

Beneventan Discoveries

E.A. Lowe published *The Beneventan Script*, his first classic palaeographic work and the only study of its kind describing the development of one of the major so-called regional or national scripts of the middle ages, in 1914. After Lowe's death in 1969, a number of prominent palaeographers asked Virginia Brown, who had assisted Lowe in the completion of what was to prove his life's major undertaking, the *Codices latini antiquiores*, if she would undertake the task of producing a second edition of *The Beneventan Script*, then long out-of-print. She agreed, and an enlarged edition was released in 1980 in two volumes as part of the series *Sussidi Eruditi* published by Edizioni di Storia e Letteratura. The volume that primarily engaged Virginia was the second, *Hand List of Beneventan MSS*. This hand list included all of the manuscripts of Lowe's original volume, his "A New List of Beneventan Manuscripts" published in 1962, as well as further manuscripts that had been reported to or discovered by her.

Among the latter were those reported in Virginia Brown's own "A Second New List of Beneventan Manuscripts (I)" in 1978 in *Mediaeval Studies*. Over the years, four additional lists would be published, all in the same journal, the last of which appeared only a few months before her untimely death in 2009. This volume collects these articles, together with an appendix outlining "Preliminary Findings for New List VI," as well as a memorial tribute paid Virginia by her long-time colleague, collaborator, and friend Roger Reynolds. The volume includes newly compiled indices listing manuscripts, contributors, and subjects that should be of much value to medievalists in several fields and in particular to scholars and students in manuscript studies and palaeography.

Monumenta Liturgica Beneventana

6

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VIRGINIA BROWN

Beneventan Discoveries

Collected Manuscript Catalogues, 1978–2008

Edited by

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This volume is dedicated to
our dear friends

DON FAUSTINO AVAGLIANO
and
MARIA CRESCENZA CARROCCI

whose personal kindness and scholarly assistance
have supported our work for decades in the
terra sancti benedicti

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Preface

At a remarkably young age Elias Avery Loew (also known as E.A. Lowe) published his first classic palaeographic work, *The Beneventan Script* (Oxford, 1914): it remains the only study of its kind describing the development of one of the major so-called regional or national scripts of the middle ages. Other scholars have described the development of scripts of single locations or over limited periods, but no one has accomplished what Lowe did for a period lasting nearly a millennium for an area as vast as southern Italy and Dalmatia, where the bold and beautiful Beneventan script was written. Lowe's volume has its enormous value not only for its study of the growth and decline of the script, but also for its extensive list of manuscripts he knew were written in the script. After the appearance of the volume and that of its companion, *Scriptura beneventana: Facsimiles of South Italian and Dalmatian Manuscripts from the Sixth to the Fourteenth Century*, belatedly published by Oxford in 1929, Lowe's interests turned largely to his life's major undertaking, the *Codices latini antiquiores*. But during the long years of this work he continued to gather examples of items written in the Beneventan script, and these he published in 1962 as "A New List of Beneventan Manuscripts," in *Collectanea vaticana in honorem Anselmi M. Card. Albareda a Bibliotheca Apostolica edita*.

Not long thereafter, in 1968, Lowe engaged Virginia Brown, then a doctoral student at Harvard, to be his assistant at Princeton's Institute for Advanced Study to assist him in completing the *Codices latini antiquiores*. This she did, and news of her competence as a Latinist and palaeographer spread throughout the world of palaeographers. After Lowe's death at 90 years of age in 1969 and Virginia's relocation to Toronto's Pontifical Institute of Mediaeval Studies, a number of prominent palaeographers saw the need for a reprinting of Lowe's long-out-of-print *The Beneventan Script* and asked Virginia as Lowe's former assistant if she would undertake the task of enlarging and reprinting a second edition of this work. She agreed to this, and the second enlarged edition appeared in 1980 in two volumes as part of the series *Sussidi Eruditi* published by Edizioni di Storia e Let-

teratura. The volume that primarily engaged Virginia was the second, *Hand List of Beneventan MSS*. This hand list included all of the manuscripts of Lowe's *The Beneventan Script*, his "A New List of Beneventan Manuscripts" and Lowe's annotations therein, and further manuscripts that had been reported to or discovered by her. Among these latter were those reported in Virginia Brown's own "A Second New List of Beneventan Manuscripts (I)," in 1978 in *Mediaeval Studies*.

