



Final Conference: Abstracts

Session 1: Textual Communities

Kate Koppy (Purdue University)

A Community of Copyists and Writers: Collaborative Composition in Findern (Cambridge Ms Ff.1.6)

The Findern Manuscript, Cambridge University Library Ms Ff.1.6, is a fascinating Middle-English miscellany whose contents include such a variety of texts as excerpts from works by Chaucer, Gower, and Lydgate; lyric poetry attested only in this manuscript; and notes on the heraldry of European kings. Building on Kate Harris's work to identify individual scribal hands as well as Sarah McNamer's work positing some composition by those scribes, I am interested in how the collaboration among amateur scribes transforms the compilation of texts in the manuscript into a collaborative composition. Those who participate in the creation of the Findern anthology and who share the unbound quires for reading constitute a largely female textual community in early sixteenth-century Derbyshire. Similar to the way social media function in the twenty-first century, the Findern anthology and other Middle-English vernacular manuscripts democratize the use of an existing specialized technology, accelerate the development of this technology, and function as vehicles for the maintenance of social relationships.

Wendy Scase (University of Birmingham)

Short Verse Narratives in the Vernon Manuscript

The Vernon manuscript (Oxford, Bodleian Library, MS Eng. poet.a.1) is the largest surviving multi-text codex from late medieval England. Produced c. 1400, the Vernon MS contains some 370 items, including free-standing short verse narratives (e.g. the *King of Tars*) and collections and cycles of narrative (e.g. the *Miracles of the Virgin*, the *South English Legendary* and the *Northern Homily Cycle*). The vast majority of the manuscript is written in the English dialect of the medieval West Midlands. However, it is to a limited extent a multilingual codex, including Latin rubrics and quotations throughout and some material in Anglo-Norman. Not attributed to any patron or scriptorium, virtually unparalleled among Middle English codices, and with no known medieval owners, the manuscript poses many problems of patronage and purpose. This paper will describe the manuscript and its problems and consider them in the light of the research questions proposed for discussion at the conference.

Emily Runde (University of California – Los Angeles)

Sages *In Situ*: Representations of Reception in *Seven Sages of Rome* and its Medieval English Manuscripts

In ongoing scholarly discussions of the Auchinleck manuscript (Edinburgh, NLS Adv. MS 19.2.1)—and of its texts, production, and early reception—it is strange that *The*

Seven Sages of Rome is so often ignored. Placed in the midst of this decidedly unmiscellaneous manuscript, *Seven Sages of Rome* constitutes, like Auchinleck itself, a multi-text collection. It includes fifteen separable stories, many of which circulated on their own, within an encompassing narrative framework. Yet Auchinleck does not present *Seven Sages* as a story-collection; its manuscript layout underpins a sense of narrative continuity rather than divisibility. This paper argues the implications of this choice on the part of Auchinleck's compilers for contemporary conceptions of *Seven Sages* and its manuscript context. It contends that marked shifts in the Middle English poem's disposition in seven later multi-text manuscripts express diverging attitudes towards the multi-textual nature of the poem, most powerfully conveyed in the early sixteenth-century commonplace book of Richard Hill (Oxford, Balliol College MS 354), whose presentation of *Seven Sages* constitutes an overt commentary on how he read the text. The dynamic representations of the poem's relatively stable configuration and content shape its reception in these manuscripts and signal contrasting visions of the multi-textuality of the manuscripts themselves.

Session 2: Geographic and Linguistic Variety

John Scattergood (Trinity College, Dublin)

British Library MS Harley 913 and Colonial Ireland in the Early Fourteenth century

British Library MS Harley 913 is a small manuscript of 64 folios written in Ireland in about 1330. It is trilingual: 17 texts are in English, 30 in Latin, one in French and two are macaronic. It is of Franciscan origin: some of it appears to have been written in Kildare and some in Waterford. Its contents are miscellaneous, but mainly religious or satirical – and some of the satire is directed at religious institutions, such as the attack on the luxury and immorality of the enclosed orders in *The Land of Cockayne*. Some of the items can be found in contemporary manuscripts of English provenance, and perhaps originated in England, but many texts are unique to this manuscript and comment, sometimes directly, sometimes obliquely, on problems and tensions in the English controlled pale. *Piers of Bermingham* is an elegy for a local warlord, who died in 1308, who was mainly famous for his slaughter of the O'Connors of Offaly in defence of English holdings in Kildare. *The Walling of New Ross* celebrates the building of the defences of that prosperous mercantile town in 1265, to protect it from the perceived threats occasioned by the feud between Walter de Burgh, earl of Ulster and Maurice fitz Maurice of Connacht. Another poem, originally in the manuscript, but which now exists only in a fragmentary seventeenth-century copy, warns the young men of Waterford to prepare to defend their possessions against the Power family. This paper will argue that this manuscript is especially valuable because it constitutes an unofficial report from a frontier area where the control of the occupying English was fragile and contested.

