

Bibliography Utrecht Psalter

Utrecht University Library, Ms. 32

This bibliography contains all the secondary literature about the Utrecht Psalter now known to us. It is indebted to the database Quaerite (online 2007-2015), which itself was based on a written list on cards compiled at Special Collections for several decades, and on bibliographies in publications such as J. H. A. Engelbregt, *Het Utrechts Psalterium. Een eeuw wetenschappelijke bestudering (1860-1960)*, Utrecht 1965, and K. van der Horst et al. (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996.

It was further augmented and updated by Bart Jaski and Esther van de Vrie, and set in chronological order. Most of the over 700 references were checked by Esther van de Vrie, who made the list fit for online publication (November 2015).

Please send corrections and additions to library@uu.nl.

Go back to www.utrechtpsalter.nl/#description

1647

J. Usserius Armachanus (Ussher), *De Romanae Ecclesiae Symbolo Apostolico vetere aliisque fidei formulis*, London 1647.
p. 4.

1696

T. Smith, *Catalogus Librorum manuscriptorum bibliothecae Cottoniae, cui praemittuntur illustris viri, D. Roberti Cottoni Equitis Aurati et Baronetti Vita et bibliothecae Cottonianae historia et synopsis*, Oxford 1696.
p. 42.

1724

D. Waterland, *A critical history of the Athanasian Creed, representing the opinions of ancients and moderns concerning it*, Cambridge 1724.
p. 46-47.

1830

D. G. Haenel, *Catalogi librorum manuscriptorum qui in Bibliothecis Galliae, Helvetiae, Belgii, Britanniae M., Hispaniae, Lusitaniae asservantur nunc primum editi*, Leipzig 1830.
p. 772.

1833

J. Geel, 'Brief aan Prof. N. C. Kist', *Archief voor Kerkelijke Geschiedenis inzonderheid van Nederland verzameld door N. C. Kist en H. J. Rooyaards*, 4 (1833), p. 247-252.

Baron W. H. J. van Westreenen van Tiellandt, 'Naspeuringen nopens zekeren Codex Psalorum in de Utrechtse Boekerij berustende', *Archief voor Kerkelijke Geschiedenis inzonderheid van Nederland, verzameld door N. C. Kist en H. J. Rooyaards*, 4 (1833), p. 231-246 (prologue by Prof. H. J. Rooyaards).

1859

J. O. Westwood, 'Archaeological notes of a tour in Denmark, Prussia, and Holland', *Archaeological Journal*, 16 (1859), p. 132-145, 236-252.
?

1861

Matthew Digby Wyatt, *The art of illuminating as practised in Europe from the earliest times*, London 1861.
p. 28-29.

Matthew Digby Wyatt, *The history, theory, and practice of illuminating*, London [1861].
p. 26-28.

1868

J. O. Westwood, *Facsimiles of the miniatures and ornaments of Anglosaxon and Irish manuscripts*, London 1868.
p.7, 14-20.
Pl. nr. 29.

1871

E. S. Ffoulkes, *The Athanasian Creed. By whom written and by whom published with other enquiries on creeds in general*, London 1871.
p. 301-302.

1872

J. Arntz, *Beknopt historisch overzicht van den twist over den oorsprong van het Quicumque of Symbolum van den Heiligen Athanasius, vooral met het oog op den tegenwoordigen strijd in de Staatskerk van England, behoorende bij het facsimile van Rob. Cotton's Codex Claudius A.7. (Alternatively titled: Fac simile van den eersten psalm en het Quicumque of Symbolum van den Heiligen Athanasius, naar het psalmboek van Robert Cotton's Codex Claudius A.7., thans in de Academische Bibliotheek te Utrecht)*, Utrecht 1872.)
Passim.

J. Arntz, *De geloofsbelijdenis van den H. Athanasius en het ms. van Usher*, Utrecht 1872.

Sir Thomas Duffus Hardy, *The Athanasian Creed in connexion with the Utrecht Psalter, being a Report to the Right Honourable Lord Romilly, Master of the Rolls on a manuscript in the University of Utrecht*, London 1872.
Passim.

J. Jones, *The Creed of S. Athanasius*, London 1872.
p. 58-59.

P. J. Vermeulen, 'Ingezonden stuk', *Utrechtsch Provinciaal en Stedelijk Dagblad*, zondag 3 november 1872, s.l.

1873

C. A. Swainson, *A plea for time in dealing with the Athanasian Creed. A letter to the Archbishop of Canterbury in anticipation of the meeting at Lambeth on December 4, 1872. With postscripts*, Cambridge-London 1873.
p. 12-13, 36, 64-65, 67, 71-73, 76.

1874

Anonymous, 'The Utrecht Psalter', *The Athenaeum, Journal of literature, science, the fine arts, music and the drama*, 1874, nr 2434, p. 820-821; 2436, p. 10-12; 2438, p. 71-74.

E. A. Bond et al., *The Utrecht Psalter. Reports addressed to the Trustees of the British Museum on the age of the manuscript*, London 1874.
Passim.
Pl. after p. 14.

Sir Thomas Duffus Hardy, *Further Report on the Utrecht Psalter; in answer to the eight Reports made to the Trustees of the British Museum, and edited by the Dean of Westminster*, London 1874.
Passim.

J. O. Westwood, 'The Utrecht Psalter', *The Athenaeum, Journal of literature, science, the fine arts, music and the drama*, 1874, nr 2438, p. 81; nr 2447, p. 384-385.

1875

[s.n.], *Latin Psalter in the University Library of Utrecht (formerly Cotton ms Claudius c. vii) photographed and produced in facsimile by the permanent autotype process*, London [1875].

E. A. Bond 'The Utrecht Psalter', *The Athenaeum, Journal of literature, science, the fine arts, music and the drama* (1875) nr 2468, p. 228-229.
Passim.

C. A. Swainson, *The Nicene and Apostles' Creeds. Their literary history; together with an account of the growth and reception of the sermon on the Faith, commonly called 'The Creed of Athanasius'*, London 1875.
p. 197, 198, 349, 363, 449.

1876

Walter de Gray Birch, *The history, art and palaeography of the manuscript styled the Utrecht Psalter*, London 1876.
Passim.
Pl. after p. 210.

Frederic Vinton, 'The Utrecht Psalter and the Athanasian Creed', *The Presbyterian Quarterly and Princeton Review*, 5 (1876), p. 160-170.
Passim.

J. O. Westwood, *A descriptive catalogue of the fictile ivories in the South Kensington Museum*, London 1876.
p. 103.

1879

Walter de Gray Birch & Henry Jenner, *Early drawings and illuminations. An introduction to the study of illustrated manuscripts with dictionary of subjects in the British Museum*, London 1879.
p. 251.

1880

A. Springer, *Die Psalter-Illustrationen im frühen Mittelalter mit besonderer Rücksicht auf den Utrechtpsalter. Ein Beitrag zur Geschichte der Miniaturmalerei*, Abhandlungen der Königlichen Sächsischen Gesellschaft der Wissenschaften 8, Leipzig 1880, p. 187-296.
Passim.
Pl. after p. 296.

H. Otte, 'Zwei Federzeichnungen aus dem X. Jahrhundert', *Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande*, 72 (1882), p. 76-81.

1886

N. Kondakoff, *Histoire de l'art byzantin* (introduction by A. Springer), Paris-London 1886.
Pl. p. 21, 22, 23, 24.

1887

P. A. Tiele (ed.), *Catalogus codicum manu scriptorum Bibliothecae Universitatis Rheno-Trajectinae*, vol. I, Utrecht 1887.
p. 8.

1889

F. F. Leitschuh, *Der Bilderkreis der karolingischen Malerei. Seine Umgrenzung und seine Quellen*, Bamberg 1889 (dissertation).
?

1892

Adolph Goldschmidt, 'Der Utrechtsalter', *Repertorium für Kunstwissenschaft*, 15 (1892), p. 156-169.

1893

S. Berger, *Histoire de la Vulgate pendant les premiers siècles du moyen âge*, Paris 1893. (Fotomechanical reprint, New York s.a.).
p. 38.

E. M. Thompson, *Handbook of Greek and Latin palaeography*, London 1893.
p. 64, 189-190.

1894

Franz Friedrich Leitschuh, *Geschichte der karolingischen Malerei. Ihr Bilderkreis und seine Quellen*, Berlin 1894.
p. 300, 301, 305, 321, 322, 325, 326, 327, 328, 329, 330, 333, 334, 335, 341, 342, 343, 344, 345, 347, 349, 350, 351, 353, 383, 407, 425, 432, 434, 440, 442, 446.

1895

Paul Durrieu, 'L'origine du manuscrit célèbre dit le psautier d'Utrecht', in: Ernest Leroux (ed.), *Mélanges Julien Havet*, Paris 1895, p. 639-657.
Pl. nr. 1-6.

Adolph Goldschmidt, *Der Albanipsalter in Hildesheim. Und seine Beziehung zur symbolischen Kirchensculptur des XII. Jahrhunderts*, Berlin 1895.
p. 10, 13, 15-16.

W. N. du Rieu, 'De ouderdom van het Utrechts Psalterium bepaald', *Museum, Maandblad voor philologie en geschiedenis*, 3 (1895), col. 152-153.

E. M. Thompson, 'English illuminated manuscripts. A. D. 700-1066', *Bibliographica*, 1 (1895), p. 129-155.
p. 142-144.

1896

W. Wattenbach, *Das Schriftwesen im Mittelalter*, Leipzig 1896.
p. 160.

1897

J. J. Tikkanen, *Die Psalterillustration im Mittelalter I.2: Byzantinische Psalterillustration. Der mönchisch-theologischen Redaction verwandte Handschriften. Die aristokratische Psaltergruppe. Einzelne Psalterhandschriften*, Helsinki 1897.
p. 117.

1898

H. Graeven, 'Die Vorlage des Utrechtsalters', *Repertorium für Kunstwissenschaft*, 21 (1898), p. 28-35.
Pl. p. 32, 34.

1900

Adolph Goldschmidt, 'Die ältesten Psalterillustrationen', *Repertorium für Kunstwissenschaft*, 23 (1900), p. 265-273.
p. 269, 273.

J. J. Tikkanen, *Die Psalterillustration im Mittelalter I.3: Abendländische Psalterillustration. Der Utrechtpsalter*, Helsinki 1900.
Passim.

1902

F. Liebermann, 'Nachrichten 184', *Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde*, 27 (1902), p. 529-531.

A. Molinier, 'Le Psautier d'Utrecht', *L'Art. Revue mensuelle illustrée*, 3rd series, 22, vol. II (1902), p. 160-172.
Passim.

G. Swarzenski, 'Die karolingische Malerei und Plastik in Reims', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 23 (1902), p. 81-100.

L. Traube, 'Palaeografische Anzeigen', *Neues Archiv der Gesellschaft für ältere deutsche Geschichtskunde*, 27 (1902), p. 264-285.
p. 273-275.

1903

Edward Buhle, *Die musikalischen Instrumente in den Miniaturen des frühen Mittelalters. Ein Beitrag zur Geschichte der Musikinstrumente*, Leipzig 1903.
p. 4, 69, 77-79.

Montague Rhodes James, *Ancient libraries of Canterbury and Dover*, Cambridge 1903.
p. LXXXI, LXXXIII, LXVIII.

1904

Ormonde M. Dalton, 'II. – The Crystal of Lothair', *Archaeologia*, 2nd series, 59 (1904), p. 25-38.
p. 31.

1905

Anton Baumstark, 'Frühchristlich-syrische Psalterillustration in einer byzantinischen Abkürzung', *Oriens Christianus*, 5 (1905), p. 295-320.

Arthur Haseloff, 'Peintures, miniatures et vitraux de l'époque romane', in: André Michel (ed.), *Histoire de l'art depuis les premiers temps chrétiens jusqu'à nos jours* I.2, Paris 1905, p. 711-755.
p. 738, 743.

Paul Leprieur, 'La peinture en Occident du 5^e au 9^e siècle en dehors de l'Italie', in: A. Michel (ed.), *Histoire de l'art depuis les premiers temps chrétiens jusqu'à nos jours* I.1, Paris 1905, p. 303-378.
p. 360-363.
Pl. p. 363.

1907

H. Omont, *Psautier illustré (13^{me} siècle)*, *Reproduction des 107 miniatures du manuscrit latin 8846 de la Bibliothèque Nationale*, Paris [1907].
p. 4.

Ludwig Traube, *Nomina Sacra. Versuch einer Geschichte der christlichen Kürzung*, Munich 1907.
p. 232, 237.

1908

Gabriel Millet, 'Byzance et non l'orient', *Revue Archéologique*, 11 (1908), p. 171-189.
p. 178.

1909

Stephan Beissel, 'Zur Geschichte der Gebetbücher', in: *Stimmen aus Maria Laach*, 57 (1909), p. 28-41.
p. 33.

A. Hulshof, *Catalogus codicum manu scriptorum Bibliothecae Universitatis Rheno-Traiectinae* II, Utrecht 1909.
p. 1, 273.

J. F. van Someren, *De Utrechtsche Universiteitsbibliotheek, haar geschiedenis en kunstschaten voor 1880*, Utrecht 1909.
p. 39-42.
Pl. after p. 40.

1910

Wilhelm Lübke & Max Semrau, *Grundriss der Kunstgeschichte*, vol. II, Esslingen am Neckar 1910.
Pl. p. 135.

J. R. Rahn, 'Nachbildungen des Utrecht-Psalters auf zwei karolingischen Elfenbeintafeln', *Anzeiger für schweizerische Altertumskunde, N. F.*, 12 (1910), p. 40-45.
Passim.

Kathleen Schlesinger, *The instruments of the modern orchestra and early records of the precursors of the violin family*, London 1910.
p. 276, 341ff.
Pl. p. 344-345ff.

C. H. Turner, 'A critical text of the Quicumque Vult', *The Journal of Theological Studies*, 11 (1910), p. 401-411.
p. 403.

1911

O. M. Dalton, *Byzantine art and archaeology*, Oxford 1911.
p. 468, 488.
Pl. p. 490.

J. A. Herbert, *Illuminated manuscripts*, London 1911.
p. 92, 104, 106-111, 115.
Pl. nr. 12.

1912

F. Goeler von Ravensburg & M. Schmid-Aachen, *Grundriss der Kunstgeschichte*, Berlin 1912.
p. 188.

H. Hieber, *Die Miniaturen des frühen Mittelalters*, Munich 1912.
p. 74-95.
Pl. p. 79, 80, 81.

O. Homburger, *Die Anfänge der Malschule von Winchester im X. Jahrhundert*, Leipzig 1912 (dissertation).
p. 11, 13, 17, 18, 20, 23, 38, 68.

J. J. Tikkanen, *Die Beinstellungen in der Kunstgeschichte. Ein Beitrag zu den Kunstmotiven*, Helsinki 1912.
p. 126.
Pl. p.126.

1913

Amédée Boinet, *La miniature carolingienne, ses origines, son développement. Planches*, Paris 1913.
p.3.
Pl. LXI-LXV.

J. J. Tikkanen, *Studien über den Ausdruck in der Kunst I: Zwei Gebärden mit dem Zeigefinger*, Helsinki 1913.
p. 22, 26-27.
Pl. p.22, 26.

1914

A. Brom Jr., 'Afbeeldingen van orgels in het Utrechtsche Psalterium', *Het Boek*, 3 (1914), p. 141-144
(*Tijdschrift voor Boek- en Bibliotheekwezen*, 2nd series).
Pl. after p. 142.

A. Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser*, vol. I, Berlin 1914.
p. 5, 23-27, 30, 66, 67.
Pl. Nr. 11, 12, 13, 14.

A. Hulshof, 'Het Utrechtsche Psalterium', *Het Boek*, 3 (1914), p. 116-140 (*Tijdschrift voor Boek- en Bibliotheekwezen*, 2nd series).
Pl. After p. 118, after p. 122.

James Mearns, *The canticles of the christian church eastern and western in early and medieval times*, Cambridge 1914.
p. 63, 65.

Kathleen Schlesinger, *The precursors of the violin family; records, researches & studies*, London 1914.
?

1916

Paul Clemen, *Die romanische Monumentalmalerei in den Rheinlanden*, Düsseldorf 1916.
p. 85, 158, 161, 167.

A. Hulshof, 'Das Studium der Palaeographie in England seit 1873', *Zentralblatt für Bibliothekwesen*, 33 (1916),
p. 281-302.
p. 284-290.

1919

Georg Dehio, *Geschichte der deutschen Kunst*, vol. I, Berlin-Leipzig 1919.
p. 51-52.
Pl. nr. 321.

Charles R. Morey, 'The sources of Romanesque sculpture', *The Art Bulletin*, 2 (1919), p. 10-16.
p. 12, 13.
Pl. nr. 7.

Karl M. Swoboda, *Römische und romanische Paläste*, Vienna 1919.

p. 292.
Pl. XI,d.
Pl. nr. XI,d.

1920

Erica Tietze-Conrat, *Het Utrechts Psalterium* (Kunst in Holland, 3), Vienna 1920.

Passim.
Pl. nr. 1-10.

Karl Woermann, *Geschichte der Kunst III: Die Kunst der christlichen Frühzeit und des Mittelalters*, Leipzig-Vienna 1920.

p. 141-142.
Pl. p. 141.

1921

A. W. Bijvanck, 'De verluchte handschriften der Universiteitsbibliotheek te Utrecht', *Oudheidkundig Jaarboek*, 3rd series, 1 (1921), p. 223-232.

p. 230-232.

Johanna D. Hintzen, 'De geminiëerde handschriften der Utrechtse Universiteitsbibliotheek', *Het Boek. Tweede reeks van het Tijdschrift voor Boek- en Bibliotheekwezen*, 10 (1921), p. 1-13.

Pl. after p. 4.

A. Springer & J. Neuwirth, *Handbuch der Kunstgeschichte*, vol. II, Stuttgart 1921.

p. 129.
Pl. p. 131.

1922

Heinrich Ehl, *Die ottonische Kölner Buchmalerei, ein Beitrag zur Entwicklungsgeschichte der frühmittelalterlichen Kunst in Westdeutschland*, Bonn-Leipzig 1922.

p. 23, 25, 36, 267, 268.

Marc Rosenberg, 'Das Stephansreliquiar im Lichte des Utrechtspsalters', *Jahrbuch der Königlich Preussischen Kunstsammlungen*, 43 (1922), p. 169-184.

p. 182-184.
Pl. p. 183.

1923

A. M. Friend, 'The Carolingian art in the abbey of St. Denis', *Art Studies, Medieval, Renaissance, Modern*, 1 (1923), p. 67-95.

p. 69, 72.
Pl. nr. 60.

A. Kingsley Porter, *Romanesque sculpture of the pilgrimage roads*, vol. I, Boston 1923.

p. 69, 75, 98, 190, 313, 317, 324.

1924

H. Leclercq, *Dictionnaire d'archéologie chrétienne et de liturgie*, Paris 1924-1953, s.vv. 'Instruments de musique', 'Miniature', 'Office divin', 'Psautier'.

C. R. Morey, 'The sources of mediaeval style', *The Art Bulletin*, 7 (1924), p. 35-50.

Pl. nr. 42.

1925

O. M. Dalton, *East christian art. A survey of the monuments*, Oxford 1925.
p. 303, 307.

W. F. Stohlman, 'The style of the Utrecht Psalter', *American Journal of Archeology*, 29 (1925), p. 89-90.

1926

Eric G. Millar, *La miniature anglaise du Xe au XIIIe siècle*, Paris-Brussels 1926.
p. 20-21.

H. Preuss, *Die deutsche Frömmigkeit im Spiegel der bildenden Kunst*, Berlin 1926.
Pl. nr. 4.

1927

P. Jacobsthal, *Ornamente griechischer Vasen*, Berlin 1927.
p. 83, 91.
Pl. nr. 66b.

H. Swarzenski, *Vorgotische Miniaturen, die ersten Jahrhunderte deutscher Malerei*, Königstein i. Taunus-Leipzig 1927.

J. J. Tikkanen, 'Die byzantinische Buchmalerei der ersten nach-ikonoklastischen Zeit mit besonderer Rücksicht auf die Farbengebung', *Festschrift Schlosser*, 1927, p. 70-81.

