the theme. They have never been edited and indeed appear to be unknown to the scholarly community.

A thorough study of the text of these sermons would enable us to understand more about their author and the probable context for which these sermons were written. The sermons follow the form of the "sermo modernus" (also called the scholastic or thematic sermon) of the later Middle Ages; they begin with a biblical theme, which is used as the basis for the structure of the sermon. Divisions are emphasized, and indeed, are often delineated in this copy by red brackets. Sources other than the Bible are infrequently quoted, and the sermons are more straightforward than many sermons written by university masters for a university audience. They do not appear to have been directed primarily at a popular or lay audience, based on the lack of stories and exempla. Perhaps they were written for a house of friars or Regular Canons and meant to be used as model sermons that could be adapted by the preacher for different occasions. **[TM455]**

DESCRIPTION: 409 ff., complete, written by as many as seven scribes in scripts ranging from an upright conservative gothic bookhand to quicker gothic scripts with some cursive elements, in excellent condition, bound in 18th-century cream-colored pigskin in excellent condition, slight wear. Dimensions 177 x 130 mm.

LITERATURE: Andersson-Schmitt, M., and M. Hedlund. *Mittelalterliche Handschriften der Universitätsbibliothek Uppsala: Katalog über die C-Sammlung,* Stockholm,1988; Bériou, N., 2000; Schneyer, J. B., 1969-80, vol. 43.

reduced

14

Collection of Sermons *(Sermones de sanctis et de communi sanctorum)* by Unidentified Authors; one by SIGOBOTTUS [SIBOTO]

In Latin, decorated manuscript on parchment
Austria?, c. 1300-1330

The sixty sermons included here represent a treasure-trove of material for future research. Only one sermon has been identified by a named author, and only fourteen have been found in other manuscripts. It is likely that all of these sermons, the majority of which are short, abbreviated texts, but which also include lengthier sermons, have never been printed or studied by modern scholars. Their content is of particular interest, since they are direct and uncomplicated; some emphasize the moral example and lives of the saints, others focus on the duties of priests, the sacraments and the Lord's Prayer. Each begins with a theme from the Bible, and their content is linked to this theme in a straightforward fashion. Some explain the content of scriptural texts directly; texts from the Bible are also cited throughout as authoritative proof.

The author of only one sermon has been identified by name, Sigibottus or Siboto, a Dominican preacher from Vienna, whose sermons probably date from the end of the thirteenth century. Ten of the sermons in this manuscript are also found in a manuscript Cod. Zwettl 312, also dating from the fourteenth century. The present manuscript deserves to be carefully compared with the Zwettl manuscript as well as with other Austrian collections of sermons. The Cistercian Abbey of Zwettl is located in Lower Austria, in the diocese of St.-Pölten, eighty miles northwest of Vienna. It was founded in 1138; a monk from Heiligenkreuz, was its first abbot (1137-1147), and the foundation was confirmed by Innocent II (1140). It grew rapidly, soon becoming one of the most important monasteries in the order. **[TM410]**

DESCRIPTION: 30 ff., original structure uncertain, written in dark brown ink, in a mature gothic bookhand in 41-42 long lines, in good condition, bound in pink-dyed pigskin over wooden boards, tooled, rebacked and restored. Dimensions 180 x 120 mm.
LITERATURE: Bériou, N., 2000; Longère, J.,1983; Schneyer, J. B.,1969-1990; Ziegler, C., *Zisterzienserstift Zwettl Teil IV Codex 301-424: Katalog der Handschriften des Mittelalter,* Zwettl, 1996-1997.

reduced

15

BERNARDINUS SENENSIS, *Quadragesimale de christiane religione*

In Latin, manuscript on paper
Italy, Tuscany?, c. 1430-1450

This is an early manuscript of the Latin sermons of Bernardino da Siena (1380-1444) written between c. 1430 and 1436. Known as the "Apostle of Italy," Bernardino da Siena was one of the most popular preachers of the Middle Ages, and sources record that thousands of people flocked to hear his sermons. On diverse topics – faith (sermons 2-5), idolatry (sermon 11), contrition (sermon 12), the Prodigal Son (sermon 25), against the Guelphs and the Ghibellines (sermon 26), fear of God (sermon 31), duplicity (sermon 33), the restitution of temporal belongings (sermon 38), the Resurrection (sermon 58) – Bernardino's Latin sermons, quite unlike his lively and anecdotal Italian sermons, are highly erudite dissertations organized into divisions and subdivisions. They were written for his own study and education rather than for public delivery.

These sermons are extant in forty-five manuscripts (only two copies are recorded in North America), including five autograph copies, all in Italian libraries. The present manuscript, evidently a working copy, includes 66 of the 83 extant sermons and bears many of the hallmarks of the autograph manuscripts. It is thus of capital importance for the evolution of the sermon and merits further study as to its place in the manuscript tradition.
[TM93]

DESCRIPTION: 202 ff., lacking second group of sermons (nos. 46-66, likely bound in a separate volume), written in a tight gothic bookhand by at least 3 different scribes, bound in full light brown calf over pasteboards, scuffed but nonetheless sound. Dimensions 245 x 160 mm.
LITERATURE: Debby, N., 2002; Mormando, F., 1999; Pacetti, D., 1945; idem, 1934-1936; S. *Bernardini Senensis … Opera omnia … studio et cura PP. Collegii S. Bonaventurae …*, Florence, Quaracchi, 1950, vols. 1-2.

16

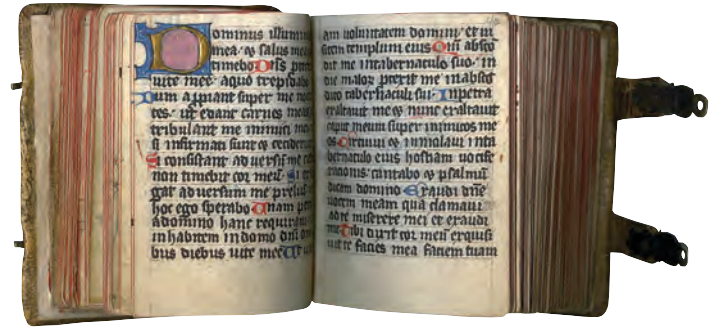
PSALTER

In Latin, with some marginal rubrics in French, illuminated manuscript on parchment
Northeastern France, Picardy, c. 1280-1300

This tiny gem of a Psalter is enriched by nine elegant historiated initials on gold leaf and enlivened by restrained marginal drolleries. It includes the complete Psalter, together with the hymns and prayers that were recited during the Divine Office. The Office consisted of the daily prayers said by members of religious orders and the secular clergy, but Psalters were also devotional books used by the laity. Although the original owner cannot be identified with certainty, the rubrics in French suggest that it was made for a lay person. It is possible that it was made for a Beguine, a woman living a religious life within a community, who nonetheless retained her lay status and did not take permanent vows. The Beguines (and Beghards) were an important religious movement, particularly in the Low Countries and Western Germany in the thirteenth and fourteenth centuries, said to presage communities of the Devotio Moderna.

Tiny Psalters were one of the achievements of the illuminators and book producers in Northern France and Flanders at the end of thirteenth and early fourteenth century, and Amiens was an important center of production. The style is coherent with that in a small group of manuscripts produced in Picardy at the end of the thirteenth century. This manuscript is smaller than most extant examples.

DESCRIPTION: 291 ff., complete but misbound, written in an upright Gothic bookhand in 15 long lines, 9 historiated initials on gold grounds with marginal decoration, in very good condition, bound in modern dark brown morocco by H. Godillot. Dimensions 91 x 63 mm.
LITERATURE: Leroquais, V., 1940-1; Randall, L., 1974; van Deusen, N., 1999.



17

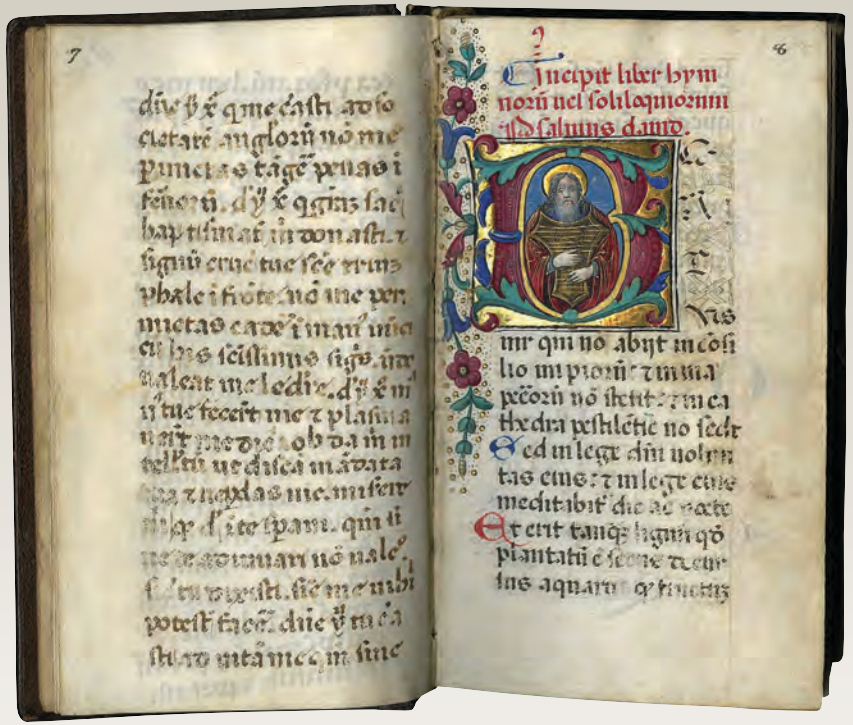
PSALTER

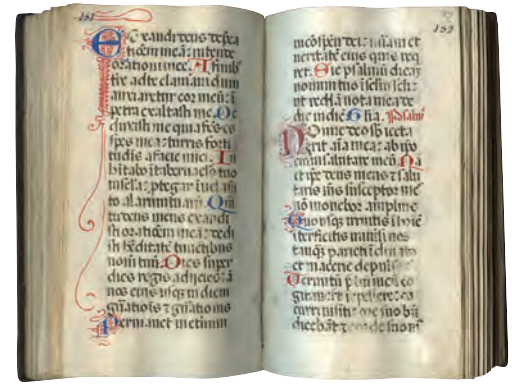
In Latin, with additions in German, illuminated manuscript on parchment
Eastern Germany, diocese of Merseburg, c. 1300

This small-format Psalter begins with a miniature of the Crucifixion and includes a calendar, canticles and prayers, a Litany and the Office of the Dead – the monastic services recited before a funeral, which evolved into pious devotions praying for the souls of the departed and meditating on one's own death. The calendar shows it was made for use in the diocese of Merseburg, a bishopric that achieved importance already in the era of the Ottonian emperors. The Crucifixion and other decoration suggest, however, that it was produced not in Merseburg itself but in nearby Magdeburg, a thriving center of manuscript illumination in the thirteenth century.

