

Fragmentology

A Journal for the Study of Medieval Manuscript Fragments

Fragmentology is an international, peer-reviewed Open Access journal, dedicated to publishing scholarly articles and reviews concerning medieval manuscript fragments. *Fragmentology* welcomes submissions, both articles and research notes, on any aspect pertaining to Latin and Greek manuscript fragments in the Middle Ages.

Founded in 2018 as part of *Fragmentarium*, an international research project at the University of Fribourg (Switzerland) funded by the Swiss National Science Foundation, Stavros Niarchos Foundation (SNF), and the Zeno-Karl-Schindler Foundation, *Fragmentology* is owned and published by Codices Electronici AG and controlled by the Editorial Board in service to the scholarly community. Authors of articles, research notes, and reviews published in *Fragmentology* retain copyright over their works and have agreed to publish them in open access under a [Creative Commons Attribution](#) license; images may be subject to other licenses. Submissions are free, and *Fragmentology* does not require payment or membership from authors or institutions.

Editors: William Duba (Fribourg)
Christoph Flüeler (Fribourg)

Book Review Editor:
Veronika Drescher (Fribourg/Paris)

Editorial Board: Lisa Fagin Davis, (Boston, MA), Christoph Egger (Vienna), Thomas Falmagne (Frankfurt), Scott Gwara (Columbia, SC), Nicholas Herman (Philadelphia), Christoph Mackert (Leipzig), Marilena Maniaci (Cassino), Stefan Morent (Tübingen), Åslaug Ommundsen (Bergen), Nigel Palmer (Oxford)

Instructions for Authors: Detailed instructions can be found at <http://fragmentology.ms/submit-to-fragmentology/>. Authors must agree to publish their work in Open Access.

Fragmentology is published annually at the University of Fribourg. For further information, inquiries may be addressed to fragmentarium@unifr.ch.

Editorial Address: *Fragmentology*
University of Fribourg
Rue de l'Hôpital 4
1700 Fribourg, Switzerland.

tel: +41 26 300 90 50

Funded by:



FONDS NATIONAL SUISSE
SCHWEIZERISCHER NATIONALFONDS
FONDO NAZIONALE SVIZZERO
SWISS NATIONAL SCIENCE FOUNDATION



ΙΑΡΥΜΑ ΣΤΑΥΡΟΣ ΝΙΑΡΧΟΣ
STAVROS NIARCHOS
FOUNDATION



Fondation ZENO KARL SCHINDLER
ZENO KARL SCHINDLER Foundation
ZENO KARL SCHINDLER - Stiftung

Volume III, 2020

Articles

Reconstructing a Ninth-Century Sacramentary-Lectionary from Saint-Victor 1–49

Laura Albiero

A Tenth-Century Fragment of the Metrical Calendar of Gambera from the Lake Constance Region 51–71

Farley P. Katz

Collections, Compilations, and Convolutes of Medieval and Renaissance Manuscript Fragments in North America before ca. 1900 73–139

Scott Gwara

Research Note

The Bull in the Book: A 1308 Witness to the Career of Francesco Caracciolo, Chancellor of Paris 141–148

William Duba

Reviews

Czagány Zsuzsa, éd., Antiphonale Varadinense s. XV, I. Proprium de tempore, II. Proprium de sanctis et commune sanctorum, III. Essays 149–154

Laura Albiero

Gaudenz Freuler (with contributions by Georgi Parpulov), The McCarthy Collection, Volume 1: Italian and Byzantine Miniatures 155–159

Nicholas Herman

Erik Kwakkel, Books Before Print 161–175

Scott Gwara

Kathryn M. Rudy, Image, Knife, and Gluepot: Early Assemblage in Manuscript and Print 177–182

Hanno Wijsman

Indices

Index of Manuscripts 183–189

Review

Erik Kwakkel, *Books Before Print*, Amsterdam: Arc Humanities Press (Medieval Media and Culture), 2018, 304 pp. ISBN: 9781942401612.

