More importantly for our concern, however, Nievergelt also points out that OE background is at least imaginable for the first word *inbuan*, because the form of this infinitive, which glosses the infinitive *inhabitare* of the L. base text (*Juvenecus, Evangeliorum libri quattuor* I, 301), would be the same in both OHG and OE. The evidence is inconclusive at the moment, as none of the other dry-point fragments supplies enough information to corroborate either interpretation. No OE dry-point glosses have been associated with Freising so far and since the MS also features 22 OHG ink glosses, I do not think that the MS ought to be considered for inclusion in the *Catalogue*, based on the present evidence. Further work on these difficult glosses may perhaps provide sufficient data to readdress the issue one day.

2.4 Non-English Dry-Point Glossing

2.4.1 Dry-Point Glossing in Latin

Dry-point writing in medieval MSS is not only known from the Anglo-Saxon sphere. From the European Middle Ages there is also evidence for dry-point glossing in Latin, Old High German, Old Saxon, Old Irish and Old Slavonic. If we bear in mind that the vast majority of written output in medieval Western Europe was produced in Latin, it comes as something of a surprise that the scholarly literature on OE and especially on OHG glosses by far exceeds that on L. glosses. It is probably just because there are so many extant medieval written documents in Latin left to study that the glosses in them are only rarely studied in their own right. Goossens (1974: 32) remarks: “More than anything else a thorough investigation of the Latin gll. belongs to the urgent requirements but so far that study has not even been started”, and Wieland (1984) pithily calls L. glossing “the stepchild of glossologists”.

Important work has been done in the field of L. glossing, though: Wieland (1983) and Stork (1990) present two detailed studies of the L. glossing in two MSS of *Arator*, *Prudentius* and *Aldhelm*, and McCormick (1992) offers a highly interesting edition of more than 600 dry-point glosses in L. and OHG as well
as Tironian notes, dating to the mid-9th c. from the “Palatine Virgil” (Vaticano, Vatican Library MS Pal. lat. 1631).

Schipper (1994) edits L. dry-point writing from the so-called “Benedictional of St Æthelwold” (London, British Library Additional 49 598 [G:301]), produced in AD 971-973 in Winchester, which is considered to be “the most lavishly produced manuscript which has survived from Anglo-Saxon England” (Schipper 1994: 17, quoting Michael Lapidge). Short L. phrases of one to four words are added to 13 top margins of that codex. Schipper (1994: 23) deems it possible that further pages had similar notes, but they may have been cut off during rebinding. These notes clearly do not function as glosses, because they were added before the text was written, as Schipper (ibid.) concludes from an instance of dry-point writing that is right behind the text now. After a detailed analysis of the collation of the codex, Schipper identifies the dry-point notes to be “compilation notes” that is “rough indication of what benedictions were to be inserted and where” (Schipper 1994: 27). Schipper describes the physical appearance of the dry-point notes as falling into two altogether different groups, namely dry-point notes that were entered with a blunt stylus, leaving nothing but an indentation in the parchment, on the one hand, and dry-point notes that were entered with some sort of metallic stylus, whose metallic residue has since “oxidized to a faint dark reddish colour” (Schipper 1994: 21). Schipper includes photographs of eight of these notes that show the difference in their appearance nicely. The oxidized notes contrast quite strongly with the parchment’s surface and hence it comes as something of a surprise that no-one had noticed them before Schipper took an interest in them (cf. Schipper 1994: 18).

Searching the world-wide web for the expression “scratch glosses”, I came across Prof. Sarah Larratt Keefer’s CV on her institutional website at Trent University (Peterborough, ON), in which she mentioned a paper in preparation on “The Scratch Glosses of Cambridge, Corpus Christi College 146 [K:37]: the Sam-

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65 I have not seen (let alone autopsied) the “Benedictional of St Æthelwold”, but judging from Schipper’s description and the photographs presented in Schipper (1994: 24), I wonder whether all of the compilation notes really were entered in dry-point. Some of them are extremely distinct and not reminiscent of dry-point writing at all. I think there is the possibility that the “oxidized”, red notes may in fact have been produced by some sort of colouring writing implement, perhaps minium(?).

66 A quite similar case is reported from the “Vespasian Psalter” [K:203] by Toon (1991: 91). Rather than words taken from the texts, however, Roman letters are added in dry-point, but they seem to have served a similar function during the compilation of the MS (cf. p. 40 above).