

translation notes for the Geneva Bible of 1560. No such notes have been identified for any English versions prior to the King James' Bible of 1611, so such a discovery would amount to "a major document of the scholarly activity of the English Reformation," having "profound impact on English culture." Close study of the notes, their script, the Latin edition involved, the circumstances of publication of both the Geneva Bible and that Vulgate edition, and translation practices of the day casts doubt on the claims of the auction catalogue. The process demonstrates the value of scrupulous scholarly investigation in the marketplace.

**Session 4: Bringing the Romanesque Bible to Canterbury**  
Chaired by John Coakley (*New Brunswick Theological Seminary*)

Dorothy Shepard (*Pratt Institute, Brooklyn*):

**"The Lambeth and Dover Bibles: Masterpieces of Romanesque Canterbury"**

Two giant illustrated Bibles, the two-volume Lambeth and Dover Bibles (London, Lambeth Palace Library, MS 3 + Maidstone Museum; and Cambridge, Corpus Christi College, MSS 3-4), were produced in Canterbury around the mid-twelfth century. The one was made at Christ Church Cathedral Priory and the other apparently at St. Augustine's Abbey. Both were richly decorated, but by different artists and with widely divergent approaches to their decoration. Many of their accessory texts differ as well. Each Bible is, however, closely associated textually with other Canterbury Bibles of the tenth through twelfth centuries. The differences between the textual groups, decorative approaches, and hands at work prove valuable in the search for the center that created the Lambeth Bible.

Elizabeth Parker McLachlan (*Rutgers University*):

**"The Eadwine Leaves in Their Place"**

By gradual increments, since their dispersal in a sale of 1838, four separate leaves dating to the mid-twelfth century, and together bearing more than 150 scenes from the Old and New Testaments, have been shown to have a provenance at Christ Church, Canterbury. Most recently, it has been established, largely through stylistic affinities and iconographic relationships, that they once formed a prefatory cycle to the Eadwine Psalter (Cambridge, Trinity College, MS R.17.1), produced there in the 1150s. The path by which the leaves became firmly linked to that Psalter includes the identification of their main artist's hand in a little-studied fresco in the crypt of Canterbury Cathedral, thereby confirming both date and provenance.

Diane J. Reilly (*Indiana University*):

**"French Romanesque Giant Bibles and their English Relatives:  
Blood Relatives or Adopted Children?"**

Starting in the middle of the eleventh century, the Normans joined the European trend of producing elaborate giant Bibles for monastic use. One such Bible (Durham Cathedral Library, MS A.II.4) was imported to England by William, Bishop of Durham, after his exile in Normandy in 1088-92. Despite the pervasive influence of Norman culture over Post-Conquest England, all but one of the English giant Bibles were produced more than a century after the first ones appeared in Northern France. Some, moreover, show more affinities with Flemish than Norman Bibles. This paper assesses the impact of Norman and Flemish monastic customs and Bible traditions on the codicology and illustrative programs of English Bibles, particularly Canterbury Bibles such as the Dover Bible and a fragmentary Bible now in London (Lambeth Palace Library, MS 4).

— Reception at the Dean's House, 23 Nichol Avenue —

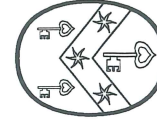


THE STATE UNIVERSITY OF NEW JERSEY  
**RUTGERS**

# Canterbury and the Bible

Sixth Annual Symposium on the Transmission of the Bible

10 March 2000



Mildred Budny  
*Director*  
**Research Group on Manuscript Evidence**  
A NEW JERSEY NONPROFIT ORGANIZATION

Office of the Dean  
Douglass College  
Rutgers, The State University of New Jersey  
125 George Street  
New Brunswick, New Jersey 08901-1414