

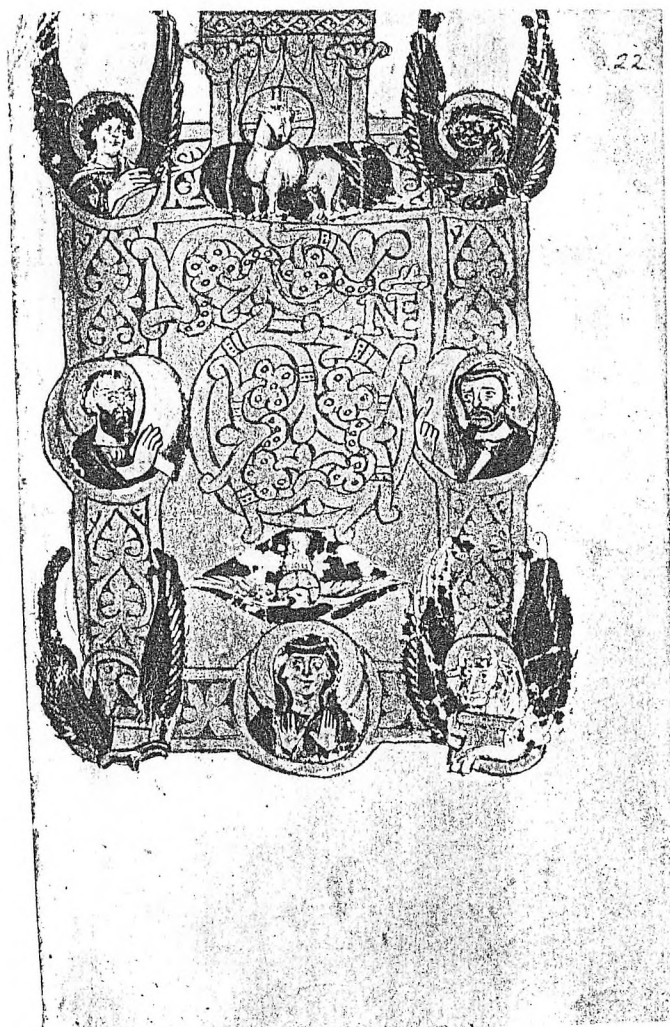


Plate 19. PSALTER. Testament to the Lamb, Christ Enthroned. [No. 14, G. 62, fols. 22, 92]

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Plate 1. PSALTER. Coronation of David. [No. 25, G. 25, fol. 4]

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Bibliography: J. B. Mitterelli and A. Costadoni, *Annales Camaldulenses*, II (Venice, 1756), appendix, pp. 298 ff. G. Vitaletti, "Un inventario di codici . . . di Fonte Avellana," *La Bibliofilia*, XXI (1919-1920), 46, 138-56. Idem, *La biblioteca di Fonte Avellana* (Rome, 1925). A. Goldschmidt, *Die Elfenbeinskulpturen aus der romanischen Zeit*, IV (Berlin, 1926), 39 no. 128, pl. XLVIII. Anselm Strittmatter, "Notes on an 11th C. Missal, Walters Ms. 11," *Traditio*, VI (1948), 328-40. Walters Art Gallery, *The History of Bookbinding*, ed. Dorothy Miner (Baltimore, 1957), pp. 5-6 no. 6, pl. III.

14. PSALTER (Roman version), in Latin, with Calendar, Prayers, and Litany. South Italy, second half of the eleventh century. 208 leaves ($5\frac{1}{2} \times 3\frac{1}{2}$ inches). Carolingian minuscule. 22 lines, 1 column. 18 decorated incipit pages with red pigment on gold ground (13 full-page and 5 half-page), of which three are historiated (fols. 22, 35, 92); decorated initial letters for remaining psalms, prayers, etc., in red on gold. Bound in Italian sixteenth-century brown morocco, blind-tooled, paneled sides with corner and center ornaments; green edges. [G. 62] Plate 19

When he described this volume in 1920 for his catalogue of the Dyson Perrins manuscripts, Sir George Warner believed that its litany and calendar suggested a provenance from South Italy. More recently, in the Perrins sale catalogue of 1960 and the H. P. Kraus catalogue of 1961, this opinion has been challenged: the sale catalogue places the Psalter in western Germany, in the region of Trier, while the Kraus catalogue places it in the region of Lake Constance, Switzerland. The argument for Trier is based upon the Psalter's calendar and its decoration; that for Lake Constance upon its decoration.

Actually the calendar, abbreviated as it is, seems to indicate no special provenance, though some entries do point towards Italy. The same is true of the Psalter's brief litany, which lacks all local or regional saints with the important exceptions of Sts. Equitius and Libertinus. These rare saints indicate a provenance in central or southern Italy, for Equitius was an abbot at Valeria, the modern Pescina in the Abruzzi, and Libertinus was a prior of the monastery at Fondi, near Gaeta. But there are more and better reasons for believing that the Psalter was indeed made in South Italy.

