



# Lucas glo. cū. A.

## THE BINDING DESCRIBED AND COMPARED

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*Lucas glo(satus) cum A* survives in a finely executed and exceptionally well preserved English Romanesque monastic binding (pls. 1, 2, 19–22), and as such deserves to be described and illustrated in detail.<sup>1</sup> Although the book now shows signs of its age, it is one of the very few twelfth-century bindings untouched by later hands. Only one other extant twelfth-century manuscript from St Augustine's Abbey still retains its original binding, though it is a more utilitarian example (pl. 43). This comparison binding is on *Contra Faustum manichaeum* (=BA1.364) by St Augustine of Hippo, dated c.1120–50 and bound at the abbey.<sup>2</sup> The manuscript was acquired by the Bodleian Library, Oxford between 1605 and 1611 (MS Bodl. 826).

The descriptions of these two related Romanesque bindings show that bindings of this period are complex in ways that binding scholars are only just beginning to understand. Gullick and Hadgraft noted when they surveyed the literature on English twelfth- to fourteenth-century bindings that very little had been published on “small or large groups of British bindings”.<sup>3</sup> It is hoped that the analysis presented here will prompt closer study of surviving bindings from other English monasteries and consequently help to date and localise English Romanesque bindings more generally. Before moving to the technical descriptions, a few notable characteristics from both bindings will be highlighted.

The Romanesque monastic binding of *Lucas glo(satus) cum A* is an inboard binding, sewn on heavy thongs attached to square-sectioned oak boards by tunnels in the spine edge of the boards.<sup>4</sup> It is covered with white tawed-skin and preserves its tab endbands faced with woven textile and with green perimeter sewing.<sup>5</sup> The majority of the long-strap fastening also remains, which was originally covered by a probably

[PLATE 28] A detail of the binding showing the left board, tail and fore-edge, and the strap-attachment

green textile and closed on a copper-alloy side pin. The manuscript retains a green braided book-mark attached at the head to the endband core (pl. 5). The textile strap covering, the perimeter sewing of the tab endbands and the book-mark would seem to indicate a unified colour scheme of green.

The binding does not now have a chemise and it is not possible to state conclusively whether it ever had one.<sup>6</sup> The 2009 Sotheby's sale catalogue notes that it is "lacking any chemise cover once over the binding" and it has been assumed that all English Romanesque monastic bindings were originally provided with a chemise. However, ten twelfth-century manuscripts with contemporary monastic bindings

at Hereford Cathedral library have early titles written directly onto the spine of their primary coverings which would indicate that this was not always the case.<sup>7</sup> The evidence from this binding is less conclusive. No impressions have been left on either pastedown from chemise envelope pockets, and unfortunately the original side pin on the right board has broken off and so can not now indicate whether it originally allowed for the extra thickness of a chemise.<sup>8</sup> The clasp strap has two small cuts to its lower edge but these are in the wrong place to indicate a strap tacket – which would have been used to attach the chemise to the strap. However, the strap originally had a textile cover and any strap tacket could have easily pierced this instead. The most conclusive evidence for the absence of a chemise comes from the care taken to attach the clasp strap to the left or upper board. The strap is expertly anchored to the board with a dovetailed wedge of oak and the covering material was neatly resewn around this after the strap was anchored. It is questionable whether this extra care would have been taken if a chemise was planned. The lack of comparable bindings means that this can only be speculation.

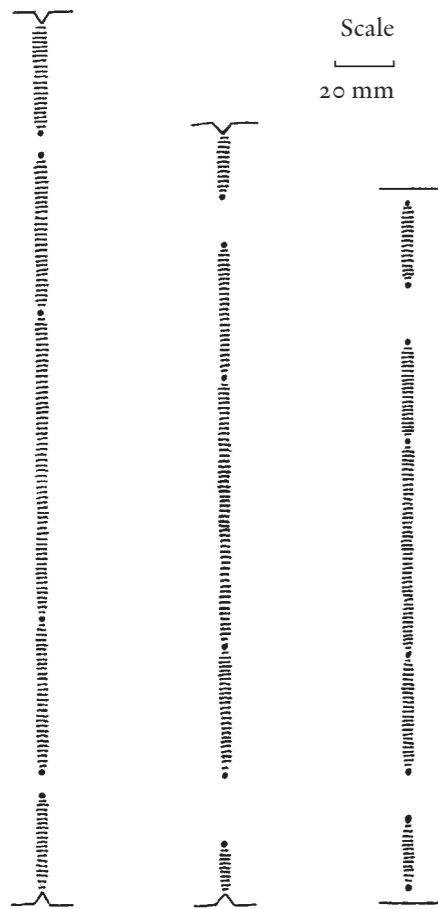
The long-strap which fastens the manuscript originally had a woven textile covering from board edge to clasp, which judging by threads which remain was probably green (see Furniture, below). Szirmai mentions that "often

there are remnants of a textile covering" found on Romanesque long-strap fastenings but offers no further description or discussion.<sup>9</sup> The most intact examples that I have seen are the textile coverings found on the two straps of a c. 1150 Parisian Romanesque blind-tooled binding now at the Bodleian Library.<sup>10</sup> For this binding each strap was covered with a woven patterned red and grey silk textile before being attached to the board and having the clasp riveted to the free end.<sup>11</sup> Although this textile is now largely worn away from both straps enough remains to show that the textile was closely fitted with the overlapped edges stitched as a seam along the inner face of the strap.

