

Gender in the Production and Use of Sacred Texts in Medieval European Christianity

Archival Expeditions Module

by Ann Chapman Price

Module Description

In this lesson, students will explore the various formats (size, shape, layout, etc.) in which sacred texts were produced and used in high and late medieval European Christianity. Students will articulate inferences that can be drawn between the physical format of specific examples of scriptural text and the reading practices in which they were used. By comparing and contrasting formats of medieval scriptural texts in the Rubenstein collection, and by drawing on background from secondary sources, students will be able to explain some of the ways in which gendered roles influenced the production of scriptural texts and, respectively, some of the ways in which practices of reading sacred texts were ‘gendered’ and entailed gender performativity.

Enduring Understandings

1. Sacred texts are not only sets of abstract ideas and beliefs but are also “cultural objects in complex networks of social relations,”¹ and those social relations involve gender politics.
2. The various possible ways of interpreting sacred texts can include methodologies that focus on the physical material of sacred texts in order to understand the ways in which people used them both for meaning-making (such as in ritual practice and devotional performance) and world-making (such as in transforming or creating genres in order to facilitate certain power structures).

Learning Objectives

Methodological

1. Students will be able to explain the value of using the material, physical aspects of sacred texts in order to understand some of the ways in which people used them both for meaning-making (such as in ritual practice and devotional performance) and world-making (such as in transforming or creating genres in order to facilitate certain power structures).
2. Students will be able to explain why it is helpful to investigate sacred texts not only as sets of abstract ideas and beliefs but also as cultural objects that are embedded in social relations that involve gender politics.

¹ Miller Parmenter, “Material Scripture.”

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Content

3. Students will be able to apply this methodological approach in order to articulate inferences that can be drawn between the physical format of specific examples of scriptural texts and the reading practices in which they were used.
4. Students will be able to synthesize information from secondary sources with their findings from investigating primary sources in order to describe ways in which the production and use of sacred texts in medieval Christianity involved questions of gender.

Assessment

The methodologically focused learning objectives (1 and 2) will be formatively assessed during and after Module Day 1. During class, the teacher will circulate throughout the class while students are completing their worksheet activity to assess and foster student progress, and students will share their findings (“debrief”) with the class after completing the worksheet. This informal presentation will provide the teacher with an early opportunity to correct misconceptions, ask probing questions, and add important points to the discussion. Additionally, and more formally, students will be assessed formatively after Day 1 by posting a response online to the following questions:

1. Why is it helpful to investigate sacred texts not only as sets of abstract ideas and beliefs but also as cultural objects that are embedded in social relations?
2. What benefits can come from using a methodology that examines sacred texts in terms of their material, physical aspects? How might this approach help historians understand culture and religious practice in ways that are unique from an approach focused solely on interpreting the words and their ‘semantic’ sense?

The formative assessment will provide the teacher with the ability to intervene as necessary before or on Module Day 2 by correcting misunderstandings, asking further probing questions, comparing student responses, etc.

Student achievement on the content-focused learning objectives (3 and 4) will be evaluated through the summative assessment, which will consist of student presentations on Module Day 2. Students will write a short (250-500 word) report on the class WordPress or wiki page and then present their findings to the entire class on Module Day 2. The presentations will be expected to synthesize findings from the secondary literature provided along with the students’ observations regarding the physical artefact.

Learning Activities Design

On Module Day 1, students will encounter examples of medieval sacred texts. They will engage with the manuscripts by using a worksheet to focus on the physical format and inferences that can be drawn from this about production and use. As homework, students will conduct research about the general category in which their manuscript(s) have been grouped. Secondary sources will be provided to students for this purpose.

On Module Day 2, students will present the ideas and questions that they encountered in their research and how these relate to the physical manuscripts. The teacher may set up a WordPress or wiki page so that student presentations may be digitally ‘published’ to the class before Module Day 2 (or reports may be posted to Sakai).

Time Frame

This module is designed for two 75-minute classes, spaced 1-2 weeks apart to allow students to prepare presentations in the intervening time. The module days may, for example, be paced as follows:

Module Day 1. Monday

Wednesday Regular Class

Assignment: Bynum, Caroline Walker. 2012. ““...And Woman His Humanity”: Female Imagery in the Religious Writing of the Later Middle Ages.” In *Fragmentation and Redemption :essays on Gender and the Human Body in Medieval Religion*. 6th print. New York: Zone Books, 151-181.

