Chapter 8

BUYING AND BREAKING WITH PHILIP AND OTTO

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THE LATE THIRTEENTH-CENTURY manuscript known as the Beauvais Missal is a beautiful example of northern French manuscript production, written in an expert Gothic praescissa and beautifully illuminated (Figure 8.1). It is also in pieces. The story of the Beauvais Missal is painful, but in many ways it is not unusual. The manuscript was given to Beauvais Cathedral in the early fourteenth century and remained there for several centuries. The cathedral library was dispersed during the French Revolution at the end of the eighteenth century, as were most ecclesiastical collections. The Missal disappeared at that time but surfaced again several decades later as part of the collection of Didier Petit de Meurville.[1] In 1843, the Beauvais Missal—newly bound and gilt by Lyon binder Bruyère—was purchased by Henri Auguste Brölemann, a commercial broker in Lyon, from whom it passed through several generations to his great-granddaughter and heiress, Mme Etienne Mallet. She sold the manuscript at Sotheby's on May 4, 1926 (lot 161) for £970 to the dealer William Permain. In 2014, British scholar Peter Kidd discovered that Permain was acting as an agent for none other than William Randolph Hearst, who brought the manuscript to the United States. Hearst owned the codex for sixteen years before selling it for $1,000 in October 1942 through Gimbel Brothers, to the New York dealer Philip Duschnes.[2]

Duschnes counted among his friends and business associates fellow bookdealer Otto F. Ege, who was among the most prolific of the early twentieth-century American biblioclasts. Ege spent most of his career as a professor of art history at the Cleveland Museum of Art and at Case Western Reserve University in Ohio. As a bookdealer, he is best known for breaking apart manuscripts and early printed books in the 1930s and 1940s and

1 *Catalogue de la collection formée par M. Didier Petit, de Lyon* (Lyon: Lesne, 1843), lot 354.

2 Peter Kidd, "The Beauvais Missal: A New Piece of the Provenance," *Medieval Manuscripts Provenance* (August 4, 2014) https://mssprovenance.blogspot.com/2014/08/the-beauvais-missal-new-piece-of.html, accessed October 24, 2022.

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Figure 8.1. Leaf from the Beauvais Missal (Cleveland Museum of Fine Arts, Acc. No. 1982.141, verso). Courtesy of the Cleveland Museum of Art's Open Access Initiative.

selling them leaf by leaf at a massive profit. He was not the first to do this, but he was particularly profligate. Like his associate Duschnes, Ege had recognized how economies of scale would work in his favour if he sold 250 leaves to 250 buyers instead of one manuscript to one buyer. Hundreds, if not thousands, of rare books and manuscripts were destroyed and scattered by dealers like Ege and Duschnes. Much work has been done in recent years in identifying and tracing the dispersal of leaves from these broken books.[3] This essay will not repeat those efforts but will investigate the actual practice of biblioclasm, exploring material evidence in order to understand the methods of destruction wrought by biblioclast: scissors and blade.

Ege defended his biblioclasm with, what he considered, the noble and altruistic goal of putting a little bit of the Middle Ages within the economic grasp of even the humblest collector or smallest institution. In a 1938 article in a "hobbyist" journal called *Avocations*, Ege explained:

> Book-tearers have been cursed and condemned, but have they ever been praised or justified?...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.[4]

Ege's actions were certainly misguided, but he was correct in one important respect; small collections throughout the United States that could never have afforded to buy entire codices are the proud possessors of significant teaching collections of medieval manuscript leaves. Today, several thousand leaves from several hundred manuscripts that passed through Ege's hands can be identified in at least 115 North American collections in twenty-five states. Duschnes, for his part, offered hundreds of leaves for sale over the course of his career. The two dealers together account for a significant number of leaves currently found in North American public and private collections.

In 1995, Christopher de Hamel asserted that "By the end of his life, Ege had virtually gone into partnership with Duschnes."[5] This statement is borne out by my recent survey of 105 Duschnes catalogues from 1922 to 1955. This survey identified 496 offerings of single leaves in eighteen catalogues, representing at least 120 different manuscripts of which at least forty-seven can be confidently identified with manuscripts whose leaves were also scattered by Ege.[6] Duschnes's earliest leaf offerings are found in Catalogue

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3 See especially Scott Gwara, *Otto Ege's Manuscripts: A Study of Ege's Manuscript Collections, Portfolios, and Retail Trade: with a Comprehensive Handlist of Manuscripts Collected or Sold* (Cayce: De Brailes, 2013); Lisa Fagin Davis, *Reconstructing the Beauvais Missal* https://brokenbooks2.omeka.net, accessed October 25, 2022; and various studies on the Fragmentarium website https://Fragmentarium.ms, accessed October 24, 2022.

4 Otto F. Ege, "I am a Biblioclast," *Avocations* 1 (1938): 517.

5 Christopher de Hamel, *Cutting up Manuscripts for Pleasure and Profit* (Charlottesville: Book Arts Press, 1996), 18.

6 These include Gwara, *Otto Ege's Manuscripts*, Handlist Nos. 3, 4, 12–13, 15, 16, 18, 24, 30, 33,

34 (1939). From 1939 until 1948, he and Ege each offered leaves from dozens of the same manuscripts, easily identifiable by the common descriptive language they used.[7] For example, both dealers described leaves of the Beauvais Missal using the overly precise date of 1285 and the phrase "the first flowering of Gothic interest in nature." Ege may have been the one writing the shared descriptions; indeed, after Ege's death in 1951, the descriptions of manuscript leaves in Duschnes's catalogues no longer reflect the language of Ege's descriptions as used by his widow Louise. Beginning in the 1950s, Duschnes seems to have become more interested in selling miniatures and portfolio collections rather than focusing on text leaves. As regards sales of single leaves, without Ege's prose the Duschnes descriptions in the 1950s are generally too vague to make clear connections between leaves he was selling and those being offered by Louise Ege, and the leaves illustrated in the Duschnes catalogues from this period do not correlate with leaves Louise was marketing (the exceptions are found in the shared portfolios they both marketed). This sea-change suggests that manuscripts acquired by either dealer in the 1940s were candidates for shared leaves while those acquired after Ege's death may not have been. This hypothesis has important implications for the case studies to be addressed below.

