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*Initials and other Elements
of Minor Decoration*

A paper on the subject of minor manuscript decoration can well turn out somewhat less than exciting. However, it depends on the point of view, and if the manuscripts of the *Liber Extra* are a somewhat alien field of investigation to this author,¹ this may well present a chance for a fresh approach.

For once, the subject of terminologies in different languages has recently proved to be rather fascinating.² In the third edition of my Terminology

* I would like to thank Martin Bertram for trusting me with this paper and for accepting it at the conference, even when I was unable to participate in person, and Susanne Wittekind, who was so kind as to read the text in my place.

¹ My primary fields of research have concentrated on rather earlier manuscripts: Die illuminierten Handschriften der Hessischen Landesbibliothek Fulda. 1. Handschriften des 6.–13. Jahrhunderts. Textband bearbeitet von Ch. JAKOBI-MIRWALD auf Grund der Vorarbeiten von Herbert Köllner, Denkmäler der Buchkunst 10, Stuttgart 1993; C. JAKOBI-MIRWALD, Die Initiale zur Causa 28 in den Münchener Gratianhandschriften 17161 und 23551, in: E. EISENLOHR, P. WORM (Hg.), Arbeiten aus dem Marburger hilfswissenschaftlichen Institut, Elementa diplomatica 8, Marburg 2000, p. 217-228; EAD. Die Schäftlarnier Gratian-Handschrift Clm 17161 in der Bayerischen Staatsbibliothek, Münchner Jahrbuch der bildenden Kunst, 3. F. 58 (2007), p. 23-70; EAD., Gratian in Schäftlarn, in: K. BÖSE, S. WITTEKIND (Hg.): AusBILDung des Rechts. Systematisierung und Vermittlung von Wissen in mittelalterlichen Rechtshandschriften, Frankfurt/M. etc. 2009, p. 82-97.

² Lost in Translation. Manuscript terminology across the languages, Gazette du livre médiéval 55, 2009, p. 1-8.

book ³ I have included a four-part list with the corresponding terms in German, English, French and Italian: a list with many lacunae and, apparently, quite a few errors as well. Hence, when considering the minor decoration elements in question, the occasional glance across the language barriers can be risked.

Furthermore, on preparing for this conference, I studied our host's excellent article on the decorated *Liber Extra* manuscripts, where I stumbled on the sentence: in dating and locating medieval manuscripts "art history has a home advantage". ⁴ This sentence, considered at length, has raised three issues to be discussed first, namely the questions of (1) art historical style analysis, (2) ornament, and (3) display scripts.

(1) Are there, today, any art historians left who research the merely formal questions of style history? Well, apparently very recently there seems to have been the occasional return to a discipline which has for decades been considered as outdated.⁵

³C. JAKOBI-MIRWALD, *Buchmalerei. Ihre Terminologie in der Kunstgeschichte*, Berlin 1991; 2nd revised and extended edition 1997; *Buchmalerei. Terminologie in der Kunstgeschichte*, 3rd revised and extended edition, Berlin 2008.

⁴ M. BERTRAM, *Dekorierte Handschriften der Dekretalen Gregors IX. (Liber Extra) aus der Sicht der Text- und Handschriftenforschung*, *Marburger Jahrbuch für Kunstwissenschaft* 35 (2008), p. 31-65, esp. 35.

⁵ Usually we deal with painstakingly compiled and meticulously illustrated doctoral theses which provide

A simplified overview of two centuries of art history would produce the following result. During the 19th century and the first half of the 20th, art historians undertook the enormous task of formally and stylistically classifying, dating, locating and identifying a vast amount of works of art, among them manuscripts. This work in large parts accomplished, the focus of art historians shifted to questions of contents and context. The latter was a rather pressing matter as far as manuscripts were concerned, for until then scholars had treated miniatures merely as a surrogate for lost monumental paintings and had consequently studied them in neatly cut-out rectangles.⁶ Questions of the book as a whole, even extending to the very important element of initials, were widely ignored.⁷ But evidently, the elements of decoration below the level of initials have suffered even more from the neglect. And, as I

monographic treatment of the manuscripts in question, no less and no more: G. DENZINGER, *Die Handschriften der Hofschule Karls des Großen. Studien zur Ornamentik, Langwaden/Grevenbroich* 2001; S. WESTPHAL, *Der Wolfenbütteler Psalter Cod. Guelf. 81. 17 Aug. 2°. Eine ornamentgeschichtliche Studie*, Wiesbaden 2006.