1928

F.M. Carey, 'The scriptorium of Reims', in: *Classical and medieval studies in honor of E.K. Rand*, New York 1928, p. 41-60.
p. 41, 57.

K. Künstle, *Ikonographie der christlichen Kunst*, vol. I, Freiburg im Breisgau 1928.
p. 183, 292, 315.

Wilhelm Pinder, 'Antike Kampfmotive in neuerer Kunst', *Münchener Jahrbuch der bildenden Kunst*, 5 (1928),
p. 353-375.
Pl. nr. 3.

O. Elfrida Saunders, *English illumination*, vol. I, Florence-Paris 1928.
p. 20, 27-29, 39.

1929

Max Hauttmann, *Die Kunst des frühen Mittelalters*, Berlin 1929.
p. 54, 55, 57, 63, 130, 138, 139, 705, 708, 737.
Pl. p. 294, 295.

G. Kinsky, *Geschichte der Musik in Bildern*, Leipzig 1929.
p. 32.
Pl. p. 32.

R. Ligtenberg, 'Het Symbolum Apostolicum in de ikonographie der Middeleeuwen', *Het Gildeboek*, 12 (1929),
p. 9-34.
p. 11-16.
Pl. p. 10.

Charles Rufus Morey, 'The covers of the Lorsch gospels', *Speculum*, 4 (1929), p. 411-429.
p. 419.

Helen Woodruff, 'The illustrated manuscripts of Prudentius', *Art Studies*, 7 (1929), p. 33-79.
p. 51.
Pl. nr. 44, 46, 48, 51, 53, 55-59, 62.

1930

J. Baum, *Handbuch der Kunstwissenschaft II, Die Malerei und Plastik des Mittelalters in Deutschland, Frankreich und Britannien*, Wildpark-Potsdam 1930.
p. 100, 106-107, 125.

Albert Boeckler, *Abendländische Miniaturen bis zum Ausgang der romanischen Zeit*, Berlin-Leipzig 1930.
p. 28, 38, 54-56, 92.
Pl. nr. 19.

Wilhelm Koehler & Florentine Mütterich, *Die karolingische Miniaturen*, 8 vol., Berlin 1930-2013.
Vol. IV: p. 29.
Vol. V: p. 39, 42, 55-56.
Vol. VI,1: p. 14-15, 17, 19-20, 23, 31, 34, 36-39, 46-48, 51, 85-135. Pl. nr. 21-85.
Vol. VI,2: p. 10, 21, 32, 39, 49-51, 55, 75.
Vol. VII: p. 108, 110.

J. Reil, *Christus am Kreuz in der Bildkunst der Karolingerzeit, Studien über christliche Denkmäler*, 21 (1930).
p. 85-86.

Helen Woodruff, 'The Physiologus of Bern. A survival of Alexandrian style in a ninth century manuscript', *The Art Bulletin*, 12 (1930), p. 226-253.
p. 246, 247.

1931

G. R. Benson & D.T. Tselos, 'New light on the origin of the Utrecht Psalter', *The Art Bulletin*, 13 (1931), p. 12-79.
Passim.

A. W. Bijvanck, 'Utrecht, Bibliothèque de l'Université. Ms. 32. Le "Psautier d'Utrecht"', *Bulletin de la Société française de reproductions de manuscrits à peintures*, 15 (1931), p. 102-107.
Pl. nr. 23, 24.

L. W. Jones & C. R. Morey, *The miniatures of the Terence manuscripts prior to the thirteenth century*, 2 vol., Princeton-London-Leipzig 1931.
p. 41, 42, 63, 64, 172, 213.
Pl. nr. 31, 32.

Charles R. Morey, 'The Vatican Terence', *Classical Philology*, 26 (1931), p. 374-385.
p. 377.

1932

E. T. Dewald, *The illustrations of the Utrecht Psalter*, Princeton [1932].
Passim.
Pl. facsimile.

R. Hamann, *Geschichte der Kunst von der altchristlichen Zeit bis zur Gegenwart*, Berlin 1932.

Hubert Schrade, *Ikongraphie der christlichen Kunst. Die Sinngehalte und Gestaltungsformen*, I: *Die Auferstehung Christi*, Leipzig 1932.
p. 34-40, 45, 70.
Pl. nr. 6.

1933

- A. D. McDonald, 'The iconographic tradition of Sedulius', *Speculum*, 8 (1933), p.150-156.
p. 154.
- J. Rothenstein, *An introduction to English painting*, London 1933 (Reused edition 1965, paperback version 2001: p. 2).
- J. Strzygowski, H. Glück, Stella Kramrisch & Emmy Wellesz, *Asiatische Miniaturenmalerei im Anschluss an Wesen und Werden der Mogulmalerei*, Klagenfurt 1933.
p. 142, 147.
- J. J. Tikkanen, *Studien über die Farbengebung in der mittelalterlichen Buchmalerei*, Helsinki 1933.
p. 328, 337-339, 341.
- Dimitris Theodore Tselos, *The Greek elements in the Utrecht Psalter. Their origin and dispersion*, Princeton 1933 (dissertation).
Passim.

1934

- L. Réau, *Histoire universelle des arts. L'art primitif, l'art médiéval*, vol. II, Paris 1934.
p. 234-235.
Pl. p. 235.

1935

- R. Hinks, *Carolingian art*, London 1935.
p. 66, 115-117, 133, 140-141, 171, 175, 179, 193-194.
Pl. after p. 116.
- M. R. James, *The Canterbury Psalter, with introduction*, London 1935.
p. 3-5, 9-50.
- W. O. Stössel, *Nordische Stilelemente in der karolingischen Buchmalerei*, Borna-Leipzig 1935 (dissertation).
p. 55.
Pl. p. 83.

1936

- O. Homburger, 'Der Utrechtspsalter, ein Werk angelsächsischer oder fränkischer Kunst', *Marburger Jahrbuch*, 8-9 (1936), p. 579.

1937

- Jean Adhémar, *Influences antiques dans l'art du Moyen Âge Français. Recherches sur les sources et les thèmes d'inspiration*, London 1937.
p. 152-153, 154.

1938

- F. van der Meer, *Maiestas Domini. Théophanies de l'apocalypse dans l'art chrétien*, Vatican – Rome – Paris 1938.
p. 284, 334.
- Catullo Mercurelli, 'Hydraulus, Graffito su epigrafie sepolcrale del Cemeterio di Commodilla', *Rivista di Archeologia Cristiana*, 15 (1938), p. 73-106.
p. 95.

James Carson Webster, *The labors of the months in antique and medieval art. To the end of the twelfth century*, Princeton 1938.
p. 48, 55, 56.

1939

Adolf Katzenellenbogen, *Allegories of the virtues and vices in mediaeval art. From early Christian times to the thirteenth century*, London 1939. (Reprint Nendeln 1977).
p. 14, 41.
Pl. nr. 44.

Erwin Panofsky, *Studies in iconology*, New York 1939.
p. 20, 157.
Pl. nr. 9.

1940

Mary Ann Farley & Francis Wormald, 'Three related English Romanesque manuscripts', *The Art Bulletin*, 22 (1940), p. 157-161.
p. 159.

V. Leroquais, *Les Psautiers manuscrits latins des bibliothèques publiques de France*, 2 textvol., 1 platevol., Macon 1940-1941.
Vol. I: p. XLVIII, LXXVI, XC, XCI, XCII; vol. II: p. 77, 80.

G. Schnürer, *Kerk en beschaving in de Middeleeuwen*, vol. 2, Haarlem 1940.
p. 116-117.

Lynn White Jr, 'Technology and invention in the Middle Ages', *Speculum*, 15 (1940), p. 141-159 (see also White 1978).
p. 153.

1941

Millard Meiss, 'Italian style in Catalonia and a fourteenth century Catalan workshop', *Journal of the Walters Art Gallery*, 4 (1941), p. 45-87.
p. 73.

1942

O. Fischer, *Geschichte der deutschen Malerei*, Munich 1942.
p. 17.

Charles Rufus Morey, *Mediaeval art*, New York 1942.
p. 203-205, 207, 209, 211, 214, 216, 249, 256, 265.
Pl. after p. 110, p. 204.

José Pijoán, *Summa artis. Historia general del arte VIII, Arte bárbaro y prerrománico desde el siglo IV hasta el año 1000*, Madrid 1942.
p. 171, 300-306, 312, 346.
Pl. p. 270, 271, 290.

W. Weisbach, *Manierismus in mittelalterlicher Kunst*, Basel 1942.
p. 18.
Pl. nr. 8.

1943

Dora Panofsky, 'The textual basis of the Utrecht Psalter illustrations', *The Art Bulletin*, 25 (1943), p. 50-58.
18 plates.

F. Saxl, 'The Ruthwell Cross', *Journal of the Warburg and Courtauld Institutes*, 6 (1943), p. 1-19.
p. 6, 12.

1944

A. Hulshof, 'Het Utrechtsche psalterium' and 'Das Studium der Palaeographie in England seit 1873', in: A. Hulshof, *Utrechtsche parelen, kostbare handschriften en zeldzame boekwerken in de Universiteitsbibliotheek*, Utrecht 1944, p. 5-38 & 39-61.
p. 5-38, 43.
Pl. nr. 3, 4, 5.

José Pijoán, *Summa artis. Historia general del arte IX, El arte románico siglos XI y XII*, Madrid 1944.
p. 25.

1945

Eric Maclagan, *The Bayeux Tapestry*, London 1945.
p. 19.

1946

L. Réau, *La miniature. Histoire de la peinture au moyen-âge*, vol. I, Melun 1946.
p. 72, 82, 116.

1947

Ernst H. Kantorowicz, 'The Quinity of Winchester', *The Art Bulletin*, 29 (1947), p. 73-85.
p. 75-76, 79.
Pl. nr. 2, 13, 14.

J. J. M. Timmers, *Symboliek en iconographie der christelijke kunst*, Roermond-Maaseik 1947.
p. 579.

Kurt Weitzmann, 'The Psalter Vatopedi 761. Its place in the aristocratic psalter recension', *The Journal of the Walters Art Gallery*, 10 (1947), p. 21- 51.
p. 21.

1948

Albert Boeckler, Paul Buberl & Hans Wegener, 'Buchmalerei', in: Otto Schmitt (ed.), *Reallexikon zur deutschen Kunstgeschichte*, vol. II, Stuttgart-Waldsee 1948, col.1420-1524.
Col. 1445.

John H. McDowell, 'Conventions of medieval art in Shakespearian staging', *The Journal of English and Germanic Philology*, 47 (1948), p. 215-229.
p. 220.

Werner Weisbach, *Ausdrucksgestaltung in mittelalterlicher Kunst*, Einsiedeln-Zurich 1948.
p. 24-26.
Pl. nr. 6.

1949

Éduard Salin, *La civilisation mérovingienne d'après les sculptures, les textes et le laboratoire*, 4 vol., Paris 1949-1959.
Vol. 3 p. 22, 64; vol. 4 p. 399, 402.

K. Clark, *Landscape into art*, London 1949.

p. 2, 10.
Pl. nr. 2b.

T. D. Kendrick, *Late Saxon and Viking art*, London 1949.

p. 12-14.
Pl. nr. X,2.

Hermann Schnitzler, *Mittelalter und Antike*, Munich 1949.

p. 17.

1950

[Albert Boeckler et al. (ed.)], *Ars Sacra. Kunst des frühen Mittelalters*, Munich 1950.

p. 18, 26.

K. Clark, *Landscape painting*, 1950.

?

P. Lavedan, *Histoire de l'art*, vol. II, Paris 1950.

p. 82-83.

D. T. Tselos, 'The Josua roll. Original or copy?', *The Art Bulletin*, 32 (1950), p. 275-290.

p. 280, 290.

George Zarnecki, 'The coronation of the Virgin on a capital from Reading abbey', *Journal of the Warburg and Courtauld Institutes*, 13 (1950), p. 1-12.

1951

Edgar Waterman Anthony, *Romanesque frescoes*, Princeton 1951.

p. 24.
Pl. nr. 36.

A. Boeckler, 'Zwei St. Galler Fragmente', in: Kurt Bauch (ed.), *Festschrift für Hans Jantzen*, Berlin 1951, p.

37-44.
p. 39, 42, 44.

Arnold Hauser, *The social history of art*, 2 vol., London 1951.

p. 162.

F. van der Meer, *Atlas van de westerse beschaving*, Amsterdam-Brussels 1951.

Pl. 237.

Hans Weigert, *Geschichte der europäischen Kunst*, 2 vol., Stuttgart, 1951.

Vol. 1 p. 80 & plates of animals; vol. 2 Pl. nr. 29.

1952

G. Bovini, 'Osservazioni sul frontone del Palatium di Teodorico figurato nel mosaico di S. Appolinaire Nuovo di Ravenna', *Festschrift R. Egger*, vol. I, Klagenfurt 1952, p. 206-211.

?

J. Eschweiler, 'Illustrationen zu altlateinischen Texten im Stuttgarter Bilderpsalter', *Colligere fragmenta.*

Festschrift Alban Dold zum 70. Geburtstag am 7.7.1952, Beuron-Hohenzollern 1952, p. 49-51.

E. Jammers, *Die Essener Neumenhandschriften der Landes- und Stadtbibliothek Düsseldorf*, Ratingen 1952.

p. 4, 5.

E. A. Lowe, 'The uncial Gospels leaves attached to the Utrecht Psalter', *The Art Bulletin*, 34 (1952), p. 237-238.

Charles R. Morey, 'Castelseprio and the byzantine "Renaissance"', *The Art Bulletin*, 34 (1952), p. 173-201.

Rita Otto, 'Zur stilgeschichtlichen Stellung des Arnulf-ciborium und des Codex Aureus aus St. Emmeram in Regensburg', *Zeitschrift für Kunstgeschichte*, 15 (1952), p. 1-15.

D. Talbot Rice, *English art, 871-1000, Oxford history of English art*, vol. II, Oxford 1952.
p. 106, 182, 184, 201-210, 232.
Pl. nr. 65a.

Margaret Rickert, *Painting in Britain. The Middle Ages*, London 1952.
p. 6-7, 45-46, 52, 55-58, 221.

D. T. Tselos, 'Unique portraits of the Evangelists in a twelfth century English Gospelbook', *The Art Bulletin*, 34 (1952), p. 257-277.
Pl. nr. 26, 27, 42.

Francis Wormald, *English drawings of the tenth and eleventh centuries*, London 1952.
p. 21, 26, 29-31, 33-34, 36, 44, 45, 52, 69, 72.
Pl. nr. 10a.

1953

C. R. Morey, *Early christian art*, Princeton 1953.
p. 132, 193, 196.

C. Nissen, *Die illustrierten Vögelbücher; Geschichte und Bibliographie*, Stuttgart 1953.
p. 20.

Erwin Panofsky, *Early Netherlandish painting. Its origins and character*, vol. I, Cambridge 1953.
p. 13.
Pl. nr. 5.

E. Rosenthal, 'Classical elements in Carolingian illustration', *La Bibliofilia*, 55 (1953), p. 85-106.
?

H. Stern, *Le Calendrier de 354. Étude sur son texte et ses illustrations*, Paris 1953.
p. 29, 31, 165, 193, 345.
Pl. nr. 25,1.

F. Wormald, *The Utrecht Psalter*, Utrecht 1953.
Passim.
Pl. nr. 1, 2, 5, 6, 9, 11.

1954

F. Behn, *Musikleben im Altertum und frühen Mittelalter*, Stuttgart 1954.
p. 162-163, 171-172.
Pl. nr. 211, 212.

T. A. M. Bishop, 'A fragment in Northumbrian uncial', *Scriptorium*, 8 (1954), p. 111-113.

A. Boutemy, 'Décors des canons dans les Évangiles rémois du IXe siècle', *Bulletin de la Société nationale des antiquaires de France* (1954-1955), p. 41-44.
p. 42.

A. Boutemy, 'Type de l'Évangéliste dans les Évangiles rémois du IXe siècle', *Bulletin de la Société nationale*

des antiquaires de France (1954-1955), p. 25-28.
p. 26.

C. R. Dodwell, *The Canterbury School of illumination 1066-1200*, Cambridge 1954.
p. 2, 3, 18, 23, 42-44, 66, 74, 79, 98, 101.

G. J. Hoogewerff, 'Boekverluchting in Lotharingen gedurende de negende en de tiende eeuw', *Nederlands Kunsthistorisch Jaarboek*, 5 (1954), p. 281-297.
p. 286.

J. Porcher, *Les manuscrits à peintures en France du 7e au 12e siècle*, (catalogue), Paris 1954.
p. 14-15.

H. Swarzenski, *Monuments of Romanesque art. The art of church treasures in North-Western Europe*, London 1954.
p. 37.
Pl. nr. 2, 6.

1955

L. Réau, *Iconographie de l'art chrétien*, 6 vol., Paris 1955-1959.
Vol. II-1: p. 263, 286.
Vol. II-2: p. 205.

Rudolf Berliner, 'Arma Christi', *Münchener Jahrbuch der bildenden Kunst*, 3 (1955), p. 35-152.
p. 40.

David Diringer, *The illuminated book. Its history and production*, London 1955.
p. 157, 164-165, 253.
Pl. III-18.

Wolfram Prinz, 'Die umgekehrte Perspektive in der Architekturdarstellung des Mittelalters', in: *Edwin Redslob zum 70. Geburtstag. Eine Festgabe*, Berlin 1955, p. 253-262.
p. 253-254, 259, 261.
Pl. p. 255.

Dimitri Tselos & A. Goldschmidt, *The sources of the Utrecht Psalter miniatures*, Minneapolis Minnesota 1955.
Passim.
Pl. after p. 100.

1956

Vicor H. Elbern (ed.), *Werdendes Abendland an Rhein und Ruhr, Katalog Ausstellung in Villa Huegel*, Essen 1956.
p. 160, 171.

L. Schreyer, *Die Botschaft der Buchmalerei aus dem ersten Jahrtausend christlicher Kunst*, Hamburg 1956.
p. 27-28.

Charles Singer et al., *A history of technology*, Oxford 1956.
p. 95-96, 651.
Pl. p. 95, 651.

E. Baldwin Smith, *Architectural symbolism of imperial Rome and the Middle Ages*, Princeton 1956.
p. 60, 64, 75, 91, 119, 142, 161.
Pl. nr. 54, 132.

Dimitri Tselos, 'A Greco-Italian School of illuminators and fresco-painters. Its relation to the principal Reims manuscripts and to the Greek frescoes in Rome and Castelseprio', *The Art Bulletin*, 38 (1956), p. 1-30.

Passim.

Pl. after p. 12 nr. 1, 2, 3, 5, 6; 10, 12, 15, 21, 25, 30, 33, 35, 41, 43, 51, 53, 54.

1957

Tilmann Buddensieg, 'Die Basler Altartafel Heinrichs II. Beiträge zu ihrer Lokalisierung und Interpretation', *Wallraf Richartz Jahrbuch*, 19 (1957-1959), p. 133-192.
p. 150, 152.

Stelio Bassi, *La scrittura grafica Greco-romana*, Cremona 1957.
p. XLVII, 127.

André Grabar, *L'iconoclasme Byzantin. Dossier Archéologique*, Paris 1957.
p. 224.

André Grabar & Carl Nordenfalk, *Le Haut Moyen Âge du quatrième au onzième siècle*, Geneva 1957.
p. 143-145, 147, 148, 183, 185-187.
Pl. p. 143.

W. Otto, *Die karolingische Bilderwelt*, Munich 1957.
p. 36-41.
Pl. nr. 23, 24, 25, 26.

Jean Porcher, 'L'Évangélaire de Charlemagne et le Psautier d'Amiens', *Revue des Arts*, 7 (1957), p. 51-59.
p. 52, 55, 57.

D. Talbot Rice, *The beginnings of christian art*, London 1957.
p. 105, 123, 126, 144.
Pl. nr. 27a.

Meyer Schapiro, 'Notes on Castelseprio', *The Art Bulletin*, 39 (1957), p. 292-299.
p. 296.

