

tural identity (101–4); or between triangles of desire involving human agents (churchmen, architect, and budget men), ideological agendas, and the new church itself (198–99). What may seem a little overly diagrammatic to some is more than compensated for, however, by the fascinating history of the Gothic that runs through the second half of the volume. Beginning with the early articulation of northern architecture as trees and the place of nature in Gothic design, Murray traces the discursive lines of key modern tellers of the Gothic story: chief among them, of course, Eugène Emmanuel Viollet-le-Duc, but also Hans Sedlmayr, Otto von Simson, Paul Frankl, Erwin Panofsky, Dieter Kimpel, and Michael Camille, whose multiple accounts of what Marvin Trachtenberg labeled the “modern style” of medieval building combine, in this daring master plot of architectural history, into a fuller picture of a world still with us and recognizably our own.

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ANDREAS NIEVERGELT, RUDOLF GAMPER, MARINA BERNASCONI REUSSER, BIRGIT EBERSPERGER, and ERNST TREMP, eds., *Scriptorium: Wesen, Funktion, Eigenheiten; Comité international de paléographie latine, XVIII. Kolloquium (St. Gallen 11.–14. September 2013)*. Munich: Bayerische Akademie der Wissenschaften, 2015. Pp. 584. €148. ISBN: 978-3-7696-1091-8. doi:10.1086/692743

This volume collects the proceedings of the Eighteenth Colloquium of the Comité international de paléographie latine, held in St. Gall in 2013. Not by chance the chosen theme of the conference was the scriptorium, as mention of it as a physical place designed for the copying of books (“sedes scribentium”) is found in the ninth-century “ideal” plan of St. Gall abbey. And not by chance the twenty-eight papers of the volume are followed (531–47) by a commemoration of Albert Bruckner (1904–85), who with his *Scriptoria mediæ aevi Helvetica* introduced the term “scriptorium” into contemporary scholarship.

What is a scriptorium? Whereas every medievalist is familiar with the word, a satisfying and comprehensive definition including all the various situations and writing contexts for both the early and late Middle Ages seems to be elusive, as Stefano Zamponi details in the foreword (11–14) and Martin Steinmann (17–22) and Denis Muzerelle further develop in their introductions. The latter, in his “Le Scriptorium. Nature, Fonctions, Spécificités” (15–16), recalls the many general, historical, and methodological questions suggested in the call for papers of the conference and discussed in the book.

More than a physical place, a scriptorium is traditionally seen as a production unit (“unité de production,” according to Muzerelle) often consisting of just a few people, established inside an ecclesiastical institution and intended to supply its need of books beyond any commercial purpose. More generally, it can be defined as a community producing manuscript books in an organized way. This definition seems to be more suitable, as it describes not only some late medieval writing contexts but also some specific systems of book production.

For example, Lila Yawn (“Fast and Slow Books and Finisher Scribes,” 489–518) depicts the astonishing organization and distribution of the work among scribes, whether ecclesiastical or professional, who were more or less skilled in the *mise en page* and in managing the structure and size of the quires, in order to obtain “faster” or “slower” copies of the Bible or of other oversized texts, such as Gregory’s *Moralia*, in the second half of the eleventh century.

In fourteenth-century Florence—as shown by Irene Ceccherini and Teresa De Robertis (“Scriptoria e cancellerie nella Firenze del XIV secolo,” 141–69)—manuscripts were pro-

duced in lay milieu, such as notaries' and merchants' offices or the public chancery or a sort of "scriptorium diffuso" (scattered scriptorium), although the work was organized in similar fashion to that of the ecclesiastical scriptoria. Moreover, many late medieval ecclesiastical institutions were supplied with books by external lay workshops (for example, the Chapter House of Bratislava: see Juraj Šedivý, "Handschriftenproduktion im mittelalterlichen Pressburg / Bratislava," 419–36).

How then can the existence of a scriptorium be proved, and on what basis can a manuscript be attributed to a scriptorium? David Ganz, in his paper "Can a Scriptorium Always be Identified by its Products?" (51–62), sensibly warns us of the differences—due to the graphic skills and the age of the scribes or the authority of the model—in the scripts of books produced in the same writing center. Denis Muzerelle ("À la (re-)découverte des *scriptoria* français," 25–50) underlines how the cultural and historical prestige of an institution or of its governors leads one to overestimate its manuscript production. Many authors (for example, Christoph Egger, "Die Suche nach dem archimedischen Punkt," 375–89) point out that from about the twelfth century the exchange and transfer of people entailed the transfer of books and the exchange of graphic competences. In this regard Maria Gurrado crucially fosters a "paleographic geography" that allows one to observe graphic phenomena and their evolution at least on a national level ("L'évolution de l'écriture au XIe siècle en France," 231–46). Muzerelle as well had sketched a redefinition of the geography of the scriptoria based on the manuscript evidence.

However, the paleographical and codicological analysis turns out to be the most reliable parameter in attributing codices to their different scriptoria, at least in the absence of explicit data on the origin of a manuscript. Recurring hands in different manuscripts are identified; specific codicological data or paratextual aspects, such as marginalia (see Robert G. Babcock and Albert Derolez, "The Gembloux *Scriptorium* in the Eleventh Century," 259–74), can confirm the paleographical evidence. The investigation can also be reinforced by a comparison with the contemporary writing of documents—as Michaelangiola Marchiaro does for the Chapter House of Pistoia ("La produzione documentaria e libreria nella canonica di San Zenone di Pistoia (sec. XI ex.–XII in.)," 127–40)—or of inscriptions, when available, as in the case studied by Marina Bernasconi Reusser ("Handschriften und Inschriften des 11./12. Jahrhunderts aus dem Kloster Allerheiligen in Schaffhausen," 339–56).