During the period in which Virginia was preparing both her own "Second New List (I)" and the second volume of the revised *The Beneventan Script*, I had moved to the Pontifical Institute of Mediaeval Studies, and was engaged in teaching and research in the fields of liturgy and canon law. Neither she nor Lowe was a specialist in these areas, and hence many of the manuscripts they described were noted simply as liturgica or canonistica. Virginia, always a stickler for precise descriptions, asked me for more accurate descriptions of these items, and these I gave her. As I worked, I made a census of the contents of all of the manuscripts in her "Second New List" and in what would be the second volume of *The Beneventan Script*. To my astonishment and hers, it turned out that the vast majority of all items in the script were liturgical or used liturgically. This was highly unusual since of all extant medieval manuscripts it is generally estimated that only fifteen per cent are liturgical. Further, in reviewing Lowe's "New List," I noted to my surprise that one item, Vat. Lat. 14733, containing the office of Corpus Christi, was dated to the twelfth century, that is, about a century before Thomas Aquinas had supposedly composed this famous liturgical office. This, I thought, would support the oft-stated argument that the office was not composed by St. Thomas. Excitedly I took photos of the manuscript to both Father Leonard Boyle and Virginia Brown to date the script, and they confirmed Lowe's date. But on transcribing the text, I found in the fifth lection of the first nocturn of matins that the office had been legislated for the universal church by Pope Urban IV in 1264 in his bull *Transiturus*. This and the census led to the conclusion that the Beneventan script was largely a liturgical one and often written in conservative style, not unlike the ancient printed fonts used for modern liturgical books. This conclusion was quickly confirmed by Thomas Forrest Kelly, who had found that many of the musical manuscripts in Beneventan script were written as much as two centuries after the dates Lowe had provided. This in turn showed that the principles of Lowe's dating would have to be revised and that liturgical manuscripts, with their dates, persons, feasts and the

like, would themselves yield more precise dates. This then led to the formation of our project, to which I gave the title *Monumenta Liturgica Beneventana*, which for many years has been generously supported by the Pontifical Institute of Mediaeval Studies and the Social Sciences and Humanities Research Council of Canada.

In the course of our work on this project further hitherto unknown or unreported items in the Beneventan script were found by us or by other scholars who reported their findings to us. Virginia Brown thus began to compile further new lists of manuscripts under the title “Second New List (II)” (then III and so forth). Why she maintained this title, and not “Third New List” or the like, was always a mystery to me, although she did mention that it had to do with her loyalty to Lowe. As she worked on this “Second New List (II),” she was the editor of the Institute’s journal *Mediaeval Studies*, and I suggested to her that this and other articles on Beneventana be placed in an annual section entitled “Miscellanea Beneventana.” The section was then expanded to include subsections of *Juridica* and *Parerga Beneventana*, in which notable texts not in Beneventan were reported that were discovered in our researches.

In “Second New List (I)” and the enlarged second edition of *The Beneventan Script* a select bibliography for each item was provided. This was later largely discontinued owing to a parallel bibliographic project begun in 1993 at the Università degli Studi di Cassino by Marco Palma entitled *Bibliografia dei manoscritti in scrittura beneventana*. In the 1980s, when *Monumenta Liturgica Beneventana* was well underway, Virginia was asked by Professor Palma what area of Beneventana could fruitfully be studied by him and his students in his new program in Cassino. They agreed that the *Monumenta Liturgica Beneventana* would deal with Beneventana in manuscripts and he and his students with diplomata in Beneventan script, something that Lowe had largely ignored. Virginia was thus both surprised and relieved to receive the first volume of the *Bibliografia dei manoscritti in scrittura beneventana* – surprised because it dealt with the manuscripts in Beneventan, not diplomata, relieved and delighted because she would no longer have to sift through numerous journals and books to provide select bibliographies in the Second New Lists. Thus the work of Professor Palma and his many students would provide her additional time to search out new items throughout Italy and Dalmatia for inclusion in her Second New Lists, which in turn she and others could study in future articles and books. Providentially this proved correct as can be seen in the increased size of both “Second New Lists” IV and V.