K. M. Swoboda, 'Palazzi antichi e mediovali', *Bolletino del Centro di Studi per la storia dell'architettura*, 11 (1957), p. 3-32.
?

Dimitri Tselos, 'The influence of the Utrecht Psalter in Carolingian art', *The Art Bulletin*, 39 (1957), p. 87-96.
Passim.
Pl. nr. 4-7, 12, 13, 14, 16, 18, 20, 21, 22, 26, 27, 28, 30, 32, 34, 36, 37.

Francis Wormald, 'Style and design', in: Frank Stenton, *The Bayeux Tapestry*, London 1957, p. 25-36.
p. 31.

1958

David Bland, *A history of book illustration. The illuminated manuscript and the printed book*, London 1958.
p. 15, 16, 44, 46, 57, 61, 68.
Pl. p. 51.

Bertram Colgravee (ed.), *The Paris Psalter. MS. Bibliotheque Nationale Fonds Latin 8824*, Early English Manuscripts in Facsimile 8, Kopenhagen 1958.
p. 15.

A. Hamman, *La philosophie passe au Christ. L'œuvre de Justin: Apologie: I et II; Dialogue avec Tryphon*, Paris 1958.
Pl. p. 136, 141, 153, 160, 169, 175, 179, 183, 185, 197, 209, 233, 251, 265, 280, 284, 288, 297, 313, 319, 320, 345.

John B. Knipping & C. J. A. C. Peeters, 'De prae-Romaanse kunst buiten Italië. Schilderkunst', *Europa tot de Renaissance. Algemene Kunstgeschiedenis*, vol. II, Zeist 1958, p. 90-95.
p. 92-93.

L. Kretzenbacher, *Die Seelenwage*, Klagenfurt 1958.
p. 95-96, 123.
Pl. p. 96.

Walther Krüger, *Die authentische Klangform des primitive Organum*, Kassel 1958.
p. 17, 45-46.
Pl. after p. 32.

Jean Porcher & Marie-Louise Concasty (ed.), *Byzance et la France médiévale. Manuscrits à peintures du IIe au XVIe siècle*, Paris 1958.

Hubert Schrade, *Vor- und frühromanische Malerei. Die karolingische, ottonische und frühsalische Zeit*, Cologne 1958.
p. 160.

Percy Ernst Schramm, *Sphaira, Globus Reichsapfel. Wanderung und Wandlung eines Herrschaftszeichens von Caesar bis zu Elisabeth II.*, Stuttgart 1958.
p. 57.
Pl. 21 nr. 47.

1959

Kenneth John Conant, *Carolingian and Romanesque architecture 800 to 1200*, Harmondsworth 1959.
p. 13.

J. H. A. Engelbregt, 'Kerstvoorstellingen in het Utrechts Psalterium', *Het Katholieke Schoolblad*, Christmas 1959, p. 2-4.
Passim.

Louis Hauteceur, *Histoire de l'art*, vol. I: *De la magie à la religion*, Paris 1959.
p. 334, 398, 404.

Adelheid Heimann, 'An Ivory in the Victoria and Albert Museum, its iconography and provenance', *Nederlands Kunsthistorisch Jaarboek*, 10 (1959), p. 5-50.
p. 23-24.
Pl. p. 27.

I. Müller, 'Die Gestirne im Denken des frühmittelalterlichen Rätians', *Schweizerisches Archiv für Volkskunde*, 55 (1959), p. 46-62.
?

Walter Oakeshott, *Classical inspiration in medieval art*, London 1959.
p. 46-48.
Pl. 63-65.

J. Porcher, *L'Enluminure française*, Paris 1959.
p. 15.

Herbert Schade, 'Studien zu der karolingischen Bilderbibel aus St. Paul vor den Mauern zu Rom', *Wallraf-Richartz-Jahrbuch*, 21 (1959), p. 9-40.
p. 32, 34, 38.
Pl. p. 33.

D. Tselos, 'English manuscript illustration and the Utrecht Psalter', in: *The Art Bulletin*, 41 (1959), p. 137-149.
p. 139, 143, 149.

Pl. nr. 1, 5, 6, 8, 12, 15, 19.

J. de Wit, *Die Miniaturen des Vergilius Vaticanus*, Amsterdam 1959.

1960

G. Bandmann, *Melancholie und Musik*, Cologne-Opladen 1960.
p. 22.

G. P. Bognetti, *Castelseprio. Guida storico-artistica*, Venice 1960.
p. 60-62.

P. Collaer & A. van der Linden, *Atlas historique de la Musique*, Paris 1960.
Pl. p. 29.

Noël Duval, 'Que savons-nous du palais de Théodoric à Ravenne?', *Mélanges d'Archéologie et d'Histoire*, 72 (1960), p. 337-371.
p. 342, 352, 355.
Pl. nr. 3.

R. M. Harris, *The marginal Drawings of the Bury St. Edmunds Psalter (Rome, Vatican Library Ms. Reg. Lat. 12)*, Princeton University 1960. University Microfilms, Inc., Ann Arbor, Michigan, Micbo-4998 (dissertation).

Démocratie Hemmerdinger-Iliadou, 'L'illustration du Psautier d'Utrecht et le Sacramentaire Léonien', *Cahiers archéologiques*, 11 (1960), p. 257-260.
Pl. p. 259.

Ernst H. Kantorowicz, 'The Archer in the Ruthwell Cross', *The Art Bulletin*, 42 (1960), p. 56-59.
p. 56.

Luisa Marcucci & Emma Micheletti, *A history of European painting*, vol. I: *Medieval painting*, London 1960.
p. 33, 54.
Pl. p. 34.

O. Pächt, C. R. Dodwell & F. Wormald, *The St. Albans Psalter (Albani Psalter)*, London 1960.
p. 56, 58, 158, 159, 169, 210.

E. Panofsky, *Renaissance and renaissances in Western art*, Copenhagen 1960.
p. 49, 50, 52, 53, 82, 83, 130, 131.
Pl. nr. 13, 14, 15, 16.

Anne-Marie Robert, *L'étude sur les miniatures du psautier d'Utrecht*, [Poitiers 1960].
Passim.

Herbert Schade, 'Studien zu der karolingischen Bilderbibel aus St. Paul vor den Mauern zu Rom', *Wallraf-Richartz-Jahrbuch*, 22 (1960), p. 13-48.
p. 37.

J. Schwarz, 'Quelques sources antiques d'ivoires carolingiens', *Cahiers archéologiques. Fin de l'antiquité et Moyen Âge*, 11 (1960), p. 145-162.
p. 154.

D. M. Wilson, *The Anglo-Saxons*, London 1960.
p. 158, 159.

1961

Paul Lampl, 'Schemes of architectural representation in early medieval art', *Marsyas*, 9 (1961), p. 6-13.

Pl. nr. 13-15, 22, 25.

Marion Lawrence, 'Three pagan themes in Christian art', in: Millard Meiss (ed.), *De artibus opuscula XL. Essays in honor of Erwin Panofsky*, vol. I, New York 1961, p. 323-334; Plates in vol. II, p. 100-106. Vol. I: p. 330; vol. II: Pl. 15.

Karl M. Swoboda, 'The problem of the iconography of late Antique and early Mediaeval palaces', *Journal of the Society of Architectural Historians*, 20 (1961), p. 78-89. p. 82.

Emanuel Winternitz, 'The survival of the kithara and the evolution of the English cittern. A study in morphology', *Journal of the Warburg and Courtauld Institutes*, 24 (1961), p. 222-229. Pl. after p. 228 nr. 38b-d, 39a-b, 39d.

E. Winternitz, 'The visual arts as a source for the historian of music', *Kongressbericht Internationaler Gesellschaft für Musikwissenschaft*, vol. I, New York 1961, p. 109-120.
?

David H. Wright, 'Some notes on English uncial', *Traditio*, 17 (1961), p. 441-456. p. 443, 455. Pl. nr. IVa-c, Va.

1962

Hilda Ellis Davidson, *The sword in Anglo-Saxon England. Its archaeology and literature*, Oxford 1962. p. 87. Pl. nr. 112.

H. von Einem, *Das Stützengeschoss der Pisaner Domkanzel. Gedanken zum Alterswerk des Giovanni Pisano*, Cologne-Opladen 1962. p. 14. Pl. nr. 5.

V. H. Elbern et al., *Das erste Jahrtausend. Kultur und Kunst im Werdenen Abendland an Rhein und Ruhr*, 2 vol., Düsseldorf 1962. Vol. II: p. 672, 994-997, 1058-1059. Pl. vol. II: nr. 19 before p. 667; vol. III: nr. 220-222.

Albert France-Lanord, 'Les illustrations du psautier d'Utrecht. Étude archéologique', *Mémoires de la Société d'Agriculture, Commerce, Sciences et Arts du département de la Marne*, 77 (1962), p. 19-31, pl. III-XVI. Passim.

Hildegard Giess, *Die Darstellung des Fusswaschung Christi in den Kunstwerken des 4-12. Jahrhunderts*, Rome 1962. p. 33. Pl. nr. 41.

B. Gille, 'Recherches sur les instruments du labour au moyen age', *Bibliothèque de l'école des Chartres*, 120 (1962), p. 5-38. p. 32. Pl. p. 33.

R. Hammerstein, *Die Musik der Engel*, Bern-Munich 1962. p. 206-207. Pl. nr. 22.

Reiner Haussherr, 'Das Imervardkreuz und der Volto-Santotyp', *Zeitschrift für Kunstwissenschaft*, 16 (1962), p. 129-170. p. 160.

Pl. p. 159.

Otto Homburger, *Die illustrierten Handschriften der Burgerbibliothek Bern. Die vorkarolingischen und karolingischen Handschriften*, Berlin 1962.
p. 103-106, 111, 113, 141, 143, 144, 155, 157.

Otto Homburger, 'Goldschmidt und die Wissenschaft von der mittelalterlichen Buchmalerei', *Adolph Goldschmidt zum Gedächtnis 1863-1944*, Hamburg 1962, p. 14-19.

H. W. Janson & Dora Jane Janson, *History of art. A survey of the major visual arts from the dawn of history to the present day*, New York 1962.
p. 203, 204, 226.
Pl. p. 204.

P. Johnstone, 'A medieval skinboat', *Antiquity*, 36 (1962), p. 32-37.
?

Elisabeth Kunoth-Leifels, *Über die Darstellungen der Bathseba im Bade. Studien zur Geschichte des Bildthemas 4. bis 7. Jahrhundert*, Essen 1962.
p. 9.
Pl. nr. 2.

H. Schade, *Dämonen und Monstern. Gestaltung des Bösen in der Kunst des frühen Mittelalters*, Regensburg 1962.
p. 32.
Pl. nr. 3.

Percy Ernst Schramm & Florentine Mutherich, *Denkmale der deutschen Könige und Kaiser. Ein Beitrag zur Herrschergeschichte I: Von Karl dem Grossen bis Friedrich II. 768-1250*, Munich 1962.

J. A. W. Smulders, *De mens en zijn wereld*, vol. I, Tilburg 1962.
Pl. p. 204.

David M. Wilson, 'Anglo-Saxon rural economy. A survey of the archaeological evidence and a suggestion', *The Agricultural History Review*, 10 (1962), p. 65-79.

Francis Wormald, 'An English eleventh-century Psalter with pictures. British Museum, Cotton MS Tiberius C. vi', *Walpole Society*, 38 (1962) p. 1-13 & 30 plates.
p. 1.

1963

Victor H. Elbern, 'Der eucharistische Kelch im frühen Mittelalter', *Zeitschrift des deutschen Vereins für Kunstwissenschaft*, 17 (1963), p. 1-76 & 117-188.
p. 29-30, 132-134, 142-144.
Pl. p. 29, 133, 138.

J. E. Gaehde, *The painters of the Carolingian bible manuscript of San Paolo Fuori le Mura in Rome*, 3 vol., New York 1963.
p. 272, 495-496.

R. M. Harris, 'An illustration in an Anglo-Saxon Psalter in Paris', *The Journal of the Warburg and Courtauld Institutes*, 26 (1963), p. 255-263.
Pl. p. 31 a, d, f.

Reiner Hausscherr, *Der tote Christus am Kreuz. Zur Ikonographie des Gerokreuzes*, Bonn 1963 (dissertation).
p. 111-116.
Pl. are mentioned, but not included. Pl. nr. 95-98.

- Kurt Holter, 'Das Alte und Neue Testament in der Buchmalerei nördlich der Alpen', *La bibbia nell'alto medioevo*, 10 (1963), p. 413-471.
p. 434.
- Radbart Kohlhaas, 'Das Motiv der Imitatio in der Sakramententheologie', *Archiv für Liturgiewissenschaft*, 8.I (1963), p. 48-57.
p. 54.
Pl. after p. 54.
- D. J. A. Ross, 'L'originalité de "Tuoldus". Le maniement de la lance', *Cahiers de civilisation médiévale*, 22 (1963), p. 127-138.
Pl. nr. 3.
- Hubert Schrade, *Die romanische Malerei. Ihre Maiestas*, Cologne 1963.
p. 42, 67.
- Kurt Weitzmann & Ihor Ševčenko, 'The Moses Cross at Sinai', *Dumbarton Oaks Papers*, 17 (1963), p. 385-398.
- O. K. Werckmeister, *Der Deckel des Codex Aureus von St. Emmeran. Ein Goldschmiedewerk des 9. Jahrhunderts*. Studien zur deutschen Kunstgeschichte 332, Baden-Baden-Strasbourg 1963.
p. 30.
Pl. nr. 17 d & e.
- F. Wormald, 'Late Anglo-Saxon art. Some questions and suggestions', in: (s.n.), *Studies in Western art. Acts of the 20th international congress of the history of art I: Romanesque and Gothic art*, Princeton 1963, p. 19-26.
?
- 1964**
- Werner Bachmann, *Die Anfänge des Streichinstrumentenspiels*, Leipzig 1964.
p. 29-30.
Pl. after p. 30.
- John Beckwith, *Early medieval art. Carolingian, Ottonian, Romanesque*, London 1964.
p. 44-50, 68, 108, 191.
Pl. p. 44-46, 49.
- Erich Dinkler, *Das Apsismosaik von S. Apollinare in Classe*, Cologne 1964.
p. 44-45.
Pl. nr. 15.
- Suzy Dufrenne, 'Les copies anglaises du Psautier d'Utrecht', *Scriptorium*, 18 (1964), p. 185-197.
Pl. nr. 17, 21c, 21d, 22c, 22d.
- Victor H. Elbern, 'Das Essener evangelistarfragment aus dem Umkreis des Utrechtpsalters', in: Victor H. Elbern (ed.), *Das erste Jahrtausend. Kultur und Kunst im werdenden Abendland an Rhein und Ruhr*, vol. II, Düsseldorf 1964, p. 992-1006.
p. 994, 996-997.
- Stanley Ferber, 'Aspects of the development of Ottonian resposse gold work', *Gesta*, 1.2 (1964), p. 14-19.
- Franz Rademacher, *Der thronende Christus der Chorschranken aus Gustorf. Eine ikonographische Untersuchung*, Cologne 1964.
p. 36, 89-90, 94, 125-127.
Pl. p. 89.
- Roslyn Rensch, *Symbolism and form of the harp in western European manuscript illuminations of the ninth to the sixteenth century*, Madison 1964 (dissertation).

?

Christoph von Steiger & Otto Homburger, *Physiologus Bernensis*, Basel 1964.
p. 31.

Lynn White Jr, 'Theophilus redivivus', *Technology and Culture*, 5 (1964), p. 224-233 (see also White 1978).
p. 233.

1965

Harald Busch & Bernd Lohse, *Vorromanische Kunst und ihre Wurzeln*, Frankfurt am Main 1965.
p. XXVIII, XXIX, XXX.
Pl p. 121.

Noël Duval, 'La représentation du palais dans l'art du bas-empire et du haut Moyen-Âge d'après le Psautier d'Utrecht', *Cahiers archéologiques*, 15 (1965), p. 207-254.
Passim.
Pl. p. 210, 214, 216, 218, 220, 221, 222, 224, 226, 228, 230, 232, 234, 235.

J. H. A. Engelbregt, *Het Utrechts Psalterium. Een eeuw wetenschappelijke bestudering (1860-1960)*, Utrecht 1965.
Passim.

J. Eschweiler et al., 'Der Inhalt der Bilder', 'Die Stellung der Bilder in der frühmittelalterlichen Psalterillustration', 'Die Texte', in: *Der Stuttgarter Bilderpsalter: Bibl. Fol. 23, Württembergische Landesbibliothek Stuttgart*, 2 vol., Stuttgart, 1965-1968.
Vol. II: p. 56, 58-60, 62, 63, 65-67, 70-73, 75-77, 79, 80, 82, 85-86, 88-89, 91-103, 105-106, 108-111, 115-116, 118-126, 129-135, 137, 139-145, 147-150, 153, 158-162, 164-167, 169-170, 182, 191, 201, 208, 210, 215, 226, 264, 265, 276-281.
Pl. nr. 23-30.

Joachim E. Ghaede, 'The Bible of San Paolo fuori le mura in Rome. Its date and its relation to Charles the Bald', *Gesta*, 5 (1965), p. 9-21.
p. 12.

Demetrios I. Pallas, *Die Passion und Bestattung Christi in Byzanz. Der Ritus, das Bild*, Munich 1965.
p. 190-192.

Jean Perrot, *L'orgue de ses origines hellénistiques à la fin du XIIIe siècle*, Paris 1965.
p. 129, 224, 284, 346-347.
Pl. after p. 272.

Karl Hermann Usener, 'Zur Datierung der Stephansbursa', in: *Miscellanea pro arte. Hermann Schnitzler zur Vollendung des 60. Lebensjahres am 13. Januar 1965*, Düsseldorf 1965, p. 37-43.
p. 42.
Pl. nr. 13.

Emanuel Winternitz, 'Muses and music in a burial chapel. An interpretation of Filippino Lippi's window wall in the Capella Strozzi', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 11 (1965), p. 263-286.
Pl. p. 279.

1966

John Beckwith, 'Byzantine influence on art at the court of Charlemagne', in: Wolfgang Braunfels (ed.), *Karl der Grosse. Lebenswerk und Nachleben III: Karolingische Kunst*, Düsseldorf 1966, p. 288-300.
p. 299.

Beat Brenk, *Tradition und Neuerung in der Christlichen Kunst des ersten Jahrtausends. Studien zur Geschichte des Weltgerichtsbildes*, Vienna 1966.

- p. 120-123, 163, 165, 204.
Pl. nr. 36-38.
- Gérard Cames, *Byzance et la peinture romane de Germanie*, Paris 1966.
p. IX, 52, 105, 152-153, 221, 263.
- Herbert von Einem, 'Die "Verklärung Christi" und die "Heilung des Besessenen" von Raffael', *Akademie der Wissenschaften und der Literatur. Abhandlungen der Geistes- und Sozialwissenschaftlichen Klasse*, 5 (1966), p. 295-328.
p. 305-306.
Pl. nr. 4.
- Bonifatius Fischer, 'Bibeltext und Bibelreform unter Karl dem Großen', in: Bernhard Bischof, *Karl der Grosse. Lebenswerk und Nachleben II, Das Geistige Leben*, Düsseldorf 1966, p. 156-216.
p. 191.
- Eberhard Galley, 'Das karolingische Evangelistarfragment aus der Landes- und Stadtbibliothek Düsseldorf', *Düsseldorfer Jahrbuch*, 52 (1966), p. 120-127.
p. 120, 124, 126.
- Adelheid Heimann, 'Three illustrations from the Bury St. Edmunds Psalter and their prototypes. Notes on the iconography of some Anglo-Saxon drawings', *Journal of the Warburg and Courtauld Institutes*, 29 (1966), p. 39-59.
Pl. after p. 56.
- Pierre Hardouin & Jean Perrot, 'De l'orgue de Pépin à l'orgue médiéval', *Revue de Musicologie*, 52 (1966), p. 21-55.
p. 35-40, 49, 54, 55.
Pl. after p. 48.
- Joseph Pichard, *De Romaanse schilderkunst*, Utrecht 1966.
p. 33.
- R. W. Scheller, 'Het Utrechts Psalterium', *Openbaar Kunstbezit*, 10 (1966), p. 5-7.
p. 5a-b.
Pl. p. 5-7.
- Gertrud Schiller, *Ikongraphie der christlichen Kunst*, Vol. 1-5, Gütersloh 1966-1991.
Passim.
Pl. vol. II nr. 357, 358, 359; vol. III nr. 16, 68, 73, 183, 265, 469, 672 ; vol. IV nr. 327.
- 1967**
- L. Brion-Guerry, 'L'expression de l'espace dans le fresques romanes françaises', *Bulletin du Centre international d'études romanes* (1967), p. 13-29.
?
- Robert J. Forsyth, 'The early flannagan and carved furniture', *Art Journal*, 27 (1967), p. 34-39.
p. 36.
Pl. p. 37.
- Robert Howard Frankel, *Hebrew literature reflected in the Utrecht Psalter illustrations*, New York 1967 (master thesis).
Passim.
- K. Mesterházy, 'Az Utrechti Zsoltár avar ábrázolásai', *Alba Regia. Annales Musei Stephani Regis*, 8-9 (1967-1968), p. 245-248. ('The Avar figures of the Utrecht Psalter').
Passim.

