In the seventh and eighth century the monastery of Luxeuil in eastern France apparently developed Europe's first calligraphic minuscule hand—a hand in which cursive writing was formalized to produce a harmony with the uncialss and semi-uncials which were used for headings and other special matter. The history of this important script, which was imitated throughout France and even in northern Italy, is beset with thorny problems as yet unsolved. For the present, therefore, it is well to postpone a study of the characteristic Luxeuil "type" of the seventh and eighth century and to devote one's energies instead to a study of the transformation of this "type" into the Caroline minuscule which is found in the books of subsequent centuries.

Several years ago, with this idea in mind, I examined a number of manuscripts of the ninth and tenth century to test their provenience from Luxeuil and I was rewarded by discovering that four had one conspicuous feature in common. This feature consisted of an elaborate description of each codex in French, added, if one may judge from the writing, in the early part of the eighteenth century. In each case the description appeared on paper or vellum leaves ¹ which had been prefixed to the manuscript proper. In each case the headings, subheadings, and a few other words were written in red, while the body of the description was written in ordinary brown ink. Directly above

¹ One thin white paper fly-leaf and six fly-leaves of vellum in Oxford, Bodleian Library, Add. A. 173, saec. ixext; fly-leaves of similar thin white paper only in the other three MSS.
Le 4e Manuscrit est du 9e ou du 8e siècle.
Il renferme des homélies sur les Évangiles dont la première est de St. Fulgence. Chaque homélie est précédée du commentaire de l'Évangile dont on rapporte trois ou quatre lignes ensuite les deux qui sont encore en usage aujourd'hui & reliées après quoi on lit l'Homélia ou Discip. par exemple, St. Hieronymi ou d'un auteur inconnu.
Les homélies sont fort longues & à la marge il y a des numéros qui marquent qu'elles partagent quelque fois comme on fait les décons. Il n'y en a point sur les Mystères, mais seulement sur les fêtes des Saints dont on fait le L'Office en ce temps là, ce qui fait penser qu'il y ait eu un Caire séparé pour les homélies sur les Évangiles propres aux Mystères & aux fêtes de Notre Seigneur.
Les saints dont on fait le L'Office en ce temps là:
ont les suivants:

1 De St. Stephano Protomartis.
2 De St. Joanne Apostolo.
the centre of the first line of each description was a characteristic flourish: a long horizontal stroke transversed perpendicularly in the centre by two short parallel strokes placed close together. Not only the style of writing but the actual hand was the same in every case. The reader will find a sample in Plate 1, which presents the beginning of the description in the Manchester ms. (The John Rylands Library, Lat. 12, fly-leaf d').

Here obviously was evidence that all four manuscripts had at least been present in the same centre in the early part of the eighteenth century. But what was the identity of this centre? The first three manuscripts (Oxford, Bodleian Library, Add. A. 173; London, B.M., Add. 21914; London, B.M., Add. 21917) gave no clue, but the Manchester manuscript, at the end of its description in French, bore the following signature: Dom Victor Perrin Archiviste. I was able to identify the writer of this signature with certainty through the aid of my friend, the distinguished Benedictine scholar, Dom André Wilmart. Dom Victor Perrin, it appears, was born at Plaimbois-du-Miroir, took his vows at Luxeuil 29th July, 1697, and died 30th January, 1740; two of his letters to Dom Calmet, dated 26th September, 1722 and 13th January, 1732, are preserved at the Grand-Séminaire at Nancy. Dom Perrin, moreover, was subprior of Luxeuil, and had made a list of the abbots of Luxeuil from 610 until 1733, a copy of which was kept in the library of Reichenau.

We may be sure, then, that all four manuscripts were present at Luxeuil at the beginning of the eighteenth century. Were

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1 M. R. James, A Descriptive Catalogue of the Latin MSS. in the John Rylands Library at Manchester, I (1921), p. 33, note 1, states that the heading ("Quatrième Manuscrit") in Manchester, Rylands, Lat. 12 is similar to that in Oxford, Bodleian, Add. 173, but fails to note the similarity in style of writing or the identity of hand.

2 On the recto of the ninth paper fly-leaf at the front of the ms. = i².

3 The ink of the signature is darker than that of the description, but the hand is unmistakably the same.


they all written there as well? The Oxford ms. probably was not, for, as the Rev. H. M. Bannister remarks, “the absence of S. Benedict should prevent the ms. again being called the Luxeuil Sacramentary.”¹ The other three manuscripts are, however, presumably products of Luxeuil ² and as such are important examples of its script in the ninth and tenth century.

