

OTTO EGE: HIS MANUSCRIPT FRAGMENT
COLLECTION AND THE OPPORTUNITIES
PRESENTED BY ELECTRONIC TECHNOLOGY¹

BY BARBARA A. SHAILOR

Barbara Shailor is the director of the Beinecke Rare Book
and Manuscript Library at Yale University

What do the following institutions with special collections of rare books and manuscripts have in common: Rutgers University Libraries, The Boston University School of Theology Library, Columbia University Libraries, the Houghton Library of Harvard University, and the Beinecke Rare Book and Manuscript Library of Yale University? They *all* have individual leaves of manuscripts formerly in the proud possession of one man named Otto Ege. And, indeed, it is possible to expand upon this list by adding the names of at least twenty other museums, college and university libraries, and private collections.²

Otto Ege lived from 1888 to 1951 and served professionally as the dean of the Cleveland Institute of Art and personally collected manuscripts (that is, handwritten books) from the Middle Ages and Renaissance. No one knows precisely how many complete volumes or fragmentary leaves Ege owned in his lifetime. But we can determine from Seymour de Ricci's *Census of Medieval and Renaissance Manuscripts*, published in 1937³ and other personal reflections of Otto Ege himself the following useful bits of information.

Ege began acquiring manuscripts as a young man in 1911, primarily in various parts of Europe and in the United States. He vividly recounts his first auction in Philadelphia, at which he competed successfully against the well-known bibliophile Dr. A. S. W. Rosenbach:

As soon as I saw the book, I knew that I must have it at all costs. Timidly, I bid \$25. My distinguished neighbor raised my bid to \$50. I boldly said \$100; he followed with \$125; and then I excitedly said \$175 and obtained the treasure. This venture was made when my salary was \$125 a month. . .⁴

Many other items he acquired were from bookdealers active in the early part of the twentieth century — namely Quaritch or Davis and Orioli of London, and Rosenthal or Adler of Munich. The provenance of other items in his collection is, however, more problematic, with only a vague reference such as “obtained in Egypt” or “obtained from Rome” or “obtained (1922) in Granada.”

Although the de Ricci *Census* has seventy-one individual entries for Ege’s collection in 1937, the list is not complete. Ege possessed at least four hundred single leaves of Latin manuscripts, mainly from Italian and Spanish choir-books of the fourteenth, fifteenth, and sixteenth centuries, none of which were included in the *Census*. Additionally, the entry in the *Census* description concludes with the tantalizing statement: “There are also in the collection thirty vellum deeds and charters, in Latin, Spanish, and English (fourteenth-sixteenth centuries).”

A third piece of information requires some interpretation of the list of his holdings, namely, that Otto Ege’s collection was fairly representative of the types of manuscripts that were produced and read in the Middle Ages and Renaissance. He acquired Bibles, both the large lectern-style Bibles and the small portable “pocket” Bibles. He had many liturgical manuscripts, such as Missals and Breviaries, as well as Psalters. And he had quite a few Books of Hours — the best-selling prayer books of the later Middle Ages and early Renaissance — small, lovely volumes that were brilliantly illuminated with gold and colors, and often produced for patrons who could “special-order” personalized copies.

Hence, the 1937 *Census* description of Otto Ege’s manuscript holdings provides a fascinating, but cursory and incomplete, description of his medieval and Renaissance holdings. And, indeed, there is also no mention in the *Census* of Ege’s other career: he was a bookdealer who sold as well as collected items.

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For the moment, let us put aside Otto Ege, his life, career, and collection, and turn our attention to the spring of 1997 as I am preparing to teach an upper-level classics course on Latin paleography and medieval manuscripts. I made an appointment in the Rutgers University Libraries’ Special Collections to look at anything that would be suitable for teaching. I was thoroughly surprised and delighted at what was there. Among the splendid holdings were a few items in particular that caught my attention.

There were three exceptional leaves from fifteenth-century Italy — each from a different manuscript and each copied in different styles of writing called “humanistic” by Latin paleographers. These were exactly the kinds of leaves that beginning paleography students like — these fragments are relatively legible for those who are just beginning to learn how to decipher medieval and Renaissance hands, and they were leaves of famous classical authors. Indeed, three students in the class, Rachel Bluebond-Langner, Stephen W. Kline, and Andrea Weiskopf, chose these fragments as the subjects for their seminar projects.

One of the leaves was from Cicero’s *De finibus*, with the modern annotation in pencil dating it precisely to A.D. 1456.⁵ The attribution of a specific date was puzzling, because there is no evidence from the leaf itself or in the library files as to how this date was determined. Additionally, this date is in direct conflict with the Sotheby’s auction catalog which provides the date 1463 for the nineteen leaves of the codex sold in 1986, as supposedly attributed by Otto Ege. Figure I.1 reproduces the recto of the Rutgers leaf, which is written in a competent, but not terribly attractive, humanistic book hand.

The second leaf was from Terence’s comedy *The Mother-in-Law* (*Hecyra* 490-549), copied in a most elegant humanistic book hand. One can readily see the origin of modern type fonts in this script. As the recent paleographical investigations of Albinia de la Mare have revealed, the script is attributable to the accomplished scribe Giuliano di Antonio of Prato, Florence, and can be dated to ca. 1450–60. Figure I.2 reproduces the verso of the Rutgers leaf.⁶

The third leaf comes from a copy of Livy’s *History of Rome* (*Book IV.61.2–V.2.7*), copied in a somewhat less careful script (with many cursive elements), but with a lovely gold initial with white vine-stem ornament on a multi-colored ground.⁷ The style of the script and the design of the initial would suggest an origin in northeastern Italy (perhaps Padua?) in the third quarter of the fifteenth century. (Once again, a modern annotation, in pencil, dates the leaf precisely to A.D. 1456). Figure I.3 reproduces the verso where the large letter “P” introduces the beginning of Book V.

For a classicist about to teach Latin paleography — these fragments were ideal candidates for student projects!

