

Anglo Catalan Psalter



ANGLO-CATALAN PSALTER

BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS

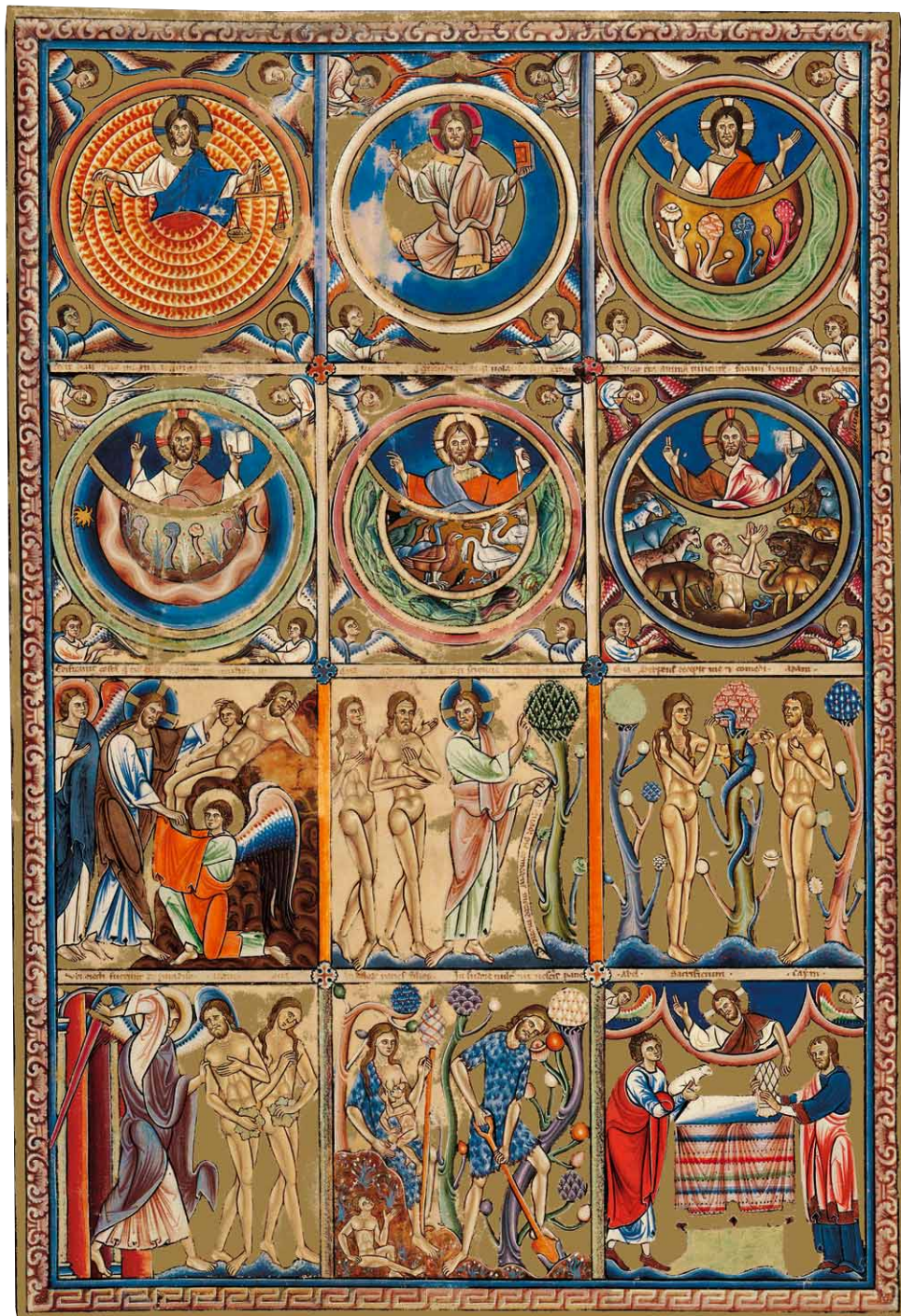
«First, unique and unrepeatable edition strictly limited to 987 copies»

- Shelfmark: Lat. 8846.
- Date: 13th/14th C.
- Size: ± 480 x 332 mm.
- 356 pp. and more than 140 fascinating miniatures embellished with gold.
- 190 ornamental letters upon gold ground with plants motifs
- The text, set in three columns, contains the Hebrew, Roman and Gallican version of the Psalms.
- Full-colour commentary volume by: Prof. Rosa Alcoy, University of Barcelona, Prof. Nigel Morgan, University of Cambridge and Prof. Klaus Reinhardt, University of Trier.

