

# ORATIONES DEVOTAE: ANOTHER “VOX BENEDICTINA”

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Among the thousands of manuscripts belonging to the Huntington Library<sup>1</sup> there is one catalogued under the simple title of *Prayerbook*.<sup>2</sup> The title of this article, *Orationes Devotae*, derives from the opening heading on the first page<sup>3</sup> of the manuscript. Dating from the early sixteenth century, HM 1176 was most probably created sometime between 1506-1509 at what is now the Bavarian Benedictine Priory of St. Anna in Augsburg. The foundation of this community of Benedictine women traces itself back to Bishop Ulrich of Augsburg.<sup>4</sup>

The foundation at nearby Buxheim has its own interesting evolutionary history. Since the beginning of the fifteenth century, it has always served as a male Carthusian Charterhouse.<sup>5</sup> At some point, therefore, this prayerbook came into the library of the Buxheim Charterhouse. Precious manuscripts for any number of reasons were moved from monastery to monastery in those days (as well as later!), often

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<sup>1</sup> Henry E. Huntington Library and Art Gallery, San Marino, Cal.

<sup>2</sup> HM 1176.

<sup>3</sup> *Sequuntur orationes devotae ante sacram Communionem ...*

<sup>4</sup> The See of Augsburg reached the period of its greatest splendor under St. Ulrich (923-973). He raised the standard of training and discipline among the clergy, reformed existing schools and established new ones. He rebuilt decayed churches and monasteries and founded the monastery of St. Stephen for Benedictine nuns.

<sup>5</sup> The foundation at Buxheim near Memmingen in Bavaria had previously been a men's collegiate foundation from 1100-1402. From 1402-1803 it became a Carthusian charterhouse (*Kartause Maria Saal*) and bore the distinction of being the only Imperial Charterhouse (*Reichskartause Buxheim*). Since 1926, this property serves as a monastery.

for safe-keeping during turbulent times.<sup>6</sup> But the work clearly could not have been generated there.

HM 1176 shows itself as the work of a Benedictine nun. It presents scholars with yet one more marvelous South Germanic linguistic monument crafted by cloistered *voces benedictinae* on the eve of Reformation.<sup>7</sup> Such works mark the zenith of feminine literary creativity at the threshold of a cultural revolution which would upend the continent of Europe and beyond.

Such feminine authorship also reveals the free hand granted certain women religious by male hierarchs. Most women religious had heretofore – and certainly thereafter – been discouraged if not forbidden from engaging in anything even close to the kind of adaptive feminization seen here. Many women’s monasteries dared not depart that radically from tradition. The *Orationes Devotae*, quite akin to the spirit of the *Altenburg Rule* and contemporaneous with it as another pre-Reformation gem, shed further light on the deep piety and daring creativity of these women, nuns not only devoted to Mary the Mother of Jesus but also to other holy women whose way of life they sought to emulate.

### *Authorship*

Written in as many as four distinct hands, the language of HM 1176 alternates comfortably between Latin and German in a freely flowing macaronic style with feminine forms occurring throughout. The manuscript catalogue states that “the prayers [were] revealed to or regularly recited by the *Iunckfrowen anna zû augspurg*.”<sup>8</sup> The catalogue identification looks at first ambiguous as to whether *Iunckfrowen* is singular or plural. Additionally, there is the question of case usage. The writer might have used faulty grammar or a regional case usage. In any case, there is no doubt that at least this writer was quite devoted to their matron saint.

<sup>6</sup> The *Altenburg Rule of St Benedict* for example, was titled after the Abbey in which it was discovered rather than the one in which it was created.

<sup>7</sup> See John E. Crean, Jr., *The Altenburg Rule of St. Benedict* (1992).

<sup>8</sup> *Guide to Medieval and Renaissance Manuscripts in the Huntington Library*, 1989 Vol.2, 541.