But it was when I looked at the next item — a brilliant leaf of the finest parchment from a thirteenth-century illuminated Missal (figure I.4) —

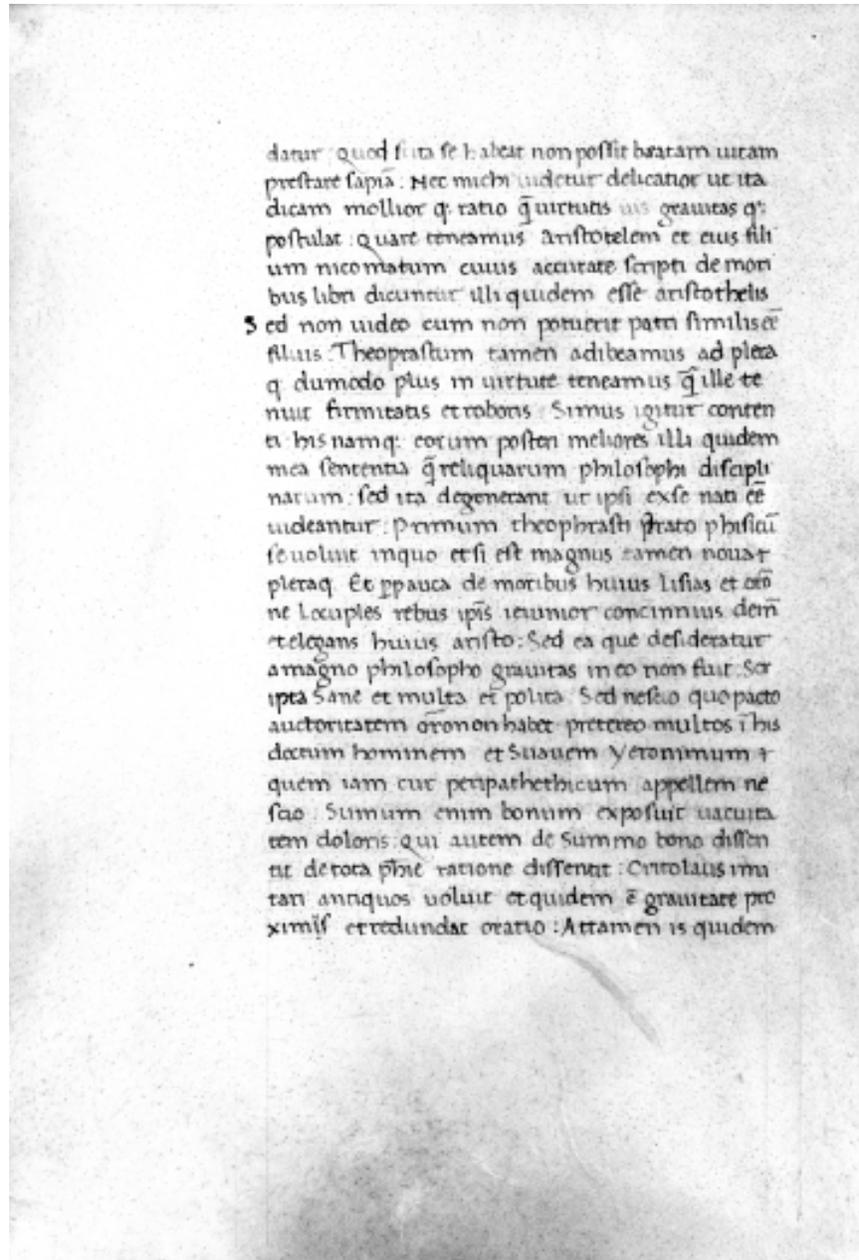


Figure I.I Cicero, *De finibus*, Italy, 15th century (from Special Collections and University Archives)

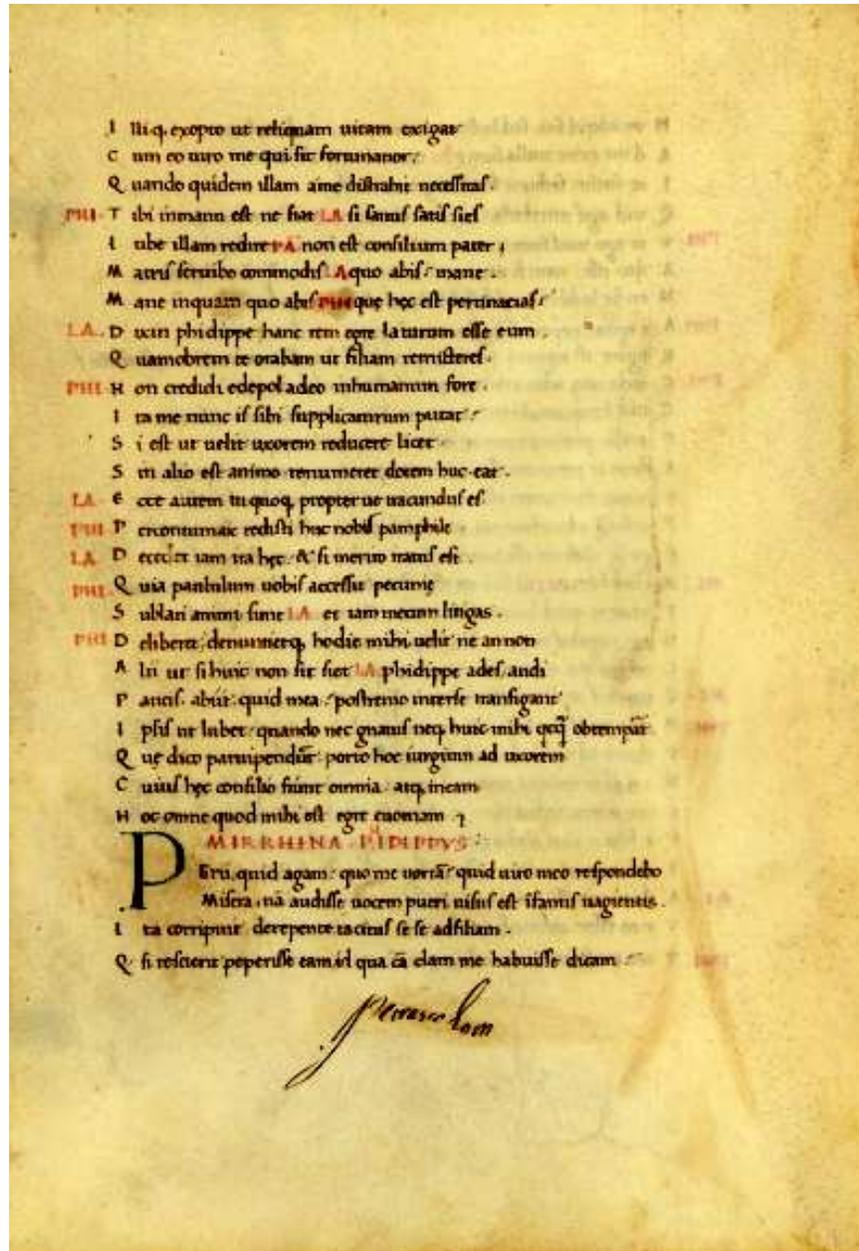


Figure 1.2 Terence, *The Mother-in-Law*, Florence, ca. 1450–60 (from Special Collections and University Archives)