⁶ A new investigation of questions of science history has been provided, albeit with regional restriction, by M. BRAESEL, *Buchmalerei in der Kunstgeschichte. Zur Rezeption in England, Frankreich und Italien*, *Studien zur Kunst*, 14, Wien 2009.

⁷ In my doctoral thesis I have discussed this fact at length: C. JAKOBI-MIRWALD, *Text–Buchstabe–Bild. Studien zur Entstehung der historisierten Initiale im 8. und 9. Jahrhundert*, Diss. Kassel 1997, Berlin 1998.

have just stated, art historians have for the last three or four decades in their turn neglected formal and stylistic matter. Hence, the “home advantage” in the case of minor manuscript decoration is bound to be slim at best. In a word, first the art historians researched ornament, but neglected the book, and later they researched the book, but neglected ornament.⁸

(2) Obviously, art historians are fond of pictures. Less obvious is the fact that they tend to neglect ‘mere ornament’. I came across this fact when I was trying to follow the instructions of the *DFG-Richtlinien*, a manual for the use of scientists who compile manuscript catalogues funded by the Deutsche Forschungsgemeinschaft. I was not obliged to follow these guidelines, since my catalogue had been begun earlier and was outside the DFG programme. This guideline, now, prescribes the following for catalogues of illuminated manuscripts: “no detailed description of ornamental initials in order of folios. Enumeration only of historiated initials with statement of relevant text passage.”⁹

⁸ The exceptions mentioned n. 5 excluded. Mention must be made of the fact that medieval art history in general and manuscript studies in particular occupy a steadily decreasing portion of the annually listed scientific theses in Germany.

⁹ *Richtlinien Handschriftenkatalogisierung*, 5., erweiterte Auflage, DFG 1992, p. 32: „Keine Einzelbeschreibung von ornamentalen Initialen in der Reihenfolge der Folien. Nur historisierte Initialen einzeln aufzählen, mit Angabe der zugehörigen Textstelle“. I am assuming here that the term “historiated initial” as denominating an initial containing

This guideline filled me with doubts, and for several reasons. It would be too long-winded to lay out all my objections, but one of them takes us back to the manuscript production at Charlemagne's court and the iconographic controversy. As I have argued elsewhere, it is just possible that the connection of letters with images was considered as problematic, and that, at least in the beginning, initials with "mere" ornamental décor were preferred.¹⁰ Furthermore, there are manuscripts which feature initials with iconographic elements only in subordinated places, whereas the large major initials are painted and decorated with gold, and they feature "merely" ornamental elements.¹¹ In extreme cases, the guideline of the catalogues could lead to the neglect of interesting objects of investigation.¹² Catalogues of illuminated manuscripts are meant to

figurative elements of any form of iconographic relevance is familiar. For a discussion of this and other terminological questions see my paper held at Wolfenbüttel, 19th-21th September 2011: Beschreiben oder Vorschreiben?—Terminologie zwischen Bestandsaufnahme und Normierung.

¹⁰ C. JAKOBI-MIRWALD, Text–Buchstabe–Bild (see n. 7), p. 126–135.

¹¹ Ibidem, p. 93–94; cf. for instance the matutinal lectionary from Weingarten, Fulda HLB Aa 14, which has historiated initials at rather subordinated points of the book (fol. 1r, 158r: Die illuminierten Handschriften Fulda [see n. 1], Kat. 40, fig. 395, 404).

¹² For example the two intriguingly similar, "merely" ornamental initials at the beginning of Causa 28 in two totally dissimilar manuscripts of the *Decretum Gratiani* at Munich, cf. C. JAKOBI-MIRWALD, Die Initiale zur Causa 28 (see n. 1).

be used by art historians, and it is very questionable whether they can afford to neglect the ornamental elements in such a manner. And as it happens, this preoccupation with things iconographic isn't exactly favourable for minor decoration elements.

(3) Which discipline is actually responsible for display scripts? (German: *Auszeichnungsschriften* or *Zierschriften*). Display scripts fall neatly between the research fields of palaeographers who deal with the text scripts, and art historians who are occupied with the decoration of a manuscript. Both of these disciplines have a history of saddling each other with the respective responsibilities.¹³ However, when working on a manuscript catalogue, there is no way around dealing with them.