After Virginia's death following the appearance of "Second New List (V)," a number of scholars have sent us information on new items in Beneventan they have found, and Professor Richard Gyug and I continue to make further discoveries. These preliminary findings are listed in an appendix to this volume and we hope will eventually be published as a "Second New List (VI):"

During her retirement from active teaching Virginia had planned to publish a composite list of Beneventan manuscripts discovered since 1914 and had discussed this with me and our close friend, don Faustino Avagliano, at Montecassino. She had wanted to harmonize all of the Second New Lists as well as the "New List" of Lowe and publish it in Italy, much in the way she and her assistant, Sr Joan Marie Stelman, OSB, had revised and retyped all of her disparate Beneventan articles for her *Terra Sancti Benedicti: Studies in the Palaeography, History, and Liturgy of Medieval Southern Italy* (Rome, 2005). Don Faustino has reported that this volume, which would be published by Montecassino, was foreseen to include not only information in the Second New Lists but also scholarship since 1914 on the development of the script, new dating, and many other subjects, resulting in what would amount to a new *The Beneventan Script II* accompanying Lowe's original classic.

Sadly, with Virginia's unexpected death, the completion of this more extensive project with the New Lists revised, consolidated, and updated with addenda, corrigenda, and cross-references looks to be far in the future. Not knowing what the fates will bring all of us, it therefore seemed that the best course of action would be to reprint the Second New Lists now together with indices. That the Second New Lists and indices should be included in the series Monumenta Liturgica Beneventana published by the Pontifical Institute of Mediaeval Studies is appropriate since Virginia Brown was one of the general editors of the series, yet had no volume of hers alone within it. Moreover, the Second New Lists were published in *Mediaeval Studies*, the Institute's annual journal she edited for many years.

This reprinting of the Second New Lists is supplemented by newly compiled indices that should be of much value to its readers. First, the volume contains an extensive index of manuscripts keyed to the reprinted articles. Since the revised *The Beneventan Script* is still in print, it was decided for the convenience of users simply to list in this first index manuscripts in that volume, which encompassed items from both Lowe's "New List" and the "Second New List (I)." One advantage in doing this was that whereas the revised *The Beneventan Script* does not contain phys-

ical descriptions of the manuscripts, the Second New Lists reprinted here do. This would be, of course, a necessary intermediate step in the completion of the more all-embracing volume don Faustino and Virginia Brown originally envisaged. James Hankins, her husband and literary executor, for whose enthusiastic support of this project I remain deeply grateful, has also urged this course.

For the use of scholars interested in particular topics or themes a second index includes a description of the general contents of manuscripts listed in the present volume. In this the overwhelming number of liturgical texts written in Beneventan script is clear. A third index lists the names of scholars who sent Virginia references to Beneventan manuscripts they found. In combing through the many manuscripts listed here, one cannot but be impressed with her diligence and persistence in ferreting out hundreds of “new items,” as she called them. But one can easily overlook the substantial contribution of other scholars in making the Second New Lists as full as they are. Hence, to gather together their names in one index clearly emphasizes their contributions to the Second New Lists.

The preparation of these indices has been an enormous and time-consuming task, but I have been fortunate in having Jean Hoff, Virginia’s long-time friend from her Harvard days and for over two decades the Institute’s Latin editor, review them with her customary thoroughness and care. I remain grateful to her for all her labours on behalf of this volume. Indeed, her augmentations to the lists have steered me in the Second New Lists to important hitherto unrecognized fragments of an illustrated text from Visigothic Spain copied in Beneventan script. *Colligite fragmenta ne pereant*, such as Virginia Brown did, is clearly an old adage made true by every new demonstration. For his commitment to this project, and for shepherding the volume through press, I am also indebted to Fred Unwalla, editor in chief at the Institute and a friend and colleague of Virginia’s for many years.

