

**332a. New York, Pierpont Morgan Library,
M. 521 and M. 724**

Pictorial Preface to a Psalter

(with Cambridge Trinity College R. 17. 1 [85],
London, British Library, Add. 37472(1) [165a],
London, Victoria and Albert Museum 661 [319a])
[Ker —, Gneuss —]

HISTORY: Two illustrated leaves thought to be from the “Eadwine Psalter” (Cambridge, Trinity College, R. 17. 1 [85]), dated to ca. 1155–1160 from Christ Church, Canterbury, and forming part of an illustrated preface to the “Eadwine Psalter” along with the two other leaves London, BL Additional 37472 (1) [165a] and London, Victoria and Albert Museum 661 [319a]. Likely removed from the “Eadwine Psalter” in the early 17c, before its donation to Trinity College by Thomas Nevile (1597–1615). (See description of Eadwine Psalter [85] for history of that codex.) All four illustrated prefatory leaves are recorded in the Ottley *Sale Catalogue* (1838) for 11 May, these two Morgan leaves as nos. 130 and 133; Lot 130 [M. 724] sold to Tindall for £1, acquired by Robert Stayner Holford (1808–1892), and sold in the Sir George Lindsay Holford Sale (*Holford Sale Catalogue* [London, 1927]) at Sotheby’s London, 12 July 1927 as lot 48 to Bernard Quaritch, bookseller, and purchased for the Pierpont Morgan Library in 1927, acceded as M. 724; Lot 133 [M. 521] was sold at the Ottley Sale to Payne and Foss, bookseller, for £2.8s, sold in the William and Thomas Bateman Sale (*Bateman Sale Catalogue* 1893), at Sotheby’s London, 29 May 1893, as lot 1152 to Bernard Quaritch, purchased in 1911 through Joseph Martini for the Pierpont Morgan Library. In a letter of 21 January 1911 to Belle da Costa Greene, Director of the Pierpont Morgan, Martini indicates that he left one of the leaves with John Pierpont Morgan for examination, quoting a sale price of £400. A subsequent letter from Morgan to Martini includes a receipt ‘for an illuminated leaf divided into 48 compartments (English work of the XIth century), probably preceding a Psalter or an Evangelium’, citing

a price of \$1,500, with payment noted as received by Martini (Kauffmann 1975: 95; and see Pierpont Morgan internal files on *Corsair: Pierpont Morgan Online Catalogue*).

CODICOLOGICAL DESCRIPTION: Two separate leaves, each measuring 404 × 290 mm. which, along with London, BL, Additional 27472 (1) and London, Victoria and Albert Museum 661, probably formed a sequence of illustrations that once stood at the front of the “Eadwine Psalter” (see Gibson et al. 1992: 25–42). M. 521 is mounted in a mat frame open to both sides, with two loose sheets of acetate placed over the leaves, all of which is contained in a mat portfolio. The leaf is taped onto the mat on the verso. At the bottom corner of the recto is written the letter ‘F’ in light pencil; ‘M. 521’ is written in pencil in the upper margin and also in the upper right corner beneath a piece of tape. Small slash marks are visible along the upper edge, probably to secure a protective cloth (silk) cover; a similar sewing pattern is visible on the other loose illustrated leaves associated with this one and along the top of the Eadwine portrait leaf (f. 283v) of the “Eadwine Psalter” (see Heslop in Gibson et al. 1992: 28). Blue, green, and ochre form the predominant background colors, while red, blue, green, cream white, orange, and pink are used for the dividers between the frames and for the outer border frame. Frames are outlined in gold.

CONTENTS: The leaves are divided into 12 main frames (subdivided into smaller frames) that illustrate passages from the Gospels (for the identification of the passages, see Gibson et al. 1992: 41). M. 724 illustrates passages from the Old Testament (Exodus, Numbers, 1 Samuel, Deuteronomy, 1 Kings, Isaiah) and the Gospels; one frame relates to Josephus’ “Antiquities of the Jews” (see Gibson et al. 1992: 40). The verso of the leaf contains a large field the size of six frames, containing six medallions. The sequence of the leaves seems originally to have been: M. 724, Add. 37472 (1), M. 521, 661.

