



THE CHAUCER NEWSLETTER

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Some Little Discoveries

The catalogue of the New Chaucer Society's Philadelphia exhibition, *Sixty Bokes Olde and Newe*, was edited from descriptions prepared by about twenty-five contributors. When I had received the last of the descriptive entries, this past September, I was pleasantly surprised by the number of serendipitous discoveries, including previously unnoticed texts, iconographical motifs, and evidence of early ownership. But perhaps I should not have been surprised. Recent events in Oxford remind us that important information is to be found even in well known manuscripts when these are made the objects of a systematic investigation. Although some intensively studied manuscripts, such as the "Oxford" fragments of the *Canterbury Tales* from the Rosenbach Library, and University of Pennsylvania MS. French 15, the "Ch" manuscript, have places in the exhibition, others described in the catalogue had never, so far as I know, attracted the prolonged attention of a scholar. A majority of the books included had previously been described only in short-entry catalogues. Following this line of reason, perhaps the more surprising is that we did not turn up something more spectacular! In any case, I offer the following notes on a few of the more interesting discoveries. My comments are based on the information in the catalogue and also on my correspondence with the sharp-eyed contributors.

Since the exhibition draws from ten area collections, with the University of Pennsylvania Libraries contributing the single largest complement of books, it seems appropriate that one of the most promising discoveries may have been made in the Pennsylvania copy of the Stow edition of Chaucer's *Works* (London, 1561). The title page of this copy has a number of notations in early hands. Different writers have offered three rather commonplace mottoes (two in Latin, one in French) and, one on the verso, four lines of English verse: "Witte bidde me wishe my wealthe/ Will waves an other waye/ Yet will and witt consentes to chuse/ My choyse with out delaye." Near the top right corner of the recto is a signature, "Henri Sidnay," in a large, neat Italic hand. The signature attracted the attention of Christine

Ruggere, who was examining the volume for the exhibition, because it suggested Sir Henry Sidney (1529-1586), the Elizabethan official who was lord-deputy of Ireland and father of poet Philip Sidney. Professor Germaine Warkentine of the University of Toronto has recently found in Maidstone, Kent, a catalogue of the Old Library at Penshurst Place, the Sidney family estate. Professor Warkentine located for us, on folio 31^v of the catalogue, a book listed as "Chaucer and Lydgate fol." This might well be the Stow edition, because Stow was the first editor to include John Lydgate's *Siege of Thebes* in a volume of Chaucer's *Works*, and (departing from his usual practice with the non-Chaucerian pieces in the volume) he openly attributed the *Siege* to Lydgate on the title-page and in the table of contents. The evidence is hardly conclusive. The seventeenth-century catalogue could well refer to a later edition of the *Works* or even to an earlier edition which happened to be bound with a copy of a work by Lydgate. But it is nevertheless encouraging, and if other volumes of the Sydney library can be identified with certainty, further support could well appear for the hypothesis that the University of Pennsylvania's Stow was once Sidney's.¹

The last manuscript to be selected for the exhibition was a Spanish translation of Aegidius's *De regimine principum*, from the Rosenbach Library. Though not illustrative of Chaucer's known literary sources, the work suggested itself to us as a companion piece to the Rosenbach copy of Hoccleve's *Regement of Princes*. The rather large (36.3 x 25.5 cm.) Spanish codex, with eight of its 178 leaves heavily decorated, contains the translation of Aegidius by Juan Garcia de Castrojeriz and the extensive commentary or "glosa castellana al Regimiento" which sometimes accompanies it. The Franciscan Juan Garcia made his translation about 1344 for the Infante Don Pedro, later King Pedro the Cruel, of Castile (d. 1369), whose daughter Constance married John of Gaunt in 1371. Though the Rosenbach manuscript, from the end of the fifteenth century, is rather late, our preliminary investigation suggests that it may nevertheless prove a valuable witness to the text. As recently as 1969 Sylvia Roubaud could identify only six manuscripts of the work in its long or

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"On the Whole, I'd Rather Meet in Philadelphia"

Philadelphia is a very manageable city, both culturally and geographically. For example, musical performances of all types will certainly be occurring the weekend of the Congress—classical, jazz, folk, rock—but not so many that one would be hard put to make a decision. The Weekend section of the Friday *Inquirer* reliably lists all events, films, exhibitions, and so on in the city, with times, addresses, and phone numbers. A similar schedule will also appear in the March issue of *Philadelphia Magazine*, available at all newsstands.