Virginia Brown was widely known for her love of and expertise in Beneventan manuscript studies, but there were many other facets to her scholarly and personal life. To reflect some of these, my memorial to her, which originally appeared in volume 71 of *Mediaeval Studies* in 2009, is reprinted here. In that memorial I note that Virginia was buried in Valley Forge, Pennsylvania, on the Feast of St. Benedict, 11 July 2009. But there is a touching sequel to this. In June 2010 while working at Saint Benedict’s Abbey of Montecassino I received a telephone call from James Hankins from his base at Harvard’s Villa I Tatti in Florence. He wanted

to make a lightning visit to Montecassino on a secret mission. He said that on her deathbed Virginia had asked that some of her ashes be placed in her beloved Italy. James thought Montecassino would be the most appropriate place, and asked me where this could be done privately and with no publicity. Not wanting to disturb the monks at the Abbey or their regimen, I recommended the Entrance Cloister in the Abbey. Among the many imposing cloisters in the Abbey, this is to my mind the most striking with its beauty, peace, and tranquility. Heavily damaged during the bombing of 1944, it has been restored and now greets visitors passing through the massive gates of the monastery. Tall columns and a cloistered walkway surround a lush garden of green grass, rose bushes, shrubbery, and pieces of ancient sculpture. White fan-tailed doves constantly flutter in this courtyard, reminiscent of the symbol of Saint Scholastica, on whose death her brother, Saint Benedict, saw in a vision a white dove flying heavenward. In the center and into one of the walkways there are marked out in red stones the boundaries of Saint Benedict's ancient Oratory of St. Martin, and on one of the walls over these boundaries is a brilliant gold and multicolored mosaic depicting Saint Benedict, Saint Martin, and the Virgin. It was in this Oratory that St. Benedict died, according to his biographer, Pope Gregory the Great, "standing, supported by some monks after having received Holy Communion." Depicting this scene in the middle of the cloister is a giant bronze sculpture, a gift of the German Chancellor, Konrad Adenauer. It was here that James Hankins lovingly and privately placed a small portion of Virginia's ashes on Saturday, 26 June 2010. On a black marble scroll above the tomb of Saints Benedict and Scholastica in the monastic church is an inscription by Abbot A. Della Noce (†1691): "Saint Benedict and Saint Scholastica were never separated in spirit during their life nor are their bodies separated in their death." So it is that a modern-day sister and disciple of Saint Benedict is united with him and his monks in spirit and body in the Abbey she loved and in which she labored for so many years on her dear Beneventana. The emblem of the Abbey of Montecassino, destroyed and rebuilt so often, shows an ancient oak cut down but becoming green and alive again and surrounded by the motto "Succisa virescit." May this volume be a renewal and flowering of the magnificent fundamental and enduring scholarship of one whose life was so tragically cut short.

Virginia Brown (1940–2009): A Tribute

Virginia Brown, Senior Fellow Emerita, died peacefully on 4 July, Independence Day, in her home in Cambridge, Massachusetts, of complications of pancreatic cancer. She was buried on the feast day of St. Benedict, 11 July, in Valley Forge, Pennsylvania. In her early years at the Pontifical Institute she preferred that students and even some faculty address her as Miss Brown – a holdover from her experiences as a graduate student at Harvard. But this gradually broke down and she was glad to be addressed as Virginia or Ginny, as her close friends knew her.

Ginny was born on 11 October 1940 and grew up in the small town of Lake Providence, Louisiana, near the Arkansas border. Her father was a businessman and editor of the local paper and her mother was a Latin teacher, making her later careers as an editor and Latinist almost predictable. She received her early education in a one-room Catholic school house and then went to the Academy of the Sacred Heart, the Rosary, in New Orleans, where she was the first female to win the all-city Latin prize. On graduating from high school she entered the Manhattanville College of the Sacred Heart in New York, majoring in Latin literature. Her outstanding performance there led to her acceptance as a graduate student at the University of North Carolina at Chapel Hill, where she studied with the renowned classicist Berthe Marti. Rather than continuing her studies there after receiving her M.A., Ginny was accepted as a Ph.D. student in Harvard's Classics Department. There she studied with Wendell Clausen, a distinguished scholar of Latin poetry, text editor, and palaeographer. At his urging and that of Berthe Marti she applied for and won the "Rome Prize" for study at the American Academy in Rome (1966–68). During this time she worked on her doctoral thesis, for which she received her Ph.D. at Harvard in 1969. In her second year in Rome

she became the first woman to win a diploma in advanced archival and palaeographical studies at the Scuola Vaticana di diplomatica e paleografia at the Biblioteca Apostolica Vaticana. Also in her second year of study she again met Marti, who advised her that the legendary palaeographer, E.A. Lowe of Princeton's Institute for Advanced Study, was looking for an assistant, especially to help him complete his monumental multi-volume *Codices latini antiquiores*. She applied for the position and worked on this and Lowe's papers from 1968–70.