Ursula Nilgen, *Der Codex Douce 292 der Bodleian Library zu Oxford. Ein ottonisches Evangeliar*, Bonn 1967 (dissertation).
p. 214.

D. T. Tselos, 'Defensive addenda to the problem of the Utrecht Psalter', *The Art Bulletin*, 49 (1967), p. 334-349.
Passim.
Pl. after p. 342 nr. 1-3, 4, 6, 8, 11, 14, 16, 20, 21.

F. Wormald, 'Continental influence on English medieval illumination', in: A. R. A. Hobson, *Transactions [of the fourth international congress of bibliophiles. London 27 Sept.-2 Oct. 1965]*, London 1967, p. 4-16.

1968

Jacques Boussard, *Charlemagne et son temps*, Paris 1968.
p. 188.
Pl. p. 191.

Wolfgang Braunfels, *Die Welt der Karolinger und ihre Kunst*, Munich 1968.
p. 158-179.
Pl. p. 165-176.

Suzy Dufrenne, 'Deux psautiers carolingiens à Oxford et à Troyes', in: André Grabar (ed.), *Synthronon. Art et archéologie de la fin de l'Antiquité et du Moyen Age*, Paris 1968, p. 167-175.
Pl. p. 168, 169.

Jean Hubert, Jean Porcher, W. F. Volbach (ed.), *L'empire carolingien*, Paris 1968.
p. 98-103, 111, 121, 156, 174, 217, 241, 244, 246, 251, 256, 259, 260.
Pl. p. 99-103.

James W. McKinnon, 'Musical instruments in medieval psalm commentaries and psalters', *Journal of the American Musicological Society*, 21 (1968), p. 3-20.
p. 14-15.

Dietrich Schuberth, *Kaiserliche Liturgie. Die Einbeziehung von Musikinstrumenten, insbesondere der Orgel, in den frühmittelalterlichen Gottesdienst*, Göttingen 1968.
p. 43, 47, 91, 125-126.
Pl. last page.

A. Thomas, 'Ikonographische Studien zur Darstellung des Lebensbrunnens in trierischen Handschriften des Mittelalters', *Kurtrierisches Jahrbuch*, 8 (1968), p. 59-83.
?

1969

Alan Borg, 'Observations on the historiated lintel of the Holy Sepulchre, Jerusalem', *Journal of the Warburg and Courtauld Institutes*, 32 (1969), p. 25-40.
p. 31.

M. W. Evans, *Medieval drawings*, London 1969.
p. 7-10, 23.
Pl. nr. 18.

H. Holländer, *Kunst des frühen Mittelalters* (Belser Stilgeschichte 5), Stuttgart 1969.
?

Grace L. Houghton, *A re-examination of the provenance of the Utrecht Psalter prototype*, Binghamton 1969 (master thesis).
Passim.

Roslyn Rensch, *The harp. Its history, technique and repertoire*, London 1969.
p. 12-17, 26, 31, 32-36, 40, 42, 43, 68.
Pl. nr. 7b.

Lynn White Jr, 'The iconography of "temperantia" and the virtuousness of technology', in: Theodore K. Rabb & Jerrold E. Seigel, *Action and conviction in Early Modern Europe. Essays in memory of E. Harbison*, Princeton 1969, p. 197-219 (see also White 1978).
p. 201-202, 216.
Pl. nr. 2.

1970

Carol Herselle Krinsky, 'Representations of the temple of Jerusalem before 1500', *Journal of the Warburg and Courtauld Institutes*, 33 (1970), p. 1-19.
p. 7, 8, 11.

Kathi Meyer-Baer, *Music of the spheres and the dance of death. Studies in musical iconology*, New York 1970.
p. 174
Pl. p. 174.

Erich Joseph Thiel, 'Neue Studien zur ornamentalen Buchmalerei des früheren Mittelalters', *Archiv für Geschichte des Buchwesens*, 11 (1970), col. 1057-1127.
col. 1096.

Christopher Walter, *L'iconographie des conciles dans la tradition Byzantine*, Paris 1970.
p. 53-55, 236, 238.
Pl. p. 54.

Karl-August Wirth, 'Notes on some didactic illustrations in the margins of a twelfth-century psalter', *Journal of the Warburg and Courtauld Institutes*, 33 (1970), p. 20-40.
p. 28-29.

1971

C. R. Dodwell, *Painting in Europe 800-1200*, Harmondsworth 1971.
p. 22, 30-33, 41, 115.
Pl. nr. 29, 30.

Joachim Gaehde, 'The Turonian sources of the Bible of San Paolo Fuori Le Mura in Rome', *Frühmittelalterliche Studien*, 5 (1971), p. 359-400.
p. 363.

Howard Helsing, 'Images on the beatus page of some medieval psalters', *The Art Bulletin*, 53 (1971), p. 161-176.
p. 165.
Pl. p. 167.

Kurt Weitzmann, 'The iconography of the Carolingian ivories of the throne', *La cattedra lignea di S. Pietro in Vaticano. Memorie*, 10 (1971), p. 217-245.
p. 225-230, 233, 238-239, 240, 242-245.
Pl. p. 226-230.

Lynn White Jr, 'Cultural climates and technological advance in the Middle Ages', *Viator*, 2 (1971), p. 171-201 (see also White 1978).
p. 198, 200.

1972

Willi Apel, *The history of keyboard music to 1700*, Bloomington 1972.

- p. 21.
- John Beckwith, *Ivory carvings in early medieval England*, London 1972.
p. 43, 48, 62.
- D. Bouby et al., *Van Willibrord tot wereldraad. Enige aspecten van het geestelijk leven in Utrecht door de eeuwen heen. Aartsbisschoppelijk museum Utrecht 12-8/15-10-1972*, Utrecht 1972.
p. 4, 8, 48-49.
Pl. p. 8, 49.
- Noël Duval, 'Une basilique à Tours sur une mosaïque du Louvre', *Revue Archéologique*, 2 (1972), p. 365-372.
p. 369.
- J. H. A. Engelbregt, 'Volwassen worden in het oude IJsland', *Spiegel historiael*, 7 (1972), p. 252-253.
Pl. p. 253.
- André Grabar, *Les manuscrits grecs enluminés de provenance italienne (IXe-XIe siècles)*, Paris 1972.
p. 32, 60, 61.
- Wilhelm Koehler, *Buchmalerei des frühen Mittelalters. Fragmente und Entwürfe aus dem Nachlaß. Herausgegeben von Ernst Kitzinger und Florentine Mutherich*, Munich 1972.
p. 139, 141, 157-158, 193.
- Peter Lasko, *Ars Sacra 800-1200*, Harmondsworth 1972.
p. 34-36, 38, 41, 43, 48, 54, 64, 67-68, 70-71, 107, 120, 164, 169, 266, 313.
- Florentine Mutherich, 'Die verschiedene Bedeutungsschichten in der frühmittelalterlichen Psalterillustration', *Frühmittelalterliche Studien*, 6 (1972), p. 232-244.
Pl. nr. 45, 50.
- Heinx Roosen-Runge, 'Die Tinte des Theophilus', *Festschrift Luitpold Dussler. 28 Studien zur Archäologie und Kunstgeschichte*, Munich 1972, p. 87-112.
p. 90-100.
Pl. p. 91, 96.
- Lucy Freeman Sandler, 'Christian Hebraism and the Ramsey Abbey Psalter', *Journal of the Warburg and Courtauld Institutes*, 35 (1972), p. 123-134.
- R. W. Scheller, 'Psalm 23 "In Adventu Regis"', *Proef*, 2 (1972), p. 88-92 & 98.
Pl. p. 91, 98.
- Barbara Volwahren Wishy, *Byzantine iconographic affiliations of the Utrecht Psalter*, Oakland 1972 (master thesis).
Passim.

1973

- J. J. G. Alexander & C. M. Kauffmann, *English illuminated manuscripts 700-1500*, Brussels 1973.
p. 14.
- Arno Borst, *Lebensformen im Mittelalter*, Frankfurt am Main 1973.
p. 22, 271.
Pl. p. 47, 59, 83, 95, 107, 119, 136, 166, 188, 200, 211, 226, 240, 253, 278, 291, 303, 315, 329, 358, 370, 393, 407, 434, 448, 471, 486, 511, 523, 561, 573, 637.
- Suzy Dufrenne, 'Aux sources des gonfanons', *Byzantion*, 43 (1973), p. 51-60.
p. 52, 54.
- J. H. A. Engelbregt, 'Het Utrechts Psalterium', in: *Provinciaal Utrechts Genootschap van Kunsten en*

Wetenschappen. Tweede eeuwfeest 19 mei 1973, Utrecht 1973, p. 10-13.

J. H. A. Engelbregt & Tilman Seebass, *Kunst- en muziekhistorische bijdragen tot de bestudering tot de bestudering van het Utrechts Psalterium*, Utrecht 1973.
Passim.

Roselyn Rensch Erbes, 'The development of the medieval harp. A re-examination of the evidence of the Utrecht Psalter and its progeny', *Gesta*, 9.2 (1973), p. 27-36.
p. 28-33.
Pl. p. 29.

Galiene Francastel, *Le droit au trône. Un problème de prééminence dans l'art chrétien d'occident du IVe au XIIIe siècle*, Paris 1973.
p. 179.
Pl. nr. 47a & b.

Paulus Hinz, *Deus Homo I: Das erste Jahrtausend*, Berlin 1973.
p. 128-130, 131.
Pl. nr. 162-167.

Derek Pearshall & Elizabeth Salter, *Landscapes and seasons of the medieval world*, London 1973.
p. 38-40.
Pl. nr. 17.

Meyer Schapiro, *Words and pictures. On the literal and the symbolic in the illustration of a text*, The Hague 1973.
p. 14, 50, 55-56.
Pl. p. 64.

Tilman Seebass, *Musikdarstellung und Psalterillustration im früheren Mittelalter*, 2 vol., Bern 1973.
Vol. I: p. 36, 113-114, 120, 122, 145-146, 150, 152-153, 187; vol. II: Pl. nr. 96.

Hélène Toubert, 'Une scène des fresques de Tavant et l'iconographie des Mois', *Cahiers de civilisation médiévale*, 16 (1973), p. 279-286.
p. 286.

Helene Wagenaar-Nolthenius, 'Het Utrechts Psalter en de muziek', in: *Provinciaal Utrechts Genootschap van Kunsten en Wetenschappen. Tweede eeuwfeest 19 mei 1973*, Utrecht 1973, p. 14-22.
Passim.
Pl. p. 15, 17.

1974

Konrad Burdach, *Der Gral. Forschungen über seinen Ursprung und seinen Zusammenhang mit der Longinuslegende*, Darmstadt 1974.
p. 261-266, 268-269, 285, 297.

Robert Dushman, 'Anglo-Saxon art after Alfred', *The Art Bulletin*, 56 (1974), p. 176-200 (see also Dushman 2010).
p. 183, 186.
Pl. p. 185.

S. Dufrenne, 'L'illustration médiévale du psautier. Problème de l'illustration d'un texte poétique', *Actes du Colloque de l'association des médiévistes anglicistes de l'enseignement supérieur, publiés par A. Crepin, sur les techniques narratives au Moyen-Âge*, Amiens 1974, p. 59-72.
?

Jacobus H. A. Engelbregt, 'Krippendarstellungen im Utrechter Psalterium. Zeichnungen aus dem 9. Jahrhundert', *Die Weihnachtskrippe*, 41 (1974), p. 14-21.

Pl. p. 15, 21.

D. J. Gifford, 'Iconographical notes towards a definition of the medieval fool', *Journal of the Warburg and Courtauld Institutes*, 37 (1974), p. 336-342.
p. 338.
Pl. nr. 75a.

André Grabar, 'Recherches sur les sculptures de l'Hypogée des Dunes, à Poitiers, et de la crypte Saint-Paul de Jouarre', *Journal des savants*, 1 (1974), p. 3-43.
p. 31, 32, 33, 35.

Vivian B. Mann, 'Architectural conventions on the Bayeux Tapestry', *Marsyas*, 17 (1974), p. 59-65.
p. 61, 62, 63.
Pl. nr. 11, 15.

D. R. Howlett, 'Two panels on the Ruthwell Cross', *Journal of the Warburg and Courtauld Institutes*, 37 (1974), p. 333-336.
p. 334.

1975

Jonathan J. G. Alexander, 'Some aesthetic principles in the use of colour in Anglo-Saxon art', *Anglo-Saxon England*, 4 (1975), p. 145-154.
p. 152.

Adelheid Heimann, *The last copy of the Utrecht psalter*, in: François Avril et al., *The year 1200. A symposium*, New York 1975, p. 313-338.
Pl. p. 330, 331, 336.

C. M. Kauffmann, *Romanesque manuscripts 1066-1190*, London 1975.
p. 79, 84, 94, 96-97.

George Zarnecki, *Art of the medieval world*, New York 1975.
p. 131, 135-136, 196.
Pl. p. 132, 133.

1976

Christa Belting, "Sub matris tutela". *Untersuchungen zur Vorgeschichte der Schutzmantelmadonna* (Abhandlungen der Heidelberger Akademie der Wissenschaften. Philosophisch-historische Klasse 3), Heidelberg 1976.
p. 30-31.
Pl. nr. 8a, 8b, 8c, 9a.

Anthony Cutler & Annemarie Weyl Carr, 'The Psalter Benaki 34.3. An unpublished illuminated manuscript from the family 2400', *Revue des études byzantines*, 34 (1976), p. 281-324.
p. 291, 292, 294, 300, 301.

Robert Dushman, 'Christus rex et magi reges. Kingship and christology in Ottonian and Anglo-Saxon art', *Frühmittelalterliche Studien*, 10 (1976), p. 375-405 (see also Dushman 2010).

Suzy Dufrenne, 'Le monde animé du psautier d'Utrecht', *Les dossiers de l'archéologie*, 14 (1976), p. 47-53.
Passim.
Pl. p. 47-53.

Suzy Dufrenne, 'L'importance des "Cantica" dans l'étude des sources de l'illustration du Psautier d'Utrecht', in: *Bulletin de la Société Nationale des Antiquaires de France* (1976), p. 149-159.
Passim.

- Jürgen Werinhard Einhorn, 'Das Stützen von Stürzenden', in: Ildelfons Vanderheyden (ed.), *Bonaventura. Studien zu seiner Wirkungsgeschichte* (Franziskanische Forschungen 28), Werl 1976, p. 170-193.
p. 188.
Pl. nr. 11.
- Paulus Hinz, "'Traditio" und "Novatio" in der Geschichte der Kreuzigungsbilder und Kruxifixe bis zum Ausgang des Mittelalters', in: Bernd Jaspert & Rudolf Mohr (ed.), *Traditio-Krisis-Renovatio aus theologischer Sicht. Festschrift W. Zeller*, Marburg 1976, p. 599-608.
p. 604-605.
- Maxine R. Kleindienst & Charles M. Keller, 'Towards a functional analysis of handaxes and cleavers. The evidence from Eastern Africa', *Man*, new series, 11 (1976), p. 176-187.
- Florentine Mütherich & Joachim E. Gaehde, *Karolingische Buchmalerei*, Munich 1976, p. 22-25. (Translated as Florentine Mütherich & Joachim E. Gaehde, *Carolingian painting*, New York 1976, p. 10, 13, 19-20, 28. Pl. p. 19.)
p. 10, 13, 22-23.
Pl. p. 24, 25.
- Carl Nordenfalk, *Color of the Middle Ages. A survey of book illumination based on facsimiles of medieval manuscripts*, Pittsburgh 1976.
p. 7, 33.
- Barbara Raw, 'The probable derivation of most of the illustrations in Junius II from an illustrated Old Saxon "Genesis"', *Anglo-Saxon England*, 5 (1976), p. 133-148.
p. 144, 146.
- H. Stuart, 'The Anglo-Saxon elf', *Studia neophilologica*, 48 (1976), p. 313-320.
- Elzbieta Temple, *Anglo-Saxon manuscripts 900-1066*, London 1976.
p. 22, 75, 82, 92, 94, 95, 99, 100-101, 114.
Pl. p. 14.
- Ton Touber et al., 'Die Auferstehung Christi. Wort und Bild', in: Alexander von Bormann (ed.), *Wissen aus Erfahrungen. Werkbegriff und Interpretation heute. Festschrift für Herman Meyer zum 65. Geburtstag*, Tübingen 1976, p. 33-52.
p. 42-45, 49-52.
Pl. before p. 41 nr. 2.
- Hélène Toubert, 'Contribution à l'iconographie des psautiers. Le commentaire des Psaumes d'Odon d'Asti, illustré à l'abbaye de Farfà', *Mélanges de l'Ecole française de Rome, Moyen-Age, Temps modernes*, 88 (1976), p. 581-619.
p. 590, 595, 600, 602, 605, 609, 610, 614, 616, 618.
- Amy L. Vandersall, 'The relationship of sculptors and painters in the court school of Charles the Bald', *Gesta*, 15 (1976), p. 201-210.
Pl. p. 202-203.
- Linda Ehrsam Voigts, 'A new look at a manuscript containing the Old English translation of the "Herbarium Apulei"', *Manuscripta*, 20 (1976), p. 40-60.
p. 45, 52.
- Christopher Walter, 'The significance of unction in Byzantine iconography', *Byzantine and Modern Greek Studies*, 2 (1976), p. 53-73.
?

1977

- Anthony Cutler, 'The Byzantine Psalter. Before and after iconoclasm', in: Anthony Bryer & Judith Herrin (ed.),

Iconoclasm. Papers given at the ninth spring symposium of Byzantine studies. University of Birmingham. March 1975, Birmingham 1977, p. 93-102.
p. 94, 95.

Robert Deshman, 'The Leofric Missal and tenth-century English art', *Anglo-Saxon England*, 6 (1977), p. 145-173 (see also Deshman 2010).

Herbert L. Kessler, *The illustrated bibles from Tours*, Princeton 1977.
p. 40, 47, 62-63, 87, 105, 109, 128-129, 133-134, 136.
Pl. nr. 165, 172, 207.

Ulrich Kuder, *Die Initialen des Amienspsalters (Amiens, Bibliothèque Municipale Ms. 18)*, Munich 1977 (dissertation).
Passim.
Pl. mentioned, but not included.

Suzanne Spain, 'The translation of relics ivory, Trier', *Dumbarton Oaks papers*, 31 (1977), p. 281-304.
p. 296.
Pl. nr. 24.

Franz Unterkircher, *Zur Ikonographie und Liturgie des Drogo-Sakramentars (Paris, Bibliothèque nationale, Ms. Lat. 9428)*, Graz 1977.
p. 11, 13-14, 16, 19.

1978

W. A. Caspari & J. E. J. Swarts, 'Hout', *Spiegel historiael*, 13 (1978), p. 267-281.
p. 279.
Pl. p. 280-281.

Suzy Dufrenne, *Les illustrations du Psautier d'Utrecht. Sources et apport carolingien*, Paris 1978.
Passim.
Pl. second half of the book.

