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THE WECKERLIN FAMILY'S COMMITMENT TO A MONASTIC VOW: MEDIEVAL BOOKMAKING IN NINETEENTH-CENTURY ALSACE

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nineteenth-century medievalism demonstrated a desire for the medieval past, recreating, romanticizing, and even mythologizing the courtly and chivalric ethos of the medieval world, as well as imitating the artistic achievements in medieval architecture and the decorative arts.¹ Of particular interest was the process of medieval bookmaking, an engagement documented across England, France, and Germany.²

¹ For an overview, see editor Clare A. Simmon's "Introduction" in *Medievalism and the Quest for the Real Middle Ages* (London: Routledge, 2001) 1-28.

² This engagement with the decorative arts goes back to the eighteenth century, when European elites participated in bibliomania, with collectors establishing personal libraries or booksellers dissecting illuminated manuscripts to create catalogs of book illustration to sell to an eager market of consumers. See as representative but not exhaustive examples: Alice H. R. H. Beckwith, *Victorian Bibliomania: The Illuminated Book in Nineteenth-Century Britain* (Providence, R.I.: Museum of Art, Rhode Island School of Design, 1987); Daniel Desormeau, *"La Figure du bibliomane: Histoire du livre et stratégie littéraire au XIXe siècle"* (Paris: Librairie Nizet, 2002); A. N. L. Munby, *Connoisseurs and Medieval Miniatures, 1750-1850* (Oxford: Clarendon Press, 1972); Holbrook Jackson, *The Anatomy of Bibliomania* (Champaign: University of Illinois Press, 1950); A. N. L. Munby, *Portrait of an Obsession: The Life of Sir Thomas Phillipps, the World's Greatest Book Collector* (New York: Putnam, 1967); Sandra Hindman, et al. *Manuscript Illumination in the Modern Age: Recovery and Reconstruction* (Evanston, Ill.: Mary and Leigh Block Museum of Art, 2001); and Willa Z. Silverman, *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914*, Studies in Print Culture (Toronto: University of Toronto Press, 2008). That bibliomania was understood by nineteenth-century writers as a cultural ideal in the medieval

An Alsatian glass painter by the name of Victor Martin Weckerlin (1825-1909), who was a Roman Catholic seminarian and bibliophile, left his study of theology in Strasbourg and established a glass workshop in his parents' home in Guebwiller. Throughout Alsace, he developed a regional reputation as a designer and painter of stained glass for churches and monastic communities, but he was also known for his extensive library of incunabula, hand-made books, and manuals on how to make medieval books.³ His particular interest in the decorative arts is further attested by at least three hand-lettered and illuminated religious books: a legendary (or a collection of saints' lives) celebrating the eremitic tradition; a book containing the life of the Virgin Mary; and a missal.⁴ His nineteenth-century imitations of medieval devotional books speak to an engagement with the medieval past, even as they illustrate a deep knowledge of

world, see F. Somner Merryweather, *Bibliomania in the Middle Ages or Sketches of Bookworms - Collectors - Bible Students - Scribes - and Illuminators from the Anglo-Saxon and Norman Periods to the Introduction of Printing in England; with Anecdotes, Illustrating the History of the Monastic Libraries of Great Britain in Olden Time* (London: Merryweather, 1849). In our own time too there has been a resurgence of interest in medieval calligraphy and bookmaking. Perhaps the most elaborate example of this resurgence is the *St. John's Bible*, commissioned by the Benedictine monks of St. John's Abbey in Collegeville, Minn., created by a large design team of artists and theologians, and hand-lettered by the master calligrapher Donald Jackson over a thirteen year period. See the history and production of this book at The Saint John's Bible, 27 April 2014, <http://www.saintjohnsbible.org/>.

³ Victor Weckerlin's library is documented in a sale catalogue, *Catalogue de la bibliothèque de feu M. Victor Weckerlin peintre-verrier à Guebwiller et d'un choix d'ouvrages de la bibliothèque Ch. Froereisen à Genève* (Strasbourg: F. Staat, 1911).

⁴ Charles Weckerlin indicates that in the 1960s the legendary and the life of the Virgin Mary were in the hands of the family, while the missal was known from an exhibition list of Weckerlin's works. See Charles Weckerlin, "Victor-Martin Weckerlin, ein vergessener Künstler," *Annuaire de la Société d'histoires des régions de Thann-Guebwiller* 7 (1965-67): 42-52, at 47 and 49, and Charles Wetterwald, "Victor Weckerlin (1825-1909)," *Revue d'Alsace* 77 (1930): 61-65, who provides a description of this exhibition in 1929-30.

medieval theology and art.⁵ The whereabouts of the missal and the life of Mary are unknown, but the legendary focused on the eremitic tradition is now housed at the Benedictine monastery of Mount St. Scholastica in Atchison, Kansas. The focus for the remainder of this essay will be this collection of saints' lives, which is an excellent example of a type of imitative decorative arts being practiced in the later nineteenth-century.

We intend to recover the story of this devotional book and its production as a deluxe work of medieval art. That is, we will also place it in its artistic milieu and consider the multiple influences that led to its production. We will, moreover, provide details about its ownership, first by a female religious of the Weckerlin family and second by a Midwestern community of Benedictine nuns. Collectively, the following book history offers a methodology for the study of medieval manuscripts and of manuscripts made in a medieval style that are housed in North and South American monastic libraries. Many treasures, such as the Weckerlin manuscript, provide a means to study a religious house's history, its benefactors, and its textual gifts. More than a few such books remain to be examined and offer an untapped opportunity for medievalists and religious studies scholars to share knowledge about the transmission of texts from the Old World to the New.

Victor Weckerlin's interest in becoming a Roman Catholic priest likely fueled his engagement in making and decorating the three manuscripts, but it appears the legendary was a bespoke production for a particular family event: Weckerlin gifted the manuscript to his niece Caroline Weckerlin, seemingly upon her entrance into the Abbaye de Saint Eustase in Flavigny-sur-Moselle in Lorraine, France. The book would have taken some

⁵ For a discussion of the reception of saints' legends in the eighteenth and nineteenth centuries, see Jennifer Large Seagrave, "Modern Saints' Plays: A History of the Genre," (University of Utah diss, 2013), and Éric Suire, *La sainteté française de la réforme catholique (XV^e-XVIII^e siècles), d'après les textes hagiographiques et les procès de canonization* (Pressac: Presses Universitaires de Bordeaux, 2001). For the twentieth and twenty-first centuries, see collections such as Ann Ball, *Modern Saints: Their Lives and Faces*, 2 vols. (Charlotte, NC: TAN Books, 1991).

time to complete, but it is unknown if it was executed before or during Caroline's novitiate or after her final vows. On the second flyleaf are two inscriptions that provide details about its owners. The earliest appears at the bottom in brown ink, written in the artist's own hand: "Donné à ma chère niece Caroline Weckerlin le 5 Janvier 1887, Victor Weckerlin." Victor also included a monogram of his initials, an intertwined V and W (Figure 1).⁶ Caroline, who adopted the name Marie Jeanne at her vows in 1887, would have been nearly 24, and Victor about 52.

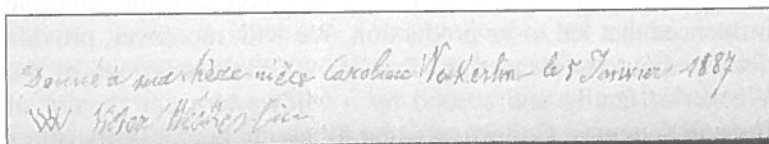
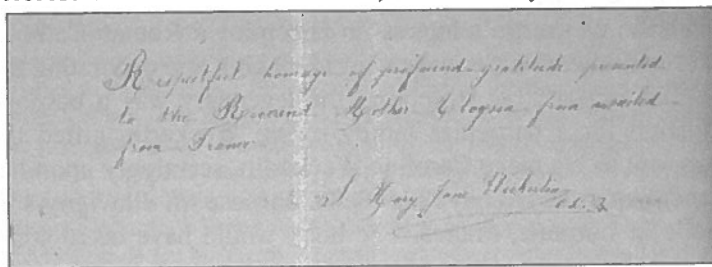


Figure 1: Inscription by Victor Weckerlin⁷

The second donor inscription, in Caroline's hand, appears at the top of this same flyleaf, in brown ink, "Respectful homage of profound gratitude presented to the Reverend Mother Aloysia from a[n] exiled [sic] from France, S Mary Jane Weckerlin O.ST.B." Added in pencil to this inscription by another hand is "1904," the supposed date of the gift from Caroline to the prioress of Mount St. Scholastica, Mother Aloysia Northman.