Reviewed by **Scott Gwara**, University of South Carolina
gwaras@mailbox.sc.edu



As a user-friendly introduction to manuscript studies, Erik Kwakkel's *Books Before Print* both fascinates and amuses in a relaxed, lateral-thinking style. The subject is “the materiality of manuscripts and what it teaches us about the culture of producing and reading books in the age before print” (p. 26). Kwakkel considers “material features” to be “‘cultural residue,’ tangible traces of the rationale behind the manuscript’s intended use” (p. 3). *Books Before Print* does not concern textuality, therefore, but the physical receptacles of texts, including the methods of producing manuscripts, especially their design and manufacture, as well as the various extra-textual adjuncts used to locate, identify, access, and read their contents. Kwakkel conveys how the manufacturing process and reading enhancements he outlines can change relative to genre, region, and date. The book is perfectly pitched for its intended audience of non-specialists (p. xix), particularly because of its engrossing case studies. While many describe rare features, they open up a world of utter fascination. A mesmerizing discussion of rotary bookmarks serves as an object lesson (pp. 137–38). No more than forty specimens are known, yet their exoticism and ingenuity impart the “magic and excitement” (p. xix) that Kwakkel establishes as a primary objective of his book.

Readers will appreciate both the accessibility and charm of *Books Before Print*. The style derives from its origin in a popular blog (<https://medievalbooks.nl>), from which Kwakkel earned an international following. Droll chapter titles include “Books on a Diet”, referring to oddly-proportioned “holster” manuscripts; “Manuscripts on the Move”, concerning the relocation of manuscripts; and “Medieval Book Apps”, on manuscripts with moveable parts.



Figure 1: Manuscript fragments used in the lining of a silk purse. Boston, Boston Public Library MS q Med. 277

Kwakkel's most intriguing, if idiosyncratic, subjects include edible gingerbread hornbooks (p. 172), a birthday party invitation from a Vindolanda Tablet (p. 178), and name-tags for orphans (pp. 189–93). He ingeniously re-imagines conventional subjects: bosses are “shiny add-ons” (p. 24), margins are “the empty part of the page” (p. 47), glosses are written in “comment boxes” (p. 52), a “colophon includes spam” (p. 68), and “certain bookmarks can be called ‘smart’” (p. 135). This evocative language makes the concepts current. The thirty-two micro-chapters are conveniently divided into five sections, each with an introduction summarizing them. Kwakkel's tone, presentation (featuring 129 illustrations, many full-bleed), and diverse subject matter will attract young bibliophiles and non-specialists to manuscript studies, and the volume will doubtless be adopted for courses on librarianship and history of the book.

Naturally, *Books Before Print* has content relevant to fragmentology, although Kwakkel himself devotes little space to fragments. He approaches them from five perspectives: 1. Early evidence of structure (alleged papyri bifolia, p. 6), mise-en-page (wide margins, p. 46), and rare texts (pp. 41, 48, etc.); 2. Ephemera, such as model books (pp. 112–17), scribal specimen sheets (p. 197), bookmarks (pp. 134–38), memoranda like book inventories (p. 198), and name-tags (pp. 188–93); 3. Creative re-use as binding waste (pp. 242–44), book covers (pp. 243–44), palimpsests (p. 8), fabric reinforcements

Figure 2: Lampshade made from leaves of a Spanish Antiphonal. Collection of Scott Gwara



Figure 3: The tag from this English charter (dated 1321) was made from a recycled parchment document. Columbia, SC, University of South Carolina collection (=UofSC), Early MS 83

(pp. 244–45), and patches (p. 240); 4. Epistles and notes (pp. 179–81); 5. Mutilation by ‘thieves’, though perhaps such damage had less sinister motives (pp. 240–41). While acknowledging the textual value of ancient fragments, Kwakkel generally treats the re-use of them materially as book components. “Thousands of manuscripts were sliced, diced and stripped for parts”, he quips (p. 243), before itemizing mutilations at the hands of binders, librarians, tailors, gluemakers, and scribes (p. 243). To the list of salvage I would add purses [Figure 1], lampshades [Figure 2], [book satchels](#), seal tags on charters [Figure 3], and spare parts for a 1925 Bugatti.¹

As evidence, manuscript fragments have obvious limitations. Kwakkel obliquely evokes the ambiguity of them when he challenges