¹³ Around the year 1930, the manuscripts of Tours were simultaneously researched by the paleographer E. K. RAND (*Studies in the Script of Tours*, 1. A Survey of the Manuscripts of Tours, Cambridge/Mass. 1929, p. 32sq., reviewed by W. KOEHLER, *Göttingische Gelehrte Anzeigen* 9, 1931, p. 321-336) and the art historian W. KOEHLER (*Die karolingischen Miniaturen*, 1. Die Schule von Tours, 1. Teil: Die Ornamentik, Berlin 1930, reviewed by E. K. RAND, *Göttingische Gelehrte Anzeigen* 9, 1931, p. 336-351), who then went on to review each other's work. During this discussion, they implicitly agreed that the display scripts in these early manuscripts which deliberately imitate the antique scripts, would fall within the competence of the paleographers and script historians.

Therefore, my occupation with the Fulda manuscripts produced a paper on this subject,¹⁴ where I provide a research report and a catalogue of the elements and properties of script which a terminology would have to take into consideration. As descriptive terms I suggest *Ziermajuskel* (an accepted term, used in several major German manuscript catalogues, which would roughly translate as fancy capitals) for the painted or drawn scripts on the one hand and *Rustica* (rustic capitals) for the written scripts on the other. These terms may be somewhat lacking in originality, but research history provides us with several examples of highly complex and artificial terminologies which have had no repercussion whatsoever on actual use. I finally put the suggested terminology to the test using several examples from the Fulda catalogue, one of which we will be returning to later.

Now, it is a very interesting fact that the scholar who definitely allotted the display scripts to the discipline in charge was an Auxiliary Sciences historian, Peter Rück, who was positively renowned for his overstepping of disciplinary borderlines. In his work on the scripts of the Gospel Book of Henry the Lion he named Epigraphy¹⁵ as the home science

¹⁴ C. JAKOBI-MIRWALD, Die Auszeichnungsschriften in mittelalterlichen Handschriften. Versuch einer Terminologie, in: P. RÜCK (ed.), Methoden der Schriftbeschreibung, Historische Hilfswissenschaften 4, Stuttgart 1999, p. 107–117.

¹⁵ Cf. W. KOCH, Inschriftenpaläographie des abendländischen Mittelalters und der früheren Neuzeit: 1.

of display scripts, correctly observing that display scripts had developed alongside, and in relation with, sculpted and painted inscriptions, and had, by the year 1200, left the original antique models so far behind that neither of the terms “Capital” and “Uncial” could apply any longer.¹⁶

To sum it up: the formally responsible discipline for display scripts would be Epigraphy, and major impulses on research and terminology have been provided by palaeographers, researchers in diplomatics (Rück), and by people formerly or currently working on manuscript catalogues.

Viewed in this light, the “home advantage” of art history in describing minor decorative elements doesn’t amount to much.¹⁷ In fact, it lies with the

Früh- und Hochmittelalter, Historische Hilfswissenschaften 2, München 2007.

¹⁶ The emerging of different levels and the developing of a veritable hierarchy of display scripts need not be referred at this point, because the phenomenon does not apply to the manuscripts here considered.

¹⁷ Overly optimistic expectations for the future are not called for. Funding is notoriously precarious in the Arts and Humanities faculties, and the steady decline of manuscript studies in German art history has already been hinted at. This would not merely be a result of the impoverishment of the University landscape in Germany, where even the most prominent institutes of Medieval Latin Philology or Auxiliary Sciences of History are being shut down for reasons of actual or perceived lack in young professionals. It is also not merely a result of the declining Latin skills. Any existent funds are

“practitioners” occupied with writing manuscript catalogues, many of whom are actually art historians. They were obliged to turn to many disciplines beside art history for procuring the necessary descriptive tools, first and foremost to Palaeography and Auxiliary Sciences. It was my work on a manuscript catalogue, the obligation to deal with all aspects of manuscript decoration, that set off my every occupation with terminological questions, and that doesn’t apply just to me. In general, the bulk of scientific work on minor decoration of manuscripts originates from the circle of people occupied with manuscript catalogues. The happy term “Paleography of the Ornament” was coined by Elisabeth Klemm of Munich, author of the catalogues of the Romanesque and Gothic illuminated manuscripts.¹⁸ The article on pen-flourishing for the *Reallexikon zur deutschen Kunstgeschichte*¹⁹ was written by scholars formerly or currently working on manuscript catalogues, and the discussion of display scripts is likewise dominated by scientists from this group. To sum it up: it is a very

preferably invested in the digitizing of medieval manuscripts, instead of restocking personnel in universities and schools. The outcome may be a welcome increase in manuscripts available on the Internet – but sooner or later there will be nobody left who has the skills to actually work with them.