The full context of the passage quoted, however, admits of two possibilities:

*Item<sup>9</sup> hie nach folgent die v gebet die sant anna die beriemt und hailig witwe hat geben der andaechtigen Junckfrowen<sup>10</sup> anna zuo augspurg uss Irem mund.*

[In like manner, there follow here the five prayers which St Anne, the renowned holy widow, gave from her own very mouth either (1) to the devout nun, Sister Anne of Augsburg<sup>11</sup>, or (2) to the devout nuns of the priory of St. Anne at Augsburg.]

It would seem more likely that given the somewhat cryptic, if not primitive phrasing, the reference was intended to include the entire convent.

In Section 39 (ff. 316-320) of the manuscript, the nun who compiled these devotional prayers identifies herself. Besides being as devoted as all good Bavarian nuns were to the Blessed Virgin Mary, this particular nun seems to have had great personal devotion to St. Anne as well. The language of the angelic greeting addressed to Mary by the angel Gabriel finds itself also in these devout prayers addressed to St. Anne.

One would certainly expect to encounter heightened Marian piety from any nun writing from an Austrian/Bavarian/South Germanic convent of that era. Here, however, such piety is heightened since this particular convent was named after Jesus' own maternal grandmother. The rest of the Holy Family, including St. Joachim and St. Joseph likewise

<sup>9</sup> Latin for also, likewise, in like manner.

<sup>10</sup> The form *Junckfrowen* in this usage is used as a weak noun. In Modern German we would expect the dative form *der andaechtigen Jungfrau*, but at this stage of the language *Jungfrau* had the weak -en dative singular ending. The same feature occurs elsewhere (f.20) as well, e.g.: *Uff annunciacionis Marie, O here ihesu christe ich beger dich hut zu empfachent in dem [?] zu lob und Er diner werden rainen mutter der hochverdienten junckfrowen mariae...*

<sup>11</sup> When referring to the saint in English, we will use "St Anne."

receives honorable mention as seen in the following excerpt from Section 29, f.316:<sup>12</sup>

*Wer sant annen brüderschaft tailhäftig sin wil, der  
sprech Ir ye ain krentzlin oder psalterlin. ...*

Griest syest du gebererin der müter gotz anna die aller  
angenemest. ...

[Whoever would partake in the fellowship of St. Anne,  
let each of you say a little rosary or psalm.

Hail, thou bearer of the Mother of God, Anne most  
amiable!]

*Ain anders das magst du auch fur das vorgendig  
sprechen,*

Griest bist du maria volle gnad ... und gesegnet sy din  
aller hailgoste müter anna. ...

[Hail Mary, full of grace ... and blessed be your most  
holy mother, Anne!]

*Wer sant anna lieb hab der sprech das alweg nach dem  
ave maria,*

Und gesegnot sy din aller hailgoste und wirdigoster  
müter sant anna. ...

[Whoever holds St Anne dear, let that person always say  
after the Hail Mary:

“And blessed be your most holy and most worthy  
mother, St. Anne!”]

*Item hie nach folgent die v gebet die sant anna die  
beriempt und hailig witwe hat geben der andächtigen  
Iunckfrowen anna zû augspurg uß Irem mund, Sprich*

<sup>12</sup> In reproducing the manuscript text for this article, the words of the narrating editor are printed in italics, while the prayer texts are in roman type. In the actual manuscript itself, the author's comments usually appear in red.

[In like manner, following here are the five prayers which St Anne, the renowned holy widow gave from her very own mouth to the devout nuns of St. Anne Priory,<sup>13</sup> of Augsburg, saying:]

*das erst*, Erfrow dich O hailige müter anna die du gewirdiget bist ...;

*das ii*, Erfrow dich o hailige muter anna ain geberin ...;

*das iii*, Erfrow dich o selige muter anna die du verdient hast ...;

*das iiiii*, Erfrow dich o selige muter anna des hohen grossen kindes ...;

*das v*, Erfrow dich o selige muter anna mit fröden ... ;

[Rejoice, O holy mother Anne, you who were made worthy to ...