Theatrical productions currently scheduled for the weekend of 20-23 March include Edward Albee's *A Delicate Balance* at the Zellerbach Theatre on the campus of the University of Pennsylvania and *As You Like It* at the Walnut Street Theatre in the center of the city. The Philadelphia Orchestra performs in the landmark building, the Academy of Music; their program for 21-22 March features Mahler's *Fourth Symphony* as well as works by Sibelius and a modern composer, Eliot Carter. Though performances of the Philadelphia Orchestra are heavily subscribed, subscription tickets are sometimes turned into the box office prior to the performance, and for those who don't mind queuing up, 154 general admission tickets are sold for a pittance, \$2.00, also prior to each performance. Visitors to the city would do best if they buttonholed a native or read reviews before purchasing tickets for an evening's entertainment. More detailed information on cultural events will be available at the NCS registration desk.

Geographically, almost every place you would want to go is within any area seven blocks wide (from Market to South St.) and forty blocks long (from 40th St., at the west edge of University of Pennsylvania campus, east to the Delaware River which separates Pennsylvania from New Jersey). You can remember the street names south of Market to the tune of "Chestnuts Roasting on an Open Fire": "Chestnut Walnut Locust Spruce and Pine, Lombard South and Baltimore." The 42 bus stops beside the conference hotel, on 33rd Street, then runs along Chestnut Street to the river. If you get off the

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Discoveries

fully glossed version, all of them in Spain.² Of these six, five are fragmentary and do not contain the third and final book of the treatise. The Rosenbach copy seems to be an edited version: my comparisons of the glosses for the first ten chapters of Book One with the corresponding text as printed by Beneyto Perez found some editing in the Rosenbach copy in chapters 2, 3, 4, and 8.³ Also the Rosenbach copy lacks some chapters in Books Two and Three. But it does include many of the chapters and glosses from the third book omitted from other manuscripts: specifically, Book Three part two (36 chapters) and part three (4 chapters).

A single bibliographical aid made possible the identification of three texts in two of the exhibition manuscripts, Lewis MSS. 84 and 166 from the Free Library of Philadelphia. The second manuscript, a copy of Peraldus' *Summa vitiorum* dating to ca. 1300, was found to contain, along with Peraldus' treatise beginning "Caritas est mentis affectus ad Deum . . ." listed in Morton Bloomfield, et al., *Incipits of Latin Works on the Virtues and Vices*, as Ricardus de Sancto Laurentio (?), *Summa de virtutibus*. It is known from numerous other manuscript copies (*Incipits*, No. 0680).⁴ Lewis MS. 84, an anthology of seven moral treatises once belonging to the Benedictine abbey at Malmesbury, seems to be about the same age as Lewis MS. 166, although it is strikingly different in appearance because of its more formal script and extensive illumination. The anthology was chosen for the exhibition because it contains a copy of Innocent III, *De miseria humane conditionis*, but it will certainly attract attention in the future for its texts of less familiar treatises. *Incipits of Latin Works on the Virtues and Vices* made it possible to identify the first two treatises in the anthology as the *Ibimus Paraphrase* of Robert of Sorbon's *De tribus dietis paradisi* (*Incipits*, No. 2474), and Robert of Sorbon (?), *De septem homicidiis* (No. 3099). Only three manuscript copies of *De septem homicidiis* were known to the editors of *Incipits* in 1979; to these the Lewis copy may now be added. It is interesting to note, moreover, that the rubric scheme in the Lewis anthology, which consistently includes a title and a colophon for each of its constituent works, treats the *Ibimus Paraphrase* and *De septem homicidiis* as parts of a single treatise called *Summa penitentie liber* (f. 85^r).