The relationship between the Ege business and Duschnes did continue in one important respect after Otto's death. Louise continued Otto's work by bringing a pet project to fruition, using leaves of dozens of different manuscripts and early printed books to create thematic "portfolios," many of which are still housed as discrete collections. The three most common of these portfolios are titled *Fifty Original Leaves from Medieval Manuscripts*, *Original Leaves from Famous Bibles*, and *Original Leaves from Famous Books*.[8] The leaves were hinged into custom mattes with a distinctive red-fillet border ("vermillion" in Ege's parlance) and Otto's (or Louise's) handwritten notes across the bottom, identified with Ege's letterpress label, and housed in custom buckram boxes. As early as 1951, Duschnes was offering the *Original Leaves from Famous Books: Nine Centuries* series using the same language as was used to market the identical Ege set. The *Fifty Original Leaves* sets, however, were marketed and sold exclusively by Mrs Ege.

With very few exceptions, the leaves in these portfolios are always sequenced in the same order, so that, for example, leaf No. 3 in one set comes from the same manuscript as No. 3 in every other set of the same title. Forty *Fifty Original Leaves* portfolios were assembled; thirty-one have been located.[9] Across those thirty-one boxes are thirty-

37–38, 40–45, 47, 49, 50, 52–53, 56, 59–61, 66–67, 71, 73–74, 77, 82, 100, 119, 122, 125, 143, 151–52, 166, 169, 175, 228, 233, and 237.

7 Gwara, *Otto Ege's Manuscripts*, Handlist Nos. 30–31.

8 For more on these various collections, see Gwara, *Otto Ege's Manuscripts*, and Barbara Shailor, "Otto Ege: Portfolios vs. Leaves," *Manuscripta* 53.1 (2009): 13–27.

9 To the twenty-nine sets recorded by Gwara (*Otto Ege's Manuscripts*, 106–7) may be added No. 3 (the Ege Family's personal portfolio)—acquired from Otto and Louise Ege's grandchildren by the Beinecke Rare Book and Manuscript Library in 2015 (shelfmark TBD)—and Set No. 1—found in a basement in Ohio in 2020, auctioned at Christie's London on December 8, 2020, lot 9, and acquired by the Houghton Library at Harvard University (MS Typ. 1294). The sets are generally numbered,

one leaves from each of those fifty manuscripts. These portfolios, therefore, represent a coherent—and intrinsically American—corpus of leaves that can be affiliated with a discrete number of manuscripts, leading to the realistic possibility of the recovery and study of at least a portion of many of these codices.

This work has been facilitated in large part by the 2013 publication of Scott Gwara's seminal study, *Otto Ege's Manuscripts*. In this volume, Gwara has given each dismembered codex associated with Ege a handlist number, greatly simplifying the task of research and reference. For example, instead of describing one particular leaf as a mid-fifteenth-century copy of Jerome's *Contra Jovinianum* that has two columns and forty-one lines per page, we can simply refer to it as Handlist 35. These Gwara Handlist numbers will be used throughout this essay. The field was also expanded significantly in 2015 by the acquisition by the Beinecke Rare Book and Manuscript Library at Yale of the Ege family's private collection, which includes dozens of whole and previously unstudied Books of Hours, hundreds of single leaves, archival files, and the carcasses and remnants of several dismembered codices.[10]

The remains of these broken books represent significant—and generally unstudied—material evidence, shedding light on Ege's biblioclastic praxis as well as providing new provenance evidence for these once-intact codices. The following case studies will demonstrate the kind of conclusions that can be drawn from the study of that which survives. Each case adds a new piece of evidence, and together they take us into Ege's workshop, allowing us to bear witness to his biblioclastic process.

First, the Beauvais Missal, also known as Handlist 15. Duschnes purchased the Beauvais Missal in mid-October 1942. On October 1 of that year, several weeks *before* the sale, Ege wrote a letter to Lima (Ohio) Public Librarian Freda Silver in which he referred to "nine new items, the FINEST, Beauvais, France 1285 (will be sent shortly)."[11] This chronology suggests that Duschnes and Ege agreed in advance to buy, and to break, the Beauvais Missal. Almost immediately after the 1942 sale of the Beauvais Missal, in fact, Duschnes began offering leaves for sale, for $25, $30, or $40 each, depending on the number of illuminated initials on the particular leaf.[12] After removing the leaves he intended to offer for sale, Duschnes apparently passed the remnants on to Ege, who distributed leaves through his usual means, by gift or sale. Many single leaves of the Beauvais Missal were sold between 1942 and Ege's death in 1951, but others remained in stock. Forty of these became No. 15 in the *Fifty Original Leaves* portfolios.

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although one set, at Smith College in Northampton, Massachusetts, is unnumbered.

10 An exciting new resource is under development, as Eric Johnson, the curator at Ohio State University who has scoured the state looking for Ege leaves on behalf of the OSU, recently found several notebooks at the Lima (Ohio) Public Library recording their transactions with the Eges beginning in the 1940s, with details about dates, prices, and items. Johnson has been working for several months on a soon-to-be-public database of this material.