Every manuscript yields clues to its original ownership and function, and this Psalter is no exception. It was owned by a nun from the famous Convent of Nonnberg in Salzburg at an early moment in its history, when the names of the first abbess and one of her relatives were added to the calendar. But the manuscript may have been made, not for a nun, but for a member of the laity, since it also includes simple notes in German explaining the function of various Psalms. The codex survives as vivid testimony that Psalters were one of the most important books for private devotion throughout the Middle Ages; this was especially true in Germany and Austria, where they were never eclipsed by the Book of Hours. **[TM525]**

DESCRIPTION: 226 ff., written in a gothic bookhand by at least two scribes in 18 long lines, one historiated initial (f. 6), and a full-page miniature, in very good legible condition, bound in a fine blind-tooled German binding, late 16th- or 17th-century, of pigskin over wooden boards, tooled, slight wear. Dimensions 93 x 74 mm.
LITERATURE: Ramm, P., "Der Dom Zu *Merseburg," Merseburger Land* 24, 1993; van Deusen, N., 1999.





18

PSALTER

In Latin, illuminated manuscript on parchment
Italy, Florence, c. 1523-1530

This is an elegant manuscript from Renaissance Florence, still in its luxurious original binding and illustrated with a miniature of King David, the author of the Psalms. Its contents are unusually restricted, and include only the Psalms, a rare prayer to be said before communion or penance, and a litany, and these contents, together with its small size, and distinctive small, narrow format, suggest that it was for private devotional use. Psalters continued to be more common than Books of Hours in Renaissance Italy, as in Germany and Austria, and were often illuminated by the same workshops and produced for wealthy lay patrons, sometimes to commemorate births, marriages or baptisms. They were also used to teach children to read, a function performed by the Bible in later centuries.

This image of King David can be attributed to the workshop of the famous Florentine painters Gherardo and Monte di Giovanni del Fora (c. 1444-1497 and 1448-1532/3, respectively), who worked for numerous illustrious patrons, including Matthias Corvinus, King of Hungary. There is a strong similarity to the style of Gherardo (Garzelli, 1985, II, figs. 924, 979, 989, and 1077). The present manuscript must date after 1523, because it includes St. Antonius of Florence who was canonized in that year. That would place its production just after the execution of the set of Choir books that Monte completed for the Duomo in Florence in 1521. **[TM504]**

DESCRIPTION: 194 ff., written in a rounded gothic bookhand by three scribes in 20 long lines, 7-line illuminated initial of King David, 16th-century morocco binding elaborately gold-tooled, spine split. Dimensions 144 x 85 mm.
LITERATURE: Garzelli, Annarosa, *Miniatura fiorentina del Rinascimento, 1440-1525: un Primo Censimento*, Florence, 1985; van Deusen, N., 1999.

reduced

19

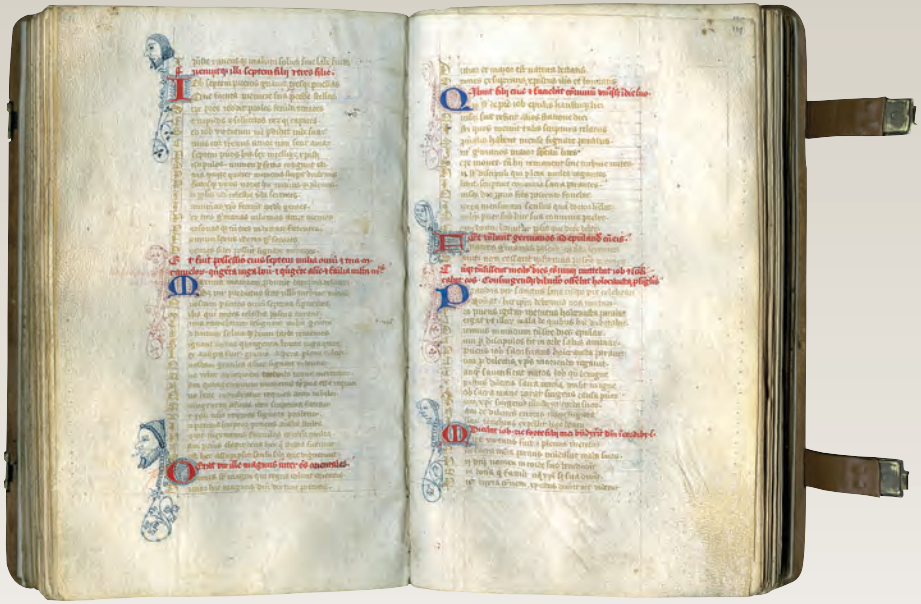
SINGLE LEAVES FROM THE BLOCKBOOK APOCALYPSE

(1) The Worshipers of the Beast – Threatened by an Angel (top) – Blessed are the Dead who die in the Lord (bottom)
(2) The Apocryphal Acts of John
Germany, c.1463

The Apocalypse is generally considered the finest and earliest of the Blockbooks, and its first edition even predated the Gutenberg Bible. These two fugitive leaves from Schreiber's Edition IV of the Apocalypse come from the Blum Collection. Only 15 complete copies of this edition are recorded in museums and libraries throughout the world (none in private hands), and fewer than 10 fragments (all from the same copy) exist in museums and libraries, among them Boston Public Library, Morgan Museum and Library, Toledo Museum of Art, Oberlin College of Art, and the Huntington Museum.

The scenes portrayed here are rendered with considerable monumentality and subtlety. The lively imagery of the first sheet colorfully illustrates the angels who threaten individuals who adore the beast with the text incurring the wrath of God from Revelation 14 (9-10 and 13). The second sheet presents in its upper register the culmination of the entire Book of Revelation 22 (6-21), when John kneels before the figure of God, for "blessed is he that keeps the words of the prophecy of this book." The lower register includes narratives from the apocryphal Acts of John. Blockbooks were sometimes thought to teach the Bible in pictures to the spiritually unlearned, but it seems more likely they were made for relatively well-off individuals, albeit for teaching purposes.

DESCRIPTION: woodcuts printed on paper in thin brownish ink by rubbing, colored in orange, pink, green, yellow, black-gray, and light brown. Dimensions 275 x 205 mm.
LITERATURE: Schreiber, W. L., *Manuel de l'amateur de la gravure sur bois et sur metal au XVe siècle,* IV, pp. 164-65, leaf 28; pp. 176-77, p. 195; *Blockbücher des Mittelalters, Bilderfolgen als Lektüre,* Exhibition Catalogue, Gutenberg-Museum Mainz, 1991; Coates, A., et al., *Catalogue of Books printed in the 15th century now in the Bodleian Library,* Oxford, 2005, pp. 10-12.



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20

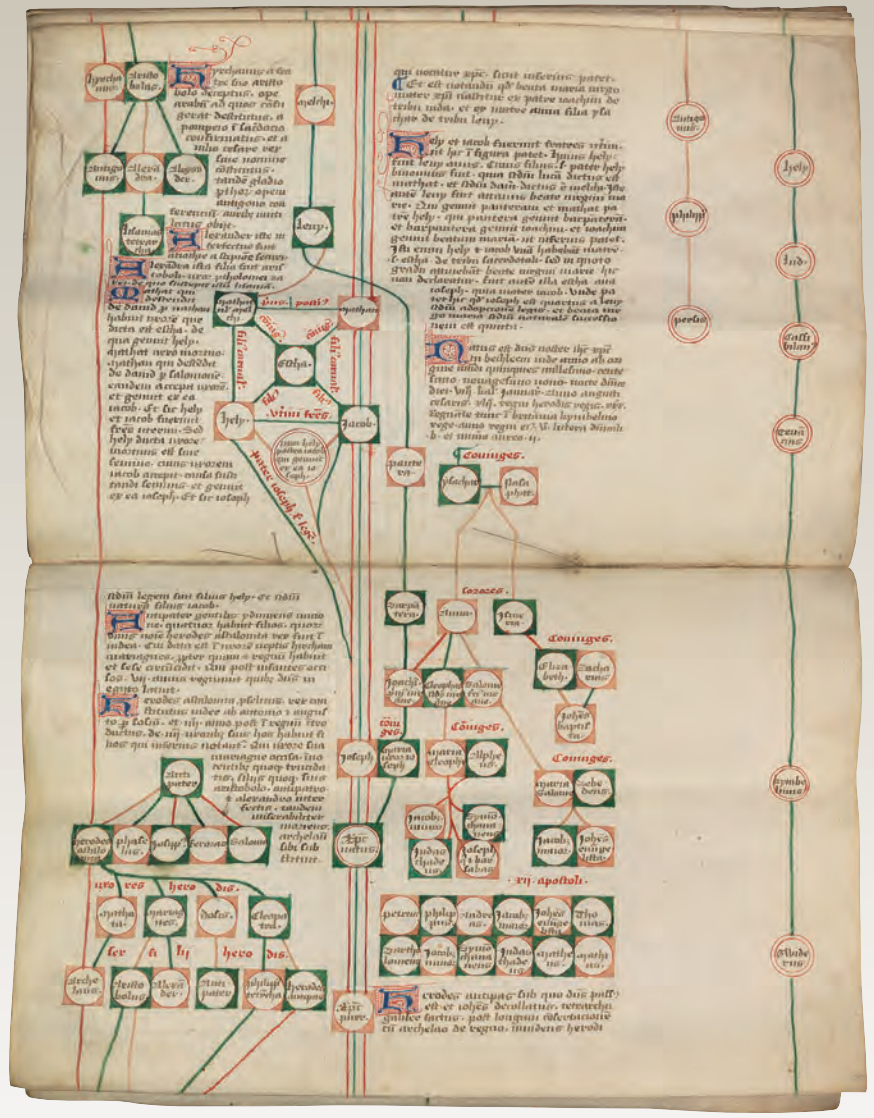
PETRUS RIGA, *Aurora*

In Latin, decorated manuscript on parchment
Northern France (Paris?), c. 1200-1220, with additions of Normandy, 1401

This is a remarkable copy of one of the most popular forms of the Bible in the Middle Ages, the *Aurora* by Petrus Riga (d. 1209). Extant in more than 400 manuscripts, the retelling of the historical narrative of the Bible in verse known as the *Aurora* testifies to the appeal of biblical history during the Middle Ages. The poem was studied by students who found its verse easy to memorize, and it is said that it appealed equally to the sons of the nobility looking for entertainment.

The textual history of the *Aurora* is complex, and the present manuscript is an important witness to its transmission. Written close to the date of the composition of Peter's second, longer version of the poem and perhaps within the author's lifetime, this manuscript includes other modifications and accretions as well. In 1401, Ricardus de Bazoches, rector of the schools of Glos-la-Ferrière in Normandy, updated the volume; he added texts from Peter's third edition and from the revisions of the poem by Aegidius of Paris of c. 1200 to 1208. He had these sections (as well as some of the earlier pages) decorated with approximately 240 pen and ink drawings of human faces from all walks of life – men, old women, girls, priests, knights, peasants, and young boys, as well as dogs and demons, which form a veritable picture gallery of medieval society. The manuscript bears clues to an unusually interesting provenance, from the royal Celestine Convent of the Trinity in Mantes, to Reverend Walter Sneyd (d. 1888), to the illustrious scholar-collector of medieval manuscripts and Director of the Fitzwilliam Museum, Sir Sidney Cockerell (d. 1962). **[TM526]**

DESCRIPTION: 213 ff., complete, written in an upright early gothic bookhand, initials infilled with pen decoration including approximately 240 charming drolleries, bound in late medieval (?) boards, left uncovered, rebacked, in good condition. Dimensions 215 x 125 mm.
LITERATURE: Beichner, P. E., ed, 1965; Cockerell, S. C., "Signed Manuscripts in My Collections, III," *Book Handbook* 8-9 (1950), pp. 431-2, with plates on pp. 439 and 441; Dinkova-Bruun, G., 2007, 2010, and 2007; de Hamel, C., *Sydney Cockerell and Illuminated Manuscripts,* Cambridge, 2004.