Rejoice, O holy mother Anne, you who were to bear ...

Rejoice, O blessed mother Anne, you who merited ...

Rejoice, O blessed Anne, mother of the great, high child ...

Rejoice, O blessed mother Anne, with joys ...]

The next textual section begins to integrate more Latin into the German. That would seem logical, since prayers were offered in both languages, at least private devotional prayers. The public liturgical language would, however, normally have been Latin, but it is uncertain whether this community might have advanced into vernacular public prayer even before Luther or Cranmer. Future research on HM 1176, a quite rich and wide-ranging manuscript, may even reveal the usage of more vernacular language in other texts. *Videbimus!*

*Dis nach volgende gebett spricht anna zû augspurg  
altag zu x, 1,*

<sup>13</sup> See footnote 10 and discussion above. We are opting for the second reading, namely, “Junckfrowen” as referring to all the nuns of that particular convent.

O herr ihesu cristi ain sun des lebendigen gottes ...;

[This following prayer [the convent of] Anna of Augsburg recites ten times daily:

O Lord Jesus Christ, a [!] son<sup>14</sup> of the living God ...]

*Ihesus maria anna de sancto ioachim Oratio,*

Famule dei ioachim sanctissime pater beatissime virginis marie ex tuo semine salus hominum orta est ...;

[The prayer of St Joachim, Jesus, Mary and Anna:

Servant of God, Joachim, most holy father of the most blessed Virgin Mary, from your seed the salvation of the world has sprung]

*de sancto ioseph oratio,*

Laudem tuam nemo enarrare potest beatissime pater ...

[Prayer of St. Joseph:

There is no one able to recount your praise, most blessed father ...]

### Overview

The manuscript, simply catalogued in the Huntington collection as “*Prayerbook*,” has been partially transcribed and detailed in the *Guide to Medieval and Renaissance Manuscripts in the Huntington Library*. The cataloguer has divided the work into 44 sections, based on format and/or content.<sup>15</sup>

Section 3 is particularly useful in seeing the careful detail the author observed. It comprises some 31 folios (ff. 14-45).<sup>16</sup> This section, following certain style conventions, elaborates

<sup>14</sup> Probably not heresy, intimating many sons, but rather *ain* in the sense of “the only.”

<sup>15</sup> C. W. Dutschke with the assistance of R. H. Rouse et al., *Guide to Medieval and Renaissance Manuscripts in the Huntington Library* (San Marino, 1989).

<sup>16</sup> See partial transcription as published in the *Guide to Medieval and Renaissance Manuscripts in the Huntington Library*, vol.2, 529-41.

principal feasts in chronological order on the liturgical calendar. In her introductory remarks, the monastic writer stresses how carefully women religious should prepare themselves before receiving Holy Communion on the feasts she enumerates:

*Hie nach follgent etlich andachtige mainungen  
von dem hailgen Sacrament uff alle fest.*

[What follows now are various devotional reflections (to help one prepare to receive) the Blessed Sacrament on all feast days.]

Following the format of the introductory comments, each feast is then titled in red as a sub-chapter heading for each prayer. Devotional reflections then follow in black. Each begins with these or similar words of invocation: *O here ihesu christe ich beger dich* (O Lord Jesus Christ, I beseech you to ...). This introductory phrase is sometimes complemented by other thematically related words. The phrase is often expanded with the words *zuo lob und Er* (to the praise and glory [of ...]) or some variant thereof. More detailed thematic commentary then follows about why the feast is significant. Three examples from Section 3 illustrate this pattern:

January 1 is simply referred to as “New Year’s” without any reference to a liturgical feast, e.g. The Circumcision:

*Uff das nuw iar,*

O here ihesu christe ich beger dich hutt zû empfanhent  
zû lob er und danckberkait ... (14)

[On New Year’s [Day], O Lord Jesus Christ, I beg your protection that I might receive (Holy Communion) to the praise, honor and gratitude ...]