11 Letter from Otto F. Ege to Freda Silver, dated October 1, 1942, Lima Public Library, Special Collections, SLPA—Ege Correspondence/1942–1949.

12 Philip C. Duschnes, *Catalogue no. 54* (November 1942), no. 25.

As of this writing, with thanks to librarians, collectors, curators, and scholars worldwide, my Beauvais Missal digital reconstruction includes 122 catalogued and sequenced leaves of the original 309.[13] With such a large number of leaves to work with, there is now enough data to begin to draw some conclusions about the manuscript. For example, the distribution of identified leaves within the manuscript allows us to formulate hypotheses about the dismantling and dispersal of the Missal. The manuscript is the second of a multi-volume set (the others are untraced). It is a summer volume, preserving temporale and sanctorale propers for March–November (in addition to the expected calendar, canon, commons, and special masses). A large number of Sanctorale leaves in July and August are found in *Fifty Original Leaves* sets and can be therefore definitively associated with Ege rather than Duschnes. This suggests that Ege was working with several quires from that particular section. The large number of recovered Sanctorale leaves relative to the other sections may also be because the Sanctorale leaves tend to have more decoration than leaves in the other sections, presumably making them more marketable. Duschnes, for example, priced the leaves according to the number of initials they preserved, as noted above. It is noteworthy that every recovered leaf has at least one initial, as leaves without initials would likely have been unmarketable and may even have been discarded.[14]

This kind of analysis can be profitably applied to other Ege-sourced leaves. Since 2015, the final project in my annual introduction to manuscript studies at the Simmons University School of Library and Information Science has been a digital reconstruction and study of one of the Books of Hours whose leaves are found in the *Fifty Original Leaves* portfolios.[15] Because there are thirty-one known portfolios, thirty-one leaves from the target manuscript can be easily identified. Each student is assigned one leaf of the manuscript to catalogue in the Fragmentarium database. The students work together to put the leaves in order, creating a digital reconstruction, also in Fragmentarium. Finally, the cumulative evidence of the entire group of leaves is used to investigate the Use, contents, origin, and provenance of the reconstructed manuscript, using online resources such as the Schoenberg Database of Manuscripts. Thus far, the class has studied Handlist numbers 28, 29, 30, 31, 46, 47, and 48. While the conclusions that have been drawn regarding the individual manuscripts are beyond the scope of this essay, certain patterns are beginning to emerge in the data regarding the surviving leaves, conclusions that may shed additional light on the collaborative biblioclasm practiced by the Eges and Philip Duschnes.

To conduct this analysis, I have tabulated the number of identified leaves from each section of each Book of Hours, counting only the leaves that can be definitively identified with Ege, that is, those found in one of the *Fifty Original Leaves* portfolios (Figure 8.2).

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13 Davis, "Reconstructing the Beauvais Missal" and *Beauvais Missal (Virtual Reconstruction)*, https://fragmentarium.ms/overview/F-4ihz, accessed October 24, 2022.

14 See Lisa Fagin Davis, "Reconstructing the Beauvais Missal: A Progress Report," *Digital Philology: A Journal of Medieval Cultures* 13 (2024): 9–53 (https://doi.org/10.1353/dph.2024.a926884).

15 "The Medieval Manuscript from Charlemagne to Gutenberg," https://fragmentarium.ms/courses/slis, accessed October 24, 2022.

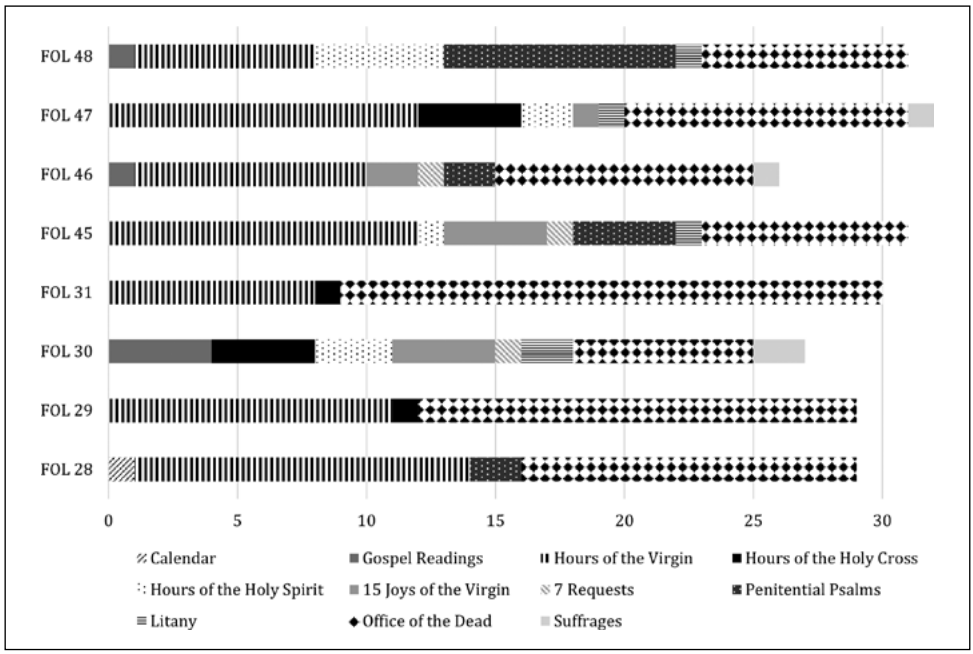


Figure 8.2. Recovered Leaves of Ege-Sourced Books of Hours. Author diagram.

