

A Descriptive Catalogue
of the
LATIN MANUSCRIPTS
IN
THE JOHN RYLANDS UNIVERSITY LIBRARY

PART I
MSS 1-183 with plates

comprising a reprint of M.R. James's 1921
Catalogue with Introduction and Additional Notes
by Frank Taylor, M.A., Ph.D., F.S.A.,
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Introduction and Additional Notes

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A Descriptive Catalogue
of the
LATIN MANUSCRIPTS
IN
THE JOHN RYLANDS LIBRARY
AT MANCHESTER

VOLUME I
NUMBERS 1 TO 183
LETTERPRESS

BY
MONTAGUE RHODES JAMES, LITT.D., F.B.A., F.S.A.
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INTRODUCTION TO REPRINT WITH ADDITIONAL NOTES

by
Frank Taylor

IT is nearly sixty years since Dr. James's *Descriptive Catalogue of the Latin Manuscripts* [1883] in the John Rylands Library was published, but this was one of his later catalogues and if only for its detailed analyses of contents it remains invaluable. Accordingly, when it was proposed to publish full accounts of all the Library's Latin codices (some 350), it was originally decided to reprint it as it stands as the first volume in the new project. Content descriptions apart, however, there have inevitably been additions to and emendations of his accounts of individual manuscripts, their provenance and ascription, and the present writer was asked to preface the reprint with additional notes he had made on these and other aspects of the collection. The manuscripts Dr. James dealt with include some noteworthy items, the majority acquired from the famous Bibliotheca Lindesiana of the Earls of Crawford, and those who have been associated with their care are well aware of the wide range of work done on them both before and particularly after his catalogue appeared. Not all of this can possibly have been retrieved and it is with this limitation very much in mind that these notes are added. They are given on pp. 7*–53* below.

As regards background information, it has been possible to consult an important source not available to Dr. James: the Crawford Library correspondence, invoices and receipts for the years during which the Bibliotheca Lindesiana was being built up. This material, scattered through over 100 volumes dating between 1850 and 1901 (when the manuscripts came to the Rylands), contains much that is new concerning not only provenance but also repair and rebinding as well as correcting some accepted opinions, and I am indebted to the Earl of Crawford and Balcarres for kindly allowing me to consult it and quote from it. The Rylands own Library letters and records have helped with similar additions for the years from 1901. Each codex, too, has been re-examined and some more details of provenance (labels, pencillings, etc.) gleaned, certain of these have been immediately helpful, others may assist future investigators. Watermarks are also noted both from paper codices and from fly-leaves, and in one or two cases ultra-violet photography has enabled a partially erased inscription to be read or corrected. The large debt to scholars who have worked on the collection over the years is an obvious one and has, I hope, been made clear: grateful references are given throughout both to their publications and to contributions they have made by letter and in discussion. I should like to thank, too, the Director, Dr. Ratcliffe, for facilities generously granted and his staff for willing help. In particular I am grateful to my former colleague Miss G. A. Matheson, the present Keeper of Manuscripts, who has kindly read through my notes. Miss Irene Fitter has dealt admirably and with great patience with the typing. Not least, I welcome this opportunity of recording my debt to Dr. James himself, both generally and as regards this particular catalogue which has been since its publication indispensable for all who have been in any way concerned with the manuscripts and their history.

It may perhaps help to bring together briefly here some of the more important additions and emendations noted below, excluding the finding relating to 19th and 20th century provenance. As regards the

After James, *Hand Lists* only of the Latin manuscripts. This appeared in 1921, 1928 and 1937. The Christie Latin manuscripts are briefly recorded in the C. W. E. Leighten Catalogue of the University of Manchester. British Library Catalogue of Manuscripts, 19.

Notably regarding the Colonna Manuscript (MS 32.3 below).

¹ E.g. MSS 17 (Villeneuve les Soirs) and 86 and 18 (Wimart).

three Visigothic codices, MS.89 had been assigned to Cardeña and MS.104 ("apparently") to Silos. The most recent research places MSS.83 and 104 at Cardeña and disassociates MS.89 from it, as well as providing new information about the scribes and dating of all three. MS.89 is now associated with Valeránica and "the school of Florentius". More is known about the provenance of another early Spanish MS., the *Beatus* (8), and this is dated a little later, about the turn of the 12th century. Among early German codices, MS.9 can be assigned to Lorsch and the 9th century, and MSS.86 and 108 are from Weingarten, the former being one of twelve MSS. commissioned between 1200 and 1235 for Abbot Berthold and the latter connected in style with the oldest known products of that scriptorium. The Bremen Cathedral *Gospel Book* (MS.87) appears to be the only one of their MSS. to have survived the Cathedral fire of 1041 and one of only two MSS. to have escaped the plundering in the following century by Henry the Lion. The *Columbanus* (MS.91) formed part of a codex which belonged in the 13th century to the Benedictine Abbey of St. Peter at Erfurt; it was broken up by Libri for obvious reasons. Particularly detailed studies have been made of the *Otto Gospel Book* (MS.98), now generally assigned to the outstanding Trier artist of the Ottonian period known as the "Master of the Registrum Gregorii", and of the St. Maximin *Psalter* (MS.116), for which a 9th century date seems to be accepted. The Svanhild *Gospel Book* (MS.110) has been shown to be one of twenty MSS. surviving from the 11th century library of the Abbey of Essen and the only one in this country; it may well have been illuminated within Essen itself. The unique style of illumination of another early German MS., the Prüm *Lectionary* (MS.7), has also been the subject of special study and a little more is known about the background of the 8th century *Cyprian* (MS.15). Further light has been thrown, too, on the provenance and bindings of the two MSS. from Altenberg (4 and 5) and the two from Himmerod (6 and 13). MS.92 is now considered to be Austrian, and MSS.111 and 126 also are not German but respectively from the church of St. Katherine at Herentals near Antwerp and from the convent of Sainte-Agathe at Cuyk.

Among other MSS. from the Low Countries, the two early Mosan *Gospel Books* (MSS.10 and 11) have received much attention as regards both their illumination and their bindings. MS.16 (*Pars Bibliorum*) is the most substantial surviving fragment (240 ff.) of Vol. 1 of a four-volume folio *Bible* executed c.1260/70 in Belgium or North East France; other fragments are in the Pierpont Morgan Library, the Cleveland Museum of Art, and the Royal Library at Brussels. MS.39 (*Horae*) is now assigned to Utrecht and dated earlier in the 15th century. The *Josephus* (MS.40), which Dr. James, with some hesitation, considered French, apparently had its origin in the Premonstratensian Abbey of Notre-Dame-de-Bonne-Espérance in Hainaut and dates from about the same time (1132/35) as the Fr. Heinrichus *Bible*. The *Torquemada* (MS.50) is not from St. Peter's Abbey, Ghent, but from the library of the Premonstratensian Abbey of Parc near Louvain; it is listed in their 1635 catalogue, drawn up by Abbot Maes. The inscriptions "Frater VViboldus" in MS.93, a *Jerome* from Stavelot, are considered by some Belgian scholars to be the autograph of the famous Abbot Wibald; if correct, this MS. could be dated c.1128. MS.99, a *Peter Lombard*, can be traced in the late 12th and early 17th century catalogues of the library of the Abbey of St. Martin at Tournai.

As regards MSS. of French origin, an erased inscription in the Duchesse de Berry *Bible* (MS.17), which can now be read in part, indicates association with the Celestine house at Villeneuve-lès-Soissons. Stylistic affinities have been suggested between the 14th century *Apocalypse* (MS.19) and the well-known Angers tapestries. Joan of Navarre's *Psalter* (MS.22) is considered a product of the largest and most productive of the early 13th century Paris ateliers, that of the Vienna Moralized Bibles. The sermons from Bonnetcombe in MS.131 are those of the Cistercian Guerricus de Tornaco (de Igny). The binding on the Genouillac *Horae* (MS.38) appears to have been made for Gaston d'Orleans, brother of Louis XIII. The *Homilies* from Luxeuil (MS.12) have also received further study; they appear in the 1790 catalogue of the Luxeuil library compiled by Prior Vautherot.

The collection is comparatively rich in MSS. of Italian provenance. Among the more outstanding, the 7th century grant to the church of Ravenna (MS.1) has been dealt with at length in *Chartae Latinae Antiquiores*. The *Exultet Roll* (MS.2) is now dated 11th century and assigned to the area around Bari.

More is known of the background of the Colonna *Missal* (MSS.32–37), which left the Sciarra-Colonna Library some six years earlier than previously thought. The binder of its first volume (MS.32) was Maestro Luigi, who was binding for the Sistine Chapel and the *capella segreta* between 1542 and at least 1565. Attention has also been drawn to the importance of its “Egyptian page” (also in MS.32). The 13th century *Antiphonarium* (MS.74), it has been pointed out, can not be Cistercian nor, in fact, monastic at all, and a date not long after 1264 has been suggested for it. It has been noted that MS.123 is the only manuscript of a complete Carmelite *Missal* known to exist in England; it is considered to have been executed in the late 14th or early 15th century, probably in North Italy. The *Burchardus* (MS.96), formerly thought to be “apparently Spanish”, is now assigned to Italy and the first quarter of the 12th century. A number of other Italian MSS. have been more closely identified as regards place, date and style (41, 47–9, 56, 57, 59, 61, 81, 178), two (47, 81) having illuminated borders by Francesco d’Antonio del Cherico.

Among English MSS., probably only three need to be singled out here. The Sarum *Missal* (MS.24), the subject of much investigation, has been shown to belong to a small group of MSS., including the Amesbury and Wilton *Psalters*, executed c.1240/60 and associated with the new Cathedral at Salisbury; one of its miniatures, too, presents some new features. Two MSS. had been assigned to Canterbury, although one only tentatively. Both ascriptions must be abandoned. The earlier of the two (MS.109) is now known to be a product of the 11th/12th century Rochester scriptorium. It has a further interest in that the account of the Trial on Penenden Heath, written on a separate gathering at the front, is apparently earlier in date than, although almost a duplicate of, the Report in the *Textus Roffensis*. The second (MS.155) has been identified as the first half of a London Guildhall manuscript composed at the beginning of the 13th century, B.L.Add. MS.14,252 being the other half. Our manuscript is the earliest of the six surviving manuscripts of the *Leges Henrici Primi*.

The only Portuguese manuscript in the collection, an *Armorial* of 1416 (MS.28) and a work of unusual interest, has been edited in full.

In the notes which follow, James’s numberings have been retained. A separate index to this section is given on pp. 55*–57*.

These Additional Notes were in final proof before the author was able to see Richard William Pfaff’s biography *Montague Rhodes James* (1980).

Abbreviations

A.S.O.C.	<i>Analecta Sacri Ordinis Cisterciensis.</i>
Bénédictins du Bouveret. Colophons.	<i>Bénédictins du Bouveret. Colophons de manuscrits occidentaux des origines au XVI^e siècle (Spicilegii Friburgensis Subsidia, 2–6). 5 vols. in 4. Fribourg, 1965–79.</i>
Berlière	Ursmer Berlière et al., <i>Monasticon Belge</i> . 4 vols. Abbaye de Maredsous and Liège, 1890–1970.
Bloomfield	Morton W. Bloomfield and others, <i>Incipits of Latin Works on the Virtues and Vices 1100–1500 A.D. (Medieval Academy of America. Pub. No. 88).</i> Cambridge, Mass., 1979.
Braunfels	Wolfgang Braunfels, ed., <i>Karl der Grosse, Lebenswerk und Nachleben</i> . 3 vols. Düsseldorf, [1965–1966].
Briquet	The New Briquet. Jubilee Edition of C. M. Briquet, <i>Les Filigranes</i> , ed. Allan Stevenson. 4 vols. Amsterdam, 1968.
B.L.	The British Library.

- Bulletin*
Churchill *Bulletin of the John Rylands [University] Library.*
W. A. Churchill, *Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries and Their Interconnection.* Amsterdam, 1935.
- CLI *Crawford Library Invoices.*
CLL *Crawford Library Letters.*
CLR *Crawford Library Receipts.*
Díaz y Díaz M. C. Díaz y Díaz, *Index Scriptorum Latinorum Medii Aevi Hispanorum.* Madrid, 1959.
- D.N.B.* *Dictionary of National Biography.*
Emden A. B. Emden, *A Biographical Register of the University of Oxford to A.D. 1500.* 3 vols. Oxford, 1957-59.
Emden, 1501-1540 A. B. Emden, *A Biographical Register of the University of Oxford, A.D. 1501 to 1540.* Oxford, 1974.
- E.H.R.* *English Historical Review.*
Frere W. H. Frere, *Bibliotheca Musico-Liturgica.* 2 vols. London, 1901-32.
- Goovaerts Léon Goovaerts, *Écrivains, artistes, et savants de l'ordre de Prémontré. Dictionnaire bio-bibliographique.* 4 vols. Brussels, 1899-1909.
- Heawood Edward Heawood, *Watermarks Mainly of the 17th & 18th Centuries (Monumenta Chartae Papyraceae Historiam Illustrantia, I).* Hilversum, 1950.
- Hugo Charles L. Hugo, *Sacri et Canonici Ordinis Praemonstratensis Annales.* 2 vols. Nanceii, 1734-36.
- James M. R. James, *A Descriptive Catalogue of the Latin Manuscripts in the John Rylands Library.* 2 vols. Manchester, 1921.
- Ker N. R. Ker, *Medieval Libraries of Great Britain (Royal Hist. Soc. Guides and Handbooks, No. 3).* 2nd ed. London, 1964.
- Lambert Bernard Lambert, *Bibliotheca Hieronymiana Manuscripta (Instrumenta Patristica, 4).* 4 vols. in 7. Steenbrugis, 1969-72.
- Lowe, *Pal. Papers* E. A. Lowe, *Palaeographical Papers, 1907-1965*, ed. Ludwig Bieler. 2 vols. Oxford, 1972.
- Nostitz Papers* *The Nostitz Papers (Monumenta Chartae Papyraceae Historiam Illustrantia, V).* Hilversum, 1956.
- P.L.* J. P. Migne, *Patrologia Latina.*
Pribsch Robert Pribsch, *Deutsche Handschriften in England.* 2 vols. Erlangen, 1896, 1901.
- Rev. Bénéd.* *Revue Bénédictine.*
de Ricci Seymour de Ricci, *English Collectors of Books and Manuscripts (1530-1930) and Their Marks of Ownership.* Cambridge, 1930.
- de Ricci and Wilson Seymour de Ricci and W. J. Wilson, *Census of Medieval and Renaissance Manuscripts in the United States and Canada.* 2 vols. New York, 1935, 1937. With Indices (1940) and Supplement (1962).