The contents of the four extant picture leaves thought to be prefatory leaves to the “Eadwine Psalter” are given here, in the order that appears to be probable. There have been speculations as to how many leaves there were originally: the four extant in any case were contiguous, for they go, textually, leaves 1–2, from Luke 2.7 to Luke 2.8–14, leaves 2–3, from Matt. 9.25 to Matt. 9.27, leaves 3–4, from John 18.10 to John 18.13. For a discussion of the order and program of the leaves see Henderson in Gibson et al. 1992: 35–42; schematic diagram with biblical refs., pp. 40–41. (Cf. contents with Kauffmann 1975: 93–94.)

1. New York, Pierpont Morgan Library, M. 724 [332a]

Recto, grid of 3×4 panels with the upper three panels subdivided horizontally, reading from top and from left to right: from Exodus (1) midwives before Pharaoh, birth of Moses, the basket of infant Moses; (2) Pharaoh's daughter, infant Moses trampling the crown (cf. Josephus *Antiquities* 2.9.2–7, ed. Blatt 1958); (3) Moses with burning bush and rod-serpent, Moses and Aaron before Pharaoh and his sorcerers; (4) crossing the Red Sea; (5) Moses closing the sea; (6) Hebrew encampment and quails; (7) Moses receiving the law and the brazen serpent; (8) from Joshua: conquest scene; (9) from 1 Kings (9) crowning of Saul; (10) Saul arming David; (11) David fighting the Philistine; (12) David slaying the Philistine with God's blessing hand;

Verso, grid of 3×4 panels; rows 2, 3, 4 and cols. 1, 2 forming a single 2×3 panel for the tree of Jesse. From Luke, the top left panel (1) shows David enthroned; (2) Solomon going to his anointing; (3) Mary and Elizabeth; (6) birth of John the Baptist; (9) Zechariah naming John; (12) Nativity;

2. London, BL Add. 37472(1) [165a]

Recto, grid of 3×4 panels: from Luke (1) the shepherds and angels; from Matthew (2) the Magi and the star; (3) the Magi before Herod; (4) priests and scribes before Herod; (5) the Magi setting out to find the Christ; (6) the Magi worship infant Christ; (7) the Magi warned in a dream; from Luke (8) Jesus with Simeon; from Matthew (9) Joseph's dream; (10) flight into Egypt; (11) the slaughter of the Innocents; (12) death of Herod (cf. Josephus *Antiquities* 17.7.1, ed. Blatt 1958);

Verso, grid of 3×4 panels, six of them divided into two registers: from Matthew (1) baptism of Christ; from John (2a) Cana: wine runs out, (2b) Jesus rebukes his mother and calls for water, (3) wine jars are filled with water; from Matthew in order of the text (4) temptation of Christ with bread; (5) temptation on the temple; (6) temptation on the mountain; (7) Christ healing the leper (Matt. 8.2–3); (8a) healing Peter's mother (?) (8b) "and she rose and served him" (Matt. 8.14–15, but the healed person appears to be male); (9b) Christ giving a parable (9a) "foxes have holes" (Matt. 8.20); (10a) calming the storm; (10b) casting out demons from amongst the Gadarenes; (11a) the paralytic is brought to Jesus; (11b) he walks; (12a) the parable of the wedding feast and the petition of the scribe (Matt. 9.14–18); (12b) healing the scribe's daughter;

3. New York, Pierpont Morgan Library, M. 521 [332a]

Recto, grid of 3×4 panels, all divided into two registers, 11 and 12 further subdivided: from Matthew in order of the text (1a) two blind men