At first sight the comparison binding MS Bodl. 826 appears to be very similar to the glossed Luke. However, although both are English Romanesque monastic bindings sharing the same general appearance and methods of binding, they differ in almost all details of execution. In contrast to the glossed Luke, the binding of MS Bodl. 826 is more utilitarian; its tab endbands were not faced with textile and do not have perimeter sewing; it may not originally have had any closing mechanism; and it bears no evidence of book-marks. However, like the glossed Luke, MS Bodl. 826 does not now have a chemise and offers no evidence for the existence of one. The construction of its tab stiffener is most unusual – with the stiffener extending onto the exterior faces of the boards and being turned-in at head and tail – and it is a type that has not been previously recorded.

Although these two bindings appear dissimilar they do form a group and they have one common distinctive characteristic which may be particular to bindings from St Augustine's. In both bindings the thread pattern has a gap between the kettle station and the innermost endband station. A similar though not identical pattern has been recorded in manuscripts from the Benedictine abbey at St Albans and in a number of manuscripts from Exeter Cathedral (pl. 29).<sup>12</sup> However, these manuscripts have endbands worked between two stations. In contrast the two St Augustine's examples have their endband threads passing over the back-cornered spine-fold and being tied down at a single endband station (pl. 16). Gullick has noted the St Albans spine-fold pattern in 21 manuscripts from St Albans and it shows repeated use over a century, demonstrating a continuity of practice over several generations. Although only two intact twelfth-century bindings survive from St Augustine's, similar distinctive thread impressions may lie within the spine-folds of other surviving manuscripts now in post-medieval bindings and they await further study.

For the following descriptions the bindings are described, where possible, in the order in which the original binder bound them. The terminology is drawn from Christopher Clarkson and J. A. Szirmai,



[PLATE 29] Internal spine-fold endband and sewing thread patterns. From left to right: MS Bodl. 826, fols. 28v–29r (St Augustine's); *Lucas glo(satus) cum A*, fols. 14v–15r (St Augustine's); MS Laud Misc. 370, fols. 103v–104r (St Albans)<sup>13</sup>

and references are given to Szirmai illustrations where these describe a particular variant of technique.

There are six discrete uses of alum-tawed skin within this binding: sewing supports, endband supports, tab stiffeners, spine lining, covering, and clasp strap. The tawed skins used range in thickness from 0.8 – 3 mm., and great care was evidently taken by the binder to select the appropriate thickness and mechanical qualities required for each component of the binding. Since this description was written, collagen analysis has been performed for two of these components (for the analysis see pp. 9–10, above). Both the thickest skin used for the clasp strap, and the thinnest skin used for the covering, were tested. This has surprisingly revealed the use of two different species of deer, which may demonstrate an even more careful selection of materials by the Luke binder than we could have previously imagined.

#### LUCAS GLO. CUM A: DESCRIPTION OF THE BINDING

*Size:* 258 × 186 × 70 mm. (binding, excluding height of tab endbands); 257 × 176 × 46 mm. (text-block).

*Endleaves:* Separate parchment endleaves (fols. 1–2 & 155–156) were added to the 19 quires of text leaves before the manuscript was sewn. These are two sets of blank parchment bifolia sewn with the text leaves. The first and last leaves (fols. 1 & 156) are pasted down as board-sheets, and the second and penultimate leaves (fols. 2 & 155) form flyleaves. Two holes to the lower centre of the left pastedown (fol. 1), which have cut and torn edges, were repaired during binding. Before the damaged leaf was put down as a board-sheet a piece of parchment was pasted to the board and tail turn-in to provide a patch under the losses (pl. 30).

*Sewing:* The book-block is sewn on two thick alum-tawed thongs, each approximately 11 mm. wide and slit to the width of the spine to provide double sewing supports. Before sewing, the four sewing stations for each quire were prepared with a single slit perpendicular to the spine-fold and approximately 2 mm. long (pl. 31).<sup>14</sup> There are no other sewing holes, further confirming that this manuscript retains its first binding. The manuscript was sewn with a thick off-white linen or hemp thread (final spun direction ‘Z’ twist) at four stations, the outer two being kettle stitches (39, 82, 169 and 212 mm. from the head edge). The excellent condition of the binding means that the sewing cannot be seen at the spine, and although it was probably sewn as herringbone this cannot be confirmed.