At Princeton she met Paul Oskar Kristeller of Columbia University, whose monumental work, *Iter Italicum*, was the result of countless journeys to libraries and archives to ferret out manuscripts of classical authors and Renaissance humanists. Kristeller was then the editor-in-chief of the *Catalogus translationum et commentariorum* and persuaded Ginny to write a section on the transmission of the works of Julius Caesar, the subject of her doctoral thesis. She also met Fr. J. Reginald O'Donnell, CSB, of the Pontifical Institute, who was at that time a visiting Member of Princeton's Institute. Ginny fondly recalled that beyond their discussions of Latin and medieval authors she acted as his "assistant" in fetching him cornflakes and scotch for his breakfasts. Fr. O'Donnell asked her if she would come to Toronto as his successor, and in 1970 she became the first lay female Fellow of the Pontifical Institute – thereby forcing it, she said, to install restrooms for women.

Beginning a distinguished teaching career at the Institute, she took up Fr. O'Donnell's text editing course using as a tool the *Sapientiale* of Thomas of York, for which Fr. O'Donnell had received a grant to edit in the 50s. To avoid the rigors of this mandatory course some students chose to take the alternate mandatory course in diplomatics taught by Fr. Leonard Boyle, where they were allowed to edit texts other than the *Sapientiale*. Those who dared enroll in Ginny's seminar were terrified, but she patiently and gently shepherded them through the manuscripts and sources of this difficult text, which they later would say was their most valuable educational experience at the Institute. There remains a small band of distinguished professors in North America who pride themselves as "Survivors of Thomas of York."

A turning point in her teaching career came when she was nudged to forsake her beloved Thomas of York and move into the enormously popular palaeography seminar that had been taught for many years by Fr. Boyle, before he left to become Prefect of the Vatican Library in 1984, and subsequently by James Reilly and Jennifer Morrish. Ginny was reluc-

tant, but it was emphasized to her that she had, after all, been instrumental in the publication of Lowe's *Codices latini antiquiores*, had cooperated with Bernhard Bischoff in the "Addenda to *Codices latini antiquiores*" published in *Mediaeval Studies*, was recognized internationally as the foremost expert in the Beneventan script, and had been elected to the elite Comité international de paléographie latine. Arrangements were thus made for John Magee to come to the Institute to teach text editing, and Ginny took over the palaeography seminar. She succeeded beyond measure, and for this she won the admiration and love of countless students and was given the prestigious distinguished teacher award by the Medieval Academy of America in 2005. Just before her death many of these students honored her with a moving collection of reminiscences and tributes. Beyond her work in the classroom, she was a valued member of thesis boards and was constantly called upon to advise and sit on masters, licentiate, and doctoral boards because of her expertise in Latin and text editing.

Ginny was an editor without equal and until the end of her life generously edited and improved the work of other scholars. She was a stickler for details, and her curiosity was beyond bounds. The margins of every typescript she returned to authors were filled with suggestions and requests for expansions and more detail. Her work as an editor was in at least four major areas. First, in 1974 she became Fr. O'Donnell's successor as the editor of the Institute's journal *Mediaeval Studies*, a post she held until 1988. As the sole editor she was charged with the annual publication of a volume amounting to as much as 673 printed pages. This involved yearly appraisal of as many as 140 submissions, correspondence (at times up to 1500 letters), copyediting, and proofreading. The current editor has calculated that the fourteen large volumes she edited contain about a quarter of the articles in all seventy volumes published to date and almost 35% of the texts edited in them. When she retired from the post, her position was temporarily assumed by Walter Principe, Steven Dumont, her former assistant Edward English, and me, something that amused her greatly. "It took four men to do the job of one woman," she would laugh.

Her second important editorial position was with the *Catalogus translationum et commentariorum*. She became a member of the editorial board in 1977 and advanced to secretary and editor-in-chief by 1985. Her vast learning as a classicist, medievalist, and Renaissance specialist was critical in that position, and she was not only a co-editor of volumes

6–9 of the series but also the author of a number of entries in other volumes.

