

The manuscripts produced and kept at the great English Benedictine house of St Albans between the Norman conquest and the floruit of its notable historian Matthew Paris, about the middle of the thirteenth century, are of remarkable quality. Students of monastic art and culture have often commented.

Haney The St Albans Psalter is a rich quarry for academic investigation. It is hoped that this full colour web site will provide a springboard for future research, particularly because the manuscript can now be studied slowly and as a complete artefact. This section summarises interpretations by significant contributors. It will be noticed that few explore the entire book but many have opinions on certain aspects. Recurring issues concern how the book was put together, in what order and when. A new interpretation, derived from the evidence of this digital project, is presented in the final chapter, Conclusion. Pp ., Goldschmidt had access to the Gesta Abbatum but not the Life of Christina for his historical context. With that information he was the first to connect the psalter with Roger the Hermit, whom he thought wrote both the calendar and the psalter for Christina. Goldschmidt p33 also identified the illustration of the Litany as Christina and her nuns. In his sequence of events, the book began as a calendar and psalms. The psalm section was completed by an artist who left the page for psalm 1 empty. It was to begin with a great Beatus page either painted or pasted on to p16 the blank page at the end of the calendar, on which there are stitch holes for a silk curtain. At this point, the Alexis Master produced the 40 miniatures which were inserted between the calendar and psalms. This sequence ended with David the Musician on a verso p56 , and the psalms still lacked their Beatus page which had to be on a verso. In order to create the Beatus page, a corpus alienum, the Alexis quire, was inserted. This quire still had four blank pages at the end, on which the Emmaus scenes and finally the Beatus page p72 were added. Goldschmidt connected the Alexis quire with the dedication of a chapel to that saint in the abbey but did not see its connection with the rest of the book. He considered it was written and assembled some time between The Life of Christina of Markyate, , Oxford Medieval Texts, Oxford , revised , revised , pp edn Talbot deciphered the charred remains of the Life of Christina of Markyate and this contemporary account cast new light on the psalter. Around , she took her vows, Markyate Priory was founded and c. Following Goldschmidt, he saw connections with Roger the Hermit: Although these features indicate a connection with Roger, other details suggest the link was not direct. Roger was a monk of St Albans but the calendar is not strictly from the abbey. St Margaret in the Litany was only added to the St Albans ritual after about , too late for Roger. Talbot identified several of the obit additions to the calendar as relations of Christina; several of the added saints are women whose lives were a model for her; and three feasts are connected with Ramsey, the abbey near her home. He associated the Litany picture with Holy Trinity Markyate, and the initial to psalm with Christina, leading the monks she influenced to join St Albans, as narrated in the vita. Finally he linked the Life of St Alexis to Christina and her chaste marriage, as described in her vita. The project began as a book for St Albans Abbey. Of this, only the diptych of St Alban and David on pp survives and it was eventually relegated to the end of this psalter. All the rest of the book was made for Christina and this gave it an overarching unity of purpose and meaning. It was possibly illuminated by the Alexis Master who, unwilling to copy his own work, delegated an assistant to repeat the performance in the Albani Psalter. Thus the miniatures by the Alexis Master came first, followed by the psalm initials, drawn by the master but painted by his followers. The Christological cycle deliberately leaves out the Emmaus scenes in order to add them as a gloss to the Alexis quire. The Alexis quire was possibly the last to be created, with the Alexis Master personally in charge. He wrote the Psychomachia himself but misjudged its length, hence the confused spacing around pp The B on p72 was intended to have a frame matching the opposite page, 73, but the artist changed his mind. The Alexis Master also added all the titles to the psalms after they were finished. The obit for Roger the Hermit, added to the calendar not long after his death in c, places the whole book before that date. Pp , Dodwell established the crucial date for the death of Roger the Hermit through documentary research: Dodwell remained cautious in relating this date to the St Albans Psalter: He argued that the initials are designed with a consistent monastic agenda but he interpreted the pasted initial, p, as Christina. The calendar,