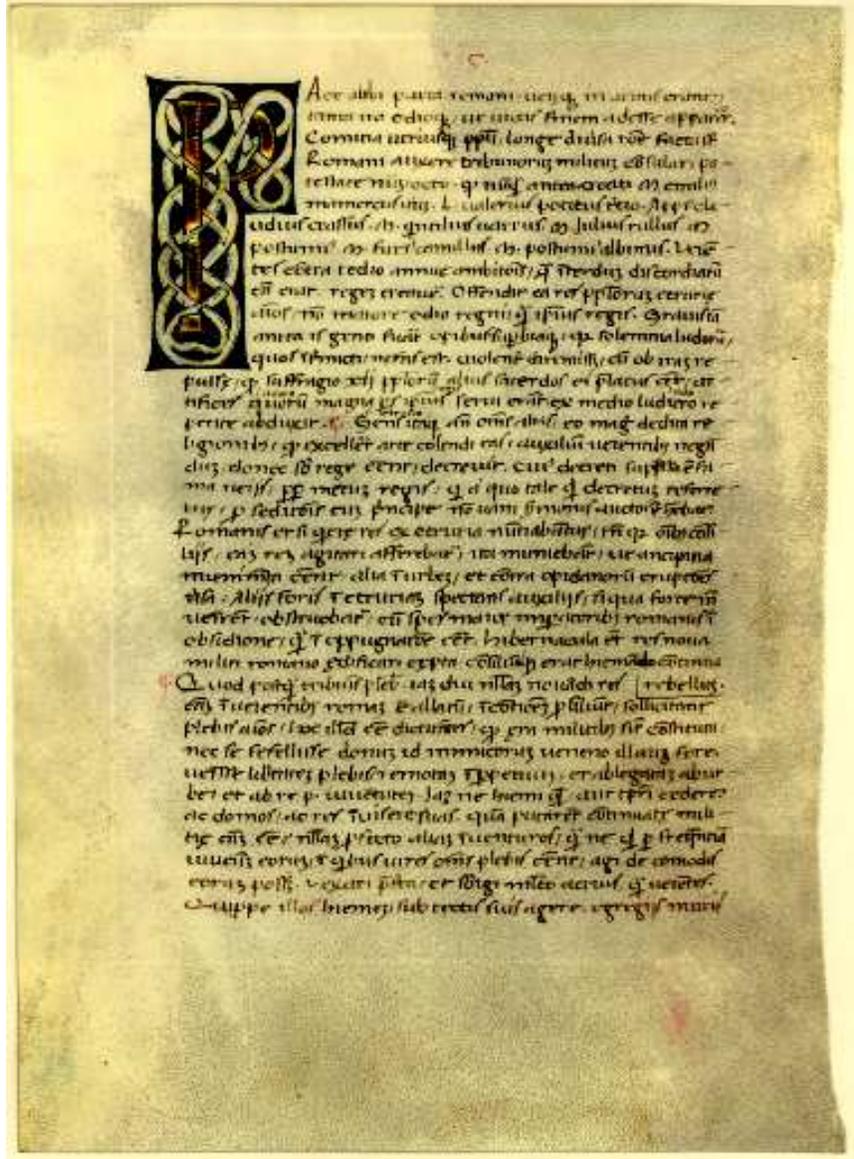


Figure I.3 Livy, *History of Rome*, northeastern Italy, ca. 1450–75 (from Special Collections and University Archives)



Figure I.4 "Beauvais Missal," northern France, end of the 13th century (from Special Collections and University Archives)

that I realized it was most probable that all of these four leaves were formerly in the collection of Otto Ege. The various pieces of the puzzle began to fit into place in my mind, and this leaf was perhaps the most significant clue. I had seen two other sister leaves in the Beinecke Rare Book and Manuscript Library at Yale (MSS 748 and 804)⁸ and was aware of the infamous history of the manuscript from which it came. Indeed, art historians have, for several decades, been trying to locate the scattered fragments of this dismembered volume so as to reassemble and study the codex as it was originally configured.⁹ The Beauvais Missal is truly dazzling in appearance. I was struck when I opened the folder containing a leaf from the missal in Rutgers Special Collections to find someone had left a piece of paper on which was copied in hand the following stanzas from the poem, “To a Missal of the Thirteenth Century”¹⁰ by Austin Dobson (1840–1921):

Missal of the Gothic age,
Missal with the blazoned page,
Whence, O Missal, hither come,
From what dim *scriptorium*?

Whose the name that wrought thee thus.
Ambrose or *Theophilus*,
Bending through the waning light,
O'er thy vellum scraped and white;

Weaving 'twixt thy rubric lines
Sprays and leaves and quaint designs;
Setting round thy border scrolled
Buds of purple and of gold?

Then a book was still a Book,
Where a wistful man might look,
Finding something through the whole,
Beating — like a human soul.

Austin Dobson (contributed by T.S. [?], 1956)

The Rutgers leaf of this Missal, like others owned by the Lilly Library, the Boston Public Library, Hollins College, Case Western Reserve, the

Pierpont Morgan Library, Yale, and several additional institutions and private individuals,¹¹ all come from an exquisite and apparently complete manuscript sold by auction in the Brölemann sale at Sotheby's, May 5, 1926 (lot I6I). At that sale it was noted that on the blank recto of the beginning of the liturgical calendar appeared a bequest inscription, in Latin, that was contemporary with the manuscript. The inscription stated that one Robert de Hangest, canon of Beauvais Cathedral, whose anniversary was to be commemorated on the 3rd of November, gave the manuscript as a bequest to Beauvais Cathedral.¹² Because of this inscription, now lost, the manuscript was and is still today referred to as the "Beauvais Missal."

Regrettably, at some point after the Sotheby's sale in 1926, the manuscript was broken up into pieces. And this is where Otto Ege resurfaces in our story.