I present below descriptions of each of these three mss.³


175 leaves (numbered 5-179). 5 fly-leaves, a b c d e, at front and four at rear, i j k l, all contemporaneous with binding. 3 older paper fly-leaves, f g h, containing Dom Perrin’s description, also at front. Fly-leaves e f g h numbered in pencil 1-4.

Parchment. Vellum originally of fairly good quality, varying from thick to thin. Some holes, cuts, and tears repaired with more recent (white) vellum. Some large brown stains.

Binding of fairly modern rose coloured leather with gold tooling and letters stamped in gold.

¹ At the beginning of the ms. on inserted foll. 1⁰ and 1⁵ in Sept. 1899: F. Madan, A Summary Catalogue of Western MSS. in the Bodleian Library at Oxford, vol. 1 (1905), correction on p. xxix (where the Oxford ms. is referred to as no. 24761). Bannister regards the ms. as probably a fused Gregorian Sacramentary of the ninth century, and adds “this ms., by having the litanies on Apr. 25 instead of the Rogation Days is clearly of Roman origin.” For a further description of this ms. see Madan’s catalogue, p. 65; Catalogue of the Extraordinary Collection of Splendid Manuscripts . . . formed by M. Guslielmo Libri . . . which will be sold at auction by Messrs. . . . Sotheby & Wilkinson . . . on Mon., Mar. 28, 1859 and seven following days . . ., p. 203 (No. 891; see plate vii; sold to Stewart for £43); L. Delisle, “Notice sur un Manuscrit de l’Abbaye de Luxeuil Copié en 625,” Notices et Extraits des Manuscrits de la Bibliothèque Nationale et Autres Bibliothèques, etc., vol. 31 (1886), pp. 149-64. Dom Perrin’s description in French begins as follows (on the recto of the third fly-leaf at the front of the book; the part here quoted is all in red ink): Second Manuscrit Ou L’on voit L’administration du Baptême par Immersion, L’ordination des clercs sous un titre qui leur etoit affecté & plusieurs autres prières, ceremonies & regles de la Discipline ancienne de L’Eglise.

² Several other reasons for attributing these three mss. to Luxeuil appear in the descriptions below.

³ The descriptions follow in general the system used in Leslie W. Jones, The Script of Cologne from Hildebald to Hermann (Cambridge, Mass.: The Mediaeval Academy of America, 1932).
Gatherings. Quaternions except for Quires I (binion), III (ternion plus a leaf), xiii and xiv (quinions), xv (binion plus a leaf), xxi and xxii (quinions; xxii is the last quire in the MS.).

Ruling. All the leaves are ruled at one time from the outside of the gathering. In the quaternions hair-side confronts hair-side. The hair-side is on the outside of all gatherings except I (FH FH), III (FH HF FH), IV (FH HF FH HF), V (FH HF FH HF), and XXI (FH FH HF HF FH). Single vertical ruling lines are placed (7-9 mm. away) at both the left and the right of the lines bounding the text space. Pin pricks for every line of writing occur frequently in the outside margin just outside the vertical ruling line.

Signatures. Q with overline (once with superscript dot instead) plus numerals (with or without dots before and after the Q and after the numeral), in the centre of the last page of the quire.

Script. Two hands do the bulk of the work: A(5r, beginning of MS.-115v) and B(116r-120v; 137r-179v, end of MS.). A third hand, C, supplies 121r-136v and occasionally corrects B. There are systematic corrections by A (for itself) and a later corrector (Ks, who appears throughout the MS. and employs ink almost black). Relatively infrequent in appearance are corrections by four other hands (K1, K2, K3, K4) and glosses by eleven hands.

Obviously some folios have been lost at the beginning of the MS., containing (perhaps a title-page and certainly) the beginning of the table of contents. The MS. now begins (fol. 5r) with item xxxvi (the numeral itself has been torn off): abba apl petr; fīs deponentes omnē malitiam. . . . The last numeral on 5v is lxviili, but there must have been two more numerals, now missing because the folio is torn. The last line of 5v goes: epl ad ephēs obsecro uos ne deficiatis . . . Fol. 6r begins with a poem. Obviously one or more folios have been lost after 5v.