Alexis quire and psalm section were each written by different scribes. The calendar was based on St Albans but was modified to account for feasts at Ramsey Abbey. There were several groups of additions to the calendar which help to date it, and there were also the significant obits of Christina, her family, Roger and Abbot Geoffrey. The Litany was a modification of St Albans, with the addition of a number of female saints who might be of significance to Christina. The original text of the calendar was written by one scribe and probably begun after Geoffrey became abbot in 1077. The calendar additions of Markyate church dedication and St Margaret came after 1077. The main additions to the calendar and the remaining obits were well into the 1100s. The style of the initials is earlier than that of miniatures. It derives from existing products of the St Albans scriptorium, especially the Prudentius, London, B. MS Cotton Titus D. That is, the psalter is earlier than miniature cycle, and does not depend on the Alexis Master. He proposes an original book containing the calendar, miniatures and psalms with a different B, made for Christina. The Alexis B p72 was intended for another book which is why it does not match or balance p It is a posthumous reference to Christina who, after her death, is crossing into the heavenly side of the picture. Barrett 73, whose style is closer to mid twelfth-century works than the earlier group of the Alexis Master at St Albans. This assumes that the book returned to the St Albans scriptorium after it was complete. Ayres follows Wormald in attributing the title of the Christina initial to the same scribe who made the additions to the calendar. He considers the obit is too small a sample of writing to make a firm attribution. In her Life, these are mentioned after c. 1100. She had a special meaning for Christina already: In that case we may have to do with Abbot Geoffrey, and the fact that hand 3 has analogues in other St Albans books gives support to such a view. She goes so far as to rename the book The Psalter of Christina of Markyate. Around 1100, Christina comes to Markyate with her own personal psalter. After 1100, a calendar is made for it at St Albans. According to Professor Malcolm Parkes, he writes with a north French school hand. The miniature cycle by the Alexis Master is designed for another psalter: It is subsequently decided to insert the miniatures into the book which already contains the calendar, Alexis and psalter. This was squeezed into the available space by Geoffrey in order to justify the addition of the luxurious miniatures. In the early 1100s, after she took her vows, Christina experiences her vision of the Trinity which is ultimately recorded in the Litany p As a result the entire psalter section was created, culminating in the Trinity initial. In other words, the psalm section was created after the calendar, miniatures and Alexis quire. Geoffrey adds the titles to the initials when the book is partly finished: The production of the manuscript probably took place in stages between c. 1100 and 1120. He observes that the stitching of the quires in each section is different. She emphasises the sharp distinctions of script, ruling and parchment between each section the calendar, miniatures, Alexis quire and psalms. XVI were made in about 1100 or earlier at St Albans, quite independent from the Alexis Master, and they provide the local pool of motifs which both the Alexis Master and psalm artists used. The Beatus Vir p72 was never intended to have a matching frame to that on p Its design and lay out relate this page to the Alexis quire and not the psalm section. The entire Alexis quire was made before it was joined to this psalter text. The quire was made as a frontispiece to another psalter which was to begin on p It was later joined to the present psalter, whose existing preliminaries were removed: The link between the miniatures and Alexis quire is not so close either. They use different vellum and the frame sizes of the pictures are different. The calendar, written by a different scribe, on different vellum with different ruling, suggests it was not part of the original psalter. Liturgically there are discrepancies between the saints in the calendar and the Litany at the end of the psalms. Whereas Dodwell identified the work of Artist 1 in both the psalms and calendar, Haney points out differences, concluding that the calendar artist showed greater maturity than Artist 1, and the calendar might well post date the psalter. Since the St Albans Psalter is a composite book, Haney reviews the question of patronage and date separately for each part of the manuscript. The Litany in the psalter places St Alban next to St Stephen, a position normally reserved for the patron saint of the church. Wormald comments on the addition of extra virgins to the litany, but he overlooks the fact that more men were also added. In fact a high proportion of female saints in a litany is not proof of the sex of the recipient. Haney indicates that these items were also significant at Ely and Croyland, so the recipient was not necessarily Christina. Furthermore, obits were not necessarily added at the time a person died, since Christina, all her family and Geoffrey are added together. Haney concludes that, following the style of the Prudentius manuscript, the psalter, miniatures and