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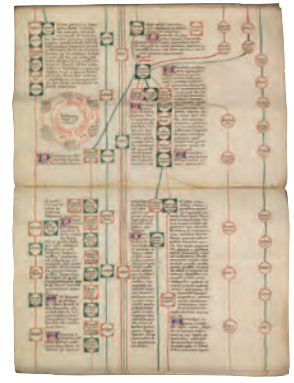


21

GENEALOGICAL CHRONICLE OF THE BIBLE AND THE KINGS OF ENGLAND TO EDWARD IV

In Latin, decorated manuscript on parchment
England, London or Westminster, after 1471 to 1475

Medieval rolls are not uncommon, but they are always of special interest. Biblical histories in the form of genealogies, as well as royal genealogies, normally existed in roll form so that they could be unfurled for teaching purposes or even displayed hung on the wall. The format of this manuscript is of even more interest, since it is an example of a roll-codex, copied to read like a roll, from top to bottom, but folded concertina fashion to form a codex, which must be turned to read. This is a copy of an unpublished genealogical chronicle, which combines biblical history with the history of the kings of England – from Adam to Edward IV. The biblical history in the text was based on twelfth-century text, the *Compendium historiae in genealogia Christi* by Peter of Poitiers.

This manuscript belongs to a group of manuscripts copied in a very similar script, possibly all by the same scribe, who probably mainly worked in London or Westminster, but who may also have traveled about. Dubbed "the Considerans scribe," since he seemed to have specialized in copying this text, he worked over a period of twenty years, and twenty-one manuscripts are ascribed to him. The present manuscript is a previously unidentified copy of the "Long Version" of this text, extant in only five other manuscripts. The dynastic struggle between Edward IV and Henry VI during the War of the Roses and the removal of Henry VI from the throne demanded justification and his fictitious biblical ancestry – presented in this text – provided flattering validity of his rule. **[TM467]**

DESCRIPTION: One single leaf and nine double leaves, lacking at the beginning, written in an upright, well-spaced gothic bookhand, names within the genealogies in red circles within circumscribed colored squares, unbound but sewn through each opening, now partially unraveled. Dimensions 237 x 340, or if opened, 340 x 4,345 mm.

LITERATURE: Allan, Allison, "Yorkist Propaganda: Pedigree, Prophecy and the 'British history' in the Reign of Edward IV," in C. D. Ross (ed.), *Patronage, Pedigree and Power in Later Medieval England,* 1979, pp. 189-190 (notes 5, 6, and 15); Scott, K. L., *Later Gothic Manuscripts, 1390-1490,* 2 vols., London,1996, no. 116.

IV. THE BIBLE AND CHANGE

A. THE MODERN DEVOTION

THE MOVEMENT KNOWN as the Devotio Moderna was founded by Geert Groote (1340-1384) and included groups of lay men and women living communally as the Brothers and Sisters of the Common Life, as well as clerics in monasteries of the Augustinian Canons Regular of the Windesheim Congregation. The term "Modern" Devotion results from a misleading translation of the Latin "moderna," suggesting a rejection of the religious past. Quite the contrary, the New Devout emphasized a return to the sources of religious knowledge, especially the Bible and the writings of the Church Fathers. Geert Groote's compulsory reading list for members began with the Gospels, followed by works of the Desert Fathers, Bernard and Anselm, Henricus Suso, and the books of the Old Testament. John van Engen has stressed that the movement was decidedly "Catholic" and not an early form of the Reformation, even if some of its tenets resonate with issues raised later in the Reformation, and humanists including Desiderius Erasmus (c.1469-1536), as well as Martin Luther himself were influenced by it.

TO ENSURE GREATER ACCESS to the foundational writings, the New Devout encouraged the use of religious texts in the vernacular. Geert Groote himself was the author of a popular Book of Hours translated into Dutch, and there was a translation of the Bible into Middle Dutch, which included interpolated paragraphs from the biblical history by Petrus Comestor, the *Historia Scholastica*. Prominent writers associated with the movement defended the right of the clergy and the laity to read the Bible in the vernacular. John Cele of Zwolle, for example, introduced the study of the Bible in elementary-level schools, and his sermons included readings and explanations of the Bible in the vernacular. Although in Latin, the handsome copy of St. Ambrose's *Exameron* (no. 25), a commentary on Genesis 1:1-26, is an example of the type of patristic-biblical text valued in these circles.

THE DEVOTIONAL PRACTICES of the Modern Devotion stressed the importance of faith and fostered a personal spirituality based on the meditation on the biblical narratives of the life and Passion of Christ. The *Imitation of Christ* by Thomas à Kempis (no. 24), who studied in a school of the Brothers of the Common Life, is certainly the most well-known of these treatises today – and the most popular, surviving in more than 500 manuscripts – but texts by Henricus Suso and other authors share similar concerns. To focus on the life of Christ was to read the Gospels and other writings that explained and ordered it. But, it was also to write one's own accounts of the Passion, in order to enhance the "affective" identification with moments of Christ's suffering. Many such writings are extant, often unpublished, such as the two treatises in the vernacular on the Passion included here (no. 23).

BOOKS WERE CENTRAL TO THE MOVEMENT; copying, illuminating and binding of manuscripts was one of the required activities of the Brothers and Sisters, in conscious imitation of Saint Jerome in his cell. Two manuscripts included here, which may have been copied by a Brother or Sister of the Common life, are miscellanies, a type of manuscript particularly favored by the Devout who were encouraged to write down their collections of excerpts from spiritual tradition in the form of rapiaria ("snatchings" or "grab-bags" of ideas). One of these miscellanies combines works by Bernard, Thomas Aquinas, and Suso, those very authors highly privileged by the movement (no. 22). The other shows evidence of being bound together, literally a "grab-bag" of devotion penned by different scribes (no. 24). The systematic identification of manuscripts of the Devotio Moderna, along with an analysis of their content and fabrication, constitutes a key approach to furthering our understanding of this important moment in the history of the Church and in the study of the Bible and its related texts.

B. HUMANISM

ALTHOUGH EARLY HUMANISTS IN ITALY focused on the recovery of the secular classics in Latin and Greek from Antiquity, later humanists in Italy and in Northern Europe extended the same ideals to studying the texts from the early Church. St. Jerome, author of the Vulgate translation of the Bible, was particularly honored in these circles. The Renaissance revived the classical tradition of letter writing, and admired the letters of Cicero and Jerome (no. 26). Scholars such as Lorenzo Valla (1407-1457), Ximénes de Cisneros (1436-1517), and Erasmus brought humanist ideals of careful textual criticism to the study of the biblical text, laying the groundwork for the scholars who later established the text of the King James Bible.

HUMANIST SCHOLARS PREACHED a return to the sources, and encouraged readers to approach the Bible directly, without the aid of Glosses and other commentaries, of which they were often critical. Erasmus encouraged readers of the Bible to proceed in this fashion: "Organize for yourself collections of *loci theologici*. You can find in the Bible two hundred and even three hundred such concepts. Each one of these must be supported by biblical passages. *Loci* are little nests in which you place the fruit of your readings." The book of commonplaces (no. 27), copied c. 1525-1550 for the personal use of a cleric, who was probably from Hall in Tirol in Austria, follows Erasmus' advice quite closely.

MISCELLANY, INCLUDING BERNARD OF CLARIVAUX, PRAYER; HENRICUS SUSO, *Centum meditationes;* THOMAS À KEMPIS, *De disciplina claustralium* and *De vera compunctione cordis*

In Latin, manuscript on paper
The Netherlands, c. 1450 (?)

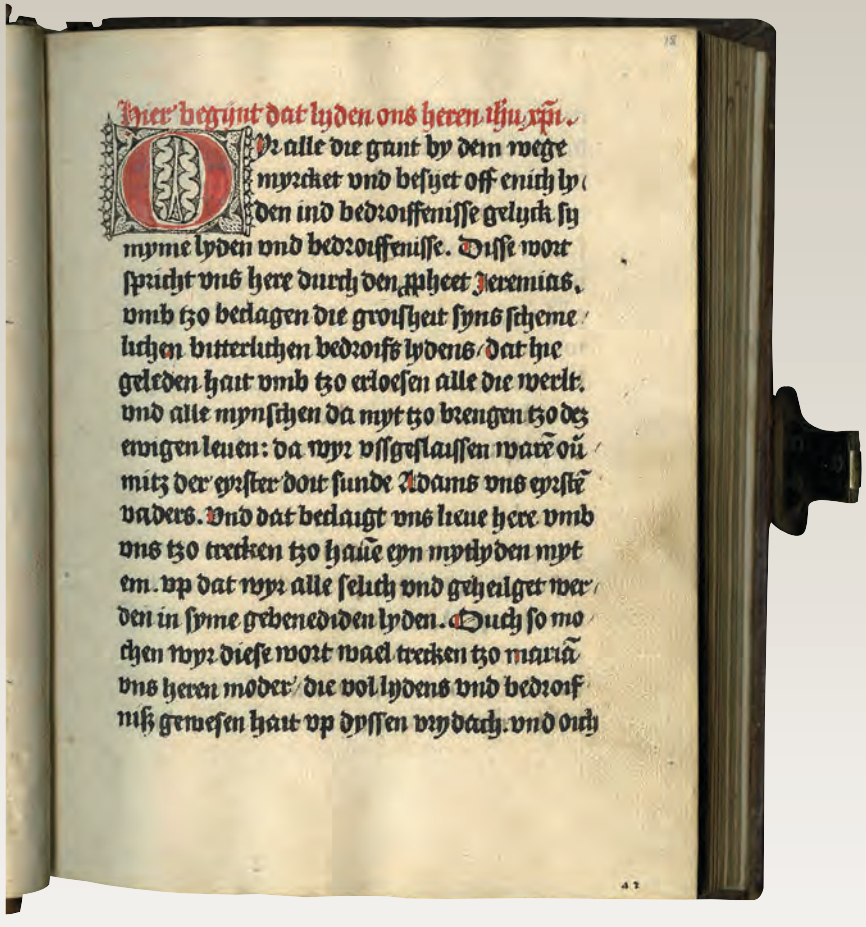
22

With texts by Bernard of Clairvaux, Henricus Suso, and Thomas à Kempis, this manuscript offers a short miscellany of the religious beliefs of the Devotio Moderna. Opening with a prayer by Saint Bernard, the manuscript pays homage to one of the Fathers of this spiritual movement, which was significantly influenced by Cistercian ideals and practice, especially by Bernard's interests in monastic reform and practical mysticism. Reflecting the central belief in the importance of meditation on the Passion of Christ, "The Hundred Articles of the Passion" by the German Dominican, Henricus Suso (d. 1366), retells the biblical narrative from the Agony in the Garden to the Entombment and the return of Mary to Jerusalem. These biblical vignettes are framed as meditations to be said throughout the day or week.