⁶ Weckerlin's artistic signature "VW" can also be seen in the top register of a stained glass window above the south door of the parish church at Orschwihr, Alsace. Full-page color images of each page of the Weckerlin Manuscript are archived at the publicly accessible MoSpace: <https://mospace.umsystem.edu/xmlui/handle/10355/58373>.

⁷ Weckerlin Manuscript, 1887, p. ii. All following illustrations from the manuscript are from photos taken by Melissa Morris.

Figure 2: Inscription by Caroline (Marie Jeanne) Weckerlin. Weckerlin Manuscript, 1904 (though probably corrected 1910), p. ii.

These inscriptions provide but the bare bones to understanding how this exceptional book of full-page miniatures, intricate borders, and decorated initials – a book so clearly a product of the bibliomania of the nineteenth century which looked to medieval exemplars – came to be housed in a monastery archive in northeast Kansas. Before explaining the transmission of this book from Alsace to the United States, we would first like to describe the manuscript's contents and decoration, as well as the artistic milieu in which it was executed.

The Weckerlin legendary, which was produced using various medieval styles of illumination and decoration, is an outstanding representation of nineteenth-century decorative arts (see Appendix A for a full manuscript description and where to view color version). This beautifully decorated and illuminated manuscript contains four works in French, written in an upright round hand.⁸ In addition to 42 full-page miniatures, it features a number of finely executed page borders, illuminated and decorated initials, and intricate penwork (Figures 3 and 4).



Figure 3: Miniature of John the Baptist, p. 4.

⁸ Giovanni Tonso, *Modelli Di Calligrafia* (Torino: Litografia Doyen di L. Simondetti, 1898). A comparison of Weckerlin's inscription in cursive, which is inordinately shaky, suggests he is not the scribe of this book.

Figure 4: Opening of Life of John the Baptist, p. 5.

The manuscript's illuminations, moreover, highlight the twenty-five saints' lives from the *Vies des Pères* of the early church.⁹ Thirteen male and twelve female saints' lives comprise the first two sections, each with its own full-page miniature, while an extended life of Benedict of Nursia occupies the third section and features 17 full-page miniatures and several historiated borders. This long life is supplemented by a prayer to Benedict, which concludes the volume. The layout is roughly divided into thirds:

1. *Fleurs du Désert*, vies des pères et de saintes femmes qui ont vécu dans la solitude d'après Saint Jérôme et l'autres pères de l'église (pp. 1-59): John the Baptist, Paul the Hermit, Anthony, Hilarion, Malchus, Onuphrius, Pacomius, Abraham the Hermit, Basil, Ephrem, Simeon the Stylite, John the Almoner, and Jerome;

2. *Vies des Saintes Solitaires* (pp. 60-109): Mary Magdalene, Fabiola, Marcella, Paula, Lea, Asella, Marina the Monk, Pelagia, Mary the Penitent, Thais, Mary of Egypt, and Syncletica the Hermit;

3. *Vie de saint Benoit* par Grégoire le grand pape (pp. 110-148); and *Prière à saint Benoit* (p. 149).

While the collection is clearly intended to celebrate those who elected a religious vocation over the secular life, the choice of saints included focuses the reader's attention on the eremitic life as a prelude to the presentation of the illuminated life of Benedict.¹⁰ Well-known figures such as John the Baptist and Mary of Egypt illustrate the ideal of the solitary life Benedict

⁹ While it is clear that the male lives are drawn from the Latin *Vitae partum*, the French original from which Victor Weckerlin worked has not been identified. Of particular interest, the catalog of Weckerlin's extensive library includes several legends but none seems to be the direct source for this manuscript. Likewise, we have yet to identify the textual source for the female lives.

¹⁰ Weckerlin owned a volume with a very similar set of contents, lives and engravings of both the desert fathers and desert mothers, but his miniatures do not follow the iconography from this work: Raphael and Jan Sadeler, *Solitudo, sive Vitae Patrum Eremicolarum, per antiquissimum Patrem D. Hieronimum* (1594-1688).

adopted, pointing to the necessity of removing oneself from the world in order to follow a spiritual calling.

The veneration of Benedict, moreover, is in keeping with Caroline Weckerlin's chosen vocation as a Benedictine nun. Benedict of Nursia (c. 480-543), as founder of the order and author of the *Rule* by which his followers were to live in communal life, is the most celebrated figure in the volume. As is familiar from Gregory's account, Benedict first retired to the desert to live in solitude before founding Monte Cassino in Italy, the premiere Benedictine community.

The Weckerlin manuscript, which is presumed to have been presented to Caroline when she became a Benedictine, opens with three short passages, one from the Book of Hosea and two from the *Rule of St. Benedict*; each specifically references a life of faith and obedience. Drawn from God's promise to the faithful, a half-line of Hosea 2:14 indicates that "Ducam eam in solitudinem et loquar ad cor eius" [I will bring her into the wilderness and speak tenderly to her]. This passage, which is historically an indication of how God will bring the Israelites back into communion with Him, is an explicit reference to the desert fathers and mothers included in this collection but should also be considered a signal of Caroline Weckerlin's new religious vocation in which she can imagine a life of solitude and contemplation.

While monastic life in nineteenth-century France hardly matched the ascetic conditions experienced by those saints included in the legendary, Victor Weckerlin's choice of figures and his reference to the passage from Hosea suggests he anticipated that his niece would find inspiration in the life choices of these featured saints. Further, the passage offers the consolation of God's presence in Caroline's solitude, for in taking up the religious life, she could anticipate the need for God's tender addresses to her.

A quote from Chapter 42 of the *Rule* provides an additional meta reference to the Weckerlin manuscript as a collection of lives drawn from the *Vies des Pères*: "En tout temps, aux jours de jeune comme aux autres jours, aussi-toi que les moines se seront levés de table, ils se réuniront et était assis, l'un d'eux lira les collations ou les Vies des Pères" [Every time, fasting days as

well as other days, when the monks rise from table, they are to gather and sit in one place while one of them will read the collations or the Lives of the Fathers].¹¹ This passage is followed by one from the *Rule*'s prologue, in which hearers are directed to be obedient to God's admonitions.

The opening quotations, therefore, provide a justification for Weckerlin's selection of saints, even as they offer a personalized guide by which Caroline could begin her new life as a member of a Benedictine community. One might well imagine that when the nuns of Flavigny would gather for evening collations, the book of desert fathers and mothers would have been more than apropos reading for the community, even as it would have provided apt devotional material for the private study of a young nun. Thus, the opening quotations establish how Caroline might understand this book theologically and how she might use it in her devotional practice, even as she is encouraged to share it with the members of her new community.

Two Biblical passages open the second section on female saints, *Vies des Saintes Solitaires*: Proverbs 31:10, 29-31 and Luke 7:47. As before, both selections provide a direct reference to the use of this collection of exemplary lives: in the latter, the reader is reminded that Mary Magdalene's sins were forgiven because of her great love for Jesus, with a clear intimation that a reader's transgressions can also be forgiven if she is as devoted as Mary Magdalene proved to be.¹²

In the former verse, the reader learns that a noble woman is a greater treasure than all the riches of the world and that the woman who fears God is to be exalted and her name widely praised. In effect, the reader is directed not only to consider the belief and action of the female saints included in the legendary, but also to imitate their exceptional faith and penitence. With these quotations, Victor Weckerlin clearly imagined a female readership, one which would find not only the Fathers useful

¹¹ Weckerlin incorrectly cites this passage as Chapter 73.

