

Report on Travel Bursary

Cynthia Johnston

Through a generous grant from the Society, I was able to travel to the Pierpont Morgan Library in New York, the Free Library of Philadelphia, and the Walters Art Gallery in Baltimore, Maryland. This funding also made it possible for me to visit the Blackburn Museum in Lancaster and the Cathedral Library in Durham. Each of these visits enabled me to study thirteenth-century liturgical manuscripts that were either made in Oxford, or influenced by Oxford style. As well as providing me with the opportunity to study these manuscripts *in situ*, the visits to Philadelphia and Blackburn inspired two further projects.

My dissertation concerns the development of penwork in manuscripts made in England in the thirteenth century. I have used the manuscripts associated with the Oxford illuminator William de Brailes as a control group. This has made it possible to associate the type of penwork applied with the type of manuscript produced. At the Free Library of Philadelphia, I examined an incomplete bible produced by de Brailes and his associates *c.* 1260 (MS Lewis M 29). I was permitted to take digital photographs of the bible, and this led to an exciting discovery. The penwork that appears in the bible is consistent with that found in the de Brailes bible in Gonville and Caius College, Cambridge (MS 350/567), as well as that found in the de Brailes bible in the Bodleian (Oxford, Bodleian Library, MS lat. bibl. e. 7). What also became clear was that some of the historiated initials in the Philadelphia bible and the Bodleian bible were extremely similar not only in iconographic terms, but also in compositional design as well as technique. I was able to present a paper on these observations at the Medieval Congress at Kalamazoo. Our session on ' The Usage of Models in Medieval Book Illumination' will be published as a book by CSP next year.

At the Pierpont Morgan Library in New York, I was able to examine MS M. 103, a psalter *c.* 1250, the Glazier Bible, MS Glazier 42, *c.* 1265, and the Cuerdon Psalter, MS M. 756, *c.* 1265. Each of these manuscripts are either Oxford-made or strongly influenced by Oxford style. The absence of penwork borders in the Cuerdon Psalter and the Glazier Bible is significant. There is a clear contrast between the proliferation of penwork decoration in the most elaborate of the contemporaneous de Brailes works with these two books. Both of the deluxe de Brailes productions, the New College Psalter (Oxford, New College, MS. 322) and the Stockholm Psalter, (Stockholm, National Museum B. 2010), carry extensive penflourished borders with Bolognese style. High-end productions produced in the same location at approximately the same time, did not necessarily share the same decorative aesthetic. The decorative style of the French- influenced Oxford workshop of William of Devon, which Robert Branner suggested originated in the Parisian atelier of Johannes Grusch, is evident in the delicate grotesques that populate the borders of the Cuerdon Psalter. The manuscripts associated with the William of Devon workshop (Blackburn, Blackburn Museum and Art Gallery, MS 091.21001, London, British Library, Egerton 1151, Royal I.E. II, and Royal 1. D. I., Cambridge, Emmanuel College, MS 116 (2.I.6), Oxford, Bodleian Library MS

Auct. D. I. 17 B, Oxford, Corpus Christi College MS I and Oxford, New College MS 306.) consistently carry these hooded grotesques. While grotesques do appear in the penwork borders of the New College Psalter and the Stockholm Psalter, they are less delicately drawn, and they appear to be in dialogue with the penwork as opposed to merely resting upon it as a platform.

At the Walters Art Gallery in Baltimore, the curator, William Noel, (now at the Lawrence Schoenberg Collection at the University of Pennsylvania), very generously allowed me to examine MS 106. These are pictorial leaves identified as the work of de Brailes and his associates. The Musée Marmottan in Paris holds additional leaves that belong to this group. Some of the work is much better in quality than others. In Noel's book on the pictorial leaves, *The Oxford Bible Pictures*, Faksimile Verlag Luzerne and Walters Art Museum, 2004, he argues that these leaves formed part of a prefatory cycle to the Stockholm Psalter (Stockholm, National Museum B. 2010). Noel's argument is convincing, and the penwork style that appears in both the New College Psalter and the Stockholm Psalter give further stylistic weight to this hypothesis.

My visit to the Blackburn Museum and Art Gallery to examine MS 091.21001, a manuscript associated with the workshop of William of Devon, was astonishing in many ways. MS 091.21001 is part of the Hart Collection. This 1946 bequest to the Blackburn Library came from the estate of R.E. Hart, the grandson of a Blackburn rope maker. Hart accumulated over 500 manuscripts and early printed books. The collection contains thirteenth-century manuscripts, early Caxton productions, early Shakespeare folios, and a Kelmscott Chaucer (now on display in the Pre-Raphaelite exhibition at Tate Britain). While the collection in Blackburn is not unknown, it deserves to be better known. I have applied for an AHRC Collaborative Research grant to mount a small exhibition of manuscripts and books from the Hart Collection in Senate House Library at the University of London. The result of the bid will be known in early November.

Durham Cathedral Library's MS A. II.10, a psalter with a gloss by Peter Lombard, showed conventional penwork decoration associated with glossed bibles. This manuscript, which contains miniatures painted by artists of the Glazier Bible, is of very high quality. The restrained penwork in the book is consistent with that used in the more consultational books associated with de Brailes and his associates.

I am extremely grateful to the Society for their generosity and support, as well as their compassion in extending the period of my travel grant due to the death of my mother in July 2011. My first-hand study of these books and consultation with their generous curators has deeply enriched my work, and led to further ideas and projects.