Monday Regular Class

Assignment: Powell, Morgan. 2020. “Introduction.” *Gender, Reading, and Truth in the Twelfth Century: The Woman in the Mirror*. Amsterdam: ARC, Amsterdam University Press.

Module Day 2. Wednesday

Schedule for Module Day 1.

1. Before class, the teacher will prepare materials.
 - a. Request manuscripts and have them arranged into the appropriate category groupings (see manuscript list below, page 9).
 - b. Acquire secondary sources (see page 15-16) and make them available to students.
 - c. Establish method for turning in assignments online.
2. On day one, the teacher will welcome students and set expectations. (See notes below, page 17).
 - a. Explain expectations for handling the materials in the Rubenstein.
 - b. Explain the day’s activity (i.e. students will use the worksheet provided to prepare comments to share with the class).
 - c. Model the thinking process in which students are expected to engage.
3. Students will engage with the materials in one of the five categories.
 - a. Using the worksheet below, preferably in collaborative pairs or groups (30 mins), students will prepare to share comments with the class.
 - b. The teacher will circulate to instigate further reflections on the manuscripts.

4. Students will present their initial impressions to the class (30 mins, or 5 minutes per category). The teacher will foster discussion of the questions that the manuscripts may raise about gender & the production and use of sacred texts in medieval Christianity.
5. The teacher will explain the directions and expectations for the rest of the assignment, which are as follows:
 - a. Students will receive secondary sources relevant to the category to which their manuscript has been grouped.
 - b. Students will synthesize findings from secondary sources and their manuscript(s) to create a presentation for Module Day 2.

The teacher should set expectations for how and when to turn in the written report and for the length of presentations on Module Day 2 (suggested 5 minutes, depending on whether the presentations are individual or collaborative).

Note: The teacher is advised not only to model the thinking process in which students will engage on Module Day 1, but also to model the presentations for Module Day 2. The teacher may shorten the time for whole-class sharing on Module Day 1 in order to make time for this, or preferably, the teacher may use time during class on one of the days between the module sessions. See notes at the end of the lesson plan (page 17-19) for possible content to be used during the modeling demonstration.

Schedule for Module Day 2.

1. The teacher will welcome the class; students will prepare to present their work (5 mins).
2. Students will present their research along with their manuscripts (65 mins).
3. The teacher will wrap up with final comments (5 mins).

Name _____

Gender & Christian History

Archival Expedition ‘Roadmap’ for Students

Module Day 1.

1. Today, you will encounter manuscripts in the Rubenstein library.
 - a. You are not expected to know anything about them yet!
 - b. The manuscripts have been sorted into five groups.
2. Fill out the worksheet pages below about *one* manuscript in one of the groups.
 - a. You are encouraged to work collaboratively!
 - b. The worksheet will help you prepare to share your findings with the class.
3. You will have time to debrief with students in your group.
4. Each group will share its findings with the class.
5. Before we leave today, we’ll explain the homework assignment.

You do not need to answer every question on the worksheet: it is a guide, not a graded assignment. Use the worksheet in order to **be ready to explain the following to the class when it is time to share your findings:**

A.) What inferences might be drawn between the physical format of your manuscript and the reading practices in which it was used?

B.) What questions or inferences can you suggest about the ways in which the creation and use of this manuscript might have been ‘gendered’ or entailed gender performativity?

Your homework assignment is explained on the “verso.” →

Name _____

Gender & Christian History

Archival Expedition 'Roadmap' for Students, cont.

Use this space to jot down notes from the class:

Homework Assignment:

You will be provided with secondary sources related to your manuscript. Treat these as research materials. Synthesize your findings from the archival expedition today and from the secondary sources. You *may* research other sources but are not required to do so. You **MUST** cite all sources, even those provided.

Write a report of 250-500 words answering the following question:

What are some of the ways in which gendered roles influenced the production and use of sacred texts and/or what are some of the ways in which practices of reading sacred texts were 'gendered' and entailed gender performativity?