In several cases, leaves have been identified outside of portfolios, but since those typically cannot always be confidently identified with Ege and may have been distributed by Duschnes, such leaves are not included in this analysis. Of the seven manuscripts studied by the Simmons students so far, only one, Handlist 47, can be confidently identified in Duschnes catalogues.[16]

Based on the data visualized in Figure 8.2, it seems initially clear that leaves from the Office of the Dead appear to be over-represented, especially when compared to the number of leaves from the Hours of the Virgin. In one example, Handlist 30, there are no identified leaves from the Hours of Virgin at all. An analysis of the leaf-count for these two sections in fifteen of the Books of Hours catalogued by Roger Wieck tests the assertion that the Office of the Dead is over-represented in the Simmons projects (Figure 8.3).[17] The cumulative results reveal an even more striking contrast. An astonishing 43% of Ege-sourced leaves come from the Office of the Dead, while only 29% come from the Hours of the Virgin. On average, the folio count for the Hours of the Virgin in the con-

16 Philip C. Duschnes, *Catalogue 74* (1945), item 23; *Catalogue 79* (1947), item 226; *Catalogue 88* (1948), item 26. It is possible that leaves from some of the other target manuscripts may have been distributed by Duschnes as part of mixed lots or lots with overly-vague descriptions, or sold out of his shop in New York City, and thus are not definitively identifiable in his published catalogues.

17 Roger Wieck, *Time Sanctified: The Book of Hours in Medieval Art and Life* (Baltimore: Walters Art Gallery, 2001), Catalogue, 171–225.

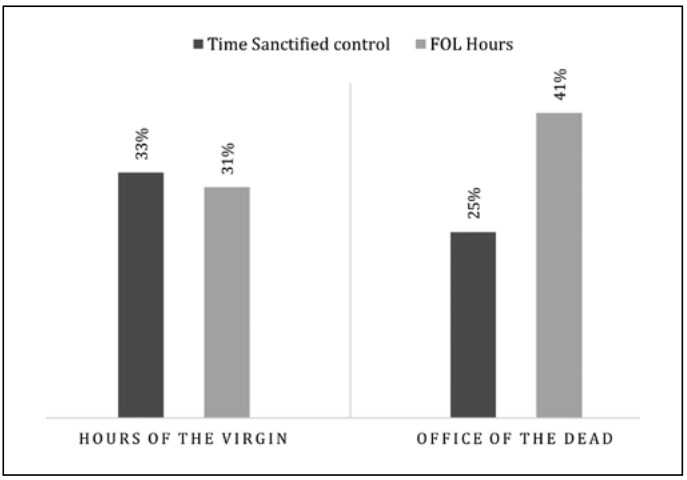


Figure 8.3. Control Group vs Ege-Sourced Books of Hours. Author diagram.

trol group is 25% greater than the number of leaves required to record the Office of the Dead, and the two sections comprise 33% and 25% of the contents respectively. In the *Fifty Original Leaves* sets, then, leaves from the Office of the Dead do indeed appear to be significantly over-represented, appearing nearly twice as often as might be expected. If leaves of these Books of Hours could be definitively identified in Duschnes catalogues, one might confidently argue that the over-representation of leaves from the Office of the Dead sheds light on how the Eges and Duschnes collaborated, with Duschnes generally working with the front of a volume and passing the back half on to the Eges. Until evidence affiliating more of these manuscripts with Duschnes comes to light, however, this hypothesis remains unproven.

What of the material evidence? As we move through the remaining case studies, we will rewind the biblioclastic process, from leaf to bifolium to quire to codex. First, single leaves. Several leaves that can be definitively associated with Ege's section of the Beauvais Missal preserve an untrimmed gutter edge. Scissors or a guillotine would have left a trimmed edge where the leaf was cut out of the codex, while an untrimmed, intact gutter is the result of a bifolium being carefully removed from its quire before being divided into its constituent leaves, resulting in visible sewing holes along the gutter edge. These untrimmed edges suggest that Ege's biblioclastic praxis—inevitably and irreparably destructive—was at the same time a deliberate and careful deconstruction.[18] This contention is supported by the remnants of other Ege manuscripts.

A disbound remnant of eighteen leaves from Handlist 1 was acquired by Stanford University in 1985 and is now Misc. MS 305 (Figure 8.4). Single leaves of this mid-twelfth-century glossed Bible were used as No. 1 in the *Fifty Original Leaves* portfolios, but were being marketed by Ege as early as 1944. They do not appear in Duschnes's

18 For example: Beauvais Missal (Fragment), Albany, State Library of New York, *Fifty Original Leaves from Medieval Manuscripts*, No. 15, https://fragmentarium.ms/overview/F-jfyx, accessed October 24, 2022.

catalogues, suggesting that the acquisition, dismemberment, and dispersal of this manuscript were handled by Ege alone, and that we can attribute the condition of this remnant entirely to Ege. In the disbound Stanford remnant, we find not only intact gutter-edges but intact *bifolia*. We have moved one step backwards in the process of dismemberment—the final step would have been the division of conjoint leaves which, in the case of these bifolia, never occurred. The Beauvais Missal was not so lucky; there are no conjoint bifolia known to survive.

The remnants of Handlist 4 are particularly instructive for understanding the difference between the biblioclasm practiced by Ege and that of Duschnes. When whole, Handlist 4 was a mid-thirteenth-century manuscript of 210 leaves recording ninety-two sermons on the Psalms attributed to Philip the Chancellor, a text often referred to as a *catena* or Chain of Psalms.[19] The manuscript's precise origins are unknown, although by the late fourteenth century it had entered the collection of the Servite Library of San Marcello al Corso.[20] It was sold by Erik von Scherling in 1937, and leaves were being marketed by Duschnes by 1940.[21] Although leaves of the manuscript were used by the Eges as No. 4 in the *Fifty Original Leaves* sets in the early 1950s, Ege was marketing leaves of this manuscript as early as 1944.[22] In other words, because Ege and Duschnes are known to have marketed leaves from this manuscript, we can compare the material evidence of leaves from the same source-manuscript that were offered for sale by both Ege and Duschnes.