Thea Summerfield (Utrecht University)

A Bilingual Library in its Own Right?: Cambridge University Library Ms. Gg. 1.1

Cambridge University Library Ms. Gg. 1.1 (c. 1300-1350, by a single scribe) was described by Paul Meyer in 1886 as a compilation which is ‘à lui seul toute une bibliothèque’. The majority of the texts are in Anglo-Norman, with short, religious texts in Latin, and a number of texts in English. Some Anglo-Norman works incorporate English. Verse is used predominantly for both Anglo-Norman and English texts, in a variety of metrical systems.

In my contribution I will examine the monolingual Middle English texts and insertions in their (primarily) Anglo-Norman environment considering their content, language and metre. Do the English texts fit the overall plan governing the compilation as regards style and content? Does the juxtaposition of Anglo-Norman and Middle English texts allow of conclusions concerning the bilingual competence in the two vernaculars of the patron/audience? To what extent is Gg. 1.1 similar to other early fourteenth-century compilations?

Elizaveta Strakhov (University of Pennsylvania)

Politics and Poetics: The Organization of the Pennsylvania Manuscript

University of Pennsylvania Codex 902 is a vast late-fourteenth century anthology of 310 lyrics from all corners of Francophone Europe. I analyze its taxonomizing program by considering its placement of Guillaume de Machaut at its centre. While this placement certainly reifies Machaut’s poetic preeminence, the section radically departs from the stable order of Machaut’s lyrics as set by the major, contemporary collected-works Machaut manuscripts that scholars have shown to have been, at least partly, supervised by Machaut himself.

My study reveals the scribes’ reliance on multiple individually circulating exemplars of Machaut’s work in a painstaking and patently intentional process. In addition to scrambling the established order, the scribes intercut this 109-lyric section with 99 unattributed works also found, circulating with some of the same Machaut lyrics, in an array of contemporary and slightly later French musical repertory manuscripts copied in the Netherlands (one in Utrecht!), Germany and Italy. I argue that this anthology, which contains no room for music, is a key, self-consciously literary link in a sprawling European manuscript network. The strikingly different order of Machaut’s lyrics displaces and re-orientes his dominant authorial status by intentionally fragmenting him into a diffuse Francophone European tradition.

Session 3: Author and Authorization

Gerard Bouwmeester (Utrecht University)

An Augustijnken Codex?

In Dutch scholarship, the manuscript Brussels, Royal Library Albert I, 15642-51 is often referred to as the 'Lucidarius Manuscript'. The manuscript has this nickname due to the fact that it opens with a rhymed Middle Dutch translation of the Latin *Elucidarium*. The manuscript was probably made in the second quarter of the fifteenth century in the province of Brabant. It contains six irregular quires and is entirely copied by the same scribe. After the *Lucidarius*, it preserves nine more texts. Noteworthy are a rather lengthy mirror of sins by Jan de Weert (*Nieuwe Doctrinael*; 62r-87v) and the fact that three of the remaining seven texts were written by the same author, Augustijnken van Dordt. These are a ship allegory (*Van den scepe*; 87v-93r), a text on the Holy Trinity (*Dryevoldicheit/Schepping*; 99r-102r), and an exegesis of the first fourteen lines of St. John's gospel (*Dit is sinte Jans ewangelium*; 106v-116v). Two other, anonymous short verse narratives have been ascribed to Augustijnken as well, and although this suggestion is disputable, it is remarkable that within such a relatively small text collection, three and possibly five texts by the same author (of whom we only know seven texts anyway) are transmitted. It raises the question that is of central interest to my paper; in what way do Augustijnken's texts shed light on the principles of organization of the *Lucidarius*-manuscript?

Margaret Connolly (University of St Andrews)

What John Shirley Said: Authorship and Attribution in Trinity College Cambridge R.3.20

The scribe John Shirley is an important source of information for the attribution of a large number of short Middle English poems, including a significant number by John Lydgate and Geoffrey Chaucer. In the case of Chaucer's short poems Shirley is either the earliest or the only writer to ascribe material to Chaucer, and sometimes also the only surviving witness. MS Trinity College Cambridge R.3.20, a large collection (mostly of verse) contains, amongst other lyrics by Chaucer, the single stanza 'Adam Scriveyn': there are no other manuscript copies of this stanza. Since Linne Mooney's identification of Adam Pinkhurst as the scribe of the Hengwrt and Ellesmere MSS of the *Canterbury Tales* these seven lines of verse, and Shirley's crucial information that they are addressed to Chaucer's 'own scribe', have received renewed critical attention, and the question of Shirley's reliability has again been raised. This paper will reassess Shirley's attributions of authorship in the Trinity MS, focusing on the Chaucer items. Attention will be given to its physical composition and period of copying, and to its reception by later users, crucially John Stow, who owned and annotated it.