Hand A. A moderately competent minuscule of medium size, usually vertical. The ink ranges from a slightly dark brown to a brown really dark. The letters are moderately broad
and not particularly tall. There is a sense of roundness in the
script, but angular forms appear from time to time. Word
division is observed except in the case of prepositions, which
are not separated from their objects. Short-topped minuscule
a only. b occasionally open. Uncial d (open) is the common
form; minuscule d is rare. e is probably made in three strokes.
g is ordinarily vertical, rounded, and open at top and bottom;
uncial g occurs occasionally. i after l frequently touches l
and goes below the line of writing. The lower left-hand part
of x goes below the line of writing and is sometimes hooked
toward the right. y, long and undotted, extends below the line.
Incidental capitals are uncials. In numerals l and alternate i's
are tall (xlviit, for example). There are ligatures of ae (e with
a cedilla that is often a closed loop), ct, em, en, es, et, ex,1 or
(only near end of line), ret, ro (end of line only); there is no
ligature of s and t. Words in Greek letters occur occasionally.

Hand B. A moderately competent vertical minuscule, much
more ample than Hand A. Thicker strokes. Ink of medium
brown, similar to that of Hand A. Prepositions are usually not
separated from their objects; in other respects there is word
division. Short-topped minuscule a almost invariably; double-c
a on fol. 140r. The two strokes of c are conspicuous. A short,
low, open uncial d is the only form regularly used until toward
the end of the MS.; ordinary minuscule d there becomes quite
common. The shoulder of e often projects slightly at the left;
e is made in three strokes. The well-formed, vertical, rounded
g, open at top and bottom, is not unlike that of Hand A. h is
short and fat. i after l frequently touches l and goes below the
line of writing. x either has both strokes above the line or allows
the lower left-hand part to go well below the line. The long
stroke of y, which goes below the line, is unsteady; y
is sometimes, but not always, dotted. z has two forms: one
stays well above the line; the entire bottom stroke of the other
is below the line. Incidental capitals are uncials. There are
ligatures of ae (with the closed loop form of cedilla), ct, e with
many letters (c, l, m, n, p, r, s, x), et (both the monogram and the

1 The e ligatures often employ high-backed e.
linked forms), fi, or (only near end of line), ro (end of line only), ti (rarely); there is no ligature of s and t.

Hand C. A fairly competent but somewhat irregular hand of about the same size as Hand A. It slopes slightly toward the right. Tall letters are moderately tall. There is an occasional tendency to club or point tall letters. The ink is light to medium brown. Prepositions are not separated from their objects, nor are conjunctions such as et, in, ne, and ut separated from the words which follow them; otherwise word division is observed. Minuscule a with some semblance of a real top is the regular form; the i-i and double-c forms are rare. d is tall, broad, and sometimes open at the bottom; uncial d is rare. g is closed at the top and open at the bottom; the bottom part is occasionally broad. n has a sharp shoulder at the left; semiuncial N (with the left vertical stroke prolonged below the line of writing) is rare. s goes below the line. x appears in the same forms as in Hand B; in the second form the stroke below the line is sometimes hooked toward the left. It also has an additional form in which the long, curved lower left-hand stroke is not an extension of the upper right-hand stroke but is placed lower. y appears either in the form used by Hand A or a smaller dotted form which resembles a bird with wings spread with a curved tail extending slightly below the line. Incidental capitals are a mixture of uncials and square capitals. There are ligatures of ae (e with cedilla), ct, ec and en (both with high-backed e), et (the monogram), nt, or (in -orum), and st (at first the ligature is avoided, but beginning with the bottom of fol. 121r it is quite regular).

Abbreviations. Hand A uses a reasonably large variety and uses them fairly often. Aside from the usual forms of nomina sacra and capricious compendia the following deserve mention: the stroke over a letter for m; au aut autem; dic dicit; dr dicitur; ei plus semicolon eius; e = est; ee esse; fec fecit; ms mens (probably capricious); nom nomen; n non; nob nobis; nra, etc., nostra, etc.; oms omis omi omib plus semicolon omnes, omnis, etc.; p' post; p with horizontal stroke through shaft per; p prae; the usual pro compendium (not always used);

1 Letters over which or through which the abbreviation stroke is drawn are here italicized.
In the case of Hand B the following are worth noting (the usual forms of nomina sacra and capricious compendia are omitted): the stroke over a letter for m; au autem; dilexit; dixit; dr dicitur; ei plus semicolon eius; e e and \( \div \) (with sinuous stroke) est; ee and \( \div \) esse; nob nobis; n or N non; nr nra, etc., noster, nostra, etc.; oms oma, etc., omnes, omnia, etc.; the usual per symbol; p prae, pre; the usual pro symbol except that the transverse stroke is carried rather far to the left and is "dotted" at the end; q with transverse horizontal stroke or with semicolon que (even in quem); q with adjacent caret open toward right quia; qd quod; s, sed; r with transverse stroke rum; ul or l vel; ur, etc., vester, etc.; uob vobis; b plus semicolon bus; c con; m men (tamen); m' mus; t' tur.