Also included here are two of Thomas à Kempis' lesser known works, one on cloister discipline and the other on the true compunction of the heart, a treatise on meditation. Thomas à Kempis (c. 1379-1471) was a generation after Geert Groote, and he grew up in the circle of the Modern Devotion, having studied in a school of the Brothers of the Common Life. His fame resides in his authorship (sometimes disputed) of the *Imitation of Christ,* first issued in 1418, and of which there are more than 500 manuscripts. Based on the script and its closeness to the Thomas à Kempis autograph manuscripts in Brussels (BR, MSS 5855-61) of the Imitatio Christi dated 1441, our manuscript must date around the same time, perhaps mid-century. **[TM109]**

DESCRIPTION: 20 ff., two watermarks, both unidentifiable, part of a larger miscellany (pp. 225-245), missing part of folio 227 and folio numbered 235, written in a tight abridged littera cursiva, modern full rigid vellum binding. Dimensions 219 x165 mm.

LITERATURE: Bodeman-Kornhaas, U., "Die kleineren Werke des Thomas von Kempen. Eine liste der handschriftlichen Ueberlieferungen," *Ons Geestelijk Erf* 76 (2002), pp. 139-140; Van Engen, J., 2008; Suso, Henricus, *Henri Suso… La Passion de l'éternelle sagesse: les Cent méditations, le Livret d'Amour,* tr. Benoit Lavaud, Neuchâtel, 1943.



Passio Christi, MISCELLANEOUS TEXTS AND PRAYERS

In German, manuscript on paper
Germany, Lower Rhine, Cologne?, c. 1510-1520

23

The texts in this manuscript express the devotional ideals of the Modern Devotion – in particular, the importance of meditation on the biblical accounts of Christ's Passion. Prayers on the Passion of Christ are interspersed with excerpts from the Church Fathers and medieval theologians, including Bernard of Clairvaux, so important to the movement. These texts are evidently exceedingly rare and appear together in only one other slightly later manuscript now in Münster and bound in a dated binding of 1536 (Universitäts- und Landesbibliothek, MS N.R. 1450). Composed in a dialect used in the Lower Rhine (Low Franconian, spoken along the Lower Rhine in the west of Germany and the adjacent regions in the Netherlands), the works remind us of the importance the Modern Devotion attached to religious texts in the vernacular.

In all respects, this manuscript represents exactly the type of work much appreciated within the milieu of the Modern Devotion: the script, language, paper, binding, and pastedowns all confirm its production and use within the region around and northwest of Cologne, between modern-day Netherlands and Germany. The presence of the "IB" stamp associates this binding with the production of the Master IB (four German binders signed their work "IB"). Ours is, however, closest to a Cologne binding of 1540 with the arms of Cologne on it. Not that far from the heartland of the Devotio Moderna, near Deventer, the birthplace of Groote, the Lower Rhine flourished as a center of the important reform movement. **[TM35A]**

DESCRIPTION: 152 ff. (128 written), complete, written in a gothic bâtarde script by a single hand, contemporary binding of brown polished calf over wooden boards, boards blind-stamped and roll-tooled, pastedowns dated 1412. Dimensions 182 x 140 mm.
LITERATURE: Overgaauw, E., *Die mittelalterlichen Handschriften der Universitäts- und Landesbibliothek Münster,* Wiesbaden, 1996, p. 181; Van Engen, J., 2008.

DEVOTIONAL MISCELLANY, INCLUDING *Tractatus de virtutibus;* JOHANNES VAN SCHOONHOVEN, *Epistola prima in Eemsteyn;* THOMAS À KEMPIS, *Imitatio Christi; Nota de turpitudinibus coniugalium*

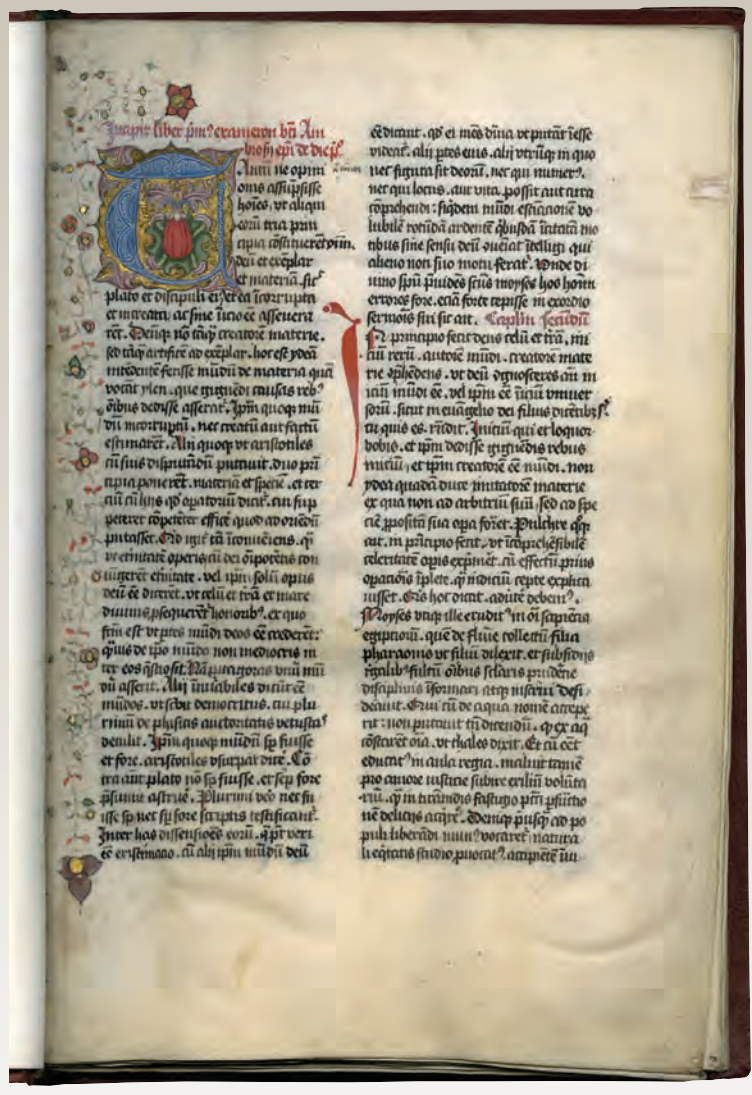
In Latin, decorated manuscript on paper
Germany, probably southern, Bavaria?, c. 1450-1460

24

This interesting miscellany contains rare and in some cases unpublished works associated with the Devotio Moderna. Its first treatise on the Virtues and Vices is recorded in only one other manuscript. This work was most likely copied and used by Regular Canons who delivered sermons. The second text, the *Imitatio Christi,* intimately linked with the Modern Devotion, has become a classic of Christian spirituality. Thomas' work emphasizes the role of meditating on the Passion of Christ throughout the day. The meditations were mostly through the practice of "lectio divina" derived from these texts and the Scriptures. More than half of the surviving Latin manuscripts come from houses of the Augustinian Canons. The last text is a letter written by Johannes van Schoonhoven to his nephew Symon, a professed canon at Eemstein, a monastery that played an important role in the formation of the Windesheim Congregation. Quoted by Thomas à Kempis in the *Imitatio,* this letter confirms Johannes van Schoohoven's place as an important link between the spirituality of Geert Groote and Ruysbroek and Erasmus.

In its original binding that deserves further study, this manuscript is a well organized copy, with several features that would have made it a useful reference copy for preachers. Furthermore, it attests to the dissemination of the works of the Devotio Moderna in Southern Germany within the lifetime of Thomas à Kempis (d. 1471).
[TM422]

DESCRIPTION: 161 ff., likely missing a quire after f. 60 and some leaves after f. 157, watermarks of a Southern German origin, written by 6 different hands in dark brown ink, all close to the same date, marginal drawings, bound in contemporary or near-contemporary half-binding of blind-stamped calf over wooden boards, very good overall condition. Dimensions 141 x 106 mm.
LITERATURE: Becker, W., "Een Brief van Johannes van Schoonhoven," in *De Katholiek* 86 (1884), pp. 199-210; pp. 352-361; 87 (1885), pp. 126-141; Kock, T., 2002; Newhauser, R., *A Supplement to Morton W. Bloomfield…*, Turnhout, Brepols, 2008.



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25

SAINT AMBROSE, *Exameron* ("On the Six Days")

In Latin, illuminated manuscript on parchment
Western Germany, 1508

The *Exameron,* a commentary on the six days of creation, was St. Ambrose's (d. 397) most popular work. It originated in a series of nine homilies on Genesis 1:1-26 delivered during Holy Week in Milan c. 386-390. Ambrose demonstrates his prodigious knowledge of the Bible, and his commentary combines the Christian allegorical interpretation based on Philo and Origen, earlier Greek theologians, with his admiration of the ethical teachings of classical authors including Cicero, Virgil, Seneca, and Livy. There seems to be no comprehensive census of the surviving copies of the *Exameron;* an informal survey suggests that it was very popular in the twelfth century, and there was a renewed interest in the text in the fifteenth century, demonstrated by its survival in numerous manuscripts from both Italy and northern Europe. Manuscripts of this text have only rarely been available for sale; the Schoenberg Database lists only six sales since 1965.

This is a very attractive, almost pristine copy of a fundamental text by St. Ambrose, signed and dated by the scribe, Petrus Arnoldus on the last day of April, 1488. Texts such as this one by Ambrose and other Church Fathers were particularly valued by followers of the Modern Devotion. The script, pen-initials, and the illuminated initial of this pristine copy suggest that it may have been made in a circle influenced by the Brethren of the Common Life, or perhaps in a Carthusian monastery. Both groups saw the work of copying books as an important aspect of their religious vocation. **[TM508]**

DESCRIPTION: 56 ff., complete, written in a practiced hybrida script, one large 8-line white-patterned light blue initial, f. 1, infilled with a red, pink and green flower (or vegetable?) on a scalloped gold ground, in excellent condition, bound in red pigskin in 1914 by Katharine Adams (1862-1952), in excellent condition. Dimensions 327 x 215 mm.

LITERATURE: Ambrose, *Hexameron, Paradise, and Cain and Abel,* transl. John J. Savage, Washington, D.C., 1985; Schenkl, C., ed., *Sancti Ambrosii opera, pars prima,* CSEL 32.1, Vienna 1890, pp. 3-261.