Dieuwke van der Poel and Cécile de Morrée (Utrecht University)

Authorial and Editorial Roles in Modern Devout Song Manuscripts

The textual culture of the *Devotio Moderna* provided fertile ground for the development of a group of manuscripts containing songs in Latin and the vernacular. These codices occupy an interesting place within the research on miscellanies for two reasons: they originate from a very specific environment and generally contain some quite explicit indication for their intended and actual use.

Research has shown that these sources often resulted from a writing process that occurred in several phases, involving several authorial and editorial roles often spread over different people.

This paper will present a model of these authorial and editorial roles. As the written outcome of a long and partially oral transmission process, these song manuscripts provide a further dimension to previous research on medieval multiple-text codices.

Session 4: Genre

Kevin Gustafson (University of Texas at Arlington)

Miscellaneity and the *Roman Antique* in Later Medieval England: The Case of John Lydgate

Much recent work on vernacular codicology in later medieval England has focused on the relation between centripetal and centrifugal impulses in manuscript production—what Seth Lerer terms ‘miscellaneity’, and what Ralph Hanna refers to as the tension between the consciously ‘bespoke’ aspect of book production and the tendency of manuscripts to be the result of matter at hand. This paper focuses on these tensions in manuscripts of the philosophical and classicizing *romans antiques* of John Lydgate, with special reference to BL MS Royal 18 D.ii. Most critics see Middle English treatments of the Matters of Troy and Thebes as examples of *translatio studii*: attempts to establish English as a literary medium through recourse to a monumental (because ancient) version of a chivalric master narrative. Yet the manuscripts of these works suggest a view that is more dynamic and complex. Chaucer established a dialogic principle for the *roman antique* when he juxtaposed his *Knight’s Tale* with a *fabliau*. Manuscripts of Lydgate’s two *romans antiques* indicate a similar ambivalence about whether the *roman antique* is a complete book or part of a larger whole. A case in point is BL MS Royal 18 D.ii, a fifteenth-century *de luxe* copy of *The Siege of Thebes* and *Troy Book* that was expanded by its sixteenth-century owner. Here, I suggest, the physical dynamics of the manuscript—its translation to the Percy estates through marriage, and then the subsequent additions—correspond to dynamics in the conception of Lydgate as an author and the development of the philosophical idiom of the *roman antique* for conspicuously topical writing.

James Wade (Christ's College, Cambridge)

The Ethics of Sacrifice in the Heege *Sir Amadace*

Principal research question: How do the different contexts in which short verse narratives find themselves impact upon their contemporary reception and challenge our view of medieval generic categories?

This paper will look at *Sir Amadace* in the context of the Heege manuscript (NLS, Advocates' 19.3.1), which also contains a range of vernacular texts from the fourteenth and fifteenth centuries (such as exempla, Saints' Lives, courtesy tracts, devotional lyrics and other romances such as *Sir Isumbras* and *Sir Gowther*). I want to use this contextual material as a way of thinking about how early readers might have calibrated their understanding of the central ethical dilemma in *Sir Amadace*: the sacrifice of his wife and son. I would like to propose that ethical models from religious and devotional discourses would have been available for the understanding of secular fiction in the period; and furthermore, that miscellany manuscripts are useful artefacts for thinking about how those models would have been available to lay readers. Far from being a purely contextual exercise, however, I want to show how these ethical models were not simply read onto, but were embedded within, the secular texts themselves.

Silvia Hufnagel (The Arnamagnæan Institute, Copenhagen)

Literature, Manuscripts and Scholars. On Mythical-Heroic Sagas, Their Manuscripts and What Scholars Make of Them

The mythical-heroic sagas called *fornaldarsögur* are an Old Norse prose genre that was extremely popular throughout late medieval and post-medieval times in Iceland, as the multitude of manuscripts containing them bears witness. The term *fornaldarsögur* was coined by Carl Christian Rafn in his 3-volume edition with the title *Fornaldarsögur nordrlanda* (1829-30), literally 'stories of the northern lands in ancient times', and the corpus of the sagas contained in this edition came to constitute the genre *fornaldarsögur*, with only minor exceptions and adjustments. The sagas deal with heroes from mainland Scandinavia and their adventures. Bridal quests, fights, battles and supernatural elements, for example dwarfs, giants and magic rings, form important features of the genre. The common definition of the genre is based on the geographical and temporal setting of the narrative: *fornaldarsögur* are stories that are set in mainland Scandinavia before Iceland's settlement. There are, however, discussions about the genre definition, both with regard to individual sagas and the genre as a whole. Manuscript evidence adds to the discussions, as in many manuscripts the mythical-heroic sagas are side by side with other genres, especially with *riddarasögur*, or chivalric sagas. These two genres share strong similarities in style and structure. In fact, one could argue that the geographical setting is the only distinction between them.