*Boards and board attachment:* The book boards are oak, cut or cleft on the quarter, and with the grain direction running vertically (pl. 32). The



[PLATE 30] Fol. 1v:  
tail edge of left board-sheet: showing patch repair



[PLATE 31] Fol. 3r:  
preparation of sewing stations with a slit perpendicular to the spine-fold at kettle and upper support



[PLATE 32]  
The inner face of the right board



[PLATE 33] The inner face of the right board: showing the endband and sewing support lacing



[PLATE 34] Head edge, spine and right board: showing the endband support lacing



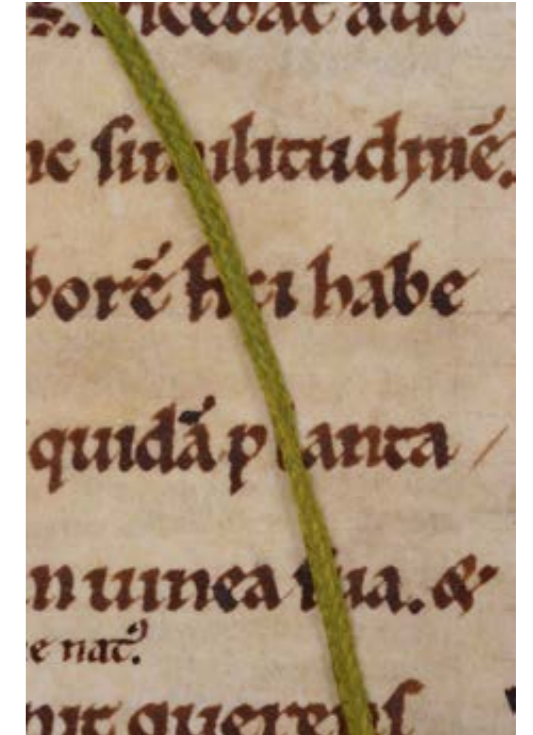
[PLATE 35] Head endband from above: showing attachment of braided book-mark



[PLATE 36] Head endband and tab: showing woven textile facing and perimeter sewing



[PLATE 37] The inner face of the right board: showing the tongued-corner of the covering.



[PLATE 38] Fol. 93r: braided book-mark

boards, with covering material, are 10–11 mm. thick and are of even thickness across their width. The spine-edge profile of both boards is square but they were shaped at their three exterior edges to allow for the covering. They have a flat bevel to their outer edge at head and tail of less than one third the thickness of the board (Szirmai fig. 8.9B). The fore-edge of the right board also has this bevel but the left board does not, probably deliberately avoiding the strap anchor wedge. The boards were prepared with oblong tunnels, channels and holes for the long Romanesque lacing path for both the sewing and endband supports (Szirmai fig. 8.10[g]). The supports are each laced through a tunnel starting in the spine edge of the board and emerging on the outer face; they continue along a surface channel before passing through an oblong hole to the inner face of the board and then extend along another channel before being anchored at a second hole. The two sets of long lacing path holes are equidistant from the spine edge (Szirmai fig. 8.12[b]), and the sewing supports are anchored in the final hole with wooden (probably oak) wedges, set from the inner face (pl. 33).

*Spine and edge treatment:* The Romanesque lacing technique resulted in a spine with a flat cross section. The edges of the text-block are cut to the size of the boards. They do not show marks that indicate which type of tool was used to cut them. The edges are not coloured or decorated

(for the possible 'G' to the fore-edge see p. 44 and pl. 22, above). A small triangle of board and text-block at both head and tail spine corners was taken off at 45° to accommodate the endband supports (pl. 34). Before the endbands were sewn tab stiffeners and spine linings of thick alum-tawed skin were pasted to the spine and onto the board edges; these have now loosened at the board edges and can be seen crumpled in the joint. The tab stiffeners protrude beyond the text-block approximately 12 mm. at the head and 28 mm. at the tail and their protruding ends are cut into a half-moon shape. They are formed of thick (1.5–2 mm.) alum-tawed skin. The tail tab stiffener extends to the lower sewing support, but the head stiffener only reaches 51 mm. below the head edge. A small patch spine lining covers the gap between the edge of the head tab stiffener and the upper sewing support and a second spine lining fills the space between the two sewing supports. With the exception of the sewing supports the tab stiffeners and linings completely cover the spine with a thick layer of alum-tawed skin (Szirmai fig. 8.14[e]).

*Endbands:* Structural endbands are sewn on thick alum-tawed thongs, each approximately 10 mm. wide and slit to the width of the spine to provide a double core. The endbands are worked as herringbone with an off-white linen or hemp thread (final spun direction 'Z' twist) which is thicker than that used for the sewing (pl. 35). The thread passes over the back-cornered spine-fold and is tied down at a single endband station at the centre of each quire and through the tab stiffeners. In places the endband is tied down at the kettle stitch but more often is tied down approximately halfway between the edge and kettle (pl. 16). The endband supports are laced through oblong tunnels in the head and tail spine corners of the boards. They use the long Romanesque lacing path described above and are anchored in the final holes with wooden (probably oak) wedges, set from the inner face (pl. 33).