Post your report online and prepare a presentation for the class.

You will present your research on Module Day 2.

* * In your presentation, you are expected to point out physical elements of your manuscript that relate to the information you gathered in your secondary sources.

* * *Please do not simply read your written report. Demonstrate* your findings to the class with the physical material of the manuscript.

Name _____

Gender & Christian History

Archival Expedition Student Worksheet

Directions: This worksheet invites you to engage in imaginative exploration, investigating the physical material of the manuscripts and thinking about what those features might help scholars discover about religious devotion, scriptural reading, and gender. The goal is to generate *hypotheses*, which means that your *creative inferences* and *wondering questions* are welcomed and encouraged!

1. Describe what you notice about the physical format of your manuscript.

- Consider the size of the parchment, the size of the script, and the style of the font – how much of the page is taken up by the text, by blank space, or by other elements?
- Can you detect lines that were etched to facilitate straight lines of text? Are there illustrations, ‘rubrics’ (red lettering to mark sections apart), notes in the margins, or any other interesting features? Is all the text in straight columns or organized complexly?

2. Besides the visual, what other senses can engage with this manuscript?

- For example, if you can touch the parchment, can you feel a difference between the “hair” and the “flesh” side of the animal skin? How thick or thin is the parchment?
- Imagine yourself as a medieval user of this text. How can you imagine any of your other senses engaged as you use this text?

3. Still imagining yourself as a medieval user of this text, what is your posture as you hold and read this manuscript?

- How is your body a part of the experience of reading?

4. What does the format of the manuscript suggest to you about the way in which it was used by its original audience?

- What do you think users of this manuscript would *do* with it?

5. How does your manuscript compare or contrast to others?

- How is your manuscript similar to or different from others in its assigned group?
- Feel free to move carefully around the room. How are manuscripts in your group similar to or different from others?

6. How do you think your manuscript mattered in the spirituality or religious devotion of those who used it? Or of those who made it?

- How was this specific manuscript meaningful to those who used it?

7. Do you think this text could be described as “gendered”? Why or how so?

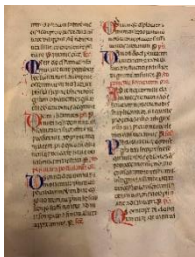
- Was it designed for use by readers of a specific gender?
- Were the practices themselves, to which the text was intended to be used, “gendered” in certain ways?
- What might this manuscript be able to illustrate about gender performativity, gender roles, and gender discourse in medieval Christianity?

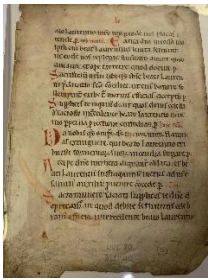
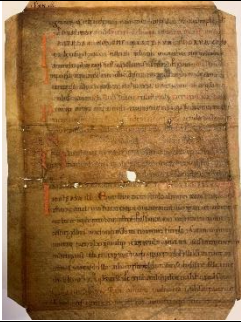
Manuscripts List

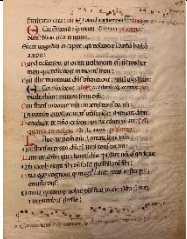
Manuscripts for this lesson have been sorted into general categories to focus student engagement. Optional manuscripts for each category are suggested to provide flexibility in implementation.

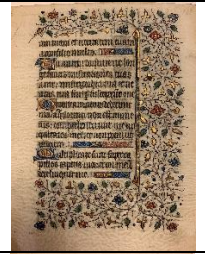
The teacher will request the following manuscripts from the Rubenstein library:

Sacred Texts for Communal Service / Missals: 3, 4, 80. (Optional: 151, 224, 18, 139);
 Breviaries: 5, 11, 8, 9. (Optional: 223, 150);
 Books of Hours: 138, 221, 10. (Optional: 120, 199, 222);
 Pandect Bibles: 32, 181, 1. (Optional: 128, 41, Incunabulum (001668353) *Biblia Latina*);
 Commentaries: 142, 146, Incunabulum (002702198) *Postilla Nicolai...* (Optional: 20, 27)