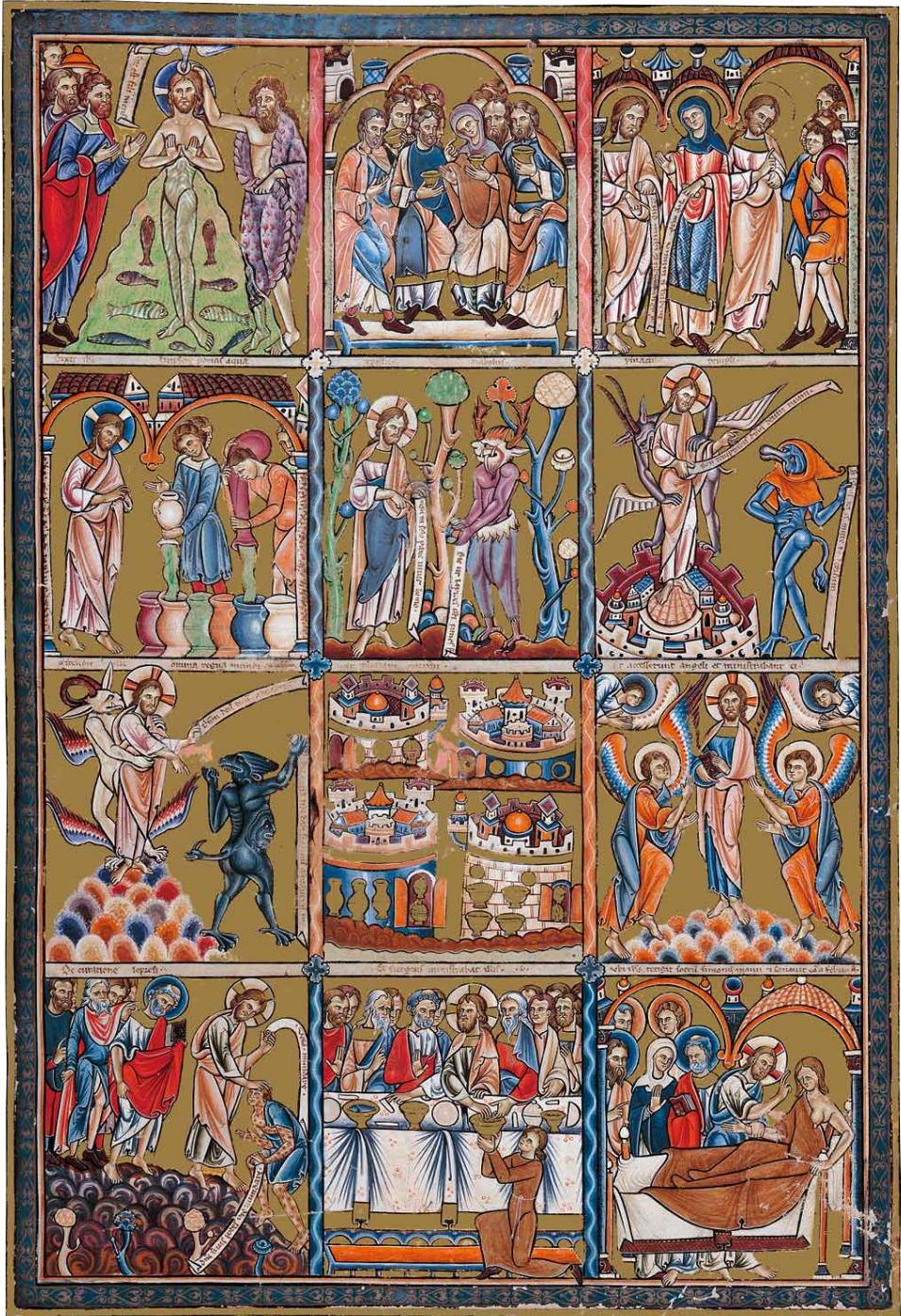


CANTERBURY, AROUND THE YEAR 1200

Henry II is king of England and following his marriage to Leonor of Aquitaine his dominions encompass part of France too. In 1170, Thomas Becket, archbishop of Canterbury, has returned from his exile in France with a series of splendid manuscripts illuminated on the continent which were to influence the style of the Christ Church scriptorium, one of the most important centres making illuminated codices in England.