A third editorial position, one at Harvard, was both “honorary” and official. In 1983 she astonished her colleagues at the Institute by announcing her marriage to James Hankins, then completing his doctoral studies at Columbia University under Paul Oskar Kristeller. Their happy marriage began with a celebration of what she called “mutual Wissenschaft” – a honeymoon morning after a flight to Paris consulting a manuscript dealer there and working at the Bibliothèque Nationale. Their lives thereafter – commuting between Toronto and Harvard – were filled with love and scholarship in which each helped the other. Her “official” editorial position came with the founding by her husband of the *Harvard I Tatti Renaissance* series published by Harvard University Press. Ginny herself produced two volumes, the most notable being the first in the series, an edition and translation of Boccaccio’s *Famous Women*. This was an instant sensation, selling out in two months, going into paperback and translation in many languages, including oriental languages, and being adopted in women’s study courses throughout America.

A fourth editorial position was largely a hidden one. Each summer as we worked in the archive at Montecassino, don Faustino Avagliano, the archivist and prior of the Abbey, would bombard her with proofs of scholarly volumes he was publishing for the Abbey, asking for her editorial assistance. It was, she laughed, a “payback” for the American military aerial bombardment of the Abbey during World War II. Each summer she would spend hours with these proofs, forfeiting time from her own research. Even into the final months of her life she devoted her last precious remaining time to editing a new translation of don Tommaso Leccisotti’s history of Montecassino.

In her editorial work and her own scholarship Ginny was always quick to take advantage of new technologies. When she arrived at the Institute she was legendary for her speed and accuracy on her electric typewriter. But as computers were being introduced she was one of the first fellows of the Institute to use them – and to urge her colleagues to follow suit. When she saw me under intense pressure to complete four lectures for two major conferences, she forced me into her chair and said, “You *will* write these on my computer,” which I did, and in a timely fashion. The Institute has always been known for its early microfilming of European manuscripts, thereby preserving a number lost in World War

II. Ginny continued this tradition building up at her own expense a large collection of microfilms of classical, Renaissance, and especially Ben-ventan texts, preserving items lost during the recent conflicts in Croatia. As one of the world's experts in deciphering medieval palimpsests, she continuously used ultraviolet technology and on her research journeys carried her own machine. On her computer she was then able to manipulate both the ultraviolet photos of palimpsests and those she took herself.

Over her years as a Fellow of the Pontifical Institute she spent countless hours in administrative work. Early on she was an important member of the Latin Committee of the University's Centre for Medieval Studies. With her wide contacts in the classical and medieval worlds of scholarship she was of incomparable value to the Publications Committee of the Institute in its search for appraisers and readers of typescripts submitted to it, and she was also instrumental in the rejuvenation of the Institute's publications program. Ginny was an ardent supporter of the Institute's Library, seeing to it that appropriate volumes on palaeography, text editing, and classical literature were ordered and giving hundreds of her own to enhance the Library's holdings, and she was passionate about protecting the Institute's large microfilm collection and maintaining a good relationship with the manuscript depositories from which the films had been obtained. In Institute policies and decisions of the Fellows she always argued for upholding the highest standards and would even fly back to Toronto from Europe at her own expense to cast a critical vote.

She was a member of many academic and learned societies, a distinguished visiting fellow of several universities, and the winner of numerous awards. Among the academic societies and boards she served were ones in classical, medieval, and Renaissance studies, ranging from Italy, France, and the United Kingdom to the United States and Canada. She was a Distinguished Visiting Fellow at St. Hilda's College, Oxford, the University of California at Los Angeles, the Centro Universitario Europeo per i Beni Culturali, Ravello-Montecassino-Rome, and the Università degli Studi 'Ca' Foscari' di Venezia. Over the years she was elected to many honorary memberships, including a Corresponding Member of the Zentraldirektion, *Monumenta Germaniae Historica* (1998), Corresponding Member of the Deputazione Abruzzese di Storia Patria (2001), Member of the Comité d'honneur, Cinquantenaire de l'Institut de Recherche et d'histoire des textes, Paris (1987), Member of the Argeo-

Gesellschaft, Munich (1989), and Member and Correspondent of the Accademia degli Agghiacciati, Sulmona, Italy (1991). Among her distinguished lectureships were the Lowe Lectures in Palaeography, Corpus Christi College, Oxford (2004–2005), and the Daly Lectures at St. Louis University (2008). Throughout her career as student, editor of *Mediaeval Studies*, and professor she was awarded numerous grants and fellowships, including a Guggenheim Fellowship, a Mellon Foundation Award, and a Killam Research Award from the University of Toronto.

