
1 The Four Gospels, preceded by the Epistle of S. Jerome: Ad Damasum, Canon Tables and Prefaces, and followed by a Capitulary.

Manuscript on firm vellum, written at St. Gall, os several scribes and illuminated by Folchart, in the third quarter of the ninth century. 12 gold canon frames on purple, set between 2 leaves simulating textiles; 8 decorative incipit pages in gold on purple. 224 leaves (12 1/2 x 9 3/4 inches). 21 lines.

f°. Upper cover: gold and jewels, IX cent.; lower cover: silver gilt and enamel, VIII cent.; in br. box case.

From the monasteries of St. Gall, Lindau, and the library of the Earl of Ashburnham.

Contents:

f.2v St. Jerome, Epistle ad Damasum
f.5v Decorative page, peacock blue with design of confronted dragons, palms, mushroom trees. (Also in Folchart Psalter initial, f.31v)

f.6-11v Canon Tables on purple with gold and silver
f.12 Decorative page, peacock green, with all-over design of circular snowflake ornaments, used also on f.27 of the Folchart Psalter.


f.13v-14 Decorative incipit leaves to Matthew. Same border ornament f.14 and Folchart Psalter.

f.14v-69v Gospel of Matthew.

f.70-70v Argumentum Evangellii secundum Marcum.

f.71 Blank.

f.71v-72 Decorative incipit leaves to Mark.

f.72v-108 Gospel of Mark.

f.108v-109v Argumentum Evangellii secundum Lucam commencing: "Lucas antiocenus ut elus scriptura."


f.166-166v Argumentum in Iohannem Evangelista.

f.167 Blank.

f.167v-168 Decorative incipit leaves to John.

f.168v-209 Gospel of John.

f.210-210v Blank.

f.211-223v Capitula written seemingly by Sintram.

f.224-224v Blank.

Text: Like other St. Gall Gospels analyzed by S. Berger, the principal versions represented by the Gospels of this MS also are Tours and Spain, with traces of Insular (Armagh and Lindisfarne) influence. The spelling quaerela on f.122v is, according to W & W, exclusive with K (B.M.Add.10546) and B, the Book of Armagh.

Known as the Bible of Grandval, Add.10546 is a prodigy.

In discussing Hartmut and his Bible editions, Berger, p.129.
ays "en arrivant à St. Gall le texte de Tour c'est, pour ainsi dire, croisé avec les textes d'origine méridionale (Théodulphe) qui y étaient en faveur."

On f.62v the *littera in superscriptione* are tasteful, and as in Boeley Douce 176, are written in with stylus. The Boeley Gospels are from St. Faron, Meaux.

The unusual anonymous biographical prologue to Luke on f.61r is found also in Berlin Theol.lat.4°.139 (f.62r). The colmar 38, the first was written early in the 10th century in a pointed insular style, according to E.A. Lowe who thinks that it was hardly written in Corbie, but shows Corbie influence as transmitted through Corvey. Where, where Berlin Theol.lat.4°.139 is thought to have originated was in close relation to Corvey.

Colmar 38 is an eighth-century Gospels with epistles and concordances. It came from Murbach but is assigned by Lowe to "some Germanic center in the region of Lake Constance." The scribe was *Ratfridus*; a certain *Hrafridus* also signed the St. Gall Professbuch. Colmar 38, Berlin Theol.lat.4°.139 and last in point of time, M.1, are the three earliest known texts of the prologue.

The Capitulary of M.1 is in the D Typus group established by Klauser. It has certain uncorrected mistakes such as, f.218v, *Vincent* & *Felicianus* instead of *Primus* & *Felicianus; Prasidis* for *Praxedis; Vietrici* for *Beatricis*, etc. The capitularies of Paris Lat. 11957 executed in the 9-10th century in Corbie, Zurich C 39 with Irish initial of the 9th century, and Berlin Theol.lat.4°.139, previously discussed, are closest to that of M.1 for the origin of whose prototype Corbie is a logical source.