Suzy Dufrenne, R. Stichel & H. Belting, *Der serbische Psalter. Faksimile-Ausgabe des Cod. Slav. 4 der Bayerischen Staatsbibliothek München*, 2 vol., Wiesbaden 1978-1983.
p. 181.

Suzy Dufrenne, *Tableaux synoptiques de quinze psautiers médiévaux à illustrations intégrales issues du texte*, Paris 1978.

J. H. A. Engelbregt, 'Godescalc de Saks en het Utrechts Psalterium. Een hypothese', in: H. F. Hofman, K. van der Horst & A. M. M. Mathijsen (ed.), *Uit bibliotheektuin en informatieveld. Opstellen aangeboden aan dr. D. Grosheide*, Utrecht 1978, p. 111-119.

Danielle Gaborit-Chopin, *Elfenbeinkunst im Mittelalter*, Berlin 1978.
p. 62, 63, 66, 90, 189.

Madeline Harrison Caviness, 'Conflicts between "regnum" and "sacerdotium" as reflected in a Canterbury Psalter of ca. 1215', *The Art Bulletin*, 61 (1979), p. 38-58.
p. 38, 56.

Christine Havice, *The Hamilton Psalter in Berlin, Kupferstichkabinett 78. A.9*, Pennsylvania 1978.
p. 224, 241-242, 244-247, 265, 305.

J. Hourlier, 'Manuscrits à peintures Rémois', *Travaux de l'Académie Nationale de Reims*, 158 (1978), p. 13-19.

Lynn White Jr, 'Cultural climates and technological advance in the Middle Ages', in: Lynn White Jr, *Medieval religion and technology. Collected essays*, Berkeley/Los Angeles/London 1978, p. 217-253 (see also White

1971).
p. 249-250.

Lynn White Jr, 'The iconography of "temperantia" and the virtuousness of technology', in: Lynn White Jr, *Medieval religion and technology. Collected essays*, Berkeley/Los Angeles/London 1978, p. 181-204 (see also White 1969).
p. 185-186, 201.

Lynn White Jr, 'Technology and invention in the Middle Ages', in: Lynn White Jr, *Medieval religion and technology. Collected essays*, Berkeley/Los Angeles/London 1978, p. 1-22 (see also White 1940).
p. 9-10, 18.

Lynn White Jr, 'Theophilus redivivus', in: Lynn White Jr, *Medieval religion and technology. Collected essays*, Berkeley/Los Angeles/London 1978, p. 93-103 (see also White 1964).
p. 103.

1979

Friedemann Fichtl & Gerhard Boos (ed.), *Bilder zum Kirchenjahr. Dias und Texte*, Zürich 1979.
Passim.
Pl. p. 3, 4, 5, 7, 11, 15, 19, 24, 28, 33, 37, 41, 47, 52, 56.

John Higgitt, 'Glastonbury, Dunstan, monasticism and manuscripts', *Art History*, 2 (1979), p. 275-290.
p. 279.

Grace Lemke Houghton, 'Cassiodorus and the Utrecht Psalter illuminations', *Manuscripta*, 23 (1979), p. 11-12.

Christopher Page, 'The earliest English keyboard', *Early Music*, 7 (1979), p. 308-314.
p. 309.

Barbara Hampton Renton, '... worth a thousand words?', *College Music Symposium*, 19 (1979), p. 246-251.
Pl. nr. 2.

1980

Adelaide Bennett, 'The Windmill Psalter. The historiated letter E of psalm one', *Journal of the Warburg and Courtauld Institutes*, 43 (1980), p. 52-67.
p. 60, 62.

Amalia Constantinidou-Spiliakos, *The eastern origin of the Utrecht Psalter illustrations*, DeKalb 1980 (master thesis).
Passim.

Robert Dushman, 'The extalted servant. The ruler theology of the prayerbook of Charles the Bald', *Viator. Medieval and Renaissance Studies*, 11 (1980), p. 385-417 (see also Dushman 2010).
p. 404-414.
Pl. nr. 15, 16, 19, 21.

Michel Fixot, 'Une image idéale, une réalité difficile. Les villes du VIIIe au IXe siècle', in: Georges Duby (ed.), *Histoire de la France urbaine I : La ville antique des origines au IXe siècle*, Paris 1980, p. 495-563.
Pl. p. 512-513, 515, 545.

Ernst Günther Grimme, *Die Geschichte der abendländischen Buchmalerei*, Cologne 1980.
p. 47, 93.

Rosamond McKitterick, 'Charles the Bald (823-877) and his library. The patronage of learning', *The English Historical Review*, 95 (1980), p. 28-47.
p. 37, 40.

Heinz Meyer, 'Metaphern des Psaltertextes in den Illustrationen des Stuttgarter Bilderpsalters', in: Christel Meier & Uwe Ruberg (ed.), *Text und Bild. Aspekte des Zusammenwirkens zweier Künste in Mittelalter und früher Neuzeit*, Wiesbaden 1980, p. 175-208.
p. 176-187, 192, 194, 202-204.

Rudolf Suntrup, "'Te igitur'-Initialen und Kanonbilder in mittelalterlichen Sakramentarhandschriften', in: Christel Meier & Uwe Ruberg (ed.), *Text und Bild. Aspekte des Zusammenwirkens zweier Künste in Mittelalter und früher Neuzeit*, Wiesbaden 1980, p. 278-382.
p. 319.

C. L. Verkerk, 'Aratea. A review of the literature concerning MS. Vossianus lat. q. 79 in Leiden University Library', *Journal of Medieval History*, 6 (1980), p. 245-287.
p. 276, 278.

Kurt Weitzmann, *Byzantine liturgical psalters and gospels*, London 1980.
p. 21.

1981

Richard Gem & Pamela Tudor-Craig, 'A "Winchester School" wall-painting at Nether Wallop, Hampshire', *Anglo-Saxon England*, 9 (1981), p. 115-136.
p. 130.

Rolf Hasler, 'Zu zwei Darstellungen aus der ältesten Kopie des Utrecht-Psalters', *Zeitschrift für Kunstgeschichte*, 44 (1981), p. 317-339.
Pl. p. 324, 331.

Lilian M. C. Randall, 'Originality and flair in an early 15th century book of hours. Walters 219', *Gesta*, 20 (1981), p. 233-242.
p. 236, 237, 238, 241, 242.

Jane E. Rosenthal, 'Three drawings in an Anglo-Saxon pontifical. Anthropomorphic trinity or threefold Christ?', *The Art Bulletin*, 63 (1981), p. 547-562.
Pl. p. 556.

Percy Ernst Schramm & Florentine Mutherich, *Denkmale der deutschen Könige und Kaiser. Ein Beitrag zur Herrschergeschichte I: Von Karl dem Grossen bis Friedrich II. 768-1250*, Munich 1981 (2nd revised edition).
p. 130.

1982

Koert van der Horst & Jacobus H. A. Engelbregt, *Utrecht-Psalter. Vollständige Faksimile-Ausgabe im Originalformat der Handschrift 32 aus dem Besitz der Bibliothek der Rijksuniversiteit te Utrecht*, Graz 1982.
Passim.

G. L. Houghton, 'Cassiodorus and the Utrecht Psalter illustrations in the early Middle Ages', *ACTA. The Center for Medieval and Early Renaissance Studies Albany, New York*, 6 (1982), p. 45-62.
Passim.

Nigel Morgan, *Early Gothic manuscripts I: 1190-1250*, Oxford 1982.
p. 47-49.

M. B. Parkes, *The scriptorium of Wearmouth-Jarrow*, Jarrow 1982. (Reprint London 1991).
p. 3, 4, 22, 25.

1983

Lucy Scott Fuqua Kuykendall, *The iconography of the heavens in the illustrations of the Utrecht Psalter*,

Nashville 1983 (master thesis).
Passim.

Martha Sutherland, 'Calligraphic changes in the Utrecht Psalter and its copies', *Manuscripta*, 27 (1983), p. 20-21.

M. Tsuzumi, 'The conversion from text to image in the illustration of the Utrecht Psalter', in: *Journal of aesthetics and art history*, 2 (1983), p. 31-64.
Passim.

1984

J. M. Backhouse, 'The making of the Harley Psalter', *British Library Journal*, 10 (1984), p. 97-113.
p. 97, 98, 105, 106, 108, 110.

K.A. Corrigan, *The ninth century Byzantine marginal psalters. Moscow, Historical Museum Cod. 129; Mt. Athos, Pantokrator 61; Paris, Mibl. Nat. Gr.20*, Ann Arbor 1984.
p. 68-74, 77-80.

Suzy Dufrenne & Christiane Villain-Gandossi, 'Bateaux figurés dans des oeuvres carolingiennes', *Archaeonautica*, 4 (1984), p. 243-260.
p. 243, 244, 258, 259.
Pl. nr. 12a-1, 13a-d.

Christine Havice, 'The marginal miniatures in the Hamilton Psalter (Kupferstichkabinett 78.A.9.)', *Jahrbuch der Berliner Museen*, 26 (1984), p. 79-142.
p. 85, 98, 101, 102, 104, 109, 113, 114, 115, 119, 120, 121, 127, 133, 136, 138, 139, 141, 142.

K. van der Horst et al. (ed.), *Handschriften en oude drukken van de Utrechtse Universiteitsbibliotheek. Catalogus bij de tentoonstelling in het Centraal Museum te Utrecht ter gelegenheid van het 400-jarig bestaan van de bibliotheek der Rijksuniversiteit 1584-1984*, Utrecht 1984.
p. 206-210.
Pl. p. 2, 21.

Koert van der Horst & Jacobus H. A. Engelbregt, *Utrecht-Psalter. Kommentar. Vollständige Faksimile-Ausgabe im Originalformat der Handschrift 32 aus dem Besitz der Bibliothek der Rijksuniversiteit te Utrecht*, Graz 1984.
Passim.

James McKinnon, 'The late medieval psalter. Liturgical or gift book?', *Musica Disciplina*, 38 (1984), p. 133-157.

Otto Pächt, *Buchmalerei des Mittelalters. Eine Einführung*, Munich 1984.
p. 19, 168-172, 177, 204.
Pl. p. 20, 169, 171, 172.

Mara R. Witzling, 'The Winchester Psalter. A re-ordering of its prefatory miniatures according to the scriptural sequence', *Gesta*, 23 (1984), p. 17-25.
p. 20.

1985

F.A. Bischof, 'Zur Funktion und zur Datierung des Utrecht Psalters', *Idea. Jahrbuch der Hamburger Kunsthalle*, 4 (1985), p. 43-51.
Passim.
Pl. nr. 1-3.

Michael Camille, 'The book of signs. Writing and visual difference in Gothic manuscript illumination', *Word & Image. A Journal of Verbal/Visual Enquiry*, 1 (1985), p. 133-148.

p. 139, 148.

Michael Camille, 'Seeing and reading. Some visual implications of medieval literacy and illiteracy', *Art History*, 8 (1985), p. 26-49.
p. 47.

Joachim E. Gaehde, 'The draughtsmen of the Utrecht Psalter', in: Katharina Bierbrauer, Peter K. Klein & Willibald Sauerländer (ed.), *Studien zu mittelalterlichen Kunst 800-1250. Festschrift für Florentine Mütherich zum 70. Geburtstag*, Munich 1985, p. 49-52.
Passim.
p. 49-52.

Daniel Russo, 'Le corps des saints ermites en Italie centrale aux XIVe et XVe siècles. Étude d'iconographie', *Médiévales*, 4 (1985), p. 57-73.
p. 59.

1986

David J. Bernstein, *The mystery of the Bayeux Tapestry*, London 1986.
p. 42-43, 46, 60-66, 75, 78, 79, 81, 109, 154-155, 162, 169.
Pl. p. 43, 64.

M. O. H. Carver, 'Contemporary artefacts illustrated in late Saxon manuscripts', *Archaeologia*, 2nd series, 108 (1986), p. 117-145.
?

M. Tsuzumi, 'An essay on the visualization of tropes and the role of the personification' (Studies of the Utrecht Psalter II), *Journal of aesthetics and art history*, 4 (1986), p. 131-161.
Passim.
Pl. nr. 1-6.

1987

Ahuva Belkin, 'The antichrist legend in the Utrecht Psalter', *Rivista di storia e letteratura religiosa*, 23 (1987), p. 279-288.
Passim.
Pl. after p. 280.

Carol Gibson-Wood, 'The "Utrecht Psalter" and the art of memory', *RACAR*, 14 (1987), p. 9-15.
Passim.

Catherine Homo-Lechner, 'Une copie inconnue des miniatures musicales des cantigas de sancta maria de l'escorial', *Revista de Musicología*, 10 (1987), p. 151-159.
p. 158.

J. O'Reilly, 'The rough-hewn cross in Anglo-Saxon art', in: M. Ryan (ed.), *Ireland and insular art, A. D. 500-1200*, Dublin 1987, p. 153-158.

Hélène Setlak-Garrison, 'Reinterpreting the Capital of the Fourth Tone at St Lazare, Autun', *Early Music*, 15 (1987), p. 365-374 + 376.
Pl. p. 371.

Christopher Walter, "'Latter-day" saints and the image of Christ in the ninth-century byzantine marginal psalters', *Revue des études byzantines*, 45 (1987) p. 205-222.

1988

Jean Flori, 'Encore l'usage de la lance... La technique du combat chevaleresque vers l'an 1100', *Cahiers de civilisation médiévale*, 31 (1988), p. 213-240.

p. 220, 221.

M. J. H. van Schaik, *De harp in de middeleeuwen. Studies naar de symboliek van een muziekinstrument*, Utrecht 1988.
p. 45.

Eugene Victor Walter, *Placeways. A theory of the human environment*, Chapel Hill 1988.
p.28-29.

Jean Wirth, 'La representation de l'image dans l'art du Haut Moyen Age', *Revue de l'Art*, 79 (1988), p. 9-21.

1989

Dominique Alibert, 'La majesté sacrée du roi. Images dus souverain carolingien', *Histoire de l'art*, 5/6 (1989),
p. 23-36.
p. 31, 36.

Don Denny, 'The Tavant Crypt frescoes', *Viator*, 20 (1989), p. 327-357.
p. 328, 329.

Robert Dushman, 'Servants of the mother of God in Byzantine and medieval art', *Word & Image*, 5 (1989), p.
33-70 (see also Dushman 2010).
p. 35, 66, 67.
Pl. p. 42.

Koert van der Horst, *Illuminated and decorated medieval manuscripts in the University Library, Utrecht. An illustrated catalogue*, Maarssen 1989.
p. viii.

K. M. Openshaw, 'The battle between Christ and Satan in the Tiberius Psalter', *Journal of the Warburg and Courtauld Institutes*, 52 (1989), p. 14-33.
Pl. p. 9.

Roslyn Rensch, *Harp and harpists*, Bloomington 1989.
Pl. p. 31.

1990

Mary Carruthers, *The book of memory. A study of memory in medieval culture*, Cambridge 1990.
p. 226-227, 313, 341.
Pl. p. 226.

Simon Coupland, 'Carolingian arms and armor in the ninth century', *Viator*, 21 (1990), p. 29-50.
p. 34, 35, 36, 37, 40, 43, 44, 45, 47, 49, 50.

C. R. Dodwell, 'The final copy of the Utrecht Psalter and his relationship with the Harley and Eadwine Psalters', *Scriptorium*, 44 (1990), p. 21-53.
Passim.

Richard Gameson, 'The Anglo-Saxon artists of the Harley 603 Psalter', *Journal of the British Archaeological Association*, 143 (1990), p. 29-48.

Richard F. Gyug, 'A fragment of a liturgical roll at Montecassino (Compactiones XVI)', *Mediaeval Studies*, 52 (1990), p. 268-277.
p. 269.

Rosamond Mc Kitterick, 'Carolingian uncial. A context for the Lothar Psalter', *The British Library Journal*, 16 (1990), p. 1-15.

Roger Stalley, 'European art and the Irish crosses', *Proceedings of the Royal Irish Academy. Section C. Archaeology, Celtic Studies, History, Linguistics, Literature*, 90c (1990), p. 135-158.

1991

Leila Avrin, *Scribes, script, and book. The book arts from Antiquity to the Renaissance*, Chicago 1991.
p. 191, 233, 247-248, 254.
Pl. p. 248.

Ahuva Belkin, 'Antichrist as the embodiment of the "insipiens" in thirteenth-century French psalters',
Florilegium, 10 (1991), p. 65-82.

Monica Helen Green, 'Gynäkologische und geburtshilfliche Illustrationen in mittelalterlichen Manuskripten. Sprechende Bilder halfen den Frauen', *Die Waage*, 30 (1991), p. 161-167.
p. 161.
Pl. p. 163.

Lawrence Nees, *A tainted mantle. Hercules and the classical tradition at the Carolingian court*, Philadelphia 1991.
p. 154, 155, 200, 215, 221, 265.
Pl. p. 375.

M. B. Parkes, *Scribes, scripts and readers. Studies in the communication, presentation and dissemination of medieval texts*, London 1991.
p. 95, 118.

1992

Jonathan J. G. Alexander, *Medieval illuminators and their methods of work*, New Haven and London 1992.
p. 73, 76.
Afb p. 74, 76.

Jim Bradbury, *The medieval siege*, Woodbridge 1992.
p. 42.

Anca Bratu, 'Du feu purificateur au Purgatoire. Émergence d'une nouvelle image', *Terrain*, 19 (1992), p. 91-102.

J. Crook, 'King Edgar's Reliquary of St Swithun', *Anglo-Saxon England*, 21 (1992), p. 177-202.
p.185.

William J. Diebold, 'Verbal, visual, and cultural literacy in medieval art. Word and image in the Psalter of Charles the Bald', *Word and Image. A Journal of Verbal/Visual Enquiry*, 8 (1992) 89-99.
p. 96.

Richard Gameson, 'Manuscript art at Christ Church, Canterbury, in the generation after St Dunstan', in: Nigel Ramsay, Margaret Sparks, Tim Tatton-Brown (ed.), *St Dunstan. His life, times and cult*, Woodbridge 1992,
p. 187-220.
p. 203-204, 206-209, 211, 214.

M. T. Gibson, T. A. Heslop, R. W. Pfaff (ed.), *The Eadwine Psalter. Text, image, and monastic culture in twelfth-century Canterbury*, London 1992.
p. 2, 3, 25-32, 37, 43-52, 54, 59, 63, 87, 90, 94, 104, 105, 106, 107, 180, 186-197, 204-212.
Pl. nr. 21a, 21b, 22b, 23c, 24a, 26b.

N. R. Ker & A. J. Piper, *Medieval manuscripts in British libraries IV: Paisley-York*, Oxford 1992.
p.442.

Thomas H. Ohlgren (ed.), *Anglo-Saxon textual illustration. Photographs of sixteen manuscripts with*

descriptions and index, Kalamazoo 1992.
p. 2, 3.

Kathleen M. Openshaw, 'The symbolic illustration of the psalter. An insular tradition', *Arte Medievale II*, 1st series, (1992), p. 41-60.
p. 41, 42, 48, 50, 52.

Jennifer O'Reilly, 'St John as a figure of the contemplative life. Text and image in the art of the Anglo-Saxon benedictine reform', in: Nigel Ramsay, Margaret Sparks, Tim Tatton-Brown (ed.), *St Dunstan. His life, times and cult*, Woodbridge 1992, p. 165-185.
p. 175.

1993

Richard Gameson, 'The Romanesque artist of the Harley 603 Psalter', in: Peter Beal & Jeremy Griffiths (ed.), *English manuscript studies 1100-1700*, 4 (1993), p. 24-61.
Passim.
Pl. p. 29, 30, 37, 38.

Kathleen M. Openshaw, 'Weapons in the daily battle. Images of the conquest of evil in the early medieval psalter', *The Art Bulletin*, 75 (1993), p. 19-38.
Passim.
Pl. p. 29, 30, 31.

Jennifer M. Sheppard, 'Piecing medieval books together', *Journal of Medieval History*, 19 (1993), p. 373-384.