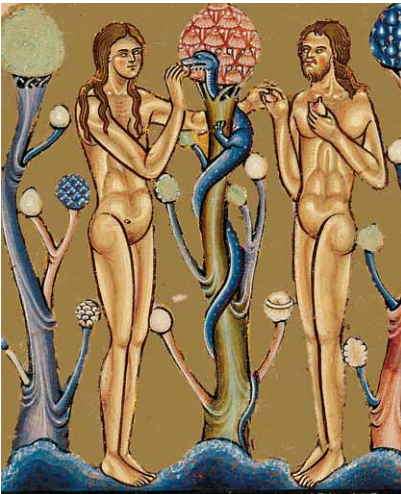








At that time this workshop was a hive of activity thanks to a fascinating and ambitious project: a triple Psalter featuring the Latin, Hebrew and Gallican versions of the Psalms in addition to glosses in Anglo-Norman, a dialect stemming from the French spoken in England for three centuries following the Norman conquest, and considered to be an educated language and the one preferred by the court and the upper classes.



The Canterbury workshop, in keeping with Carolingian tradition, designed a codex that combined texts and images in such an ingenious composition that it constituted, in the words of Professor Klaus Reinhardt Ph.D., a peerless masterpiece. The English artists organised the spaces allocated to text and specified the position and size of the miniatures. They copied virtually the whole text in impeccable script, there being no sign of any mistakes or corrections, and illuminated the first part of the codex.



The English masters decided to begin the psalter with daring paintings intended for an erudite audience. They created four full-page, illuminated folios that could not fail to impress the patron or anyone else privileged enough to see them. The Canterbury artists created a dazzling



► folio 4r



prologue providing a detailed summary of the history of humanity according to the scriptures in fabulous images.

The spectacular nature of the project, the splendour of the manuscript and the lavish use of gold suggest it may have been a psalter for a king: Henry II himself, Louis VII of France or even Philip Augustus in the early years of his reign. Another candidate of noble birth could be Henry the Lion, duke of Saxony.



The English artists created a universe brimming with unusual scenes whose singularity and complex symbolism made them difficult to interpret. The almost dream-like portrayal of nature, with unreal, imaginary forms, is stunning. The painters endowed the animals with a personality of their own, depicting them with such expressive faces that they sometimes seem to be speaking to each other. The wealth of colours and lavish use of gold make this manuscript a veritable gem.

However, the English miniaturists' painstaking task was mysteriously interrupted. Something happened to the workshop or the codex that prevented the Canterbury masters from completing the meticulous illumination work they had undertaken.



► detail, folio 5v

BARCELONA, MORE THAN A CENTURY LATER

Pedro the Ceremonious was crowned king of Aragón and Catalonia in 1336. The painter and miniaturist, Ferrer Bassa, had already returned from his journey acquiring knowledge in Tuscany where he had been in contact with the most fertile and creative painting in the Italian Trecento.

Bassa produced several works commissioned by the king in his Barcelona workshop. A splendid psalter of English origin came into his hands, but, for some unknown reason, it was unfinished. The English masters had, however, left sketches for seven miniatures and allocated blank spaces for the rest. It is highly likely that Pedro the Ceremonious insisted on Ferrer Bassa completing this spectacular psalter for him whilst respecting its sumptuous lavishness. Modern-day researchers have found many clues linking its completion to the king himself.

The seven paintings drawn by the Canterbury masters and painted by Ferrer Bassa a century later are the result of a truly unique combination of the Anglo-Byzantine culture close to the 1200 and the pictorial forms of the 1300 Italianate Gothic. They constitute a remarkable fusion of cultures, a hybrid art in which no boundaries of space, time or culture exist.

In the second part of the manuscript, Ferrer Bassa's brushstrokes reinterpret the Byzantine dimension of English painting with greater artistic license, revealing a thorough knowledge of trecentist pictorial resources. Bassa's images convey new



& non est iniquitas in eo. & non est iniquitas in eo.

& non est iniquitas in eo.