Other handbooks and finding-lists were also helpful. Another treatise in the anthology from Malmesbury, identified in the rubrics as *Summa de trinitate*, has an incipit which A.G. Little, *Initia operum Latinorum quae saeculis xiii. xiv. xv. attribuuntur* (Manchester, 1904) identifies with only one fifteenth-century copy in Oxford, Bodleian MS. Can. 335.⁵ Rosenbach MS. f 241/2, a beautifully decorated, fifteenth-century copy of

Deguvilleville's *Pèlerinage* poems, with an extensive series of miniatures, is signed by the scribe "Frommentin" with the waggish (but not that unusual) colophon "Detur pro pena scriptori pulchra puella." *Colophons de manuscrits occidentaux des origines au XVI^e siècle* (Fribourg, 1965-82) notes that a "Frommentin" signed another French manuscript, now Berlin MS. Hamilton 286, with the same wistful colophon. The volume on Virgil in preparation for the *Catalogus translationum et commentariorum* under the editorship of Virginia Brown made it possible to identify Princeton MS. 43 as a copy of the commentary on the *Aeneid* usually attributed to Anselm of Laon. As Christopher Baswell writes: "Until recently, only a very few copies of this work were known, but the editors of the Virgil volume of the *Catalogus* . . . are regularly identifying new manuscripts, including this one. The commentary was available as a whole in England at least by the end of the twelfth century, in London MS. BL. Add. 16,380" (*Sixty Bokes*, item 35).

The descriptive entries in *Sixty Bokes* contain several observations on manuscript decoration and especially the iconography of manuscript miniatures. William Askins, for example, in his description of two copies of the works of Albertano of Brescia, notes that both "open with portraits of Albertano himself, and in both instances the illuminator has taken his cue from Albertano's references to himself as soldier and jurist. Other manuscripts and early prints represent Albertano imprisoned or behind a scholar's desk, and herein might be a clue to the significance of one decorated capital at the head of the *Tale of Melibee* in Oxford University MS. Rawlinson Poet. 223. The likelihood is that this portrait is meant to represent not Chaucer or Melibeus, as is sometimes said, but the author of the tale's original . . ." (*Sixty Bokes*, Item 41). The exhibition will include two of only three manuscripts of the *Confessio amantis* with "author portraits." The Taylor and Rosenbach "portraits" do not look alike, however. As Jean Preston notes of the Taylor Gower: "The historiated initial O [at the beginning of the manuscript] contains a figure dressed in blue, beside an architectural bookrest, his left hand extended; he is not bearded, and his face is unfortunately obscured by a hole in the vellum, repaired with fresh parchment. Jeremy Griffiths describes this as an author portrait, although he looks very different from the Rosenbach author portrait. [Another figure], bearded . . . in the frame round the miniature looks rather more like Rosenbach author portrait, pen in hand, sitting on a canopied bed, with a book open on his lap" (*Sixty Bokes*, Item 53).

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42 bus at 6th Street, in front of Independence Hall, and walk east and south for a few blocks, you will cover the historical district (Ben Franklin's grave, Betsy Ross House, etc.) as well as the docks and the main nightlife district.

South Street, east of about 8th Street, has shops that stay open at night, restaurants, and a good used bookstore, "Book Traders," at the corner of 5th Street. You would venture south of South Street primarily for Italian restaurants, in the neighborhood beginning five or six blocks below South, between about 8th and 11th Streets. You would venture north of Market primarily to reach the museums along the Ben Franklin Parkway: Natural History, Franklin Institute (science), Please Touch (for kids under about 5), Rodin, the Philadelphia Museum of Art, and the Free Library of Philadelphia. Public transportation does not go there directly from the hotel, but the museums can be reached by a short cab ride or a long walk. The zoo (America's oldest) is further north on 34th Street, maybe twenty blocks away. If you're wondering whether to bring your family, in other words, do.