¹ A. N. L. Munby, “Book Collecting in Britain in the 1930s”, in A. N. L. Munby, *Essays and Papers*, ed. N. Barker, London 1977, pp. 217–23, at pp. 220–21.

the ancient remains of papyrus codices as the oldest “books” (p. 5). ‘Books’ for Kwakkel must be comprised of nested bifolia. The earliest ones must therefore bear unambiguous “sharp centre folds” (p. 5). While the concession is fair,² it could give the wrong impression about early papyrus fragments, since in the aggregate they document the emergence of the codex. That is a reliable finding of incalculable importance. It goes without saying that Kwakkel appreciates the evidentiary value of book constituents (at least 20 illustrations depict them, including the ‘Wells Fragment’ of the Gutenberg Bible), but their specific utility is logically disregarded in a book like this. Teaching from fragments rather than complete books is like playing Tchaikovsky’s violin concerto with two fingers, and Kwakkel has a wealth of complete manuscript books at his disposal, chiefly from Leiden’s Universiteitsbibliotheek.

Nevertheless, because Kwakkel’s book will have international exposure, it would be useful to emphasize that most of its findings on codices apply equally to fragments. Especially in America, where manuscript books are scarce in academic institutions, appreciating the homologies between fragments and codices will broaden the pedagogical utility of Kwakkel’s observations. There are disadvantages, of course. In respect to chapters 5–6 (on first and last leaves), it is sometimes impossible to identify the first and last leaves of a manuscript from a fragment, even if it bears the first and last words of a text. Fragmentologists have to rely on patterns of wear, ownership inscriptions and colophons, rust marks from chain bindings, bosses or nails, the characteristic pinholes of woodworm infestation and other evidence to draw their conclusions. (Woodworms, incidentally, do not like parchment, and should one penetrate into the substrate, it will not venture far.) Fragments have underappreciated utilities, however. In 1981 Christopher de Hamel deduced the structure of the Hours of Étienne Chevalier from a newly discovered single bifolium.³ For educators, moreover, single leaves, bifolia, and quires have an advantage over complete books: they can be studied safely

2 E. G. Turner, *The Typology of the Early Codex*, Philadelphia 1977 (repr. Eugene, OR 2011), pp. 9–10.

3 Sotheby’s (London), *Catalogue of Illuminated Miniatures and Single Leaves from the Ninth to the Sixteenth Century* (14 July 1981), lot 37 (pp. 25–33).

on a light box. In fact, transmitted light highlights many defects of parchment, methods of preparation, and techniques of decoration. For manuscript fragments on paper, moreover, a light box is ideal for detecting watermarks (One can imagine the awkwardness with which the watermark in Kwakkel's Figure 5 was photographed.).

Since *Books Before Print* deserves notice from fragmentologists, I thought to assemble images of corresponding features from fragments that either illustrate or augment Kwakkel's observations. A lightbox was used in many cases. These images are admittedly miscellaneous, for (as Kwakkel observes) the medieval book "can be explored from many different angles" (p. 6). In the spirit of the accessibility, focus on rarities, and notable close-up photography of *Books Before Print*, the features illustrated here were selected for non-specialists. I have also restricted my selection chiefly to fragments in the University of South Carolina collection ('UofSC').⁴ Many of them were chosen from Otto F. Ege's portfolio, *Fifty Original Leaves from Medieval Manuscripts* (ca. 1954). Page references in *Books Before Print* are given in parentheses.

Informative, entertaining, and compelling, this volume captures the diversity and complexity of manuscripts and the imaginative ways that scholars approach them. Librarians and other educators who teach with fragments can be confident that *Books Before Print* will meet, and often exceed, their needs as a textbook.