Alexis quire could have been made at the same time, followed by the calendar. Whereas Dodwell considered the psalm initials to be an original creation AP, , Haney identifies a pool of key sources for the choice of image. The most extensive psalter illustrations in England were the ninth-century Reims manuscript, the Utrecht Psalter Utrecht, Universiteitsbibliothek MS 32 and its early eleventh-century English copy B. These illustrate each psalm in a literal way but their pictures are broad, impressionistic landscapes, crammed with countless animated people. Haney shows in detail p how these expansive images were quarried for poses, gestures, themes, grouping of figures. A process of very erudite selection took place, firstly to convert these landscapes into the concentrated composition dictated by an initial, and secondly to focus a new and precise relationship between the initial and the text.

Chapter 2 : Details of an item from the British Library Catalogue of Illuminated Manuscripts

The manuscripts produced and kept at the great English Benedictine house of St Albans between the Norman conquest and the floruit of its notable historian Matthew Paris, about the middle of the thirteenth century, are of remarkable quality.

Albans form the community. It began to grow shortly thereafter. Nuns resided here supported by alms and attended to the poor. Sopwell was founded on the site of an antique hermitage. Thompson believes that Geoffrey, abbot of S. Albans is the probable founder Women Religious: Foot notes that there may have been a community of religious women loosely associated with the abbey for some time before the official foundation. Two abbots, Wulfnoth during the reign of Edgar, and Paul, after the Conquest, made attempts to regularize the women attached to St. Albans Veiled Women , vol. According to Dugdale, the abbot of St. Albans, Vulsig, first attached the nuns to the male community. His successor, Wlnoth, moved the nuns away from the male monastery to their own community and set up a strict rule from them. It is not clear from Dugdale whether this new community, which was set up before the Danes overran St. Juliana Berners, presumed author of the "Boke of st. Albans" was thought to have been a prioress at Sopwell in the 15th century. Unfortunately, this cannot be verified due to a gap in the records of the priory ranging roughly from Two holy women living at Eywood in moved Abbot Geoffrey to establish a regular community of nuns at Sopwell. During the time when Lady Margaret Wynter was at the monastery there were a number of high ranking visitors including: Eleanor Hulle, a benefactor of St. They were unable to find Eleanor Hulle and subsequently attempted to plunder the priory but the nuns and their property were saved by the intervention of some townsmen. Circa there were 19 nuns; at about the time of suppression there were 9 nuns, but when the priory was suppressed in there were only 5 nuns Medieval Religious Houses in England and Wales ,

Chapter 3 : St Albans Psalter. Bibliography. University of Aberdeen.

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Theodericus de Walliers, in blue and red. David, added early in gold capitals on blue ground. Agnes mater Philippi de Falkenberg, in red xiii. Berta monacha de Baillol, in red xiii. Matillidis Anglorum Regina, in green, original. Audomaro in black et Eufemia de ho. Osto de Tienes, in red. Baldwinus de assingham xiii. Nichomedis et Reueriani M. Willelmus Castellanus senior, in green, original. Baldwinus de balliol clericus xiii. Stephanus aduocatus, in blue, original. Baldwinus laicus, red xiii. Godefridus uenerabilis Wintoniensis Ep. Theodericus de walliers, red xiii. Castellanus Iunior, pink, original. Remigii Germani Vedasti Bauonis. Margeria de caune xiii. Margareta de Walliers ma ter Eufemie abbatisse xiii, red. Fusciani Victorici Gentiani M. Thomas of Canterbury does not occur. Radegund, Baltildis, Genouefa, Adeldrida². The entry on Nov. The following historiated initials occur: David, a youth in tunic, with curved staff. Samuel, white-haired in red mantle and white robe, anoints him with a green vessel. In the tail of the initial is Doeg, a young figure in scarlet hooded cloak, over green; he crouches watching them. The initial surrounded by a ground of dull purple. On L a bending figure of a man in black cap, pink mantle over white with green shading. Christ, with green cross-nimbus on pink over yellowish robe, holds blank scroll and blesses. Hours of the Virgin, f. Half length of the Virgin in red mantle covering her head. She holds a marbled book. Surrounded by purplish ground. All the above initials are edged with green. Each psalm and prayer has a gold initial filled or surrounded with coloured flourishing on uncoloured ground. A few have coloured grounds and contain lions or birds. In all the previous prayers the suppliant has been male. James appears to be mistaken in his collation of this MS. Quire 30 was a quaternion, but a second scribe inserted two further bifolios between fols and , to accommodate the text he wrote, which starts half way down fol. Otherwise the quiring is regular, and only the beatus page is lost, quire 3. Other painted initials include those to Psalms 2 f. For the Benedictine divisions of the Psalms eg. Psalm 9, verse 20, see folios 17v, 27, 52v, 86, 88v, v, v, v, v, v, v, Cockerell, Burlington Fine Arts Club: Exhibition of Illuminated Manuscripts London, , p. Coldicott, Hampshire Nunneries Chichester, Haseloff, Die Psalterillustration im Kauffmann, Romanesque manuscripts London, , pp. Robinson, Catalogue of dated and datable manuscripts c. Exhibited at Manchester, Romanesque Art, c.