- RLL Rylands Library Letters.
- Sanderus Antonius Sanderus, *Bibliotheca Belgica Manuscripta*. Insulis, 1641–44.
- Steenbock Frauke Steenbock, *Der kirchliche Prachteinband im frühen Mittelalter*. Berlin, 1965.
- Stegmüller Fridericus Stegmüller, *Repertorium Biblicum Medii Aevi*. In progress. (7 vols. published). Madrid, 1950–.

ADDITIONAL NOTES TO JAMES'S CATALOGUE

1. See the full description and transcription of this papyrus by Albert Bruckner and Robert Marichal in *Chartae Latinae Antiquiores*, iv (1967), 26–36 (No. 240, including facsimiles), and the references there.

A grant by Iohannes, leader of the *numerus Theodosiacus*, of half his property to the church of Ravenna, it was written by Vitalis, a public scribe there, in the first half of the 7th century in a “younger Roman and Greek cursive”. Bruckner and Marichal emend the date (“about 600 (?)”) and transcription given in Jan-Olof Tjäder, *Die nichtliterarischen lateinischen Papyri Italiens aus der Zeit 445–700*, I (1955), pp.318–27.

To the account of the provenance given by Bruckner and Marichal (iv.26) and Tjäder (I.318–19 and n.4) add that it was purchased on 5th May 1884 from the Caetani family by Lord Crawford (*CLI*, 1883–91, No.131). It came to the Rylands with the Crawford manuscripts in 1901.

2. Now dated early 11th cent. and assigned to the artistic milieu of Bari. See Guglielmo Cavallo, *Rotoli di Exultet dell'Italia Meridionale* (Bari, 1973), pp.29–31; Peter Baldass, “Die Miniaturen zweier Exultet-Rollen”, in *Scriptorium*, viii (1954), 207 and notes; Myrtila Avery, *The Exultet Rolls of South Italy* (Princeton, 1936), ii. 21 and Pl.LII–LV; E. A. Loew, *The Beneventan Script* (Oxford, 1914), p.341; H. M. Bannister, “The *Vetus Itala* Text of the *Exultet*” in *Journal of Theological Studies*, xi (1910), 45–49 passim, who states (p.45 n.1) that in 1877 our MS. was in private possession in Nürnberg, citing W. Wattenbach, *Anzeiger für Kunde der deutschen Vorzeit*, No.8 (1877), col.296.

Noted in Klaus Gamber, *Codices Liturgici Latini Antiquiores*, 2nd ed., pt.1 (Freiling, 1968), p.257 (No.495d), and Frere, ii.48 (675).

3. Lord Lindsay bid 200 guineas for this MS. at the Libri Sale but lost it. Quaritch wrote to him on the day of the Sale (26th July 1862) to tell him that it had brought £360; he comments, “I saw no bidder” (*CLL*, 1862, Nos.173, 176–77, 184, 187, 189, 196, 202; *CLR*, 1856–62, No.1086). In the priced Sale Catalogue the purchaser (Lot 317) is listed as “Z”.

See also the description by Frere, ii.42 (656), who dates it 13th cent.

4–5. The Old Testament (MS.4) was purchased by Lord Lindsay for £130 in May 1865 from Quaritch, the latter stating that “the volume comes from Cologne” (*CLL*, 1865, Nos.86, 88, 90–93). In the following year (April 1866) Lindsay purchased the New Testament (MS.5), also from Quaritch. Quaritch had been offered the latter for £125 by “a Cologne dealer” and, in his letter to Lindsay, described it as “a companion of the Old Testament bought from me by your lordship” and as being from Altenberg (not Altenburg), Lower Rhine (ibid. *Jan.–July 1866*, Nos.126–128, 132, 138). The oak case lined with velvet in which the New Testament is kept was made specially for it in May 1866 (*CLI*, 1865–67, No.180).

On the inner front cover of MS.4 is a small label bearing a printed “5” and on MS.5 similarly a label bearing a printed “6”.

Abbot Ambrose Schneider, referring to the erased inscription on the fly-leaf of MS.4 (James, i.8, 9) and the reference to St. Cecilia on the inner back-cover of MS.5 (ib.i.10), suggests that the church to which Altenberg presented the MSS. in 1542 may have been St. Cecilia in Cologne (Ambrose Schneider, “Rheinische Handschriften in englischen Bibliotheken”, in *Rheinische Vierteljahrsblätter*, Jahrg.27 (Heft 1/4), 1962, p.222 Nos.1 and 2); repeated in his “Deutsche und französische Cistercienser-Handschriften in englischen Bibliotheken”, in *Cistercienserchronik*, 69. Jahrg., No.61/62 (Dec.1962), p.44.

The gilded silver plaques which decorate the bindings of both MSS.4 and 5 came from the shrine of Héribert at Deutz, having been removed from the shrine when it was being restored at Kempen in 1858 (see Hanns Swarzenski in *The Art Bulletin*, xxiv (1942), 300, where these MSS. are referred to as "5" and "6", the older numbers; cf. also Marie-Madeleine Gauthier, *Émaux du moyen âge occidental* (1972), p.355 (No.101) and see Hermann Schnitzler, *Der Schrein des heiligen Heribert* (1962), p.14). The ivory, divided horizontally into two fields, which forms the centre piece of the binding of MS.4 has long been suspect. According to a letter from Dr. Swarzenski of 27th Jan. 1948 (*RLL*), it belongs to the same group of forgeries as two ivory plaques in Antwerp which repeat the same scenes with slight variations. Photographs of the Antwerp ivories are kept in the Library's files.

Noted in Lambert, tome IB, p.630. See also Swarzenski's, *Die lateinischen illuminierten Handschriften des XIII. Jahrhunderts in den Ländern an Rhein, Main und Donau* (Berlin, 1936), Textband, p.15 n.1.

6. Bought by Lord Lindsay in October 1861 from the London bookseller Thomas Boone of New Bond St. for £80 (*CLL*, July-Dec. 1861, Nos.226, 277-78; *CLR*, 1856-62, No.1061).

See Ambrose Schneider, *Die Cistercienserabtei Himmerod im Spätmittelalter (Quellen und Abhandlungen zur mittelhochrheinischen Kirchengeschichte, Bd.I (1954))*; "Skriptorium und Bibliothek der Cistercienserabtei Himmerod im Rheinland: Zur Geschichte klösterlichen Bibliothekswesens im Mittelalter", in *Bulletin*, xxxv (1952-53), 155-205; and *Himmerod: Aus der Kulturgeschichte des Eifelklosters (Zum 840. Gründungsjahr der Abtei Himmerod)* (1974). A description of our MS. is given on pp.235 (No.5), 177 (No.5) and 22 (No.6), respectively, of these three works. In all, 145 manuscripts from the Himmerod library have been traced (listed in Schneider, *Himmerod* (1974), pp.19-50). For our MS. see also Stegmüller, No.6,637; Adolf Katzenellenbogen, *Allegories of the Virtues and Vices in Mediaeval Art* (repr. of 1968), p.62 n.3.

For an account of the binding (dated in the first quarter of the 13th cent.) see Steenbock, No.121 (pp.222-223, Abb.167). There is some doubt as to whether it belonged originally to this MS.

The treatise "De sex alis Cherubim" at the end (f.197^v) comprises a small portion only (with the preliminary figure) of the second part of the treatise usually bearing this title. It extends from "Alae primae penna prima" to the last sentence but one of "Quinta penna primae alae", corresponding, with some omissions and an addition, to *P.L.*, ccx. 273, 1.10 ("Prima ala est confessio")—274, 1.34 ("comparatione. Simplex"). C. H. Talbot, in his "A List of Cistercian Manuscripts in Great Britain" (*Traditio*, viii (1952), p.405) lists our MS. under the works of Alan of Lille but Marie-Thérèse d'Alverny considers the attribution of the second part of this treatise to him as doubtful. See her *Alain de Lille. Textes inédits (Études de philosophie médiévale, lii (1965))*, pp.154-55 and the references there.

The ascription in a large black script in the lower margin of f.104^v, dated by James (i.13) 13th cent. (?), is in fact 14th cent. and occurs in all Himmerod MSS. See MS.13 below, which is also from Himmerod.

7. This Lectionary (not Gospel Book) was bought by Lord Crawford from Quaritch in July 1870 for £84 (*CLL*, 1870, Nos.195-196; *CLI*, 1870-71, No.71a). Two indications of former ownership have been scraped out on the inner front cover.

The watermark on the front and end fly-leaves is the Baselstab in a chaplet of two branches with the (?) Häusler countermark, approx. 195a and b (1732) in Paul Heitz, *Les filigranes avec la crosse de Bâle* (Strasbourg, 1904).

For the fullest single study of this MS., with its unusual style of illumination, see Rosy Schilling, "Das Ruotpertus-Evangelistar aus Prüm: MS.7 der John Rylands Library in Manchester", in *Studien zur Buchmalerei und Goldschmiedekunst des Mittelalters: Festschrift für Karl Hermann Usener zum 60. Geburtstag* (Marburg, 1967). Dr. Schilling disagreed with its assignment to the Echternach School, a theory advanced by Sauerland and Haseloff, Goldschmidt, and others. She saw Byzantine elements in

the illumination and points of contact with ivories from the Carolingian Palace School and the School of Metz but considered the miniatures quite unusual in their iconography, choice and positioning. "Die Handschrift ist ein Einzelgänger, jedenfalls hat sich bis jetzt kein Manuskript vom gleichen Typ gefunden, und es scheint, dass Prüm nicht über eine grössere Werkstatt wie etwa das benachbarte Echternach verfügte. In seiner Eigenart unterscheidet sich das Evangelistar erheblich von den anderen deutschen Bildhandschriften der Zeit, in Ikonographie und auch in der Ausführung scheint es vielfach auf karolingische Kunst zurückzugreifen" (p.143).

For other aspects of its illumination see, e.g., Erika Dinkler-von Schubert, "'Per murum dimiserunt eum'. Zur Ikonographie von Acta ix.25 und 2 Cor. xi.33", also in the Usener *Festschrift*; Otto Pächt, C. R. Dodwell and F. Wormald, *The St. Albans Psalter* (1960), p.68 (noting that the Pentecost miniature (f.85) includes, unusually, the Virgin); and Gertrud Schiller, *Iconography of Christian Art*, tr. Janet Seligman, i (1971), 38 (referring to the towered and walled enclosure in the Annunciation miniature (f.137v)).

The 16th cent. painting on f.70 mentioned by James (i.16) is an overpainting of the original 11th cent. miniature of the Crucifixion, which can be seen if the page is held against the light.

In the donation on ff.1^v-2, cited by James (i.15), for "Einondo" (1.3) read "Einardo", for "Rozico" (1.4) read "Rorico", for "Winelisdal" (1.9) read "Wiuelesdal", and for "Morohewis" (1.9) read "Morchewis".

See also Frere, ii.47 (672); Priebsch, i.188 n.1; Hanns Swarzenski, *Monuments of Romanesque Art*, 2nd ed. (1954), p.52 and pl.77, fig.177 (where ff.133^v and 134 are reproduced in part). The entries in *Bénédictins du Bouveret. Colophons*, v.243, Nos.16,665-66 (Wigan, Haigh Hall; Manchester RL; and Manchester RL, Exhibition) all refer to this MS.

8. Add to the indications of provenance: the Paris bookseller A. Bachelin, who published a description of this MS. in 1869, purchased it in a small curiosity shop in Madrid (de Ricci, *RLL*, Sept. 1923). Quaritch, who bought it at the Firmin-Didot Sale in May 1879 (Lot 11), offered it for £1,600 in his *Cat. of Manuscripts and Books bought at the Sale of Part II of the Didot Collection* (London, June 1879), p.8 (No.2). It was still in his possession some eight years later when it appeared in his *A General Catalogue of Books*, i (1887), pp.9-11 (No.10), again for £1,600. Presumably he sold it to the Bibliotheca Lindesiana, but there does not seem to be any reference to its purchase in the extant Crawford Library Letters. On the inner front cover is an oblong label, blue-edged, bearing "6,592" (printed). The two front fly-leaves have as watermark a fleur-de-lys with "J. Kool" underneath and "IV." For Jan Kool (fl.1728-1800) see Churchill, pp.9, 15.

For a further note on the provenance and additional bibliography see Wilhelm Neuss, *Die Apokalypse des hl. Johannes in der altspanischen und altchristlichen Bibel-Illustration: Das Problem der Beatus-Handschriften*, i (Münster, 1931), 50-51, and the references there; our MS. is Neuss's "MS. R". It is given the same siglum in Mireille Mentré, *Contribución al estudio de la miniatura en León y Castilla en la alta edad media* (Leon, 1976), where see pp.25, 42, 95 and (particularly) 168 and n.444 (and the references).

Iconographically our MS. is related to the copies in the Cathedral Archives at Gerona and the Bibliotheca Nazionale at Turin (Neuss, op. cit. i.51; J. Domínguez Bordona, "Miniatura", in *Ars Hispaniae*, xviii (Madrid, 1962), 61). For its textual position see the genealogical table of MSS. in Neuss, op. cit. i.III. Cf. also Anscario M. Mundó and Manuel Sánchez Mariana, *El Comentario de Beato al Apocalipsis. Catálogo de los códices* (Madrid, 1976), No.16, pp.38-39, and Peter Klein, *Der ältere Beatus-Kodex Vitr.14-1 der Bibl. Nacional zu Madrid* (Hildesheim-New York, 1976), pp.85, 422 n.22.

