

**ECCLESIASTICAL
RECORDS:
THREE LECTURES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649344055

Ecclesiastical records: three lectures by Claude Jenkins

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

CLAUDE JENKINS

**ECCLESIASTICAL
RECORDS:
THREE LECTURES**

HELPS FOR STUDENTS OF HISTORY, No. 18

EDITED BY C. JOHNSON, M.A., H. W. V. TEMPERLEY, M.A.,
AND J. P. WHITNEY, D.D., D.C.L.

ECCLESIASTICAL RECORDS

THREE LECTURES

BY

CLAUDE JENKINS

LIBRARIAN AND CHAPLAIN TO THE ARCHBISHOP OF CANTERBURY
PROFESSOR OF ECCLESIASTICAL HISTORY KING'S COLLEGE, LONDON

LONDON

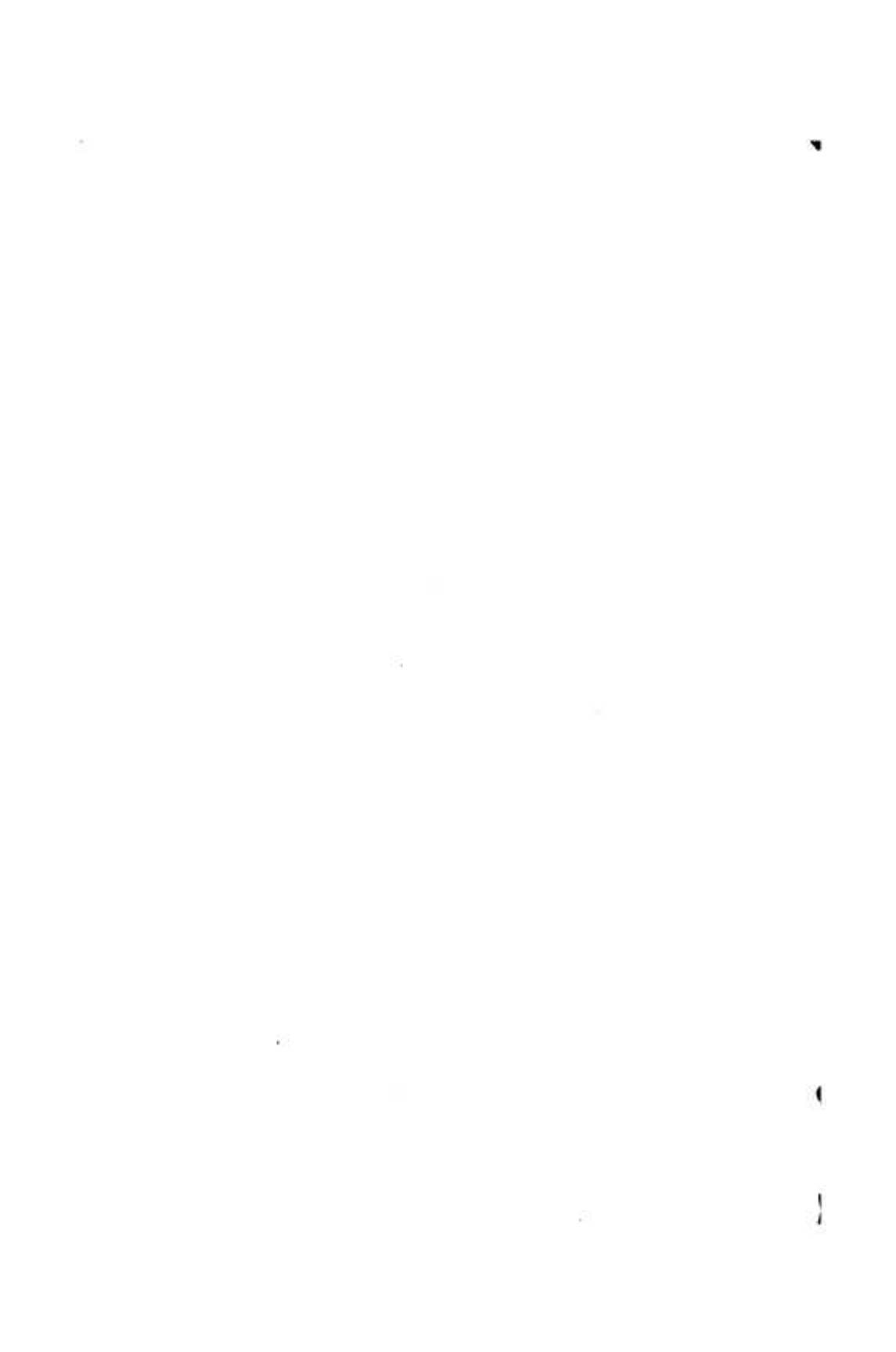
SOCIETY FOR PROMOTING
CHRISTIAN KNOWLEDGE
NEW YORK: THE MACMILLAN COMPANY

1920

5s

UNITED
STATES

TO THE MEMORY OF
JOHN HUNTER SMITH
A GREAT SCHOOLMASTER
AND
A TRUE LOVER OF HISTORY



ECCLESIASTICAL RECORDS

THE ECCLESIASTICAL SCRIBE

AN ecclesiastical scribe may be either an ecclesiastic who is a scribe or a scribe who writes documents of ecclesiastical concern or for ecclesiastical purposes; he may be either an original author or one who ministers to the originality of others; and even this does not exhaust the possible permutations and combinations. In every age, again, he will have his conventions and his idiosyncrasies; the materials with which he works may be found to shew a certain amount of variation; more important still, his writing itself will tend to reproduce certain general features of the school to which he belongs and the training that he has received, so that, arguing from MSS. of known *provenance* and date the palæographer, like the art critic, will often tell you with some confidence, if with less complete assurance of infallibility, not only when, but where, a particular work was produced, whether at Canterbury, shall we say, or at St. Albans or some other great centre. And the range of the subject, as will be seen, is vast, covering many lands and many centuries, each more than sufficient for a single lecture.

A Keeper of MSS. may be allowed to try to picture to himself some of these men and the tools and materials they used, and a Librarian to be not altogether unmindful of the circumstances in which their work was done. It would be tempting to depict that scene in the Far East where a man clothed in white linen, with a writer's inkhorn by his side, is marking the people, as the prophet saw him by the river Chebar. It is still more tempting to skip eight centuries and look inside a student's room which will be famous while scholarship