Chapter 4 : LATIN WITH LAUGHTER; TERENCE THROUGH TIME WEBSITE

Trove: Find and get Australian resources. Books, images, historic newspapers, maps, archives and more.

In usum Ludi-discipulorum, quo felicius venustatem linguae Latinae ad sermonem quotidianum exercendum assequantur. Antoine Verard, , London and Paris: Antoine Verard, Paris: Biblioteca Apostolica Vaticana, ; discussed, Henry Martin, p. Commentarium super ipsius genitoris Dantis Comoediam. Lord Vernon, Vincentio Nannucci. Commentum di Pietro Alighieri nelle redazioni ashburnhamiana e ottoboniana. Commentum super poema Comedie Dantis: Arizona Center for Medieval and Renaissance Studies, Michael Holquist, trans, Caryl Emerson Holquist. University of Texas Press, Rabelais and his World. Princeton University Press, Oxford University Press, Terenzio nel Rinascimento Saggio. Das Teater des Terenz. Heidelberg; Carl Winter, Medieval Church Music Dramas: A Repertory of Complete Plays. University Press of Virginia, Ancient Editions of Terence. Paris, ; Rotterdam, Ann Arbor; University of Michigan Press, The Digby Plays, ed. Donald Baker and John L. Early English Text Society, Women Writers of the Middle Ages. Cambridge University Press, Marxism and Literary Criticism. Berkeley; University of California Press, New York; New Directions, The Stranger in Shakespeare. Stein and Day, Plauto, Terentio, Caesare, et Cicerone collegit Liber Humaniorum litterarum studiosis praecipue utilis. Notes on the Balinese Cockfight. The Theater of Devotion. University of Chicago Press, Ragionamento in difesa di Terentio contra le accuse dategli dal suo calonniatore. Studies in the Textual Tradition of Terence. University of Toronto Press, A History of Illuminated Manuscripts. Medieval Institute Publications, An Introduction to the History of Woodcut. The Codex Dunelmensis of Terence. Wright, Julia Bolton Holloway. Women in the Middle Ages. The Pilgrim and the Book: A Study of Dante, Langland and Chaucer. Edwin Mellen Press, Goldsmith, and Phyllis B. Paradigms of Death and Birth. Chatto and Windus, A Florilegium of her Works. The Library of Medieval Women. Die Geschichte des Terenstextes im Altertum. Granger Ryan and Helmut Ripperger. Exits and Entrances in Roman Comedy. Jones, Leslie Webber and C. Princeton Univesity Press, Chaucer and the Social Contest. Cornell University Press, Acci Plauti Fragmenta inedita item ad P. Terentium commentationes et picturae ineditae. French Painting in the time of Jean de Berry: The Limbourgs and their Contemporaries. The Scholia Bembina in Terentium. University Press of Liverpool, De Terentio eiusque Fontibus. The Art of Terence. Il teatro rivoluzionario di Terenzio. La nuova Italia, Il Codice di Terenzio Vaticano latino Biblioteca Apostolica Vaticana, Bulletin du bibliophile, Dramatic Characterization in Printed Commentaries on Terence, Illinois Studies in Language and Literature, Studies in Fifteenth-Century Stagecraft. Hodder and Stoughton, Terentius Christianus, seu comoediae sacrae. The Medieval Theatre in the Round. Faber and Faber, Studia scaenica Plautina et Terentiana. Les Belles Lettres, Cawley and Martin Stevens. Floures for latine speakyng selected and gathered oute of Terence. Inaedibus Tho Bertheleti, Album Terentianum picturas continetur ex imagine photypa Ludgunensi Terentii codd. Ambrosiani H 75 et Parisini sumptas et lithographice expressas. Eden Theater, Denver, Colorado. Director of Adelphoi and Phormio. Illustrations in Roll and Codex.