*Covering:* The binding has a full cover of natural unstained alum-tawed skin. The covering is turned in on all edges and the corners are tongued (pls. 32, 37) (Szirmai fig. 8.18[e]). The covering is noticeably thinner (0.8 mm.) than the spine linings and sewing supports. The covering does not appear to have been pared at the turn-ins, and these were not trimmed-out after covering. Although the covering is now worn, from possible vein markings to the skin it would appear that it is placed flesh-side out. No follicle pattern can be seen and it is unclear from visual inspection which species of animal provided the skin. Before the board sheets were put down, the inner faces of the boards and covering turn-ins were covered with a layer of glue and a light-brown earth filler. The glue is most noticeable at the endband and sewing support lacing channels where it forms a thick layer completely filling each recess (pl. 33).

[PLATE 39] Engraved copper-alloy hinged clasp: forming the end of the strap as it now survives



[PLATE 40] Strap anchor to centre of fore-edge of the left board: showing three oak trenails



[PLATE 41] Strap anchor: showing shaped recess, and remains of sewing used to close the covering material



[PLATE 42] Engraved copper-alloy hinged clasp: showing threads – the fragments of woven textile – on either side of the strap beneath the clasp



*Tab endbands:* The covering was not turned in head and tail at the spine and has been trimmed to match the half-moon shape of the tab stiffeners. The tabs are faced with textile and their outer layers are sewn together at the perimeter to produce a triple-layer tab endband (pl. 36). The elaborate textile facing is woven from orange, green, blue and natural threads and was tacked to the tab stiffener with a blue linen thread. The cut half-moon perimeter edges of the tawed covering skin and the textile facing were then joined and completely covered with four rows of stitches neatly sewn with a green thread.

*Book-mark:* A single book-mark remains where it has been closed between fols. 92–93 of the volume. It is braided from four green silk threads and is 3 mm. wide (pls. 5, 38). The book-mark is unfaded. It is attached to the head endband, threaded through the double endband support and hitched around the front element of the core. The book-mark is approximately 275 mm. long. Both the free and knotted ends are not finished or bound in any way and are now slightly frayed. This may indicate that originally the hitch provided two book-marks, one of which is now lost.<sup>15</sup>

*Furniture:* The binding was held closed with a long-strap fastening attached to the left board and closing over a side pin to the centre of the right board. The long-strap now consists of a single layer of thick alum-tawed skin (125 × 15 × 3 mm.) which is anchored to a recess in the fore-edge of the left board and has the remains of an engraved copper-alloy, hinged clasp riveted to its free end. The clasp is now incomplete with the final section, the hinged hasp, now missing (see Szirmai fig. 8.23[b & c] for a diagram of a similar though not identical long-strap fastening). The surviving base of the clasp was folded from a single piece of sheet copper-alloy with the folded edge then filed to provide the centre section of a hinge to which a hinged hasp with a pull would have been attached. The clasp is attached to the strap with five rivets, and the external face of the hasp has an engraved design of an eight-petal flower within a single-line rectangular border (pl. 39). The strap is anchored at the centre of the fore-edge of the left board within an accurately cut edge recess that has a curved stop and under-squint on all three sides.<sup>16</sup> A shaped piece of oak that accurately dovetails into the recess anchors the strap and is held in place with three oak trenails (pls. 40, 41). The binder cut the covering material on three sides around this recess to form a flap that allowed the strap to be attached after covering. Once the strap was fitted the cut edges of the covering skin were neatly sewn together. Threads – the fragments of woven textile which was probably green – are trapped underneath the strap where it is anchored to the

left board and on either side of the strap under the clasp. It would seem that the strap was originally covered with a woven textile between the board edge and clasp. A simple copper-alloy rod without a head was driven through a hole at the centre of the right board from the inner face to provide a side pin. This pin has been broken off at the exterior face of the board, though a portion of it still remains within the thickness of the board. A domed iron side pin without a head, placed to the fore-edge side of the original copper-alloy pin and driven through a hole from the inner face, has been provided as a replacement. This is likely to have been at an early date when the manuscript was still in use and before the hasp was lost. There are no other holes or marks to this binding that would indicate that it once had other furniture, bosses or chain staples.