Hand C. Again capricious compendia and nomina sacra are omitted. The abbreviation stroke is often vertical, resembling an undotted i. The stroke over a letter for m; aut autem; dic dicit; e (on fol. 123\textsuperscript{r} and elsewhere the stroke is vertical) and \( \div \) (with sinuous stroke) est; ee esse; nob nobis; N or n non; nra nostra; the usual per symbol; p prae; the usual pro symbol; qd quod; q with colon or with transverse horizontal stroke que; q quaes; q' qui(rare); rl reliqua; uob vobis; ura vestra; m men (tamen); m' (the apostrophe is often like a semicircle) mus; r with transverse stroke rum; t ter; t\(^2\) (the base of the 2 is often greatly prolonged) tur.

\(^1\) It resembles a reversed quarter rest in music. It has been changed to an elongated 2 by a later hand.

\(^2\) The t' symbol for tur in Hands A and B is presumably due to Insular influence in view of the date (s.x.). This MS. should be listed with others of the same type now described on p. 63 of Doris Bains, A Supplement to Notae Latinae (Cambridge University Press, 1936).
Punctuation.  *Hand A.* A dot on or near the line for quarter, half, or full stop. (Three dots in pyramidal form before and after uncial sub-headings.) Later unsystematic changes to ./ for the half stop and ; for the full stop. The question mark (2) is probably late.  *Hand B.* A dot at or near the middle of a letter for all stops. Full stops are in some cases later changed to ; and ;. The question mark (dot plus a curved upward flourish) is by m. 1. Sometimes the three pyramidal dots appear as in Hand A.  *Hand C.* A dot at the middle of a letter for all stops and a question mark similar to Hand B’s. A later hand changes half stops to ./ or .² and full stops to the semicolon .; or ;; or the like sometimes before subheadings.

Illumination.  *Hand A.* Titles in poorly made red square capitals (with uncial e), one or two lines high. Sub-titles in impure red uncial (N and n), followed by an initial (ink colour, orange-brown, or red), usually two to four lines high, with several letters of the text frequently written in it.  *Hand B.* Similar to A, with the uncial sometimes better and sometimes worse ;¹ the initials are usually ink colour.  *Hand C.* Similar to A, with very impure uncial ¹ (which often lapse into rustic capital forms, as on fols. 132v-136v). The initials often have dots within them. An X on fol. 136r is ornamented in green, as are several of the red impure uncial of a sub-heading on fol. 135v. At the top of 132v are five alternating lines of red and brown mixed majuscules. Cf. 133v and 134r also for this usage.

Pasted in the centre of fly-leaf e ¹ is a piece of paper (40 × 140 mm.), probably antedating the present binding. It reads: 5 M./ 9. S. (that is, “Cinquième Manuscrit, 9e Siècle” ; see London, B.M., Add. 21917, fly-leaf e ¹, for a label of exactly the same sort.

Fol. 71r ends resur and fol. 71v begins rectione(m), thus dividing a word between two pages.

Formerly No. 2 of Baron Marguerie’s collection. On fly-leaf d ¹: “Purchased of Boone 14 March 1857 (Sale at Paris 27-28 Feb. Lot 2.).”

¹ Occasionally brown.
Date. s.x. So Delisle, *Notice, etc.* p. 163; and *Catalogue of Additions to the MSS. in the British Museum in the Years MDCCCLIV-MDCCCLX* (1875), p. 557.

Plate II (fol. 136r : Hand C).

2. LONDON, BRITISH MUSEUM, ADD. 21917. *Vitae Sanctorum auctore Adsone abbate* (with a short history of the abbey of Lure to the year 990, after the life of St. Deicolus, fol. 57).

263 leaves (numbered 6-268 in pencil). The arrangement of the fly-leaves is almost identical with that in *London, B.M., Add. 21914*: 5, a b c d e f g h i, the last three containing Dom Perrin’s description, are also at front; fly-leaves e f g h i are numbered 1-5 in pencil.

Parchment. Vellum of exactly the same quality and condition as in *London, B.M., Add. 21914* and repaired in the same way.

Binding. Identical with that of *London, B.M., Add. 21914*. 247 × 166. 1 col., 200 (190-193: fols. 42-267) × 112-120. 38-40 lines (fols. 6-41); 28, 29, 37, 34, 30, 31 lines (fols. 42-267); apparently the number varies with the hands.