Chapter 5 : St. Albans Psalter | Revolv

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Queen Adeliza of Leuven d. The Benedictine nunnery of St. William Petty formerly Fitzmaurice b. Notes Full digital coverage available for this manuscript: Bagster and Sons, , p. British Museum, , II , pp. Reproductions from Manuscripts in the British Museum, 6 vols London: British Museum, , II: English 12th and 13th Centuries , pls 1c-1e. Reproductions from Illuminated Manuscripts, Series 2, 3rd edn London: British Museum, , pl. British Museum, , no. Van Oest, , pls 32, Humphrey Milford, , pp. Guide to an Exhibition of English Art London: Henry Bradshaw Society, , 6, p. Margaret Rickert, Painting in Britain: Penguin Books, , pp. Clarendon Press, , pp. Cambridge University Press, , pp. SKIRA , , p. Dodwell, and Francis Wormald, The St. Albans Psalter Albani Psalter London: Warburg Institute, , pp. Nelson and Sons, , pp. Medieval Libraries of Great Britain: A List of Surviving Books, ed. Royal Historical Society, , p. British Museum, , pp. Harvey Miller, , no. Watson, Catalogue of Dated and Datable Manuscripts c. The British Library, 2 vols London: British Library, , no. Medieval Studies Presented to Chrisopher Hohler, ed. Harvey Miller, , p. Arts Council of Great Britain, , no. Brewer, , II, pls , Scolar Press, , p. Francis Wormald, Collected Writings, ed. Brown, and Joan Gibbs, 2 vols London: Harvey Miller, , II: George Henderson and T. Heslop, and Richard W. Pennsylvania State University Press, , pp. A Journal of Medieval Studies, 68 , p. Yale University Press, , p. Walter Cahn, Romanesque Manuscripts: The Twelfth Century, 2 vols London: Harvey Miller, , II, Janet Backhouse, The Illuminated Page: University of Toronto Press, , no. Dean and Maureen B. Anglo-Norman Text Society, , no. Byzantium Through British Eyes, ed. Ashgate, , pp. University of Exeter Press, , pp. Harvey Miller, , pp. A Book for Christina of Markyate London: British Library, , pp. British Library, , p. Art and Thought in the Twelfth Century: Essays in Honor of Walter Cahn, ed. Index of Christian Art, , pp. The Genius of Illumination London: The British Library, , pp.

Chapter 6 : St. Albans Psalter - Wikipedia

The St Albans Psalter, also known as the Albani Psalter or the Psalter of Christina of Markyate, is an English illuminated manuscript, one of several psalters known to have been created at or for St Albans Abbey in the 12th century.

Pannier , La Vie de Saint Alexis: Mit Beifügung des altfranzösischen Originals aus dem Jahrhundert, nach der Ausgabe von Gaston Paris, bersetzt von T. Stengel, La canun de saint Alexis. Photographie der Hildesheimer Handschrift zuProf. Meunier, La Vie de saint Alexis, pome franais du XIe sicle, texte du manuscrit de Hildesheim, traduction littrale, tude grammaticale, glossaire, Paris Storey, C. Storey, La Vie de Saint Alexis: Odenkirchen, The Life of St. Alexius; in the Old French version of the Hildesheim manuscript: Perugi, La Vie de Saint Alexis: Festschrift fr Hans Rheinfelder, Munich, pp. Waltz, Rolandslied, Wilhelmslied, Alexiuslied: Studien zur altfranzösischen Heiligenvita des Jahrhunderts, Beihefte zur Zeitschrift fr romanische Philologie ,Tbingen, pp. Fox, A Literary History of France: Holler et al, Cambridge, Massachusetts, pp. Medieval writing and sexuality, translated by K. Cooper, Cambridge, Massachusetts, pp. From Memory to Written Record: England , London Legge , M. Legge, Anglo-Norman in the Cloisters: Essays presented to R. Hill on the occasion of her 70th birthday, Studies in Church History, Subsidia 1, pp. Jahrhunderts, Berlin Haney, K. Donors and Patrons or Intercessors and Matrons? England , London Coyne, G. Jahrhunderts, Berlin Gosse, A. Boris Ford, Cambridge, Heslop, T. Pariser Glossar , Munich Hohler, C.