In this presentation I will give a short definition and overview of the mythical-heroic sagas, followed by three manuscript examples with the focus on the implications of

their compilation patterns. AM 343, a 4to from the fifteenth century, is a manuscript miscellanea that contains mostly mythical-heroic and chivalric sagas. It is one of the oldest existing manuscripts of mythical-heroic sagas and a representative of the genre's popularity and entertainment value. Stock. papp. fol. 56 is a manuscript miscellanea from the seventeenth century that illuminates how the mythical-heroic sagas were used as historical sources. ÍB 277, 4to from the nineteenth century, is an example of how texts influence each other and highlight certain features of their stories within their manuscript context.

Hannah Morcos (King's College London)

The Manuscript Contexts of the *Fables Pierre Aufors*

This paper proposes to investigate the manuscript contexts of the *Fables Pierre Aufors*, one of the two French verse redactions of Petrus Alfonsi's highly influential *Disciplina Clericalis*. In light of Petrus Alfonsi's proposition to sweeten the pill of edification by including entertaining narratives, the narrator of the *Fables* announces his intention to share the wisdom of his predecessor, by incorporating his 'deduiz e bels fableals / De genz, de bestes, de oiseals'. While explicitly aligning his work with its source, the redactor of the *Fables* creatively assimilates the embedded tales to contemporary literary types, notably (as insinuated in the quotation above) *fabliaux*, fables and beast epic. In addition to its proximity to certain types of secular narrative, the pedagogic dialogue which frames the tales associates the *Fables* with other types of instructive literature. By examining the material transmitted with the *Fables*, the relationship of variance to manuscript context, and the paratextual program of each codex, this paper will explore the effect of the manuscript contexts on the reception of this generically diverse and composite work, and attempt to identify potential trends in its manuscript transmission in addition to exceptional instances.

Session 5: Textual Dissemination

Gareth Griffith (University of Bristol)

The Contemporary Intertextual Matrix: *The Siege of Jerusalem* and Multi-Text Manuscripts

The Siege of Jerusalem is an alliterative poem from the 14th century, which exists in nine manuscripts. This comparative abundance of medieval witnesses to a Middle English romance allows us to read the poem in a variety of manuscript contexts and thus seek to explore how these contexts might affect the interpretation of an essentially unchanged poem.

This paper will examine *The Siege of Jerusalem* in a number of these contexts, seeking to understand how multi-text manuscripts provide us with a pre-existing, contemporary set of intertexts and how these might contribute to a richer

appreciation of the alliterative poem. In particular, this paper will show how different manuscripts construct the poem as romance, as history, as pious legend, and as penitential *exemplum*. Manuscripts to be considered will include Cambridge University Library, MS Mm.v.14 and British Library, MS Cotton Caligula A.ii.

Anne Reynders (KULeuven)

Traductions et textes parallèles

L'analyse des textes parallèles s'est avérée très prometteuse pour l'étude de la dynamique des recueils médiévaux. Si l'on choisit des traductions comme textes parallèles, cette approche devient plus fructueuse dans la mesure où le texte source peut être utilisé comme point de référence complémentaire. Même pour des textes qui nous sont parvenus dans un état très fragmentaire, cette approche peut mener à une meilleure compréhension de ceux-ci et des recueils dont ils faisaient partie. Pour illustrer cette approche, je travaillerai sur les différentes versions du *Roman van Cassamus*, traduction en moyen-néerlandais des *Voeux du Paon*. J'envisage d'abord de définir les relations entre les trois versions en les comparant avec leur texte-source français. Ensuite, je tenterai d'expliquer le profil très différent de deux des trois versions en les situant dans les recueils dont elles faisaient partie. Il s'agit d'une part du ms Den Haag, KB, KA, XXIV et d'autre part d'un recueil actuellement dispersé, qui a dû contenir une version de *Alexanders Geesten* (Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek, 173) et une version de *Historie van Troyen* (Leiden, UB, BPL 2387).

Translations and Parallel Texts (in French)

The so called *Roman van Cassamus*, a Middle Dutch translation of the Old French *Voeux du Paon*, survives in 3 very different versions or parallel texts. Only one is complete, the other two are in a very fragmentary state. But the presence of the Old French source text allows us to determine the relations between them. The information concerning the codices to which the complete version (Den Haag, KB, KA, XXIV) and one of the fragments (Brussels KBR, 18.228) belonged, further allows us to explain the very marked differences between these two versions. On the other hand, the differences between these two versions inform us about the principles governing the codices they were part of.