The Philadelphia Museum of Art has an

¹Other books in the exhibition with interesting associations are a copy of the Speght *Works* of 1598 with annotations by the learned antiquary Thomas Baker (1656-1740); a copy of the Speght *Works* of 1602 bound in contemporary leather with the arms of Henry, Prince of Wales (1594-1612); and a copy of Ogle's modernization of the *Canterbury Tales*, 1741, acquired between 1754 and 1769 by the Union Library Company of Philadelphia.

²Sylvia Roubaud, "Les Manuscrits du Regimien-to de Principes et L' Amadis", *Melanges de la Casa de Velazquez* 5 (1969), 207-212. Another manuscript with the glosses for book three has since been identified in *Bibliography of Old Spanish Texts* (BOOST), 3rd edn. (Madison, WI: Hispanic Seminary of Medieval Studies, 1984), No. 3078. I am indebted to my colleague Ivy Corfis for these references.

³Juan Beneyto Perez, ed, *Glosa Castellana al Regimiento de Principes de Egidio Romano*, vol. 1 (Madrid: Instituto de Estudios Politicos, 1947). Beneyto Perez knew of no manuscript copies containing book three (p. xxxi) and based his text of that book on the editio princeps of 1494.

⁴Morton W. Bloomfield, Bertrand-Georges Guyot, Donald R. Howard, and Thyra B. Kabealo, *Incipits of Latin Works on the Virtues and Vices, 1100-1500 A.D.* (Cambridge, MA: The Medieval Academy of America, 1979).

⁵B. Hauréau, *Initia operum scriptorum Latinorum mediæ potissimum ævi* (Turnhout, 1974), II. 29, lists three manuscripts in French libraries with the same or similar incipits: Tours, MS 398; Le Mans, MS 197; Cambrai, MS 417 (393).

outstanding armor collection plus a good-sized medieval wing. In its reconstructed cloister, the fountain belongs with the cloister reconstructed at The Cloisters museum in New York City, and vice versa; the two purchases were scrambled in transit half a century ago, and neither museum is willing to switch fountains back.

Special exhibits at the Art Museum which coincide with the NCS Congress include one devoted to the work of the American painter Benjamin West, and another given over to the art of India, part of a "Festival of India" being celebrated this year by art museums throughout the country. A number of delightful small museums and art galleries in the center of town and the special exhibits mounted by the art schools are sometimes worth investigating; shows at the Pennsylvania Academy of Fine Arts (Broad and Cherry Streets) are usually very well done and the building, recently restored, is a particularly striking example of Victorian High Gothic architecture of which there are also some intriguing examples on or near the University of Pennsylvania campus.

The taste for architecture of this sort coincided with similar tastes in book collecting, and wealthy Philadelphians like John Frederick Lewis, the Stetsons, and the Wideners once owned important collections of medieval manuscripts and early printed books, many of which remain in area libraries. Indeed, most of the Chaucer manuscripts now in American libraries passed through the hands of one of two Philadelphians: the bookseller A.S.W. Rosenbach, and the scholarly collector Boies Penrose. The best of this material has been gathered together by David Anderson for an exhibit which is bound to be one of the highlights of the NCS Congress. The curious will nonetheless still find a visit to the special collections in local libraries worth the time. The Free Library of Philadelphia offers an extensive collection of manuscripts, 2000 separate manuscript leaves, and the personal collection of the incunabula bibliographer Walter Copinger. The University of Pennsylvania maintains special collections of commentaries on Aristotle, the Lea collection of books on witchcraft, the Inquisition, canon law and Church history, the Smith collection on Alchemy, the Macauley collection of Italian Renaissance literature, and the Furness collection of Renaissance drama. More manuscripts and early printed books will be found in the Philadelphia Museum of Art, the Library Company of Philadelphia, the Rosenbach Museum, the College of Physicians library, and in the city's immediate suburbs, the Bryn Mawr College library and the St. Charles Borromeo Seminary.

Visitors keen on taking books home would do well to visit the bookshop of William H.

Allen, 2031 Walnut Street. Allen's offers one of the largest stocks of used and out-of-print scholarly books on the East Coast and the owner is particularly devoted to the classics and medieval literature; at the moment his shelves are filled with books which bear on their flyleaves the signaures of Robert A. Pratt and his mentor at Yale, Karl Young.

