

Program

Friday 10 March: Douglass College, Rutgers University

Trayes Hall, Douglass College Center

8:30–9:00 a.m. Coffee and Refreshments
9:00–12:00 Sessions 1 and 2 (with coffee break)
12:00–1:00 Buffet Lunch
1:00–5:30 Sessions 3 and 4 (with coffee break)

The Dean's House, 23 Nichol Avenue

6:00–7:30 p.m. Reception

The Symposium

Organized by Mildred Budny, this multidisciplinary symposium is the sixth in the annual series on "The Transmission of the Bible" co-sponsored by the Research Group on Manuscript Evidence. The symposium is sponsored jointly by the Research Group; by H.P. Kraus, Inc., by the Index of Christian Art of Princeton University; and by both Douglass College and the Faculty of Arts and Sciences of Rutgers University, the State University of New Jersey.

The symposium is designed to report new and cumulative discoveries about the transmission of the Bible to and through Canterbury, from the late antique to early modern periods. Canterbury, as the center chosen by St. Augustine for his mission from Rome in 597, and as the archiepiscopal see of the Primate of All England, has contributed importantly over centuries to the process of transmitting the Bible, with its various texts and multiple themes, and of shaping its impact upon life, thought, art, and ritual. We will examine aspects of this process in divers media, ranging from illuminated manuscripts to literary and liturgical forms.

Arrangements

The symposium will take place in Room B of Trayes Hall in the Douglass College Center, which stands at the corner of George Street and Nichol Avenue in New Brunswick. Parking is available, with permit, in the Doug Deck (behind the College Center) or in Lot 98A (off Nichol Avenue). Permits are obtainable ahead of time, subject to availability.

Attendance at the Symposium is free. Space is limited. Please let us know your intention to attend by replying to the Dean's Office by telephone at (732) 932-9729, FAX at (732) 932-8877, or e-mail to depina@rci.rutgers.edu.

Sessions

Barbara A. Shailor (*Dean, Douglass College, Rutgers University*):

"Welcome and Introduction"

These remarks introduce the Sixth Annual Symposium within its series on "The Transmission of the Bible," held at divers centers. Douglass College, Rutgers University, hosts every third symposium in the series.

Session 1: Bringing the Bible to Canterbury

Chaired by Mildred Budny (*Research Group on Manuscript Evidence*)

Mary P. Richards (*University of Delaware*):

"What is the Canterbury Bible, and What are Canterbury Bibles?"

To answer these questions briefly, we will first consider the textual traditions alive at Canterbury through the twelfth century. Then we will review the nature and relations of the surviving books, many to be examined in this symposium. The survivors show that textual relationships do not necessarily travel together with decorative ones in the same books.

Richard Emms (*Diss, Norfolk*):

"The Early History of the Gospels of St. Augustine of Canterbury"

This illustrated late-antique Gospel Book (Cambridge, Corpus Christi College, MS 286), now incomplete, was produced in Italy in the sixth century. It is generally accepted as the only survivor of the books sent by Pope Gregory the Great to Kent for the mission led by St. Augustine. However, this book could have arrived around 670 with Archbishop Theodore or Abbot Hadrian, as the date-range of its earliest English additions might imply. If so, it could have passed directly to one of the newly founded Kentish minsters, such as Minster-in-Thanel, with which it appears to have acquired an association. An added charter proves that it was at St. Augustine's Abbey by the early tenth century. Further additions provide evidence for tracing the history of the book up to the thirteenth century.

Jane Rosenthal (*Barnard College and Columbia University*):

"The Implications of a Closer Look at the Arenberg Gospels: Its Idiosyncracies and Canterbury Connections"

The Arenberg Gospels in the Pierpont Morgan Library (MS M. 869) is one of the most handsome, and yet most idiosyncratic, of the splendid Gospel Books surviving from late Anglo-Saxon England. It stands alone in its odd choice of prefatory texts, the unusual arrangement of its canon tables, their unique cycle of illustrations, and the complex, multivalent contents of its evangelist portraits. A specific program appears to have governed these deliberately unconventional choices. This paper reviews the evidence, both palaeographic and artistic, for assigning the book to Christ Church, Canterbury, circa 1000. It refutes both the later dating proposed by T.A. Heslop and his assumption that this so-called "purely Dunstanese" manuscript belonged among the Gospel Books commissioned by King Cnut and/or Queen Emma as royal gifts.

Session 2: Reassessing Aspects of the Psalter and the Liturgy at Canterbury

Chaired by Elizabeth Parker McLachlan (*Rutgers University*)

M. Jane Toswell (*University of Western Ontario*):

"Do all Psalm-Roads Lead to Canterbury?"