**Script:** Written by six or seven scribes, one of whom also participated in writing the Folchart Psalter. The writing is a not especially elegant, Carolingian minuscule being stubby and of variable regularity, though clear and well spaced. Umlaut 0 is preferred to ü; ñ is distinguished from u; on ff.79-80 i is written with a hook to the right; ; ff.79-79v, 97 are in hand resembling the Folchart scribe but not as widely spaced.

In his publication of the Codex San Gallensis 193 (Beuron,1913), Father Fischer remarks that ninth-century scribes at St. Gal followed a system of punctuation used at Corbie; one of their characteristics was the ending of lines with three dots forming a triangle, . . . This punctuation appears in M.1 (cf. ff.218v, 219v, 220, 223). The writing of the Capitulary is more delicate, angular, not so much compressed. It has very interesting ligatures as in *Iohannes, epiphanei, simie;* and suspensions: *israen,* etc. Occasionally the scribe forms n as — as u; v and u are used interchangeably. Rustic capitals are used throughout. The resemblance of the script to the later writing of Sintram is noteworthy.

**Decoration:** The effect of the ornament is dignified and restrained in comparison to that in another work of the same artist, Folchart. That is a Psalter in the St. Gall Stiftsbibliothek, Codex 23. In M.1 he has conformed to the classical Carolingian style of Tours, with none of the Irish elements and advanced spirals, convolutions and tendrils of the Psalter that bears his name. The two books have in common such minor decorative elements as mushroom trees, snowflake forms and the voutes and rinceaux used in the borders.

The principal decorative leaves are:

f.5 and 12, two greenish-blue leaves with all-over patterns textiles. The first has confronted dragons, palms and mushroom-shaped trees disposed around a cross fleury. The circular ornament of the second leaf suggest snowflake forms.

(MORE)
f.6-llv Gold canon tables on purple backgrounds, lettered in gold and silver.
f.13v Incipit page to Matthew, purple ground, full-length light green cross, gold letters and border decoration.
f.14 Large initial L on purple ground; gold Roman letters; green blue and pink border ornament.
f.71v Incipit page to Mark; the lettering in gold is on purple, the border is yellow and blue with gold ornament.
f.72 Large initial I forms the left border of the text which is in gold on purple. The stem of the initial is pale rose, the restrained interlace is painted over a green background.
f.167v-168 Decorative incipit leaves to John.

History: Written at St. Gall and illuminated by Folchart in the third quarter of the ninth century. *Probably* it is the book termed "Lectiones evangeli, quem librum auro et argento ac lapidibus pretiosis ornavit," which is number one on the list of books commissioned by abbot Hartmut. (cf. M G SS II, p. 72).

Later owned by the Abbey of aristocratic canonesses of Our Lady under the Lindens, at Lindau in Lake Constance, where it was seen in 1691 by M. Rassier.

In 1803, at the secularization of the Abbey, its treasures were divided among the nuns, and the Gospels were given to Canoness Antoinette, baroness von Ensberg. On her death, c. 1826, her heirs sold the book to Baron Josef von Lassberg, who sold it in 1846 to Henry G. Eohn, agent for the Earl of Ashburnham, from whose heirs it was purchased by Mr. J. P. Morgan in 1891.

Binding: The upper cover is contemporary with and executed for the manuscript. It consists of a gold plaque depicting the Crucifixion in relief; precious stones and pearls outline the Cross; the wide border of gold foliation is profusely studded with them; others are set in the manner of bosses over four arcades to separate the minor figures on the panel. These figures are, in the upper half of the plaque, four angels; below are the Virgin and St. John and two disheveled female figures thought to be personifications of Christian souls saluting their Redeemer. The mourning sun and moon appear above the panel inscribed Hic Est Rex Iudeorum.

According to Reil (see Bibliography) the iconographic program was inspired by *De corpore et sanguine Domini*, written by Paschasius Radbertus, abbot of Corbie from 842 to 853.