¹² The Magdalene continues to be a particularly popular saint in France because she was reputed to have traveled to southern France as an apostolic leader and died there.

guides but also the Desert Mothers. The Biblical passages in section one and two, moreover, demonstrate a deliberate expectation of a female reader whose devotional life was proscribed by Benedict's *Rule*.

For Caroline Weckerlin, then, Victor produced the ideal gift for a young woman embarking on a vocation as a Benedictine nun: with this volume she would have in her hands a means to remember the dictates of her order and to meditate on the lives of holy men and women, including the founder of the Benedictines. Further, these Bible verses provide a reminder to the intended reader of her calling, a direct reminder of a personal decision. Of course, the various narratives included, featuring the lives of saints who left their families and embarked on a religious vocation, cements the intimate message that Victor offered Caroline.

By any measure, then, the 155-page Weckerlin manuscript is an extraordinary labor of love for a cherished niece. Just as the contents would have been seemly for Caroline's vocation, multiple representations of saints, such as Marcella teaching her pupil Principia to read, are especially suitable, for a young woman entering Flavigny could expect to be teaching in its school (Figure 5).

It is worth noting that in the first section, in which Victor has inscribed the words of the *Rule* regarding devotional reading, eight of the thirteen male saints are illustrated reading or writing and many are presented in postures of prayer. In the second section, Victor uses two Biblical passages to emphasize the value of women who fear and honor God, as well as to underscore how their transgressions were forgiven. These passages are complemented by the saints chosen and their iconography, for he provides a range of examples of the kinds of service women might offer in their religious vocations. Many of the female saints are depicted in the guise of prayer but

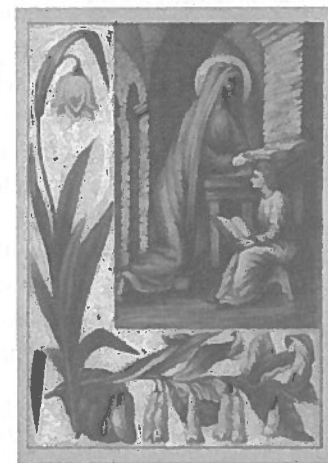


Figure 5: Miniature of Marcella and Principia, p. 70

also in active service: teaching, healing, reading, and praying. Prayer is a particular emphasis, not surprisingly, but the renunciation of secular life for one of service is the larger narrative for the women.



representative samples will illustrate Victor's reliance on this collection of images for inspiration. His Mary of Egypt (Figure 6) is depicted from the side as she kneels, barefoot, before a rock in the desert, with her hair luxuriously covering her sackcloth. In her left hand is a small cross on which she meditates. This compares directly

Figure 6: Miniature of Mary of Egypt, p. 102
Figure 7: Mary of Egypt in de Villefore, p. 65



¹³ Joseph François Bourgoïn de Villefore, *Lebens-Beschreibung der heiligen Altväter und derjenigen Frauen-Personen*, 2 vols. (Dasenberger, 1761). As yet, we have not found the source of the iconography of the male lives, even though we have checked all of the lives of the desert fathers in Weckerlin's library, such as Eugène Veuillot, *Les vies des Pères des Déserts d'Orient*, 6 vols. (Paris, 1869). Still, we know from his use of existing iconography for paintings and stained glass that his usual practice was to imitate exemplars, so we fully expect that he was drawing on established iconography for his male saints as well. On general attributes of the saints and previous artwork depicting the saints, see these two works Weckerlin owned: *Les Evangiles des Dimanches et Fêtes de l'année, suivis de Prières à la Sainte Vierge et aux Saints*, 4 vols (Paris, 1864), and J. E. Wessely, *Iconographie Gottes und der Heiligen* (Leipzig, 1874).

to the engraving depicting Mary of Egypt provided in de Villefore's volume (Figure 7). Victor has removed the trees and clouds of the engraving's landscape and added the rock to the center as a means to focus the viewer's attention more precisely on Mary and her attitude of prayer.

Likewise, Victor's presentation of Marina (Figure 8) illustrates the saint dressed as a monk, seated, with her left arm about the child she supposedly fathered. Both beg alms from a man from without a monastic gate. De Villefore's engraving of Marina (Figure 9) provides a wider view, suggesting Marina and the child are housed within the monastery, but otherwise the posture and the supplicating gestures are the same. The enlargement of scene in Victor's images, as these comparisons show, is carried out in other depictions as well, demonstrating that landscape or setting matters but the figures themselves and their postures or gestures are more important and take more space in his depictions.

In Victor's presentation of Uzelle (Figure 10) the saint is seated, sewing as she reads from a book. His depiction focuses on the open book, positioned in the foreground on a decorated cloth on a table. The original image in de Villefore (Figure 11) shows Uzelle sewing but the perspective is from farther back, showing an elaborately architected space. Beside her is not a table and book but a basket of clothing that she is mending. The shift in iconography is compelling in this instance, as it maintains a posture of



Figure 8: Miniature of Marina, p. 86;
Figure 9: Marina in de Villefore, p. 147



Figure 10: Miniature of Uzelle, p. 82

Figure 11: Uzelle in de Villefore. p. 43

service, even as the devotional requirement of reading is emphasized.

Victor clearly found inspiration in the world around him, for he incorporates many of the techniques popularized by contemporary artists and bookmakers in his art. Victor's style in these miniatures, for example, shows the strong influence of the Nazarenes who looked to medieval

artistic forms for inspiration while reacting against Neoclassicism. One group of Nazarene artists, known as the Lukasbrund after medieval painters' guilds, enacted a life of monastic asceticism to support their artistic pursuits: living communally and chastely, working separately in their cells, and meeting in the evening to discuss their work.¹⁴

This fraternity imagined that medieval artists worked in a time when art and life were one, allowing them to produce more simplistic and natural forms. In this belief, they sought to imitate the production of medieval art through their ascetic practice.¹⁵ The content of their art, too, reflected medieval traditions. The



¹⁴ Mitchell Frank, *German Romantic Painting Redefined* (Farnham: Ashgate, 2001) 11-13. On Luke as the patron of medieval guilds of painters, see Veronica Ortenberg, *In Search of the Holy Grail: The Quest for the Middle Ages* (London: Bloomsbury Academic, 2006) 69.

¹⁵ Frank, 21, paraphrases Manfred Jauslin on this point. As Frank goes on to illustrate, the original six members, including the most prominent members Johann Friedrich Overbeck (1789-1869) and Franz Pforr (1788-1812), broke up and a second phase of the Nazarene School commenced when Peter Cornelius, Wilhelm Schadow, and Philipp Veit, among others, joined Overbeck in Rome, (22-23). Of note, Weckerlin had works by and about many of these early painters, as well as the Nazarenes, in his library.

Nazarenes were focused on developing a system of signs in their paintings that could be read allegorically, being influenced by Jan van Eyck, Albrecht Dürer, and Fra Angelico, as well as by the mystic Thomas a Kempis.¹⁶ The incorporation of symbolic language enabled the artists to create a conversation with the public through their works, communicating their vision of doctrine and the world around them.¹⁷

In time, the Nazarene painters were described as "the greatest artists of Europe," becoming notable throughout Italy, England, and France.¹⁸ They had a considerable effect on later nineteenth-century artists who rejected neoclassical forms, including Victor Weckerlin who imitated their style when executing his watercolors in his legendary. In them, one sees the soft, romanticized depictions of the past, with blues, grays, browns, and muted reds, with the exception of Jerome's vibrant orange-red robe as a father of the church and Gregory's brilliant

purple robe of his papal office (Figures 12 and 13).

Figures are individuated, yet the focus in each scene is the figure's place within a desert or rocky landscape or inside the architectural



Figure 12: Miniature of Jerome. n. 55: Figure 13: Miniature of Gregory. n. 111 *Romanticism* (Farnham: Ashgate, 2009) 21.