Sacred Texts for Communal Service / Missals	
	Latin 151 Content: choir book Geographic origin: Italy Date: 1420 CE Dimensions: 22 parchment fragments; 48 × 33 cm (H × W)
	Latin MS 3. Content: Old Testament (Genesis 50:16 – Exodus, title) Geographic origin: Germany Date: c. 1425-1475 CE Dimensions: 1 parchment leaf; 48.5 × 32.8 cm (H × W); 2 columns; 30 lines
	Latin MS 4 Content: Missal, fragment of lessons, graduals and orations for Ember Saturday in September Geographic origin: Northern Italy Date: c. 1375-1425 CE Dimensions: 1 parchment leaf; 34 × 24.7 cm (H × W); 2 columns; 29 lines
	Latin MS 224 Content: unidentified liturgical text [Sacramentary, prayers for specific reasons, such as prayers for rain line 19-20, <i>ad pluviam postuladam oratio</i>] Geographic origin: unknown Date: unknown Dimensions: 1 parchment leaf

	Latin MS 18 Content : Missal; f. 1. <i>Missa votiva in feria v de charitate</i> (from end of Gospel); <i>missa in feria vi de sancta cruce</i>; <i>missa de beata virgine</i> (to offertory verse); f. 2. <i>Missa de beata virgine a nativitate usque ad purificationem</i> (from epistle on); <i>missa de beata virgine infra pascha et pentecosten</i>; <i>missa pro vivis</i> Geographic origin: France Date : c. 1375-1400 CE Dimensions : 2 parchment leaves; 33.4 × 20.9 cm (H × W) ; 2 column; 34 lines
	Latin MS 80 Content: Missal Geographic origin: Germany Date: c. 12th century Dimensions: 1 parchment leaf; 23.5 × 17 cm (H × W); 20 lines
	Latin MS 139 Content: Missal Geographic origin: Italy(?) Date: c. 15th century Dimensions: 1 parchment leaf; 27.4 × 18.6 cm (H × W); c. 26 lines
Breviaries	
	Latin MS 5 Content: Breviary, fragment of readings and propers for June 29-July 3 Geographic origin: Northern France Date: c. 1100-1150 CE Dimensions: 1 parchment leaf; 31.5 × 20.3 cm (H × W); 29 lines

	Latin MS 11 Content: Breviary, Psalm 18:10 to end, Psalm 19:1-2 with 4 antiphons Geographic origin: Northern Italy Date: c. 16th century Dimensions: 1 parchment leaf; 52 × 37 cm (H × W); 2 columns; 14 lines
	Latin MS 8 Content: Breviary, <i>Officium defunctorum</i> (in genere) (Commendation of Souls), Lauds, Psalm 64 to end, <i>Commendationes animarum</i> (7r) Geographic origin: England Date: c. 15th century Dimensions: parchment codex; 8 folia; 12 × 8.5 cm (H × W); 21 lines per page
	Latin MS 9 Content: Breviary, <i>Officium parvum</i> B.M.V. Vespers (Dec 24 - Feb 2), Matins (<i>Te Deum</i>) to Terce (<i>Antiphon</i>) Geographic origin: England Date: c. 15th century Dimensions: 4 parchment folia; 14.6 × 10.3 cm (H × W); 16 lines per page
	Latin MS 223 Content: unidentified liturgical text Geographic origin: unknown Date: unknown Dimensions: 1 parchment leaf
	Latin MS 150 Content: liturgical book [Breviary likely] Geographic origin: Germany Date: c. 15th century Dimensions: 2 parchment fragments; 17 × 12.2 cm (H × W); 2 columns
Books of Hours	

	Latin MS 120 Content: Book of Hours Geographic origin: Southern Germany Date: c. 1461-1500 CE Dimensions: parchment codex; 58 folia; 12.3 × 9.5 cm (H × W); 15 lines per page
	Latin MS 138 Content: Book of Hours Geographic origin: Germany Date: c. 15th century Dimensions: parchment codex; 39 folia; 12 × 8.6 cm (H × W); 18 lines per page
	Latin MS 199 Content: Canticle of Simeon (Luke 2:29-32) from a Book of Hours Geographic origin: England Date: c. 15th century Dimensions: 1 parchment leaf; 10 × 17 cm (H × W)
	Latin MS 221 Content: Book of Hours Geographic origin: unknown Date: unknown Dimensions: 1 parchment leaf
	Latin MS 222 Content: Book of Hours Geographic origin: unknown Date: unknown Dimensions: 1 parchment leaf
	Latin MS 10 Content: Psalter (Ps. 93:14-96:3) Geographic origin: England Date: c. 14th century Dimensions: 1 parchment leaf; 13.2 × 10 cm (H × W); 2 columns; 29 lines
Bibles related to shifts in production in 13th cent. Paris, such as pandects, mendicants, etc.	