Now dated slightly later than James's "Cent.XII (second half)", being assigned to either the end of that century or the beginning of the 13th. See Neuss, *Die Apokalypse des hl. Johannes*, i.51, 61; id., *Die katalanische Bibelillustration* (Bonn and Leipzig, 1922), p.64 (*20) and id., *Sancti Beati a Liebána in Apocalypsin Codex Gerundensis*, i (Olten and Lausanne, 1962), 55; J. Domínguez Bordona, *Exposicion*

de códices miniados españoles (Madrid, 1929), p.28, and *Spanish Illumination*, i (Florence, 1930), 25; Bernhard Bischoff, *Mittelalterliche Studien*, ii (Stuttgart, 1967), p.300 n.82; Marcel Destombes, *Mappemondes, A.D.1200-1500* (Amsterdam, 1964), p.42 (where the world map on ff.43^v-44 (his type B) is recorded).

Noted in Stegmüller, No.1,597 ("redactionis tertiae recensio altera", redactio III being "completed in 786"); Lambert, tome ii, p.145; Díaz y Díaz, No.412.

Our MS. ("the Altamira MS.") was consulted for the standard edition of the text by Henry A. Sanders, *Beati in Apocalipsin libri duodecim (Papers and Monographs of the American Academy in Rome, vol.7 (Rome, 1930))*, see p.xiii, and miniatures from it are used to illustrate Francis Klingender, *Animals in Art and Thought to the end of the Middle Ages* (ed. Evelyn Antal and John Harthan, 1971), ill.137, 138, 140, 142 and p.231. See also Helen Rosenau, "Contributions to the Study of Jewish Iconography" in *Bulletin*, xxxviii (1955-56), 479-80.

9. Lot 357 in the Libri Sale of 1859, where Quaritch purchased it for Lord Lindsay for £150 (*CLL, 1859*, Nos.91, 97; *CLI, 1851-60*, No.236).

Now dated "ix cent. in." (not "x", as James, i.26) and assigned to Lorsch (see Bernhard Bischoff, *Lorsch im Spiegel seiner Handschriften (Münchener Beiträge zur Mediävistik und Renaissance-Forschung, Beiheft* (Munich, 1974) pp. 36, 37, 41, 76; this is a preprint from *Die Reichsabtei Lorsch*, ed. F. Knöpp, pt.ii (Darmstadt, (1977)). Bischoff considers the full-page miniature of Mark in our MS. (f.50^v) to be an exact copy of the Mark in the Lorsch Gospels (ibid. p.36 and n.63). Cf. Florentine Mutherich, "Die Buchmalerei am Hofe Karls des Grossen", in Braunfels, iii.40-41.

Frere, ii.46(671) notes that the Capitulary (f.172), which lacks the pages containing 30 Aug.-13 Dec., is of the Early Martina type. Cited also in his *Studies in Early Roman Liturgy, I. The Kalendar (Alcuin Club Coll., No.xxviii (1930))*, pp.18 note a, 90 and note b.

Photographs from our MS. were displayed in the exhibition arranged under the auspices of the Bürgermeister of Lorsch to celebrate the 1200th Anniversary of the foundation of the Abbey.

10. Purchased by Quaritch at the Firmin-Didot Sale in May 1879 (Lot 7) and offered by him for £310 in his *A General Catalogue of Books*, i (1887), p.2 (No.2). Bought from Quaritch by Lord Crawford for £300.

According to Jacques Stiennon, from a Mosan scriptorium, probably the Abbey of Stavelot (see Suzanne Collon-Gevaert, Jean Lejeune and Jacques Stiennon, *A Treasury of Romanesque Art: Metalwork, Illuminations and Sculpture from the Valley of the Meuse* (London, 1972), p.116). André Boutemy ("Un manuscrit rémois peu connu du British Museum: Les Évangiles d'Eller," in *Scriptorium*, xxiii (1969), p.2) had previously referred to our MS. as one of a group to be associated stylistically with Rheims, and Nordenfalk considered the Canon Tables (ff.8^v-14) to have been copied from a missing Rheims Gospel Book (Carl Nordenfalk, *Die spätantiken Kanontafeln*, i (Göteborg, 1938), 274; for the importance of these Tables, which fall under his "Gebälktypus", see ibid. i.196-207 passim, 274-75, and Beilage B; ii.pl.164-66). The influence of Rheims is also mentioned in G. L. Micheli, *L'enluminure du haut moyen âge et les influences irlandaises* (Brussels, 1939), p.119 and n.4. See also Florentine Mutherich, "Die Buchmalerei am Hofe Karls des Grossen" in Braunfels, iii.51-52, and the review of Nordenfalk by Hanns Swarzenski in *The Art Bulletin*, xxiv (1942), 287.

The central ivory panel on the front cover has been generally assigned to the beginning of the 11th cent. and the gilt metal surround with its enamels and stones to Belgian craftsmen of the first half of the 13th cent. (see Steenbock, No.111 (pp.211-12, Abb.149); Nordenfalk, op. cit. i.196 n.4; Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser, viii.-xi. Jahrhundert*, ii. (1970 repr.), pp. 5, 23 (No.29) and pl.xi). Boutemy considers the binding as being "dans le plus pur style mosan du XII^e siècle" ("Manuscrits pré-romans du pays mosan", in *L'Art mosan* (Paris, 1953), p.61, where (pp.61-62) is a brief account of our MS.). The association of the ivory panel with the hand

or School of the Echternach Master has been doubted (cf. Steenbock, loc. cit.).

11. Lot 42 in the Fr. Vergauwen Sale of March 1884 in Brussels, where it was bought for Lord Crawford by F. J. Olivier, the bookseller of 11 Rue des Paroissiens, Brussels, for 7,500 fr. (*CLL*, Jan.-June 1884, Nos.23-27 passim, 33-34, 40-41; *CLI*, 1883-91, No.108). MSS.16 and 47 (q.v.) were also acquired at that Sale.

For a fuller account of the MS. and its binding see André Boutemy, "Les Évangiles de Dinant (Manchester, John Rylands Library, MS. Latin n.11)" in *Études d'histoire et d'archéologie namuroises dédiées à Ferdinand Courtoy* (Gembloux, 1952), pp.335-53. He concludes: "Les Évangiles de Dinant, avec leurs enluminures qui les situent entre les *Dialogues* de saint Grégoire [Brussels, Bibl. Royale MSS.9,916-17] et la *Bible* de Floreffe [B.L. Add. MSS.17,737-38], et leur reliure d'orfèvrerie romane dans le style du pays mosan, constituent une des oeuvres les plus significatives de l'art régional du 3^e quart ou de la fin du XII^e siècle et le monument le plus homogène de l'histoire du livre de luxe au XII^e siècle, dans notre pays". In an article in *Gesta*, vol.x/2 (1971), pp.49 sqq. ("The Bible of Floreffe: Redating of a Romanesque Manuscript"), Gretel Chapman argues that the Floreffe Bible should be dated some 20/30 years earlier than has hitherto been assumed.

The binding (dated 2nd half of 12th cent.) is also described at length by Steenbock, No.104 (pp.203-204, Abb.143). Attention was drawn to it by the organisers of the 1930 Exhibition of Bindings in the Royal Library in Brussels and of the Liège Exposition Internationale of 1951 entitled "Art mosan et arts anciens du pays de Liège" (see *Bibl. Royale de Belgique: Exposition de reliures*, i. *Du xii^e siècle à la fin du xvi^e* (Brussels, 1930), p.12 and pl.11; *RLL*, April 1951).

See also F. Courtoy, *Annales de la Société Archéologique de Namur*, xxxiii. 209-19; Adolf Katzenellenbogen, *Allegories of the Virtues and Vices in Mediaeval Art* (1939, repr. of 1968), p.50 n.1.

The inscription cited by James (i.30) from f.1^v should read: "Dinant 8bre [not "7bre"] 1836 SVNA". It is in the same continental hand as the inscription "Annevoie 8bre 1836 SNA" [*sic*], etc. on the front fly-leaf of MS.16 below (q.v.).

12. This MS. is No.4 in the catalogue of the library of the Abbey of Luxeuil compiled by Prior Vautherot on 25th February 1790 (see Pierre Salmon, *Le Lectionnaire de Luxeuil (Paris, ms. lat. 9427) [Part I] (Collectanea Biblica Latina*, vii (1944), p.xlvii). At that time the Library contained less than 40 MSS. (see *ibid.* pp.xlvi-xlviii and Part II of the same work (forming *Coll. Bibl. Lat.*, ix (1953)), p.36 and n.48). Dom Salmon notes our MS. as one of those definitely written at Luxeuil (*op. cit.* Part I, p.xliv, where, however, by a slip it is incorrectly dated 11th cent.; it is more correctly given as 9th cent. on p.xlvii).

Before being acquired by Libri it was No.3 in the "Baron de Marguery" sale held in Paris on 28th Feb. 1857 (Salmon, *op. cit.* Part I, p.xlvii n.1). For the "Baron", "ce mystérieux personnage", about whose real existence Dom Salmon conjectures, see Salmon, *op. cit.* Part I, pp.ix-x. Dom Salmon quotes the title of the catalogue announcing the sale but adds "Malgré toutes nos recherches nous n'avons pu trouver ce catalogue" (*ibid.* p.x n.1). The MS. was later purchased by Quaritch for £31 at the Libri Sale in London in March 1859 (*CLL*, 1859, No.96) and then bought from him by Lord Lindsay in April of the same year for £36, which sum had also been offered for it by Bateman (*ibid.* Nos. 103, 105; *CLR*, 1856-62, No.952; *CLI*, 1851-60, No.236).

See also the description in Frere, ii.41 (652) and, for a fuller collation and description and an account of the script, L. W. Jones, "Dom Victor Perrin and Three Manuscripts of Luxeuil", in *Bulletin*, xxiii (1939), 166 sqq., particularly 178-81. Jones notes that three other MSS. (Bodl. A173, mentioned by James, i.33 n.1; B.L.Add. 21,914; and B.L.Add. 21,917) have also prefixed to them an elaborate description in French in the same early 18th cent. hand as that in our MS. and that the account in our MS., which is subscribed "Dom Victor Perrin Archiviste", enables the writer to be identified as Victor Perrin (d.1740), Subprior of Luxeuil; Perrin's account of our MS. runs to 10½ pages. Jones considers the

two B.L. MSS. and our MS. to be "presumably products of Luxeuil" and dates the last 9th cent.

The homilies by Jerome (5, 9, 28, 32, 43, 52, 55, 59, 73, 77) are noted by Lambert, tome II, p.241. See also *ibid.* tome IVA, p.25.

13. See the works on Himmerod by Abbot Ambrose Schneider cited under MS.6 above, which is also from that Abbey. Our MS.13 is described there on p.235 (No.6) of his *Die Cistercienserabtei Himmerod*, Bd.I (1954); pp.177-78 (No.6) of his "Skriptorium und Bibliothek" (1952-53); and p.22 (No.7) of his *Himmerod* (1974).

Add to the indications of provenance that at the bottom of the spine is written "Mss.III 2" and that at the top, above the remains of a black-edged oblong label, is a round label bearing "29". In the top L.H. corner of the inner front cover, in brown ink, is "59" and at the top of f.1 in pencil, in a modern hand,

"N 50". On the verso of the fly-leaf preceding f.1 is "*Rgs*
cat".

The first front fly-leaf and the first and third end fly-leaves have as watermark an "M" surmounted by a cross. The second front fly-leaf, the second end one, and the paste-down have a jester in cap and bells. I have been unable to identify these precisely.

The letters "F.R.A.H." on the binding mentioned by James (i.37) stand for "F[rater] R[obertus] A[bbas] H[immerodensis]" and refer to Robert Bootz of Grosslittgen, Abbot from 1685 to 1730, who had a particular interest in binding, in the library, and in the cultural life of the Abbey in general. For accounts of him see Abbot Schneider's *Himmerod* (1974), pp.14-15 (where this type of pig-skin binding is described) and the following articles by him: "Robert Bootz von Grosslittgen (1650-1730)", in *Trierisches Jahrbuch*, 1957, pp.73-78; "Abt. Robert Bootz von Himmerod, Generalvikar des Ordens in Niederdeutschland und Rheinland (1685-1730)", in *A.S.O.C.*, Ann.XIII (1957), Fasc.1-2, pp.92-127; and "The Maurist Correspondence of Abbot Robert Bootz of Himmerod", in *Bulletin*, xxxix (1956-57), 234-43. "C.H.", as James surmised, stands for "Conventus Himmerodensis".

The sprig of oak on the front cover of the binding, mentioned by James (i.37), is from Abbot Bootz's coat-of-arms and the interlaced rings on the back cover are from the Abbey's coat-of-arms. Both occur together in Abbot Bootz's coat-of-arms, reproduced in e.g. Schneider, *Himmerod* (1974), p.50. See also *ibid.* p.14 (Abbot Bootz's "superexlibris", with the sprig of oak and "F.R.A.H.") and the art. cited above from *Trierisches Jahrbuch*, 1957, p.76.

14. Dr. Otto Pächt identified the initial on f.37 (No.42) as being by Nicolo di Giacomo de Bologna, late 14th cent. (*RLL*, 17 Oct. 1947).

F.10 (No.11) is noted in *Bénédictins du Bouveret. Colophons*, iv.60, No.12,587.

15. The collection of Canon Maimbourg, curé of Colmar (Alsace), to which this MS. belonged (James, i. pp.xxvi, 41), passed to his heir Henri Chauffour and was sold by auction on 6th March 1858 (not in 1838); our MS. was No.138 and brought 505fr. See an account of the Sale in A. Claudin, *Archives du bibliophile*, i (1858), 25-26 and cf. *ibid.* ii (1859), 218 (de Ricci, *RLL*, Sept. 1923).