January 6<sup>th</sup> (Epiphany) is referred to literally as *The Holy Three Day*, an obvious yet somewhat primitive reference to the three kings or wise men who brought symbolic gifts to the Infant Jesus:

*Uff der hailgen iii tag,*

O here ihesu christ ich beger dich hutt zû empfanhent  
in dem hochwirdigen Sacrament zuo lob und er der  
andächtigen haimsûchung ...; (16)

[On the Feast of the Three Holy (Wisemen), O Lord  
Jesus Christ, I beg your protection that I might receive  
in the Blessed Sacrament (the grace) to praise and  
glorify their devout visitation.]

The text then goes on to further exegete the significance of  
the gifts, etc. March 25<sup>th</sup>, The Annunciation, a major Marian  
feast, includes an initial reflection referring to the Blessed  
Mother:

*Uff annunciacionis Marie,*

O here ihesu christe ich beger dich hut zu empfanhent in  
dem [?]<sup>17</sup> zu lob und Er diner werden rainen mutter der  
hochverdienten junckfrowen mariaae ...

[On the feast of the Annunciation to Mary:

O Lord Jesus Christ, I beg your protection to receive in  
the [Most Blessed Sacrament of the Altar] the grace to  
praise and glorify your dignity, pure mother of the most  
meritorious Virgin Mary.]

### *Feminization*

This document, both in composition and execution, was  
created in a pre-Reformation, South German-speaking convent.  
What amounts essentially to a local *Manuale Precum* or Manual  
of Prayers (hence “Prayerbook”), this interesting work resembles  
similar efforts by other women religious of the period. To  
borrow a Teilhardian term, this little book, like the others,  
demonstrates what was the Omega point<sup>18</sup> women’s religious

<sup>17</sup> Three indistinct characters in black overwritten in red probably mean  
*heiligsten Sakrament des Altars*, thus “in the most Holy Sacrament of the Altar.”

<sup>18</sup> Pierre Teilhard de Chardin, *The Phenomenon of Man* (New York: Harper  
Torchbooks, 1961) 259.



orders had achieved, just before the Reformation changed everything.

Similar documents of this period, to a greater or lesser extent, have evidenced one or both of the following characteristics: (1) a pronounced Marian piety; and/or (2) the feminization of masculine forms. HM 1176 shows both characteristics in abundance.

For the purposes of this article, however, the study will concentrate on Section 29 (ff. 251-260), written entirely in Latin. The sections preceding and following it are both in German. An entirely blank page (f.251) precedes the beginning of the Latin text. Much of the content will be familiar to those used to the *Breviarum Romanum* or some similar pre-conciliar liturgy of the hours. What the reader will find unfamiliar, if not altogether striking, are the extensive measures taken to thoroughly feminize the text.

The vocative “*Domina*” is routinely substituted for “*Domine*,” for example, thus addressing the invocation to the Blessed Virgin rather than to the Lord. These verses bear some resemblance to the *Ave Maria* and perhaps owe their inspiration to that scriptural text.<sup>19</sup> But the writer of HM 1176 has feminized far beyond that. Psalm texts, in their Hebrew original clearly addressed to YAHWEH, are likewise feminized.

In earlier research on similar texts, it seemed unclear whether feminizing masculine forms for *God* or *Lord* was imputing female modality to the Godhead, or whether the Blessed Virgin Mary was meant. Further research as convincing that sixteenth century nuns were far from prepared to embrace a “Father-Mother-God<sup>20</sup>” concept, much less to invoke God as “our Mother,” as is sometimes encountered in some contemporary liturgies.

<sup>19</sup> Luke 1:28 “And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.” (KJV)

<sup>20</sup> The term “Father-Mother-God” was presumably coined by Mary Baker Eddy, Founder of Christian Science from whom others later borrowed it.