The largest known remnant of this manuscript is University of Notre Dame (UND) cod. Lat. b. 11, a group of sixty-five leaves (fols. 1–60 and fols. 206–210; Figure 5).[23] Although the bifolia are disbound, they are still attached by remnants of glue on the spine (Figure 8.5). Nearly all the next thirty-two leaves in the sequence established by Ariel Brecht are found in *Fifty Original Leaves* portfolios (spanning from folio 68 (Ohio

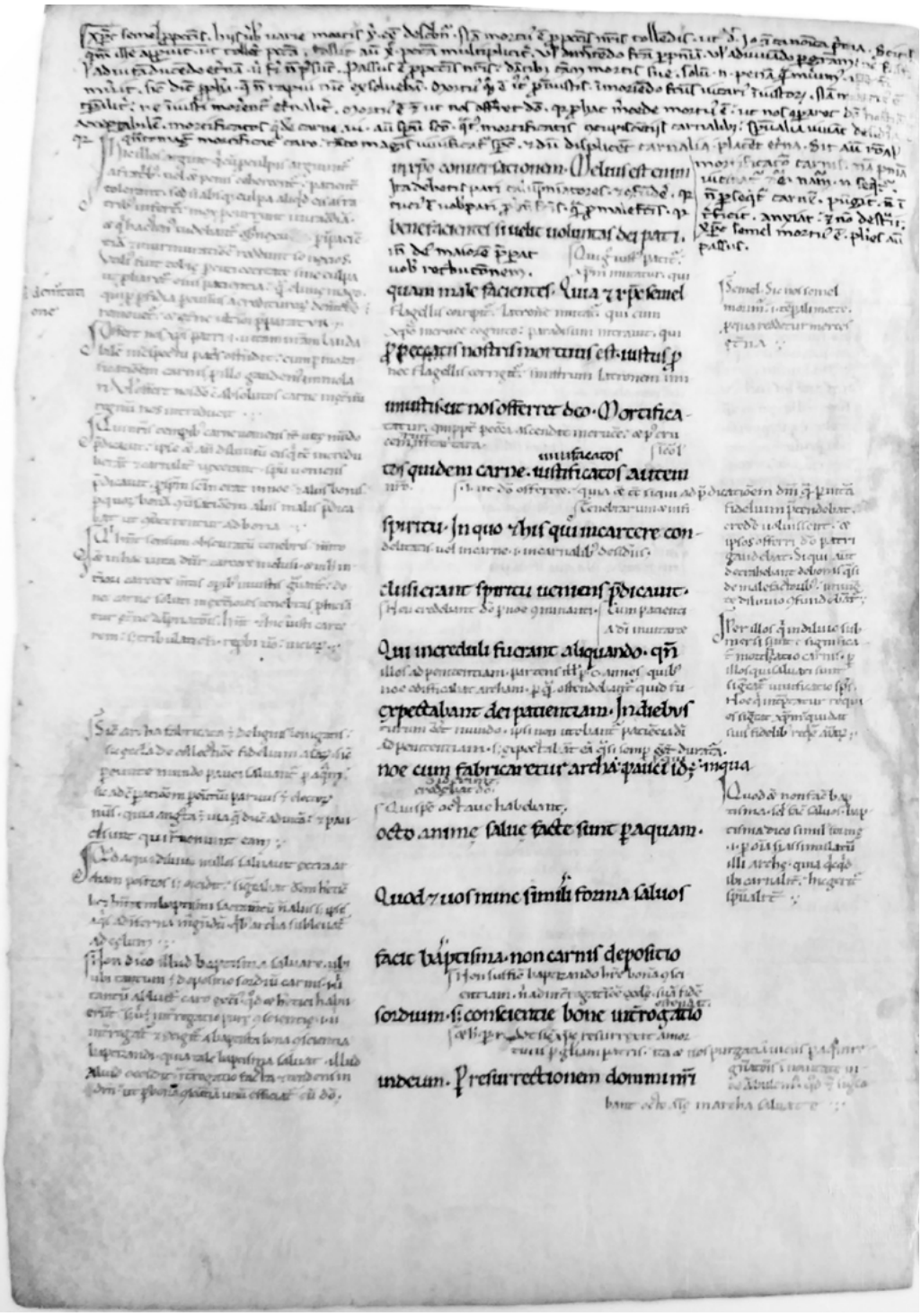
19 On this manuscript, see: Ariel Brecht, "MS Ege 4: A Preacher's Companion" (masters' thesis, University of Saskatchewan, Saskatoon, 2021); David T. Gura, *A Descriptive Catalogue of the Medieval and Renaissance Manuscripts of the University of Notre Dame and Saint Mary's College, Notre Dame (IN)* (Notre Dame: University of Notre Dame Press, 2016), 204–13; David T. Gura, "The Medieval Provenance of Otto Ege's 'Chain of Psalms' (FOL 4)," *Fragmentology* 4 (2021): 95–99; Gwara, *Otto Ege's Manuscripts*, 117–18; Peter Kidd, "Otto Ege's 'Chain of Psalms' Manuscript," *Medieval Manuscripts Provenance*, 13 July 2019, https://mssprovenance.blogspot.com/2019/07/otto-eges-chain-of-psalms-manuscript.html, accessed October 24, 2022; Yin Liu and Ariel Brecht, "Leaf 4 in Otto Ege's Fifty Original Leaves Portfolio – A New Identification: Sermons by Philip the Chancellor," *Florilegium* 33 (2016): 167–81.