On Quaritch's advice Lord Lindsay was prepared to offer £21 when the MS. appeared in the 1859 Libri sale (29th March), but it went to Bateman for £170. It was purchased over 30 years later for the Bibliotheca Lindesiana by Lord Crawford at the Bateman Sale for £270—he had been prepared to offer £350 (*CLL*, 1859, Nos.83-4, 86, 88; *ibid.* May-Aug. 1893, Nos.417, 461; *CLI*, 1892-94, No.153).

For a fuller collation and a further note on the script see E. A. Lowe, *Codices Latini Antiquiores*, ii (1972, 2nd ed.), 29 (No.222), 53). Lowe states that the MS. (which he confirms as late 8th cent. in date) was "written in the Germanic area round the Lake of Constance, probably in some centre with Anglo-Saxon connections". It belonged to the Abbey of Murbach in Alsace and was probably written in the scriptorium there. For fragments formerly attached to it see *ibid.* vi (1953), 10 (No.733) and viii (1959),

52. Dr. Neil Ker has kindly drawn my attention to other binding leaves of this MS., perhaps removed by Libri, which were Lot 1112 in the 1859 Libri Sale and are now in Berlin lat. qu. 676; for these see Berlin, *Mitteilungen aus der königlichen Bibliothek, III*: [Degering], *Neue Erwerbungen der Handschriftenabteilung*, ii (1917), 18 sqq., and the references there.

See also the comments on the MS.'s make-up and ancestry in Maurice Bévenot, *The Tradition of Manuscripts. A Study in the Transmission of St. Cyprian's Treatises* (Oxford, 1961), who states that it is a separate second volume and was copied from a MS. in a dilapidated condition (pp.21, 39-43, 46-47); it is his MS.X (ibid. pp.9, 15). The section "Ad Quirinum" (ff.13-74) was consulted also for R. Weber's edition in *Sancti Cypriani Episcopi Opera*, Pt.I (*Corpus Christianorum. Series Latina III* (1972)), see pp.lvi, 2 (MS.X). For the well-known entry referring to Abbot Bartholomaeus von Andlau on f.203^v see Wolfgang Milde, *Der Bibliothekskatalog des Klosters Murbach aus dem 9. Jahrhundert (Euphorion, Beiheft 4)* (Heidelberg, 1968), pp.16 sqq. This is recorded twice in *Bénédictins du Bouveret. Colophons*, i.207, Nos.1,665-66, the second entry referring to the MS. when it was in the Bibliotheca Lindesiana ("Wigan Haigh Hall Lat. 15"). Noted in Priebisch, i.188 n.1.

For the 9th cent. MS. of a Commentary by Jerome on Isaiah on the fly-leaves see Lambert, tome II, p.82, and the references there.

16. Lot 15 in the Vergauwen Sale of March 1884 in Brussels, where it was bought for Lord Crawford by the Brussels bookseller F. J. Olivier for 500fr. (*CLL, Jan.-June 1884*, Nos.23-27 passim, 33-34, 40-41; *CLI, 1883-91*, No.108). Latin MSS.11 and 47 (q.v.) were also acquired at this Sale.

This MS. is the most substantial surviving fragment (240ff., 3 Gen.-1 Ruth) of Vol.1 of a large-format 4-volume Bible, executed c.1260/1270 in Belgium or North East France. The first quire of our MS. is missing, but 6 folios from it, containing prefatory material and the beginning of Genesis, are in the Pierpont Morgan Library as Glazier MS.64 (see John Plummer, *The Glazier Collection of Illuminated Manuscripts* (New York, 1968), p.26 (No.32)).

Other surviving fragments from this Bible have been identified as follows:-

- (a) 3ff., containing 4 Kings, Canticles and 2 Macc., are now Brussels, Bibl. Royale MS. II 1339;
- (b) one column, containing the end of Luke and the beginning of the prologue to John, the whereabouts of which are now unknown, was Lot 2 in the Sotheby Sale of 29th November 1949 and then belonged to Major J. R. Abbey. This item was incorrectly described in the Sale Catalogue;
- (c) one column, containing part of the prologue to John and the first few words of his Gospel, is now Cleveland Museum of Art MS.52.565 (see Robert Branner, "A Cutting from a Thirteenth-Century French Bible" in *Bull. of the Cleveland Museum of Art*, vol.lviii, no.7 (Sept. 1971), pp.219-27; Ellen J. Beer, "Liller Bibelcodices, Tournai und die Scriptorien der Stadt Arras," in *Aachener Kunstblätter*, Bd.43 (Aachen, 1972), pp.190 sqq., particularly pp.191, 211, 222; Willene B. Clark, "A Re-United Bible and Thirteenth-Century Illumination in Northern France", in *Speculum*, 1 (1975), 33-47, particularly p.46; and the references in all three).

In the top L.H. corner of the front fly-leaf (not mentioned by James) is:-

Annevoie 8bre 1836 SNA

L[. . .]vye . VR

Annevoie (Belgium) is in the area in which the MS. was executed. This entry is written in the same continental hand as the inscription "Dinant 8bre 1836 SVNA" [sic] on f.1^v of MS.11 above (q.v.).

The decoration on f.154^v (man shooting bird with bow and arrow) is noted in Lilian M. C. Randall, *Images in the Margins of Gothic Manuscripts* (1966), p.145 (col.2).

17. The appearance of this MS. as Lot 7 in the Duchesse de Berry's sale in 1864 is noted in pencil on f.1. It was not, however, then acquired for the Bibliotheca Lindesiana (cf. James, i.45) but purchased by "M. Spitzer" for 650fr. (see *Bull. du Bibliophile*, 16th Ser. (Paris, 1864), pp.822, 832-33 (No.7), where (pp.821 sqq.) is an account of the sale, on 22nd March 1864, of the Duchesse de Berry's manuscripts).

Its presence in "Spitzer's Collection" is also mentioned in the Crawford Library correspondence in March and April 1895, by which time it was in the Bibliotheca Lindesiana (*CLL*, Jan.-March 1895, No.247; *ibid.* Ap.-June, 1895, Nos.250, 253). If "M. Spitzer" is the well-known collector Frédéric Spitzer (1815-90), this Bible is not mentioned amongst his MSS. in either Émile Molinier, *La Collection Spitzer*, V (Paris, 1892), 123-47, or his *Sale Catalogue* (Paris, 1 June 1893).

A 15th cent. contents' list written on an end fly-leaf (f.396^v) indicates that Esther and Psalms were lacking then (see James, i.46) and Judith is noted in the same list as "imperfectus"; Judith now lacks one leaf.

Less of the erasure at the end of the Apocalypse is visible than when James (i.45) attempted a reading, but the erased inscription on f.397^v yields a little more under ultra-violet light: "Ce livre est aux Celestins de Ville^{ue} lez S....." This would appear to indicate Villeneuve-lès-Soissons, where there was a Celestine house (see Dom Beaunier, *Recueil historique des archevêchés, évêchés, abbayes et prieurés de France* (*Archives de la France monastique*, iv), Introd. p.195; De Bruyne (*Rev. Bénéd.*, xxxiv.251) had surmised this from the "prope", rejecting James's suggestion "possibly Villandraut in Gironde"). The house is recorded in Cottineau's *Répertoire topo-bibliographique des abbayes et prieurés*, ii (1939), 3394, under "Villeneuve-St.-Germain".

Another erased inscription on f.398 (not mentioned by James) appears to yield under ultra-violet light: "Dieu grānt (?) de ma Henry (?) le Verduē (?) et sa" followed by a drawing of what appears to be a crosier.

In certain cases the marginal guide-letters and -numbers for the small blue and red capitals, the large illuminated initials, the large historiated initials, and the chapter numbers remain.

The binding is French 17th cent. and has a monogram ((?) ROE) repeated five times on the spine. On the last two of the end fly-leaves small portions of a grapes watermark (? northern or central France) are visible, but insufficient for identification.

The Epistula and the Jerome miniatures are noted in Lambert, tome I B, p.630, tome IV A, pp.62, 73 n.14. See also Hanns Swarzenski, *Die lateinischen illuminierten Handschriften des XIII. Jahrhunderts in den Ländern an Rhein, Main und Donau*, Textband pp.91 n.2, 92 nn.5 and 10, 93 n.41.

19. Panofsky places this MS. in the third quarter of the 14th cent. rather than the first third (James, i.57) and, with H. Bober, associates it with the famous series of tapestries known as the "Angers Apocalypse" (see Erwin Panofsky, *Early Netherlandish Painting*, i (1953), 38 and n.3 (on p.375)). On the second point cf. R. Planchenault, *L'Apocalypse d'Angers* (1966), pp.25 sqq.; Roger-A. d'Hulst, *Flemish Tapestries* (1967), p.2; Jean Lurçat and Jacques Levron, *L'Apocalypse d'Angers* (1955), p. 23.

While in the Bibliotheca Lindesiana the MS. was sent to the British Museum (May-June 1885) for examination by John Paul Richter and Edward Maunde Thompson (*CLL*, Jan.-June 1885, Nos.139, 124 (where it is referred to as "No.42"), 126, 157) and in October 1895 it was taken by Mr. Edmond, the Crawford Librarian, to the Bibliothèque Nationale for Léopold Delisle to examine (*ibid.* July-Sept. 1895, Nos.670, 678, 688). Richter and Maunde Thompson considered it to be by "the hand of some northern artist, probably of the Flemish school". James himself (i.57-58) cites Delisle's views at length. Cf. also George Henderson, "Studies in English Manuscript Illumination" (*Journal of the Warburg and Courtauld Institutes*, xxx (1967), 104 sqq., xxxi (1968), 103 sqq.) and "An Apocalypse Manuscript in Paris: B.N. MS. Lat.10474" (*The Art Bulletin*, lii (1970), 22 sqq.) and the references there, including James's *The Apocalypse in Art* (1931), p.3, our MS. being his No.4 ("Flemish, copied from an English archetype") and belonging to the "First Family" of Apocalypse MSS. See further W. B. Yapp, "The Birds of English Medieval Manuscripts", in *Journal of Medieval History*, v (1979), 326-29, where it is pointed out that the drawings of the birds throw light on the inter-relations of the MSS. in this "First Family". Mr. Yapp adds: "Rylands, though more similar to Oxford [i.e. Bodl. MS. Auct. D. 4. 17] than to the others, is also better or fuller on some points" (p.329).

In *Bulletin*, I (1967-68), 237, the present writer draws attention to close similarities between (a) this

MS. and two Rylands block-books (Schreiber I and IV) and (b) f.1^v of this MS. and what is apparently the only known surviving 15th cent. printers' block, also in the Rylands, which shows the same scenes. As far as details are concerned, the MS. and the earlier block-book (c.1440) are more closely allied. See also Leonie von Wilckens, "Hinweise zu einigen frühen Einblattholzschnitten und zur Blockbuchapokalypse" (*Anzeiger des germanischen Nationalmuseums*, 1978), pp.13 sqq.; Gertrud Bing, "The Apocalypse Block-Books and their Manuscript Models", *Journal of the Warburg and Courtauld Institutes*, v (1942), p.145 n.3; and Lamberto Donati, "Osservazioni sperimentali sull'Apocalisse xilografica (I-II, III)", in *La Bibliofilia*, lviii (1956), 85 sqq., where our MS. is cited.

The watermark on the front fly-leaf is a horn in its simplest form, without any attachments, suggesting Italian provenance; there is nothing quite like it in Briquet.

20. The suppliant in the prayers "Obsecro te" and "O intemerata" is female.

Noted briefly by Frere, ii.50, and F. Ll. Harrison, *Music in Medieval Britain* (1967), p.306 n.1.

21. For a note on the acquisition of this MS., obtained by Lord Crawford at the André B. Knox Sale (Sotheby's) on 12th Aug. 1872, see N. Barker, *Bibliotheca Lindesiana*, pp.247-48, based on *CLL*, June-Dec. 1872, Nos.356-57, 359-61, 364-65, 370; *CLI*, 1872-73, No.365. Lord Crawford paid £33 for it (£36.6s. incl. Quaritch's commission) and it was sent to him by Quaritch on 17th Aug.

Bound by Hayday.

The miniature of St. Jerome on f.196^v is recorded in Lambert, tome IVA, p.62. Noted by Frere, ii.50 and Samuel Cowan, *Mary, Queen of Scots*, ii (1901), 382 (as a relic of the Queen in Lord Crawford's possession).

22. Lot 488 in the Peover Hall (Cheshire) Sale Catalogue of 28th Aug. 1837 and the five following days, where it is incorrectly described as a "Missale". It was bought there by the Manchester antiquary James Crossley, F.S.A. for £42; Sir Henry Mainwaring (d.1860), whose book-plate is on the inner front cover, had succeeded to Peover in 1798. (I am indebted to Mr. H. Horton for kindly making Manchester Central Library's collection of sale catalogues available to me; it includes some not in the B.L.) The MS. was purchased by Lord Lindsay for £145.1s. [sic] from Quaritch on 10th Sept. 1869 (*CLL*, 1869, Nos.252-3, 262 and, particularly, 265; *CLR*, 1863-70, No.1321). (Crossley's library was not sold until 1884 and 1885.)

Lord Lindsay had thought the signature on f.2^v to be that of the Joan who married Alexander II of Scotland (*CLL*, Jan.-March 1895, No.94) and has pencilled a note to this effect on a front fly-leaf. With Lord Crawford's permission the MS. was taken to Paris in Oct. 1895 by his librarian Mr. Edmond so that Delisle could examine it (*CLL*, July-Sept. 1895, Nos.670, 678; *ibid.* Oct.-Dec. 1895, Nos.691, 712). Delisle identified the signature as that of Joan of Navarre in Dec. 1895 (*ibid.* Oct.-Dec. 1895, Nos.970-971).