	Latin MS 32 Content: Old Testament, Job [kalends!] Geographic origin: Paris, France Date: c. 13th century Dimensions: parchment codex; 151 folia; 14.6 × 9.6 cm (H × W); 2 columns per page; 24 lines per page
	Latin MS 181 Content: Gospel of John 19-21 Geographic origin: France Date: c. 1240 CE Dimensions: 1 parchment leaf
	Latin MS 1 Content: Old Testament (Genesis 34:11 – 2 Maccabees, with lacunae) Geographic origin: Northern France Date: c. 13th century Dimensions: parchment codex; 292 folia; 19.5 × 13.5 cm (H × W); 2 columns per page; 48 lines per page
	Latin MS 128 Content: <i>Biblia Breviata</i> Geographic origin: Erfurt, Germany Date: c. 1400-1450 CE Dimensions: vellum and paper codex; 134 folia; 21.1 × 14.5 cm (H × W); c. 34 lines per page
	Latin MS 41 Content: Collection of Scholastic Sermons Geographic origin: Italy Date: c. 1425-1475 CE Dimensions: paper codex; 147 folia; 21 × 14.6 cm (H × W); c. 40 lines per page
	Incunabulum (001668353) <i>Biblia Latina. Biblia cum concordantiis Veteris et Novi Testamenti.</i> 1491. [Basle?]: [Johann Amerbach?].
Commentaries	

	Latin MS 142 Content: Commentary on Jeremiah 22:15-19 Geographic origin: Italy(?) Date: c. 12th century Dimensions: 1 parchment leaf; 29.2 × 18.3 cm (H × W); 2 columns; 36 lines
	Latin MS 20 Content: Commentary on 1 Corinthians. Geographic origin: Italy Date: c. 13th century Dimensions: parchment codex; 8 folia; 30 × 11.2-24 cm (H × W); 2 columns per page; 40 lines per page
	Latin MS 146 Content: concordance to the Bible Geographic origin: England or France Date: c. 13th century Dimensions: 1 parchment leaf; 38 × 27.4 cm (H × W); 5 lines
	Latin MS 27 Content: unidentified commentary Geographic origin: France(?) Date: c. 14th century Dimensions: 1 parchment fragment; 29.6 × 22.5 cm (H × W); 2 columns; 58 lines
	Incunabulum (002702198) Nicholas, and Nicholas. 1497. <i>Postilla Nicolai de lira super psalterium una cum canticis</i>. [Lyon]: [Perrin Le Masson (Perrinus Lathomi), Bonifacius Johannis & Johannes de Villa Veteri].

Secondary Sources.

The teacher will make the following sources available to students for use in their research and synthesis.

Missals (& Communal Texts)

‘Male’ gendered texts

Griffiths, Fiona J. 2020. “Mass in Monastic Practice: Nuns and Ordained Monks, c. 400-1200.”

Muschiol, Gisela. 2020. “Gender and Monastic Liturgy in the Latin West (High and Late Middle Ages).”

Pierce, Joanne M. 2016. "Medieval Christian Liturgy."

Women in Production

Radini, A., et al. 2019. “Medieval Women's Early Involvement in Manuscript Production Suggested by Lapis Lazuli Identification in Dental Calculus.”

Questions to consider: Even if these texts were ‘male’ – created for priestly use – (how) did these texts intersect with the lives of women? How were the production and the use of these ‘male’ Christian texts relevant to understanding the experiences of medieval women?

Breviaries

Basics about Breviaries

Bowdoin University, Art History Department. “Armagnac Breviary.”