The smooth plasticity and proportions of the figure of Christ show the pronounced influence of an original of the School of Tours, while the linear, agitated style of the other figures is predominantly Rheims. Leidinger and Boeckler both assign the cover to the atelier where the Munich Codex Aureus cover and the Arnulf Ciborium were executed. Wormald in his review of the B.N. exhibition of illuminated manuscripts held in 1954 advances the idea of Tours rather than Corbie or Rheims for the productive center.

The Lower Cover: Executed in the eighth century, for a smaller book. To fit this manuscript the cover was extended at the back and along the fore-edge. It consists of a silver-gilt plaque whose principle ornament is an impressive cross patée. Around the junction of the cross are four half-length representations of Christ in chamfere enamel with red enamel arches. Above each figure in the vertical shaft are the monograms λδ and gold medallions wherein grotesque monsters with human heads

(MORE)
and many hands, are cut in relief. A large topaz is set in the center, presumably once occupied by a holy relic, indicated by the surrounding nomina sacra IHS, XPS, DNS, NOS.

by

The four interstices are filled—intricately carved silver plaques whose design of entwined serpents, birds and quadrupeds parallels Insular goldsmiths' work. Two of the original enamel borders were placed by an enamel and a silver-gilt band whose ornament is an adaptation of that found in some of the borders in the manuscript.

Replacements and restorations began with the ninth century and continued through the sixteenth until 1594, when the present leather cover was provided for the binding and gilt metal medallions of the evangelists were inserted at the corners. This cover, with its companion piece, the Tassilo chalice and the Eger reliquary, are of late considered to be products of southern Germany.

While Switzerland may not be excluded as its place of origin, it could hardly have been made in St. Gall, whose fortunes in the eighth century were too unsettled for such an artistic achievement.

As end "papers", contemporary Oriental silk textiles are used to line the inside of the covers. The upper piece is ninth-century red silk patterned with four green falcons holding rings in their beaks, their necks encircled by bells strung on green tasseled cords.

The lower cover is lined with a piece of compound twill silk of the tenth century, having a blue ground with a design of yellow and red griffins and birds combined with abstract ornaments.


9 Two early memoirs on the Evangelia Quat. or, once belonging to the Earl of Ashburnham... 1885, brief notice of this publication in: Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde, XII (Hannover, 1887), p.451
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Zeitschrift für Bildende Kunst (Leipzig, 1929), pp. 193-95; J. Reil, Christum
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S. De Ricci, English Collectors of Books and Manuscripts (1530-1930), (Carnegie,
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fig. 206; H. A. Elsberg, "Two Mediaeval Woven Silk Fabrics in the Binding of
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City, "The Bulletin of the Needle and Bobbin Club, XVII (1933), 2-11; The Pierpont
Morgan Library, Exhibition of Illuminated Manuscripts, (New York, 1934), pp. 4-5
no. 7, pls. 4-6; W. E. Frere, Studies in Early Roman Liturgy, (London, 1930-1935),
II, 147; W. L. Hildburgh, Medieval Spanish Enamels, (London, 1936), p. 38;
Encyclopedia Italiana, (Rome, [1936]), v. 31, p. 967; G. L. Micheli, "Recherches
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T. D. Kendrick, rev. of Artman (op. cit.) Antiquaries Journal, XVIII (1938), 88;
E. Schlunk, rev. of Artman (op. cit.), Zeitschrift für Kunstgeschichte, VII (1938),
17, Émile Lesne, Histoire de la propriété ecclésiastique en France, IV (Lille,
1933), 8 n. 9, 309, 316; H. Picton, Early German Art, (London, 1939), pp. 11, 117,
pl. VI, 5; G. L. Micheli, L'enlumine du haut moyen âge et les influences
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Garrison, Art in the Western World, 2nd ed. (New York, (See next page)