Emily Lethbridge (Stofnun Árna Magnússonar/Háskóli Íslands)

***Njáls saga* and Multi-Text Medieval Icelandic Manuscripts**

In the unusually large number of medieval manuscripts that preserve the medieval Icelandic *Njáls saga*, the saga is copied out as a single text rather than alongside other sagas. Admittedly, many of these manuscripts are fragmentary but of the six that preserve the bulk of *Njáls saga*, only one (Möðruvallabók, AM 132 fol.) contains other sagas – and this, arguably, may not have been the original intention of the

scribe. Another manuscript produced in 1498, *Bæjarbók* (AM 309 4to), preserves around one third of the *Njáls saga* text alongside a number of other texts. There are good reasons to believe that *Njáls saga* was not part of the original *Bæjarbók* manuscript however. In this paper, I will survey the preservation of *Njáls saga* in the multi-text manuscripts in which it is found. If it can be argued that *Njáls saga* – unlike most other sagas – was predominantly copied independently of other texts rather than alongside them in larger medieval Icelandic compilation manuscripts, then this gives rise to the question ‘why?’.

Session 6: Readership

Kathy M. Krause (University of Missouri-Kansas City)

BnF fr. 378 and the Gendered Visages of Allegorical Narrative

This paper proposes a codicological examination of BnF fr. 378, an Old French miscellany dating from the late 13th century, with a particular concern for the place of gender in the codex. What study there has been of BnF fr. 378 has focused almost exclusively on the *Roman de la Rose*, the last, and by far the longest, text in the codex. Indeed, in his analysis of the manuscripts of the *Rose*, Langlois argues that the section containing the *Roman de la Rose* was originally separate, as it was clearly written by a different scribe from the rest of the manuscript. However, I will argue that the two sections of the manuscript were conceived of as a whole, based on both codicological and textual evidence.

The major part of my analysis examines the iconographic program of the manuscript, for it is here that fr. 378 holds some of its most interesting and surprising finds. In particular, there are a number of examples of ‘gendered’ disconnects between text and image: figures of women in miniatures accompanying texts that have no female characters. By investigating the image/text relationships in BnF fr. 378 as well as the relationships between the individual texts, I hope to tease out what they can tell us about the organizing principle of the manuscript as well as, perhaps, something about its original owner.

Daniël Ermens (Utrecht University)

Who Read It? A New Look at the Oudenaarde Book of Verse Texts

The oldest known Middle Dutch multi-text codex is the so-called Oudenaarde Book of Verse Texts. The remaining 33 leaves have been a challenge to scholars for nearly two centuries. Whereas the authorship of the texts and the place of origin of the codex were once the main points of interest in publications on this manuscript, the questions of how the codex was used and who the intended user(s) of this codex may have been did not receive as much attention. Only recently it has been argued that textual and codicological aspects of this manuscript point in the direction of a codex that was meant to be read aloud to a group of people, or used in a classroom. How

convincing are these arguments? Do we have other examples of multi-text codices that were meant to be read from to an audience, or used in a classroom? These questions were the starting point for a further investigation into the textual and codicological details of this fragmentary manuscript. I intend to discuss the results of my research at the conference.

Keith Busby (University of Wisconsin-Madison)

If I Could Do It All Over Again ...

In this paper, I propose taking a retrospective look at *Codex and Context* a decade after its publication in 2002. By and large, it seems to have been favourably received, but I remain acutely aware of its deficiencies, material, factual, and intellectual. Constraints of time and space obliged me to treat some important manuscripts in passing or not at all and I welcome the opportunity to make corrections and fill in obvious lacunæ. I will look at some suggestions and criticisms made by reviewers, before considering how recent research might have made it a different book had it been written now. In particular I will suggest how study of the dynamics of manuscripts such as Nottingham, UL, Mi. LM. 6, Oxford, Bodl. Jesus 29, and Pavia, BU, Aldini 219 would complement earlier conclusions. The final part of the paper will be devoted to a brief exposition of my current research on the manuscripts of medieval Francophonia, which grew out of the final chapters of *Codex and Context*.

Session 7: Manuscript Typologies

Ilya Dines (University of Jerusalem)

Medieval Florilegia in Bestiary Manuscripts

Medieval *florilegia* are one of the most important didactic tools of the Middle Ages, and the same might be said about medieval bestiaries, which were one of the most important medieval school texts. Thus the idea to insert bestiaries into *florilegia* manuscripts seems to be very logical, but strangely enough, most of about seventy currently preserved Latin bestiary manuscripts, at least in their present states, have only the bestiaries themselves, and do not include any additional texts. My paper aims to discuss in detail two unprecedented and previously undiscussed bestiary manuscripts, namely Oxford, Bodleian Library MS Douce 88 (II) and Cambridge, University Library, MS Kk 4.25, which were produced in the thirteenth century in England, most probably in the diocese of Lincoln. These manuscripts present two big *florilegia*, both including about twenty various texts compiled and paraphrased from dozens of ancient and medieval authors. In both cases it is absolutely clear that all of these texts were originally bound together. I will focus on the three most important and typical questions for *florilegia* studies: first, on the logic of putting the texts together; second, on function of the bestiaries in these manuscripts; and third, on the purposes these manuscripts served.