Appendix: Images of Fragment Features

Substrate

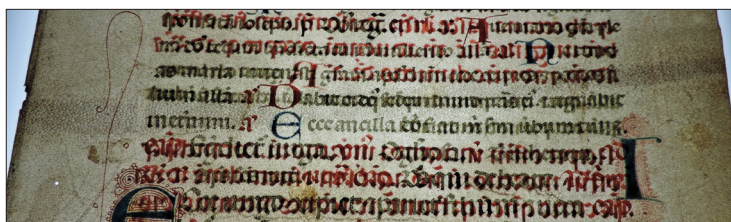


Figure 4: This dense foliation indicates the animal's spine (pp. 237–38). UofSC Early MS 152

4 Complete images for many of the manuscripts presented here can be found at <http://scmanuscripts.org/>.

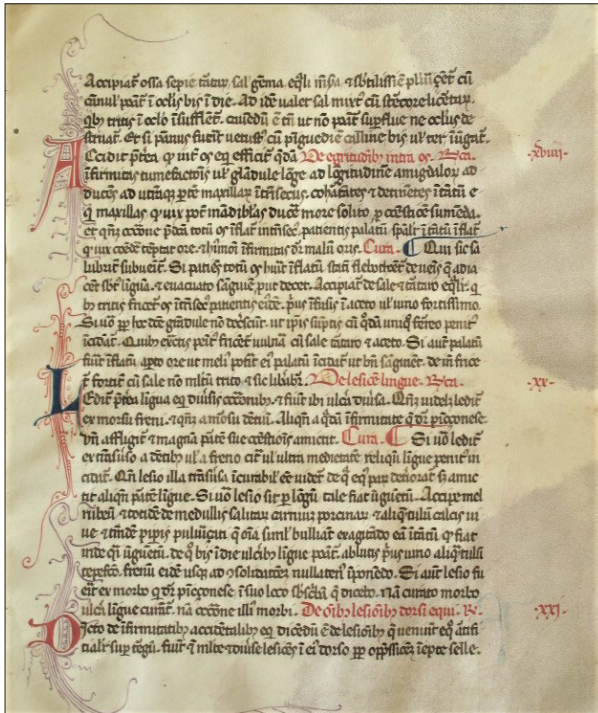
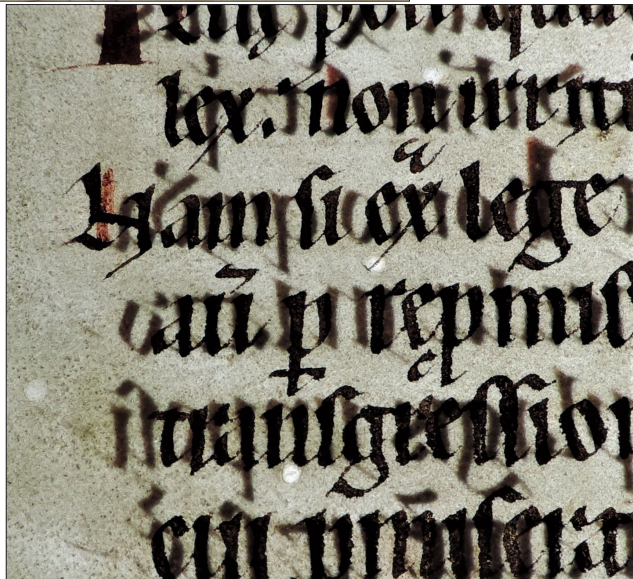


Figure 5: Dark circles and scallop shapes indicate the animal's spots (pp. 237–38).
St. Louis University,
Vatican Film Library
MS 61a

Figure 6: Tiny holes in this missal reveal parasite damage, possibly the common cattle grub or horn fly (pp. 7–8).
UofSC Early
MS 2



Preparation

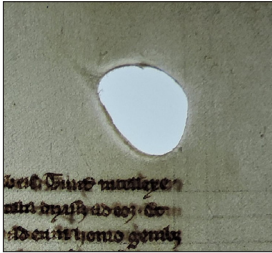


Figure 7: Hole caused by the loss of scar tissue which was either scraped off during manufacture or fell off while being stretched. Scar tissue is less flexible than the undamaged tissue around it (pp. 7, 235–36). *UofSC Early MS 6*

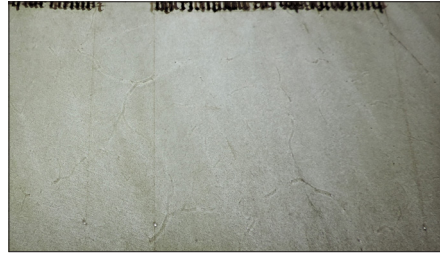


Figure 8: This prominent veining reveals the channels of the blood vessels and sometimes even the tubules themselves. *UofSC Early MS 33*