The variant readings of its text show a consistent agreement with a group of manuscripts originating in central and southern Italy during the eleventh and twelfth centuries, particularly with a Psalter now in the Vatican (Reg. Lat. 13) written in the Beneventan region at the end of the eleventh century. Similarly the rubricated titles to the psalms, though sometimes unique, often agree strikingly with those in a Psalter in the Vallicelliana Library (E. 24) that comes from the Roman or Umbro-Roman region and dates from about 1100. (It also has Equitius and Libertinus in its litany.)

But the most damaging evidence against an alpine or transalpine origin is to be found in the Psalter's script, which, though a Carolingian minuscule, does have a few traces of that distinctively South Italian script known as Beneventan. Among the traces are two instances of the Beneventan *a*, perhaps a dozen occurrences of the *e*, and occasional use of the question mark, "a Beneventan feature *par excellence*," according to E. A. Lowe. Such lapses into Beneventan,

like the liturgical and textual evidence, indicate a provenance from South Italy, probably near the northern border of the ancient duchy of Benevento, in the Abruzzi or in the region north of Monte Cassino.

Such a provenance would be in keeping with the style and iconography of the Psalter's three historiated pages, which are devoted to christological themes. It is evident, for example, that the two nude figures flanking an enthroned Christ on folio 92 are direct quotations from one of the Creation cycles found in the manuscripts and murals of Central Italy (e.g., Vatican Pal. Lat. 3; Rome, S. Giovanni a Porta Latina). The figures are, of course, personifications of day and night and are neither the risen dead at the Last Judgment, nor Adam and Eve. While some of the motifs in the Psalter's decoration seem to have originated in the Trier-Echternach school, they were widely employed during the second half of the eleventh century. We do know that the decoration in German manuscripts was being copied in Italy at that time, so it is not surprising to find "German" motifs in an Italian manuscript.

Provenance: William Bragge; Sir Thomas Brooke; Rev. W. Ingham Brooke; C. W. Dyson Perrins.

Bibliography: *A Catalogue of the Manuscripts and Printed Books Collected by Thomas Brooke, FSA* (London, 1891), II, 541. G. Warner, *Descriptive Catalogue of Illuminated Manuscripts in the Library of C. W. Dyson Perrins* (Oxford, 1920), pp. 135-37 no. 49, pl. LII. Sotheby and Co., *Dyson Perrins Collection*, pt. III (London, 29 Nov. 1960), pp. 12-13 lot 98, pl. 1. H. P. Kraus, *Twenty-Five Manuscripts*, catalogue 95 (New York, [1961]), pp. 21-23 no. 5, 4 figs.

15. ODO OF ASTI. Expositio in Psalmos. Northern Italy, first half of twelfth century. 156 leaves ($10 \times 6\frac{1}{4}$ inches). Regular Romanesque script. 33 lines, 1 column. 163 initials, with occasional human figures. Bound in dark red levant morocco by Katherine Adams, 1911. [G. 51] Plate 18

Almost nothing is known about Odo of Asti who was active between about 1080 and 1123, and this, his only known work, has been printed only in part. It was thought formerly that this was the only complete manuscript of this moral and allegorical commentary, parts of which have been said to have "*une explication fantaisiste*," but many other texts, of which a number seem to be complete, have been identified in recent years by F. Stegmüller. This manuscript is, however, of special interest, since it is probably the earliest text, written as it was during the lifetime of Odo. It is signed by the scribe Dominic in a colophon which begins, "*Ego dominicus presbiter Alberici filius Scripsi Complevi et absolvi*." Following this are some verses to the original owner, one Bonosus, son of Severus.

The manuscript is extraordinarily fine in its smooth cream-colored vellum, the clarity of its script (which Sir Sydney Cockerell describes as "of the kind that was revived by the Florentine humanists of the beginning of the fifteenth century"), and the sure delicacy of its initials drawn with a rust-colored ink and filled with carefully balanced patches of blue and yellow. The infrequent human figures are graceful and dignified, with a gentle, feminine sensuousness. There is no strain, no tension, no violence. This style is quite independent from those of the main Italian centers of the time at Rome and Monte Cassino.

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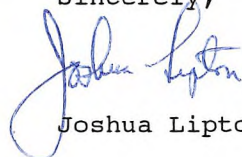
8 September 1992

Prof. Dr. Hartmut Hoffmann
Seminar fuer Mittlere ... Geschichte
Platz der Goettinger Sieben 5
3400 Goettingen

Dear Prof. Dr. Hoffmann:

Thank you for your letter of 1 September regarding the Dyson Perrins Psalter. We sold this to William Glazier who gave it to the Pierpont Morgan Library here in New York where it now remains. It is described in John Plummer, The Glazier Collection of Illuminated Manuscripts (New York, Pierpont Morgan Library, 1968), number 14.

1959?
Sincerely,

A handwritten signature in blue ink, appearing to read 'Joshua Lipton', with a large, stylized initial 'J'.

Joshua Lipton