Gatherings. Quaternions except for Quires II and III (ternions), XII (quinion), XIII (ternion), XVIII and XXIII (quinions), XXIX and XXXIII (binions) and XXXV (an incomplete quinion at the end of the MS.).

Ruling. One double leaf at a time on the hair-side. Hair-side confronts hair-side. The hair-side is on the outside of all quaternions and all other gatherings except II, III, XXXIII, and XXXIV. Single vertical ruling lines are placed (6-7 mm. away) at the left and the right of the lines bounding the text space. Two parallel lines bound the text at top and at bottom. Pin pricks for every line of writing occur occasionally on the extreme outer edge of the leaves.

Signatures. None.

Script. Seven major (A, B, C, E, F, G, H) and five (D, I, J, K, L) minor hands. The distribution of the labour is as

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2 Also numbered at top in ink: I to CCLXI; XXXII is repeated twice and fol. 263 unnumbered.

8 Fol. 6 brown, worn, and spotted, two-thirds of fol. 268 missing.
sed donec gravé, quod visibilis signification unguentus quo
baptizatur unguet ecclesiam. Nectamen tune undus est,
spécio quosuper cern baptizatam includoolumba descender
Tunc enim corpus, sicut ideo ecclesiam sicut praefigura
re dignatur iniquaeipus baptizari acceptum pa rerìm
sedistamicta et in visibilunione. Qua Transt
vit bené faciendo et sanando omnes
oppressos Adiabología es te et cæ-
dest pater cum filio. Melius igitur intellegere
quando in summam filii cum homine quae assumptor quaha
bitantem signifi cari inespírionam geminare et innesto
tu dogma cadere uide-amur: quem occido
Runt suspendentes inigno:

Xps passus est mortamur peccato.

Xps resurgat usum.do. Xps transibit de hoc mundo

adpatrem. Non ut hæresin coram redad supra
sequatur caput nimirum rependet in ligno. Concupiscitur

carnis crucificta. Hinc est suscitátur

PLATE II.—LONDON, B.M., ADD. 21914, FOL. 136V.
follows: A: 6r-41v; 146r-153v. B: 42r-71v; 83v-89v; 95v-135v; 188r-201r, line 22; 204r, line 10-bottom; 231r-265v, line 25; 266r-266v. C: 72r-83r; 90r, line 5-95r; 202r, line 7-204v, line 9; 205r-229v. D: 90r, lines 1-4. E: 136r-145v. F: 154r-161v. G: 162r-169v. H: 170r-187v. I: 201r-202r, line 6. J: 230r-231r. K: 265v, last 4 lines; 267r-267v. L: 268r. 3 No thoroughgoing corrections, especially in last half of ms. Interlinear scholia in a fine small hand (of s. x?) on foll. 51r, lower half, and 63r, top. Some late marginal scholia (s. xvi?) with hands pointing to passages in the text. No scholia in last half of ms. Part of the ms. has been lost at the front. The text, containing the last part of the life of St. Columban, now begins (6r): "fuerit prudens lector vel auditor agnoscit."

The writing of all the hands is fairly regular and vertical. The letters generally tend to be angular and squarish, though they are rounder in some hands (B, for example) than in others. The so-called "tall" letters (b, d, h, etc.) are rather short; they tend to be sharp at the end and to have finials which are sometimes definitely bifurcated. Word division is observed even in the case of prepositions. Open u-shaped a appears occasionally in Hand G (163r, 164v, etc.), but in no other hand. Minuscule and uncial d are used in all the hands. The top of g is usually open, the bottom closed. i subscript appears occasionally after t and rarely after e. In Hand C the right hand vertical stroke of m is sometimes prolonged at the end of a line. p and q (and other "tall" letters) are quite short in Hand G. s has both the early minuscule form and the s-form; the latter is regularly reserved for the end of a word or the end of a line and is sometimes suprascript in somewhat abbreviated form. r occasionally appears as R at the end of the line in Hand B. u and v are interchangeable. Crossed vs appear for w. x is small and normally does not go below the line of writing. y is used with

1 Last six lines of 201r by another hand, possibly C (γ).
2 Probationes on 268v; then 3 lines in another hand.
3 Hand A writes letters or words omitted above the line of text.
4 The suprascript form is often not much more than a reversed comma ('). Cf. the ordinary comma for suprascript s in Hand B, even at the end of a word in the middle of the line.
and without the dot. z is exceptionally tall, though it does not go below the line. There are ligatures of ae (the monogram or the cedilla in various forms), ct (never in Hand E; rare in G and I), et (usually; the monogram), ex (Hands A and C), or, ns (usually at the end of a line), nt, and st. Incidental initials, nearly always rubricated, are of the rustic capital type, though some of the letters (A, E, N, S) are sometimes of minuscule, uncial, or square capital style.