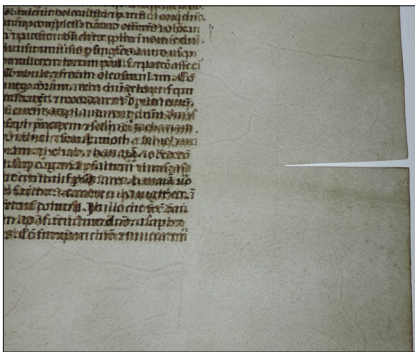


Figure 9: This parchment dried under uneven tension, and the edge was slit to make it lay flat. *UofSC Early MS 114*

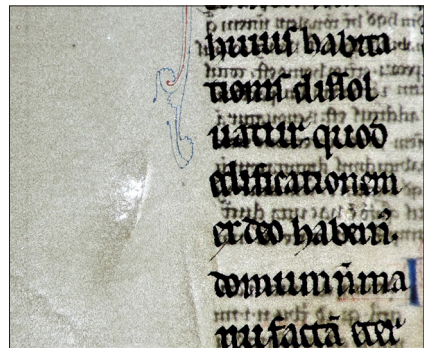


Figure 10: Crescent-shaped scuffs result from aggressive scraping, as the *lunellum* (knife used for scraping the wet hide) is crescent-shaped (p. 236). *UofSC Early MS 70 fol. 4*



Figure 11: Crescent-shaped cuts often result from scraping near thick axillary skin. ‘Axillary’ designates the skin near joints (Lat. *axilla*=‘joint’); repairs can be quickly basted while the wet skin is stretched on the frame (indicated by ovoid holes) and stitched more comprehensively later (indicated by round holes) (pp. 236–37). *UofSC Early MS 74 fol. 1*

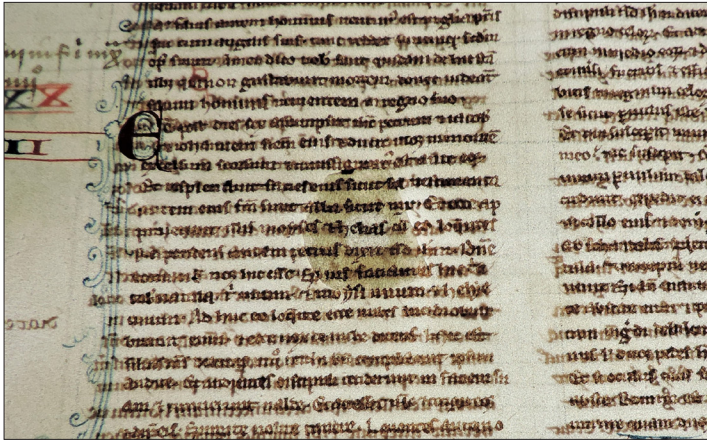
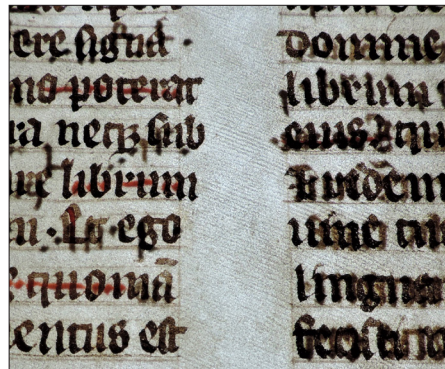


Figure 12: This patch is virtually invisible without the lightbox. *UofSC Early MS 6*



Figure 13: Two margins of this folio were entirely replaced with vellum patches before the text was copied. *UofSC Early MS 99*

Figure 14: These striations are characteristic evidence of parchment preparation. To be readied for writing, the parchment surface is sanded with a pumice stone or similar material before being rubbed with chalk. *UofSC Early MS 22*



Decoration

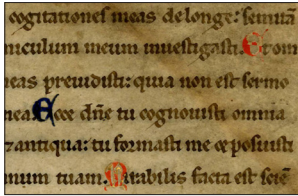


Figure 15: Dyeing gesso changes the appearance of gold leaf. The gesso beneath the gilding on these initials is bright red (p. 21). *Winthrop University Medieval MS Fragment 11*

