

archival work, especially for institutions that deal with personal primary sources, regardless of their format. As copyright law has changed over the last century, librarians and archivists have frequently reexamined how we approach the accessibility of items.

The 1976 Copyright Act changed the formal requirement for registering and obtaining ownership to the more immediate process of having it conferred automatically as it takes on a “fixed form.” For archives, this means that every letter, diary, poem, essay, or any original work has to be treated as if it carries a copyright, regardless of whether it has ever been published. While donation forms are used to offset the potential problems from such rights, archives must still exercise caution.

As Behrnd-Klodt illustrates during an in-depth discussion of “Fair Use” (a widely used shield for libraries and archives), the actual protection provided is often tenuous and requires a substantial amount of diligence on the part of the archivist. In fact, each of these final chapters acts to reinforce the practices and procedures that are outlined in earlier chapters of the book.

Ultimately, *Navigating Legal Issues in Archives* contains a thorough examination of the kind of issues archivists need to examine for their individual institutions. While it would serve as an excellent introduction to anyone who is new to the profession and concerned about access issues, its bullet-pointed summaries, chaptered sections, and sample forms make it equally valuable as a permanent reference source.—*Timothy Hensley, Virginia Holocaust Museum, Richmond, Virginia.*

Antoine de Schryver. *The Prayer Book of Charles the Bold: A Study of a Flemish Masterpiece from the Burgundian Court.* Transl. Jessica Berenbeim. Los Angeles: The J. Paul Getty Museum, 2008. 310p. cloth, \$60 (ISBN 9780892369430). LC 2008-924691.

Anyone possessing even a passing familiarity with the many difficulties

and complexities inherent in studying medieval manuscripts can easily appreciate both how and why a scholar might devote a lifetime to investigating a single book. When studying a text produced at such a distant temporal remove and in such a different cultural milieu as the Middle Ages, researchers face a number of uncertainties related to its significance and the circumstances of its production. For instance, questions of responsibility arise: Who commissioned the work, and who actually executed its calligraphy and illustrations? Problems of interpretation also emerge, such as deciphering how the book’s textual and graphical components interact with and complement each other; determining the relationship between the manuscript’s composite and often heterogeneous portions; and ascertaining how the book fits into the wider artistic, social, and cultural contexts of its time. Antoine de Schryver, one of the foremost experts in southern Netherlandish manuscript illumination and former professor of art history at the University of Ghent, answers all of these questions—and more—in this well-argued and thoroughly researched volume on the history of a late-fifteenth-century illuminated prayer book produced for Charles the Bold, Duke of Burgundy (1433–77). The product of over fifty years of scholarly dedication and effort, Professor de Schryver’s examination of this devotional book offers readers a fascinating and remarkably informative glimpse into the world of manuscript patronage and production in the late-fifteenth-century Burgundian court.

The study’s foundation is de Schryver’s discovery of official account rolls for the ducal court of Charles the Bold covering the years 1467–77 in which he uncovered two entries recording payments made to cover the production of a lavish devotional book. The first, dated January 1469, is a record of payment to one Nicolas Spierinc for writing “certain prayers,” while the second, dated August 1469, records payment made to one Lieven van Lathem

for executing twenty-five miniatures and other border decorations, vignettes, and illuminated initials. These accounts not only allow de Schryver confidently to ascribe the prayer book's production to two "figures of the very first rank of illuminated manuscript production in Flanders and Brabant during the second half of the fifteenth century," they also enable us to place the manuscript in the wider context of Flemish book arts as a whole.

The book's first two chapters offer a brief overview of the manuscript and its contents, providing convincing evidence not just for Charles the Bold's commissioning of the piece, but also for four distinct phases in the prayer book's production. The first phase consisted of Spierinc's calligraphic work on the book's text, while the second phase centered on the illuminations of what de Schryver calls the "documented core" of the book: the twenty-five miniatures, their accompanying full borders, and the eighty-eight smaller borders executed by van Lathem and his atelier accounted for in the payment record of August 1469. The third phase involved van Lathem's illumination of prayers illustrated with devotional diptychs, and the fourth phase was the later addition to the manuscript of a new illuminated text, "The Little Hours of the Cross," not executed by van Lathem. Detailed notes supplement this discussion, providing useful background information about Flemish manuscript production, including the prices illuminators and scribes charged for their work and how payment for such services was determined, and definitions of some of the specialized terminology used in book production of the period.