The opening passage from Section 29 on the seven penitential psalms<sup>21</sup> illustrates how far this author went to feminize:

*Septem psalmi penitentiales beate virginis Antiphona Sancta maria,*

[1] *Domina ne in furore dei sinas corripere me ...;*

[2] *Sancta casta florigera ubera tua que florem viriditatis perpetue eruperunt ...;*

[3] *Domina ne in furore arguat me dominus, nobis veniam obtine ...;*

[4] *Miserere mei domina que mater misericordie nuncuparis...;*<sup>22</sup>

[5] *Domina exaudi orationem meam et clamor meus ad te veniat ...;*

[6] *De profundis clamavi ad te domina, domina exaudi vocem meam ...;*

[7] *Domina exaudi oracionem meam percipe tuis auribus supplicacionem meam ...;*

[8] *Sancta maria sic curre [sic] miseris ...* [followed by a litany to the Virgin, ff. 254-256v];

*Psalmus, Domina in adiutorium meum intende ...* [with versicles and prayer:] *Omnipotens sempiterne deus qui pro nobis de castissima virgine maria ...; Te matrem dei laudamus te maria virginem confitemur ...*

Now the author's psalm adaptations will be compared with their original scriptural sources. In the following citations, the Vulgate will appear first with the author's adaptation following:

<sup>21</sup> These seven psalms, 6, 31, 37, 50, 101, 129, and 142 (Vulgate numbering) have long been associated with penitential devotions.

<sup>22</sup> Please note that this form was incorrectly transcribed as *nucuparis* in the partial transcription as published in the *Guide to Medieval and Renaissance Manuscripts*. The correct verb is *nuncupare* (<nomen+capio).

### First and Third Penitential Psalms

[1] Domine, *ne in furore* tuo arguas me, **neque in** ira tua corripas me. (Ps. 6)

[O LORD, do not reprove me in Thy wrath, \* nor in Thy anger chastise me.]

[1] Domina ne in furore dei sinas<sup>23</sup> corripi me...;

[O LADY, do not allow me in the wrath of God to be chastised.]

This is the incipit of the first penitential psalm in the Latin Vulgate, Psalm 6. It likewise serves as the incipit of Psalm 37, the third penitential psalm. In her rendering of both incipits, the author has shifted the entire focus. She is no longer addressing the Lord (*Domine*) but rather the Blessed Virgin Mary (*Domina*). She has also divided her rendition of the identical Latin verse so as to include both clauses of the original. In her version, she uses *corripere* in Ps. 6 and *arguere* in Ps. 37, proceeding then “to plea for pardon” in the latter psalm:

[3] Domine, *ne in furore* tuo arguas me, **neque in** ira tua corripas me. (Ps 6)

[O LORD, do not reprove me in Thy wrath, \* nor in Thy anger chastise me.]

[3] Domina ne in furore arguat me dominus, nobis veniam obtine ...;

[O LADY, lest the LORD reprove me in wrath, (please) obtain for us pardon.]

### Second Penitential Psalm

The Vulgate text for this second penitential psalm, Psalm 31, in no way matches what is presented for it in HM 1176. A search through the rest of the psalter produced no apparent source for these words either:

<sup>23</sup> Latin *sino, sinere*: to permit, allow, suffer.

[2] Sancta casta florigera ubera tua que florem viriditatis perpetue eruperunt ...;

However, a deeper search for this rogue text led to a publication entitled the *Psalterium Eucharisticum*.<sup>24</sup> This source presents a close variant reading to what appears in HM 1176 in place of the authentic second penitential psalm. This reading likewise expands the excerpt and adds the following, exactly as found in HM 1176:

*Sancta, casta, et florigera sunt viscera tua, quae florem perpetuae protulerunt viriditatis;*

Decor pulchritudinis tuae corruptionem non videbit; et vultus tui gratia.

It would seem that this text might have been chosen since it is part of a longer prayer emphasizing Mary's role as Mother of mercy:

Domine Deus, aspice de sede *sancta tua*, et cogita de me. ... Mater misericordiarum, pro nostra intercede, omnium - *que salute*. .... *Sancta, casta, et florigera sunt viscera tua, quae florem perpetuae protulerunt viriditatis;* ...