¹⁷ Grewe, 23.

¹⁸ Lionel Gossman, *The Making of a Romantic Icon* (Philadelphia: American Philosophical Society, 2007) 1. On their reception, see also Keith Andrews, *The Nazarenes: A Brotherhood of German Painters in Rome* (Oxford: Clarendon Press, 1964) 71-89, and Lionel Gossman, "Unwilling Moderns: The Nazarene Painters of the Nineteenth Century," *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 2.2 (2003). 11 May 2015, <http://19thc-artworldwide.org/autumn03/73-autumn03/autumn03article/273-unwilling-moderns-the-nazarene-painters-of-the-nineteenth-century>.

space of a monastic cell or hermitage as a place of isolation and enclosure.

The more vibrant coloration utilized is reserved for the borders and decorated initials which are trimmed or backed in gold paint (Figure 14).

Where iconography was an important aspect of presenting each saint's life, the decoration of each life with an elaborate border was also deemed valuable, a use of natural elements central to the work of the Nazarene School. Floral imagery is especially vital in the first two sections of the manuscript, and Weckerlin connects each saint to a variety of plants and flowers, as in the depiction of John the Baptist and the presentation of l'herbe de St. Jean (see Figure 3). Decoration is increased and becomes more lavish within the life of Benedict, where each page encourages the intended reader, Caroline, to pause and reflect while contemplating the images and the text. Seventeen full-page miniatures illustrate the life of the saint, placing particular emphasis on the founder of the Benedictines.

Additionally, the variety in decorative styles greatly expands in the life of Benedict. Weckerlin creates borders influenced by medieval and nineteenth-century stained glass featuring illustrations of acanthus leaves as principal and secondary motifs (Figure 15). Other features of medieval decoration, such as imitations of borders in medieval books of hours and Celtic manuscripts are also employed to showcase the importance of this life (Figures 16 and 17). To be sure, the volume celebrates the life of Benedict and Benedictine life, but it is possible these pages, in which Victor experimented with

Figure 14:
Decorated half-
border with vine
pattern, acanthus
leaves, and
gilding, p. 130



Figure 15: Decorated
half-border with
acanthus leaves on
gilded background, p.
117; Figure 16:
Decorated border with
vine pattern and fruit,
n. 137

various styles of decoration, may have been executed separately before being joined to the legendary and linked with the Bible verses and quotations from the *Rule*. Certainly, there is a stylistic difference between the first two parts and the third.

Stylistically, Weckerlin's legendary and other artwork is similar to the work of the much better known artist William Morris.¹⁹ Such art created a contemporary phenomenon that rejected the modern and industrial, while elevating the handmade objects of the medieval

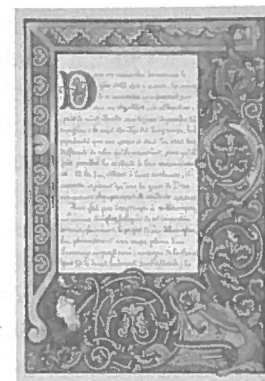


Figure 17: Decorated border with
vine pattern acanthus, leaves and
anthropomorphic figures, p. 124

¹⁹ William Morris became the preeminent name in book illumination in the nineteenth century, especially after the founding of the Kelmscott Press in 1891. In the texts produced by his press, Morris focused on using hand-made materials, incorporating elaborate typography and illustration. The methods used in the printing of these texts imitated those used in the pre-industrial world. Morris wanted to create books that appeared to be works of art, not cheap, mass produced books. Involved in the Arts and Crafts Movement in Britain, Morris was known prior to the Kelmscott Press for creating quality goods, like elaborate wallpapers. The focus on the medieval was seen in Morris's work across a variety of media in the mid to late nineteenth century. Stained glass, too, was available from Morris, Marshall, Faulkner & Co., a corporation that Morris established in 1861. Much of the stained glass produced by Morris's group, for both private residences and public spaces, was inspired by medieval themes and iconography. Further, Morris focused on elements in the natural world in his designs, as he had done when designing page borders, wallpapers, and other textiles. See Elizabeth Carolyn Miller, "William Morris, Print Culture, and the Politics of Aestheticism," *Modernism/modernity* 15, no. 3 (2008) 477-502, at 479; Victoria and Albert Museum. "William Morris & Wallpaper Design." <http://www.vam.ac.uk/content/articles/w/william-morris-and-wallpaper-design/>; Sarah Beattie, "Stained Glass on Paper: Morris & Co. and the Pre-Raphaelites." 13 November 2014. <http://www.vam.ac.uk/blog/factory-presents/stained-glass-on-paper-morris-co-and-the-pre-raphaelites/>; and Linda Parry, *William Morris Textiles* (London: Weidenfeld & Nicolson, 1983) 8.

past.²⁰ These efforts are most obviously connected to medieval methods in the production of books. An early proponent of the veneration of the medieval past, Morris began decorating handmade books in the 1850s, encouraging a turn to illumination and medieval books that accelerated in Britain in the 1860s.²¹ Amateurs and artists alike desired training on how to create their own manuscripts, as interest in the art of medieval illumination increased throughout Europe. To meet demand for such instruction, a number of manuals were printed in the early 1860s, including David Laurent de Lara's *Elementary Instruction in the Art of Illumination and Missal Painting on Vellum*.²²

These inexpensive manuals advised aspiring illuminators on details ranging from colors to style, composition, and the preparation of vellum.²³ Many of these manuals included patterns and sample decorated initials that students could trace and incorporate in their manuscripts.²⁴ These manuals, then, encouraged a range of people, from novices to artists, to experiment with the illumination of books in the nineteenth century. Weckerlin's personal library demonstrates his participation in this trend, as he owned an edition of Henry Shaw's edition of *Medieval Alphabets and Decorative Devices*,

²⁰ Of particular interest, Jennifer Harris indicates that William Morris and Edward Burne-Jones, who had initially entered Oxford with the plan of becoming Anglo-Catholic clergy, became disenchanted with the lack of spirituality they encountered at university and in planning to found "some kind of monastic order ... they formed themselves into a brotherhood with Sir Galahad as their patron." In effect, they were rejecting the modern world in favour of a "conventional picture of a prosperous and artistic medieval England," one that required artists to adopt an austere religious life. See Jennifer Harris, "William Morris and the Middle Ages," in William Morris and the Middle Ages, ed. Joanna Banham and Jennifer Harris (Manchester: Manchester University Press, 1984) 1-17, at 7-8.

²¹ Alan Lupack, "Illuminating Arthurian Texts in the Nineteenth and Early Twentieth Centuries," *Arthuriana* 22, no. 4 (2012) 46-66, at 47.

²² Lupack, 48.

²³ David Laurent de Lara, *Elementary Instruction in the Art of Illuminating and Missal Painting on Vellum: A Guide to Modern Illuminators* (London: Ackermann, 1856).

²⁴ Henry Shaw, *Medieval Alphabets and Decorative Devices* (Reprint, 1845; Mineola, N.Y.: Dover Publications, 1999).

originally published in London by Bernard Quaritch in 1853. From this book, he may have adapted the decorated ribbon initials that are included in various saints' lives (see Figure 4).²⁵

The imagery present in Victor Weckerlin's drawings reflects the resurgence in popularity of medieval illuminated manuscripts and Morris' handmade arts. Akin to Harrison's exhortation to focus on nature, Victor incorporated a dominant theme of nature in his illustrations. Herbs, flowers, foliage, insects, and birds all appear in his paintings, and he routinely used the acanthus leaf, as Morris had done, in his illuminated borders, a decorative element of medieval sculpture and also nineteenth-century glass.²⁶ The decoration of this legendary not only demonstrates affinities with the work of am Morris, but also indicates that Victor tise as a glass designer.²⁷

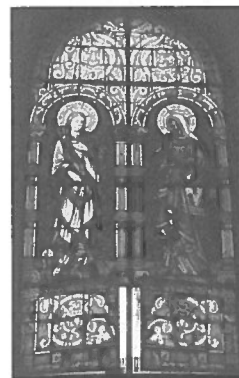


Figure 18: Sts. Mary and Martha

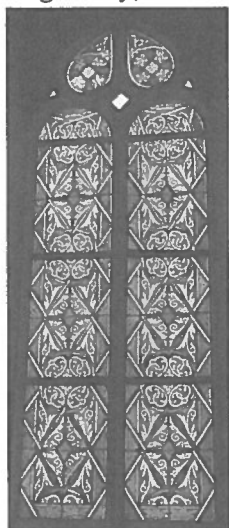
²⁵ Of note, the ribboned initials in Shaw's sample book show only two twists of the ribbon about the letter where Victor Weckerlin uses the same letterforms with three twists of the ribbon.