A nobis dñe ut plantati in domo tua tuis semp in arboribus floremus. nec cūstoria fallacia te sicut fenū goro simul cū peccatorib; sed afferentes fructum penitentie te solum qui in æternum pmanes pspirate ppetua potamur. P.

Quoniam regni decore. Quando fundata est terra sexto die. Sexto die non legitur fundata terra sed mistic dicitur: quāuis 7 die die possit diu fundata: quo hō fundatus. Et erat enim prius manus 7 uacua donec factus. Et homo qui im-

braret eam. sicut quidam dicunt hōie mhabrata. sicut quod de mistic fundacione agitur melius est fundata. Sexto magis die fundata est terra. 1. hō creatus. Et si quod stabili non fuit 7 lapsus. Et ad litterā non factus uenient dicitur terra fundata. sicut allegorice. P. sex dies significantes sex etates. sicut per sexcentum dies. Sexta etas. Hā sicut hō in sexta die creatus. ita in sexta etate 7 in 7. feria. 7. hora reparatus est. Iuncus fundata est terra quā homo ad imaginē dei plene reformatus. Et stabili factus de qua fundacione agitur in hoc psalmo. Et titulus psalms iste est laus dō 7 xpi qui laudat pphā de fundacione terre 7 reparacione bois. iū 7 cantici. 1. cum maxima iocunditate hrida. laus dico habita in die. 1. in considacione opis facti ante sabbatum. dies ite sexta etas sicut dictum. Et quā. 1. in q die fundata. Et terra 7 reparatus. Et hō. 7 ecclesia stabili in hōie est.

fundata. Quarta est fundatio terre 7 reparatio hominis. Intentio. Et xpm fundatorem terre laudare. Quod est demonstratio gratie utraque: 7 laudat xpm per prophetam. Immo a pulchritudine est hoc. Et decore indur est. Sed a fortitudine indur est. Et tunc. f. o. c. lero ab opib;. Parata. fr. Quarto a potestate. Et laudat f. quinto a laudib; uniuersitatis contra qd laudes mare. 1. scilicet inuabiles elaciones opposuit. Et tunc mo. ma. t. c. Sexto a uirtute dicoy. Domi. r. d. f. d. Septimo a laude domus que est de reparato homine a xpo: quem sic laudat fundata. et quā decet sciri do. 1. firma fundatio. In. 1. d.



Uenit xps fundatum in hōie fundatorem hōiem. unde agitur psalmi.

In diem autem sabbati. Sextum die quo factus est hō ad imaginē 7 similitudinem dei. sicut omnibus que erant ualde bona: reuertit sabbato phigians quod requiritum in deo. si faciam bona opa: que cum labore humerum quo debet hō: si spes quiescat tenere. 7 quod hō opa finem hōie sextus dies qui fuit: hō uisum. Sabbatum non hō ut 7. die fecit hōiem. Sexto scilicet uenit reformare. In. 1. die non legitur fundata terra. sed mistic dicitur: cum hō fundatus in fide immobilis: tunc fit hō ad imaginē dei. quod significat sextus dies.



ways of structuring space along with more naturalist landscapes.

Ferrer Bassa, considered to be the finest painter in the Crown of Aragón in the 14th century, developed a personality of his own, clearly marked by the Tuscan styles of the Trecento, particularly those of Florence and Siena with which he was so familiar. A painter making a delicate, elegant and refined use of colour.

Bassa was the painter of the Catalan-Aragonese royal household and the preferred artist of Alfonso the Kind and Pedro the Ceremonious, who both commissioned him to produce several works for their residences and chapels royal. Most of them were apparently portraits, now missing.

Secundo: quoniam mundi delicta soluitur: et salute
 hominum operatur: postquam expectantur ad aduentum
 antequam. et alios in ipso aduentu iam querentes
 in se non frustrari: ideo quia omnia equanimiter
 sustinet: laetam illata mala pertranst. Tertio: est
 ordo predictus malis: per partem suam opposita: ut
 benignitatem capiat a persona iudicis: et sua et
 ab aduersariis: et a causa utriusque: partem deo iu-
 dicanti cognita. Quarto: ex consensu diuine
 iudicis impetando aduersariis: pena per misericordiam
 approbat. Quinto: quod uacitas et sine parte de
 passione superponitur ad laudem dei: per quem cum
 tenent commutationem: et salute suscipiunt mut-