Chapters 3 and 4 move away from this general description of the manuscript itself to consider in detail the lives of van Lathem (c.1438–93), the illuminator, and Spierinc (fl. 1455–99), the calligrapher. Although complete biographical information for each is unavailable, de Schryver pieces together surviving documentary evidence—predominantly legal records

related to lawsuits, real estate, annuities, and questions of inheritance, and records detailing membership in and interactions with professional associations and guilds—to provide substantial accounts of each man's life. Additionally, he augments this concrete data with discussions of various projects van Lathem and Spierinc executed individually and in cooperation with other artists. Both men emerge as influential master craftsmen well connected at the Burgundian court and located firmly at the heart of illumination, calligraphy, and bookmaking in the artistic circles of the late-medieval Low Countries.

The remainder of the book analyzes in depth Charles the Bold's prayer book itself. Chapter 5 describes the cadels, arabesques, and illustrative motifs Spierinc used to adorn the book's text pages, providing valuable insight into his specific calligraphic techniques and comparing his own work to model books and other devotional texts of the period. Chapters 6–8 cover van Lathem's illuminations, supplying descriptive overviews of all twenty-five miniatures, the three devotional diptychs, and their accompanying illustrated borders. The author examines each illustration's stylistic qualities, including their overall composition and van Lathem's skillful use of figures, color, landscape, and architectural space. de Schryver also considers many of van Lathem's possible influences, analyzing the master illuminator's work on Duke Charles's prayer book alongside other famous Flemish manuscripts like the famous Prayer Book of Philip the Good, the Sachsenheim Hours, and the Hours of Catherine of Cleves, and the works of contemporary artists such as the van Eycks, Roger van den Weyden, Dirk Bouts, and others. Chapter 9 steps away from van Lathem's contributions to the manuscript to discuss the miniatures included in "The Little Hours of the Cross," a later addition to the prayer book probably executed by one of van Lathem's assistants and bound in with the original text between

1472 and 1475. The final chapter considers the production process Spierinc and van Lathem followed in creating the prayer book's "documented core," with discussions of the text's elaborate mise-en-page, or layout; the patterns of rubrication, line fillers, and partial borders; and the thematic interplay between illustration and text. Throughout the chapter, de Schryver addresses the uncertainties involved in definitively assigning responsibility for the execution of calligraphic and illustrative elements in a work that was the product of multiple craftsmen. In the end, however, he succeeds in supporting his original attribution of the illumination and scribal work to van Lathem and Spierinc, respectively, along with associates from their ateliers working in similar and complementary styles.

Rounding out the book are five appendices. The first provides excerpts from the duke's account rolls, including the entries recording the duke's payment to Spierinc and van Lathem, as well as interesting items documenting some of the duke's other manuscript commissions. The second, third, and fourth appendices offer a full codicological description of the prayer book (including a useful diagram of the manuscript's quire structure and the placement of its miniatures); a description of the final thirty-four folios of the book representing a much later addition to the manuscript executed for another owner long after the duke's death; and a detailed account of the manuscript's binding. The final appendix considers the history of the manuscript after the duke's death and attempts to trace its provenance through the complex political and legal battles of the late-fifteenth and sixteenth centuries, its later owners in subsequent centuries, and its eventual purchase by the J. Paul Getty Museum in 1989. Further supplementing the book are forty-six color reproductions of the manuscript's miniatures and an additional 124 black-and-white illustrations that help place the prayer book within the wider context of late-medieval Flemish art.

Thoroughly researched and extremely readable, this book nevertheless suffers from a number of editorial lapses. The majority are simply errors in spelling, although occasionally words are omitted or transposed; and, in one particularly important case at the beginning of the codicological description in Appendix 2, a mistake in numbering the manuscript's folios introduces unnecessary confusion. Most of these errors are likely the result of the author's failing health and unfortunate death during the final preparation of the text and the publisher's rush to get the book into print "as quickly as possible," and, although bothersome, do not detract from the overall quality of de Schryver's scholarship.

Whether addressing specific questions about the prayer book's creators and contents or more general issues related to the wider historical and artistic contexts of the late-fifteenth century Netherlands, de Schryver's study is a model of codicological, art historical, and provenance research. Although primarily intended for art historians and medieval specialists, this volume has much to teach librarians and book historians about manuscript production in the later Middle Ages and how to deal with the complexities and difficulties involved in studying medieval books.—*Eric Johnson, Ohio State University.*

Amnon Kabatchnik. *Sherlock Holmes on the Stage: A Chronological Encyclopedia of Plays Featuring the Great Detective.* Lanham, Md.: Scarecrow Press, 2008. 208p. alk. paper. Cloth, \$55 (ISBN 9780810861251). LC 2008-000118.

Unexpectedly, Amnon Kabatchnik's *Encyclopedia* is a page-turner. The author, a director and a professor of theater, having held positions at SUNY Binghamton, Stanford University, Ohio State University, Florida State University, and Elmira College, has turned the work of synopsis into the work of lively reportage as he recounts the plots and highlights the significant features of the plays featuring Sherlock Hol-