¹⁸ E. KLEMM, Katalogisierung der illuminierten Handschriften der Bayerischen Staatsbibliothek, *Bibliotheksforum Bayern* 9 (1981), p. 85–100, at p. 87.

¹⁹ Fleuroné (12. Jahrhundert), W. AUGUSTYN, C. JAKOBI-MIRWALD, C. SAUER, M. ROLAND, Artikel Fleuroné in: *Reallexikon zur deutschen Kunstgeschichte* vol. 9, 1996, p. 1113–1196.

hard-earned “home advantage” held by people who have no choice but to come to terms with describing even the most minor decoration elements in their catalogues.

After these preliminary considerations we shall turn to the ornamental decoration of the *Liber Extra* by its functions and places of appearance, in ascending order, proceeding from (1) minor elements within the text block to (2) display scripts, (3) initials of text beginnings with non-figurative decoration and, finally, (4) borders and frames as well as illustrations in the margins. Unfortunately, copyright reasons prevent us from furnishing this article with illustrations – but at least some of the relevant pages may be found on the Internet.

(1) minor elements within the text block

The miscellany with *Liber Extra* in Fulda, Hessische Landesbibliothek D 24 may serve as an introduction.²⁰ The page contains miniatures and large initials with border elements. In text and gloss, different passages are divided merely by the *paraph signs* also known as *pied-de-mouche* in English, French

²⁰ Fulda, HLB D 24 fol. 7r (Miscellany containing the Liber Extra, Upper Italy and Bologna, s. XII/XIII/XIV); Die Historischen, Philologischen und Juristischen Handschriften der Hessischen Landesbibliothek Fulda bis zum Jahr 1600. B 1-25, C 1-18.68, D1-48, beschrieben von R. HAUSMANN, Die Handschriften der Hessischen Landesbibliothek Fulda II, Wiesbaden 2000, p. 161-165; www.manuscripta-mediaevalia.de/hs/kataloge/HSK0541.htm (text version of catalogue, no images).

and Italian and as *Paragraph-* or *Alinea-Zeichen* in German. In the text, some initials are highlighted with red *colour strokes* as the only way of distinction (in German this is called *Strichelung*, in French: *lettre rehaussée*, in Italian: *lettera rilevata* or *ritoccata*). Köln, Dombibliothek Cod. 130 (Internet: see Indice III) is an Italian *Liber Extra* manuscript.²¹ The *piéd-de-mouche* signs already previously mentioned are here seconded by *sentence initials* (initials within the flowing text, not returning to the beginning of the line and not extending into the margins. In German: *Satzinitialen*, in French and Italian: *lettre majuscule, iniziale maiuscola*) and *paragraph initials* (initials at the beginning of a line, in this case also set outside the text block in the left margins; German: *Initialmajuskeln*, French and Italian: no distinction to the above-mentioned sentence initials that I know of). The paragraph initials of the text are decorated with pen-flourish ornament, a feature we shall be returning to, as well as to the display scripts. Other examples of the features described can be viewed in manuscripts in Hamburg²² (with an even more marked contrast between the paragraph initials of the text and gloss), Milano²³ (merely *piéd-de-mouche*) and Köln,²⁴ where the gloss was planned but

²¹ Köln, Dombibl. Cod. 130 fol. 3r (Bologna? ca. 1300? s. XIVmed.? [incoherently dated by CEEC]) (Fig. 295 and also Internet: see Indice III).

²² Hamburg, SUB Cod. jur. 2229 fol. 2r (s. XIV).

²³ Milano, Bibl. Ambrosiana B.43 inf. fol. 3r (Bologna/Southern France, post 1274).

²⁴ Köln, Dombibl. Cod. 131 fol. 81v (s. XIV) (Internet: see Indice III).

not executed, display scripts and paragraph initials were inserted and decorated with modest pen-flourishing.