* * * *

Otto Ege was a manuscript evangelist and a self-proclaimed "biblioclast". Indeed, he wrote an article in 1938 entitled "I Am a Biblioclast". In this apologia Ege admitted:

For more than twenty-five years I have been one those "strange, eccentric, booktearers." Abuse has often been heaped upon our ilk. William Blades in his *Enemies of Books* and Holbrook Jackson in his *Anatomy of Bibliomania* each devote a chapter decrying the eccentricities and deeds of "mutilators" of books. Andrew Lang has divided us into classes and types (I find that I am the "aesthetic ghoul" of the book world).¹³

Ege's objective was to share the glory of medieval and Renaissance manuscripts with others — the less fortunate students and scholars who did not have access to the extraordinary primary source materials of the past. To quote once more from his passionate words:

Surely to allow a thousand people "to have and to hold" an original manuscript leaf, and to get the thrill and understanding that comes only from actual and frequent contact with these art heritages, is justification enough for the scattering of fragments. Few, indeed, can hope to own a complete manuscript book; hundreds, however, may own a leaf.¹⁴

Otto Ege's evangelism was so "successful" over the years that in the 1950's, after his death, his philosophy inspired an unusual tour of parts of the Midwest in the United States. An aluminum trailer, filled with a display of fragments of early manuscripts and books including those of Otto Ege, was sponsored by the Grolier Society (not to be confused with the Grolier Club) and went from town to town to display its treasures. This great history-of-the-book bus tour was called "The Magic Carpet on Wheels." In the manner of a traveling library, at each stop the public was invited to view the items and to hear a brief lecture on the history of the book.¹⁵

We can reflect that Ege's end purpose was, on a philosophical level, prompted by a generous spirit to share his enthusiasm for the world of early books and manuscripts, but by today's standards he certainly went about achieving his goal with questionable means!

Not only did Otto Ege sell fragments as a bookdealer — but he also created "portfolios" or "sets" of leaves for sale. He was, however, different from earlier connoisseurs of the eighteenth and early nineteenth centuries, who often cut out the painted miniatures or gold initials so that they could be mounted and appreciated outside the context of the text page. Otto Ege was different because he specialized in the complete single leaf that would serve as an example of script, text, and sometimes decoration, all together.

In this sense we can see that Otto Ege was responding, perhaps without awareness, to the growing appreciation for the artisan (as opposed to the artist) that was typical of the Arts and Crafts movement of the turn of the century into the 1920s: John Ruskin (1819–1900) in England is probably the most notable example of those individuals who extended their appreciation from the single miniature to the page on which it resided. As we now see so clearly, Ruskin, and Ege with him, did not take the next logical step — to go from the page to the book itself.

This is how Otto Ege fulfilled his biblioclastic mission: by dismembering partially or completely bound manuscripts into individual leaves; by mounting the fragments onto what we can now say are distinctive Otto Ege mats, cream-colored, and sometimes with fine red lines framing the leaf (see Figure I.5); by arranging the fragments chronologically and/or thematically into boxed sets of fragments, with each item and set numbered; by providing a brief printed description of each fragment that frequently includes a very precise dating to a single stated year; and lastly, by selling them to museums, libraries, and interested book collectors around the United States and abroad.

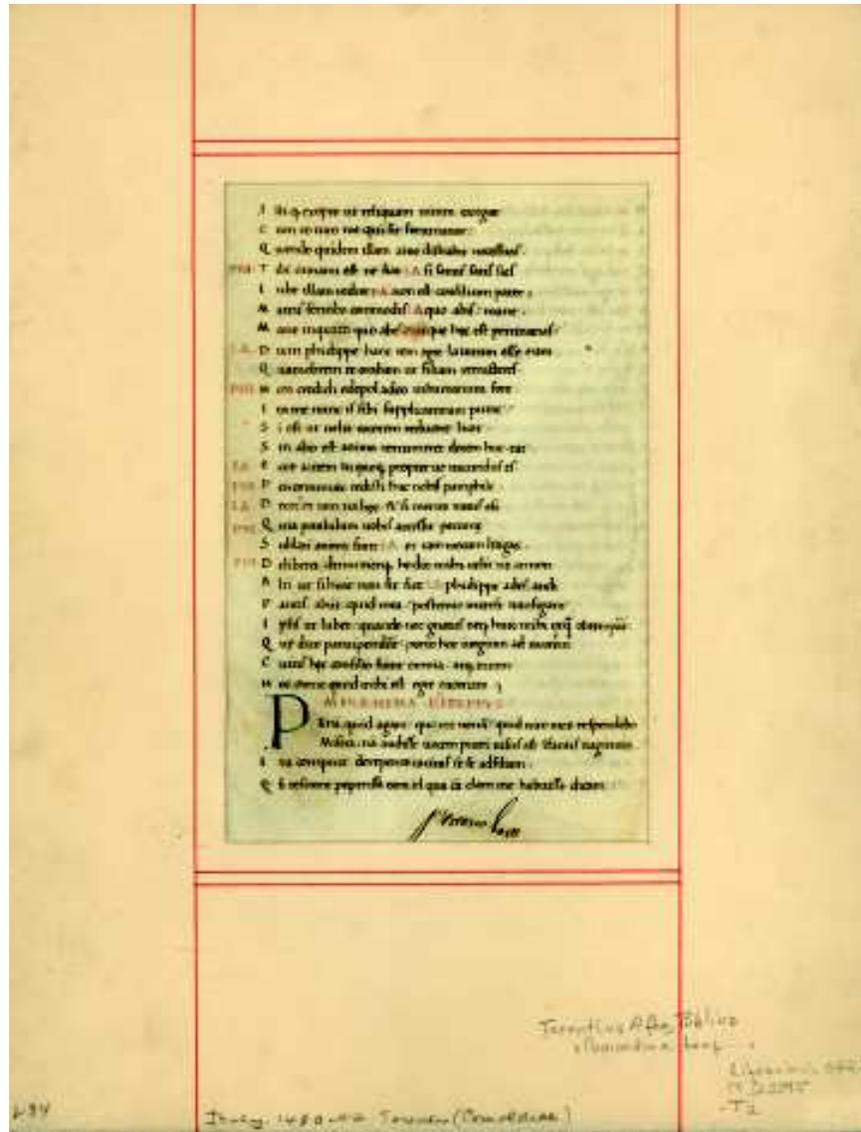


Figure I.5 Distinctive mat from an Otto Ege “portfolio” collection of manuscript and book fragments

When I say that he arranged the leaves thematically, I mean that each set of boxed fragments presented a particular perspective on the development of scripts and sometimes type fonts. For example, some of the fragment collections he sold had the following titles:

1. *Original Leaves from Famous Bibles, Nine Centuries, 1121–1935*, and this was actually two distinct series. *Series A* contained thirty-seven leaves and was issued in 1936 in two hundred sets. *Series B* had sixty leaves and was issued in 1938 in one hundred sets.