Abbreviations. Common. Aside from capricious compendia and the stroke over a letter for m the following are regularly used. apls apostolus; au aut autem; ecclia ecclesia; epla epistula; g° ergo; ee esse; esst essent; eet eet e&t esset; e est; 7 et; gla gloria; gra gratia; isrIsrael; kl Kalendae; ms meus; m² mihi; miam misericordiam; n non; nr, etc., noster; oms, etc., omnes; omino omnino (Hands A, G); p with cross-stroke — per; ppes populus; p¹ post; p² pra; p prae (sometimes pre); pbr presbyter; the usual sign for pro; qⁿ qua; q plus semicolon or comma — que; q¹ qui; q plus a sort of 2-sign quia; qid quid (end of line, A); q² quo; qd quod; qm quoniam; scli, etc., saeculi; secundum: sd sed; sic sicut; s sunt; t¹ tibi; tc tunc; ul l vel; u² vero; ur, etc., vester; uob vobis; b ber; c con; m mem (mbris, A); m men; m² mur (the base of the 2 is long); r plus transverse stroke for rum; r rt runt; t ter; t² tur (the 2, with very long base, takes many forms); the apostrophe — us (bus; eius, cuius, us, eius, huius, maius, mus, nus, purs, rus, sus, tus). Only the following nomina sacra are worth noting: ihc xpc scs spc (Hand A; a rubricated apostrophe is used for the abbreviation stroke); ihc and xpc (Hand C, sometimes; with apostrophe); ihc (Hand E) and epc (Hand L), both with apostrophe.

Punctuation. The system seems to be the dot at the middle of a letter or . (always used by B, C, D, E, K, and L and sometimes used by F, G, and H) for the half stop and the dot at the

1 Letters over which or through which the abbreviation stroke is drawn are here italicized.
2 b plus semicolon — bus in Hands J and K.
3 Cf. this same apostrophe (not rubricated) in omps. The rubricated (or unrubricated) apostrophe is not consistently used for these nomina sacra or for others.
of a letter for the full stop. The question mark is regular (.2) with the base of the 2 elongated.

Illumination. The work is in general ornate and effective. One artist is responsible for all the most elaborate large initials. *Explicitis* are regularly written in small rustic capitals of red or of brown rubricated. *Incipits* and titles are generally of the following types: (1) ornate, with several lines in red majuscules fitted around an elaborate red \(^3\) initial six to eleven lines high (or a simple red initial two or three lines high) with the first line of the text in alternating rubricated brown and plain red majuscules and the second line of the text in small rubricated brown rustic capitals; (2) simple, with one or more lines of small red rustic capitals, \(^4\) a small red or brown initial, \(^5\) and the first line of the text in small brown rustic capitals (sometimes rubricated); \(^6\) and (3) plain, with a line of small red minuscules, a red initial, and the first line of the text in rustica capitals (plain red, or brown rubricated), minuscules (red or brown), or red square capitals and then red minuscules. Small leaf (199\(^v\)) or vine (194\(^v\)) or other ornaments are common.

Pasted on fol. \(e^i\) is a piece of paper of the same style, size, and age as that on fol. \(e^i\) of *London, B.M., Add. 21914*; it bears the following inscription in the same hand: 11.M./10.S (that is, *Onzième Manuscrit, Dixième Siecle.*).

At the bottom of fol. 71\(^v\) are two lines in cipher; the following solution is written underneath in pencil: Haec Stephanus scripsit per precepta Archimerti magistri sui. Deo gratias Amen.

On fol. 268\(^v\) in a late hand (s. xvi \(?\)): Iste liber pertinet monasterio sancti petri de Luxovio.

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1 In C, E, and L at the top or middle. In G a dot at the middle is used for both stops.

2 G uses fanciful forms of the 2.

3 In the *incipit* on 231\(^v\) the large initial \(T\) is brown, ornamented with light and dark red, and green; green is added to every letter in the title and first two lines of text. The large initial \(Q\) on 144\(^v\) is similarly coloured. The initial \(P\) on 202\(^v\) is brown with light and dark red colouring.