Figure 16: Speech banderoles in this fragment depict conversation in a busy tavern (pp. 105-7). *Private Collection, France*

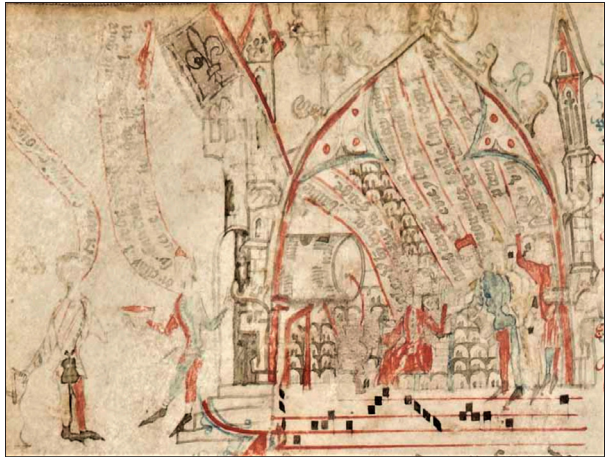


Figure 17: Three pinprick holes in the center of each circle show the use of a compass, while the lines were produced by a straight edge. *Collection of Scott Gwara*

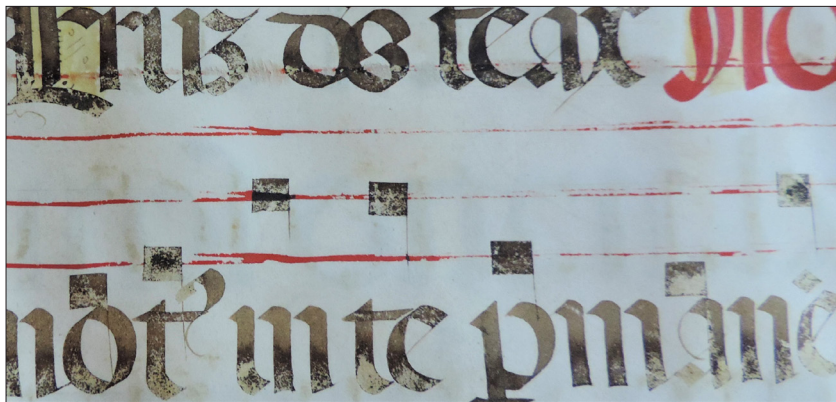


Figure 18: The 'rake' used for making the musical staves was lifted and re-set. *Collection of Scott Gwara*



Figure 19: This folio has the identical decoration on both sides of the page. The light box reveals that a mirror-image was traced on one side. *UofSC Early MS 67b*

Scribal Artifacts: Finding Aids, Reading Aids, Corrections, Additions

Figure 20: Scribal specimen sheet recently sold on Ebay (p.196). *Private Collection, London*

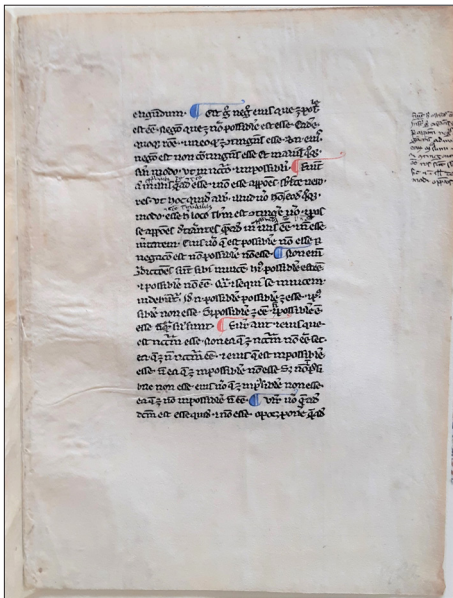
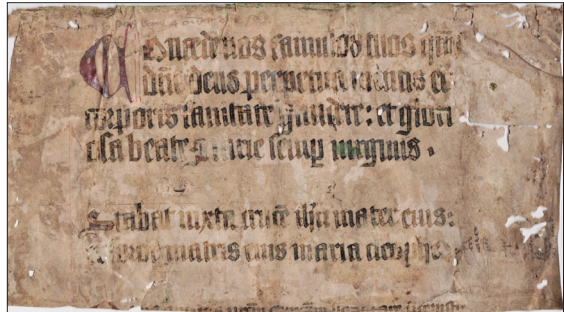