The contributors cover the whole history of book production in the medieval Latin West. They start from late antiquity, with the experiences of shared copy both within the early Christian communities and in the established lay ateliers (Paolo Fioretti, "Prima dello *scriptorium*," 75–89), and extend to the sixteenth century, with an account of the books produced for the Franciscan houses in Bohemia (Hana Pátková, "Schreiben und Scriptoria in den Klöstern der Franziskaner-Observanten in Böhmen," 409–17). In between these two chronological ends, the so-called golden age of the scriptoria plays a leading role: twelve papers concern the book production of the eleventh- and twelfth-century cathedrals and monasteries of Europe in England (Teresa Webber, "Script, Book Production and the Practice of the Rule at Christ Church, Canterbury, in the Mid Twelfth Century," 295–308); France (Muzerelle, "À la (re-)découverte"; Gurrado, "L'évolution"; Dominique Stutzmann, "Organisation du *scriptorium* et correction des textes d'après les *Enarrationes in Psalmos* de l'abbaye cisterciennes de Fontenay," 439–65); Belgium (Babcock and Derolez, "The Gembloux *Scriptorium*"); Germany (Thomas J. H. McCarthy, "*Quos manu sua pene omnes ipse scripsit*: Frutolf of Michelsberg's Legacy to a Bamberg *Scriptorium*," 325–37); Switzerland (Bernasconi Reusser, "Handschriften"); Austria (Egger, "Die Suche"; Katarina Kaska, "Neu identifizierte Heiligenkreuzer Handschriften in der Österreichischen Nationalbibliothek," 391–407); and Tuscany (Rosa Marulo, "La produzione dei libri nella

Congregazione di Vallombrosa,” 93–108; Andrea Puglia, “Scrivere nelle cattedrali della Toscana occidentale tra XI e XII secolo,” 109–26; Marchiaro, “La produzione”).

Some papers go back to well-known late medieval and Carolingian writing centers (for example, Donatella Tronca, “Lo *scriptorium* della cattedrale di Verona,” 171–80), in some cases with new attributions (Daniela Mairhofer, “German Anglo-Saxon Minuscule in Würzburg,” 309–24; Charlotte Denoël and Franck Cinato, “Y-a-t-il eu un *scriptorium* à Auxerre au temps d’Heiric (841–v. 876)?,” 199–230), or with new methodological approaches for paleographical analysis, such as that of Herrad Spilling for a well-known manuscript from Saint-Amand (“Beobachtungen zur Arbeitsweise der Schreiber des Passionale, Wien, ÖNB, Cod. 420,” 467–87) or that of Dagmar Bronner and Nathanael Busch on the spacing of words (“Written Apart and Written Together: Placing Spaces in Old Irish and Old High German,” 519–30).

Other contributors turn our attention to lesser-known late medieval writing practices and book production, such as the spread of unified liturgical books by the Dominican order (Eleanor Giraud, “The Dominican *Scriptorium* at Saint-Jacques,” 246–58), the choice of a specific script for books of documentary content in the cathedral of Sevilla (Diego Belmonte Fernández, “Administración y escritura en la catedral de Sevilla: Libros entre control y la memoria,” 180–98), the coexistence of books copied for the institution and for personal use within the Order of the Holy Cross (Xavier Hermand, “Entre le *scriptorium* et la *cella*,” 275–93).

The volume concludes with a list of abbreviations (549), an index of manuscripts and papyri (551–65), and twelve color plates.

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THOMAS H. OHLGREN and †LISTER M. MATHESON, eds., *Early Rymes of Robin Hood: An Edition of the Texts, ca. 1425 to ca. 1600*. (Medieval and Renaissance Texts and Studies 428.) Tempe: Arizona Center for Medieval and Renaissance Studies, 2013. Pp. xxiii, 310. \$75. ISBN: 978-0-86698-476-8.  
doi:10.1086/692284

This edition of twelve Robin Hood texts, from fifteenth- and sixteenth-century manuscripts and prints, many of them fragments, creates a unique resource. Unlike the more obviously user- and student-friendly approaches of other modern editions—typically presenting best-text or conflated texts, emended, augmented, and/or repunctuated—it presents, with minimum emendation or modernization, every extant text individually, including eight complete and incomplete texts of the *Gest of Robin Hood* produced by several printers between c. 1495 and c. 1594. This plan, especially the inclusion of those eight early printed texts of the *Gest*, might seem to a superficial glance academic overkill, or of interest predominantly to linguists and printing historians. In fact, however, it opens up an abundant, stimulating cornucopia of possibilities for investigation for criticism and for cultural and social history.

A concise, efficient introduction surveys the main documentation for the Robin Hood traditions from the fourteenth to sixteenth centuries and summarizes the approaches of the three major recent editions. This volume’s own multitext design aims to give readers, on a modern printed page, as close an awareness as is practical of the original readers’ experience of these texts, with all their individuality, idiosyncrasies, frequent incompleteness, awkwardness and flaws, and their many questions and silences clamoring for investigation. Each is accompanied by a photograph from of a portion of the text; research and discoveries by paleographers and book historians, including, of course, Ohlgren himself; a select bibliogra-