Pierce, Joanne M. 2016. "Medieval Christian Liturgy.”.

Gender in Use & Production

Arthur, Kathleen G. “Drawing for Devotion: Sister Caterina’s Breviary.” 2018. In *Women, Art and Observant Franciscan Piety*, 87–118. Amsterdam: Amsterdam University Press.

Day, Véronique P. “Recycling Radegund: Identity and Ambition in the Breviary of Anne de Prie.”

* Can also reference articles for Books of Hours below, such as Reinburg, ““For the Use of Women”” and Doyle, “Picturing Men at Prayer”

Books of Hours

Basics about Books of Hours

Watson, Rowan. 2020. "Books of Hours."

Gender in Use & Production

Ashley, Kathleen. 2013. "Cultures of Devotion."

Doyle, Maeve K. 2021. "Picturing Men at Prayer."

Pearson, Andrea G. 2005. "Regendering the Faith: Book of Hours, Devotional Portrait Diptychs, and the Affirmation of Men."

-----, 2000. "Personal Worship, Gender, and the Devotional Portrait Diptych."

Reinburg, Virginia. "'For the Use of Women.'"

Additional Options:

Watson, Rowan. "Manual of Dynastic History Or Devotional Aid? Eleanor of Toledo's Book of Hours."

Pandect Bibles & Commentaries (Scholastic and Mendicant texts).

Basics

Rouse, Richard H. and Mary A. Rouse. 2020. "Book Production in Paris."

Smith, Lesley. 2020. "Theological Texts."

Women in Production

Branner, Robert. 1966. "Manuscript-Makers in Mid-Thirteenth Century Paris."

Rouse and Rouse. 2000. "Family of Guillaume de Sens." In *Manuscripts and Their Makers*.

Additional Option:

Mulder-Bakker, Anneke. 2013. "Devoted Holiness in the Lay World."

Questions to consider: Even if these texts were 'male' – created for men for use in an all-male setting, like the university or for men to use in a particular role like preaching – (how) did these texts intersect with the lives of women? How were the production and the use of these 'male' Christian texts relevant to understanding the experiences of medieval women?

Teacher's Notes for Module Day 1

The Teacher may use these at the beginning of Module Day 1:

- 1) Introduction
 - a) Dimensions of Scripture as Material Object²
 - i) Scholars can think about scripture as texts that involve 3 related dimensions
 - (1) Semantic – what the words mean
 - (2) Performative – As texts are vocalized and displayed, there can be a form of “inspiration” that is separate from the direct interpretation of what the words mean
 - (3) Iconic – the material of the scripture means something
 - (a) Scriptural texts are “ritual material objects that mediate a transcendent reality”³
 - ii) Scripture is both a message and a medium
 - b) The material actually sends a message
 - i) What message is conveyed by a pandect Bible?
 - (1) The tradition has a “singular, closed, and authoritative revelation”⁴
 - (2) There is continuity between the different voices in the different books
 - ii) Christianity, however, is not defined by a single / unchanging pandect Bible
 - (1) There has never been a universal canon
 - (2) For much of Christian history, scripture was written and used in other formats (not pandect Bibles)
- 2) How to research in the Special Collections
 - a) Safety & care for the manuscripts
 - b) Suggestions
 - i) Ask for a ruler and measure your manuscript!
 - ii) Take pictures of your manuscript with the label as well as close ups

Teacher's Notes on Pandect Bibles / Commentaries / Production in Paris c. 13th century

The teacher may use these in order to prepare to model a presentation. (The teacher could select an optional manuscript such as 20, 27, 128, 41 in order to demonstrate the expectations).

- I. From the late 11th century to the late 13th century, a shift occurred where the study of scripture and theology developed in two ways
 - A. The scholastic or academic study by scholars in the growing university system

² The three dimensions are elaborated by James Watts, cited in Miller Parmenter, “Material Scripture.”

³ Miller Parmenter, “Material Scripture.”

⁴ Miller Parmenter, “Material Scripture.”