2. Another set was called *Fifty Original Leaves from Medieval Manuscripts*.

3. And still a third was described as *Original Leaves Illustrating the Evolution of “Black Letter” Types*.

It is not yet clear how many “sets” or individual leaves Otto Ege actually sold before he died in 1951. But what is apparent is the essential nature of Ege’s evangelism that resulted in the massive dismemberment and distant scattering of thousands of manuscript leaves, first across the United States, and eventually internationally.

* * * *

For the researcher committed to understanding the transmission of classical and medieval texts and how books were produced, read, and used by students and scholars of the past, the biblioclastic passion of Otto Ege had profound consequences. What are these problems and what are some of the ways that modern technology might assist us today in recovering this manuscript legacy?

Perhaps the greatest issue is dispersion: I sincerely doubt that it will ever be possible to locate all the leaves that have been scattered. In 1934 there were 103 leaves of the Rutgers Terence fragment (Figure I.2).¹⁶ It was then a complete manuscript that was still in its original fifteenth-century wooden boards and brown leather binding. Of the 103 leaves, approximately 20 have been recently traced (though not all located) through the outstanding detective work of Albinia de la Mare and several other scholars. But this means that more than 80 leaves of text are still missing.

A second serious issue confronts those scholars interested in the “archeology of the book” — for we study medieval and Renaissance manuscripts as material artifacts of the culture that produced them. Yet the zeal of Otto Ege meant that the book as artifact no longer exists! And bindings are critical factors for historians of the book. They can help answer

the question: which individuals or monastic institutions owned a volume? Bindings, together with their pastedowns and flyleaves, frequently provide crucial evidence such as shelf marks, inscriptions, and structural clues (like chains) that tell us who bound the volume, who commissioned it, or where it may have wandered across the centuries—for medieval and Renaissance manuscripts were frequently loaned, or borrowed, or presented as gifts by one scholar or institution to another. One example can illustrate the magnitude of the loss when a binding is removed.

Figure I.6 reproduces one leaf of a lovely bifolium presented to me by a generous friend and private book collector—it is from a Cistercian Missal perhaps copied in twelfth-century Spain.¹⁷ It is large in size, and in a format easy to read aloud for the celebration of the Mass. Note the fine monochromatic initials in several sizes and the rubrics that signal the text divisions.

In Figure I.7 the same fragment appears in its former location within the manuscript book's binding (now lost), when the manuscript was once photographed for an exhibition catalog.¹⁸ The residue marks of the early hardware (five bosses on the exterior of the lower wooden board) are discernible in the photograph, but the other physical evidence is missing. With respect to the former binding, the catalog entry for this item in the exhibition brochure reads:

Original sewing on split leather bands with manuscript spine linings. Laced in end bands appear to be continuous with sewing structure. Binding of blind stamped alum pigskin over wooden boards fastened with small wooden pegs. All hardware missing except one brass boss.¹⁹

The existence of this photographic reproduction and description of the binding raises a most significant issue — how much information was lost when the various manuscript books were disassembled? And to what extent were Otto Ege's precise attributions of place and date derived from this missing evidence?

For example, the splendid item in the Rutgers collection represented here in Figure I.8 is also originally from Otto Ege, and it provides the caption that the leaf came from a Perugian Dominican Missal dated A.D. 1353.²⁰ Presumably, the manuscript, before it was dismembered, contained an inscription providing this information — or at least one can speculate that this is the case.