Nikolaus Staubach, *Rex christianus. Hofkultur und Herrschaftspropaganda im Reich Karl des Kahlen II: Die Grundlegung der 'religion royale'. Pictura et poesis 2.2*, Cologne 1993.
p. 299-303, 307.
Pl. nr. 38.

1994

Wilhelm Reinhold Walter Koehler & Florentine Mütterlich (ed.), *Die karolingischen Miniaturen 6/1: Die Schule von Reims*, Berlin 1994.
p. 85-135.

Cesare Marchetti, 'Millenarian cycles in the dynamics of the Catholic church. A systems analysis', *Technological Forecasting and Social Change*, 46 (1994), p. 189-196.
p. 194.

Yolanta Zaluska & François Boespflug, 'Le dogme trinitaire et l'essor de son iconographie en Occident de l'époque carolingienne au I^{er} Concile du Latran (1215)', *Cahiers de civilisation médiévale*, 37 (1994), p. 181-240.
p. 189, 199, 200, 211, 213, 216, 217, 220, 221, 223, 228, 230, 232, 234.
Pl. p. 213.

1995

Archer St. Clair, 'Narrative and exegesis in the Exodus illustrations of the San Paolo Bible. Aspects of Byzantine influence', in: Doula Mouriki et al., *Byzantine East, Latin West. Art historical studies in honor of Kurt Weitzmann*, Princeton 1995, p. 193-202.
p. 197.

Robert Deshman, 'Antiquity and empire in the throne of Charles the Bald', in: Doula Mouriki et al., *Byzantine East, Latin West. Art historical studies in honor of Kurt Weitzmann*, Princeton 1995, p. 131-141.
p. 131, 132, 137.

Luther Link, *The devil. A mask without a face*, London 1995.

p. 59-60.

Margaret M. Manion, 'Psalter illustration in the Très Riches Heures of Jean de Berry', *Gesta*, 34 (1995), p. 147-161.
p. 152.

W. Noel, *The Harley Psalter*, Cambridge 1995.

Passim.

Pl. nr. 2, 6, 10, 12, 15, 18, 20, 22, 24, 27, 29, 31, 34, 36, 38, 40, 47, 51, 52, 54, 56, 58, 60, 62, 67, 68, 77.

Catherine L. Schaefer, *Reading the Utrecht Psalter. Image and memory in an illuminated manuscript*, Portland 1995 (bachelor thesis).

Passim.

Richard Eugene Sullivan, *The gentle voices of teachers. Aspects of learning in the Carolingian age*, Columbus 1995.

p. 187, 205, 219.

Pl. p. 188.

Conférence de Mme Nicole Thierry, 'Archéologie religieuse du monde byzantin', *École pratique des hautes études, Section des sciences religieuses*, 104 (1995), p. 365-369.

p. 367.

M. Tsuzumi, 'On the composition of the Utrecht Psalter illustration. State of research and its perspective', (Studies on the Utrecht Psalter III), *Journal of aesthetics and art history*, 13 (1995).

Passim.

Pl. nr. 1-8.

Tania Velmans, 'Une variante originale de la Crucifixion de type palestinien', in: Doula Mouriki et al., *Byzantine East, Latin West. Art historical studies in honor of Kurt Weitzmann*, Princeton 1995, p. 309-318.

p. 310.

Steven Walton, 'Words of technological virtue. "The battle of Brunanburh" and Anglo-Saxon sword manufacture', in: *Technology and culture* (1995), p. 987-999.

p. 987-988, 996-997, 999.

Pl. p. 988.

1996

Jonathan J. G. Alexander, 'Dancing in the streets', *The Journal of the Walters Art Gallery*, 54 (1996), p. 147-162.

p. 150, 158, 160, 161.

Pl. p. 150.

Robert Boenig, 'The Anglo-Saxon harp', *Speculum*, 71 (1996), p. 290-320.

p. 301, 302, 306, 313, 314, 315, 316.

Pl. p. 318.

Kathleen Corrigan, 'Early medieval psalter illustration in Byzantium and the West', in: Koert van der Horst, William Noel, Wilhelmina C. M. Wüstefeld (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996, p. 85-103.

Passim.

Pl. 85, 93.

Janie Ruth Curry, 'The illustrated Visio Baronti. A model book for Carolingian monastic reform', Florida State University 1996 (master thesis).

?

Kristine Edmondson-Haney & Michael Gullick, 'The "Hungerford Psalter" (Cambridge University Library, MS

- Ee.4.33). A twelfth century manuscript', *The Volume of the Walpole Society*, 58 (1996) 1-19.
p. 8-9.
- Isabel Henderson, *Pictish monsters. Symbol, text and image*, Cambridge 1996.
?
- Koert van der Horst, 'The Utrecht Psalter. Picturing the psalms of David', in: Koert van der Horst, William Noel, Wilhelmina C. M. Wüstefeld (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996, p. 22-84.
Passim.
Pl. p. 23, 27, 31-33, 42, 43, 45-47, 50-54, 56, 58-71, 74-76, 78-80.
- Koert van der Horst & Frits Ankersmit, *The Utrecht Psalter. Picturing the Psalms of David*, Utrecht 1996. (CD-ROM).
- Koert van der Horst & William Noel, 'Het Utrechts Psalter', *Kunstschrift*, 40.4 (1996), p. 50-51.
Passim.
Pl. p. 51.
- Rosamond McKitterick, 'The historical context. Carolingian wealth, faith and culture', in: Koert van der Horst, William Noel, Wilhelmina C. M. Wüstefeld (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996, p. 1-21.
Passim.
Pl. p. 2-4.
- L. Link, *The devil. The archfiend in art. From the sixth to the sixteenth century*, London 1996.
p. 59-60.
- Mireille Mentré, *Illuminated manuscripts of medieval Spain*, London 1996.
p. 105.
- Florentine Mutherich, 'Carolingian manuscript illumination in Rheims', in: Koert van der Horst, William Noel, Wilhelmina C. M. Wüstefeld (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996, p. 104-119.
Passim.
Pl. p. 110.
- William Noel, 'The Utrecht Psalter in England. Continuity and experiment', in: Koert van der Horst, William Noel, Wilhelmina C. M. Wüstefeld (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996, p. 120-165.
Passim.
Pl. p. 123, 127, 130, 132, 133, 135, 137, 141-145, 147, 149, 156, 157, 161-164.
- Lucy Freeman Sandler, 'The word in the text and the image in the margin. The case of the Luttrell Psalter', *The Journal of the Walters Art Gallery*, 54 (1996), p. 87-99.
p. 87, 88, 98.
- Jacques Voisenet, 'Le renard dans le bestiaire des clercs médiévaux', *Reinardus*, 9 (1996), p. 179-188.
p. 180.
- Wilhelmina C. M. Wüstefeld et al., 'Catalogue', in: Koert van der Horst, William Noel, Wilhelmina C. M. Wüstefeld (ed.), *The Utrecht Psalter in medieval art. Picturing the Psalms of David*, 't Goy 1996, p. 167-255.
Passim.
Pl. p. 169, 187, 189, 197, 203, 205, 235, 237, 242, 244, 248, 252.

1997

- Frits Ankersmit, 'Intrigerend Utrechts Psalter op cd-rom', *Informatie Professional*, 1-11 (1997), p. 32-35.

Passim.

N. P. Brooks & H. E. Walker, 'The authority and interpretation of the Bayeux Tapestry', in: Richard Gameson (ed.), *The study of the Bayeux Tapestry*, Woodbridge 1997, p. 63-92.
p. 76.

Celia Chazelle, 'Archbishops Ebo and Hincmar of Reims and the Utrecht Psalter', *Speculum*, 72 (1997), p. 1055-1077.
Passim.
Pl. nr. 1, 2, 3, 5, 7, 8, 11, 13, 14, 16.

Robert Deshman, 'Another look at the disappearing Christ. Corporeal and spiritual vision in early medieval images', *The Art Bulletin*, 79.3 (1997), p. 518-546 (see also Deshman 2010).
p. 523-525, 527, 533-534, 537, 541-542.
Pl. p. 523.

Robert Deshman, 'The Galba Psalter, texts, and context in an early medieval prayerbook', *Anglo-Saxon England*, 26 (1997), p. 109-138 (see also Deshman 2010).

Richard Gameson, 'The origin, art, and message of the Bayeux Tapestry', in: Richard Gameson (ed.), *The study of the Bayeux Tapestry*, Woodbridge 1997, p. 157-211.
p. 169, 171.

William Noel, 'Notes et discussions. The Utrecht Psalter on CD-ROM', *Gazette du livre médiéval*, 30 (1997), p. 37-39.
Passim.

Barbara C. Raw, *Trinity and incarnation in Anglo-Saxon art*, Cambridge 1997.
p. 133, 148, 150, 151, 155, 156, 163-166.

William Tronzo, *The cultures of his kingdom. Roger II and the Cappella Palatina in Palermo*, Princeton 1997.
p. 87.
Pl. nr. 127.

1998

Zdravko Blažeković, 'The understanding and misunderstanding the terminology and iconography of instruments in Fendulus's abridgment of "Introductorium maius in astronomiam"', *Music in Art*, 23 1-2 (1998), p. 23-32.
p. 23.

Mary Carruthers, *The craft of thought. Meditation, rhetoric, and the making of images, 400-1200*, Cambridge 1998.
p. 203, 338.

Helmut Gneuss, 'A newly-found fragment of an Anglo-Saxon psalter', *Anglo-Saxon England*, 27 (1998), p. 273-287.
p. 277.

David Hill, 'Eleventh century labours of the months in prose and pictures', *Landscape History*, 20.1 (1998), p. 29-39.
p. 29.

Karen Louise Jolly, 'Elves in the psalms? The experience of evil from a cosmic perspective', in: Alberto Ferreiro, *The devil, heresy & witchcraft in the Middle Ages. Essays in honor of Jeffrey B. Russell*, Leiden 1998, p. 19-44.
p. 21, 27-41.
Pl. after p. 44.

Mark Kishlansky, Patrick Geary & Patricia O'Brien, *Civilization in the West*, vol. I, New York etc. 1998. (Third

- edition. First edition New York 1991).
 p. 253.
 Pl. p. 252.
- Stan Knight, *Historical scripts. From classical times to the Renaissance*, New Castle 1998.
 p. 23.
- Isabelle Marchesin, 'Les jongleurs dans les psautiers du haut moyen âge. Nouvelles hypothèses sur la symbolique de l'histrion médiéval', *Cahiers de civilisation médiévale*, 41 (1998), p. 127-139.
 p. 129.
- William Noel, 'The lost Canterbury prototype of the 11th-century Bury St Edmunds Psalter', in: Antonia Gransden, *Bury St Edmunds. Medieval art, architecture, archaeology and economy*, Leeds 1998, p. 161-171.
 p. 162-163, 167-169.
- Walter Pohl, 'Telling the difference. Signs of ethnic identity', in: Walter Pohl & Helmut Reimitz (ed.), *Strategies of distinction. The construction of ethnic communities, 300-800*, Leiden 1998, p. 17-69.
 p. 35.
- Antonie Wlosok, 'Illustrated Vergil manuscripts. Reception and exegesis', *The Classical Journal*, 93 (1998), p. 355-382.
 p. 363.
- 1999**
- Phyllis Pray Bober, *Art, culture, and cuisine. Ancient and medieval gastronomy*, Chicago-London 1999.
 p. 204.
- J. Brantley, 'The iconography of the Utrecht Psalter and the Old English "Descent into Hell"', *Anglo-Saxon England*, 28 (1999), p. 43-63.
 p. 54, 56-63.
 Pl. after p. 54.
- Noël Duval, Nessib Saliby, Marc Griesheimer, 'Un martyrium octogonal découvert à Homs (Syrie) en 1988 et sa mosaïque', *Antiquité Tardive*, 7 (1999), p. 383-400.
 p. 397.
 Pl. p. 395.
- Richard Emms, 'The scribe of the Paris Psalter', *Anglo-Saxon England*, 28 (1999), p. 179-183.
 p. 180.
- Richard Gameson, 'Book culture in northern Europe in the tenth and eleventh centuries', in: Erik Petersen (ed.), *Living words and luminous pictures. Medieval book culture in Denmark. Essays*, Copenhagen 1999, p. 23-51.
 p. 26, 50.
- Gregor T. Goethals, 'The imaged word. Aesthetics, fidelity, and new media translations', in: Paul A. Soukup s.j. & Robert Hodgson (ed.), *Fidelity and translation. Communicating the Bible in new media*, Franklin 1999, p. 133-172.
 p. 141-143.
 Pl. p. 143.
- Cyril Hart, 'The Bayeux Tapestry and schools of illumination at Canterbury', in: Christopher Harper-Bill (ed.), *Anglo-Norman Studies. Proceedings of the Battle Conference 1999*, 22 (1999), p. 117-167.
 p. 118-121, 133-137, 141-143, 145, 147-149, 154-155, 160-161.
 Pl. p. 134, 135, 137, 142, 147, 149, 161.
- Etienne Renard, 'La gestion des domaines d'abbaye aux VIII^e - Xe siècles. Notions de base et conseils pour une meilleure compréhension des sources écrites', *De la meuse à l'Ardenne*, 29 (1999), p.117-148.

Pl. p.122-123, 125, 136, 138, 142-143, 146.

William Travis, 'Representing "Christ as giant" in early medieval art', *Zeitschrift für Kunstgeschichte*, 62 (1999), p. 167-189.
p. 172, 175, 178, 181, 182, 183, 185, 186, 187, 188, 189.
Pl. nr. 3, 4.

2000

William J. Diebold, *Word and image. An introduction to early medieval art*, Boulder/Oxford 2000.
p. 107-110.
Pl. nr. 50.

A. von Euw, 'Die textgeschichte des Lorscher Evangeliiars', in: *Das Lorscher Evangeliar. Eine Zimelie der Buchkunst des abendländischen Frühmittelalters*, Darmstadt 2000, p. 33-53.
p. 34.
Pl. nr. 6.

David F. Johnson, 'A program of illumination in the Old English Hexateuch. "Visual typology"?', in: Rebecca Barnhouse & Benjamin C. Withers (ed.), *The Old English Hexateuch. Aspects and approaches*, Kalamazoo 2000, p. 165-199.
p. 167.
Pl. p. 169.

Gerhard Karpf, 'Karolingische Federzeichnungen aus der Schule von Reims. Zum Bildinhalt eines Düsseldorfer Fragments (9. Jh.) im stil des Utrechter Psalters', *Scriptorium*, 54 (2000), p. 230-251.
p. 230-231, 238-239.

William Noel, 'Medieval charades and the visual syntax of the Utrecht Psalter', in: Brendan Cassidy & Rosemary Muir Wright (ed.), *Studies in the illustration of the Psalter*, Stamford 2000, p. 34-41.
Passim.
Pl. nr. 3, 4, 5.

Claude Alexandre Thomasset & Danièle James-Raoul, *La montagne dans le texte médiéval. Entre mythe et réalité*, Paris 2000.
p. 125, 130, 133, 137-142.

Midori Tsuzumi, 'The Utrecht Psalter and the late antique paintings. Source of its composition', (Studies on the Utrecht Psalter V), *富山大学教育学部紀要*, 54 (2000), p. 63-77.
Pl. p. 75-77.

Benjamin C. Withers, 'A sense of Englishness. Claudius B. IV, colonialism, and the history of Anglo-Saxon art in the mid-twentieth century', in: Rebecca Barnhouse & Benjamin C. Withers (ed.), *The Old English Hexateuch. Aspects and approaches*, Kalamazoo 2000, p. 317-350.
p. 323-324, 340.

2001

Celia Chazelle, *The crucified God in the Carolingian era. Theology and art of Christ's passion*, Cambridge 2001.
p. 138, 241-254, 258-259, 287.
Pl. p. 242, 243, 244, 246, 258, 259.

Fabrizio Crivello, *La miniatura a Bobbio tra IX e X secolo e i suoi modelli carolingi*, Turin 2001.
p. 95-96.

Götz Denzinger, *Die Handschriften der Hofschule Karls des Grossen. Studien zu ihrer Ornamentik*, Langwaden 2001.
p. 73.

C. J. Duff, *Inspiration from St. George's Via del Velabro, Rome for the Wearmouth-Jarrow monasteries and then illustrations in the Codex Amiatinus and the Utrecht Gospels page*, s.l. 2001 (draft of a paper).
p. 22.
Pl. p. 55.

Axinia Džurova, *La miniatura Bizantina*, Milan 2001.
p. 58.

Ernst Günther Grimme, *Der goldene Dom der Ottonen*, Aachen 2001.
p. 77.

Christopher de Hamel, *The British Library guide to manuscript illumination. History and techniques*, London 2001.
p. 54.

H. Jamin, *Kennis als opdracht. De Universiteit Utrecht 1636-2001*, Utrecht 2001.
Pl. p. 94.

Michel Pellaton, *Enluminures du moyen âge*, Mouans Sartoux 2001.
Pl. p. 32.

J. Rothenstein, *An introduction to English painting*, London 2001.
p. 2.

Ingo F. Walther & Norbert Wolf, *Codices illustres. The world's most famous illuminated manuscripts 400 to 1600*, Cologne 2001.
p. 90.
Pl. p. 90-91.

Harald Wolter-von dem Knesebeck, 'Meaning in the "inhabited" scrolls of some beatus pages. A case study', in: Nurith Kenaan-Kedar & Asher Ovadiah, *The metamorphosis of marginal images. From Antiquity to present time*, Tel Aviv 2001, p. 127-138.
?

2002

Mary Carruthers, *Le livre de la Mémoire. Une étude de la mémoire dans la culture médiévale*, Paris 2002.
p. 150, 329-330.
Pl. p. xi.

K. Haney, *The St. Albans psalter. An Anglo-Norman song of faith*, New York 2002.
p. 17, 37-38, 42-45, 106-158, 165, 231, 262, 276, 278, 304, 307-308, 332, 336, 347-349, 439-651.
Pl. nr. 96-130.

Lawrence Nees, 'Keizerlijke netwerken', in: Patrick de Rynck, *Meesterlijke middeleeuwen. Miniaturen van Karel de Grote tot Karel de Stoute, 800-1475*, Leuven 2002, p. 91-101.
p. 96.

K. Thier, *Altenglische Terminologie für Schiffe und Schiffsteile. Archäologie und Sprachgeschichte 500-1100*, Oxford 2002.
p. 92, 234-235.
Pl. p. 235.

J. Thuillier, *Histoire de l'art*, Paris 2002.
p. 186-187.
Pl. p. 186.

Graziano Alfredo Vergani, 'Il paesaggio negato. La rappresentazione della natura tra tardoantico e alto

Medioevo', in: Pierluigi De Vecchi & Graziano Alfredo Vergani (ed.), *La natura e il paesaggio nella pittura italiana*, Milan 2002, p. 23-31.

p. 30.

Pl. p. 31.

2003

Maria Luisa Agati, *Il libro manoscritto. Introduzione alla codicologia*, Rome 2003.

p. 312.

Pl. p. 313.

Celia Chazelle, 'Ceolfrid's gift to St Peter. The first quire of the "Codex Amiatinus" and the evidence of its Roman destination', *Early Medieval Europe*, 12 (2003), p. 129-157.

p. 139.

C. M. Kauffmann, *Biblical imagery in medieval England 700-1550*, London, 2003.

p. 51-52, 107, 109, 112, 122, 207.

Pl. p. 50, 109.

Lawrence Nees, 'The illustrated manuscript of the "Visio Baronti" ["Revelatio Baronti"] in St Petersburg (Russian National Library, cod. lat. Oct.v.I.5)', in: Catherine Cubitt (ed.), *Court culture in the early Middle Ages. The proceedings of the first Alcuin conference*, Turnhout 2003.

p. 109, 112, 115, 118.

Pl. p. 111.

Marc-Oliver Loerke, *Höllenfahrt Christi und Anastasis. Ein Bildmotiv im Abendland und im christlichen Osten*, Regensburg 2003.

p. 38, 40-42, 177, 380.

Emma J. Luker, *A consideration of difference and meaning in some psalm illustrations of the Utrecht, Harley, Eadwine and Paris Psalters*, London 2003 (master thesis).

Passim.