²⁶ Victor Weckerlin had a number of books on geography and natural history, with a particular emphasis on botany. These volumes would have been essential for his glass designs and his paintings. See *Catalogue de la bibliothèque de feu M. Victor Weckerlin peintre-verrier à Guebwiller*.

²⁷ Charles Weckerlin provides a description of the various media in which Victor worked, as well as a list of stained glass he designed and built, in "Victor-Martin Weckerlin," 52. Examples of Victor's work as a glassmaker are difficult to access from North America but contemporary descriptions of his work are archived online at "Architecture and Patrimoine." 27 April 2015 http://www.culture.gouv.fr/public/mistral/palissy_fr?ACTION=CHERCHER&FIELD_98=AUTR&VALUE_98=Weckerlin%20Victor%20Martin%20&DOM=INV&REL_SPECIFIC=3. There are also notices about surviving glass or glass designs archived on a website devoted to the patrimony of Alsace, "L'inventaire du patrimoine d'Alsace," <http://patrimoine.alsace/notices/verrieres-17,287356.html>.

Featured are portraits, as well as glass and designs for glass in various churches in Guebwiller, St. Lèger, and Orschwihr in France, as well as Issenheim and Zimmershim in Germany. In addition, his designs are

In one example of Weckerlin's glass work, which can be seen at Soultzmatt, Alsace, the artist created a double panel of Mary Magdalene and Martha (Figure 18).²⁸ The figures stand within round arches which rest on columns with capitals featuring acanthus leaves. This architectural framing is supported by panels of a floriated vine pattern, augmented with borders of leaf motifs. There is a sense of the geometric style used in the diapered background and in the decorated borders of the legendary, even as the interlaced vine pattern recalls the elaborate Celtic-inspired border used in the life of Benedict.



These leaf-adorned geometric patterns are present in a number of Victor's glass designs, such as decorative panels at the parochial church in Schäftertal, Alsace (Figure 19).²⁹ A series of windows designed by Weckerlin for the parish church of Issenheim, Alsace, provides a more striking similarity to the figural iconography in the legendary. In a window featuring Odile (Figure 20),³⁰ Victor's depiction includes not only a geometric outer border with an exquisite inner floriated frame of leaves, it also presents the saint in a rocky landscape, akin

occasionally offered for sale online, including one sold by the Galerie Kiwior, ²⁷ April 2015. <http://www.galeriekiwior.com/fr/oeuvre/victor-martin-weckerlin-projet-de-vitrail-287>. For a discussion of stained glass generally, see Virginia Chieffo Raguin, *Stained Glass: From its Origins to the Present* (London: Harry N. Abrams, 2003).

²⁸ Figure 18: Victor Weckerlin. Stained glass of Mary Magdalene and Martha. St. Sebastian, Soultzmatt, Alsace. Photo by Virginia Blanton.

²⁹ Figure 19: Victor Weckerlin. Stained glass in geometric design. Chapelle Sainte-Marie, Schäftertal, Alsace. Photo by Virginia Blanton.

³⁰ Figure 20: Victor Weckerlin. Stained glass of Odile. St. Andrew, Issenheim, Alsace. Photo by Virginia Blanton.

to the watercolors in the legendary.³¹ Further, the costume's drapery is much like the flowing drapery used in the manuscript, rather than the more stylized portraits of Mary Magdalene and Martha at Soultzmatt.



Figure 20: St. Odile

As these few examples illustrate, Victor Weckerlin explored medieval themes, symbols, and figures in a range of media. His elaborate and carefully executed gift to Caroline, moreover, speaks to the familial investment in her religious vocation. This investment is seconded by a number of personal documents also housed at Mount St. Scholastica.

Caroline, who took the name Marie Jeanne when she entered the monastery at Flavigny, was born into a distinguished, artistic family in 1863. Where Victor was a regarded designer and maker of stained glass, his eldest brother was the renowned French composer, Jean-Baptiste Weckerlin (see Appendix B for the Weckerlin family genealogy). Caroline was herself known as a musician for she taught piano (it is reported she could tell "sharps and flats from a great distance"),³² gave music lessons, and composed music, in addition to teaching French at the parochial school for girls after her arrival at Mount St. Scholastica.³³ The family, which originated in Guebwiller, seems to have been very close-knit. Of the five children born to Jean-

³¹ Although the seventh-century Alsatian saint does not appear in Caroline's legendary, she was an important figure in glass across the region.

³² Mary Faith Schuster, OSB, *The Meaning of the Mountain* (Baltimore: Helicon Press, 1963) 111.

³³ Judith Sutura also describes Sister Mary Jane (Marie Jeanne) as a choir sister. See Judith Sutura, "No Lasting Home: The Journey of the Nuns of Flavigny," *Magistra* 19.2 (2013) 65–91, at 89.

Baptiste Weckerlin and Marie Ursule François Roth (Caroline's paternal grandparents), only two seem to have had marriages that produced children: the eldest, Marie François and the youngest, Henri Louis, Caroline's father.

Jean-Baptiste and Victor appear to have been doting uncles to their nieces and nephews, both showing an especial affection for Caroline.³⁴

A picture postcard of Victor and a young girl was sent to Caroline at the convent in Flavigny on 14 August 1900, thirteen years after Caroline was given the manuscript and presumably made her vows (Figure 21).³⁵ The postcard is a testament to Victor's continued fondness for his niece, whom he clearly treasured in her infancy and one he continued to adore, based on his donor inscription in the Weckerlin manuscript. If the image is of Victor and another young niece or grandniece, it would remain an exchange that demonstrates the family's continued commitment to sharing their lives with Caroline.



Another photograph with the name of Victor Weckerlin confirms that this image is of the glassmaker; in both, he wears a heavy leather apron (as a glassmaker might) and sports a short-clipped beard (Figure 22).³⁶ The postcard is a testament to

Victor's continued fondness for his niece, whom he clearly treasured, based on his donor inscription in the Weckerlin manuscript.



The story of Caroline's move from Flavigny to Mount St. Scholastica is in miniature the narrative of many vowed religious whose communities were closed in France (and throughout Europe) because of anticlericalism. In 1904, the monastery and school were closed and the nuns exiled. This political separation of church and state was designed to take education out of the hands of the nuns.³⁷ The women religious of Flavigny were scattered and took temporary refuge in communities in Germany and Switzerland. Six were first accepted as members of Mount St. Scholastica, with four others following two years after. Caroline Weckerlin was in the original group who traveled to Kansas to find a new monastic home.

Long after her immigration to Kansas and to Mount St. Scholastica, Caroline saved a series of correspondence from various family members, including letters from Jean-Baptiste and her cousin Charles Mèny, as well as her sister Elisabeth Hunold, missives which demonstrate the family's continued investment in Caroline's well-being. In addition, her niece, Marthe Hunold remained in contact with the nuns at Mount St. Scholastica even after Caroline's death in 1936. Caroline's uncle, Jean-Baptiste, was the most prolific writer of these letters and with them he sent several scores of his published music to

³⁴ One genealogy database indicates that Jean-Baptiste and Marie Cinti-Damoreau had a daughter, Gisèle, but this attribution is not corroborated by any other source and a daughter is not named in the liquidation of Jean-Baptiste's estate. It is, of course, possible that a daughter of this union could have died very young, a circumstance that would also account for Jean-Baptiste's devotion to his nieces and nephews.