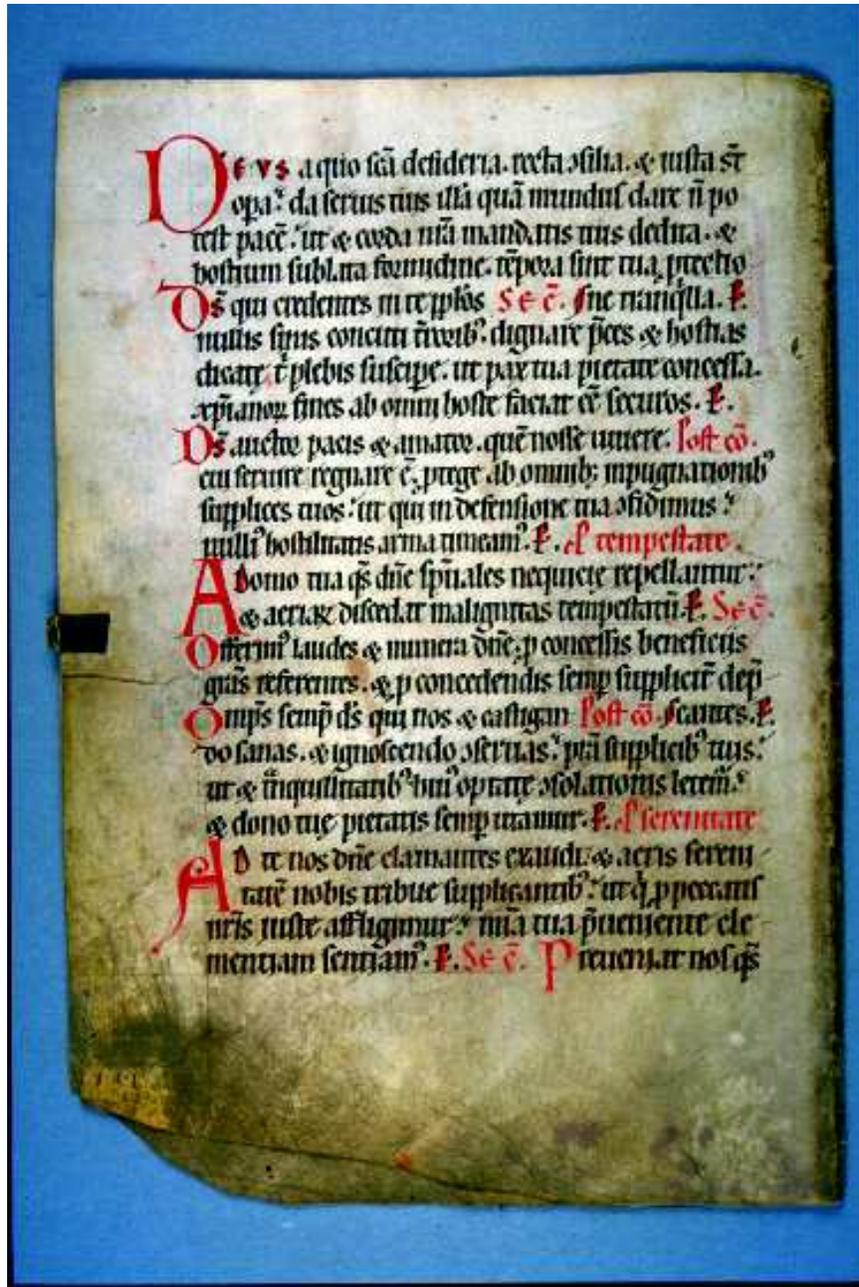


Figure 1.6 Cistercian Missal, Spain (?), second half of the 12th century

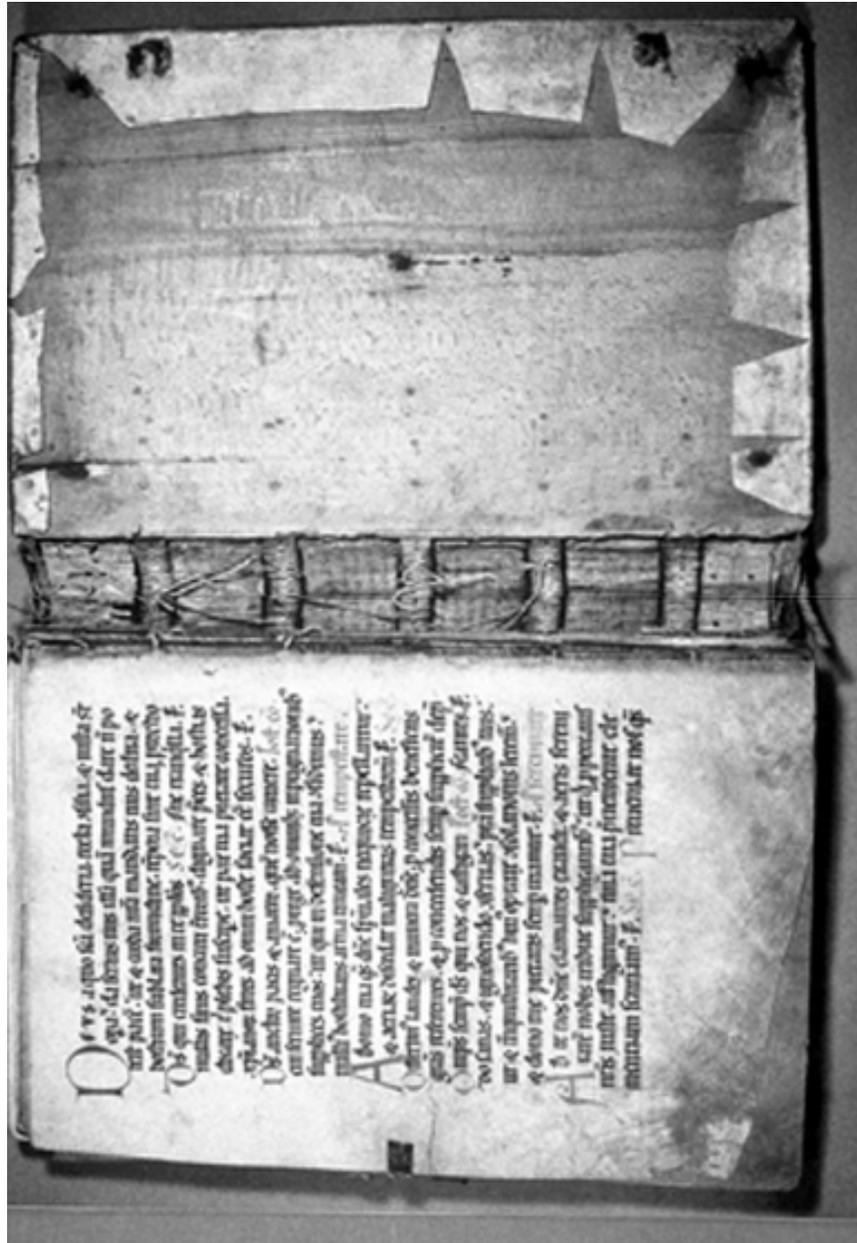


Figure I.7 Bifolium from Cistercian Missal in its former binding (no longer in existence)