*Housing:* The manuscript is now housed in a brown quarter leather drop-spine box made at the bindery of James and Stuart Brockman in 2010. The spine of the Brockman box has been divided into five compartments tooled in gilt: ‘ST. LUKE | GLOSED | ST. AUGUSTINE’S | ABBEY | CANTERBURY | XII CENTURY’. Inside are tooled the words ‘SEMPER RETRORSVM’, an instruction to place the volume in the box back cover downwards and upside down, and has their label at the base of the inner face of the spine ‘J & S Brockman | Binders Wheatley | Oxford England’. The box has been designed to accommodate the long-strap and protect the vulnerable tab endbands. The manuscript was previously housed in a red quarter leather box made by the Cambridge firm of Wilson and Son before 1934.<sup>17</sup> Their printed label is stuck to the tail tray wall ‘J. S. WILSON & SON | Bookbinders, Map Mounters, &c., | 5 Bene’t Street, CAMBRIDGE.’ The spine of the Wilson box has been divided into six panels with blind- and gold-tooled fillets. Gold-tooled to the second panel is ‘S. LUKE | GLOSED’ and to the sixth panel ‘S. AUGUSTINE’S ABBEY | CANTERBURY | XII CENT.’ The box was commissioned by Sir Alfred Chester Beatty and has his paper manuscript label stuck to the inner face of the lid.

*Condition:* The binding is preserved in exceptional condition with little evidence of later interventions. However, there is some minor damage in a number of areas which has not been described above. The covering is now generally worn and scuffed and is torn at head and tail where the tab endbands meet the joints. An area to the centre of the spine appears to have been cleaned, probably with liquid, and is now stained (for this being the faint traces of a large letter ‘A’ see pp. 30, 44 and pl. 21, above). The sewing that originally closed the flap in the covering material around the strap anchor is now worn and partially missing, and the flap of covering is now partly folded back and creased. The covering skin is

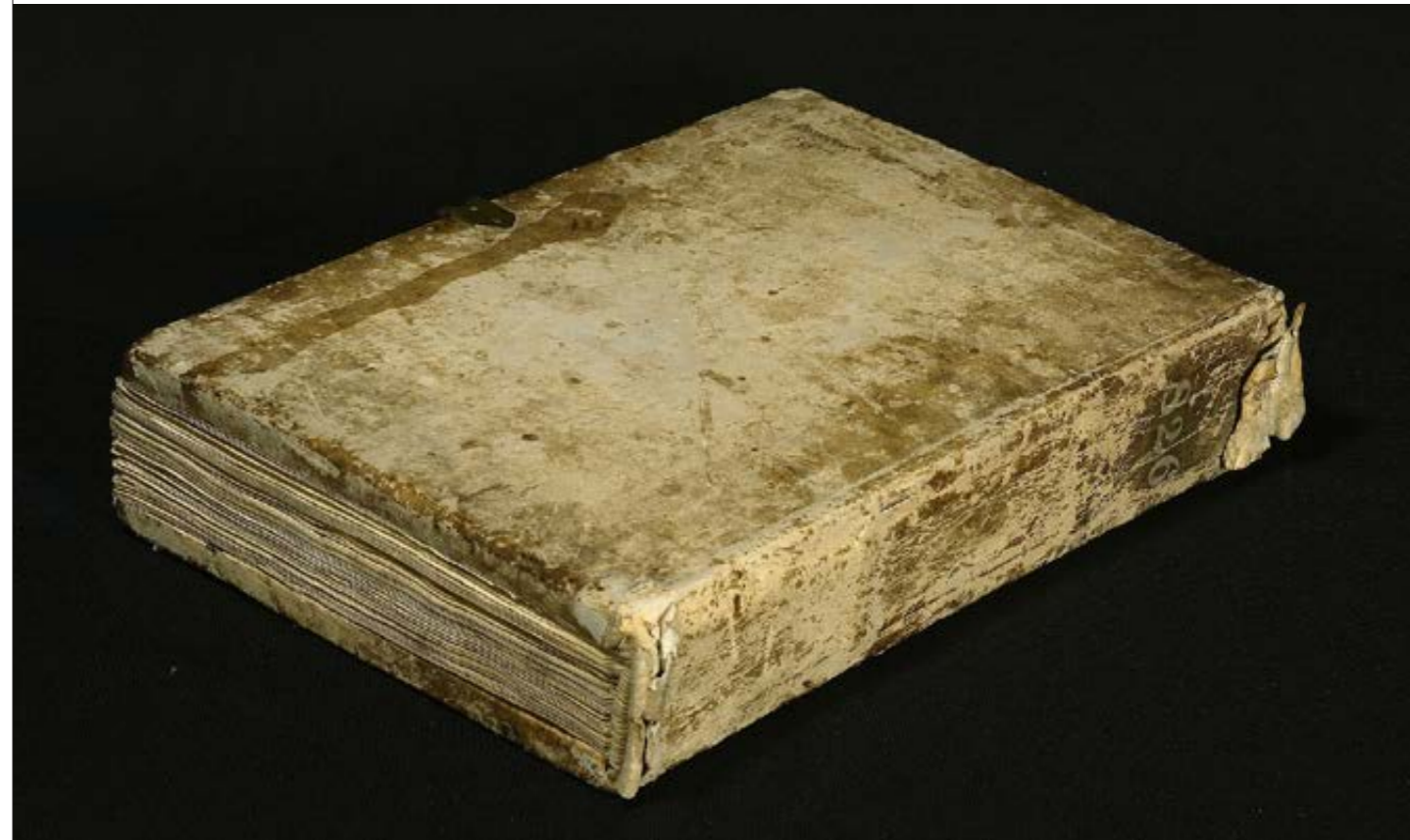
worn around the two side pins, and the corrosion from the replacement iron pin has stained the edges of the hole. There is some minor damage from early insect activity to the boards and covering that is most noticeable on the right or lower board. The perimeter sewing to both the head and tail tab endbands is now partially worn and has partly released the textile facings, which have crumpled and folded back. There are losses to the left board-sheet at the fore-edge and over the tail endband lacing caused by early insect activity. There is an unidentified textile impression to the tail fore-edge corner of the left board-sheet (fol. 1) and in a corresponding place on the facing endleaf (fol. 2). The right board-sheet (fol. 156) has been partially lifted from the board but is still firmly attached at the joint. There are losses to the right board-sheet over the tail endband lacing caused by early insect activity, and the board-sheet was torn at the tail edge whilst being lifted. The right board-sheet has two joined holes caused by the two side pins, and the corrosion from the replacement iron pin has stained the edges of the hole. The strap has two oblique cuts to its lower edge between the left board edge and centre of the fore-edge.