(2) display scripts

The *display scripts* (in German: *Auszeichnungsschriften*, in French: *lettres capitulaires*, in Italian: *scrittura distintive*) in the *Liber Extra* manuscripts show the highly typical forms known as *interlocked letters* (in German: “*verschachtelte*” *Auszeichnungsschrift*, in French and Italian: *lettres enclavées* and *lettere inchiavardate*).²⁵

They are framed or (vertically) bordered by simple pen-flourish ornaments. The elongated, alternating red and blue letters with contour lines in contrasting colours are squeezed into a rectangular field to the point of being barely legible. This is a very typical feature of the manuscripts here presented and can, in slightly differing versions, be seen in many manuscripts. Urgell 2013 (Fig. 298)²⁶ has a multitude of vertical contour lines which place the elongated letters in a kind of contrasting grid, with the text (*Si legitimus*) repeated below, with its own paragraph initial.

The typical presentation of display scripts does not necessarily form its own block, it can also follow up a painted initial, function called *Textanschluss* or

²⁵ For example: Lambach, Stiftsbibl. Cml V fol. 75vb (s. XIII) (Fig. 296).

²⁶ La Seu d’Urgell, Bibl. Capit. 2013 fol. 1r, 155v, 173v (Northern France, s. XIII.2) (Fig. 298); A. GARCÍA Y GARCÍA, Catálogo de los manuscritos jurídicos de la Biblioteca Capitular de La Seu d’Urgell, La Seu 2009, p. 19.

Anschlussbuchstaben in German.²⁷ A typical framing ornament is a vertical row of tiny spirals with stamen-like extensions on both sides. At times, the space left blank by the scribe is not fully taken up with the interlocked letters,²⁸ whose forms can vary, being at times less densely packed, elongated and angular.²⁹

Finally, the execution of the scheme may be very terse and spare,³⁰ or the letter forms may take on other shapes, for instance the typical *cadet* form (in German *Cadelle*, in French *cadeaux* or *cadelure*, in Italian *cadelle*: initials drawn with a pen with broad nib, parallel and crossing lines forming a cunning pattern and enhanced with drolleries) as seen in a manuscript in Nürnberg.³¹

²⁷ See for instance Nocera Inferiore, Bibl. S. Antonio (Italy, s. XIII.2); Salzburg, UB M.III.97 fol. 122rb (according to Koll www.ubs.sbg.ac.at/sosa/handschriften/mIII97.htm: Upper Italy (?), s. XIII.2).

²⁸ Siena, Private Collection fol. 158v (Fig. 294) (according to Martin Bertram late s. XIII, painting at fol. 2r [Fig. 127, 128] added later, possibly at Avignon, s. XIVin.).

²⁹ Köln, Dombibl. Cod. 130 fol. 152r (see n. 21).

³⁰ Köln, Dombibl. Cod. 131 fol. 81v (see n. 24).

³¹ Nürnberg, Stadtbibl. Cent. II 43 fol. 1r (Southern France, s. XIV.1) (Fig. 105).

(3) minor initials

A very early *Liber Extra* manuscript without glosses is preserved in Munich.³² It was written before 1250, maybe in Styria/Austria. The Salzburg Archbishopric has a history for producing early legal manuscripts, among them several major *Decretum Gratiani* copies. The initials display the ornament type known as *silhouette ornament* (*Silhouettenornament* in German), which J. J. G. Alexander referred to as *Arabesque ornament* – a term which to my knowledge is only used in reference to the English examples it was coined for. These silhouette initials are the direct ancestors of pen-flourish ornament.

Pen-flourish ornament such as in the larger initials and more modest chapter initials in Brno³³ is the most widespread decorative element in medieval books. Hence, it is most surprising that the terminology of this ornament is rather incoherent. The Germans use the French-seeming *Fleurronné* (meaning: flowered) – French-seeming, because in

³² München, BSB Clm 15651 fol. 82r, 113r (Styria/Austria, according to Klemm s. XIIImed.); E. KLEMM, Die illuminierten Handschriften des 13. Jahrhunderts deutscher Herkunft in der Bayerischen Staatsbibliothek, Katalog der illuminierten Handschriften der Bayerischen Staatsbibliothek in München IV, Wiesbaden 1998, Kat. 106, fig. 300–301.

³³ Brno, Archiv města, Svatojakubská knihovna sign. 96/114 fol. 101r (fol. 1-42: s. XVex; fol. 43-154: s. XIII); S. PETR, Právní rukopisy ve farní knihovně sv. Jakuba v Brně, in: P. KRAFL (ed.), Sacri canones servandi sunt. Ius canonicum et status ecclesiae saeculis XIII–XV, Praha 2008, p. 424-432, this ms. at p. 426.