Florian Kragl (Friedrich-Alexander Universität Erlangen-Nürnberg)

Codifying Genre: Kaspar von der Rhön's *Dresdener Heldenbuch*

It has become a commonplace in our project that genre is a fundamental category for the production and, presumably, the reception of multi-text codices. With regard to codex production, genre can intervene in two ways. On the one hand, the idea of genre can be constitutive for the selection and collection of texts for a multi-text codex (or a certain part of it). On the other hand, it seems plausible that the texts in some cases undergo considerable editorial processes, making them 'fit' the generic program of the planned book. Both seems to be the case with the 'Dresdener Heldenbuch', written by Kaspar von der Rhön in Nürnberg in the late 15th century. It is obvious that Kaspar von der Rhön aimed at a more or less complete collection of heroic poetry, thus producing one of the first voluminous and certainly one of the most famous 'Heldenbücher' of the late Middle Ages. And it is also evident that Kaspar von der Rhön adapted the texts which he could lay his hands on to construct what – however absurd and grotesque its contents may be in certain sections – might be, at least codicologically speaking, the most coherent collection of German heroic poetry ever produced. Kaspar von der Rhön shortens his texts, he gives them a homogeneous formal structure, even changes some plots – all of these actions being governed by a precise concept of heroic poetry which could be described as an aporetic phantasm of codified oral (sung) poetry. My paper will try to elucidate Kaspar von der Rhön's approach by taking a closer look at (1) the macrostructure of the 'Dresdener Heldenbuch' (the collection of texts), (2) the paratexts accompanying the texts – which address some of the editorial principles –, (3) and, last but not least, some of the textual details, comparing the 'Dresdener' narratives with other extant versions of the same story. It is (or, would certainly be) interesting to see, how almost every aspect of the production of this codex is subordinated to the generic principle, but it is also worth noting the poetic discrepancies and narrative dissolutions Kaspar von der Rhön provides his texts with by squeezing them come hell or high water in what he considered to be lusty heroic poetry, but which is nothing but heroic poetry's tragic early modern swan 'screech'.

Elisabeth de Bruijn (University of Antwerp)

A Distinct Type of Book? Middle Low German Text Collections with Secular Narratives

The major part of Middle Low German secular narratives has come down to us in eight fifteenth-century miscellaneous manuscripts, some of which are incomplete. Among these texts are the romance *Flos unde Blankeflos*, an adaptation of the Old-French *Floire et Blanchefleur* (five witnesses) and the 'Minnerede' *Des Kranichhalses neun Grade* (five witnesses).

The Middle Low German text collections reveal specific characteristics when compared to miscellaneous manuscripts from surrounding (Middle Dutch or High German) areas. Despite their identity as a group on the one hand, the Middle Low German codices manifest different literary ‘profiles’, with more or less resemblance to one another.

In my paper, I will discuss these different types of manuscript and explore the possibility of developing a ‘typology’ of Middle Low German text collections. Moreover, I will outline to what extent these Middle Low German codices differ from similar collections in surrounding areas, taking *Flos unde Blankeflos (F&B)* as an example. The focus will thus be on both the *F&B-text* and its **manuscript context** as opposed to other Continental West-Germanic transmissions.

Michael Johnston (Purdue University)

The Aura of the Middle English Miscellany

This paper argues that vernacular miscellanies in late medieval England made meaning in ways that were fundamentally different from the commercially produced manuscript book. In particular, miscellanies were rarely produced commercially and thus were rarely invested with exchange value. They are, rather, better described as idiosyncratic artefacts reflective of the compiler’s or patron’s tastes. Unlike the commercial book, the miscellany’s producers and consumers were often one and the same, or at least inhabited the same social spaces. Hence, unlike commercial productions, Middle English miscellanies reveal deep ideological connections between scribes and their books’ owners—connections that continued beyond the production and delivery of the completed manuscript. To make this case, I compare numerous miscellanies containing Middle English romances with the host of commercially produced copies of Chaucer, Gower and Langland that emerged from London in the period 1400–1450, paying particular attention to how miscellanies foreground criss-crossing and often conflicting agencies, while the commercial book attempts to pass as a regular, stable commodity. In conclusion, I turn to Walter Benjamin’s concept of the aura, which is often associated with manuscripts of all kinds. As I argue, the concept of aura maps much more straightforwardly onto the miscellany than it does the commercial book, largely because the former lacks exchange value while the latter does not.