AUGUSTINE, *CONTRA FAUSTUM MANICHAEUM* (MS BODL. 826):  
DESCRIPTION OF THE BINDING

*Size:* 295 × 220 × 67 mm. (binding, excluding height of tab endbands);  
294 × 210 × 35 mm. (text-block).

*Endleaves:* The original arrangement of the endleaves is now unclear. The left endleaves consist of a single parchment leaf sewn with the text-block (fol. i) and a leaf of manuscript waste pasted down as a board-sheet.<sup>18</sup> The board-sheet has been lifted at the spine edge. A further leaf once before and conjoint with fol. i has been excised at the spine-fold. Fol. i is now held by its tail endband tiedown and a later hitch of blue thread which pierces the tab stiffener and covering skin and appears on the spine as a vertical stitch. The right endleaves now consist of a single leaf of manuscript waste that is guarded to the verso of fol. 155 and has a pencil annotation 'raised Oct. 1969'. Traces of adhesive to the leaf and inner face of the board indicate that this was once pasted down as a board-sheet. A single sewing thread running between the sewing stations in the joint between the text-block and the board indicates that further endleaves have been excised. As the board-sheets have been lifted at the spine edge of both boards it is not possible to state whether the board sheets were attached in any way or sewn with the endleaves.

*Sewing:* The book-block is sewn on two thick alum-tawed thongs, each approximately 7 mm. wide. The supports have been slit to provide



[PLATE 43] MS. Bodl. 826:  
view of the binding showing the  
right board, tail, spine, tabs and  
clasp catch-plate



[PLATE 44] MS. Bodl. 826:  
Tab endband, and covering skin  
and tab stiffener turn-in to right  
board (with inset diagram)

double sewing supports. Where the lacing channels are now visible at the lower or right board it can be seen that the supports have been inter-twisted or rolled. The manuscript was sewn with a thick off-white linen or hemp thread (final spun direction 'S' twist) at four stations, the outer two being kettle stitches (46, 98, 198 and 249 mm. from the head edge). There are no other sewing holes, confirming that this manuscript retains its first binding. A single thread can be seen wrapping the sewing supports between each quire indicating that the book was sewn as herringbone.

*Boards and board attachment:* The book boards are oak, cut or cleft on the quarter, and with the grain direction running vertically (pl. 45). Cleft marks can be seen to the inner face of the right board between the sewing supports. The boards with covering are 12–13 mm. thick and are of even thickness across their width. The spine-edge profile of both boards is square but they were shaped at their three exterior edges to allow for the covering. They have a flat bevel to their outer edges at head, tail and fore-edges of less than one third the thickness of the board (Szirmai fig. 8.9B). The boards were prepared with tunnels, channels and holes for the long Romanesque lacing path for both the sewing and endband supports (Szirmai fig. 8.10[g]). The supports are each laced through a tunnel starting in the spine edge of the board. Emerging on the outer face, they continue along a surface channel before passing through an oval hole to the inner face of the board and then extend along another channel before being anchored at a second hole. The two sets of long lacing path holes are equidistant from the spine edge (Szirmai fig. 8.12[b]), and the sewing supports are anchored in the final oval hole with wooden (probably oak) pegs, set from the inner face.