Her major scholarly passion was the Beneventan script, and she was legendary for her frequent question of anyone she encountered, “You will let me know, won’t you, if you come across any Beneventan manuscripts?” Early in my career at the Pontifical Institute in the late 70s she came to me with that question and a large stack of reproductions of manuscripts and fragments written in Beneventan. During the previous years a number of eminent palaeographers, including Augusto Campana, Guglielmo Cavallo, and Julian Brown, had asked her to revise and enlarge E. A. Lowe’s classic *The Beneventan Script* published in 1914. Many of the items he described in that volume and in his later “New List” (a title Ginny often reused later) were registered simply as “liturgica” or “collectio canonum,” and Ginny, always a stickler for precision, pressed me for more exact descriptions. The canon law items were easy, but the “liturgica” were more challenging. As I worked on these I involved a number of my liturgy seminar graduate students, among them Richard Gyug, and we completed the task of identification for Ginny. Beyond this, two major general conclusions came out of my work on her Beneventana: first, an astonishing 70% of all manuscripts in Beneventan were liturgical and, second, because they were liturgical and written in a beautiful, conservative style, they had been dated as much as two centuries too early by Lowe and others. All of this was the beginning of what would become our major project over the decades, the *Monumenta liturgica beneventana*, one that Richard Gyug and I will continue in Ginny’s memory.

Out of these early conclusions, I had proposed in 1981 a sabbatical research project, but for a single person to take on a project like this for only a year’s duration was questionable and, understandably, my proposal was not approved in Ottawa. Hence, after several years, I devised another program to take advantage of Ginny’s expertise in Beneventan script and mine in liturgy. It would be called the *Monumenta liturgica beneventana*, borrowing the name “Monumenta” from the Munich

Monumenta Germaniae Historica, of which I had been a corresponding member of the Zentralkommission. It would not be an individual project but a cooperative program, which the Social Sciences and Humanities Research Council of Canada was just then promoting. Ginny – as a woman who was the world’s leading authority on Beneventan script and likely to be well known to the classicists on the jury in the grants competitions – would be our Capo. Further, the adjudication procedures were being modified to favor past “track-records” (i.e., publications) over project proposals that might or might not produce publishable results, and abundant track-record we had and would continue to have.

One can read on the Institute’s website how the program has prospered and grown with the generous support of the SSHRC. Ginny was clearly our Capo. Her knowledge of the Beneventan script was unrivalled. Through her many contacts in Italy, her determination never to take “no” or “later” from a reluctant or lazy librarian or archivist, and her innate curiosity, we gained access to depositories that no one else had heard of; and the result is evident in the “New Lists” of hitherto unknown Beneventan items published in our series *Miscellanea Beneventana*, which as editor she had initiated in *Mediaeval Studies*. To the nearly 1,000 items that Lowe knew, another 2,000, the vast majority liturgical, have been added in the five lists. Then there was her “oculus paleographicus / paleographical eye,” as she put it, and incredible visual memory that makes a good palaeographer a truly great one. “Yes,” she would say as she examined a manuscript in Italy or Dalmatia, “there is another fragment of this manuscript I have seen in Stockholm or Vienna” or wherever. But most impressive to me was her development from a superb editor of classical texts into a first-rate liturgical scholar and historian. Her publications on Beneventan script liturgical calendars, missals, breviaries, and the like are admired and often cited by liturgical scholars around the world. Her brilliant redating through archival records of a number of liturgical manuscripts in Naples to the sixteenth century rather than the fourteenth as Lowe argued has fundamentally altered the dating of all Beneventan manuscripts, and her archival work on the Beneventan liturgical palimpsests written in Naples beneath the famous Boccaccio autographs now in Florence was a sensation among Renaissance historians, even resulting in a major international conference in Florence. Beyond that, she was a regular consultant to the auction firms of Sotheby’s, Bernard Quaritch, and Christie’s regarding manu-