French this ornament is called *filigran* (*lettre filigranée*, likewise in Italian *iniziale filigranata*). The English equivalent, *pen-flourish*, is a bit of a weak term for such a well-defined and frequent phenomenon: after all, a mere “pen-flourish” can reasonably be executed by any scribe at any time, even today.

Examples of elaborately decorated paragraph initials can be found in many manuscripts,³⁴ some of them even executed in paint or in the form of small historiated initials (initials with narrative or illustrating elements all have the same name: *Historisierte Initiale*, *historiated initial*, *initiale historiée*, *iniziale istoriata*).

(4) border and frame

The *borders* of Gothic manuscripts were developed gradually from different origins. German and Italian have adopted the French *bordure* for the typical Gothic phenomenon, English keeps to the more assimilated but less explicit word, *border*. One of the starting-points are pen-flourish extensions and patterns, as seen in a manuscript in Nürnberg,³⁵ and another manuscript in Urgell³⁶ has compact bars with silhouette ornaments (in German: *Fleurronné-Leiste* or *-Stab*, in French: *bande d'I*, *prolongement à l'Italienne* – and Italian comes up with a blank at this point!). The

³⁴ Nürnberg, Stadtbibl. Cent. II 79 fol. 210v (Upper Italy, 1289, 1290) (Fig. 113) – Fulda, HLB D 24 fol. 145v (see n. 20).

³⁵ Nürnberg, Stadtbibl. Cent. IV 99 fol. 20r (Upper Italy [Padova?], s. XIII.2.) (Fig. 115).

³⁶ La Seu d’Urgell, Bibl. Capit. 2013 fol. 1r (Northern France, s. XIII.2) (Fig. 298).

form is split and forms a red and blue pattern, it may resemble a long *c* or an *i*, but it is a compact border element in its own right.

A very intriguing motif of decoration in borders is the *drollery*: a French word used in all four languages in question, albeit in different spelling. Drolleries may be found in the margins, especially the lower ones, but a manuscript in Oxford shows them in the middle margin of a two-column manuscript without encasing gloss.³⁷

Compact border elements may be formed by vine-like extensions sent out from the miniature field – in a manuscript in Milano, at first glance, they look like several painted initials placed one above the other, and are adorned with drollery heads above the frame.³⁸ In the lower space between text and gloss, a branch of the very distinctive Gothic *spray border* or *rinceaux* extends horizontally. The French term for this phenomenon, *bordure à rinceaux*, is adopted only in English, German has the evocative term *Dornblattranke*.

Two manuscripts in Lucca show how the space between text and gloss is gradually filled up with different forms of painted frame lines.³⁹ In Lucca

³⁷ Oxford, Bodl. Lat. theol. b. 4 (Italy, Modena or Bologna, 1241) (Internet: see Indice III).

³⁸ Milano, Bibl. Ambrosiana B.43 inf. fol. 3r, 3v, 271r (see n. 23).

³⁹ Lucca, Bibl. Capit. 137 fol. 4r (ca. 1270, according to M. BOLLATI, in: M. MEDICA [ed.], Duecento: Forme e colori del

137, the stem sent out into the lower margin gives room for a rather naturalistically drawn bird. This area is known as *bas-de-page* in German and English as well as in French (Italian prefers *fondo pagina*). It usually provides room for exuberant drolleries.

A manuscript in Munich shows the framework encircling the two text columns quite firmly in place.⁴⁰ The border, constructed around a central staff, includes vegetal, geometric and drollery elements. Another example in Siena has a rather compact border attached to a miniature field between and around the text columns, with an extension into the lower margin.⁴¹

A manuscript in the Biblioteca Episcopale in Vic is interesting.⁴² It shows a rather generous frame around the text block, including an inhabited scroll in the lower margin, and other drollery elements. *Inhabited scroll*, by the way, is a very happy English term which has evoked analogue translations in all other languages here considered (*bewohnte Ranke*, *rinceau habité* and *tralcio abitato*). However, it is apparent that the gloss was written around the framework, i. e. the frame was there before the gloss

Medioevo a Bologna, Venezia 2000, p. 257-261) and 287 fol. 1r (Upper Italy [Bologna?], s. XIIIex).