Two features may be noted here: (1) HM 1176 uses *ubera* whereas PE uses *viscera*; and (2) the relative clause in HM 1176 differs in PE both syntactically and lexically:

que florem viriditatis perpetue eruperunt.

HM 1176

*quae florem perpetuae protulerunt viriditatis.*

PE

When comparing the two versions, two facts merit consideration. First of all, these two documents were produced almost three and a half centuries apart. If the author of the earlier *Prayerbook* was writing for a remote convent community essentially *ad usum privatum*, Hyacinth Andreani was, on the other hand, producing his "seventh and final (little) work," as he

<sup>24</sup> Hyacinth Andreani, *Psalterium Eucharisticum, id est centum quinquaginta cantica per anni menses distributa* (Naples: 1847) (hereafter PE).

subtitles his *Psalterium Eucharisticum*, three hundred fifty years later for much broader circulation.

A closer comparison between the earlier and later works reveals that: (1) the Latin case endings had by this time been standardized (*quelquae*; *perpetue/perpetuae*); and (2) an alternate verb had been chosen (*eruperunt/protulerunt*).

All these linguistic minutiae aside, the larger question for the moment at least remains unanswered: Why did the author of the *Orationes Devotae* choose to depart so radically in her presentation of the second of the seven penitential psalms? Did she perhaps find the original somehow less appealing, less applicable to convent life, less thematically related to the rest of the penitential psalms? It is doubtful whether it will ever be known why this non-scriptural text appears at all, and whence it came to the attention of this convent writer. For the purposes of this initial foray into HM 1176, much of that will have to remain shrouded in mystery. The author's choice, however, does signal a radical departure from an otherwise fairly faithful transmission of the original scriptures.

#### Fourth Penitential Psalm

The rendition of the incipit of the fourth penitential psalm, Psalm 50, departs even more radically than the preceding variations seen in Psalms 6 and 37. This fourth psalm, one of the most familiar to all professed religious, was recited during every Friday office. In it, the psalmist David addresses God, begging forgiveness for his adulterous and murderous behavior:

[4] Miserere mei Deus secundum magnam misericordiam tuam, et secundum multitudinem miserationum tuarum dele iniquitatem meam.

[HAVE MERCY upon me, O God, according to thy lovingkindness: according unto the multitude of thy tender mercies blot out my transgressions.]

[4] Miserere mei domina que mater misericordie nuncuparis...; <sup>25</sup>

[HAVE MERCY upon me, O Lady, you who are called mother of mercy ...]

The author addresses this fourth psalm to *domina* rather than to *Deus*, asking *her Lady* rather than *her Lord* to have mercy on her. She reminds Mary that she is the mother of mercy. One is reminded here of the Compline hymn “*Salve Regina, mater misericordiae*” sung every night in choir.

### Fifth Penitential Psalm

The fifth penitential psalm, if one reads hastily, would seem unchanged by the author. But she is consistent in one editorial aspect: *Domine* is again changed to *Domina*:

[5] Domine exaudi orationem meam et clamor meus ad te veniat.

[5] Domina exaudi orationem meam et clamor meus ad te veniat.

The possible reason for such close conformity to the original is that this verse served not only as the incipit of the fifth penitential psalm, but also as versicle and response in several liturgical settings, e.g., the “Prayers at the Foot of the Altar” heard at the beginning of every Mass. Since these were extremely familiar words, perhaps she thought it best to leave well enough alone. Outside of her consistently addressing Our Lady, why the author left the rest intact is another mystery.

### Sixth Penitential Psalm

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<sup>25</sup> Please note that this form was incorrectly transcribed as *nucuparis* in the partial transcription as published in the *Guide to Medieval and Renaissance Manuscripts in the Huntington Library*, Vol.2, p.537. The correct verb is *nuncupare* (<*nomen*+*capio*).