Over the past decade, analysis of the extant Psalters from Anglo-Saxon England has developed a distinct Southeastern list, as manuscript after manuscript has fallen to the magnetic effect of Canterbury. Mechtild Gretsch has recently administered a corrective pull bringing the Royal Psalter (British Library, Royal MS 2 B.v) back to the environs of Winchester, but many other manuscripts remain caught in the gravitational pull. This paper reconsiders the evidence for a Canterbury provenance of those Psalter manuscripts whose Canterbury origin is not patently obvious. The findings will, perforce, be tentative and unpolarized.

Christopher A. Jones (*Ohio State University and Institute for Advanced Study, Princeton*):

"Exegesis and Liturgical Experiment in a Chrism-Mass Ordo at Canterbury"

Some medieval English and Norman pontificals depart significantly from "Roman" practice in their directions for the Chrism-Mass on Maundy Thursday, at which a bishop blessed the chrism and oils of the sick and of catechumens. Though later identified with the "Sarum Use," this unusual *ordo* first appears in an eleventh-

century Canterbury book, and it was diffused mainly from Canterbury. This paper examines its origins in light of its most peculiar and seemingly superfluous feature: an allegorical exegesis of the ritual embedded in its opening rubrics, which propose elaborate parallels between parts of the ceremony and the progress of salvation history. Incorporating this biblical "reading" directly into service books perhaps aimed to justify the departures of a new *ordo* from other, more established versions.

Paul G. Remley (*University of Washington, Seattle*):

"The Prehistory of the Old English Gloss to the Hymns in the Vespasian Psalter"

A unique, if indirect, witness to the early history of Anglo-Saxon hymnody appears in Thomas Elmham's fifteenth-century report of a copy of the early medieval "Old Hymnal," then preserved at St. Augustine's Abbey, but now lost. This loss means that the earliest primary witness to the Old Hymnal now resides in the magnificent eighth-century Vespasian Psalter (London, British Library, Cotton MS Vespasian A.i), made at the abbey and venerated there as a relic of St. Augustine by Elmham's time. Its unique appendix of three hymns received vernacular glosses in the ninth century, like the Psalms and Canticles. Were the glosses to the hymns composed for this setting or copied from an exemplar? This paper sketches several possible synchronic and diachronic approaches to problems surrounding them.

— Buffet Lunch —

Session 3: Setting the Bible into the Vernacular

Chaired by Mary P. Richards (*University of Delaware*)

Herbert R. Broderick III (*Lehman College, City University of New York*):

"More than the Bible at Canterbury:

Image as Exegesis in the Illustrated Old English Hexateuch"

Contrary to prevailing opinion on the origin of the illustrations in the Old English Hexateuch (British Library, Cotton MS Claudius B.iv), close examination demonstrates that neither the text of the Bible nor its Anglo-Saxon paraphrase in this famous Canterbury production, suffice to understand fully what many of its images mean. Concentrating on the singular representation of the veil of Moses on folio 105v, we can establish that a broad range of extra-biblical texts, from Early Christian commentaries to Anglo-Saxon poetry, are needed to explicate fully this and other salient images in the manuscript, and that the images themselves often function as an independent pictorial exegesis of the paraphrased biblical text they accompany. They amount to a visual *catena*, as it were, introducing a rich store of complex ideas and meanings beyond those of the "naked" text of the Bible.

Richard Marsden (*University of Nottingham*):

"The Old English Hexateuch: The Technique of the Translators"

The so-called "anonymous" parts of the Old English Hexateuch (those not translated by Abbot Ælfric) are much abbreviated, and the "editing" process may have been based on the capitula divisions common to most Vulgate Bibles in the medieval period. In one case, too assiduous an application of this method by the translator (or compiler) has resulted in disrupted sense, and the implication of poor Latinity is reinforced by bad translation errors. The correspondence with capitula is not consistent through the translation. This characteristic, coupled with evidence of stylistic variation, seems to confirm that at least two "anonymous translators" were involved, perhaps working in different centers.

Kimberly L. Van Kampen (*Research Group on Manuscript Evidence, Chicago*):

"Legacy and Controversy: Do We Really Have the Translator's Notes for an English Printed Bible before 1611?"

The combination of Christian Scriptures and the English language more often than not has yielded an explosive solution. Equally rich as the legacy of the Bible in English is the level of controversy in which its text exists and propagates. In 1999 an annotated Vulgate edition of 1520 was sold in London as containing the