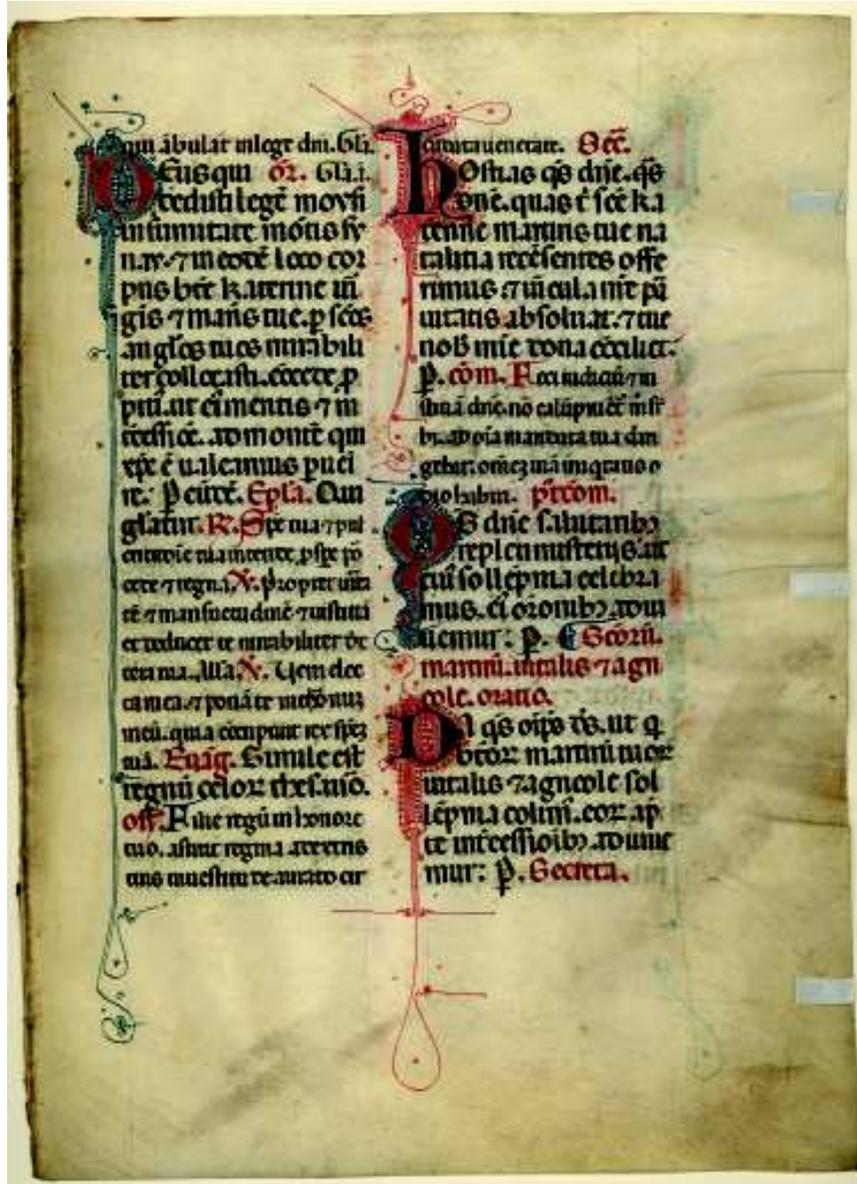


Figure I.8 Dominican Missal, Italy, 14th century

As mentioned above, the Ege leaves almost always carry very specific attributions of date; this happens with such frequency that a precise date attributed to a single leaf is sufficient to arouse at least the scholar's suspicion that he or she is looking at an Ege leaf.

But is it possible that all the manuscripts disassembled by Ege were, in fact, dated so precisely by their scribes? Statistically, this is hardly likely. One begins to conjecture that Ege — or others associated with him — assigned these dates. For one could also conjecture that an individual, whose background is with the study of printed books, could assume that all books, whether manuscript or printed, need a formal publication date.

Ege, as we know, as well as serving as dean of the Cleveland Institute of Art, was also the lecturer on history of the book at the Library School of Case Western Reserve University. I wonder if the precise dates of the Ege leaves reflect Ege's own training as a librarian of printed books, more than his knowledge of the world of hand-produced manuscripts in the Middle Ages and Renaissance?

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Although it may be forever impossible to re-create an Otto Ege volume in its entirety — complete with the heft of the volume (large choir books could weigh fifty pounds or more), the velvety feel of a well prepared piece of parchment, or the impressions on a stamped binding — the advent of electronic technology holds remarkable promise for re-assembling the fragments, and it is this possibility that I should now like to consider.

Imagine with me the following scenario:

Let us create an "Otto Ege Database" to which every institution or private collector would contribute digitized images of the recto and verso of each fragment, where entire "sets" or "portfolios" of images could also be viewed. This has recently been done by a number of libraries, most notably by the Rochester Institute of Technology for its Ege collection (<http://wally.rit.edu/cary/manuscripts>). Therefore, the random or "rogue" leaves not in formal sets (and there are many stray leaves floating in private and public collections) could be identified through comparison, as genuine Otto Ege leaves that have gone astray. And these random leaves could be added to the overall corpus of Ege material. For example, we might then discover those eighty odd leaves of the Terence manuscript that remain missing.

A monumental project called Digital Scriptorium, begun jointly by Columbia University and the University of California at Berkeley, provides a

potential starting point for the “Otto Ege Database.” Digital Scriptorium’s long-term goal is to offer electronically at least one image from every medieval and Renaissance manuscript in participating institutions (<http://sunsite.berkeley.edu/scriptorium>). There are now twelve American institutions involved in this initiative, and necessarily Otto Ege fragments will crop up as more reproductions of items are added to the Digital Scriptorium database. For example, we now know that the Terence leaf held by Rutgers has a sister leaf at Columbia University.²¹

The image *is* worth a thousand words, and many other libraries will only recognize that they hold Otto Ege leaves when they see a “matching leaf” in a good color digitized image, when they count the number of lines of text, and identify other pertinent features of the manuscript page.

After establishing the “Otto Ege Database,” let us then use software, such as Luna Imaging’s new version of its Insight program, to organize all the leaves according to the original manuscript from which they came. All the fragments from any given Ege manuscript (for example, the large leaves from the twelfth-century Missal, Figures I.6 and I.7) could be pulled together and arranged in the proper order, and even annotated as to the precise text identification, with indications of where leaves are missing from the sequence. And in the case of reconstructing this amazing manuscript volume, one would conclude the sequence of leaves with a computerized reconstruction of the now-lost binding. And the image of the binding could be linked to images of surviving bindings on comparable manuscripts.

As the final step in reconstruction, let us envision an active site such as that recently created at the British Library for *The Lindisfarne Gospels* and several other rare books and manuscripts. Visitors to the library can now “leaf through” an electronic version of the volume through touch-screen technology. Using Adobe Photoshop and Director 4 (a graphic animation program), the touch-screen technology allows the “reader” to move back and forth in the volume.

Tap the screen and the leaves turn — but do not wear gloves as the Queen of England did; her screen was slow to respond! The reader can also “zoom in” on particular illuminations or features of page layout, or hear an audio clip that provides information about the text. In the future, the British Library plans to add links to relevant Internet sites.

The British Library innovation cannot physically reassemble a scattered and broken book, but its principal purpose and technology are surely

appropriate to the codices dismembered by Otto Ege and his fellow “booktearers.” The British Library’s goal, in its very deepest sense, is much the same as Ege’s: to bring knowledge of this evidence of our past to everyone, not just to the scholar in the highly specialized research library, but also to a broad and ever more interested public.

Ege made medieval manuscripts public by scattering their leaves to many institutions; modern digitization and computers can perform the same task by putting the images of the leaves on the Web. Anyone who cares to tap on a computer screen (as in the British Library’s *Lindisfarne Gospels* project) can bring medieval manuscripts into full-color view.

* * * *

For Otto Ege fragments now dispersed around the world, the possibilities presented by modern technology are fascinating. It is only a matter of time, financial resources, and scholarly communication and perseverance before significant portions of Ege’s intriguing collection *will be* reassembled and made available electronically. To paraphrase Ege’s concluding remarks at the end of his article “I Am a Biblioclast”: It will be possible “to gather together [his] three score manuscripts, as well as hundreds of leaves, several dozen incunabula, and approximately a hundred examples of the great presses; and to share these with others, young and old, near and far.”²²

But as a Latin manuscript scholar who has been working for more than thirty years with the “real thing,” I would be remiss not to state that my personal intellectual passion remains inspired by the hand-produced manuscript itself, and I cannot imagine this ever to be otherwise. From the imperfections in the parchment, to the utilitarian leather book tabs attached to the edge of leaves, to the interlinear scribbles of students and scholars, to the glitter of real gold leaf, to the way a manuscript book feels as you open its cover — these intimate qualities of medieval and Renaissance manuscripts are my “touch with the past.”

Libraries, I believe, will continue to have and to cherish their special collections, where the medium of transmission can carry as much weight as the message, or at times even more. For special collections preserve these unique materials and treasures that tangibly help us to comprehend our human history.