In a car, you may want to visit the recently opened Glencairn Museum. During the Depression, a Swedenborgian millionaire employed craftsman using quasi-medieval methods of preparing stone, wood, glass, tile, and metal to construct a Gothic/Romanesque cathedral and an ornate residence housing his collection of medieval and ancient art. Tours are often led by the master craftsman, now aged 83, who originally planned and executed the vast mosaic murals and stained-glass windows. A tour can be arranged for 10 a.m. or 2 p.m. on Tuesday through Friday. Phone for an appointment and directions to the suburb Bryn Athyn, 215/947-9919 or 4200. Mention that you are with the Chaucer conference.

There are other possibilities for those interested in one-day excursions outside the city. The Barnes Foundation, in an immediate suburb, houses a legendary collection of Impressionist paintings; admission requires advance application. Further afield is one of the finest collections of American antiques in the country, in the Winterthur Museum. Those who have had their fill of the antique or who "folwen alle the favour of Fortune" might find themselves inclined to board one of the excursion buses which depart from area hotels, transporting riders to the casinos in Atlantic City, ninety minutes away, and bringing them back the same day.

Visitors who prefer the excitement and squalor of urban life might tour the Italian Market (outdoors, on 9th Street beginning about six blocks south of South Street) and Reading Terminal Market (indoors and more accessible by bus or subway, on 12th Street just north of Market) which offer farm produce, specialty foods from various ethnic groups, including Amish at the latter, and in general a taste of the real Philadelphia. Both are closed on Sundays.

A great deal of the real Philadelphia is closed on Sundays, in fact, although the Art Museum offers free admission to lure visitors there between 11 a.m. and 1 p.m. Sunday. Be sure to check museum and other hours in the Friday Weekend section of the *Inquirer*.

Philadelphia is said to have the largest urban park system in the world, with over 150 miles of bridle trails alone within city limits. Betsy Bowden can provide access to approximately nine and twenty horses, ranging from beginner's to quite high-strung, and would be glad to lead trail rides through the forested hills about twenty minutes' drive from the

SAC Proceedings Volumes

We need your help. Nearly half of the libraries that regularly subscribe for the annual volumes of *Studies in the Age of Chaucer* have not ordered the York Proceedings volume (*SAC Proceedings No. 1*, 1985). We have tried to inform them of the existence of this volume but obviously have not got through very well. Will you please check with your librarians and ask them to place a continuing order for the *SAC Proceedings*, as well as for the SAC annual volume? Thank you.

If you are not planning to attend the Philadelphia Congress, you may still subscribe for the Philadelphia Proceedings volume at the pre-publication price of \$20. You may order on the form attached to this Newsletter—but please do not re-subscribe if you have already done so, or plan to do so, on the Congress registration form.

NCS Prize at MLA

The 1985 winner of the \$200 NCS prize for a graduate student paper in the MLA Chaucer sessions was Daniel W. Mosser, now an assistant professor at Virginia Polytechnic Institute, but a graduate student at the University of Texas when he submitted the paper. His topic: "Scribal Dialects, Language Standardization, and the Cardigan Text of the *Canterbury Tales*."

Emerson Brown, 1986 chair of the MLA sessions, is inviting graduate student papers for the NCS competition, as well as other submissions, for his programs on *The Trial of Alison of Bath*, but note that his deadline is 1 March. Details are in the fall *NCS Newsletter*, or write or telephone Professor Brown, Department of English Vanderbilt University, Nashville, Tennessee.

hotel, on any weekday before the conference. Let her know in advance your riding experience (English tack only), by phoning her at home, 215/386-8991. Cost is \$15 for unlimited time.

Chaucerians who are interested in the holdings of area museums and libraries or are concerned about how to amuse or possibly enlighten children, wives, husbands, or companions who might be travelling to Philadelphia in their company are invited to send inquiries to life-long resident William Askins, 2009 Moravian Street, Philadelphia, Pa., 19103.

Betsy Bowden,
Rutgers University, Camden
William Askins,
Community College of Philadelphia

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