Additional cards:

i. Ashburnham Gospels  
ii. Lindau Gospels  
iii. MSS.-Illum.-Swiss-IX cent.  
v. Textiles, Oriental - IX-X cent.  
l. Luke, Saint, Evangelist

Revised &  
Completed 6/29/55  
MPH:HS
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p. 70, 77 (quotation from Wagner), 79-
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S. C. Easton, The heritage of the past,
(N.Y., 1957) p. 384

A. Kneepkens, Kunstgeschichte des
Bodenseeraumes (Konstanz 1961),
p. 290, 345-50, 516, 583, pl. 181.
Dmitri Trebell, *The influence of the Strachan sphere in Carolingian art*, *Art Bulletin* vol. xxxix no. 2 (June 1957), p. 95

I think it's St. Denis


Tilmann Buddensieg, "Ein goldener Armmring in Fulda," *Kunstchronik*, XII (1959), 241 et seq. Compares the filigree of the bracelet with, among others, the cover of the Lindau Gospels.


For printed text or notices of this MS. see:


P.E. Schramm & F. Mütterich, Denkmale der deutschen Könige und Kaiser (Munich, 1962), pp. 120, 139.


H.Arald Busch and Bernd Lohse, Vorromanische Kunst (Frankfurt am/Main, 1965) p. 78.


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Morgan MS. No. M. l. (front cover)

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Karl der Grosse. Werk und Wirkung

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p. 371 no. 552.

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A Study in the Winged Angel 
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Carolingian Art (London, 1970) front cover 
p. 256 fig. 236; lower cover p. 211 fig. 192.
Victor H. Elbern
Das Engere Kunstwissenschaft
und die Flügelkunst des
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Niederdeutsche Beiträge zur
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Band 5, 1971.

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fig 54 p. 84.

Amy L. Vandersall, "Two Carolingian Ivories
from the Morgan Collection in The Metropolitán
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vol. 6 (New York, 1972). Fig. 33

Peter Lasko, Ars Sacra 800-1200.
(London, 1972), plates 2, 59; pp. 8, 9,
12, 33, 73, 85, 17, 65-6, 67, 99, 271 n. 27,
272 n. 7.

A. N. L. Munby, Connoisseurs and Medieval
p. 124
Hilmar Westermann - Aegyptiaca
Die geschmiedearbeiten der
Thierré: Zeitschrift (Beilage zum
36. Jahrgang 1973)

For printed text or notices of this MS. see:

Jemturer
Messerer

Dei Katojyiche Kunz
Kila 1973


Philippe Verdier, "A Thirteenth-Century Monstrance in the Walters Art Gallery" (in Gatherings in Honor of Dorothy E. Miner, Baltimore, 1974) pp. 266, n. 25

P. 89, plate 5.


Page 12.


Page 24.


**ILLUMINATED BOOKS OF THE MIDDLE AGES**

Robert G. Calkins

Cornell University Press, Ithaca, N.Y. 1983

p. 76 plate 33

p. 11 acknowledgment to John Plummer


Morgan MS. No. M.1

For printed text or notices of this MS. see:


Wilma Fitzgerald, "Ocelli Nominum: Names and Shelf Marks of Famous/Familiar Manuscripts (I)," Mediaeval Studies, XLV, 1983, Ashburnham Gospels, p. 221a
Collation of M.I. 15 Dec. 1976

All gatherings are regular and made up only of conjoint leaves. Each are my petraklads. Only the outer leaves of the quires are petraklads. Each quire was ruled at the same time. (See pl. 175 the petraklads done in the inner lines as shown.)

Summary: I 4, II 8, III 8, IV 8, V 8, VI 8, VII 8, VIII 8, IX 8, X 8, XI 8, XII 8, XIII 8, XIV 8, XV 8, XVI 8, XVII 8, XVIII 8, XIX 8, XX 8, XXI 8, XXII 8, XXIII 8, XXIV 8, XXV 8, XXVI 8, XXVII 8, XXVIII 8, XXIX 8, XXX 6.

William Shell 15 Dec. 1976