20 Gura, "Medieval Provenance," 98.

21 Erik von Scherling, *Rotulus* 4 (Winter 1937), item 1838 (identified by Kidd, "Otto Ege's 'Chain of Psalms' Manuscript"). See https://sdbm.library.upenn.edu/entries/152036, accessed October 24, 2022. For the earliest Duschnes sale of leaves from this manuscript, see *Catalogue 42* (1940), item 2. Duschnes continued to offer leaves from this manuscript throughout the 1940s.

22 Otto F. Ege, *101 Original Leaves & Sets of Leaves from Medieval Manuscripts, Incunabula, Famous Bibles, and Noted Presses* (Lima: Lima Public Library, 1944), no. 18. See Gwara, *Otto Ege's Manuscripts*, 255 (fig. 43).

23 Gura, *Descriptive Catalogue*, 204–13.



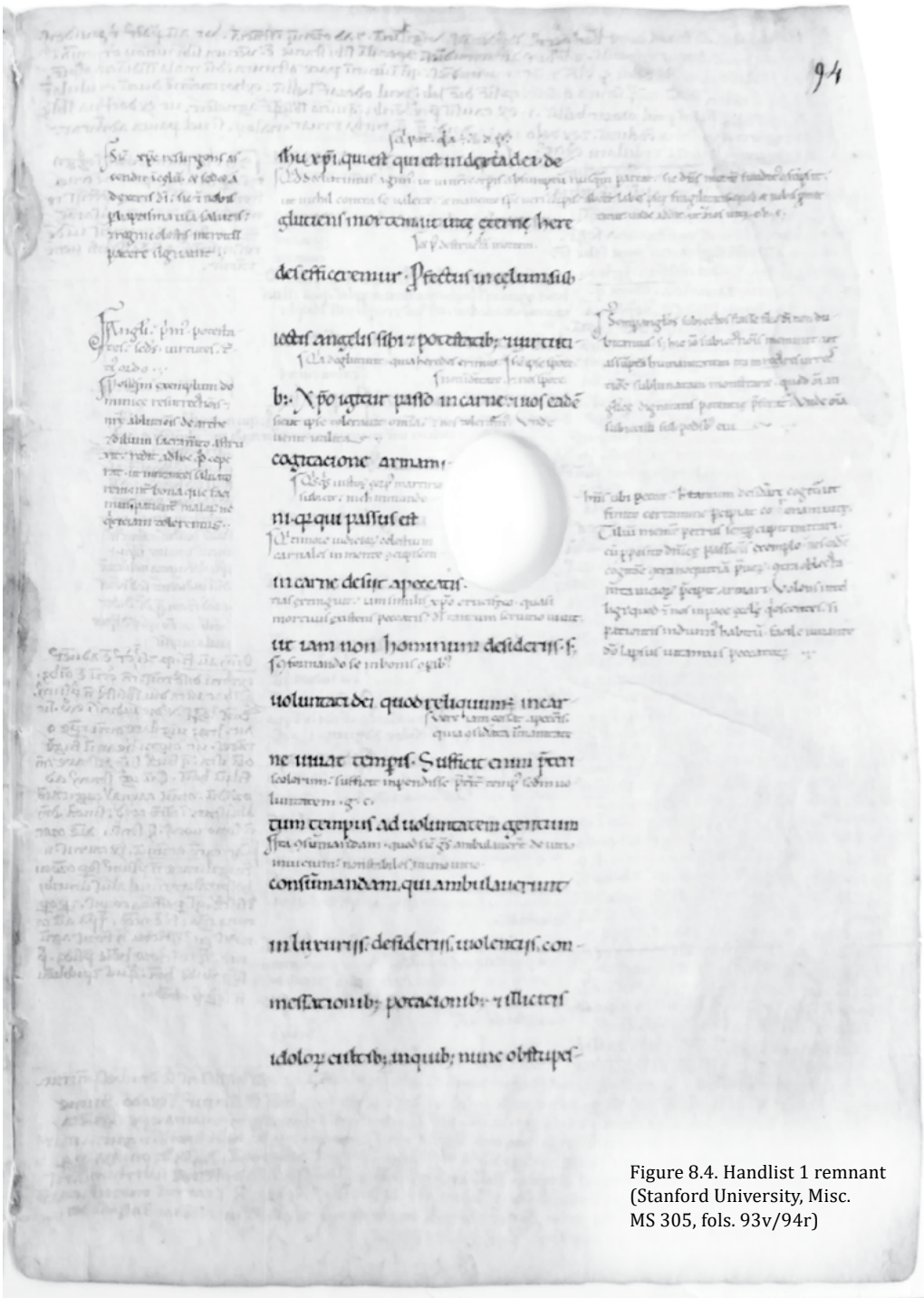


Figure 8.4. Handlist 1 remnant (Stanford University, Misc. MS 305, fols. 93v/94r)