Notes

- 1 This article has been revised from a “farewell lecture” originally presented on May 8, 2001, which was organized by the collection development committee of the Friends of the Rutgers University Libraries. My special thanks to Ron L. Becker, Maria DePina, Marianne Gaunt, Harry Glazer, Leonard Hansen, Julia Zapcic, and Richard Hale for planning and contributing to the success of this event and providing me with an occasion to discuss this fascinating topic.
- 2 In my pursuit to identify leaves from the former collection of Otto Ege, I have been greatly aided by the detective work of the following scholars: the late Albinia de la Mare, A.S.G. Edwards, Consuelo W. Dutschke, Virginia Brown, Benjamin Victor, and Alison Stones. I am also indebted to the brief, but excellent, discussion of Otto Ege’s career related by Christopher de Hamel, “Cutting Up Manuscripts for Pleasure and Profit,” *The Rare Book School 1995 Yearbook*, ed. Terry Belanger, (Book Arts Press, University of Virginia, Charlottesville: March 1996), pp. 12–14 and the section on Ege in Sandra Hindman, et al., *Manuscript Illumination in the Modern Age*. (Evanston, Illinois, Mary and Leigh Block Museum of Art, Northwestern University, c. 2001) pp. 255-59. A preliminary list of institutions containing items from Otto Ege will appear in Melissa Conway and Lisa Fagin Davis, *Directory of Institutions in the United States and Canada with Pre-1600 Manuscript Holdings*, (Bibliographical Society of America, forthcoming, 2003); I am grateful for their most generous and ongoing assistance with this project.
- 3 Seymour de Ricci and W.J. Wilson, “The Library of Otto F. Ege, 1888 South Compton Road, Cleveland, Ohio,” *Census of Medieval and Renaissance Manuscripts in the United States and Canada* (New York: American Council of Learned Societies, 1935) (reprinted New York: Kraus Reprint Corp., 1961) pp. 1937–48.
- 4 Otto F. Ege, “I Am a Biblioclast,” *Avocations* (March 1938) p. 519.
- 5 Another leaf of this manuscript is Yale University, Beinecke Rare Book and Manuscript Library MS 682. In the Sotheby’s sale of November 26, 1985, where many of the Otto Ege fragments were auctioned, lot 79 contained 19 leaves of this Cicero manuscript (13 detached and 3 bifolia). The sale description indicates that the manuscript once had 111 leaves and also contained the text of the *Somnium Scipionis*. The

description also gives the place of origin as “possibly Ferrara” and the date as “third quarter of the fifteenth century,” but then states that it was dated “1463” by Otto Ege.

- 6 Apparently this is the item sold at Sotheby’s May 28, 1934, lot 100. Purchased by Ege in October 1935 from Dawson of Los Angeles; de Ricci and Wilson, v. 2, p. 1947, no. 67. The script was previously attributed by A. C. de la Mare to “Messer Marco of Florence” (“New Research on Florentine Humanistic Scribes in Florence,” *Miniatura fiorentina del Rinascimento*, v. I [Florence, 1985] p. 597, no. 44).
- 7 This Livy manuscript, however, should not be confused with another fifteenth-century humanistic copy of the same text, also owned by Otto Ege; see A.C. de la Mare, “A Livy Copied by Giacomo Curlo Dismembered by Otto Ege,” Seminar in the History of the Book to 1500, Seventh Conference. *Interpreting and Collecting Fragments of Medieval Books*, ed. Linda L. Brownrigg and Margaret M. Smith (Los Altos Hills, CA, Anderson-Lovelace, 2000) pp. 57–88.
- 8 Yale University, Beinecke Rare Book and Manuscript Library, MS 748, was the gift of Laurence and Cora Witten in 1994. It was one of more than twenty manuscript and printed leaves presented by the Wittens, and it is likely that several of them were formerly owned by Otto Ege. Beinecke MS 804 was one item among five acquired from Ursus Rare Books, Ltd, and was described as a “twentieth-century facsimile of a thirteenth-century French missal.”
- 9 A brief discussion of this manuscript and its rich historical context can be found in Alison Stones, “Les Manuscrits du Cardinal Jean Cholet et l’enluminure beauvaisienne vers la fin du XIII^{ème} siècle,” *L’Art gothique dans l’Oise et ses environs* (Actes du colloque organisé à Beauvais par le GEMOB les 10 et 11 octobre 1998–2001) pp. 238–68, with pl. 445 on p. 244 of a leaf now in the Cleveland Museum of Art 82.141.
- 10 “To a Missal of the Thirteenth Century,” a poem of ten stanzas, first appeared in *The Century* 23:1 (1881): 48. It is not clear if the poem is specifically referring to the Beauvais Missal, but the poem is an apt description of it.
- 11 Two leaves of the Beauvais Missal (in addition to other fragments owned once by Otto Ege) were recently placed on the market for sale by Boyd Marcus at the annual May meeting of the Medieval Institute at Western Michigan University at Kalamazoo, Michigan (2001).

- 12 The text of the Latin inscription as transcribed in the Sotheby's catalogue reads: "Dominus Robertus de hangestis quondam canonicus Belvaccii legavit istam terciam partem missalis Ecclesie Balvaccii, pro obitu suo in eadem perpetuo singulis annis faciendo tercia die Novembris."
- 13 Ege, p. 516.
- 14 Ege, p. 518.
- 15 I thank Lisa Fagin Davis for sharing information about this fascinating tour.
- 16 Sotheby's, May 28, 1934, lot 100. The sale's description indicates that there were 103 leaves, but the initials on "pp. 1, 19, 36, 71, 85 [were already] cut away and replaced by modern ones."
- 17 Sotheby's, November 26, 1985, lot 44, with reproduction of a single leaf; then the lot consisted of 26 leaves, *without* a binding.
- 18 *The Effects of Time: An Exhibition of Books before 1600 with Artwork by Insects and Rodents, Mangled by Bookbinders and Dealers, etc.* September 18–October 17, 1987 Book Arts Gallery (New York, 1987) no. 29.
- 19 *Ibid.*, but here the manuscript is said to consist of thirty-five leaves, *with* binding, thus suggesting that the leaves sold at Sotheby's in 1985 were other leaves from the same codex that had already been removed from the volume at some unknown point, perhaps by Ege himself.
- 20 This leaf is from the same source as Boston University School of Theology STH MS leaves 65–66.
- 21 Columbia University, Rare Book and Manuscript Library, Med/Ren Frag. 4.
- 22 Ege, p. 520.