Chapter 7 : Details of an item from the British Library Catalogue of Illuminated Manuscripts

Paul of Caen on stained glass windows of Cathedral St-Albans. Paul of Caen [1] was a Norman Benedictine monk who became fourteenth Abbot of St Albans Abbey in , a position he held to [2] [3] He was a nephew of Archbishop Lanfranc.

University of Melbourne, M. Educator, editor, and author. Gold and Silver, Brill Leiden, Netherlands , Albans Abbey, , D. Brewer Woodbridge, Suffolk, England , Completed text, with M. Winterbottom William of Malmesbury , Gesta regum Anglorum: The History of the English Kings, edited and translated by R. Mynors, Clarendon Press Oxford, England , Contributor to numerous academic journals. Thomson, an emeritus professor of history at the University of Tasmania, has edited and written several books focusing on aspects of English history and medieval texts. Edmunds and Later Bishop of Ely, Thomson both edited and served as the translator of medieval Latin texts. In his book, Manuscripts from St. Albans Abbey, , Thomson provides a comprehensive and detailed study of sixty-five manuscripts produced for St. In the process, as noted by Jennifer M. Sheppard in English Historical Review, Thomson "directs his attention primarily to the books themselves, their scribes and annotators, decorators, illuminators and binders, as evidence of the degree and quality of the patronage of its abbots. William of Malmesbury c. He also served as his own librarian, bibliographer, scribe, and editor of texts. Some reviewers found that the book does not represent a well-rounded biography and that it contains structural weaknesses because many of the chapters come from previously written essays and, as a result, lack coherence as a whole. English Historical Review contributor David Corner, for example, commended Thomson as "a remarkably gifted textual scholar" but also added that Thomson was "already in a position to offer a clearer picture than the one he has chosen to present. The manuscripts include biblical commentaries and sermons, pastoral theology, and Middle English texts, including the famous Thornton Romances. Thomson also provides a history of the Cathedral Library, and the book includes plates and lists of manuscripts cited, owners, donors, scribes, annotators, and incipits the opening words of a text. Medium Aevum contributor B. Barker-Benfield noted that, despite some outstanding manuscripts, many of them are "a dull lot. Edmunds abbey in the twelfth century. This monument to English art in a Bible manuscript was commissioned around and belongs to a small group of outstanding English bibles created around that time period. The book, which includes some of the masterpieces of English Romanesque painting by Master Hugh, is a facsimile just under full size. Stephen Medcalf, writing in the Times Literary Supplement, called the work a "splendid volume" and noted, "Rodney Thomson deserves our thanks for producing so beautiful a book, which draws out from what can seem the impersonal strangeness of the Romanesque visual world an artist of such disconcerting range and capacity for growth. Sheppard, review of Manuscripts from St. Albans Abbey, , pp. Medium Aevum, spring, , B. Speculum, April, , Richard W. Pfaff, review of Manuscripts from St.

Chapter 8 : Rodney M. Thomson | Open Library

St. Albans but originating at the mother house; thirdly, books apparently produced at St. Albans for elsewhere; and, finally (and somewhat nebulously), manuscripts probably not from St. Albans but worked on by artists who decorated books in the.

Chapter 9 : Manuscripts from St. Albans Abbey, / Rodney M. Thomson. - Version details - Trove

Detailed record for Lansdowne Title: Otto PÄrcht, C. R. Dodwell, and Francis Wormald, The St. Albans Psalter Manuscripts from St Albans Abbey