Figure 21: This university text of Aristotle's *Organon* has exceptionally wide margins for glossing that are characteristic of such Aristotle manuscripts (pp. 48–50). *Collection of Scott Gwara*

Figure 22: *Signes de renvoi* have different functions. In the glosses to this bible folio the *signes* indicate that the text flows onto the next page (p. 19, 31, 56). *UofSC Early MS 74, f. 1*

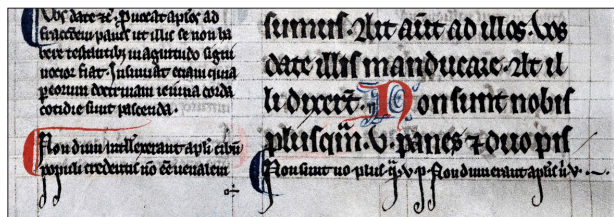


Figure 23: *Signes de renvoi* on this bible folio show where to insert missing text (pp. 19, 31, 56). UofSC Early MS 14

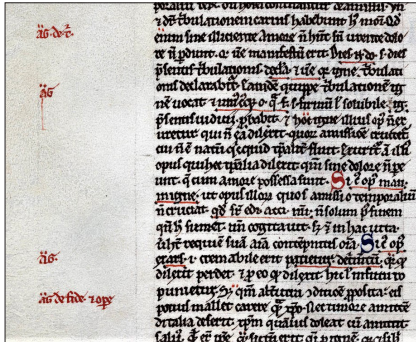
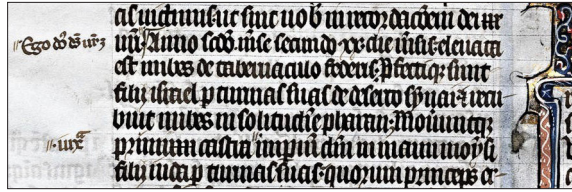


Figure 24: These shoulder notes provide Peter Lombard's sources (from the works of St. Augustine) in a copy of the *Magna glossatura* in *Epistolas Pauli* (pp. 55–58). UofSC Early MS 70, f. 2

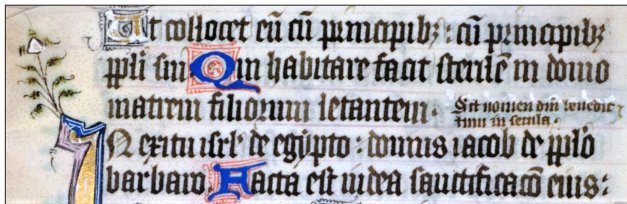


Figure 25: Decorative line-fillers in this English psalter were erased to accommodate antiphons (p. 19). White remnants of the gesso are still visible underneath the added text. UofSC Early MS 63, f. 44

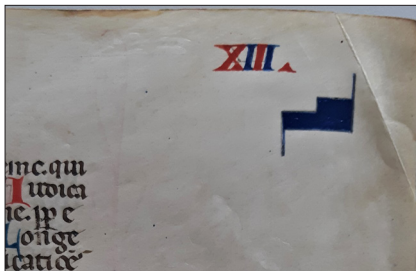


Figure 26: This undeciphered page referencing system in a fourteenth-century Italian bible seems to operate like flip-art (pp. 17–18). Collection of Scott Gwara



Figure 27: Tabs like this one made a manuscript's contents more accessible. UofSC Early MS 8

Genres



Figure 28: Large and fragile chronicle rolls are often fragmentary. These three membranes represent half of the known constituents (p. 160). *UofSC Early MS 148*