4 Or brown rustic capitals rubricated: 262\(^v\), etc.

5 Sometimes ornamented with supraposed dots, as in the \(Q\) on 51\(^v\).

6 262\(^v\). On 153\(^v\) majuscules of alternating rubricated brown and plain red.

Date. Early s. xi. Delisle, Notice sur un MS. de l’Abbaye de Luxeuil . . ., p. 163: xi\textsuperscript{e} siècle. Catalogue of Additions to the MSS. in the Brit. Mus. in the Years MDCCCLIV-MDCCCLX (1875), p. 557: late \textsuperscript{x}\textsuperscript{i}th cent.

Plate III (fol. 104\textsuperscript{v}: Hand B = Stephanus).


Homilies on the Gospels appointed for the several saints’ days of the year.

143 leaves. Fly-leaves: 3 (a, b, c) of modern vellum, 6 (d, e, f, g, h, i) of fairly old paper (containing Dom Perrin’s description) and one more (j) of modern vellum at front; 3 of modern vellum (k, l, m) at rear.

Parchment. Vellum of the same quality and condition as in London, B.M., Add. 21914 and 21917 and repaired in the same way.\textsuperscript{1}

Binding. Fine, relatively new brown leather over boards. Ornamental tooling (now dark brown) on covers; gold borders stamped inside covers. Titles stamped in gold.

297 \times 208. 1 col.\textsuperscript{2} 223 \times 149-156.\textsuperscript{3} 29 lines (but 27-30 on fol. 1r-9v and 36 on 6r-9v).\textsuperscript{4}

Gatherings. Quaternions except for Quires I (quaternion plus one leaf) and VI (ternion). The last four leaves of Quire I (1 2 3 4 5 6 7 8 9) are of a totally different vellum with later script (s. x-xii) and have obviously been added later; they are pasted to the tab ends of the other folios.\textsuperscript{5} The first five leaves of Quire I, though written at about the same time as the main

\textsuperscript{1} Cf. fol. 1 and 143, e.g.
\textsuperscript{2} 2 cols. for the table of contents on 10r.
\textsuperscript{3} Fols. 1r-5v: 235-237 \times 142. Fols. 6r-9v: 212 \times 165.
\textsuperscript{4} M. R. James, A Descriptive Catalogue of the Latin MSS. in the John Rylands Library at Manchester, I (1921), p. 33, is hardly correct in saying “27 lines to a page.” Full information must be given. James’ catalogue is faulty in other respects; see below.
\textsuperscript{5} The binding is too tight at this point to allow one to determine the exact arrangement. James’ catalogue is silent here.
Numero unum urbis Romae. cognomito dum silvestri, meo decreto in Latinu transserit pectus. dixit secememto beatissime patre, unde ostendo ut ta metes 
agas supernus censores tus munentibus, impertes ut necum culpa contemneris fugio. psumentus in cura. nunc certus sum quod in hoc transferendi studio aliquot uti operationibus inbus extereit. max est. 
Audi atque uero orationum si eti se probo culpam

Inciit vita seii silvestri

Papaev colitor pridie re

Janvariu

Silvester ev esset infantuos. 
audia mater usta no 
munere et opere: nutrices 
trahit et cura pido: 
eum et uita unitatem et 
mores: ad summum spect 
expians religious est ager: 
hospitalis numeris illi in 
usu sunt. quia uinum 
transis: sed thesaurus home

voluminis ad implerat. unde facta est ut u 
mothei quendu uiri expianis simul ueniente abat 
tochia: clini publice publice: teneur pecun 
ium hospium exciperit. qut omns poene expianerat 
esse tuncetum. Silvester uo non solsti cemum hos
body of the MS., have also probably been added slightly later, since the table of contents does not appear until fol. 10r.

Ruling. Apparently one leaf at a time on the hair-side. The hair-side is on the outside of the gathering. Hair-side confronts hair-side. Single vertical ruling lines (7 mm. away from the text) are placed at the left and the right of the lines which bound the text. Pin pricks for every line of the text sometimes show a little inside the outer edge.

Signatures. On lower left-hand corner of recto of first leaf of Quire II (10r): q ii (the ii overlined) or the like, in yellowish brown ink; in the same position in Quire III (18r) are some strokes hard to decipher (perhaps iii ?); otherwise there are no signatures.