³⁵ This image, along with the papers of Caroline Weckerlin, are housed in the archive at Mount St. Scholastica in Atchison, Kansas.

³⁶ Charles Weckerlin's recollections of his uncle include a description of his always wearing his work apron and often a floppy hat. See Weckerlin, "Victor-

Martin Weckerlin," 50. Included with these pictures at the Mount St. Scholastica archive is a notice that these are "photographs of M. Victor Weckerlin, stained-glass window artist, author and illustrator of *Fleurs du Desert* (Flowers of the Desert)." Written in another hand in pencil is the notice "these are actually photos of her other uncle, Jean-Baptiste Weckerlin." Other surviving professional shots of Jean-Baptiste, who was photographed multiple times on account of his celebrity in France, confirm this correction.

³⁷ For an overview of the expulsion of the sisters from Flavigny, see Sutura, "No Lasting Home: The Journey of the Nuns of Flavigny."

Caroline, including "Les Poèmes de la Mer," which Caroline gave to one Sister Valéry with the inscription "avec les compliments de la niece de l'auteur."

As if any other indication of the family's regard for Caroline were necessary, the papers Caroline Weckerlin preserved include multiple bank drafts issued to her from Jean-Baptiste directly and after his death from his estate. In a letter to Caroline dated 3 February 1908, Charles Mèny sent Caroline a bank draft for \$385.65 and his letter stresses that she should "write to our most generous uncle to thank him. But I must tell you that he does not care much for long letters. He will be very glad to hear how you are getting on with his music and sends his love." On 24 July of that same year, Jean-Baptiste wrote to Caroline, thanking her for her letter as he was happy to hear she had received the 4,000 francs (\$385.65) he had sent to her. In this same letter he refers to other family members, including one Suzanne who, at the time, was learning the violin. He ends with his reassurance that "Tout le monde me charge de t'embrasser & je t'embrasse aussi" [all have directed me to kiss you and I kiss you too]. In 1904, when Caroline and other nuns from Flavigny had been expelled from France on account of the anti-clericalism of the Third Regime, Jean-Baptiste wrote his niece a very encouraging letter about her recent move to Atchison, Kansas. In this letter, dated 14 December 1904, he sent his loving regards and indicated he would share Caroline's letter with her uncle Victor, who would be very pleased to see it. As an indication of his continued devotion to Caroline, Jean-Baptiste named her in his will, and she was gifted \$6300 on 8 October 1910.

These financial gifts might also be read as a continued support of Caroline's vocation, for the family must have anticipated that the money would support the community. Indeed, there is evidence of Caroline's commitment to renounce her ownership of material goods and money. Caroline surrendered her personal property on 4 November 1910, just a month following the issuance of her inheritance check from Jean-Baptiste. In a document, notarized by a local Atchison, Kansas official, Caroline handwrote the following:

Know all Men by this instrument, that I, Caroline Weckerlin, (in religion Sister Mary Jane, OSB) of Atchison, Atchison County, State of Kansas, daughter of Louis Weckerlin and his wife Catherine Weckerlin whose maiden name was Catherin Jehlan of Guebmillier Alsace, Germany, for value received do hereby sell, transfer, set over and deliver absolutely and forever, any and all personal property and rights and interests therein that I own, including all cash, legacies, inheritances of what kind or nature soever, especially any and all legacies and benefits acquired in any manner from my uncles Jean-Baptiste Weckerlin and Victor Weckerlin, and wheresoever being or located, unto Mt St. Scholastica's Academy, a corporation of Atchison, Atchison County, State of Kansas.

Accompanying this official declaration are several letters to the prioress, Reverend Aloysia Northman, including one dated just two days following on 6 November 1910. In this letter, Caroline references a gift (seemingly referencing the Weckerlin manuscript) to the prioress, writing:

I am glad to have the occasion to tell you once more how grateful I am to you, Reverend Mother, for having received me in your family and for all you did and are still doing for me. The act I made is, I know very well, a very little thing, but may it be pleasing to God who inspired it and brought it to a good end, may it be to you dear Rd Mother a proof, a token of my gratitude. In making it, I only followed the counsel of my conscience and the dictation of my heart. I am sorry I cannot do more – Yes, I can: More than ever I will try to be, or rather to become a Good, humble, obedient religious. ... I declare 1. That I made a complete and formal donation of all I had and may have, to the Community of St Scholastica of Atchison, Kans. Without keeping back anything whatsoever for my family or for my self [sic], wishing to live and to die in the poverty prescribed by our holy Rule.

This statement accords with the Weckerlin manuscript donor inscription noted above, which reads: "Respectful homage of profound gratitude presented to the Reverend Mother Aloysia from a[n] exiled [sic] from France, S Mary Jane Weckerlin O.ST.B." This inscription is dated 1904 by another hand. It is likely that 1904 is only marking the date of the nuns' expulsion from Flavigny. As the letter and notarized document show, Caroline's renunciation of her wealth occurred in 1910.

It seems likely that this is also the time when Caroline gifted her beloved manuscript to the Mother Aloysia. This gift of this treasured family heirloom, which no doubt reminded her of her family so far away in Alsace, is an indication of how seriously she considered her vows and her new life at Mount St. Scholastica. Her acceptance into the community is documented further by a photograph of her in her habit, which is inserted into the community's album of nuns (Figure 23). We are convinced that Caroline was referencing the manuscript when she says it was "God who inspired it and brought it to a good end," both meaning the book's exceptional state of production and its safe conduct through her exile from Flavigny and her subsequent journey to Mount St. Scholastica.

In sum, this collection of archival documents is presented as a means of honoring the book's provenance and also of honoring Caroline's vocation.

The transmission of this beautifully illuminated manuscript from Victor Weckerlin's workshop in Guebwiller, Alsace to Flavigny in France would be more than enough of a story to document the provenance of a medieval manuscript. But we know that Caroline took this book with her when she was first exiled to Germany, where she stayed temporarily at a convent in Danzig before being accepted into the community at Mount St. Scholastica in Atchison, Kansas.



Figure 23: Photograph of Caroline Weckerlin, aka Sister Marie Jeanne (Mary Jane), ca. 1910. Archives of Mount St. Scholastica, Atchison, Kansas

Of note, Caroline did not hand over this book to the head of the community at Flavigny or to a dear superior at Danzig, with whom she corresponded following her immigration to the United States. Instead, this book, which must have meant so much to her, became the symbol of the home Caroline found at the Mount. Her offering speaks volumes about her appreciation, that as an exiled nun who had lost her natal and monastic homes she had found a new one in which she could invest herself without the fear of the community being closed and finding herself adrift again.³⁸



St. Fabiola, p. 90

³⁸ The manuscript was part of "Desire for the Medieval Past: Book Collecting in Midwestern Monastic Libraries," an exhibition held 1-30 June 2012, Miller Nichols Library, University of Missouri-Kansas City

Appendix A

Manuscript Description

| | |
|-----------|---|
| Title: | Vies des Saints |
| Origin: | Alsace |
| Date: | before 1887 |
| Language: | French (with one Biblical verse in Latin) |
| Script: | French roundhand |
| Artist: | Victor Weckerlin |
| Scribe: | Unknown |

Contents

1. *Fleurs du Désert, vies des pères et de saintes femmes qui ont vécu dans la solitude d'après Saint Jérôme et l'autres pères de l'église* (which with the addition of John the Baptist and Jerome are drawn from Heribert Rosweyde's *Vitae patrum*; the exact French source for the translated texts is unknown) pp. 1-59 (there is no p. 42, due to a mistake in numbering by artist):

p. 2 constitutes three short passages: 1) Hosea 2:14 "Ducam eam in solitudinem et loquar ad cor eius" 2) from chapter 73 of the Benedictine Rule "En tout temps, aux jours de jeune comme aux autres jours, aussi-toi que les moines se seront levés de table, ils se réuniront et étaient assis, l'un d'eux lira les collations ou les Vies des Pères" and 3) from the Prologue of the Benedictine Rule: "Ecouter donc, mon fils, les préceptes du maître et prêtez 11 l'oreille de votre Coeur; recevez les avis d'un bon père, exécutez-les efficacement, afin que par le travail de l'obéissance, vous retournier au point d'où vous vous étiez éloigné par la nonchalance de la désobéissance."