tant. Saluati mef. dno. Qm inuenit a. p. ubata pte
 curio. Que si rapuit. et graui sustinuit qd ada al-
 p. h. p. m. deliquit. Ds tu fecit. pars. ii. p. m. m. oronem
 sua ut audiat. q. si sua s. mundi delicta uenit col-
 lere. et opari salute omnium. Non erubescant. dno. Qui
 expectant. e. p. r. s. a. n. aduentu. Qui q. u. t. c. In ipso
 aduentu. siue p. a. Qm p. p. t. f. h. g. r. q. n. t. a. c. q. m. m. t. a.
 te sustinuit. et laetitia mala pertranst. Ego u. pars.
 iii. ordo p. se et parte communi. Qm benigna e. q. a.
 misericordia si uoluntate. et misericordia ipsa exhibi-
 tione. Et a. i. t. a. f. a. p. a. p. s. o. n. a. s. u. a. d. u. p. t. u. c. t. q. u. b. u.
 m. i. t. f. e. r. s. u. p. l. e. x. e. t. i. b. u. l. a. t. o. n. i. b. i. q. u. a. n. t. In te me.
 a. i. e. m. e. e. q. b. u. m. i. t. a. t. e. q. e. x. h. i. b. e. t. e. t. i. u. s. h. e. i. a. i. a.

indus. Proprie innotescit. In aduersariis dupliciter ut
 ostenduntur ut conueniant. Tu factus imp. m. A causa
 sua. q. e. i. u. d. i. c. i. a. m. a. n. i. f. e. s. t. a. In conspectu. c. f. o. A causa
 in m. m. t. o. y. s. q. i. m. conspectu. d. i. e. i. m. p. p. t. u. c. e. m. A p. s. o.
 na sua q. u. t. q. u. o. b. e. d. i. e. n. t. i. a. e. x. p. e. c. t. a. u. r. et sustinuit.
 F. i. a. r. n. i. s. a. p. a. r. s. i. i. i. i. m. p. e. t. a. n. d. o. E. g. o. s. u. i. p. r. d. p. a. r. s. s. S. a.
 l. u. t. e. d. f. i. Uoluntas de passionibus et misericordibus. Laudabo. n. d.
 laudat p. sua commutatione et alios iudicat. Et p. com-
 dato laudat. Qm d. s. f. f. e. x. p. o. n. t. b. o. n. a. q. e. h. a. c. c. o. m. m. u. t. a.
 t. i. o. n. e. s. e. q. u. a. n. t. E. t. e. d. i. f. i. c. a. b. u. n. t. e. t. c. i. Q. u. i. n. o. n. f. i. t. a. d. a. i. a.
 E. t. h. a. b. i. t. a. b. i. t. i. b. i. M. o. d. o. i. n. h. a. b. i. t. a. n. t. x. p. i. a. n. t. e. t. f. e. r. u. i.
 E. t. f. e. r. u. i. c. e. t. p. In p. r. s. p. o. s. s. i. d. e. b. e. t. e. a. m. i. f. u. r. o. o. m. n. i. s.
 q. d. i. t. u. g. e. n. o. m. i. n. e. s. h. a. b. i. t. a. b. i. t. i. n. e. a. i. c. e. t. e. s. t. e. m. t. e. r. t. i. n.



Silue
 mei
 me
 deit
 ds
 quoniam ue-
 let causi
 nerunt aque

S
 me
 fac
 ds. quonia in
 uerunt aque

Quare ps qui laet
 de passione et resurrexerit

Expe hic loquitur ea
 pure et cop.

Agit de causa com-
 mutationis. pas-
 sione xpi.

Sicut
 me fac ds. qm m-
 trauerunt aque

Expe hic loquitur ea
 pure et cop.

Agit de causa com-
 mutationis. pas-
 sione xpi.

Commutatio ex forma di in dectur.
 Adam in q. omis monuit commu-
 tant de malo fidelis in meli p. g. m.
 et passione x. q. s. i. f. u. i. v. de mundo
 ad p. r. i. m. m. q. r. o. n. o. n. f. i. n. i. t. u. r. f. a. c. t. u.
 q. d. d. e. s. c. e. n. d. i. t. a. d. e. o. f. q. u. e. d. a. n. t. e. q. d.
 p. a. s. t. i. c. a. e. b. r. a. u. e. i. a. n. t. i. s. g. r. e. c. e.
 p. a. s. t. i. c. a. p. a. s. s. i. o. n. e. s. i. g. n. a. t.
 Primo dicitur saluus fieri. q. a.
 multa parte q. n. u. i. a. d. e. f. e. r. a. t. s. q.
 q. d. a. l. r. a. p. u. i. t. s. o. l. u. i. t.