*Spine and edge treatment:* The Romanesque lacing technique resulted in a spine with a flat cross section. The edges of the text-block are cut to the size of the boards. They do not show marks that indicate which type of tool was used to cut them. The edges are not coloured or decorated. A small triangle of board and text-block at both head and tail spine corners was taken off at 45° to accommodate the endband supports. Before the endbands were sewn tab stiffeners of thick alum-tawed skin were pasted to the spine and onto the exterior face of the boards. The tab stiffeners now protrude beyond the text-block approximately 16 mm. at the head and 9 mm. at the tail and their protruding ends are cut square in shape. They are formed of 1 mm. thick alum-tawed skin. The head tab stiffener extends 72 mm. below the head edge and the tail extends 59 mm. from the tail edge. The tab stiffeners extend onto the outer face of the boards by 12–18 mm. and are turned-in over the board edges at both head and tail. This tab stiffener turn-in can be seen most clearly on the inner face



[PLATE 45] MS. Bodl. 826: inner face of the right board showing the endband and sewing support lacing, covering skin corners and turn-ins

[PLATE 46] MS Bodl. 826: spine

of the right board at the head edge where it descends 30 mm. from the board edge and can be seen to the left of the covering turn-in (pl. 44). The spine has no further linings (Szirmai fig. 8.14[a]).

*Endbands:* Structural endbands are sewn on thick alum-tawed thongs, each approximately 5 mm. wide and slit to provide a double core. The endbands are worked as herringbone with an off-white linen or hemp thread (final spun direction 'Z' twist) which is thicker than that used for the sewing. The endband thread passes over the back-cornered spine-fold and is tied down at a single endband station at the centre of each quire and through the tab stiffeners. The endband stations are approximately 7–8 mm. short of both kettle stitches throughout the manuscript, and the endband tiedowns leave a clear and regular gap

between the endband and sewing threads. Damage to the covering at the tail now allows access to the tab stiffener where the tail endband thread can be seen to start with a knot at the exterior of the tab stiffener. The endband supports are laced through tunnels in the head and tail spine corner of the boards. They use the long Romanesque lacing path described above and are anchored in the final hole with wooden (probably oak) pegs, set from the inner face.

*Covering:* The binding has a full cover of natural unstained alum-tawed skin. The covering is turned-in on all edges and the corners are open mitres. The covering is noticeably thinner than the tab stiffeners. The covering does not appear to have been pared at the turn-ins. The fore-edge turn-in of the right board has been cut to aid covering and the turn-ins were not trimmed-out after covering. The covering is now worn and it is now not possible to determine whether it was placed flesh- or hair-side out. No follicle pattern can be seen and it is unclear which species of animal provided the skin. From the now partially lifted upper or left board-sheet it can be seen that the board-sheet was put down with a heavy layer of adhesive containing a light-brown earth filler.

*Tab endbands:* The covering was not turned-in head and tail at the spine and has been trimmed to match the square shape of the tab stiffeners. The tabs have no facing, and their outer layers are not sewn together at the perimeter.

*Furniture:* The binding was held closed with a single clasp, the strap of which is attached to the fore-edge of the left board and closed over a catch plate to the fore-edge of the right board. The clasp strap consists of a single layer of thick dark-brown tanned leather (27 × 23 × 2 mm.) anchored beneath the covering with three copper-alloy rivets, each with a square copper-alloy washer. The strap has broken at the board edge and the free strap and clasp are now missing. The catch plate was cut from sheet copper-alloy with the ends of the catch rolled around a pin (Szirmai fig. 9.47[b]). It was anchored to the board with two copper-alloy rivets. The strap and catch plate rivets do not protrude through the covering skin turn-ins or board-sheets. This clasp mechanism is unusual for an English Romanesque binding and although it is not a replacement it may have been added at a later date.<sup>19</sup> There are no other holes or marks to this binding that would indicate that it once had other furniture or bosses, with the exception of two holes perpendicular to the lower fore-edge of the left board from a Bodleian Library chain staple, now removed. A large piece of white paper covers part of the left board sheet covering the holes from the chain staple and was probably stuck in place when the chain and chain staple were removed.



[PLATE 47] William Zachs holding 'The glossed Luke with the letter A' at Exeter College, Oxford.  
*By kind permission of John Cairns*