scripts they intended to sell, the most notable being the full sixteenth-century Neapolitan prayerbook with Italian prayers in Beneventan that she and I bid on but lost to her friend Martin Schøyen, who had given her the only genuine fragment of Beneventana now in Canada. Ginny amassed at the Pontifical Institute, largely with her own funds, the largest collection in the world of reproductions of Beneventan script manuscripts, thus making the Pontifical Institute what Thomas Forrest Kelly of Harvard calls the “Beneventan capital of the world,” which scholars from North America and Europe would frequently visit to discover materials of interest to them. Her consultation with the British Government in repatriating a magnificent liturgical manuscript she discovered “removed” from Benevento to London after World War II by a British soldier resulted in her being made an honorary citizen of the city of Benevento in southern Italy. Finally it was Ginny who brought don Faustino Avagliano to the Pontifical Institute at her own expense to receive an honorary degree and who persuaded him to bring along a suitcase of the Abbey’s most precious manuscripts for an exhibition in the Institute – something never done before in the venerable Abbey’s history. Eventually don Faustino was to return the honor by holding a conference and gala reception at the Abbey to celebrate the appearance of her collected essays in *Terra Sancti Benedicti. Studies in the Palaeography, History, and Liturgy of Medieval Southern Italy*.

Beneath the brown cap pulled over her sensitive ears and the warm sweater wrapped around her was a soul devoted to her Church. She had been a Sacred Heart girl from her youth and so promptly at noon each Friday would excuse herself from our work to attend Mass, and each Saturday at 5 p.m. she would fulfill her Sunday Mass obligation so she could devote her entire Sunday to scholarship. Then there was her financial generosity to multiple worthy causes. She gave of what she had to many charities, institutions, and individuals that only God and her taxman know. One charity, however, was more visible. She was a champion of the Center for Epigraphical and Palaeographical Studies at the Ohio State University, whose director, Frank Coulson, had been one of her students in the text editing seminar, and her donations there resulted in what was named the Virginia Brown Visiting Fellowship program. To celebrate her generosity and her sixty-fifth birthday the Center sponsored a memorable conference in her honor, the results of which were published in *Classica et Beneventana: Essays Presented to Virginia Brown on the Occasion of Her 65th Birthday*.

As a person Ginny was charming, vivacious, and humorous, with a radiant smile reflecting a gladsome inner joy and with a girlish, stuttering voice bearing a southern lilt. Her kindness and friendship knew no bounds. On a very personal level, in the turbulent years of my life, Ginny was always there to help out and to give moral support or lend a sympathetic ear. Then there was her assistance (and that of Jim Hankins) in bringing my wife, Liubov Alexeevna, from Russia to Canada and the U.S.; I personally witnessed their winsome invitations work wonders at the feared visa window of the U.S. consulate in Moscow. Finally, there was her friendship in southern Italy and Dalmatia as we worked each summer on our Beneventan project for over two decades – the laughter and stories about the events of the day, daily drives up and down the 8.73 km winding road to the Abbey on Montecassino or along the spectacular Dalmatian coast, navigating back roads to obscure depositories that might yield precious Beneventana, visits to historical, ecclesiastical, and monastic sites, shopping at local markets, and the list goes on.

For nearly forty years as a Fellow of the Institute Ginny witnessed it at its zenith, with a large staff of major philosophers, theologians, historians, canonists, liturgiologists, palaeographers, archaeologists, Byzantinists, Slavists, and specialists in Latin and vernacular literatures, and a vibrant pontifical licentiate and doctoral academic program producing talented young medievalists with multidisciplinary skills, in addition to a library that had become the envy of medievalists around the world and a publications department issuing a torrent of books and a journal at the highest level of scholarship. She also witnessed and lamented the Institute in decline as its staff was reduced and it was forced through economic pressure to suppress its historic pre-doctoral licentiate program, but through all of this she was fiercely loyal to the Institute and sought with all her might to maintain its traditional high standards and reputation. “Frail Little Ginny Brown,” as she used to call herself, was slight of physical stature but a giant as a scholar, a colossus as an Institute colleague, and a steady and firm bedrock as a friend to those both inside and outside the Pontifical Institute.