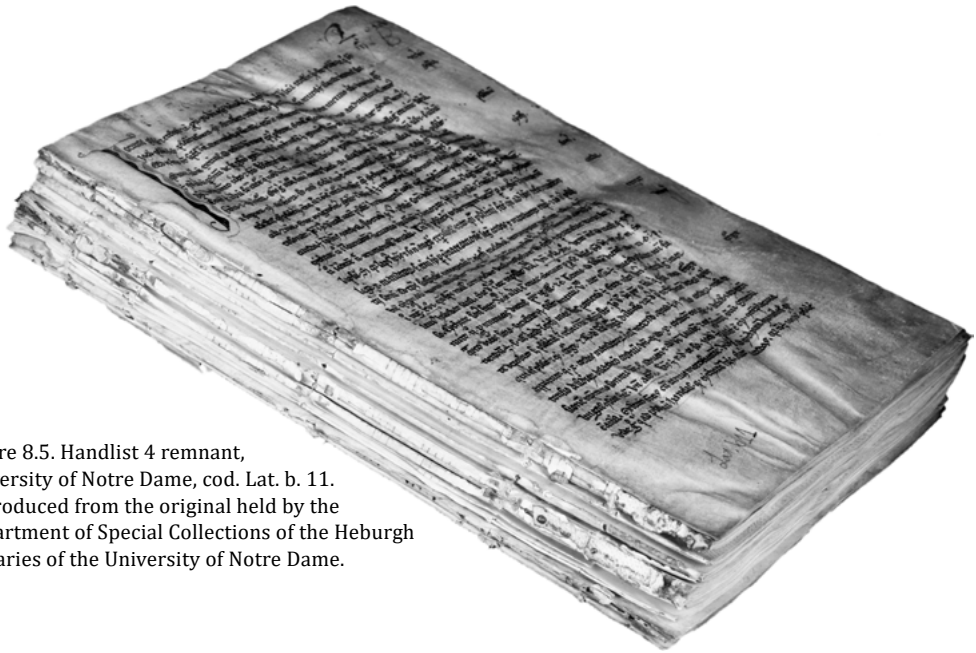


Figure 8.5. Handlist 4 remnant, University of Notre Dame, cod. Lat. b. 11. Reproduced from the original held by the Department of Special Collections of the Heburgh Libraries of the University of Notre Dame.

State University) to folio 128 (Cleveland Public Library), with two leaves in this span in private hands).[24] In other words, most of this span of leaves can be definitively associated with Ege. Leaves in that subgroup—all of which are in their original portfolio collections if not still in their original matting—retain an untrimmed gutter edge. This evidence of the careful dismantling of the codex is in keeping with the evidence of leaves from other Ege-sourced manuscripts, such as the leaves of the Beauvais Missal described above. These leaves follow the Notre Dame remnant closely in sequence; it can be inferred that the remnant, and the following quires, were likely in Ege's hands. The remnant's intact condition can likely be attributed to Ege's handling.

Brecht records eight additional leaves, all of which come from later in the manuscript, spanning fols. 108–191. The last recorded leaf before the UND remnant's Index is from the Art Gallery of Ontario's *Fifty Original Leaves* set, folio 201, but the others in this later section have no known Ege provenance. The untrimmed gutter edges of the known-Ege leaves contrast dramatically with the analogous edges of those that are not definitively Ege-sourced, which are neatly trimmed. For example, *Fifty Original Leaves* No. 4 at the University of Minnesota is untrimmed along the gutter edge, while a second Handlist 4 leaf in the collection that is not in the *Fifty Original Leaves* set is clearly trimmed.[25] There is of course no way to ascertain exactly when these leaves were trimmed, but as they all come from the back of the manuscript, it is possible that they were from the section of the manuscript dismembered by Duschnes, cut out of the manuscript or trimmed by him before sale.

24 Brecht, "MS Ege 4," Appendix A.

25 University of Minnesota, Special Collections and Rare Books, Otto F. Ege, *Fifty Original Leaves*, MS 4 https://umedia.lib.umn.edu/item/p16022coll210:149?q=Ege+manuscript+4 as compared to Manuscript 35 https://umedia.lib.umn.edu/item/p16022coll180:101?q=MS+35, accessed October 24, 2022.

Figure 8.6. Handlist 14 remnant, Yale University, Beinecke Rare Book and Manuscript Library, Otto F. Ege Collection, GEN MSS 1498, Box 95. Author photograph.

Handlist 14 represents the next step back towards the unbroken codex. Leaves of this luxurious early fourteenth-century Carthusian lectern Bible became No. 14 in the *Fifty Original Leaves* portfolios (Figure 8.6).[26] The manuscript was sold by Sotheby's in 1931 to Hastings, then went through Hoepli and several other owners and dealers before being sold by Parke-Bernet in 1948.[27] A leaf of the manuscript photographed for Ege's microfilm archive in 1952 represents the earliest evidence of the dismemberment of this manuscript.[28] Duschnes is not known to have offered leaves of Handlist 14, suggesting that it was indeed Ege who acquired and dismantled the manuscript and that the condition of any remnants can be attributed to his handling.[29] Hundreds of leaves remained

26 For the association of this Bible with the Carthusian order and a list of known historiated leaves, see Peter Kidd, *The McCarthy Collection: Volume III: French Miniatures* (London: Ad Ilissum, 2018), no. 60, 199–202.

27 See the Schoenberg Database of Manuscripts, https://sdbm.library.upenn.edu/manuscripts/2241, accessed October 24, 2022.

28 Scott Gwara, private correspondence, September 2022.

29 Gwara contends that Duschnes offered leaves of this manuscript in the 1960s, but an examination of the images in the cited catalogues reveals that these were from a different early fourteenth-century lectern Bible. See Gwara, *Otto Ege's Manuscripts*, 121.

unsold, including several large remnants. A group of more than 210 leaves belongs to Martin Schøyen.[30] Another large remnant was acquired by the Beinecke Library as part of the Ege Family Collection in 2015.[31] In addition to a significant number of intact bifolia, this remnant includes the boards, described in 1948 as "seventeenth[-]century calf… worn and repaired," in which the remnant bifolia are loosely laid. With intact bifolia laid in their original boards, we have moved one step closer to the unbroken codex.