1. For these bindings see C. Clarkson 'English monastic bookbinding in the twelfth century', in M. Maniaci and P. F. Munafò, eds., *Ancient and medieval book materials and techniques*, 2 vols., Studi e Testi, 357–8 (Vatican City 1993), vol. 1, pp. 181–200 and J. A. Szirmai, *The archaeology of medieval bookbinding* (Aldershot 1999), pp. 140–172 – 'Romanesque bindings'.
2. For details of the manuscript and its binding, with references to the earlier literature, see B.C. Barker-Benfield, ed., *St Augustine's Abbey, Canterbury*, 3 vols., Corpus of British Medieval Library Catalogues, 13 (London 2008), vol. 1, p. 531, and p. 46 above.
3. M. Gullick and N. Hadgraft, 'Technology of production of the manuscript book: bookbindings', in N. Morgan and R. M. Thompson, eds., *The Cambridge history of the book in Britain*, vol. 2, 1100–1400 (Cambridge 2008), pp. 75–109, at p. 98.
4. The term 'inboard binding', which was coined by Nicholas Pickwoad, is used to denote a binding structure where the boards are attached to the text-block before the volume is covered.
5. In this description the term 'tawed skin' rather than leather is used to describe the covering material, sewing and endband supports, tab stiffener and strap core. Alum-tawing is a process by which animal skins are treated with a solution of alum and salt which results in a strong and flexible white material ideally suited to bookbinding. Leather more usually defines an animal skin that has been treated with vegetable tannins to make it impervious to putrefaction by water, a property that is not required for bookbinding, and tanned leather was not routinely used for bookbinding in England until the middle of the fifteenth century. The term 'skin' refers to one from a small or young animal (calf, sheep, or goat) as opposed to 'hide' from a larger animal (such as a cow, horse, or ox). For tawing see R. Reed, *Ancient skins, parchments and leathers* (London and New York 1972), pp. 61–5.
6. Clarkson defines a chemise as 'a heavy tawed jacket, in which the book was held by two envelope pockets' (Clarkson, 'English monastic bookbinding', p. 197 and fig. 13).
7. R. A. B. Mynors and R. M. Thomson, eds., *Catalogue of the manuscripts of Hereford Cathedral Library; with a contribution on the bindings by Michael Gullick* (Cambridge 1993), p. xxvii and footnote 104. Plate 21 illustrates four of these bindings. Graham Pollard noted that 'one in eight of all the twelfth-century bindings which I have seen is lettered on the spine in what seems to be a contemporary hand' ('The construction of English twelfth-century bindings', *The Library*, 5th Series, 17:1 (1962), pp. 1–22, at p. 17 and plate 2).
8. The terms right and left, as seen when the book is open for reading, will be used to describe the position of the boards and endleaves.
9. Szirmai, *Archaeology*, p. 167. I am not aware of any further references to textile coverings on English Romanesque straps.
10. Now Bodleian Library, Ms Broxb. 83.1
11. Described as 'two white leather thongs lined on the inside with red silk' in H. M. Nixon, *Broxbourne Library: styles and designs of bookbindings, from the twelfth to the twentieth century* (London 1956), p. 3).
12. M. Gullick, 'From scribe to binder: quire tackets in twelfth-century European manuscripts', in J. L. Sharpe, ed., *Roger Powell: the compleat binder*, Bibliologia, 14 (Turnhout 1996), pp. 240–59, at p. 245 and footnote 23, fig. 15. I am grateful to Michael Gullick for reading and commenting on an early draft of my Luke binding description and for drawing my attention to the unusual spine-fold sewing pattern.
13. For Ms Laud Misc. 370 and its binding see R. M. Thomson, *Manuscripts from St Albans Abbey 1066–1235* (Woodbridge 1982), pp. 107–8 and plates 255–6.
14. Michael Gullick and Nicholas Hadgraft note that 'sewing stations in manuscripts during the period 1100 to 1400 that were not made with an awl (or a similar tool) but with a knife are nearly always indicative of a continental origin or binder' (Gullick and Hadgraft, 'Bookbindings', p. 99). This may indicate that the Luke binder, even if working in England, could have been of continental origin or training.
15. When discussing Romanesque bindings Pollard notes that 'book-markers, sometimes as many as four of them for one volume, are more often sewn to the headband or the edge of the tab' ('Describing medieval bookbindings', in J. J. G. Alexander and M. T. Gibson, eds., *Medieval learning and literature: essays presented to Richard Hunt* (Oxford 1976), pp. 50–65, at p. 62). Lois Swales and Heather Blatt when discussing textile book-marks note that 'to form most woven strands and some braided strands, a double-length of textile is folded in the middle to yield two strands' ('Tiny textiles hidden in books: towards a categorization of multiple-strand bookmarkers', *Medieval clothing and textiles* 3 (2007), pp. 145–77, at p. 157).
16. The terms 'curved stop' and 'under-squint' used to describe the shape and edge profile of the recess are modified from C. A. Hewett, *English cathedral and monastic carpentry* (Chichester 1985), p. 212 and fig. 230.
17. J. S. Wilson & Son were at 5 Bene't Street between 1878 and 1934. Email from Eric Brigham (Director, J. S. Wilson & Son (Bookbinders) Ltd., Cambridge), 27 April 2010.
18. The text of the manuscript waste has been identified as Theodore of Mopsuestia's *Commentary on Psalms* in script that is attributed to the St Augustine's scriptorium of the early twelfth century. The pastedowns are 'reconstructable as a single bifolium of which one leaf was blank, therefore probably waste from the scriptorium, not from a completed book [...] confirming that the manuscript was bound at the abbey' (Barker-Benfield, *St Augustine's Abbey*, vol. 1, p. 531).
19. When discussing the methods of fastening books Pollard notes that 'many bindings still survive which have never had them' (Pollard, 'The construction of English twelfth-century bindings', p. 17) and Szirmai observed eight examples from his corpus of 110 Romanesque bindings with 'no evidence of their existence' (Szirmai, *Archaeology*, p. 167).