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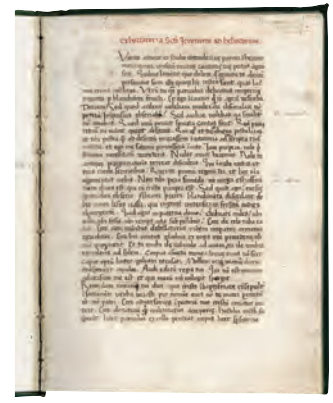


HIERONYMUS (ST. JEROME), *Epistulae* and *Contra Vigilantium*

In Latin, decorated manuscript on paper
Northern Italy (Venice or Udine?), c. 1450-1485

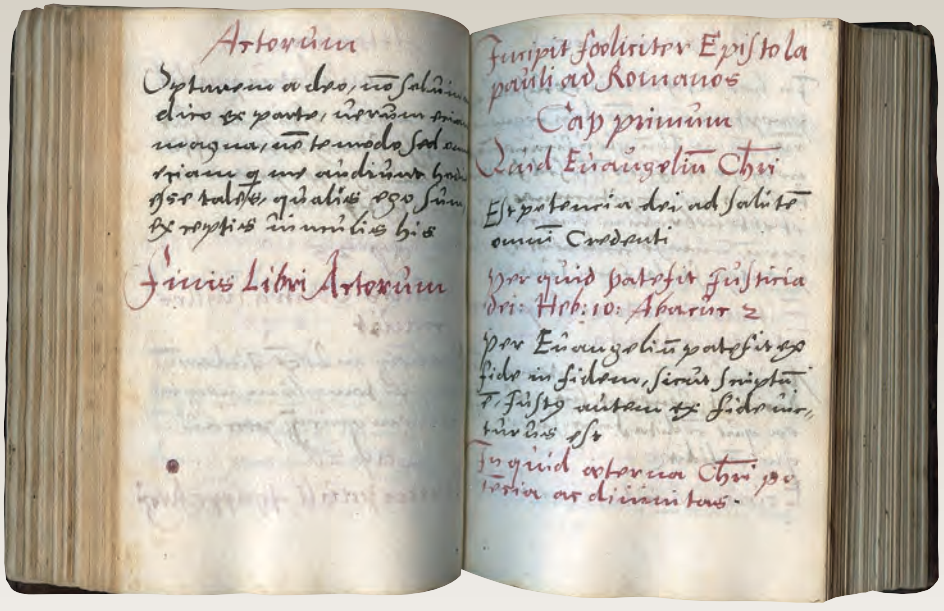
26

Known as "vir trilinguis," St. Jerome (c. 345-420), the author of the Vulgate translation of the Bible from the original Hebrew and Greek into Latin, was also the author of a large corpus of letters. This manuscript contains nineteen of his letters, including many that discuss the virtues of the religious life. Two letters are lengthy treatments of questions about the interpretation of the Bible. One of these (letter 78) is especially important as a demonstration of Jerome's faithfulness to the Hebrew Scriptures and the other (letter 120) addresses exegetical questions concerning passages from the Gospels and Epistles. Although Jerome's Epistles were popular throughout the Middle Ages, there was a renewed interest in them during the Renaissance.

The census of manuscripts conducted by Lambert lists more than 7,000 manuscripts including at least one or more of Jerome's Epistles. Hilberg consulted more than 139 manuscripts when preparing his edition; there is, however, still no complete scholarly study of the manuscript transmission of the Epistles (cf. Cain, pp. 223-228). The history of the fifteenth-century printed editions is equally complex. Humanist manuscripts of Jerome's letters, of which there are many, are of particular interest, since the choice and arrangement of the letters can contribute to our understanding of their reception in the fifteenth century. This example is noteworthy, for example, for its contemporary marginal notes and glosses, some of them extensive, in as many as six different hands. **[TM474]**

DESCRIPTION: 94 ff., watermarks mostly from the Veneto, text complete, lacking one leaf, written by three scribes in a gothico-antiqua script, ink blurred and browned (ff. 60-94) but entirely legible, attractively bound in 18th-century green leather over pasteboard, in good condition. Dimensions 262 x 191 mm.

LITERATURE: Cain, Andrew, *The Letters of Jerome: Asceticism, Biblical Exegesis, and the Construction of Christian Authority in Late Antiquity,* Oxford and New York, 2009; Hilberg, I. ed., *Sancti Eusebii Hieronymi Epistulae,* CSEL, 54-56, Vienna, 1910-1918; Lambert, Bernard, *Bibliotheca Hieronymiana manuscripta. La tradition manuscrite des œuvres de Saint Jérôme,* Steenbrugis, 1969-72.



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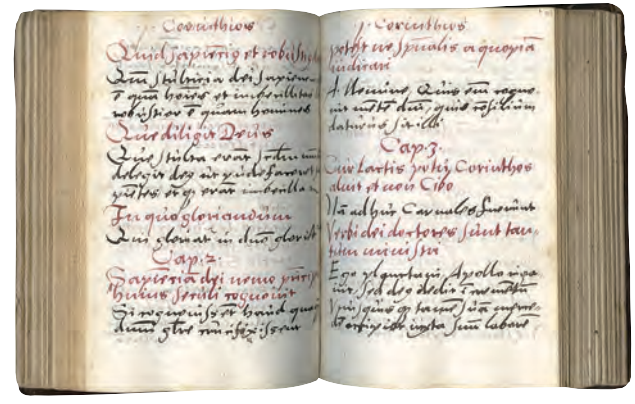


Loci communes
(THEOLOGICAL COMMONPLACES FROM THE NEW TESTAMENT); NICCOLÒ AURIFICO DE BONFIGLI, *De dignitate vita et moribus clericorum*

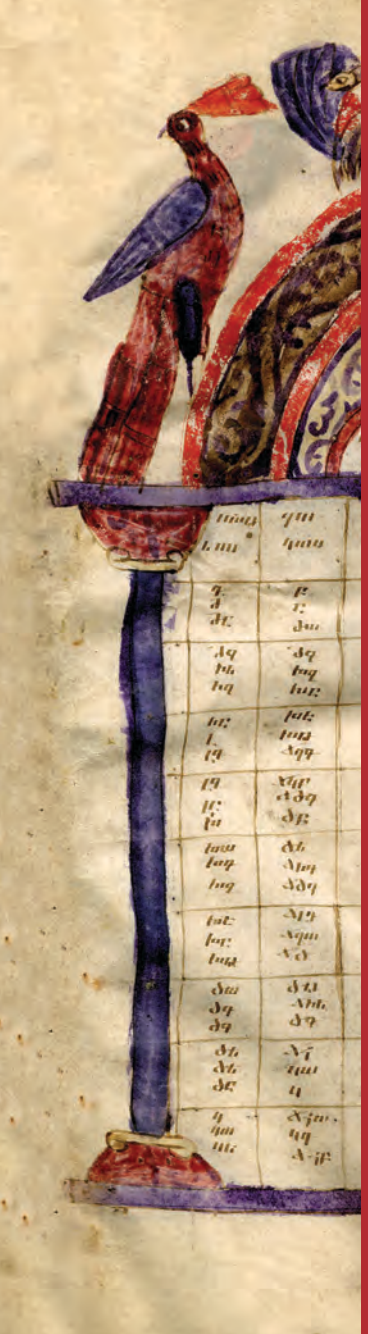
27

In Latin and German, manuscript on paper
Austria, Hall in Tirol, c. 1525-1550, with additions from 1581

This is a text written at the height of the Protestant Reformation but in Catholic Austria by an anonymous sixteenth-century theologian. It includes quotations from the Gospels, and Pauline and Catholic Epistles, usually prefaced by short summaries or subject headings. No other copies have been identified, and this was likely the author's personal copy. Reading through this work, we can gain insight into which parts of the Scriptures this writer considered most important. The manuscript also includes a copy of a text by Niccolò Aurifico de Bonfigli, which was printed several times in the sixteenth century, added in 1581. In its original blind-tooled binding, the manuscript was once part of the important theological library in Hall known as the Ritter-Waldauf Bibliothek.

Echoing the title of a number of sophisticated sixteenth-century theological works (notably Melanchthon's treatise from 1521) and possibly revealing his education in classical rhetoric, the author chose to call this collection *Loci communes*. Humanist scholars such as Erasmus argued that an author's work cannot be comprehended unless one finds the basic ideas that dominate his thinking. Erasmus recommended that one should: "Organize for yourself collections of *loci theologici*. You can find in the Bible two hundred and even three hundred such concepts. Each one of these must be supported by biblical passages. *Loci* are little nests in which you place the fruit of your readings" (Pauck, intro. to Melanchthon, 1969, p. 12). Our anonymous author seems to have been following Erasmus's advice very closely. **[TM483]**

DESCRIPTION: 202 ff., with unidentified watermark, complete, written in a quick cursive script in 17-15 long lines, in very good condition, bound in its original brown leather Renaissance binding, stamped in blind, binding damaged, but overall in sound condition. Dimensions 157 x 115 mm.
LITERATURE: Brunner, K., *Katalog der Ritter-Waldauf-Bibliothek: eine ehemalige Predigerbibliothek in Hall/Tirol,* Munich, 1983; Melanchthon, P., 1969.



V. THE BIBLE AND OTHER CULTURAL TRADITIONS: THE DIASPORA

A. CHRISTIAN CENTERS OUTSIDE EUROPE

CHRISTIANITY WAS WIDESPREAD throughout the Middle Ages, and other centers maintained their own textual traditions of the Bible and biblical texts, which diverged from those in the Latin West. Sorting out these various traditions falls partly to biblical scholars presented with complex textual variants and their paths of transmission. Art historians focused on conventions of style and iconography can also play a role. The recovery and close study of each example ultimately sheds light on this more comprehensive history of the Bible. Biblical manuscripts presented here include examples from Armenia, Byzantium, and Serbia.

CONVERTED TO CHRISTIANITY ALREADY in the fourth century, Armenia witnessed the translation of the entire Bible by the fifth century primarily from Greek texts (Hebrew versions were not consulted). The fragmentary Armenian example presented here is one of the earliest Armenian Gospel books known, since only a handful of manuscripts survive from the later ninth and tenth centuries (no. 28). Its Canon Tables echo those found in early Greek examples. As in the Armenian Church, the Gospel Book was revered for its place in the liturgy in the Greek Orthodox Church. Two examples are included here. One exceptional manuscript joins a small group of deluxe Gospel Lectionaries, of which the most famous example is the Jaharis Gospel Lectionary, which were made for one of the chapels of Hagia Sophia or another church in the Byzantine capital Constantinople (no. 29). A signed and dated Lectionary perhaps also from Constantinople stands early in the tradition that shaped the Lectionary from the Gospel Book and includes early musical notation (no. 30). Used for private devotion, not liturgical worship, is an illustrated Psalter from Balkan Christian-Slavonic culture; linguistic features help localize this Psalter within the Byzantine Empire, and its decoration shares features with Byzantine Psalter illustration (no. 31).