Session 8: Textual Affiliations and Clusters

Paolo Divizia (Masarykova univerzita, Brno)

Texts and Transmission in Italian Late Medieval and Early Renaissance Manuscript Miscellanies

This paper deals with the birth, growth and evolution of manuscript miscellanies and clusters within miscellanies: whenever possible, they are to be considered as

structures which are partly the result of individual choices and partly the result of sedimentation and erosion from copy to copy: if a synchronic approach to miscellanies has been quite common in the past twenty or thirty years and several times has proved to be profitable, an approach which is at the same time synchronic and diachronic appears to explain the manuscript miscellany question even better, by adding a historical depth and showing the dynamics of manuscript miscellanies. A few examples will be taken from the tradition of Italian prose works dating from the Twelfth to the Thirteenth Century, as this is the main field of my first-hand studies, but the paper focuses on the theory so that no familiarity with Italian literature is required in order to comprehend the questions discussed here.

Tara Mendola (New York University)

Network, System, Miscellany: *Floire et Blancheflor* from the Outside-In

In this paper, I propose to ‘read’ the verse romance *Floire et Blancheflor* without referencing a single line of its contents. Rather, I suggest that by changing our frame of reference from the text to its surroundings, a new image of its reception and reach becomes clear. While the manuscripts’ materiality is of course important to constructing an image of a text’s audience, this is not what I suggest here. Rather, I will draw on what Franco Moretti calls ‘systems theory’ in his recent article ‘Network Theory, Plot Analysis’ (*New Left Review*, 2011) to construct a model of the short verse narratives found *around* the text in its Old French and Middle English manuscript versions. I will attempt to discover whether such repetitions are mere chance, and, if not, what their repeated presence near the romance signifies. *Floire et Blancheflor* represents an ideal narrative for this project: it is lengthy but not overly so, attested in a wide range of manuscripts, both temporally and spatially, and never bound alone.

In this way, the ‘miscellany’ found around the longer text delimits and describes the text itself. If one knew nothing about a longer verse narrative except what is consistently found (or not found) near it, what kind of images might we construct of its contents?

Matthias Meyer and Nicola Zotz (University of Vienna)

How to Name a Story? Rubrics – Headings – Titles

In our presentation we will focus on two aspects of the role medieval ‘titles’ of short narratives play in transmission, and we will also tackle the question of their origin. In the German manuscript tradition we can identify different types of titles: one rather generic, the other specifically pointing out prominent aspects of the story. We will present our material from two lines of query: Nicola Zotz will present manuscripts from different centuries and discuss how in each of them individual texts are demarcated. She will discuss the function of rubrics and titles for the layout, the text presentation and, last but not least, the interpretation of the transmitted texts.

Matthias Meyer looks at selected stories in their manuscript tradition and asks how titles vary (or stay the same) and what can be learned about different titles (and texts) from this material. Both aspects will lead to conclusions about how manuscripts and their use of titles can influence the reception of short verse narratives.

Session 9: Textual Affiliations and Clusters (Continued)

Tamara Pérez-Fernández (University of Valladolid)

Shared Exemplars and the Creation of Miscellanies in the Manuscripts of *Troilus and Criseyde*

Several manuscripts of Chaucer's *Troilus and Criseyde* contain various works by contemporary authors. Prominent among them is Huntington Library MS HM 114 (Ph), a multi-text manuscript that contains *Troilus and Criseyde*, *Piers Plowman*, *Mandeville's Travels*, *The Pistel of Swete Susan* and *The Legend of the Three Kings*. Richard Osborn, the prolific scribe who copied Ph and whose hand has been identified in five manuscripts, was also responsible for British Library, MS Harley 3943 (H2). In stark contrast with Ph, H2 only features *Troilus and Criseyde*, but the textual similarities between the text of *Troilus* as copied in Ph and H2 are so pronounced that they evince the existence of a shared exemplar. However, the absence of the other works in H2 and the dissonances in the treatment of extra-textual elements speak of fundamental differences in the methods of production and in the purposes of each manuscript. How are the different scribal attitudes towards Late Medieval vernacular literature exemplified in Ph and H2? How did the method of production of each manuscript determine the characteristics of the texts?