p. 3 from Jerome's Letter to Heliodorus: "O Désert où s'épanouissent les fleurs du Christ! O Solitude dans laquelle naissent les pierres avec lesquelles est contruite la cité du grand Roi dans l'Apocalypse. O Désert qui jouis [sic] de Dieu plus familièrement!"

pp. 4-9 John the Baptist, pp. 10-13 Paul the Hermit, pp. 14-17 Anthony, pp. 18-21 Hilarion, pp. 22-25 Malchus, pp. 26-29 Onuphrius, pp. 30-33 Pacomius, pp. 34-37 Abraham the Hermit, pp. 38-41 Basil, pp. 43-46 Ephrem, pp. 47-50 Simeon the Stylite, pp. 51-54 John the Almoner, pp. 55-59 Jerome

2. *Vies des Saintes Solitaires*, pp. 60-109:

p. 61 features two Biblical passages: 1) Proverbs 31:10, 29-30 "Qui trouvera une femme forte? Elle est plus précieuse que tous les trésors cherchés à l'extrémité du monde. Beaucoup de filles ont amassé des richesses, mais vous les avez toutes surpassées, la grâce est trompeuse, et la beauté est vaine: la femme qui craint le Seigneur sera louée. Donnez-lui du fruit de ses mains; que ses propres oeuvres la lovent dans l'assemblée des juges" and 2) Luke 7:47: "Beaucoup de péchés lui seront remis, parce qu'elle a beaucoup aimé."

pp. 62-65 Mary Magdalene, pp. 66-69 Fabiola, pp. 70-73 Marcella, pp. 74-77 Paula, pp. 78-81 Lea, pp. 82-85 Asella, pp. 86-89 Marina the Monk, pp. 90-93 Pelagia, pp. 94-97 Mary the Penitent, pp. 98-101 Thais, pp. 102-105 Mary of Egypt, pp. 106-109 Syncletica the Hermit

3. *Vie de Saint Benoit, vie de Notre bienheureux Père Snt. Benoit d'après Snt. Grégoire-le-grand Pape*, pp. 110-1484. *Prayer to Saint Benoit*, p. 149, a version of a prayer for a happy death (exact source unknown):

O bienheureux Père, bène par Dieu dans les grâces et le nom qu'il vous a donnés; les mains levées vers le ciel, debout et en prière, vous avez remis, plein de joie, votre âme angelique entre les mains de votre Créateur, vous avez promis de défendre vaillamment, dans la lutte suprême de la mort, contre toutes les embûches du démon, tous ceux qui vous rappelleraient chaque jour

votre glorieuse mort et vos joies cêlestes. O glorieux Père, que votre bénédiction nous défende tous les jours, que nul mal ne puisse nous séparer de Jêsus bény dans les siècles, et ne parvienne à nous arracher de votre compagnie et de celle de tous les bienheureuse, par Jêsus-Christ notre Seigneur. Ainsi soit-il.

Decoration

Miniatures (full-page), watercolors

- p. 4 John the Baptist preaching at the River Jordan
- p. 10 Paul the Hermit being fed by a raven, in front of altar with open book and cross
- p. 14 Anthony reading from a book, with pig at his feet and satyr in background
- p. 18 Hilarion sitting outside cave, praying before book and cross
- p. 22 Malchus reading a book and companion outside praying
- p. 26 Onuphrius walking with staff and rosary
- p. 30 Pacomius hearing the angel's dictation, writing his Rule in a book
- p. 34 Abraham the Hermit retrieving his niece Mary from a life of sin
- p. 38 Basil sitting on a rock ledge reading a book
- p. 43 Ephrem sitting in a cottage, reading a book
- p. 47 Simeon the Stylite praying on top of a stylite
- p. 51 John the Almoner ordering that a cloak be given to a poor man
- p. 55 Jerome writing a book in his study with a lion at his feet
- p. 62 Mary Magdalene praying in a cave
- p. 66 Fabiola healing a sick man
- p. 70 Marcella reading with her pupil Principia reading at her feet
- p. 74 Paula and Eustochium walking to the Orient
- p. 78 Lea praying in a monastic cell
- p. 82 Asella the hermit reading from a book in a grotto
- p. 86 Marina begging with the child she supposedly fathered
- p. 90 Pelagia the hermit in supplication within her cell
- p. 94 Mary the Penitent, niece of Abraham the Hermit, with Roman escort
- p. 98 Thais the Penitent burning her clothing and jewelry

- p. 102 Mary of Egypt praying in the desert holding a cross
- p. 106 Syncletica the Hermit in supplication in her cell
- p. 111 Gregory the Great writing the life of Benedict in a book
- p. 113 Benedict of Nursia enthroned with book (rule?) and staff
- p. 116 Benedict, with his nurse in attendance, restores an earthenware capisterium
- p. 118 Benedict meets the monk Romanus
- p. 121 Benedict praying during temptation of the flesh
- p. 123 Benedict breaks drinking cup, exposes plot to poison him at abbey
- p. 125 Benedict with Maurus and Placidus, children committed to his care
- p. 127 Benedict retrieves ax head from the water
- p. 129 Benedict orders Maurus to save Placidus, Maurus walks on water
- p. 131 Benedict leads procession in the desert to found new monasteries
- p. 133 Benedict enthroned at Monte Cassino sends Maurus and Placidus as missionaries
- p. 135 Benedict perceives King Tortila's dissimulation
- p. 139 Benedict releases poor man, tortured by Galla, from shackles
- p. 141 Benedict gives life to dead boy
- p. 143 Benedict speaks with his twin sister Scholastica
- p. 145 Benedict sees soul of his sister Scholastica, as a dove, ascend to heaven
- p. 147 Benedict receives viaticum before his death

Historiated Borders

- p. 48 Simeon at the top of his stylite
- p. 115 Roundels featuring John the Baptist, Peter, Paul, and Benedict
- p. 119 Benedict at prayer in grotto, being fed by Romanus
- p. 120 Benedict receives Romanus at Easter, shepherds also come
- p. 128 Benedict reforms monk tempted away from his prayers

Decorated Borders

- p. 5 One-sided border decorated with the herbe de St. Jean, or St. John's Wort
- p. 10 One-sided border decorated with chardon, or thistle
- p. 11 Two-sided border decorated with rose hips
- p. 15 One-sided border decorated with ferns
- p. 19 One-sided border decorated with ficus
- p. 22 One-sided border decorated with a lotus
- p. 23 Two-sided border decorated with stargazer lilies, a bee, and a dragonfly
- p. 26 One-sided border decorated with flowers and leaves
- p. 27 Two-sided border decorated with purple flowers
- p. 31 Two-sided border decorated with red berries and leaves
- p. 34 Two-sided border decorated with rooted plants
- p. 35 Two-sided border decorated with rooted plants
- p. 38 Two-sided border decorated with basil
- p. 39 Two-sided border decorated with vines and pink flowers
- p. 44 One-sided border decorated with periwinkles
- p. 52 One-sided border decorated with violets
- p. 56 One-sided border decorated with a red peony, a caterpillar, and a butterfly
- p. 62 Two-sided border decorated with blue flowers
- p. 63 Two-sided border decorated with a lotus
- p. 66 Two-sided border decorated with yellow flowers
- p. 67 Two-sided border decorated with red sweet pea and pods
- p. 70 Two-sided border decorated with snowdrops
- p. 71 Two-sided border decorated with white peonies
- p. 74 Two-sided border decorated with yellow flowers
- p. 75 Two-sided border decorated with yellow flowers
- p. 78 Two-sided border decorated with white flowers and insects
- p. 79 Two-sided border decorated with daisies
- p. 82 Two-sided border decorated with Narcissus flowers
- p. 83 Two-sided border decorated with white lilies and white holly
- p. 86 Two-sided border decorated with lilies and other flowers
- p. 87 Two-sided border decorated with cornflowers and carnations
- p. 90 Two-sided border decorated with red flowers