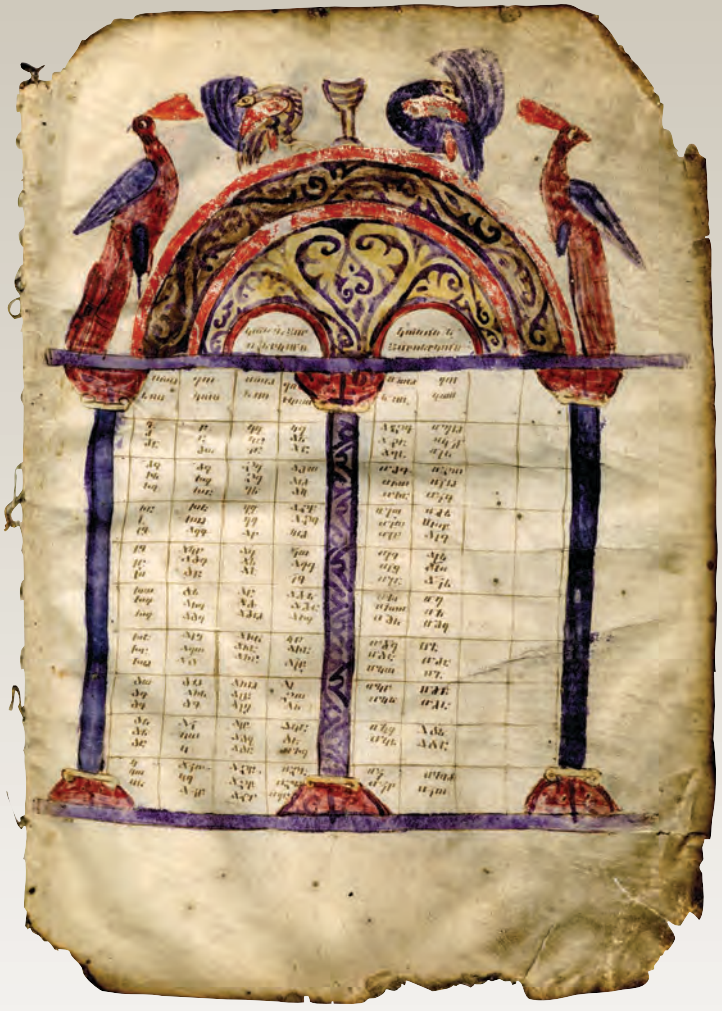
B. THE HEBREW BIBLE, ITS COMMENTARIES AND TRANSLATIONS: THE CAIRO GENIZAH

THE CAIRO GENIZAH, discovered in 1896, yielded more than 200,000 manuscripts, largely in fragmentary condition, which provided the world with some of the most important documents of the medieval Middle East. Most of these documents are now housed in museums and libraries, of which Cambridge University is one of the major repositories. These manuscripts affected the study of the economic and social history of the Middle East, but also of Hebrew grammatical systems, and especially of the translations and interpretations of the Hebrew Bible, as well as a knowledge and understanding of Karaism. In the early 1890's Rabbi Shlomo Aharon Wertheimer, a Torah scholar, collector and researcher, living in Jerusalem, began publishing manuscripts that he had purchased from the Cairo Genizah with his identifications and explanations – among them rare and important texts. He also sold some of these manuscripts to collectors in order to finance additional purchases. Wertheimer was one of the first to recognize the treasure trove that was the Cairo Genizah. The discovery of three previously unknown and unusually substantial biblical manuscripts from the same collection that can be traced back to Wertheimer himself and are, thus, quite possibly from the Cairo Genizah, is of great scholarly interest.

THREE OF THE FOUR HEBREW MANUSCRIPTS included in this catalogue purportedly come from the Cairo Genizah, a hypothesis based on their provenance in Wertheimer's collection. One survives as the most complete text, perhaps an autograph, of a commentary on Psalms by a Tanhum ben Yosef, a member of the rational school of biblical exegesis (no. 32). Another is a very rare and relatively early Byzantine Hebrew biblical manuscript (no. 33). Byzantium served as a cultural bridge between Palestine (which was the main centre of activity by the Masoretes, textual scholars who established the current text of the Hebrew Bible in the later part of the first millennium) and Ashkenaz (the Rhineland and central Europe), and it appears that Byzantine scholars maintained close connections with Palestine. The third includes an unedited and previously unknown commentary on the Torah transcribed in a marvellous layout (no. 34). The fourth Hebrew manuscript is a copy of the Haftarot with Aramaic – the language of Jesus – commentary transcribed by an important known scribe (no. 35).

C. THE ARAB WORLD

IN THE ABSENCE OF MANUSCRIPT COPIES of the Bible in the Arab World, we have included the first printed edition of the Arabic Gospels, which enjoyed a long print run from 1591 to 1774. The early printed editions of the Arabic Gospels are all forms of the "Alexandrian Vulgate." This name is given to a revision made toward the end of the thirteenth century, which, however, is little more than the text of Vat. Copt. 9 (a diglot codex written in 1202, containing an Arabic version of the Bohairic New Testament), filled out by inserting from the Syriac or the Greek those numerous passages where the ancient Coptic version did not contain words found in the Syriac Vulgate and in the Greek text of the Middle Ages. The diffusion of this Gospel Book was perhaps partly intended to facilitate Christian conversion in the cultivated sectors of Islam. We offer the printed impression along with 73 original woodblocks by Antonio Tempesta for the 1591 edition.



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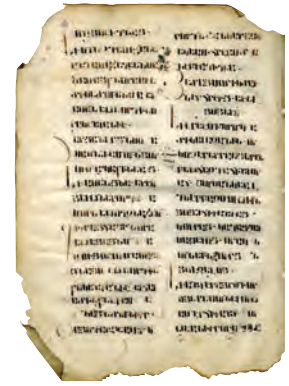

GOSPELS OF ST. MATTHEW AND ST. JOHN WITH CANON TABLES

In Armenian, illuminated manuscript on parchment
Armenia, most probably the city of Melitene, Asia Minor, 11th century (c. 1040)

28

This is the largest extant fragment from an unusually early Armenian illuminated Gospel Book (a bifolium including two miniatures was removed from this fragment and is now in a private collection). Originally owned by Jean Pozzi (d. 1967), the French Ambassador to Constantinople in the 1930s, and published in 1950 (cf. Surmelian, no. 22, pp. 34-6), the fragment was split into two parts by Pozzi, who presented the largest group to Professor Barrière. This group includes parts of the Gospels of Matthew (sections of chs. 18 and 21), John (sections of chs. 4, 5, and 6), and Canon Tables 4, 5, 6, and 7. The leaves have been identified as coming from the eleventh-century Armenian community in the town of Melitene in Asia Minor and were probably the product of a monastic community or literary center with few influences outside Armenian culture.

Few Armenian manuscripts predate the present example, and no work is known prior to the end of the Caliphate in the mid-ninth century. Armenian illustrated manuscripts are among the most important and richly decorated codices of the Christian Churches of the Middle East, and the Gospels are paramount among these. The decoration of the Eusebian canon tables compares closely with those in two manuscripts, a Gospel of 1038 now in Yerevan (cf. Dournovo, 1961, pp. 40-7) and a fragment of an eleventh-century Gospel Book in the Freer Gallery of Art (cf. Der Nersessian, no. 1, pp. 1-17). They echo forms used in the early church (the Rabula Gospels) that influenced Carolingian and Ottonian Gospel Books. **[TM528]**

DESCRIPTION: 9 ff., ff. 1r-v, illuminated Canon Tables, ff. 2-8, text, written in small dark brown uncials on 21 lines, 2-line initials at the opening of each verse, borders frayed, unbound and boxed. Dimensions 420 x 300 mm.
LITERATURE: Dournovo, L. A., 1961; Der Nersessian, Sirapie, *Armenian Manuscripts in the Freer Gallery of Art,* Washington, 1963; Matthews., T., and R. Wieck, 1994; and Surmelian, A., *Main list of Armenian Manuscripts in private collections in Europe, vol. I,* 1950.

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THE HAGIA SOPHIA LECTIONARY

In Greek, illuminated manuscript on parchment (ff. 50-326) and paper (ff. 1-49, 327)
Byzantium, Constantinople, c. 1050-1080 (parchment part) and Greece, c. 1543 (paper part)

29

Containing a Gospel Lectionary along with a list of the ceremonies of the great patriarchal Church of Hagia Sophia in Constantinople, this manuscript is a near-twin to the famous Jaharis Gospel Lectionary (New York, Metropolitan Museum, inv. 2007.286; cf. Lowdon, 2009) but without the original full-page illuminations. The manuscript is nonetheless richly decorated and even written with gold leaf and includes many colored head-pieces, along with a post-conquest Byzantine illumination of an Evangelist. It is covered by a beautiful early Greek textile binding. From the Schøyen Collection (MS 1982), the manuscript is recorded in Aland (I, 2404). It includes ecphonetic notation, a predecessor of neumes and demonstrates how the Gospels were used in the chanted liturgy.

The list of church feasts in this manuscript is extremely similar to the one in the now famous Jaharis Lectionary, which represents the apogee of Constantinopolitan craftsmanship around 1100 and is one of the most important Byzantine works to come to light in recent years. A new member of the small group of Lectionaries related to the Jaharis Gospels, the present codex must also have been made for a church located in the Byzantine capital, perhaps for chapels within the patriarchal church of Hagia Sophia itself – the seat of the Orthodox Church and the primary site where the emperor worshipped. The closest dated parallels for the book's fine handwriting and ornament come from the 1050s to 1070s (Spatharakis, nos. 62-64, 75, 84, 87, 89, 91, 93, 99). The second half of the eleventh century was a high point of luxury book production in Byzantium.

DESCRIPTION: 326 ff., missing a number of leaves, written on 23 lines sometimes in gold leaf (parchment), in a Byzantine pearl script, and on 23 lines (paper, with watermarks c. 1543), ornament of the "flower-petal" type, many decorated initial letters and ornamented headbands, an illuminated headpiece (f. 190r), bound c. 1543, in a "Greek" type binding, of boards, covered with green and gold patterned silk velvet. Dimensions 330 x 245 mm.
LITERATURE: Aland, K., 1994; Lowden, J., 2009; Spatharakis, I., 1981.

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GOSPEL LECTIONARY

In Greek, illuminated manuscript on parchment
Byzantium, perhaps Constantinople, signed and dated 1148

30

The present volume contains passages from the Gospels rearranged for liturgical use. Byzantine Gospel Lectionaries are rare in private hands; this one, from the Schøyen Collection (MS 017), is recorded in Aland's Census as Lectionary 1995. With five fine decorative headings in red, numerous ornamented initials, and an early, probably fourteenth-century binding (front cover preserved), the manuscript is signed and dated by colophon: "The pure and divine Gospel was completed in the year 6956 [AD 1147/8], 11th indiction [11th year of the 15-year tax cycle], by the hand of Theodore [and] at the behest of the monk Kyr [Sir] John." The script and ornament are very fine (both are by the hand of the scribe) and may point to Constantinople as a place of origin. This scribe is at present unknown in other manuscripts. Dated manuscripts are of special interest and importance.

The provenance of the present manuscript is exceptional. It was no. 19993 in the collection of Sir Thomas Phillipps (d. 1872), perhaps the greatest bibliophile of the nineteenth century, and remained in the Phillipps' family until 1946. In addition to its exceptional early provenance, its date, and its colophon, the manuscript is noteworthy for its inclusion throughout of red ecphonetic notation, a forerunner of neumes. **[TM529]**

DESCRIPTION: 175 ff., complete, written in Greek minuscule on two columns, ecphonetic notation in red, large decorative initials in red, 5 decorative headpieces in red, in excellent condition, f. 26, 15c, substituted on paper, bound in a 15th-century blind tooled black morocco over wood boards. Dimensions 320 x 230 mm.
LITERATURE: Aland, I., 1994.