See Robert Branner, *Manuscript Painting in Paris during the Reign of Saint Louis* (University of California Press, 1977), pp.45-47 passim, 206, and the references there. Branner associates our MS. with the atelier of the Vienna Moralized Bibles, the largest and most productive atelier of the early 13th century in Paris, and considers that "if it was not royal in origin, it was clearly executed at a level of luxury that the nobility found acceptable" (p.48). For its close association with the Leningrad Psalter (Lat. Q.V.I., 67), also from that atelier, see the article on the latter MS. by I. P. Mokrecova in *Problemy palaeografii i kodikologii v S.S.S.R.* (Moscow, 1947), pp.337-54. Haseloff, who dates our MS. 1225-30, notes that it has illustrations to all the 150 psalms (see Günther Haseloff, *Die Psalterillustration im 13. Jahrhundert* (1938), pp.34-39 passim, where (pp.36-37) the illustrations are listed). See also Reiner Hausscherr, *Michelangelos Kruzifixus für Vittoria Colonna (Wissenschaftliche Abhandlungen der rheinisch-westfälischen Akademie der Wissenschaften, Bd.44 (1971))*, p.25 (he shows the MS. to have been written and illuminated after 1220), the references there, and Abb.18 (illust. of the

Crucifix on f.31^v), and his review of Florens Deuchler's *Der Ingeborgpsalter*, in *Zeitschrift für Kunstgeschichte*, Jahrg. 1969, pp.55 and n. 23, 57, 58.

Noted briefly by Frere, ii.50.

23. Add to the information given by James (i.72) that this MS. was in the Libri Sale of 2nd April 1859 where it was purchased for £8.8s. by Quaritch. Lord Lindsay bought it from him for £9.9s. on 5th April (*CLL*, 1859, Nos.104, 113; *CLR*, 1856-62, No.952). On the inner front cover are, at the top, in ink, "320,^[21]" and a blue stamp "Bibliothèque Dominicains". On the verso of the front fly-leaf in pencil is "430".

The commentary is that of Anselm of Laon (see Werner Affeldt, "Verzeichnis der Römerbriefkommentare der lateinischen Kirche bis zu Nikolaus von Lyra", in *Traditio*, xiii (1957), 373). See also Beryl Smalley, "La Glossa Ordinaria", in *Recherches de théologie ancienne et médiévale*, ix (1937), 389 n.45. Our MS. is noted by Margaret Gibson, *Lanfranc of Bec* (O.U.P., 1978), p.240, and A. M. Landgraf, *Einführung in die Geschichte der theologischen Literatur der Frühscholastik* (Regensburg, 1948), p.60.

MS.109 below (q.v.) is another "Epistolae Pauli Glossatae" of s.xi/xii.

24. Identified by Frances Rose-Troup as occurring in a list of gifts made to Exeter Cathedral by Henry de Cicestria in or before 1277, as probably the seventh of the fourteen Missals ("septimum, bonum notatum cum tropariis cum multis ymaginibus subtilibus de auro in canone, 3 l.") in a Cathedral inventory of 1327, and as certainly the Missal (secundo folio, "Induantur") listed in the "Diversarum Rerum Inventarium Que In Novo Scaccario Continentur" made on 6th Sept. 1506 (see *Bulletin*, vi (1921-22), 361-64, where is also a note on the donor and the suggestion that the MS. may at some period have been in use at the altar of St. Edmund [Rich] there before being removed to the New Treasury about the middle of the 15th cent.; George Oliver, *Lives of the Bishops of Exeter* (1861), pp.300, 305, 350).

Add to the other indications of provenance: close to the Bibliotheca Lindesiana bookplate is "1166" and on the recto of the first front fly-leaf "E.3", both in pencil. Bought by Lord Lindsay in Feb. 1860 for £126 from the bookseller Thomas Kerslake of Bristol, who wrote: "I believe it must have belonged to a church near Torquay, from which neighbourhood it was sent to me. I believe that it has never been sold before" (*CLL*, Jan.-June 1860, Nos.41, 44-46; *CLR*, 1856-62, No.982). The binding was repaired by Durham and Wilson of Manchester in October 1963.

It belongs to a small group of MSS., including the Amesbury and Wilton Psalters, executed c.1240-60 for monastic houses or individuals in them and associated with the scriptorium of the new Cathedral at Salisbury (see E. G. Millar, *English Illuminated Manuscripts from the Xth to the XIIIth Century* (Paris and Brussels, 1926), pp.53-4; A. E. J. Hollaender, "The Sarum Illuminator and his School", in *Wilts. Arch. Mag.*, 1 (1942-44), 230 sqq.; Margaret Rickert, *Painting in Britain: The Middle Ages* (Pelican History of Art), 2nd ed. (1965), pp.106, 107 and pl.108; D. H. Turner, *Early Gothic Illuminated Manuscripts in England* (1965), pp.22-23). Francis Wormald and Phyllis M. Giles have suggested stylistic connections with a Psalter of c.1250 in the Fitzwilliam Museum (see *Illuminated Manuscripts in the Fitzwilliam Museum: An Exhibition* (1966), p.15 (No.30)). For the large initial preceding the Canon of the Mass (f.153) see Lewis Edwards, "Some English Examples of the Mediaeval Representation of Church and Synagogue", in *Trans. Jewish Hist. Soc. of England*, xviii (1958), 73.

Our MS. is cited as "EXT 1" in *Le Graduel romain. Édition critique par les moines de Solesmes* (Abbaye Saint-Pierre de Solesmes). See particularly Vol.ii, *Les sources* (1957), pp.68 (and the references), 163, 175, 183, where it is described as "Missel d'Exeter selon le rit de Sarum, avec séquences à la fin . . . Notation anglo-normande carrée sur 4 lignes rouges". On its importance for the sources from which the melodies for "Benedicamus Domino" were drawn, see F. Ll. Harrison in *Bulletin*, xl (1957-58), 6-10, and *Music in Medieval Britain* (1967), pp.74, 134, 394 and pl.vii. See, too, A. Wilmart,

“L’Oratio Sancti Ambrosii’ du Missel romain” in *Rev. Bénéd.*, xxxix (1927), where it is “MS. S” (p.326); also id., *Auteurs spirituels et textes dévots du moyen âge latin* (1932), p.111. Rev. S. J. P. Van Dijk informed us (*RLL*, Ap. 1949) that Bannister’s statement (James, i.74) regarding the Octave of the Nativity of Our Lady is incorrect. The feast was extended to the Universal Church at the Council of Lyons, 1254 (not 1252, when it was promised), but in North France and England it was already general from the 11th century. For the prayer “Gaude, Maria virgo” (James, loc. cit.) see Pierre Batiffol, *Hist. du Bréviaire romain* (1895), p. 134. Our MS. is also cited in P. Solutor Marosszéki, “Les origines du chant cistercien”, in *A.S.O.C.*, Ann.VIII (1952), Fasc.1–2, pp.98–99, 114; by Manfred F. Bukofzer, *Studies in Medieval and Renaissance Music* (London, 1951), pp.125, 230 sqq. (the antiphon *Venit ad Petrum*) and pl.6; and by Meyer Schapiro, *Late Antique, Early Christian and Medieval Art* (1979), p.352 n.6 (the Nativity miniature).

Paul Thoby (*Le Crucifix des origines au Concile de Trente* (Nantes, 1959), pp.134–35 and pl.xcii, No.205) states that the miniature of the Crucifixion in our MS. (f.152) exhibits new details which characterise the evolution of the Crucifixion in the course of the 13th cent., including the twisted crown of thorns, the attitude of the Virgin, and the angels holding the sun and moon.

Noted by Ker, p.83 and Frere, ii.42 (657). See also *L’Europe Gothique, xii^e–xiv^e siècles. Douzième exposition européenne d’art organisée . . . sous les auspices du Conseil de l’Europe* (Paris, 1968), p.146 (No.237). The miniatures on ff.150 and 152^v are to be reproduced as illustrations in Richard Marks and Nigel Morgan, *The Great Ages of English Gothic Painting*.

25. Bought by Quaritch for £14 at the Libri Sale of 31st March 1859 and purchased from him by Lord Lindsay on 4th April for £15.10s. (*CLL*, 1859, Nos.96, 103, 105; *CLR*, 1856–62, No.953; *CLI*, 1851–60, No.236).

Add to the indications of provenance: on the inner front cover, in pencil, are “47” and “400”, and pencilled on the front fly-leaf is “A3” with “α” below, in the same hand as the “A4 α” in MS.105 below. On the verso of this leaf is a defaced inscription.

Cf. the description in Frere, ii.36 (No.637), where the MS. is stated to be a “Noted Breviary” and dated 12th cent.

26. This MS. and MSS.42–46 below are all uniformly bound in white parchment and similarly lettered in gold on the spine. They all have fly-leaves bearing a Dutch watermark, the figure of Fortune balancing herself on a globe (used by van Gelder at the “Fortuyn” Mill) and “Van Gelder Zonen” (Heawood, No.1365). Ryl. French MS.6 has the same binding and watermark (R. Fawtier also noticed the similarity of binding, in a note in *Romania*, xlix (1923), 322 n.1). Lat.106, 120 and 125 below (q.v.) also have the same watermark on their fly-leaves, but different bindings.

The provenance of MS.26, a fragment, is, like that of MSS.42 and 43 (see the accounts below and cf. MSS.44–46), perhaps to be sought amongst the various “Fragmenta Vetusta” in the Libri Sale of 1859.

MS.26 is noted briefly by Frere, ii.50.

27. On 13th Jan. 1876 Quaritch sent for Lord Crawford’s inspection a MS. of the *Speculum Humanae Salvationis* which he had purchased “at Tross’s recent sale” [i.e. Librairie Tross, Paris], together with a printed description of it from the sale catalogue, in which it was Item 41 (*CLL*, 1876, Nos.16, 17). On 18th Jan. Lord Crawford wrote that “he will be glad to keep the MS. *Speculum*” (ibid. No.26). There appears to have been only one *Speculum Humanae Salvationis* in the Bibliotheca Lindesiana (the present MS.27), but not all the details in that catalogue description fit the present MS. even in some important respects.

Although, as James states (i.76), our MS. is early 15th cent., the style of the miniatures is rather that of the 14th cent., a point also commented on by David M. Robb (*The Art of the Illuminated Manuscript* (1973), p.320 and fig.206). The MS. is noted also in Pribsch, i.188 n.1.

The watermark on the front and back fly-leaves is a bear passant, most similar to No.40 in Johann Lindt's *The Paper-Mills of Berne and their Watermarks, 1465-1859* (*Mon. Chartae Papyraceae Historiam Illustrantia*, x (Hilversum, 1964))—the Zu Thal mill, Berne, 1561-79, when Jeronimus Halbysen was the owner.

28. For a detailed account of this apparently unique MS. see the two-volume edition of it (Lisbon, 1977) by Aires Augusto Nascimento. The first volume, *Livro de Arautos*, comprises a codicological, historical, literary and linguistic study with a critical text and Portuguese translation, the second, *De Ministerio Armorum*, contains "Índices, concordância, análise linguística-dados estatísticos". (Reviewed in *Scriptorium*, xxxiii (1979), i.57*, No.293). See also M. Gonçalves da Costa, "Artistas Medievais Lamecenses", in *Boletim da Casa Regional da Beira-Douro*, Nos.6 and 7 (June and July 1973), p.10 and n.60.

Add to the provenance that according to Eric Millar and M. R. James the MS. appears to have been owned in 1795 by the owner of Bodl. MS. Douce 180 (see the note on pp.5-6, 46 of James's edition of the latter, *The Apocalypse in Latin and French* (Bodleian MS. Douce 180) (Oxford, 1922. Roxburgh Club)).

The watermarks on the front fly-leaves are those of van der Ley and Honig, 1733 (Churchill, No.214).

29-31. Bought by Lord Lindsay from T. and W. Boone of 29, New Bond St., London, on 23rd Feb. 1866 for £200 for the three volumes (*CLR*, 1863-70, Nos.1200, 1216).

Ubaldo Meroni in the catalogue of the *Mostra dei Codici Gonzagheschi* (held in the Biblioteca Comunale, Mantua, 18th Sept.-10th Oct. 1966), pp.37 and n.93, 51, 52(1), suggests that these codices probably came into the possession of the Gonzaga family in 1441 through Paola Malatesta, by inheritance from her brother Pandolfo III, Archbishop of Patras (d. 17th Ap. 1441).

The front and end fly-leaves of MSS.29 and 31 and the front fly-leaf of MS.30 are without watermark. The watermark on the end fly-leaf of MS.30 is a double-headed eagle, crowned, blank on breast, bearing a sword and mace in its claws, with DVC underneath.

The abbreviated guide-words for page-headings and the guide-numbers for chapters remain, although copied by the rubricator (one of the headings to Proverbs has not been copied). In Vol.1 (MS.29) these chapter numbers are marginal. In Vols.2 and 3 (MSS.30-31) they tend to be *in situ*, the rubricator writing sometimes over them, sometimes at the side of them.

In Vol.1 the guide-sentence, indicating the rubric to go at the beginning or end of a Book, remains in 10 cases, all in the margins; in 8 of these the rubricator has not copied it but left a blank and in 2 (end of 1 Paral. and beg. of Psalms) he has copied it but not then removed it. In one case (end of Esdras) there is neither guide-sentence nor rubric.

In Vol.2 the guide-sentence remains in almost every case. On 14 occasions the rubricator has not copied it but left a blank. More generally he has copied it but not then removed it.

In Vol.3 (N.T.) the guide-sentences, some quite lengthy, remain throughout although copied by the rubricator. There is no guidance at the end of Hebrews and Jude and there is neither guidance nor rubric at the end of James and I Peter.