Aque i. urbe p. u. a. l. u. e. r. u. e. t. o. c. c. i.
 d. e. t. e. x. p. i. m. i. n. f. e. t. i. s. f. o. r. m. a. t. m. o. d.

The Anglo-Catalan Psalter: a brilliant example of the internationalisation of culture

Two periods, two places, two artistic styles and two workshops for a single manuscript: the Anglo-Catalan Psalter.

Around the year 1200, English art experienced one of its most brilliant periods, a time when the last Romanesque stage, a marked influence of Byzantine art and the beginnings of a new style known as Gothic all came together. This rich, artistic amalgam was to merge, more than a century later, with the finest, Italianate Gothic introduced into the Iberian Peninsula by Ferrer Bassa. The result is a perfect symbiosis between the most splendid English painting of the late 12th century and the most innovative and interesting Catalan painting of the 14th century.

This convergence of the two different figurative cultures of England and Catalonia, more than one hundred years apart, is one of the most important features of the codex, a facet that makes it unique in the history of art. The *Anglo-Catalan Psalter* is an essential manuscript for an understanding of medieval European painting.

This lavish psalter captivated the leading figures of western history and occupied a place of honour in their libraries. It belonged to the exquisite Jean, duc de Berry and the first female bibliophile in history, Margaret of Austria, who bequeathed it to Mary of Hungary, emperor Charles V's sister. Napoleon Bonaparte removed it from the Bourgogne library in Brussels and took it to Paris in 1796. In 1809 it received the binding featuring Napoleon I's coat of arms that it has retained to the present day.



ebulationes. Onis enim qui uolunt in xpo
pie uiuere. p. p. d. s. in nomine. c. f. m. f. in
presenti. In uirtute iudica. i. separa in futuro.

Quonia altem. Supposita. e. p. f. c. u. r. o. Ecce enim
deus. Diaplasma. pars secunda salut fidelis popu
li. Auerit mala. Impiano quasi certa enuntatio.

de dampnatione zipheos. Voluntarie. Nota que
liberatus p. f. u. r. Quoniam ex omni ebulatione
hic est intellectus huius psalmi.



Gymn. G. in adu'st' d's laudand'.

In fine in carminib; intellecto
*Quia uir insipienti n' intelligit. N' cognoscat. qm' ueritate flos
sati. Quibus n' p'uit sua p'otio*
ad cu uenissent zipheus & dixit
ad' n' nocuit. ubi eni dicit. e. saul in marum d'.

Zipheus p'nebat ad ter
bum iude unde d' s. altem
flore qui p'diderunt.

**saut. n'ne d' abscondi
tus est apud nos.**

Modo tacer d' s. i. h
quos inza abscondi
ta est cu xpo. n'c flo
rentis hui' feli. n'c
quos sunt uiles &
abscondit.

In zipheos orata.
florentes in mundo.

*Hic satua in no
quod mundo*

**in no
mine tuo sal
uare.**
in mundo.

Verba eccl'e latens in xpo
p'heos. cuius bonum in xpo. e.
r' meret occulta. alii alius pe
tente liberari. ego in tuo no
mine.

Securte a zipheis.

In uirtute tua iudica
Quia n' florem zipheos a te peto.
meus exaudi oratio

Ne d's. nom' potente
rep. ne tardet.

Vicon in psis e
rudra d' t' uenit
sent zipheus dix
issent saul n'ne
d' abscondit. e.
apud nos. Vox
xpi ad p'rim.

In fine i carmin
b; intellectu d' s.
cu uenisset ziphe
us & dixissent
saul n'ne ecce
d' abscondit. e.
apud nos.

Deus
in no
mine
tuo sal
uum me fac.

Deus
in no
mine
tuo sal
uum me fac.

salue mei
ua me. &
in fortitudine
tua ualiscere
me. **Deus**
exaudi
oratio

uum me fac.
& in uirtute
tua libera
me. **Deus**
exaudi
oratio

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Rooy.

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