endures. Seated there is a man with a history. Years ago, when his father died for the Faith he believed, he had been left, a lad of seventeen, the eldest of seven children, to support himself and his family. For a time a rich woman, a widow, helped the poor student, and then he parted with his only wealth, a few fine copies of ancient authors—we can judge what it must have meant—to a purchaser who allowed him 6d. a day for several years, sufficient for his personal needs. He teaches, and his fame as a teacher grows year by year, though not without doubts and jealousies. And now in the prime of life he sits here, still rigorously austere to himself, but wonderfully attractive to others, and at last with everything at hand that a scholar could desire. It is a pleasant room, looking out upon an inner courtyard, where a fountain, no doubt, and perhaps even trees, afford a refreshing contrast to the fierce glare of an Eastern sun. The scene is a busier one than the quiet peace of Dürer's imaginative picture

of St. Jerome in his study, with the Cardinal's hat hanging on a peg and the lion in the foreground which seems to be saying: "Deus, Deus, nobis haec otia fecit." For as the scholar takes from the stone ledge by his side one or other of those rolls of the New Testament scriptures which Sir Frederic Kenyon has so vividly described,¹ he begins to read, and as he reads to dictate a commentary on the sacred text. Hour after hour he goes on and one *notarius* or shorthand-writer succeeds another without a break, for there are seven or eight, at least, at hand to take their turn; and as many *antiquarii* or transcribers, probably in another room, relieve each other in writing out the notes in longhand as each *notarius* gives up his place. And not only these but girls also who have been trained in elegant calligraphy. Maecenas, we are sometimes told, invented shorthand; it is a Christian Maecenas who has made all this possible at his own charges, and who is here following his master's progress with untiring devotion and admiration all day long. "He left *no* leisure for meals or rest," says a fragment in Suidas. "Of the space from dawn to the ninth or tenth hour I say nothing. All students give *that* time to the investigation of the Divine oracles, and to reading."² And assuredly wherever the name of Origen of Alexandria and Caesarea is

¹ *Textual Criticism of the New Testament*, 2nd edit. (Macmillan, 1912).

² Suidas, ed. Bernhardt (1853), II. 1280 (of Ambrosius); Hier., *Ep.* xliii. (of Origen).