The note on this MS. in *Franciscan Studies*, xxi, Nos.1-2 (March-June 1961), pp.98-103, by Dorothy G. Wayman entitled "Franciscan Illumination in Latin MSS.29-31 of John Rylands Library, Manchester," should be used with caution.

The miniature of Lyra (MS.29, f.1) is reproduced in *The Legacy of Israel* (O.U.P., 1927), Fig.45, facing p.282, and the colophon noted in *Bénédictins du Bouveret. Colophons*, ii.477, No.7,377.

32-37. James states (i.87) that these 6 volumes were in the Sciarra-Colonna Library at Rome until 1874 at least and that they were seen there in that year by Mr. J. W. Bradley. (Incidentally, letters and notes by Bradley relating to them were forwarded by the Rylands to James in May and June 1911 (*RLL*).) But

according to the Crawford Library correspondence, the bookseller Thomas Boone of New Bond St. drew Lord Lindsay's attention to them ("the Missal of the Cardinal Pompeo Colonna . . . 6 vols. Folio"; etc.) in a letter of 19th June 1868 [*sic*] and there described them as being then "in my possession". He informed Lord Lindsay that he had first offered them to the British Museum, whose funds "could not admit of the purchase without a special grant", whereupon the Museum had enquired if they could be separated. In order to keep all 6 together, Boone then offered them to Lord Lindsay at the reduced price of £1500. The sale was agreed on 23rd June 1868, Lord Lindsay stating that as he "has many things on his hands just now he would propose to pay £500 on say the 1st or 2nd of August, £500 on the 1st or 2nd of October and the remaining £500 on the 1st or 2nd of January next" (*CLL, June-Dec. 1868*, Nos.277-82, 295). In a letter of 14th July (wrongly bound in *CLL, June-Dec. 1864*, No.327) Boone stated that the MSS. "came lastly from the Colonna Sciarra branch of the family" (but see below). In fact, Lord Lindsay actually paid Boone £1000 on 5th Oct. 1868 and £500 (the "Balance of the sum of Fifteen Hundred Pounds in payment for the Colonna Missal") on 9th Jan. 1869 (*CLR, 1863-70*, Nos.1297, 1305).

Following an enquiry about provenance from Lord Crawford, the booksellers Ellis and White, successors to Messrs. Boone and Son, wrote to him on 30th June 1882 to say: "Mr. Boone tells us that the whole of his business correspondence was destroyed some years ago. He purchased the Colonna MS. from the late Mr. Payne (formerly of the firm of Payne and Foss of Pall Mall), who bought it in Rome, where he had resided many years, but Mr. Boone does not know from whom" (*CLL, 1881-82*, No.90).

In his Addenda and Corrigenda James (i.p.xxvi) refers to a seventh volume of this Missal, dated 21st May 1539, offered for sale in Quaritch's catalogue of October 1896. In this connection it may be mentioned that on 17th Dec. 1895 Lord Balcarres wrote to his father: "The seventh volume of the Colonna Missal is now in Quaritch's shop. I think you ought to see it, tho' even considering the stake we already hold in Colonnas it is not worth buying. £230 is asked for it. It is dated 1639 [*sic*] and is therefore later than ours by many years . . . If Q. had asked sixty or seventy pounds" (*CLL, Oct.-Dec. 1895*, No.944). James (loc. cit.) states that it was sold to Mr. George Jay Gould of New York. It should be added that after passing from Mr. Gould to various other owners, including Chester Beatty, it came into the possession of Mrs. Edward L. Doheny of Los Angeles, California. See de Ricci and Wilson, i.21 (No.5), where, however, it is stated that the MS. had "remained until 1896 [*sic*] in the Sciarra-Colonna coll., Rome". The date of Lord Balcarres' letter ("Dec. 17, 95") is confirmed by a letter from Lord Crawford's Librarian, J. P. Edmond, who wrote to Crawford on 19th Dec. 1895: "Do please look and see a MS. which Q. *has just bought* [my italics] for £204. He will sell it to you for £229. His catalogue price will be £300 he says. It is another volume of your Colonna Missal!! Mutilated like the others, but undoubtedly one of the same set" (*CLL, Oct.-Dec. 1895*, No.948). See also *Catalogue of Books and Manuscripts in the Estelle Doheny Collection*, i (Los Angeles, 1940), p.5 (this MS. is the "Missale ad usum Romanum") and frontispiece, and Item 9 (p.4) in the catalogue of an exhibition for the Zamorano Club, 6th May 1950, entitled *One Hundred Manuscripts and Books from the Estelle Doheny Collection in the Edward L. Doheny Memorial Library, St. John's Seminary, Camarillo, California*. Countess Doheny, as she became in 1939, gave her entire collection to the Roman Catholic Archbishop of Los Angeles and her MS. went to St. John's Seminary, the major seminary of that Archdiocese.

Mr. Hobson has identified the bindings on our MS.32 and on the Doheny Missal of 21st May 1539 as being by Maestro Luigi (Luigi de Gava or de Gradi) who was binding for the Sistine Chapel and the *capella segreta* between 1542 and at least 1565. These two MSS. are Nos.3 and 2 respectively in Mr. Hobson's List A ("Bindings of Maestro Luigi"), the latter being Maestro Luigi's earliest datable work (see Anthony Hobson, *Apollo and Pegasus. An Enquiry into the Formation and Dispersal of a Renaissance Library* (Amsterdam, 1975), pp.71, 73). Mr. Hobson adds: "The binding of 3 appears to be some years later than that of 2. Five other volumes in the same set in the John Rylands Library [i.e. our MSS.33-37] are in seventeenth century bindings". For Maestro Luigi see *ibid.* pp.69-76 and the references in the General Index on p.242. The binding of the Doheny Missal is illustrated *ibid.* pl.vii.

Add also to the indications of provenance that on the inner front cover of MS.32 is "N 1", of MS.33 "N 3", of MS.34 "N 4", of MS.35 "N 5", of MS.36 "N 6", and of MS.37 "N 7".

The watermark on the end fly-leaf of MS.33, the front and end fly-leaves of MS.34, and the end fly-leaf of MS.36 is a fleur-de-lys within a double circle, surmounted by a "D". Such watermarks, according to Briquet (i.393), are usually of Italian origin.

Pevsner comments on the "Egyptian page" (f.lxxix; James, ii.pl.76) that it looks "like a catalogue of Egyptiana known to the Renaissance . . . not until Piranesi's *Cammini* [1769] do we find such a multitude of Egyptiana as in the Colonna Missal" (N. Pevsner, *Studies in Art, Architecture and Design*, i (1968), 223 (where the page is reproduced) and 222 and the references there (nn.57-59)). In James's description of this page, for "man" read "ram" (James, i.89, l.26). The attributions regarding the artists of the two full-page illustrations cited by David Diringer, *The Illuminated Book* (1967), pp.361-62, are not now accepted, although James's descriptions of these pages (i.87, 89) as "magnificent" are no exaggeration.

Noted in Frere, ii.44 (662). The scribe is recorded in *Bénédictins du Bouveret. Colophons*, iii.468, No.11,228.

38. Purchased by Lord Crawford for £215 at the Perkins Sale (Lot 601) on 5th June 1873, the case in which it is now preserved being then made specially for it by Bedford (*CLL*, 1873, Nos.166-67, 170, 185, 190, 196).

On the front fly-leaf, in pencil: "Insured for £35. No.84".

Stylistic similarities between the miniatures and borders in our MS. and those in Cod. 1883 of the Austrian National Library are commented on by Otto Pächt and Dagmar Thoss in *Die illuminierten Handschriften . . . der österreichischen Nationalbibliothek: Französische Schule II* (1977), p.73. Cod. 1883, a Book of Hours of the third decade of the 16th century, is attributed there to the school of Rouen.

M. J. Guignard, Conservateur en chef of the Arsenal Library, who examined our MS. in Sept. 1965, considered the binding to have been made for Gaston d'Orleans, brother of Louis XIII.

Noted briefly by Frere, ii.50; D. Diringer, *The Illuminated Book* (1967), pp.417-18, Fig.VII-24.

39. The late Dr. L. M. J. Delaissé examined this MS. in Sept. 1958 and assigned it to Utrecht. He dated it "earlier in the century" than the "(1487?)" suggested by James (i.97).

Noted briefly by Frere, ii.50.

The miniature depicting St. Jerome (f.206) is recorded in Lambert, tome IV A, pp.62, 72 n.10.

40. Formerly in the Library of Mr. A.-F. Hurez, a printer at Cambrai, which was sold in Paris on 12th Feb. 1856 under the direction of the bookseller J.-F. Delion. It was Lot 2 of the Manuscripts but was not itself sold but bought in at 500 fr. The faint 19th cent. inscription on the fly-leaf, hazarded by James (i.102) to be "Maturin Luvard (??)", should read "Collationné Hurez" (see the notes by de Ricci in *Bulletin*, xx (1936), 24-25; xxi (1937), 17-18).

As James surmised, the MS. was No.554 in the Libri sale of 1859. It was bought there (31st March) by Quaritch for £20 and Lord Lindsay bought it from him on 2nd Ap. for £22 (*CLL*, 1859, Nos.83-103, 105; *CLR*, 1856-62, No.953; *CLI*, 1851-60, No.236).

Professor K.-H. Usener is of the opinion that the decoration of the initials allows its place of origin to be fixed. He considers them to be the work of two artists who were concerned with the production of the Bible now in the Bibliothèque Royale in Brussels (MS.II 2524) which was written between August 1132 and July 1135 by a Frater Heinricus, "ecclesie de bona spe humilis filius". "This is the Premonstratensian Abbey of Notre-Dame-de-Bonne-Espérance in Vellereille-les-Brayeux in Hainaut, founded in 1130. There the 'Flavius Josephus' of the John Rylands Library would seem to have had its origin, and perhaps about the same time as the Bible of 'Frater Heinricus'" (see his account in *Bulletin*, xxxiv (1951-52), 247-49).

Add to this that a "*Josephus De antiquitatibus Iudaicis*" is included in the catalogue of MSS. in the Abbey Library compiled in the time of Abbot Chamart (see Sanderus, i.310; also Hugo, i.375). For Nicolas Chamart, Abbot from 1607 to 1642, see Berlière, i.405-406; Goovaerts, i.115-17.

In several cases in the latter half of the MS. the guide-letters for the smaller decorated initials remain. According to Blatt, our MS. belongs textually to the φ family of the "contaminated northern group" of Latin Josephus MSS. See Franz Blatt, *The Latin Josephus*, I (*Acta Jutlandica. Aarsskrift for Aarhus Universitet*, xxx, i, *Humanistisk Serie* 44 (1958)), pp.67-82, where it is described (p.71). It is Blatt's MS.Mn, No.119 in his list of MSS. of the Latin Josephus, and No.111 in his list of MSS. of the *Antiquities* arranged in topographical order (pp.71, 109, 115). For its relation to the other MSS. see the pedigree table on the pl. facing p.116. See also Heinz Schreckenberg, *Die Flavius-Josephus-Tradition in Antike und Mittelalter (Arbeiten zur Literatur und Geschichte des hellenistischen Judentums*, v (1972)), pp.58-61.

41. No. 8 in the Firmin-Didot Sale in Paris, June 1878, where, according to *CLL*, 1878, No.159 (a cutting from *The Times* of 24th June), it was bought by Ellis for 900 fr.

Identified as Florentine by Dr. Albinia de la Mare.

42. Formerly Lot 1113 ("Fragmenta Vetusta") in the Libri Sale of 1859, as is shown by comparison with the entry in the *Libri Catalogue*, p.246 and with pl.xxv (fac. of part of f.27). Bought by Quaritch there for £5.10s and acquired from him for the Bibliotheca Lindesiana. Cf. *CLL*, 1859, No.103; *CLI*, 1851-60, No.237.

The bindings and the watermarks on the fly-leaves of MSS.42-46 are uniform with those of MS.26 above (q.v.).

See Lambert, tome IV A, p.25 ("Excerpta ex operibus S. Hieronymi nondum identificata", with reference to f.42).

43. Lot 1114 ("Fragmenta Vetusta") in the Libri Sale of 1859 (as noted on the front fly-leaf; see also *CLL*, 1859, No.103; *CLI*, 1851-60, No.237; a facsimile of part of f.32 is given in the *Libri Catalogue*, pl.x). The price was £5.5s. (Quaritch).

The binding and the watermark on the fly-leaves are uniform with those of MS.42 above (q.v.).

The leaves, which are incorrectly bound, belong not to one codex but to two, namely: (a) a Sacramentary, of monastic origin. Fr. B. J. J. Luykx, who examined the MS. on 27th April 1950, noted that certain of the rubrics on ff.6^v and 33^v are originally from St. Alban's, Mainz (b) ff.34-35, a Missal. Fr. Luykx considered this to be of South German origin. The Rev. S. J. P. Van Dijk, who examined the MS. on 14th April 1949, was of the opinion that both (a) and (b) are Italian. (The hands are Italian.) Cf. the account in Frere, ii.43 (660).

44-46. The binding and fly-leaves are uniform with those of MSS.26, 42 and 43 above (q.v.).

It is possible that MSS.44-46, all three of which are fragmentary, were, like MSS.42 and 43, also acquired for the Bibliotheca Lindesiana at the Libri Sale, but they can not be identified individually in the Sale Catalogue. It may be that Lot 1119* (another "Fragmenta Vetusta") from that Sale which Lord Lindsay purchased (through Quaritch), was divided by him to give these three MSS. In a letter to Quaritch expressing interest in and listing the various fragmentary MSS. in this Sale, Lord Lindsay writes of "the general idea he entertains of arranging these fragments as specimens of calligraphy" (*CLL*, 1859, No.103; cf. *CLI*, 1851-60, No.237, where Lot 1119* is mentioned in an invoice).

MS.44 is noted in Gero Dolezalek, *Verzeichnis der Handschriften zum römischen Recht bis 1600* (Frankfurt, 1972), i (under Manchester) and iii (under Accursius) and MS.45 in Frere, ii.50. MS.46 is described by Frere, ii.45 (665).