1. “The changed needs of the new readers led to significant alterations in the layout, size, shape, and contents of theological manuscripts, most of the changes reflecting the need for quick reference rather than meditation.”⁵
 2. Rather than a tool for contemplation and formation of one’s interiority, bibles came to be treated more as depositories of retrievable information
- B. Mendicants who focused on teaching/preaching
- II. Change in production of texts
- A. Up until the 11th century
1. Manuscript copying / preservation occurred in monasteries
 2. Then book making shifted toward a more commercial system
 - i. Tradespeople in the city of Paris produced books for purchase
- B. Growth of Commercialization
1. While the commercial book trade grew, it did not completely replace, but supplemented the production of texts at the abbeys.
 2. By the end of the 13th century, we have evidence of hundreds of members of the book trade.
 - i. Not only scribes and illuminators but also
 - ii. Parchment sellers, binders, libraires or publisher/booksellers
 3. Q: are women mentioned in this 1292 *taille*? yes
 - i. A woman named Martha is mentioned in a 1251 rent list as a parchment maker along with her husband.⁶
 - ii. The widow Marguerite de Sens (known in the 1292 *taille*) took over her husband’s shop (he has been the earliest Paris stationer on record – i.e. a ‘librarian’ who would rent out pecia).
- III. What was the impetus for this boom in book business?
- A. Students at the Paris schools which were incorporated into a university in 1215
1. These were men who were training to become clerks or clerics
 2. They needed more books than the monasteries could supply
- B. Could mention the Pecia system: Rouse & Rouse write, “Pecia rental, a procedure pioneered by the Dominicans and perfected at the law university in Bologna, was widely used in Paris in a period dating roughly between 1260 and 1349 (with earlier and later exceptions).”⁷

⁵ Smith, “Theological Texts,” 906.

⁶ Branner, “Manuscript-Makers,” 64.

⁷ Rouse and Rouse, “Book Production in Paris,” 819.

IV. Single Volume Bibles⁸ - Pandects and Mendicants

- A. Bibles were usually bound in multiple volumes in the early and high medieval periods.
- B. By the end of the 12th century and through the 13th century, though, thinner parchment and smaller, more abbreviated script allowed Bibles to be produced in one volume. This took place at Paris.
- C. Mendicants could carry these bibles, so the Dominicans and Franciscans might be seen as another factor in the boom in book development
 - 1. large-format books weren't going to work for a mobile, pastoral ministry
 - 2. tiny one-volume (pandect) bibles -- 10 x 15 cm. ! -- Could fit in a pocket or hang from a belt!

V. Glosses, Commentaries

- A. The practice of writing commentary on scripture was widespread. This was called a "gloss" on the text.
- B. Layout - Up until the 13th century
 - 1. The gloss was generally written more or less as a single stream of text with one or two columns
 - 2. The Scriptural passage was set off by underlining, different font, or color marks
 - 3. Not all the biblical text would be presented – only the portions commented upon would be quoted
 - 4. Called LEMMATIZED format because the scripture was like a "heading" and then the exegesis followed
- C. An entirely different layout was developed
 - 1. reader aids
 - 2. multiple columns with the entire scripture passage accompanied by comments drawn from authoritative interpreters
 - 3. "By the end of the [12th] century the commercial book trade, doubtless in cooperation with the theologians, had worked out the most efficient and useful layout for gloss and text, an intricate page presupposing professional production; and a volume or more of glossed Scriptures, if not a whole glossed Bible, was soon to be found in the libraries of most cathedrals and abbeys."⁹

⁸ Rouse and Rouse, "Book Production in Paris," 819ff.

⁹ Rouse & Rouse, "Book Production in Paris," 817.

Bibliography

- Ashley, Kathleen. 2013. "Cultures of Devotion." *The Oxford Handbook of Women and Gender in Medieval Europe*. Edited by Judith Bennett and Ruth Karras. Oxford: Oxford University Press.
- Arthur, Kathleen G. "Drawing for Devotion: Sister Caterina's Breviary." 2018. In *Women, Art and Observant Franciscan Piety*, 87–118. Amsterdam: Amsterdam University Press.
- Bowdoin University, Art History Department. "Armagnac Breviary." *Experiencing Medieval Art Today*. Accessed March 19, 2021. <https://www.bowdoin.edu/coursework/art-history/class-exhibitions/arth1710/annotations/p5-2.html>. Books of Hours
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