Sarah Semple, 'Illustrations of damnation in late Anglo-Saxon manuscripts', *Anglo-Saxon England*, 32 (2003), p. 231-245.

p. 232, 234, 236, 237, 240, 243.

Kathryn A. Smith, *Art, identity and devotion in fourteenth-century England. Three women and their books of hours*, London 2003.

p. 101.

Susanne Wittekind, 'Die Makkabäer als Vorbild des geistlichen Kampfes. Eine kunsthistorische Deutung des Leidener Makkabäer-Codex Perizoni 17', *Frühmittelalterliche Studien*, 37 (2003), p. 47-71.

p. 54-55.

Pl. nr. 14, 15.

2004

Wolfgang Augustyn, 'Zur Illustration von Psalterien und Psalmenkommentaren in Italien vom frühen 11. bis zum ausgehenden 13. Jahrhundert', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 165- 180.

p. 173, 177.

Richard W. Barber, *The Holy Grail. Imagination and belief*, London 2004.

p. 120-121.

Pl. nr. 14.

Adelaide Bennett, 'The transformation of the Gothic psalter in thirteenth-century France', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 211-

221.
p. 213.
- Sarah Blick, 'Exceptions to Krautheimer's theory of copying', *Visual Resources. An International Journal of Documentation*, 20 (2004), p. 123-142.
p. 125, 126, 139.
Pl. p. 127 nr. 3a.
- Andreas Bräm, 'Neapolitanische Trecento-Psalterien' in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, p. 193-209.
p. 197, 201-202.
- F. O. Büttner, 'Der illuminierte Psalter im Westen', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 1-106.
p. 3-4, 6, 14, 23, 35, 41, 43, 51, 52, 55, 66, 67-68, 69, 82, 90-91, 103.
- Celia Chazelle, 'Violence and the virtuous ruler in the Utrecht Psalter' in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 337-348.
Passim.
Pl. nr. 311-320.
- Suzy Dufrenne, 'L'image dans les psautiers byzantins à illustrations intégrales', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 157-163.
p. 157.
- Paul Edward Dutton, *Charlemagne's mustache and other cultural clusters of a dark age*, New York/Basingstoke 2004.
p. 112, 181.
Pl. p. 181, 182.
- Helmut Engelhart, 'Der Hornplatteneinband. Eine charakteristische Form der Einbandgestaltung illuminiertes Psalterhandschriften des 13. Jahrhunderts', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 441-456.
p. 448.
- Anton von Euw, 'Die Darstellungen zum 90. (91.) Psalm in der frühmittelalterlichen Psalter- und Evangelienillustration mit Ergänzungen aus Kommentaren', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 405-411.
p. 406.
- Lucy Freeman Sandler, 'Word imagery in English Gothic psalters. The case of the Vienna Bohun Manuscript (ÖNB cod. 1826*)', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 387-395.
p. 391-392.
- Rainer Kahsnitz, 'Frühe Initialpsalter', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 137-155.
p. 141, 148.
- Elisabeth Klemm, 'Die Darstellung von Heiligen als Thema der Psalterillustration', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 361-376.
p. 368.
- Ulrich Kuder, 'Illuminierte Psalter von den Anfängen bis um 800', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 107-135.
p. 122, 132.
- Deborah Mauskopf Deliyannis, 'Charlemagne's silver tables. The ideology of an imperial capital', *Early Medieval Europe*, 12 (2003), p. 159-177.

p. 163, 168.
Pl. p. 164 nr. 2.

Ursula Nilgen, 'Psalter für Gelehrte und Ungelehrte im hohen Mittelalter', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 239-247.
p. 247.

Elizabeth A. Peterson, 'Scholastic hermeneutics in historiated initials of 13th-century French psalters', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 349-359.
p. 349-350.

Karl-Georg Pfändtner, 'Zwischen Frankreich und Byzanz. Zwei Bologneser Psalter des 13. Jahrhunderts und ihr Illustrationssystem (Bologna, Bibl. univ., cod. 346 und Paris, BNF, ms Smith-Lesouëf 21)', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 181-192.
p. 188.

H. Schutz, *The Carolingians in central Europe, their history, arts and architecture. A cultural history of central Europe, 750-900*, Leiden 2004.
p. 265-266, 268-274.
Pl. after p. 64 nr. 10-15.

Frauke Steenbock, 'Psalterien mit kostbaren Einbänden', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 435-440.
p. 436-437.

Gude Suckale-Redlefsen, 'Zwei Bilderpsalter für Frauen aus dem frühen 13. Jahrhundert', in: F. O. Büttner (ed.), *The illuminated psalter. Studies in the content, purpose and placement of its images*, Turnhout 2004, p. 249-258.
p. 254.

A. Willemsen, *Vikingen!. Overvallen in het stroomgebied van Rijn en Maas, 800-1000*. Tent.cat. Centraal Museum Utrecht, Bussum & Utrecht 2004.
p. 54, 109.

John Wright, 'A propos du Psautier d'Utrecht', in: Richard Levesque (ed.), *La musique des Pierres. Un instrumentarium roman dans l'Abbaye de Nieul-sur-l'Autise*, [La Roche-sur-Yon 2004], p. 122-127.
Passim.
Pl. p. 122, 125, 127.

2005

Rosa Alcoy i Pedrós, 'Les illustrations recyclées du psautier anglo-catalan de Paris. Du douzième siècle anglais à l'italianisme pictural de Ferrer Bassa', in: Brigitte Dekeyzer & Jan van der Stock (ed.), *Manuscripts in transition. Recycling manuscripts, text and image*, Paris 2005, p. 81-92.
Passim.

Adelaide Bennett, 'Devotional literacy of a noblewoman in a book of hours of ca. 1300 in Cambrai', in: Brigitte Dekeyzer & Jan van der Stock (ed.), *Manuscripts in transition. Recycling manuscripts, text and image*, Paris 2005, p. 149-157.
p.150, 156.

Lisa Bessette, *The visualization of the contents of the psalms in the early Middle Ages*, Ann Arbor 2005
(dissertation).
?

Paul Binski & Stella Panayotova, *The Cambridge illuminations. Ten centuries of book production in the Medieval West*, London 2005.

p. 90.

Michelle P. Brown, 'Building Babel. The architecture of the early written Western vernaculars', in: Anne J. Duggna, Joan Greatrex, Brenda Bolton (ed.), *"Omnia disce" - Medieval studies in memory of Leonard Boyle, O.P.*, Burlington 2005, p. 109-128.
p. 122.

Katalin Nagy, 'Notes on the arms of the Avar heavy cavalry', *Acta Orientalia*, 58 (2005), p. 135-148.
?

Brigitte Dekeyzer, 'From word to image. The illustration of "religious" manuscripts throughout the Middle Ages',
in: Brigitte Dekeyzer & Jan van der Stock (ed.), *Manuscripts in transition. Recycling manuscripts, text and image*, Paris 2005, p. 7-21.
p. 12, 20.

Johann Konrad Eberlein, 'Zisterziensische Buchkunst', in: Anton Schwob & Karin Kranich-Hofbauer (ed.), *Zisterziensisches Schreiben im Mittelalter. Das Skriptorium der Reiner Mönche*, Bern 2005, p. 103-112.
p. 105.

David Ganz, 'Latin palaeography since Bisschoff', in: Anne J. Duggna, Joan Greatrex, Brenda Bolton (ed.), *"Omnia disce" - Medieval studies in memory of Leonard Boyle, O.P.*, Burlington 2005, p. 91-107.
p. 93.

Jane Geddes, *The St Albans Psalter. A Book for Christina of Markyate*, London 2005.
p. 81, 88.

Felix Heinzer, *Wörtliche Bilder. Zur Funktion der Literal-Illustration im Stuttgarter Psalter (um 830)*, Berlin/New York 2005.
p. 12, 17, 21.
Pl. p. 39.

Apostolos Mantas, "'Ανθρώπος ἐν τιμῇ ὧν οὐ συνῆκε". Zu zwei Miniaturen des 48. Psalms', *Δελτίον τῆς Χριστιανικῆς Αρχαιολογικῆς Ἐταιρείας*, 26 (2005), p. 319-326.
p. 319.

Henry Mayr-Harting, 'Ottonian "Tituli" in liturgical books' in: Mariëlle Hageman & Marco Mostert (ed.), *Reading images and texts. Medieval images and texts as forms of communication. Papers from the third Utrecht symposium on medieval literacy, Utrecht, 7-9 December 2000* (Utrecht Studies in Medieval Literacy 8), Turnhout 2005, p. 457-475.
p. 458.

Gale R. Owen-Crocker, *King Harold II and the Bayeux Tapestry*, Woodbridge 2005.
p. 173, 188.

Diane Reilly, 'The roots of Capetian royalty and the Saint-Vaast Bible', in: Brigitte Dekeyzer & Jan van der Stock (ed.), *Manuscripts in transition. Recycling manuscripts, text and image*, Paris 2005, p. 31-39.
p. 35, 39.

Giuseppa Zanichelli, 'La miniatura carolingia', in: Antonella Putaturo Donati Murano & Alessandra Perriccioli Saggese (ed.), *La miniatura in Italia I: Dal tardoantico al Trecento con riferimenti al Medio Oriente e all'Occidente europeo*, Naples 2005, 49-53.
p. 50-51.
Pl. nr. 36.

2006

Yvonne Leiverkus, 'Alltag und soziale Wirklichkeit', in: Johannes Laudage, Lars Hageneier & Yvonne Leiverkus, *Die Zeit der Karolinger*, Darmstadt 2006, p. 146-197.

Pl. p. 154, 167, 180, 181, 182.

Emma Maayan Fanar, 'Visiting Hades. A transformation of the ancient God in the ninth-century Byzantine psalters', *Byzantinische Zeitschrift*, 99 (2006), p. 93-108.
?

I. Montijn, *Tussen stro en veren. Het bed in het Nederlandse interieur*, Wormer 2006.
p. 26-27.
Pl. p. 25.

Nigel Morgan, 'The Utrecht Psalter and its copies', in: M. Miró Blanchard (ed.), *Anglo-Catalan Psalter*, Barcelona 2006, p. 17-28.
Passim.
Pl. p. 20, 21.

Paul Voet, *De eeuwigheid van trompetten en trompetters. Ontstaan en evolutie*, Wormerveer 2006.
p. 24.
Pl. p. 24.

2007

Dominique Alibert, 'Moïse, David et autres Théodose. Le prince, Dieu et la Loi dans l'iconographie politique carolingienne', in: Jacqueline Hoareau-Dodinau, Guillaume Métairie, Pascal Texier (ed.), *Le prince et la norme. Ce que légiférer veut dire*, Limoges 2007, p. 51-68.
p. 51, 53, 56, 58, 60, 61.
Pl. p. 62, 63.

I. Biffi, C. Marabelli, C. Stercal (ed.), *Atlas des Mittelalters*, Stuttgart 2007.
Pl. p. 25.

Nicole Brandmüller, "Die trauernden Juden im Exil"- Ein Thema der Europäischen Malerei im 19. Und 20. Jahrhundert, Nürnberg 2007 (dissertation).
p. 34-37, 38.

Michelle P. Brown, 'An early outbreak of "influenza"? Aspects of influence, medieval and modern', in: Alixe Bovey & John Lowden (ed.), *Under the influence. The concept of influence and the study of illuminated manuscripts*, Turnhout 2007, p. 1-10.
p. 4, 5.

Michelle P. Brown, 'The triumph of the codex. The manuscript book before 1100', in: S. Eliot & J. Ross (ed.), *A companion to the history of the book*, Oxford 2007, p. 179-193.
p. 187, 189, 193.

M. Cortés Arrese, 'El mensaje de las imágenes del salterio Jlúdo', in: *Salterio griego Jlúdo (ms. gr. 129, Museo histórico del estado, Moscú). Libro de estudios*, [s.l.] 2007.
p. 39, 53.
Pl. nr. 26.

Volker Henning Drecoll, 'Das Symbolum Quicumque als Kompilation augustinischer Tradition', *Zeitschrift für antikes Christendom*, 11 (2007), p. 30-56.
p. 35.

Paola Guerrini, 'Iconografie di liturgia nella cronistica europea del XV secolo', *Rivista di storia della miniatura*, 11 (2007), p. 203-212.
p. 209.
Pl. p. 210.

George Henderson, 'On making medieval illuminated manuscripts accessible', in: Stella Panayotova (ed.), *The Cambridge illuminations. The conference papers*, London/Turnhout [2007], p. 13-19.

p. 15.

M. P. Laffitte & Ch. Denoël, *Trésors carolingiens. Livres manuscrits de Charlemagne à Charles le Chauve*, Paris 2007.
p. 17, 53, 55, 91, 168-169, 172, 181.

A. Louth, *The church in history III: Greek East and Latin West. The church, AD 681-1071*, New York 2007.
Pl. nr. 1.

Scot McKendrick & Kathleen Doyle, *Bible manuscripts. 1400 years of scribes and scripture*, London 2007.
p. 58.

Guillaume Métairie, 'Porter la loi, du pharaon législateur au Parlement européen', in: Jacqueline Hoareau-Dodinau, Guillaume Métairie, Pascal Texier (ed.), *Le prince et la norme. Ce que légiférer veut dire*, Limoges 2007, p. 265-278.
p. 268.

Lawrence Nees, 'Between Carolingian and Romanesque in France. Cambridge, Fitzwilliam Museum, MS McClean 19 and its Relatives', in: Stella Panayotova (ed.), *The Cambridge illuminations. The conference papers*, London/Turnhout [2007], p. 31-43.
p. 36.

Roland Recht, Catheline Périer d'Ieteren & Pascal Griener, 'Catalogus' in: Roland Recht et al. (ed.), *Het meesterlijke atelier. Europese kunstroutes 5de-18de eeuw*, Brussels 2007.
p. 81, 268.
Pl. p.267.

Robert W. Scheller, 'Wreath and crown. Variations and changes in apocalyptic headgear', in: Stella Panayotova (ed.), *The Cambridge illuminations. The conference papers*, London/Turnhout [2007], p. 87-96.
p. 88-89.

D. M. Shepard, *Introducing the Lambeth Bible. A study of texts and imagery*, Turnhout 2007.
p. 103, 132-133, 140, 149, 172, 201, 203, 207, 230, 233, 247.

2008

Mickey Abel, 'Recontextualizing the context. The dispute capital from Saint-Hilaire in Poitiers and storytelling in the Poitou around the time of the Peace Movement', *Gesta*, 47 (2008), p. 51-66.
p. 54, 62.

Dominique Alibert, 'La victime unique et triomphante. Remarques sur l'iconographie du Christ en croix à l'époque carolingienne', in: Jacqueline Hoareau-Dodinau, Guillaume Métairie & Pascal Texier (ed.), *La victime I: Définitions et statut*, Limoges 2008, p. 127-151.
p. 129-135, 151.
Pl. p. 132-135.

Jill Bradley, "You shall surely not die". *The concepts of sin and death as expressed in the manuscript art of Northwestern Europe, c. 800-1200*, Leiden/Boston 2008.
p. 6, 39, 47, 58, 61, 66-67, 87, 100-102, 105-118, 120, 124-128, 164, 166, 190, 224, 233-235, 238, 242-244, 254, 261-266, 275-277, 330, 350, 353, 377-378, 394, 439, 522, 527-528, 542-543, 546, 555, 583, 634.
Pl. p. 648, 649, 651, 673.

Mary Carruthers, *The Book of Memory. A study of memory in medieval culture*, Cambridge 2008 (second print; first print 1990).
p. 282-285, 404, 445.
Pl. p. 284.

Jane Geddes, 'The illustrations', in: Jochen Bepler, Peter Kidd, Jane Geddes (ed.), *The Albani Psalter*, Simbach am Inn 2008, p. 157-225.

p. 163, 180, 194, 211, 221, 223, 225.

Mateusz Kapustka, *Figura i hostia. O obrazowym przywoływaniu obecności w późnym średniowieczu*, Wrocław 2008.

p. 210-211.

Pl. p. 211.

Peter Kidd, 'Contents and codicology', in: Jochen Bepler, Peter Kidd, Jane Geddes (ed.), *The Albani Psalter*, Simbach am Inn 2008, p. 41-155.

p. 51.

Christoph Kilger, 'Wholeness and holiness. Counting, weighing and valuing silver in the early viking period', in: Dagfinn Skre (ed.), *Means of exchange. Dealing with silver in the viking age* (Kaupung excavation project publication series, 2), Aarhus 2008, p. 253-325.

p. 271-272.

Pl. nr. 8.5.

N. Laneyrie-Dagen, *L'invention de la nature*, Paris 2008.

p. 81.

Pl. p. 82.

G. Mak, J. Bank, G. van Es et al., *Verleden van Nederland*, Amsterdam/Antwerp 2008.

p. 66-67.

Pl. after p. 66.

Henry Mayr-Harting, 'Was geht im Mönch beim Beten vor? Psalterillustrationen der Hrabanus-Zeit', in: Norbert Kössinger (ed.), *Hrabanus Maurus. Profil eines europäischen Gelehrten. Beiträge zum Hrabanus-Jahr 2006*, Sankt Ottilien 2008, p. 67-91 see also Mayr-Harting 2014.

p. 70-77, 85-90.

Pl. p. 72, 74, 75, 78, 85, 86, 90.

M. B. Parkes, *Their hands before our eyes. A closer look at scribes*, Aldershot/Burlington 2008.

p. 88.

Harvey Stahl, *Picturing kingship. History and painting in the Psalter of Saint Louis*, Pennsylvania 2008.

p. 195.

(Eliko Tsuji) 辻 絵理子, ストゥディオス修道院工房における「キリスト三態」, *地中海研究所紀要* 6 (2008), p. 89-98. (= Eliko Tsuji, 'On the three aspects of Christ in the scriptorium of the Stoudios monastery', *Mediterranean Institute Bulletin*, 6 (2008), p. 89-98.)

p. 89.

Luit van der Tuuk, *Noormannen in de Lage Landen. Handelaren, huurlingen en heersers*, Leuven 2008.

Pl. p. 19, 97, 126, 142.

Jean Wirth et al., *Les marges à drôleries des manuscrits gothiques (1250-1350)*, Geneva 2008.

p. 26.

2009

Maria Luisa Agati, *Il libro manoscritto da oriente a occidente. Per una codicologia comparata*, Rome 2009.

p. 312.

Pl. p. 313.

Dominique Alibert, 'Pêcheur, avare et injuste. Remarques sur la figure du mauvais roi à l'époque carolingienne', in: Wojciech Falkowski & Yves Sassier (ed.), *Le monde carolingien. Bilan, perspectives, champs de recherches. Actes du colloque international de Poitiers, Centre d'Études supérieures de Civilisation médiévale, 18-20 novembre 2004*, Turnhout 2009, p. 121-142.

p. 123, 124, 128-130, 133-137, 139, 141.