47. Lot 1091 in the Vergauwen Sale in Brussels in March 1884, where it was bought for Lord Crawford for 1500 fr. by Olivier, the Brussels bookseller (*CLL, Jan.-June 1884*, No.40a; *CLI, 1883-91*, No.108).

Identified by Dr. de la Mare as Florentine, c.1465-80, the illuminated border being by Francesco d'Antonio del Cherico. Another example of his work occurs in MS.81 below (q.v.).

MSS.11 and 16 above (q.v.) were also acquired at the Vergauwen Sale.

48. Purchased by Lord Crawford from S. Calvary and Co. of Berlin for £25 in Feb. 1885 (*CLL, Jan.-June 1885*, No.30).

Dr. de la Mare is of the opinion that the initials are probably Florentine, but possibly Roman, and date from the middle or third quarter of the 15th cent. In Item 5 (James, i.108) for "Pelium" read "Petrum".

Front fly-leaf: "n.º 74".

The scribe is noted in *Bénédictins du Bouveret. Colophons*, v.112, No.15,726.

49. Bought by Lord Lindsay for £20 from Quaritch, who had purchased it for £13.5s. at the Libri-Sale (Lot 226) of 29th March 1859 (*CLL, 1859*, Nos.103, 105; *CLR, 1856-62*, No.953; *CLI, 1851-60*, No.236).

In the opinion of Dr. de la Mare, possibly written in Padua or Venice in the second quarter or the middle of the 15th cent.

The binding is by C. Smith (not Lewis).

See also Lambert, tome III B, p.482, tome IV A, p.25 ("Excerpta ex operibus S. Hieronymi nondum identificata", with reference to f.211).

50. Not, as James thought probable (i.110), from the Library of the Abbey of St. Peter at Ghent, but from the Library of the Abbey of Parc near Louvain. It bears the distinctive press-mark (*¶ theca vi.*) and the oval stamp of Parc (see the art. by D. de Bruyne, "De la provenance de quelques manuscrits: IV. L'Abbaye des Prémontrés de Parc", in *Rev. Bénéd.*, xlv (1934), 121-23, where is a note on our MS. and on the arrangement and numbering of the Parc MSS., and also his note *ibid.* xxxiv (1922), pp.251-52, and, particularly, E. van Balberghe, "Les critères de provenance des manuscrits de Parc" (*Archives et Bibliothèques de Belgique (Numéro spécial 11* (Brussels, 1974)), pp.525 sqq. and the references and plates there). For the distinctive characteristics of Parc MSS. see also Berlière, iv.784.

Our MS. is the "Ioannes de Thurecremata" described in the first catalogue of the Parc Library, drawn up in 1635 under the direction of Abbot John Maes (Masius) (see Sanderus, ii.164; cf. *Rev. Bénéd.*, xxxiv.251). For this and other Parc catalogues, Abbot Maes's interest in scholarship, and his restoration work in the Abbey after the pillaging of June 1635, see Berlière, iv.774, 816-18, and the references there. Cf. also Hugo, ii.492 (last item of "Codices Manuscripti").

The chapter headings written in as a guide to the rubricator, several quite lengthy, remain on a number of pages. They occur always in the bottom margins, even when two are required on a page (e.g. ff.10^v, 12^v, 17^v, 20^v, etc.); some are partly clipped.

Watermarks: on the first four quires, at least two types of the *licorne simple* (French); on the remaining quires, an unencircled anchor with circumflex flukes surmounted by a cross, belonging to a group associated mainly with N.E. France in the late 14th and 15th cent. (see Vladimir Mošin, *Anchor Watermarks (Mon. Chartae Papyraceae Historiam Illustrantia*, xiii (1973), pp.2-3); approx. Briquet, No.366 and Mošin, No.44 (Troyes, 1404).

The erased oval stamp on the front and back covers of our MS., mentioned by James (*loc. cit.*), was scratched out by order of the Canons when they sold their library at public sale in 1829. It had originally in the centre a spray of 3 lilies of the valley or, more strictly, ornithogalum, surrounded by the words "Bibliothecae Parchensis" (the first of van Balberghe's two types of stamp, see his p.528 and pl.6). Fitzwilliam MS.241, which James mentions (*loc. cit.*), is also from Parc (see F. Wormald and P. M.

Giles, "A Handlist of the Additional Manuscripts in the Fitzwilliam Museum", in *Trans. Camb. Bibl. Soc.*, vol.1, pt.3 (1951), p.198 (No.2)). De Ricci has pointed out (*RLL*, Sept. 1923) that he was unable to trace our MS. in either the Lammens Sale or the J. Meyer de Gand Sale, in both of which the Fitzwilliam MS. appeared.

51. The suppliant in the prayers to the Virgin (ff.23^v, 26) is female.
Noted briefly in Frere, ii.50, who considers it Italian.

52. The miniature of Cosima and Damian holding a medicine jar and uroscopy flask on f.230^v is included in the check-list of medical miniatures in extant medieval MSS. in Loren MacKinney, *Medical Illustrations in Medieval Manuscripts* (Pub. Wellcome Hist. Med. Lib., N.S. Vol. V (1965)), p.149.

The suppliant in "O intemerata" (f.17) is male.
Noted by Frere, ii.50.

53. Ellis and White sold this MS. to the Bibliotheca Lindesiana for £42 (inner front cover).

In a letter to Lord Crawford of 6th July 1894 Lord Balcarres wrote: "[William] Morris deeply lamented to me that he had ever parted with the Prolianus, now in our hands, which he bought some years ago from Q[uaritch] for something like £20. As Morris said, the volume would have fetched 300£ or 400£ had it been in this [i.e. the Fountaine] Sale" (*CLL*, July–Sept. 1894, No.259).

Dr. de la Mare considers that it was decorated and probably copied by Joachinus de Gigantibus. Cf. James, i. p.xxvi, cited in *Bénédictins du Bouveret. Colophons*, iii.105, No.8,281 (see also Nos.8,268–70, 8,272–76).

54. The suppliant in "Obsecro te" (f.18) is male.
Noted briefly in Frere, ii.50.

55. Purchased for Lord Crawford by Quaritch at the Puttick and Simpson Sale of 31st March 1874, where it was Lot 612 (*CLL*, 1874, Nos.84–90; *CLI*, 1874–76, No.591).

The scribe is noted in *Bénédictins du Bouveret. Colophons*, iii.497, No.11,462 (see also the reference there).

Described by Frere, ii.40 (651).

56–64. MSS.56–62 were offered to Lord Crawford by S. Calvary and Co. of Berlin on 21st June 1884 for £50 and MSS.63–64 by the same firm the following month (29th July). He paid £80.18s. for these 9 Ciceros on 4th Aug. 1884 (*CLL*, Jan.–June 1884, No.155; *ibid.* July–Dec. 1884, No.46; *CLI*, 1883–91, No.174). All came from the Braschi collection (*CLL*, July–Dec. 1884, No.119).

The fragment of the card in MS.58 (James, i.121) should read "lvio". Add also that this MS. has a label at the bottom of the spine bearing 'III' and that at the top of f.1, partly cut off, is "B[f?]19". A label at the bottom of the spine of MS.64 bears "CXLVI".

The following watermarks occur: front fly-leaf of MS.57, a bird on a mound within a circle underneath which is B (Italian); back fly-leaf of MS.57 and front fly-leaf of 63, linked Cs, in both cases part of a larger design which is not visible; fly-leaves of MS.60, a coat of arms and BRACCIANO (Heawood, No.793, Italy, 17th cent.(?)); back fly-leaf of MS.62, SUBIACO.

I am indebted to Dr. de la Mare for the following:-

56: The "two hands" appear to be the same scribe. The initial is in the Neapolitan style, mid-15th cent.

57: Florentine, c.1450–60. The artist was active especially in the 1450s. He illuminated MS. Bodl. Auct. F.1.12, sold by Vespasiano in 1459, and many other MSS., some of them for the Medici.

59: Probably produced in Rome, although Naples is also a possibility, in the third quarter of the 15th

cent.; unlikely to date before 1465. Illustrated by the same hand as Bodl. MS. Digby 80, Cambridge U.L. MS.Nn.iii.11, the former Honeyman MS. sold at Sotheby's on 2nd May 1979 (Lot 1104), and Munich Staatbibl. Clm.809.

61: The initials are possibly Roman. The following 15th cent. notes occur: "xxii Maii 1459p." (inner front cover), "iiii duc." and "Charlo Bartoli" (inner back cover).

65. Add to the indications of provenance: on the inner front cover, in pencil, is "Bragge No.5". This is the engineer William Bragge of Birmingham (1823-84), the sale of whose MSS. took place on 7th June 1876. This MS. was then bought by Quaritch for the Bibliotheca Lindesiana for £14.5s. (Lot 5) (*CLL*, 1876, No.177; *CLI*, 1874-76, No.876). MSS.66-67 below (q.v.) were acquired at the same sale.

On each of the metal clasps of MS.65, within a sun(?), is "phs" and on the upper one, in addition, a large Gothic "S". There are five metal bosses on each cover, the spine of which has been rather crudely repaired.

For an analysis of the contents and identification of the treatises it contains see Helen M. Briggs, "De Duobus Fratribus Minoribus Medii Aevi Alchemistis, Fr. Paulo de Tarento et Fr. Elia", in *Archivum Franciscanum Historicum*, xx (1927), 305 sqq.; D. W. Singer, *Cat. of Latin and Vernacular Alchemical Manuscripts in Great Britain and Ireland, Dating from Before the XVI Century*, iii (Brussels, 1931), 1070 and the referenced analysis there (where, for "335 viii" read "335 vii", for "231 xiv" read "231 xix", for "924 xi" read "824 xi", and for "176 xiv" read "176 xv"); and Lynn Thorndike and Pearl Kibre, *A Cat. of Incipits of Mediaeval Scientific Writings in Latin* (1963), under the relevant incipits. For the treatises ascribed to Arnaldus de Villanova see also Glorieux, *Répertoire des maîtres en théologie de Paris au 13^e siècle*, i (1933), No.211j, aj, an, eo; Díaz y Díaz, No.1,628.

66-67. Bought by Quaritch for the Bibliotheca Lindesiana at the Bragge Sale of 7th June 1876 (Lot 18) for £43 (*CLL*, 1876, No.177; *CLI*, 1874-76, No.876). MS.65 (q.v.) was acquired at the same sale.

The spines of MSS.66 and 67 are each stamped in gilt "Tractatus Florum Astrologiae" (top) and "M.SS." (bottom) with, below "M.SS." on MS.66, in tiny letters, "SCHAVVE". At the top of the spine of MS.66 is an oblong white label bearing, in thick black ink, "MS. No.23", the "23" being struck through and "66" written above in another hand. These two volumes were numbered "Latin MSS. No.148-9" in the Bibliotheca Lindesiana.

For the treatises they contain see Lynn Thorndike and Pearl Kibre, *A Cat. of Incipits of Mediaeval Scientific Writings in Latin* (1963) and the references there, as follows:- (1) col.1245, Ptolemy, *Almagest*, tr. Gerard of Cremona; (2) col.116, Albumasar, *Introductorium Maius*, tr. Hermann of Carinthia. Our MS. is cited by Ch. S. F. Burnett in *Archives d'histoire doctrinale et littéraire du moyen âge*, xlv (1977), 98 n.51; (3) col.1409, Messahala, *De Astrolabio*, tr. John of Seville; (4) col.585, *Quadrans*; (5) col.1267, Peter of Saint-Omer, rev. of Profatius Judaeus, *Quadrans novus*; (6) col.1118, Maslama al-mayriti of Cordova, *De Astrolabio*, tr. John of Seville; (7) col.1561, John of Saxony, *Canones super tabulas Alfoncii*. Glorieux, *Répertoire des maîtres en théologie de Paris au XIII^e siècle*, i (1933), No.204d, regards the ascription of (5) to Peter of Saint-Omer as doubtful; he does not note our MS. See also Díaz y Díaz, Nos.965, 973, 978 and the references there.

68. Add to the provenance that on the front fly-leaf is the signature "B. Heywood Bright" and on the inner front cover a round label bearing his initials. This is the bibliophile Benjamin Heywood Bright, whose library was sold in five portions (Sotheby, June 1844-July 1845), the MSS. forming Part II (18th June 1844). Our MS. was Lot 176 in that Sale.

69. Not identical with MS.99 in the Duke of Sussex's sale, as conjectured by James (i.130). That MS. (*Bibl. Sussexiana: Catalogue*, ii.10, 31st July 1844) was there sold to Wilks for £2 and later passed into the library of George Dunn of Woolley Hall. It was Lot 407 in George Dunn's first sale (13th Feb. 1913),

where it brought £54 (see the description in the Sotheby *Catalogue*, p.76).

A MS. which was apparently once part of ours is noted in Cat. 90 (1928) of Jàcques Rosenthal of Munich (*Bibl. Medii Aevi Manuscripta*, pars ii, No.199, Ulricus Campililiensis).

The medical miniatures are recorded in the check-list of medical miniatures in extant medieval MSS. in Loren MacKinney, *Medical Illustrations in Medieval Manuscripts* (Pub. Wellcome Hist. Med. Lib., N.S. Vol.V (1965)), p.149.

The watermark on the pages containing the *Speculum* ("Lettre P gothique à fleuron à quatre feuille") is most similar to No.8,606 (France, Low Countries, 1470s) in Briquet.

70. From this MS. Items 2 and 3, Holcot's *Moralitates* (ff.45 sqq.), are noted in Bloomfield, No.6,007, and J.-Th. Welter, *L'exemplum dans la littérature religieuse et didactique du Moyen Âge* (1927), p.373 n.75 (under the former number "Haigh Hall MS.70"), but not in Stegmüller (No.7,411); Item 4 ("de octo beatitudinibus", ff.93 sqq.) is recorded in Bloomfield, No.6,436; and Item 6 ("de peccato", ff.138-9) *ibid.* No.1,409 (the only MS.). Items 7 (ff.141 sqq.) and 8 (ff.201 sqq.) are recorded in Stegmüller, Nos.9,773-4 (under "Commentarii Anonymi", where ours are the only MSS. cited).