Script. Hand A writes 1r-5v, line 14; J writes 10r only; K is responsible for 10r-21r and 22r-143v; L for 21r only. The following hands are late and will not be discussed below: B (5v, lines 16-25, s. xi?), C (5v, lines 26-28, s. xii?), D (6r-6v, s. x?), E (7r-7v, s. xi?), F (8r, lines 1-6, s. xii?), G (8r, lines 7-10, s. xii?), H (8r, lines 11-18), I (8r, line 19-9v). There are a few scholia, corrections, and probationes of no special importance. The marginal numerals denoting sections of the text are probably later additions.

The script is broad, ample, vertical, and fairly competent with well-formed, reasonably even letters. There is a slight tendency to thicken tall letters. Ordinary minuscule a and double-c a occur, the latter less commonly. The tip of b occasionally curves toward the left. e (in three strokes) is open at the left shoulder in Hand A. g is open at the bottom in all
hands, but closed (or nearly closed) at the top in J, K, and L. Minuscule n is commoner than semiuncial N. r is broad. Omitted u supplied above the line of text in Hand K takes the v-form. The lower left-hand stroke of x usually curves far below the line. y is moderately long, dotted or undotted. The base of z rests on the line. There are ligatures of ae (the monogram and the cedilla), en, et, li (i subscript), nt, or, rt, st, and once (at the end of a line in K) unt. Incidental initials are of the uncial type, generally brown (rubricated in K). A Greek word appears on fol. 69v.

Abbreviations. Restricted. Aside from the stroke over a letter for m, capricious compendia, and the ordinary forms for nomina sacra the following are to be noted: aut autem; dic dicit; dix dixit; ee esse; e and (with wavy line) est; nob nobis; n and N non; nra etc., nostra; oms omnes; the usual per sign; p prae; the usual pro sign; q plus semicolon (or comma, A) que; qd quod; qm quoniam; relq reliqua; secundum; s and st (rare) sunt; b plus semicolon bus; men (am); r runt; t ter; t tur.

Punctuation. The half stop is represented by . (or, occasionally, by the dot at the middle of a letter); the full stop by the semicolon; the question mark by . (i.e., the dot plus the figure 2).

Illumination. The most elaborate title appears fittingly at the top of 10v (just after the table of contents on 10r): one line of large, ornamental square capitals in red, a line of smaller brown uncials, then a line of red uncials and a third of a line of brown uncials, followed immediately by four and a half lines of text in minuscules and then by a subtitle consisting of one line of red uncials preceded by a rather crude plaited initial of rubricated brown (7 lines high). In general, titles are

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1 High-backed r occurs before e in Hand L.
2 Short in A.
3 Not pure in A.
4 Not always a ligature in A.
5 Sometimes red in K.
6 As above, letters over which or through which the abbreviation stroke passes are represented here by italics.
7 The abbreviation stroke is omitted once in A: st.
8 / or ./ in L.
9 It takes various forms: ,; ,, etc.
INCIPIT LIBER DE NATALI

...scit, quod...
simpler:¹ they contain one or more lines of small uncials in red or brown followed by a fairly simple initial (2-6 lines high) of the same colour as the uncials.

On fol. 10r, col. 2, sandwiched in between two of the several later additions here, appear the following lines (s. xi?):

\[
\text{Has litteras in lapidibus scultas} \\
\text{ita invenimus extra positis} \\
\text{Luxouio et BRIXVÆ. G. IVL.} \\
\text{FIRMAR. IVS. V. S. L. M.}
\]

On this inscription see the remarks by Dom Perrin (fly-leaves d-i) and by M. R. James (A Descriptive Catalogue, etc., i, pp. 33-37); the Romans lived at both Luxeuil and St. Bresson (Brixia). The four lines seem to point to the provenience of our MS. from Luxeuil.

Formerly no. 495 in Libri’s London sale of 1859 (Catalogue of the extraordinary collection, etc., p. 106; facsimiles in plates v and XIII. See Delisle, Notice, etc., p. 162.

Formerly K/3 in the Bibliotheca Lindesiana.

Date. s. ix. (Delisle, loc. cit.: “probablement du ixᵉ siècle.” Dom Perrin: “du 9ᵉ ou du 8ᵉ siècle.” James, loc. cit.; “cent. viii-x.”)

Plate IV (fol. 10v, top: Hand K). See also the facsimiles in the catalogues of Libri (mentioned above) and of James (vol. II, Plate 33 = fol. 10r, and Plate 34 = fol. 10v).

¹ Hand A has a title (1r) with one line of red uncials and one of brown uncials preceded by a plain brown initial (3 lines high); just below is a brown initial D surrounded on the outside by dots. Hand A has an explicit (5v, line 12) in brown rustic capitals.