- J. Ball, 'The missing link. Filling the gap in the evolution of medieval domestic looms', in: J. D. Alchermes, H. C. Evans & T. K. Thomas (ed.), *Anathēmata heortika. Studies in honor of Thomas F. Mathews*, Mainz 2009, p. 40-46.
p. 41.
Pl. p. 43.
- François Boespflug, 'Dieu en mère? Féminité et maternité de la figure de Dieu le père dans l'art médiéval d'Occident (xie-xve siècle)', *Revue des sciences religieuses*, 83 (2009), p. 23-49.
- Melanie Holcomb, *Pen and parchment. Drawing in the Middle Ages*, New Haven/London 2009.
p. 5, 7-11, 12-15, 39, 41, 59, 64, 66.
Pl. p. 7, 12, 59, 64.
- Melanie Holcomb, 'Virtuosismo en blanco y negro. Del dibujo a la grisalla', in: Till-Holger Borchert (ed.), *Jan van Eyck. Grisallas*, Madrid 2009, p. 51-65.
p. 54-55.
Pl. p. 54.
- Melanie Holcomb, 'Virtuosity in black and white. From drawing to grisaille', in: Till-Holger Borchert (ed.), *Jan van Eyck. Grisallas*, Madrid 2009, p. 254-260.
p. 255-256.
- C. Hourihane, *Pontius Pilate, anti-semitism, and the passion in medieval art*, Princeton 2009.
p. 3, 94-96, 98, 101-102, 104, 157-158, 200.
Pl. p. 95.
- Herbert L. Kessler, 'Jerome and Vergil in Carolingian frontispieces and the uses of translation', in: Jean-Pierre Caillet & Marie-Pierre Laffitte, *Les manuscrits carolingiens. Actes du colloque de Paris, Bibliothèque nationale de France, le 4 mai 2007*, Turnhout 2009, p. 121-140.
p. 130, 132.
- Thomas Labusiak, *Die Ruodprechtgruppe der ottonischen Reichenauer Buchmalerei. Bildquellen - Ornamentik - stilgeschichtliche Voraussetzungen*, Berlin 2009.
p. 131, 187, 199-201, 212, 213, 217-218, 224, 326, 342.
Pl. p. 185, 199, 211, 217, 218.
- Françoise Monfrin, 'Quelques pistes de réflexion à propos du traitement de la mandorle dans le Psautier d'Utrecht', *Semitica et Classica*, 2 (2009), p. 167-201.
Passim.
Pl. p. 172-174.
- Alain Nice, 'Tissage et archéologie à goudelancourt-les-pierrepon', *Revue archéologique de Picardie*, 1.2 (2009), p. 55-62.
- B. H. Rosenwein, *A short history of the Middle Ages*, Toronto 2009.
p. 133, 135.
Pl. p. 132.
- Kim Sexton, 'Justice seen. Loggias and ethnicity in early medieval Italy', *Journal of the Society of Architectural Historians*, 68 (2009), p. 308-337.
p. 311-313, 320.
Pl. p. 312, 313, 321.
- (Midori Tsuzumi) 鼓みどり, '『ユトレヒト詩篇』挿絵におけるキリスト伝図像', *人間発達科学部紀要 第3巻第2号*, 3 (2009), p. 127-140.
(= Midori Tsuzumi, 'On the gospel iconography in the illustrations of the Utrecht Psalter', *Kobe development Sciences Research Bulletin*, 3 (2009), p. 127-140.)
Passim.

Chr. Winterer, *Das Fuldaer Sakramentar in Göttingen. Benediktinische Observanz und römische Liturgie*, Petersberg 2009.
p. 338.

2010

Katherine Birkwood, “Our learned primate” and that “rare treasure”. James Ussher’s use of Sir Robert Cotton’s manuscript library, c. 1603-1655’, *Library & information history*, 26 (2010), p. 33-42.
p. 38, 41.

Robert Deshman, ‘Anglo-Saxon art. So what’s new?’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 3-11.
p. 8.

Robert Deshman, ‘Anglo-Saxon art after Alfred’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 12-34 (see also Deshman 1974).
p. 19-20.
Pl. nr. 24.

Robert Deshman, ‘The Galba Psalter, texts, and context in an early medieval prayerbook’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 35-57 (see also Deshman 1997).
p. 43.

Robert Deshman, ‘The Leofric missal and tenth-century English art’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 58-79 (see also Deshman 1977).
p. 64-66.
Pl. nr. 75.

Robert Deshman, ‘Christus rex et magi reges. Kingship and christology in Ottonian and Anglo-Saxon art’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 137-171 (see also Deshman 1976).
p. 144-145, 147, 149.
Pl. nr. 120, 121.

Robert Deshman, ‘Antiquity and empire in the throne of Charles the Bald’, in: *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, A.S. Cohen (ed.), Kalamazoo 2010, p. 182-191.
p. 183-184, 190.

Robert Deshman, ‘The exalted servant. The ruler theology of the prayerbook of Charles the Bald’, in: *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, A.S. Cohen (ed.), Kalamazoo 2010, p. 192-219 (see also Deshman 1980).
p. 198, 208-215, 219.
Pl. nr. 169, 170, 173, 175.

Robert Deshman, ‘Servants of the mother of God in Byzantine and medieval art’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 220-241 (see also Deshman 1989).
p. 222.
Pl. nr. 183.

Robert Deshman, ‘Another look at the disappearing Christ. Corporeal and spiritual vision in early medieval images’, in: A.S. Cohen (ed.), *Eye and mind. Collected essays in Anglo-Saxon and early medieval art by Robert Deshman*, Kalamazoo 2010, p. 242-276 (see also Deshman 1997).
p. 246-248, 251, 260, 262, 265, 271-272.
Pl. nr. 219.

J.-F. Goudesenne, 'Les manuscrits liturgiques', in: Th. Jordam (ed.), *Reims*, Strasbourg 2010, p. 393-407.
Pl. p. 398.

Emanuel S. Klinkenberg, *Architectuuruitbeelding in de Middeleeuwen. Oorsprong, verbreiding en betekenis van architectonische beeldtradities in de West-Europese kunst tot omstreeks 1300*, Utrecht 2010.
p. 186-197, 203-204.
Pl. p. 186-189.

S. Lazaris, *Art en science vétérinaire à Byzance. Formes et fonctions de l'image hippiatrique*, Turnhout 2010.
p. 68, 124, 137.

M. Popplow, *Technik im Mittelalter*, Munich 2010.
p. 35.
Pl. p. 35.

Heather Pulliam, 'Exaltation and humiliation. The decorated initials of the Corbie Psalter (Amiens, Bibliothèque municipale, MS 18)', *Gesta*, 49/2 (2010), p. 97-115.
Passim.
Pl. p. 99.

B. Reinhard, 'The opening image of MS Junius 11', *Old English Newsletter*, 42 (2010), p. 15-25.
p. 17, 18, 19, 22, 23.
Pl. p. 18.

2011

Dominique Alibert, 'Corps châtiés, corps signifiants. Remarques autour de quelques représentations des damnés au XIIe siècle', in: L. Bodiou, V. Mehl & M. Soria (ed.), *Corps outragés, corps ravagés de l'Antiquité au Moyen Âge*, (Culture et société médiévales 21), Turnhout 2011, p. 103-116.
p. 111, 112.

Jessica Berenbeim, 'Créer un livre au Moyen Âge. La production des manuscrits à l'époque romane', in: Benjamin Philip (ed.), *La lettre en lumière. Figeac. Villes et pays d'art et d'histoire. Carnet d'exposition*, Figeac 2011, p. 20-23.
p. 22.
Pl. p. 21.

Jill Bradley, 'The changing face of death. The iconography of the personification of death in the early Middle Ages', in: Christian Krötzel & Katariina Mustakallio, *On old age. Approaching death in Antiquity and the Middle Ages* (Studies in the history of daily life (800-1600) 2), Turnhout 2011, p. 57-88.
Pl. nr. 3, 5.

Michelle P. Brown, *The book and the transformation of Britain c.550-1050. A study in written and visual literacy and orality*, London 2011.
p. 90, 139.
Pl. after p. 32 nr. 14.

Michelle P. Brown, 'Writing in the Insular world', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 121-166.
p. 141, 143, 147.

M. Costambeys, M. Innes & S. Maclean, *The Carolingian world*, Cambridge, 2011.
p. 173.
Pl. p. 173 nr 9.

Elena Ferrari Barassi, 'La materia prima sonora. Gli strumenti musicali', in: Vera Minazzi (ed.), *Atlante storico della musica nel medioevo*, Milan 2011, p. 198-207.
p. 198, 200-201.

- Pl. p. 200-201.
- Richard Gameson, 'Anglo-Saxon scribes and scriptoria', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 94-120.
p. 114.
- Richard Gameson, 'Book decoration in England, c. 871-c. 1100', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 249-293.
p. 261, 263-266, 268, 269.
- Richard Gameson, 'The circulation of books between England and the Continent, c. 871-c. 1100', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 344-372.
p. 351, 352, 369.
- Richard Gameson, 'The material fabric of early British books', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 11-93.
p. 37, 90.
- Richard Gameson, 'The study of early British books', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 707-722.
p. 710.
- R. Gotti et al., *Caino*, [Botticino] 2011.
Pl. p. 60.
- Matthew T. Hussey, 'The Canterbury Psalter, Christ Church, and the last Old English psalter gloss', in: Matthew T. Hussey & John D. Niles (ed.), *The genesis of books. Studies in the scribal culture of medieval England in honour of A.N. Doane* (Studies in the Early Middle Ages 9), Turnhout 2011, p. 175-193.
- Mayke de Jong, 'Mediëvistiek aan de grenzen', *Madoc*, 25:2 (2011), p. 66-75.
p. 72.
Pl. p. 70, 71.
- Herbert L. Kessler, 'The eloquence of silver. More on the allegorization of matter', in: Christian Heck (ed.), *L'Allégorie dans l'art du Moyen âge. Formes et fonctions. Héritages, créations, mutations*, Turnhout 2011, p. 49-65.
p. 51.
Pl. p. 51.
- Richard Marsden, 'The biblical manuscripts of Anglo-Saxon England', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 406-435.
p. 417.
- Frederic P. Miller, Agnes F. Vandome & John Mcbrewwster (ed.), *Faddan More Psalter. Early Middle Ages, Christianity, psalter, bog, County Tipperary, National Museum of Ireland*, Beau Bassin 2011.
p. 50.
- Nancy Netzer, 'The design and decoration of Insular gospel-books and other liturgical manuscript, c. 600- c. 900', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 225-243.
p. 232.
- Stella Panayotova, 'The illustrated psalter. Luxury and practical use', in: Susan Boynton & Diane J. Reilly, *The practice of the Bible in the Middle Ages. Production, reception, & performance in Western Christianity*, New York 2011, p. 247-271.
p. 252.
- Elizabeth Carson Pastan, 'Building stories. The representation of architecture in the Bayeux Embroidery', *ANS* 33 (2011), p. 150-185 (see also Pastan 2014).

?

- Jane E. Rosenthal, 'The image in the Arenberg Gospels of Christ beginning to be "What He was not"', in: Colum Hourihane (ed.), *Insular and Anglo-Saxon art and thought in the early medieval period*, Princeton 2011, p. 229-246.
p. 235.
Pl. p. 236.
- Rebecca Rushforth, 'English Caroline minuscule', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 197-210.
p. 204, 207.
- Tilman Seebass, 'La musica nelle illustrazioni dei manoscritti', in: Vera Minazzi (ed.), *Atlante storico della musica nel medioevo*, Milan 2011, p. 110-115.
p. 110-111.
Pl. p. 110.
- Elaine M. Treharne, 'The good, the bad, the ugly. Old English manuscripts and their physical description', in: M. T. Hussey & J. D. Niles (ed.), *The genesis of books. Studies in the scribal culture of medieval England in honour of A. N. Doane*, Leiden 2011, p. 261-283.
p. 265, 271.
- M. Jane Toswell, 'Psalters', in: Richard Gameson (ed.), *The Cambridge history of the book in Britain I: c. 400-1100*, Cambridge 2011, p. 468-481.
p. 471, 472, 473, 480.
- Ulrich Weidinger, 'Die Versorgung des Königshofs mit Gütern. Das "Capitulare de villis"', in: Matthias Becher, Caspar Ehlers, Lars Hageneier et al. (ed.), *Das Reich Karls des Grossen*, Darmstadt 2011, p. 79-85.
Pl. p. 80.
- József Zsengellér, 'An elusive Samaritan manuscript in Utrecht', in: József Zsengellér (ed.), *Samaria, Samaritans, Samaritans. Studies on Bible, history and linguistics*, Berlin 2011, p. 237-242.
p. 238.
- 2012**
- Adelaide Bennett, 'Making literate lay women visible. Text and image in French and Flemish books of hours', in: Elina Gertsman & Jill Stevenson (ed.), *The thresholds of medieval visual culture. Liminal spaces*, Woodbridge 2012, p. 125-158.
p. 154.
- J. A. A. M. Biemans, 'Utrecht-Psalter', in: H. Engelhart (ed.), *Lexikon zur Buchmalerei. Zweiter Halbband Lambach - Zwolle-Bibel*, Stuttgart 2012, p. 671-672.
p. 671-672.
Pl. p. 672.
- Damien Martinez & David Morel, 'L'architecture religieuse de l'Auvergne entre Antiquité tardive et haut Moyen Âge à travers la documentation archéologique', *Hortus Artium Medievalium*, 18 (2012), p. 97-121.
?
- Claudine A. Chavannes-Mazel, 'Cleansing of the Temple. Visual arts', in: Charisma-Czaczkas, *Encyclopedia of the Bible and its reception*, 5, Berlin 2012, p. 410-411.
p. 411.
- Florence Close, *Uniformiser la foi pour unifier l'Empire. Contribution à l'histoire de la pensée politico-théologique de Charlemagne*, Brussels 2011.
Pl. on cover.
- Sarah Harlan-Haughey, 'The burning sun. Landscape and knowledge in "Exodus"', in: Laszo Sandor

- Chardonnens & Bryan Carella (ed.), *Amsterdamer Beiträge zur älteren Germanistik*, 69 (2012), p. 97-117.
- Vilém Kraus, Zuzana Foffová & Bohumil Vurm, *Vino napříč staletími*, Prague 2012.
Pl. p. 30, 31.
- Montserrat Pagès i Paretas, 'Un saltiri de Guillem II per a Monreale? Sobre els orígens del Saltiri Anglocatalà de París', *Miscel·lània litúrgica catalana*, 20 (2012), p. 287-308.
p. 289-291.
- Elizabeth Carson Pastan, 'A feast for the eyes. Representing Odo in the Bayeux embroidery', *The Haskins Society Journal* 22 (2012), p. 83-121 (see also Pastan 2014).
?
- Kathryn A. Smith, 'The monk who crucified himself', in: Elina Gertsman & Jill Stevenson (ed.), *The thresholds of medieval visual culture. Liminal spaces*, Woodbridge 2012, p. 44-72.
p. 52, 53.
Pl. nr. 2.2 p. 53.
- H. Wolter-von dem Knesebeck, 'Psalter-Illustration', in: H. Engelhart (ed.), *Lexikon zur Buchmalerei. Zweiter Halbband Lambach - Zwolle-Bibel*, Stuttgart 2012, p. 489.
Pl. p. 489.

2013

- Dominique Alibert, 'Un homme, une femme et des enfants. Autour du couple dans quelques images du haut Moyen Âge', *Médiévales*, 65 (2013), p. 65-75.
p. 66-69, 71, 73.
- Stephanie Caskenette, 'Reading and relating. Digitally tracing human groupings in the illustrations of the Utrecht Psalter', *Studies by Undergraduate Researchers at Guelph*, 7 (2013), p. 17-22.
Passim.
- Kristen Collins, Peter Kidd, Nancy K. Turner, *The St. Albans Psalter. Painting and prayer in medieval England*, Los Angeles 2013.
p. 43.
- Elizabeth Carson Pastan, 'Imagined patronage. The Bayeux embroidery and its interpretive history', in: Colum Hourihane (ed.), *Medieval patronage. Power & agency in Medieval art* (Occasional Papers 15), Princeton 2013, p. 54-75 (see also Pastan 2014).
?

2014

- Henry Mayr-Harting, 'Praying in Carolingian times. What was supposed to be going on in the minds of monks?', in: Santha Bhattacharji, Rowan Williams and Dominic Mattos (ed.), *Prayer and thought in monastic tradition. Essays in honour of Benedicta Ward SLG*, London and New York 2014, p. 77-100 (see also Mayr-Harting 2008).
Passim.
Pl. p. 83, 85, 87, 95, 97, 100.
- Frans van Liere, *An introduction to the medieval Bible*, Cambridge 2014.
p. 31, 247, 248.
- Diana Migura, *Kunst der Karolinger. Die Schule von Reims. Ebo Evangeliar und Utrecht-Psalter*, Munich 2014.
Passim.
Pl. nr. 11-16.
- Elizabeth Carson Pastan, 'Bishop Odo at the banquet', in: Elizabeth Carson Pastan, Stephen D. White & Kate

- Gilbert, *The Bayeux Tapestry and its contexts. A reassessment*, Woodbridge 2014, p. 126-153 (see also Pastan 2012).
p. 142.
- Elizabeth Carson Pastan, 'Imagined patronage', in: Elizabeth Carson Pastan, Stephen D. White & Kate Gilbert, *The Bayeux Tapestry and its contexts. A reassessment*, Woodbridge 2014, p. 59-81 (see also Pastan 2013).
p. 65-66.
Pl. nr. 56 (ps 134 75v)-57 (ps 1 1v).
- Elizabeth Carson Pastan, 'Representing architecture', in: Elizabeth Carson Pastan, Stephen D. White & Kate Gilbert, *The Bayeux Tapestry and its contexts. A reassessment*, Woodbridge 2014, p. 183-209 (see also Pastan 2011).
p. 186, 200.
- Barbara H. Rosenwein, *A short history of the Middle Ages*, Toronto 2014 (4th edition).
p. 109.
Pl. p. 111.
- Agnes Thum, *Schutzengel. 1200 Jahre Bildgeschichte zwischen Devotion und Didaktik*, Regensburg 2014.
p. 54-117, 131-133, 166, 348.
Pl. nr. 14-22, 25-28, 30-34.
- M. J. Toswell, *The Anglo-Saxon Psalter* (Medieval Church Studies 10), Turnhout 2014.
p. 122, 126, 161, 169, 208, 215, 216, 280, 346, 374, 390, 395.
- Luuk van der Tuuk, *De vikingtijd. Op zoek naar de Noormannen in Nederland en België*, Utrecht 2014.
Pl. p. 131.

2015

- Judith Collard, 'Matthew Paris's "self-portrait with the Virgin Mary" in the *Historia Anglorum*', *Parergon*, 32 (2015), p. 151-182.
p. 163.
- Daniela Hammer-Tugendhat, *The visible and the invisible. On seventeenth-century Dutch painting*, Berlin/Munich/Boston 2015.
p. 17.
- Brandon W. Hawk, 'Psalm 151 in Anglo-Saxon England', *The Review of English Studies* (online September 2, 2015), p. 1-17 (doi:10.1093/res/hgv077)
p. 7-9.
- Светлана Валерьевна Иванова, 'АПОСТОЛЬСКИЙ СИМВОЛ ВЕРЫ В КНИЖНЫХ ИЛЛЮСТРАЦИЯХ В ЗАПАДНОЕВРОПЕЙСКОМ ИСКУССТВЕ', *Вестник православного Свято-Тихоновского гуманитарного университета*, 5 (2015), p. 45-54. (Svetlana V. Ivanova, 'The Apostles' Creed in the book illustrations. The West European art of the IXth XVIIth centuries', *Bulletin of the Orthodox University Saint Tikhon's* 5 (2015), p. 45-54.).
p. 45-48.
- Bart Jaski, 'The oldest datings of the Utrecht Psalter. Rudimentary palaeography in the early seventeenth century', *Quaerendo*, 45 (2015), p. 125-143.
Passim.
Pl. p. 130, 131.
- Bart Jaski, 'Reproductions of the Utrecht Psalter. Handwritten, printed and digital', *Jaarboek voor de Nederlandse boekgeschiedenis*, 22 (2015), p. 101-121.
Passim.
Pl. on cover, p. 105, 107, 114, 119, 120.

- Bart Jaski, 'Het Utrechts Psalter "werelderfgoed". Verslag van een aanvraag', *Madoc*, 29:3 (2015), p. 148-154.
Passim.
Pl. on cover, p. 150, 151, 152.
- Chiara Ponchia, *Frammenti dell'aldilà. Miniature trecentesche della "Divina Commedia"*, Padova 2015.
p. 116.
Pl. nr. 29.
- Asa Simon Mittman & Susam M. Kim, 'Locating the devil "Her" in MS Junius 11', *Gesta*, 54 (2015), p. 3-25.
p. 5.
- Don C. Skemer & Ted Stanley, 'The history and technology of a Renaissance erasable notebook (ca. 1575) in the Old World and New', *Journal of the Institute of Conservation*, 38:1 (2015), p. 14-26.
p. 19.
- Egon Wamers, *Franconofurd 2. Das bi-rituelle Kinderdoppelgrab der späten Merowingerzeit unter der Frankfurter Bartholomäuskirche ("Dom")*. *Archäologische und naturwissenschaftlichen Untersuchungen*, Berlin 2015.
Pl. p. 9.