- p. 91 Two-sided border decorated with pink and white flowers
- p. 94 Two-sided border decorated with juniper berries
- p. 95 Two-sided border decorated with red flowers and leaves
- p. 98 Two-sided border decorated with morning glories and fuschia flowers
- p. 99 Two-sided border decorated with multiple blue and orange flowers
- p. 102 Two-sided border decorated with violets
- p. 103 Two-sided border decorated with purple flowers
- p. 106 Two-sided border decorated with multiple green and red flowers
- p. 107 Two-sided border decorated with light pink flowers
- p. 112 Full border decorated with acanthus surrounds the text of the title page for the life of Saint Benedict. T pegs are at each of the four corners, and the text of the title appears to be written on a page inserted within the border. Each of the four corners of this page are folded up, giving depth.
- p. 114 Two-sided border decorated with acanthus leaves
- p. 116 Two-sided border decorated with acanthus reminiscent of eighteenth and nineteenth century French art
- p. 117 Two-sided border decorated with acanthus leaves
- p. 122 Two-sided border decorated with acanthus leaves
- p. 124 Full Celtic interlace border surrounds the text
- p. 126 Two-sided border decorated with acanthus leaves
- p. 130 Two-sided border decorated with intertwining flowers and vines. Leaves and flowers elaborately surround the "U" and extend from it, connecting with the two-sided border
- p. 132 Two-sided border decorated with acanthus leaves
- p. 134 Two-sided border decorated in a neo-medieval pattern
- p. 136 Full border decorated with medallions similar to Victorian stained glass
- p. 137 Full border decorated with intertwining fruits, flowers, vines, and birds, surrounds the text. These images are reminiscent of French books of hours and the animals have some Celtic influences
- p. 138 Full border decorated with intertwining fruits, flowers, vines, and birds, surrounds the text. These images are

reminiscent of French books of hours and the animals have some Celtic influences

- p. 140 Two-sided border reminiscent of eighteenth century French bookplates
- p. 142 Two-sided border decorated with acanthus leaves
- p. 146 Two-sided border decorated with white flowers
- p. 148 Two-sided border decorated with acanthus. A circle with the word "PAX" is in the border

Decorated Initials

There are a range of decorated initials in various medieval styles, from large pen drawn ones decorated with penwork flourishes to smaller square ones decorated with botanicals which routinely open the life of each saint included. The most significant include the elaborate E decorated with penwork that opens the quote from the Benedictine Rule on p. 2; the O and J used to demarcate chapter headings in the life of Jean the Baptist, pp. 6-7, and a large S that opens the description of Scholastica's meeting with her brother Benedict on p. 144.

Dimensions 250 mm x 302 mm

Official foliation pp. 149 continuous numbering (+ flyleaves i, ii, iii is at opening and iv, v, vi at end): missing p. 43 due to misnumbering of the artist, reverse of pp. 60 and 109 are blank)

Form watercolor, ink on cardstock

Binding album binding, with embossed pastedowns and a black, stamped leather softcover

Provenance

Gift of Victor Weckerlin to his niece Caroline, inscribed, p. i: "Donné à ma chère niece Caroline Weckerlin le 5 Janvier 1887

VW" Viktor Weckerlin's signature appears to be consistent with inscription, suggesting both were written by Victor Weckerlin; in brown ink.

Gift of Caroline Weckerlin to the prioress of Mount St Scholastica, Atchison, Kansas, inscribed, p. i: 'Respectful homage of profound gratitude presented to the Reverend Mother Aloysia from a[n] exiled [sic] from France (practiced nineteenth-century hand) S Mary Jane Weckerlin O.S.T.B.

signature same hand as inscription; in brown ink

"1904" (different hand); in pencil

Archives of Mount St Scholastica, Atchison, Kansas; includes a hand-lettered card that reads: "Fleurs du Désert by Victor Weckerlin. When Mlle Caroline Weckerline, the niece of Victor Weckerlin entered the Abbaye des Bénédictines, Flavigny par Nancy, France on January 5, 1887, her uncle gave her this handsome hand-done volume. At the turn of the century a persecution of teaching religious drove them from their convents. Among the exiles who sought refuge in America was Sister Mary Jane (Caroline), arriving in Atchison in 1904. That same year she gave her loved volume to Mother Aloysia Northman, prioress. +"

Full color photographs of the manuscript's illuminations are online at:

<https://mospace.umsystem.edu/xmlui/handle/10355/58373>.

Appendix B

Weckerlin Family of Guebwiller, Alsace

Jean-Baptiste Weckerlin (1779-1856) m. Marie Ursule Françoise Roth (1796-1856)

1. Marie François (1819-1840) m. Joseph Mény (1813-1898)
Cyrille (1844-1898)

Louise Gertrude (1849-) m. Louis Eugène Maillard
Charles (1852-)

2. Marie Anne (1820-)

3. **Jean-Baptiste** (1821-1910) m. Marie Cinti-Damoreau (1834-1906)

4. **Victor Martin** (1825-1909)

5. Henri Louis (1828-1886) m. Catherine Jehlen (1839-1898)

1. **Caroline** (1863-1936) [Sister Marie Jeanne]

2. Marie/Louise (1866?) m. Thomas Hassenforder
(1821-1890)

3. **Elisabeth** (1868-1937) m. Alphonse Hunold
(1863-1934)

1. Marguerite (1895-1981) m. Jacques Philippe
Kaltenbach (1894-1953)

2. **Marthe** (1896-)

3. Victor (1899-)

4. Léon (1901-)

5. Paul (1902-)

The names in bold indicate those who continued correspondence with Caroline Weckerlin after she relocated to Atchison, Kansas, where this correspondence is archived.

THE *KOLPOS* OF THE FATHER (JN. 1:18)
AS THE WOMB OF GOD
IN THE GREEK TRADITION

Daniel F. Stramara, Jr.
Rockhurst University
Kansas City, Missouri



ne so rarely hears, if ever, in mainline Christian churches about the “womb of God” that one would think such a thought is “unorthodox.” And the very idea “womb of the Father” is so jarring that it appears totally ludicrous and beyond all reasonable conceptual possibility. Nevertheless, one of the canonical gospels was interpreted by renowned Greek Church leaders to teach this very thing.

John 1:18 ends the chiastic prologue to the Gospel according to John, thus paralleling John 1:1.¹ Various translations abound trying to capture the meaning of 1:18. The New Revised Standard Version words it this way: “No one has ever seen God; the only Son, who is in the bosom (*kolpos*) of the Father, he has made him known.” The Greek term *kolpos* is “pregnant” with meaning. According to Liddell & Scott, the word means I.1) “bosom, lap”; 2) “womb”; II. “fold of a garment”; III. “any bosom-like hollow” (listing geographical

¹ A cadre of scholars, beginning with Nils Lund and reaching a plateau with Alan Culpepper, has analyzed how the Prologue is a large chiasm. See Nils Lund, “The Influence of Chiasmus upon the Structure of the Gospels,” *Anglican Theological Review* 13 (1931) 42-46; M. E. Boismard, *St John's Prologue*, trans. Carisbrooke Dominicans (London: Blackfriars Publications, 1957) especially 73-81; and R. Alan Culpepper, “The Pivot of John's Prologue,” *New Testament Studies* 27 (1980) 1-31. Some other commentators are Paul Lamarche, “Le Prologue de Jean,” *Recherches de Science Religieuse* 52 (1964): pp. 497-537, especially 529-32 and André Feuillet, *Le Prologue du Quatrième Évangile* (Paris: Desclée de Brouwer, 1968). For the role of chiasm in John's Gospel see Daniel F. Stramara, Jr., “The Chiastic Key to the Identity of the Beloved Disciple,” *St. Vladimir's Theological Quarterly* 53.1 (2009) 5-27.