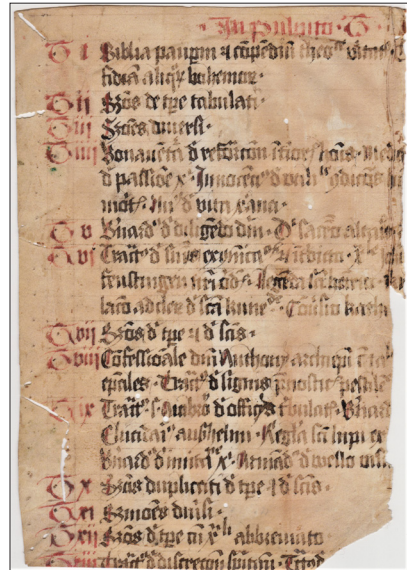


Figure 29: This rare library inventory identifies manuscripts kept in a book-press ('in pulpito') (p. 198). *Private collection, London*

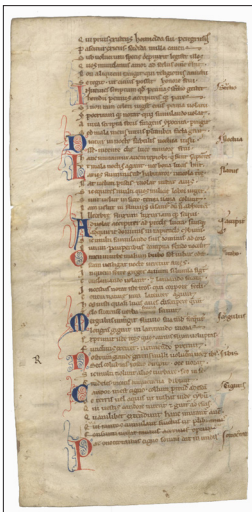


Figure 30: Latin verse like Peter Riga's *Aurora* was often copied in 'holster' format (pp. 162–68). *UofSC Early MS 7*

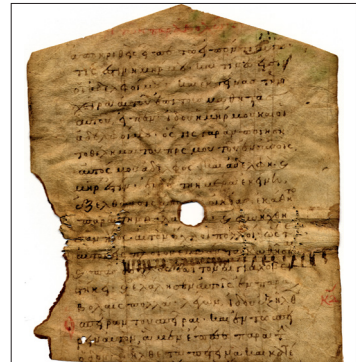


Figure 31: Greek palimpsest, undeciphered undertext (p. 8). *Greenville, SC, Furman U Mss. 2017-091000*

Figure 32: Latin palimpsests are considerably rarer than Greek ones. Columbus, OH, Ohio State University Libraries, Rare Books & Manuscripts Library, Spec. Rare. MS.MR.33

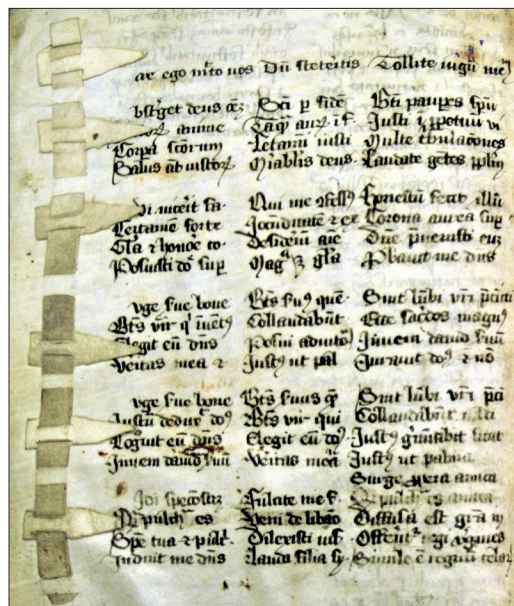


Figure 33: Manuscripts with moveable parts are seldom encountered. This 'prayer calculator' prefaces an Italian breviary copied by Gratiolus, dated 14 September 1400 (pp. 203-6). Wooster, OH, College of Wooster, Andrews Library (acc. 10807)

Inscriptions

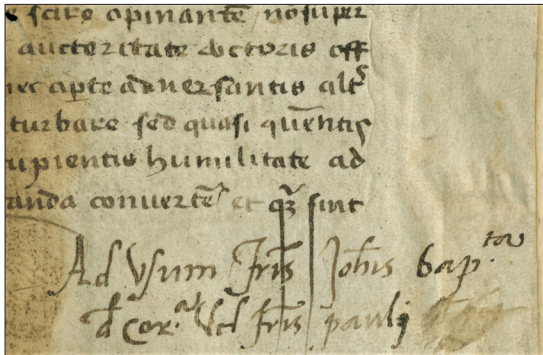


Figure 34: Brother John the Baptist or Brother Paul of Cortona were assigned to read this copy of *City of God* (pp. 125–27). UofSC Early MS 124, f. 2

Figure 35: Books of Hours with family inscriptions (called 'livres de raison') often record details of ownership. This one documents the birth of Louis Richard in 1576 (pp. 125–27). UofSC Early MS 132