The next step backward in our chronology of biblioclasm is exemplified by Handlist 2, a late twelfth-century Missal recently identified by Katherina Kaska as having originated at Stift Hohenfurth in Vyšší Brod in the modern-day Czech Republic.[32] These remnants are intact bifolia that, at least when photographed in 1987, were still sewn into their binding. Ege acquired the complete manuscript at the same 1948 Parke-Bernet sale at which Handlist 14 was sold. In that catalogue, the binding was described as "full white blind-stamped pigskin leather, apparently late fifteenth century, one remaining metal boss; binding defective, many leaves loose or partly loose." As Peter Kidd pointed out, the remains of the bosses can be clearly seen inside the lower board, and the turn-ins do appear to be pigskin.[33] The book's condition, with loose leaves, was one of the ways Ege justified his biblioclasm; if the manuscript was already defective, he reasoned, what was the harm in taking it apart? The manuscript originally had 173 leaves; forty were used as No. 2 in the *Fifty Original Leaves* portfolios, four have been identified outside portfolios, a group of twenty-six leaves was sold at Sotheby's in 1985, and thirty-five were still sewn into the binding as of 1987. The binding was exhibited in New York City in 1987 by The Book Arts Gallery in a show focusing on damaged manuscripts titled "The Effects of Time." The binding and its thirty-five leaves were said to have been loaned from "The Otto Ege Collection," but the remnant's current location is unknown. The last visible leaf, however, is part of a bifolium that was given to Leonard Hansen by Louise Ege. Hansen gave it to Barbara Shailor, who in turn gave it to the Grolier Club in New York City, where it is now MS 45.

It is in objects like the remnant of Handlist 2 that we can explicitly discern Ege's actual biblioclastic praxis. Duschnes did not sell leaves from this manuscript, and so, as with the previous example, the condition of this remnant can be ascribed entirely to Ege. He could have cut out the leaves with scissors, or removed the spine with a guillotine to free the leaves. Neither of these occurred. Even in an older black-and-white photo, it is clear that the manuscript was carefully dismantled one bifolium at a time,

30 Sold at Sotheby's, December 11, 1984, lot 39 (purchased by Maggs). See Martin Schøyen, private collection MS 223.

31 The *In Principio* leaf, reproduced in the 1948 catalogue, was also acquired by Yale as part of the Ege Family Collection.

32 Katherine Kaska, "Hohenfurth, Emil Hirsch und Otto Ege," *Iter Austriacum* (April 15, 2018), www.iter-austriacum.at/bibliotheksgeschichte/hohenfurth-emil-hirsch-und-otto-ege, accessed October 24, 2022.

33 Peter Kidd, "A 12th-century Cistercian Missal Formerly Owned by Otto Ege," *Medieval Manuscripts Provenance* (August 18, 2015), https://mssprovenance.blogspot.com/2015/08/a-12th-century-cistercian-missal.html, accessed October 24, 2022.

leaving the remnant bifolia sewn in and the snipped sewing threads and cords visible. With remnant bifolia still sewn into the boards, we have come as close as we can to the intact codex.

An analogous—but traced—example tells a similar story.[34] The binding and attached remnants of Handlist 12, a thirteenth-century French Psalter, were acquired by the Beinecke Library in 2019 and now comprise MS 1226. This manuscript was an early acquisition by Ege, purchased from Grafton & Co. in 1928 and codified in the de Ricci *Census* as Ege's manuscript No. 13.[35] The binding is described there as eighteenth-century brown calf, and while the front and back boards have not been imaged, that description is consistent with what can be seen around the edges of the open remnant. In 1935, the manuscript was described as having 153 leaves, but was already defective, making it a prime candidate for dismantling. Today, the binding retains only sixteen leaves. Duschnes was selling leaves from this manuscript as of 1945, but the binding and its remnants remained in Ege's hands.[36] The condition of the remnant—showing evidence of the careful disassembling of the codex—can therefore be entirely ascribed to Ege.

By examining the material evidence of leaves, bifolia, quires, sewing, and boards, we can begin to understand the biblioclasm practiced by the Eges and Duschnes. The Book of Hours leaves suggest that Duschnes may have removed leaves from the front of some of these volumes, sending the back halves to the Eges for dismantling. The Eges, for their part, disassembled their codices methodically and with care. This was done by releasing a quire from the spine by cutting through the cords and sewing, snipping the threads in the gutter, lifting out the bifolia one by one, and, in the final step, by cutting conjoint leaves apart. This process preserves the gutter edge and sewing holes. Duschnes, on the other hand, seems to have either cut leaves out along the gutter or trimmed the gutter edges as part of preparing the leaves for sale. It is likely no coincidence that the identified remnants are all from manuscripts sacrificed for the *Fifty Original Leaves* sets, carefully curated assemblages produced by Otto and Louise.[37] The Eges were butchers, certainly, but they seem to have practiced their biblioclasm with care, even with a loving hand. This careful destruction, this loving dismemberment, is a contradiction that is difficult for the modern bibliophile to reconcile. But the Eges and their biblioclastic ilk, including Philip Duschnes, have always been studies in contradiction.

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34 There are at least two additional examples of bifoliate remnants attached to their Ege-era boards, but as their conditions are similar to those that have already been described, they are not explored here: Handlist 39 (remnant: Oxford, Bodleian Library, MS. Lat. class. e. 52) and Handlist 35 (remnant: New Haven, Yale University, Beinecke Rare Book and Manuscript Library, Ege Family Collection, GEN MSS 1498, Box 105).

35 Seymour de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, 3 vols. (New York: Wilson, 1935–1940), 2:1939.

36 Philip C. Duschnes, *Catalogue 74* (1945), item 10.

37 The identified remnants are from Handlist numbers 1, 2, 4, 12, 14, 35, and 39.