PSALTER

In Church Slavonic, illuminated manuscript on parchment
Serbia (Macedonia?), late 14th or early 15th centuries

This manuscript contains the complete Psalter in a translation in Church Slavonic. Translated into Slavonic already in the ninth century, the Bible circulated in Church Slavonic throughout the geographic areas known as modern-day Russia, Bulgaria, and Greece (Macedonia). The dialectical peculiarities of the present copy point to its origin in the southern territory, in the Serbian heartland, perhaps even in a monastery on Mount Athos. Its small size would have been well suited to personal devotion, suggesting that the book was made for the private use of a monk or a priest, and the absence of the Canticles and other prayers used specifically in Church services supports this hypothesis. The manuscript was property of a family who left Russia for England in 1917 and who continued to own the book until it entered the Schøyen Collection in 1992 (MS 1590). Today, the Russian National Library has the largest collection of Serbian manuscripts; other collections are in Bulgaria (the National Library) and Munich (the BSB). Serbian manuscripts are rare on the market.

The rich illustration is from the period of Serbian predominance in Balkan Christian-Slavonic culture and is much influenced by earlier Serbian pictorial traditions and by contemporary Byzantine illumination. More than forty decorative motifs are employed to introduce each of the Psalms; included are colorful and often playful representations of griffons, lions, storks, songbirds, fish, dolphin, dragons, and peacocks. This system and type of decoration echoes that in the most famous early Serbian manuscript, the Miroslav Gospels of c. 1180 (National Museum, Belgrade). **[TM530]**

DESCRIPTION: 123 ff., lacks one leaf between ff. 121 and 122, written in black ink on 25 lines, vellum of differing varieties, some pages affected by use, water, candlewax, etc., one opening miniature and 40 representational decorative initials, bound in wooden boards (original?) covered by later incised leather. Dimensions 147 x 117 mm.

LITERATURE: Bubnov, N. I., O.P. Lichacheva & B.F. Pokrovskaia, *Manuscripts on Vellum in the Library of the Academy of Sciences, Description of Russian and Slav Manuscripts XI-XVI Centuries,* Leningrad 1976.

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TANHUM BEN YOSEF OF JERUSALEM, COMMENTARY ON THE BOOK OF PSALMS [16-40]

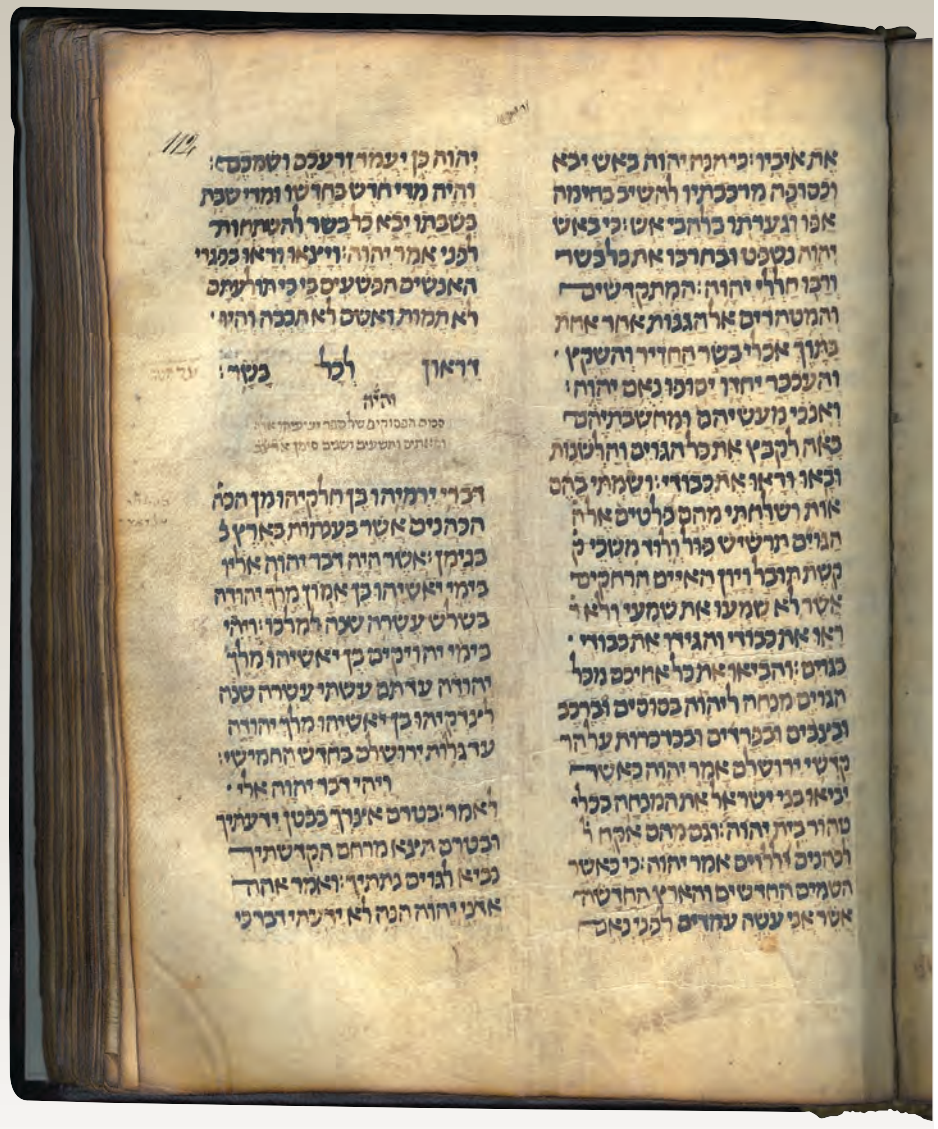
In Judeo-Arabic, manuscript on paper (27 ff.)
Middle East, mid -13th century

32

This is the oldest extant manuscript of Tanhum ben Yosef's Commentary on the Psalms, which formed part of his extensive "Kitab al-Ijaz wal-Bayan," consisting of commentaries on the biblical books. The script and the paper confirm that the manuscript was transcribed during the author's lifetime, and it is quite possibly an autograph. Tanhum ben Yoseph (d. 1291) lived in Palestine, perhaps for a time in Egypt, and he wrote in Arabic, although he was also well-versed in Greek. He was an important philologist and biblical exegete, the last representative of what is known as the "rational school of biblical exegetes." In his commentaries, Tanhum – an adversary of midrashic exegesis – endeavored to give a philological or philosophical interpretation of the biblical text.

Only five other manuscripts, all later, survive of Tanhum's commentary on the Book of Psalms. Much more fragmentary than the present manuscript, all of them date in the fourteenth or fifteenth century, and they do not cover the same Psalms. Only one, a fragment of a single Psalm, is in private hands. The text remains unedited. The present codex is said to come from the Cairo Genizah, the treasure trove of more than 200,000 manuscripts of some of the most important documents of the medieval Middle East. It was acquired by the previous owner directly from Rabbi Abraham Joseph Wertheimer, who inherited it from his grandfather, the famous scholar Rabbi Shlomo Wertheimer, the first person to discover the Cairo Geniza. **[TM531]**

DESCRIPTION: 27 ff., oriental paper of the 13th century, written on 22 lines in a medium oriental script, some losses and restoration, in good condition, bound in modern red leather. Dimensions 210 x 140 mm.
LITERATURE: Beit-Arie, M.,1981; idem, 1987, nos. 81 and 82.



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BIBLE (PART), BOOKS OF THE FORMER AND LATTER PROPHETS

In Hebrew, manuscript on parchment
Byzantium, probably 11th -13th centuries

This is a rare specimen of a relatively early Byzantine Hebrew biblical manuscript. Little research has been done on manuscripts of this type. Byzantium served as a cultural bridge between Palestine (which was the main center of activity by the Masoretes, textual scholars who established the current text of the Hebrew Bible in the later part of the first millennium) and Ashkenaz (the Rhineland and central Europe), and it appears that Byzantine scholars maintained close connections with Palestine. The task of identifying medieval Hebrew manuscripts from Byzantium has not been tackled systematically.

The date of this manuscript of the "eight books" of the Former and Latter Prophets (Joshua to Malachi in the Hebrew Bible) cannot be established precisely. It bears a note of sale dated 1320, but is certainly much older than that, showing some affinity with manuscripts of the eleventh and twelfth centuries. There is no colophon, but both codicological and palaeographical features point unambiguously to an origin in the Byzantine cultural area, which includes the southern Balkans, Aegean islands, western Anatolia and the Crimea. A Karaite origin is possible, but hard to establish for certain. The Karaites maintained that only the Biblical text was divinely revealed, and they took a particularly strong interest in the text of scripture. There are clues to later Karaite ownership of the manuscript in the names mentioned in the deeds of sale recorded at the end. The manuscript shares the same provenance as the preceding one and, thus, could be one of the rare codices (as opposed to fragments) surviving from the Cairo Genizah. **[TM532]**

DESCRIPTION: 212 ff., lacking the first 5 quires (begins I Samuel 10:2), written in brown and black ink on 25 lines in two columns in a Byzantine square script, substantially intact, bound in modern brown leather. Dimensions 350 x 230 mm.
LITERATURE: de Lange, N., 1996; idem, 1999, 147-161; Olszowy-Schlanger, J., 2003; Tchernetska, N., et al, 2007.

33

reduced

TAJ TORAH WITH THE MASORAH MAGNA AND THE MASORAH PARVA AND AN UNKNOWN COMMENTARY

In Hebrew with some Arabic, manuscript on paper
Yemen, Darb Al Chanashat, signed and dated 1505

34

This magnificent manuscript is signed and dated 1505 by the transcriber Rabbi Shalom B. Zecharyah Altenami in a colophon embedded within the text of his commentary. Only four other works are extant by this commentator, all relating to Halacha and Midrash and dating between 1491 and 1498 (one in the British Library). The present commentary is known only in our manuscript and is unpublished.

Following a brief treatise on Hebrew grammar, its alphabet and the formation and vocalization of words, the manuscript opens with facing micrographic "carpet" title pages through which the reader "enters" the book. The striking calligraphic layout of the following pages places the text of the Pentateuch in the center with accessory texts surrounding it. The Masorah Magna (additional material to show correct pronunciation and cantillation, protect against scribal errors, and annotate possible variants) is written in zigzag lines in the fore-edge margins, the related Masorah Parva in a vertical line also in the margin, and the commentary in horizontal lines in the upper and lower margins. The scribe has gone to great lengths to unite calligraphically the zigzag text of the Masorah and the commentary. No manuscript of the present type has appeared at auction in more than two decades. Two similar lots in the London sale of the Sassoon Collection (1989) include the Masorah similarly laid out but lack the important commentary. Like the previous two manuscripts, this codex also from Wertheimer's collection is said to come from the Cairo Genizah. **[TM533]**

DESCRIPTION: 354 ff., on Yemenite paper, written in square Yeminite script on 17 lines (Torah) and in intermediate Yemeninte script (Masorah and commentary), skillfully restored throughout with paper repairing frayed margins, holes, and tears, in a modern brown leather binding embossed. Dimensions 270 x 200 mm.