Rachel Sweet (King's College London)

No Text is an Island: the *Chastelaine de Vergi* in the Context of the *Dis et proverbes des sages*

One useful application of studying the dynamics of the medieval manuscript is the effect it can have on our literary criticism. Rather than viewing the text as fixed, immutable and isolated, we understand that the medieval short verse narrative is subject to variance, and appears in a variety of different contexts. One example of a text's significance shifting according to its context is the *Chastelaine de Vergi*, a thirteenth-century verse love story whose nineteen medieval manuscript compilations place it in a variety of different contexts. One of its more frequent companions is the *Dis et proverbes des sages*, a proverb collection that is actually juxtaposed with the *Chastelaine* in one manuscript (MS Angers, Bibliothèque municipale 548), and travels with it in two others. I would like to explore how this context for the *Chastelaine* can shape our reading of it, giving additional weight to its possible function as a negative exemplum.

Session 10: Genesis of Manuscripts

Patrizia Carmassi (University of Göttingen)

***Multa in uno* – Miscellaneous Codices in the Manuscript Collection of Marquard Gude**

Marquard Gude († 1689) collected during his life a huge and distinguished library which was admired by his contemporaries. It contained more than 200 medieval Latin manuscripts, not counting his printed books and Greek manuscripts. Gude himself sometimes separated original miscellaneous codices in order to obtain homogeneous books with only one author for his library. Many manuscripts which are preserved in Gude's library include classical texts (e.g. poetry, historiography) and were used almost certainly for scholarly purposes. This paper presents selected examples of miscellaneous codices from this collection, focusing on the following analytical aspects: 1. 'liber et opus'; 2. 'secundum ordinem'; 3. 'ad verbum correcti'; 4. 'multa in uno'.

Karl G. Johansson (University of Oslo)

The Miscellany Hauksbók. An Example of Medieval Modes of Collection and Compilation

The miscellany Hauksbók, today divided into three parts, AM 371 4to, AM 544 4to and AM 675 4to, was most likely assembled as a book during the 14th century. It is usually assumed that the assembly was initiated by the Icelandic aristocrat and member of the Norwegian elite Haukr Erlendsson. The book as it is preserved contains a large collection of works written in at least fourteen hands, one of which is considered to be Haukr's. In my paper I intend to treat the overall structure of the book, but focus mainly on the first three quires of AM 544 4to which hold what could be characterised as two independent compilations of matter related to Church history and theology, but also a number of single texts, among them the Old Norse poem *Völuspá*. I suggest that these quires were not necessarily produced on the initiative of Haukr Erlendsson. They could possibly have been part of the material he gathered, but there are also indications that they were bound with Haukr's collection at a later stage. This illustrates how collections and compilations were gathered and subsequently bound together in manuscripts, sometimes as the result of a process over generations.

Renée Gabriël (Radboud University Nijmegen) and Mike Kestemont (University of Antwerp)

Cherry Picking: The Production of Manuscript Ghent, UL, 1374 in the Context of the Book Collection of the Charterhouse of Herne

In the study of medieval multi-text manuscripts, the boards of a manuscript often curtail the object of research. Most commonly, the principles of organization and the creation of meaning are investigated for a stable collection of texts in one manuscript. The Heber-Serrure Codex (Ghent, UL, MS 1374), produced at the end of the fourteenth century in the Charterhouse of Herne near Brussels, asks for an approach that goes beyond the borders of a single manuscript and that takes into account the codex's discontinuous genesis. The so-called 'Speculum Scribe' of the Heber-Serrure manuscript selected passages from Jacob van Maerlant's *Spiegel historiael* and extended his collection several times with excerpts from this and other texts, as well as new complete works, many of them with complex strophic patterns (*Martijns, Rinclus, Der kerken claghe* and more). The codex's principles of organization seem to have changed over time; only after years, the text collection must have been finally bound together. Taking into account these discontinuities in production, we will investigate the factors that motivated the scribe's selection. Furthermore we will survey how the context of the Herne library, and particularly manuscript Vienna, ÖNB, Cod. 13.708, influences our interpretation of the nature and meaning of this miscellany. As such, we will give an account of this codex as a dynamic object that changed over time and that was produced in the context of a diverse and dynamic collection of books.

Rebeca Cubas-Peña (University of Birmingham)

'The Beginning of a Beautiful Friendship'. Let Me Introduce You to York Minster Library, MS XVI E.32

MS XVI E.32 is a late medieval leechbook, housed in York Minster Library, which happens to be one of the few extant medieval codices wholly dedicated to scientific and medical material. It is basically composed of herbal recipes, but it also includes other texts considered to be scientific in medieval times, such as a chiromancy diagram, a bloodletting/zodiac man or a lunar diagram. In that sense, it seems to be a traditional medical codex, both in terms of layout and content. However, it presents several features that makes it an exceptional volume. As surprising as it may sound, it has never been studied before. For that reason, I intend to introduce it to you by providing a brief description of its main features: its sources, its huge number of annotations and drawings, its layout, etc. focusing more specifically on the fact that it is composed of ten independent booklets, which were bound together by 1500 and seem to be arranged to fit a purpose.