The sixth psalm, the *De Profundis*, was just as well known as a standard part of Friday office. While the psalmist is addressing our Lord (*Domine*), our convent author is, true to form, addressing our Lady (*Domina*). Otherwise, the rendition matches the Vulgate word-for-word.

[6] De profundis clamavi ad te Domine, Domine exaudi vocem meam;

[6] De profundis clamavi ad te domina, domina exaudi vocem meam ...;

### Seventh Penitential Psalm

Other than the predictable shift from *Lord* to *Lady*, this incipit differs only in syntax and the substitution of one synonym, *supplicatio* for *obsecratio*. Since this is at a time well before the Vulgate was revised, *supplicatio* may well have been the original word used. On the other hand, *supplicatio* was a higher frequency word, and perhaps chosen as such for transparency.

Aside from those differences, the texts for the last psalm are identical:

[7] Domina exaudi oracionem meam percipe tuis auribus supplicacionem meam ...;

[7] Domine exaudi orationem meam auribus percipe obsecrationem meam.

### Afterword

Normally an “Afterword” or “Epilogue” appears at the end of a *book*. With the reader’s indulgence, I would like to record here a few words to honor Margot King, founder of Peregrina Press and the journal *Vox Benedictina*.

In 1995, Margot decided to cease publishing her journal. Sister Judith Sutera, OSB and Deborah Vess as co-editors took up the gauntlet, encouraged by a group of us, to found *Magistra*. We envisioned this as a stopgap measure, perhaps an issue or

two at most, to bring out any papers already “in the pipeline.” Then we would be done.

To our amazement, *Magistra* continued to flourish well beyond our ephemeral vision. It contained seeds sown many years before by Margot’s vision. No short-term solution would suffice. Now twenty-three years later our journal is still alive. Its subtitle, *A Journal of Women’s Spirituality in History*, is perhaps the key to such longevity. *Magistra: A Journal of Women’s Spirituality in History* stresses the original mission which launched *Vox Benedictina*: to bring to light the as yet unsung or at least “under-sung” creative teaching of holy women throughout the ages.

But this is more than just about continuing a journal. *Magistra* is the daughter of *Vox Benedictina*, and therefore, if you will, the granddaughter of Margot King. *Vox* was Margot’s baby, born to bring to light the accomplishments of many Women of the Word. We honor all these women as we honor Margot with this issue. And we pledge with this commemorative issue to keep the faith of her vision.

I am composing this short Afterword on Saturday, June 9, 2018, Feast of the Immaculate Heart of Mary. The first verse of one reading speaks of Mary, yes, but also by extension, of Margot, too. Blest be her memory. May she, from her editorial offices above, pray for those of us committed to continuing to publish Women of the Word!

*In the assembly of the Most High she will open her mouth, and in the presence of his host she will glory.*  
(Sirach 24:2)



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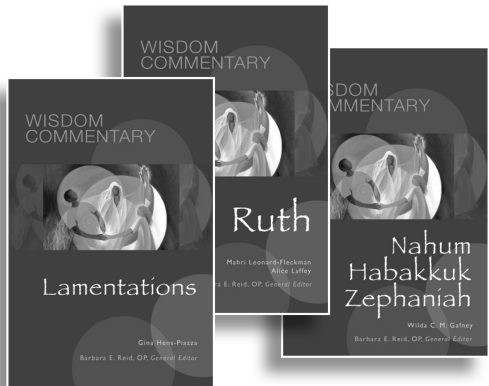
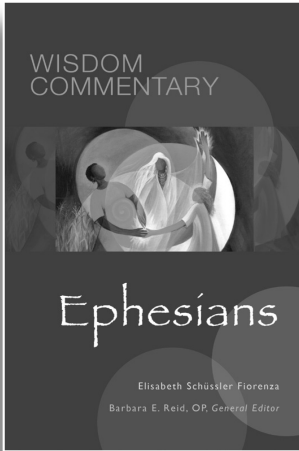
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