LITERATURE: Berlin, A., and M. Z. Brettler, 2004; Tov, E., 1992.

reduced

HAFTAROT WITH ARAMAIC TARGUM

In Hebrew and Aramaic, manuscript on parchment
Yemen, 15th century

35

The practice of writing the Haftarot (selections of books of Prophets and "ketuvim") in separate volumes – not scrolls – for reading in the synagogue was widespread in Yemen more than in other Jewish communities. Altogether, there are well over 300 such manuscripts in existence, whereas there are less than fifty such manuscripts written in Ashkenaz and even fewer in Sephardic scripts. However, since these handwritten books were in constant use over decades and centuries, the vast majority of the Yemenite copies disintegrated and were buried in genizot. Most of the handwritten Haftarot extant were copied in the past three hundred years and medieval copies dating prior to 1500 are exceedingly rare. Only about fifteen such manuscripts are known to exist, most of which were written on paper and only a few of them, like the present manuscript, on parchment.

This particular manuscript is important not only because of its antiquity, but due to the fact that unlike almost all the other medieval Yemenite Haftarot, its scribe can be identified as Benaya ben Sa'adya ben Zekharya ben Benaya ben 'Oded Ben Margaz or one of his sons, David or Saadiah whose penmanship closely resembles that of their father's. The phenomenon of a renowned scribe, whose children and even grandchildren followed his scribal activity, is unique in the history of the medieval Hebrew book. Eleven manuscripts copied by Benaya survive, nearly all in libraries (9 in the British Library) and mostly on paper, and the fact that this codex was written on parchment makes it all the more exceptional. **[TM548]**

DESCRIPTION: 111 ff., missing 3 folios at the beginning and 4 at the end, written in a Yemenite square script in two columns on 21 lines, in good condition with normal signs of use, disbound. Dimensions 290 x 235 mm.
LITERATURE: Beit-Arie, M., 1981; Beit-Arie, M., 1987; Katz, S., 2000; Sperber, A., 2004.

reduced

(1) *Evangelium Sanctum Domini nostri Iesu Christi conscriptum a quatuor Evangelistis Sanctis,* Romae, In Typographica Medicea, 1591; (2) 73 original woodblocks designed by Antonio Tempesta

The first edition of the Gospels in Arabic (with an interlinear translation in Latin) was illustrated by 149 woodcuts from 67 separate blocks designed by Tempesta and cut by Leonardo Parasole. The publisher, the Typographia Medicea, was established in 1584 under Pope Gregory XIII by Cardinal Ferdinando de' Medici, and this was its first publication. The edition was probably intended not only for the conversion of Muslims, but also to further Gregory XIII's ambition to strengthen the authority of Rome and to solidify Catholicism against the inroads of Protestantism.

It is remarkable that the entire group of woodblocks survives from this project, along with six "extra" blocks that were cut for the edition but never used. A separate full study of the blocks by the expert of early woodblocks, Richard Field (Yale University), identifies each block, matches it with its print in the edition, and places the blocks and their prints in the context of early Bible illustration and Tempesta's artistic accomplishments. Few such collections survive, doubtless because they were regarded as printer's tools and destroyed after use, and they are nearly all in museums in Antwerp, Geneva, Lyons, and Krakow. Field also studies the technique of cutting that allowed Tempesta to transform lines hatched in wood into images that represented words in the Bible. According to Field, "Within the inescapable limitations of a Roman Catholic publication intended for contentious Eastern believers, the artist strove to offer his viewers works of art that communicate directly and modestly about the human sensibilities and dignity embodied in the Bible."

DESCRIPTION: (1) In folio, pp. 9-462, illustrated with 149 woodcuts, often repeated, modern limp vellum binding; (2) 73 woodblocks (c. 102 x 125 mm., varies), many bear monograms "AT" of Tempesta and "LP" the cutter, Leonardo Parasole. Dimensions 342 x 241 mm.
LITERATURE: Aspland, A., 1873; Mortimer, R., 1974 (see Field, 2011, for further citations).

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VI. OTTO EGE AND NINE CENTURIES OF FAMOUS BIBLES

THE WORK OF OTTO EGE (1888-1952), Cleveland-based librarian and collector, was intended to represent cultural history as a whole, displaying the European past to an American public. His portfolios of single leaves, which he designed to travel the country from "the State of Washington to the State of Massachusetts," he said, were meant to bring the works of manuscript and print to the doorsteps of America. Trained at the Philadelphia School of Industrial Arts, he studied art education at New York University, and in the 1920s became head of the Department of Teacher Training at the Cleveland Museum of Art. He was Dean of the Cleveland Institute of Art from 1946 to 1951.

EGE EVIDENTLY BEGAN BUYING MANUSCRIPTS as a private collector in 1911. By the 1920s, he was actively buying codices as well as leaves, and he was already selling inexpensive fragments. In the 1920s, as Scott Gwara has shown, he started to market some of his portfolios – collections of leaves of books and manuscripts taken from those he owned and designed for teaching purposes. Around 1924 Ege marketed 110 copies of *Original Leaves from Famous Books: Eight Centuries, 1240 A.D.-1923 A.D.*, with three medieval specimen leaves included among the twenty-five items. Fifty portfolios of *Original Leaves from Famous Books: Nine Centuries, 1122 A.D.-1923 A.D.* followed around 1926. Another portfolio called *Fifteen Original Oriental Manuscript Leaves of Six Centuries* was apparently marketed around 1930. Also in 1930, he published forty copies of *Fifty Original Leaves from Medieval Manuscripts, Western Europe, XI-XVI century* with fifty original leaves. (Many of these portfolios have since been dismembered and their leaves sold separately; this is especially the case for the portfolios of manuscript leaves.)

BY THE 1930S, EGE HAD OBTAINED some sixty manuscripts, as well as more than one hundred incunabula and early printed works, and scores of single leaves. It was at this time that he began to actively market his portfolios, and in the mid-1930s he entered into some kind of partnership with Philip C. Duschnes, a bookseller in New York in order to place his portfolios. Duschnes issued the first of the Bible portfolios in 1936, composed of 37 leaves in 200 copies. Then, in a catalogue that appeared in 1942, the portfolio of Bible leaves was advertised in eleven different boxed or numbered sets of leaves "suitable for framing, gifts, and exhibit purposes… enclosed in special portfolios." According to de Hamel (1995, p. 20), quoting Duschnes catalogue 54, they were described as "The Book Beautiful through Nine Centuries, 18 leaves, $100; Nine Centuries of Bible Leaves, 60 leaves, $75…." The same catalogue offered smaller sets of Bible leaves "each leaf matted with descriptive labels enclosed in portfolios…."

JUST HOW MUCH EGE KNEW ABOUT THE HISTORY of the Bible, as communicated through these portfolios, has not really been addressed. Much has been made in print of how he misdated the Armenian manuscript leaf included in most portfolios, reading 1121 [Armenian era] as the actual date, when in fact the leaf actually dates 1672 in our era. However, the Armenian leaf is not a critical component of the collection. Rather, unlike the somewhat random collections of leaves from medieval manuscripts, western or oriental, the selection of Bible leaves appears to be relatively coherent and includes most of the important highlights in the history of the Bible. In this sense, it satisfies well Ege's educational goal to foster knowledge of history, art, and culture, and elevate present-day artistic practice.

AROUND THE TIME EGE WAS MARKETING his Bible portfolios, between 1936 and 1942, he must have come under significant criticism, because in 1938 he wrote his now-famous article, "I am a Biblioclast," in the 1938 issue of *Avocations*, offering justification for his book-breaking. Here he defended his practice: "Surely to allow a thousand people 'to have and to hold' an original manuscript leaf, and to get the thrill and understanding that comes only from actual and frequent contact with these art heritages, is justification enough for the scattering of fragments." He further outlined five personal guidelines for acceptable book-breaking: (1) never take apart a museum piece or a unique copy if it is complete; (2) make leaves available to schools, libraries, collections, and individuals; (3) circulate leaf exhibits with supporting educative material to foster interest in fine books; (4) use fragments to inspire calligraphers and enthusiasts of private presses; and (5) build a personal collection of the history of the book from ancient Egypt to the present day. In his crusade for the "Book Beautiful," and in his "to have and to hold" philosophy, Ege cast himself as an American follower of the Victorians John Ruskin and William Morris.

EGE'S MISSION TO POPULARIZE THE BOOK as a historical and material artifact also led him to participate in a project sponsored by the publishers of the Grolier Encyclopedia (Hindman, s. et al, 2001, p. 258). In the 1950s, Grolier sought to create an exhibition that would stimulate children to take an interest in the history of writing and the book. A "Magic Carpet on Wheels" – an aluminum trailer – brought an "Exhibition of 5,400 Years of History by the Book of Knowledge" to sites in the United States and Canada that had no museums.

reduced

[OTTO EGE] ORIGINAL LEAVES FROM FAMOUS BIBLES

Nine centuries, 1121-1935 A.D.
Boxed set, 60 leaves, in their original mats, Cleveland, c. 1950

This is one of 100 copies of the Deluxe Portfolio containing, in the words of the educator and librarian Otto Ege, "Leaves from famous Bibles and Testaments dating from the twelfth to the twentieth century… selected to illustrate important changes in content and format of the Bible during this period." Included are examples of manuscript leaves, incunable editions, epoch-making versions from England and the Continent during the Reformation, polyglot texts (from three to nine languages), early American imprints, and leaves from the finest modern presses. Only three complete copies of the 60-leaf Portfolio are listed at auction; most are now in museums. Ege also compiled a smaller 30-leaf version.

Highlights include four manuscript Bible leaves from Paris and England, including one illuminated Armenian Bible (1671), the first Bible from the Jenson Press in Venice (1476), a leaf from the first Bible printed in Greek by Aldus Manutius, the English Bishops' Bible of 1575, and two 1611 King James leaves, one from the He and one from the She versions. Early American Bibles are represented by a leaf from the 1685 printing of the Eliot Indian Bible in the Algonquin language, as well as the first Bible printed in the colonies in a European language, a 1743 Bible in German from the press of Christoph Saur in Germantown, Pennsylvania. Among the twentieth-century Bible leaves there is a leaf from the Doves Press Bible of 1903, printed in a typeface inspired by Jenson's and a large folio leaf from the Bruce Rogers Oxford Lectern Bible of 1935, the last leaf in the portfolio. **[TM491]**

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DESCRIPTION: 60 leaves with mats and bearing Ege's mounted card with description, loosely housed in a heavy brown cloth portfolio (lightly soiled) with ribbon ties, paper label on front cover (complete list of contents on request). Dimensions 489 x 337 mm.
LITERATURE: de Hamel, C., and Joel Silver, eds., 2005, p. 19 and no. 73; Gwara (in press); Hindman, S., et al. 2001, pp. 255-59.

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