⁴⁰ München, BSB Clm 14011 fol. 3r (Fig. 84) (Upper Italy [Bologna?], s. XIIIex).

⁴¹ Siena, Private Collection fol. 2r (Fig. 127, 128) (see n. 28).

⁴² Vic, Bibl. Episcopale 144 fol. 1r, 1v, 76r, 209r (Fig. 135-137, 139) (Bologna, ca. 1280).

(see especially fol. 1v, lower parts), which would be highly unusual, but not unheard-of.

Finally we turn to a manuscript in Fulda, D 5,⁴³ which constitutes a beautiful example for the wanderings of manuscripts cited by Bertram in the aforementioned article.⁴⁴ It dates from the first quarter of the 13th century and is therefore, regrettably, not a *Liber Extra*, but the earlier collection of decretals by Bernard of Pavia (*Compilatio I*).

Up to fol. 139, two northern Italian scribes, probably from Bologna, can be discerned. Then two scribes from southern Germany took over, who may have still been working in Italy. A third German scribe („Flores-Schreiber“) added glosses and rubrics and, according to Hausmann, the display scripts as well.⁴⁵ Into the spaces left blank, from fol. 1 to 122 Italian interlocked display scripts in blue and red letters were added.

Fol. 140r, 185r und 191r, however, show copies of these Italian display letters; they as well as all initials and other decorated letters were added in the Suabian monastery of Weingarten, close to Lake Constance in Southwestern Germany. Incipit texts were rubricated in the text script. But the letters following up the initials mostly occupy a column's

⁴³ Die illuminierten Handschriften (see n. 1), Kat. 54, fig. 556, 560; Die Historischen ... Handschriften (see n. 20), p. 116-120; C. JAKOBI-MIRWALD, Die Auszeichnungsschriften (see n. 14), p. 117, fig. 6 u. 7.

⁴⁴ Dekorierte Handschriften (see n. 4), p. 39.

⁴⁵ Die Historischen ... Handschriften (see n. 20), p. 117.

width and extend to the full height of the preceding initial. They form the usual interlocked letters which are, as seen, quite difficult to read.

It is fascinating to watch the Suabian monks “copy” the Italian letters – substituting their rather hard and angular forms, sparse contour lines and vertical borders of little scrolls with arched and rounded letters, more loosely arranged and clearer to read, occasionally forming two lines instead of the one block, and decorated with palmette pen-flourish ornament.⁴⁶

The repertoire of the ornamental letters as well as the actual initials is closely connected to the secondary decoration of the famous Berthold Sacramentary written and decorated in 1210 at Weingarten.⁴⁷ Our miscellany therefore is set within

⁴⁶ The short version of the description in the aforementioned article (C. JAKOBI-MIRWALD, *Die Auszeichnungsschriften ...* [see n. 14], p. 117), given in the original German: „Anschlusstexte in Blockform neben der Initiale, gemeinsam die ganze Spaltenbreite einnehmend, gleiche Höhe. Jeweils rot-blaue Ziermajuskeln mit Strichornamentierung; kantige, gelängte Lombardenform und geschachtelte Buchstaben im italienischen, geschwungene bauchige Ziermajuskeln im deutschen Teil.“

⁴⁷ Fol. 19v: Adoration of the Magi; see H. SWARZENSKI, *The Berthold Missal* (New York Pierpont Morgan Libr. Ms. 710) and the Scriptorium of Weingarten Abbey, New York 1943; *Das Berthold-Sakramentar*. Pierpont Morgan Library New York Ms. M. 710. Vollst. farb. Faksimile-Ausg. mit Echthgoldaufl.; Kommentar hg. v. F. HEINZER/H. U. RUDOLF, Graz 1996 (Codices selecti. 100); H. U. RUDOLF, „Ein Buch von Gold und Silber“: *Das Berthold-Sakramentar aus Weingarten* (1215–

an intriguing context – the provenance of the truly unique Berthold artist remaining unknown to this day – and presents attractive evidence for the fact that from the day of their production, manuscripts did not necessarily heed geographic, stylistic, art historical or indeed any other boundaries.

1217). Einblicke in die schönste Handschrift aus dem Kloster Weingarten (heute MS 710 der Pierpont Morgan Library New York), mit einem Beitrage von F. HEINZER, Ravensburg 1996; <http://www.themorgan.org/collections/collections.asp?id=80>.