(1b) Jesus healing them; (2a) plucking grain on the Sabbath; (2b) Jesus thereby rebuking the Pharisees; (3a) healing the man with a withered hand on the Sabbath (the frame is elaborated as the Synagogue/Church); (3b) healing the blind and dumb demoniac; (4a) the loaves and fishes; (4b) gathering the fragments; (5a) Jesus praying on the mountain; (5b) walking on the water; (6a) a Canaanite woman pleads that her daughter (bound at right) be healed; (6b) "even dogs eat the crumbs that fall from their master's table"; (7a) the keys of the Kingdom; (7b) the Transfiguration; (8a) the lord accounting and releasing his servant (8b) imprisoning his wicked servant (Matt. 18.23–35); (9a,b) the Parable of the Vineyard; from John (10ab) the woman taken in adultery; from Luke (11a) Dives and Lazarus; (11b) death of Dives; (11c) Abraham's bosom and hell; (12, divided into 8 panels) the Prodigal Son;

Verso, grid of 3 × 4 panels, all divided into two registers and many further subdivided: from Matthew (1, divided into five spaces) the wise and foolish virgins; (2, divided into five spaces) the parable of the Talents; from Luke (3a) Zacchaeus climbing the tree to see Jesus; (3b) Jesus receiving him; (4a) house of Simon the Leper and preparation of a feast (Matt. 26.6 + John 12.2); (4b) the woman anoints the feet of Jesus in the house of the leper (John 12.2); from John (5a) the Samaritan woman at the well; (5b) Jesus entering a Samaritan house; (6a) Mary, "listening to his teaching" (? Luke 10.39); (6b) the woman anointing Christ's head (Matt. 26.7); from John (7a) Martha believing in Christ; (7b) the resurrection of Lazarus; (8a) the ass and the colt at Bethphage (Matt. 21.2); (8b) the entry into Jerusalem; from Matthew (9a, divided into three panels) priests and scribes plotting Jesus' death; (9b) thirty pieces of silver paid to Judas; (10a) encountering the water bearer as a sign (Luke 22.10); from John (10b) the Last Supper; (11a) washing the disciples' feet; (11b) Jesus prays in the garden (Luke 22.41–46); from John (12a) Jesus is approached by Judas and a crowd with lanterns (but the Judas figure is nimbed); (13a) Judas kisses Jesus while Peter cuts off Malchus' ear;

4. London, Victoria and Albert Museum, MS 661 [319a]

Recto, grid of 3 × 4 panels, all but 4, 6, 10, 12 divided into two registers: from John (1a) Jesus led before the priest(s); (1b) Peter in the courtyard; (2a) Jesus struck by an officer; (2b) Peter denies Christ and the cock crows; (3a) Jesus led before Caiaphas; (3b) Peter enters the court of the high priest; from Luke (4) trial of Jesus before the elders; (5a) mocking of Christ; (5b) scourging of Christ; (6) "Hail, King of the Jews"; (7a) the

way of the Cross; (7b) Simon of Cyrene carries the cross (Luke 23.26); (8a) Christ and the others about to be crucified; (8b) the Crucifixion and the sponge (John 19.29); (9a) breaking the legs of the thieves and the lance (John 19.31–37); (9b) the earthquake (Matt. 28.51); (10) the Crucifixion with Mary and John; (11a) Joseph of Arimathea before Pilate (John 19.38); (11b) Joseph of Arimathea leads the Marys to the cross (Matt. 27.55–57); (12) the Deposition;

Verso, grid of 3 × 4 panels, all but 11, 12 divided into two registers: (1a) “Do not write ‘King of the Jews’” (John 19. 21); (1b) dividing Christ’s clothes; (2a) wrapping the body (John 19.40); (2b) the Entombment; (3a) “Quem queritis?” (3b) Peter and John reach the tomb (John 20.4); (4a) Mary Magdalene and the angels (John 20.12); (4b) “Noli me tangere” (John 20.14–17); from Luke (5a,b) the road to Emmaus; (6a) supper at Emmaus; (6b) “and he vanished out of their sight”; (7a,b) Christ, nimbed, reveals himself to the disciples; from John (8a,b) Thomas doubts and believes; from John or Luke (9a) Peter catches 153 fish; (9b) Christ eats them with the disciples; from Luke (10a) the disciples feel Christ and believe; (10b) they bring him a piece of fish to eat; from Acts (11) the Ascension; (12) Pentecost.

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