The "Historia septem sapientum" (Item 1, ff.1 sqq.) is cited in Bloomfield, No.3,946 from a single MS. (not ours).

I am indebted to Dr. N. F. Palmer of Oriel College, Oxford, for the following: "The binding is probably that of the Franziskanerkloster, Würzburg. The inscriptions on the front pastedown (price mark, "I.", "Aus dem 14. Jahrh.", and "13") match those of the chained MSS. London, University College, Lat. 4 (price mark, "I.", "MS. . . .", and "14") and B.L. Add. MS. 30,049 ("I. . . . 15", illegible German inscription in the same hand as that in Ryl. Lat. 70), both with Würzburg Franciscan ownership marks. They seem to have come to England together as Nos. 13, 14, 15. The contents of the Rylands MS. seem to be Franciscan, especially the notes concerning poverty in Items 4 and 5. Items 7 and 9 [ff.253 sqq.] correspond in their incipits to treatises by Marquard von Lindau, O.F.M., as listed by Ottokar Bonmann in *Franziskanische Studien*, xxi (1934), 332 (No.28) and 330 (No.13)." These are also noted by G. E. Mohan in *Franciscan Studies*, xxxv (1975), 23*, xxxvi (1976), 176*. A mark of ownership (?) ("fratris . . .") has been scraped out at the foot of f.201' of our MS.

The hands throughout are German. Of various watermarks, none more than partly visible on any one page, three are ox-heads, the most helpful being one which has, between the horns, a circle on the end of a stem, cf. Briquet, No.14,489 (1380s and 1390s).

71. The cases for this Roll and for MS.72 were made by H.¹ Wood of 13, Bateman St., Soho, London (*CLI*, 1892-94, No.27 (26th April 1892)).

72. For the author, this work and its different titles see Philip S. Moore, *The Works of Peter of Poitiers* (*Publications in Mediaeval Studies, The University of Notre Dame*), i (1936), particularly chap.IV. Our MS. is not amongst the MSS. there listed (pp.101-106).

See also MS.71 above.

73. Purchased for £9 by Lord Lindsay from Quaritch in December 1864 (*CLL*, June-Dec. 1864, Nos.458, 460, 481). Quaritch does not give his source.

"Butkens" (f.2), as James surmises, is correct.

The watermark throughout is "B" surmounted by a "4" and "M".

74. As James surmises (i.139), this MS. was No.1178 in the Libri Sale of 5th Ap. 1859, where it was bought for £21.10s. by Quaritch. Two days later Lord Lindsay purchased it from him for £23 (*CLL*, 1859, Nos.109, 112-14; *CLR*, 1856-62, No.952; in the Crawford references, as in the Libri Sale Catalogue, it is stated to be a "Chorale et Hymnarium").

Fr. John Morson, O.C.R., has pointed out that this Antiphoner "cannot be [as James suggested, i.141] Cistercian or even monastic". See his account in *Bulletin*, xxxvi (1953-54), 295-97, and his "Cistercian Manuscripts from the Collection of Sir Sydney Cockerell", in *Collectanea Ordinis Cisterciensium Reformatorum*, xxi (1959). He suggests that it may have belonged "from the beginning" to a church in Rome, possibly the church of Sancta Cecilia in Trastevere (cf. James, loc. cit.) and that it may be dated not long after 1264 (*Bulletin*, xxxvi. 296). Noted in Frere, ii.37 (641).

C. M. Kauffman, in his "Vidal Mayor. Ein spanisches Gesetzbuch aus dem 13. Jahrhundert in Aachener Privatbesitz" (*Aachener Kunstblätter*, xxix (1964), 136-37), draws attention to the "long foliage hats" depicted in the margins (e.g. ff.20^v, 80^v), which he considers a feature of Bolognese art. The miniature of St. Bernard talking to a group of his monks (f.163) is to be reproduced in an article by Dr. Ambrose Schneider, Abbot of Himmerod, in the forthcoming *Festschrift zum 1500. Geburtstag des hl. Benedikt von Nursia*.

75. In *Anal. Bollandiana*, xl (1922), 426 it is noted that "Le *Gustancius* [James, i.143] du psautier de Brescia n'est autre que S. Constantius (*Act. SS.*, Febr. II, p.604)." See also the description in Frere, ii.41 (654).

76. The style of the printed label mentioned by James (i.144) shows that the former owner "Bland" was the Persian scholar Nathaniel Bland (1803-65), for whom see *D.N.B.*, *Suppl.* (1909). It was from Bland that Lord Lindsay, through Quaritch, purchased well over 600 of his Oriental MSS. (notably Arabic, Persian and Turkish) in June 1866 (*CLL*, Jan.-July 1866, Nos.214-15, 217, 226 ("Mem.^d respecting my purchase of the Bland MSS.", 10 June 1866); *CLR*, 1863-70, No.1223; F. Taylor, *The Oriental Manuscript Collections in the John Rylands Library* (1972), pp.15-20 passim, 27, 29). This label is not, however, Bland's. It was designed by Quaritch and Lord Lindsay and placed in each of the former Bland MSS. after the Lindsay purchase (see *CLL*, Jan.-July 1866, Nos.215, 217).

See also the description of this MS. by Nicholas Mann in "Petrarch Manuscripts in the British Isles", *Italia Medioevale e Umanistica*, xviii (1975), 345-46. Item 1 (ff.1-32) is recorded in Bloomfield, No.6,411.

For the MSS. of the Agen Jesuits see, e.g., the notes by Mann, op. cit. pp.273 n.1, 491 n.2; H. Omont, "La Bibliothèque de Pedro Galés chez les Jésuites d'Agen", in *Journal des Savants*, N.S., 3^e année, 1905, pp.380 sqq.; the Indexes to de Ricci and Wilson and their Supplement; and *A Cat. of a Collection of Autograph Letters and Poems . . . also of some Ancient Manuscripts, formerly belonging to the Monastery of Agen*, B. Wheatley, 191 Piccadilly, London, 27th June 1831.

77. James (i.145, List of Scribes (i. p.xxiv), and Index) has the name after the title on f.1 as "A. de Kaadt." It should read "A. de Raadt."

78-79. Bought for stock by Quaritch at the Kelly Sale, Dublin, 29th October 1875 and offered with 10 other Lots from that Sale for £25 to Lord Crawford, who accepted on 1st November (*CLL*, 1875, Nos.248, 251; *CLI*, 1874-76, No.778).

80. Noted briefly by Frere, ii.50.

81. Bought by Quaritch at the Libri Sale (No.1045) of April 1859 for £1.11s. and purchased a few days later from him by Lord Lindsay (*CLL*, 1859, No.103; *CLR*, 1858-62, No.953).

The inscription on the fly-leaf is "Libri [not Latin] MSS. (1859)".

Dr. de la Mare has noted that this MS. is Florentine, the illuminated border being by Francesco d'Antonio del Cherico, c.1460, and that another copy of the text, probably the dedication copy, made by Piero Strozzi, is in the Palazzo Piccolomini at Pienza (see also her article "Messer Piero Strozzi, A

Florentine Priest and Scribe", in *Calligraphy and Palaeography. Essays Presented to Alfred Fairbank on His 70th Birthday*, ed. A. S. Osley (1965), pp.67–68). See also MS.47 above.

82. For connections between Heinrich Khunrath (1560–1605) and the celebrated Dr. John Dee, to whom this MS. is apparently dedicated, see John H. Appleby, "Arthur Dee and Johannes Bánfi Hunyades: Further Information on their Alchemical and Professional Activities", *Ambix*, xxiv (1977), p.102; Francis A. Yates, *The Rosicrucian Enlightenment* (1972), pp.38–39, 83.

The "Jo. Huniades" who owned our MS. is the Hungarian Johannes Bánfi Hunyades (1576–1646), who was in England certainly in the early 1630s and possibly before 1616. He was Sir Kenelm Digby's alchemical assistant at Gresham College and was also acquainted with Arthur Dee (d.1651), John Dee's son. For Hunyades see F. Sherwood Taylor and C. H. Josten, "Johannes Bánfi Hunyades, 1576–1650" (*Ambix*, v (1935–36), 44–52 (with portraits), 115 (where the date of his death is emended to 1646)); Betty Jo Dobbs, "Studies in the Natural Philosophy of Sir Kenelm Digby: Part II. Digby and Alchemy" (*ibid.* xx (1973), 148); and, particularly, Appleby (*op. cit.* pp.96 sqq., with another portrait). Mr. Appleby there notes our MS. (pp.102–103, 104) and draws attention to the fact that several of the designs on the copper plates it contains are the same as those in Khunrath's *Amphitheatrum Sapientiae Aeternae* (1595). A copy of Thomas Allen's commentary on Ptolemy's *De astrorum judiciis* owned by Hunyades is mentioned by A. G. Watson in "Thomas Allen of Oxford and His Manuscripts", in *Medieval Scribes, Manuscripts and Libraries. Essays Presented to N. R. Ker*, ed. M. B. Parkes and A. G. Watson (London, 1978), p.301.

Several watermarks occur but mostly they are only partially visible. Two only are entire, a tower (f.52, approx. Briquet, No.15,939 (Erfurt, 1580)) and a pot enclosing the letters "CBV" with "G" above surmounted by a crescent.

83. James mentions (i.151) that this MS. was Lot 882 in the Bateman Sale. Lord Crawford bid £70 for it but failed to obtain it. It was bought by Quaritch for £160 and Lord Crawford purchased it from him (*CLL*, May–Aug. 1893, Nos.436, 442, 453; *CLI*, 1892–94, Nos.153, 155 (1st June 1893)). It was bound and repaired ("damped, pressed and mended") by Zaehnsdorf, whose invoice for £16 for this work, dated 31st Jan. 1894, is now *CLI*, 1892–94, No.226.

For the latest study of its format, script and illumination, all of which she notes as being characteristic of Cardeña, see Barbara A. Shailor, "The Scriptorium of San Pedro de Cardeña", in *Bulletin*, lxi (1978–79), pp.447 sqq. and the references there. Professor Shailor identifies three hands:-

(a) ff.1–213^v, 242^v–361, written by a scribe named Gomez. He, however, is not the scribe of B.L. Add. MS.25,600, as James, i, pp.xxvii, 150 n.1 (cf. also M. Tyson, "The Spanish Manuscripts in the John Rylands Library", in *Bulletin*, xvi (1932), 189). For the B.L. MS. see further under MS.89 below.

(b) ff.215^r–242^r, written by an unidentified scribe, less skilled than Gomez.

(c) f.214 (a single leaf, apparently inserted later between quires 34 and 35 to fill a lacuna), written by the *archpresbiter* Aeximinus, who was trained at Cardeña and whose hand also occurs in Cód. 25 of the Real Academia de la Historia (completed in A.D.945) and Cód. 1007B in the Archivo Histórico Nacional, Madrid (completed in A.D.932), both from Cardeña (see *ibid.* pp.448 and n.1, 459–64 *passim*).

Professor Shailor concludes (p.464): "Perhaps we can reconstruct the early history of the *Moralia* codex in the following fashion. Sometime after the completion of the codex in 914 by Gomez and Scribe II, the MS. was damaged and a portion of the text either mutilated or lost. Aeximinus, a scribe at Cardeña in the second third of the 10th century, was given the task of supplying the text. The single folio [i.e. 214] seems to represent one of his earlier efforts . . . Fol. 214 is interesting for a second reason: it contributes to our knowledge of scribal practices in the scriptorium. The folio offers the earliest evidence from Cardeña for the graphic distinction between assibilated and unassibilated *ti*."

See also M. Adriaen, *S. Gregorii Magni Moralia in Job Libri I–X (Corpus Christianorum, Series*

Latina, cxliii (Turnholt, 1979)), pp.xi, xiii (particularly), xxi, where our MS. is his "MS. M" (p.xxx); Lowe, *Pal. Papers*, pp.51 (No.51), 58, 371 (No.114, omission signs) and pl.69A; Siegfried Wenzel, *Verses in Sermons* (*Med. Academy of America, Pub.87*) (Cambridge, Mass., 1978), p.177 (the Wheel of Fortune on f.214") and the references there. The references to the scribe Gomez are noted in *Bénédictins du Bouveret. Colophons*, ii.239, No.5,512. In Augustín Millares Carlo's *Paleografía española* (1932), p.465 (No.177) and *Contribución al "corpus" de códices visigóticos* (1931), p.181, and in C. U. Clark, *Collect. Hispanica* (*Trans. Connecticut Acad. of Arts and Sciences*, Vol.24 (1920)), pp.48-49, our MS. is incorrectly referred to by its old Bibliotheca Lindesiana number, "MS. 93."

84. No.447 in the Bateman Sale of 1893 where it was purchased by Lord Crawford for £65; he was prepared to offer £100 as Quaritch had reported it to be a "Cantica" written about 970 (*CLL, May-Aug. 1893*, No.417; *CLI, 1892-94*, No.153). Bateman had bought it for £2.10s. (Lot 217) in the March 1859 Libri Sale.

Add to the indications of provenance that at the top of f.1, in a modern hand, in pencil, is "655".

This MS. is noted in *Le Graduel romain. Édition critique par les moines de Solesmes* (Abbaye Saint-Pierre de Solesmes). See particularly Vol.ii, *Les sources* (1957), pp.68, 171, 179 (List B) and 183, where it is referred to as "ZUR" and described as "Fragment de Graduel du XII^e siècle, contenant quelques messes de Carême, des dimanches après la Pentecôte et quelques fêtes de Saints à partir du 14 avril. D'après la série des versets alleluatiques, le manuscrit paraît originaire de l'Allemagne du Sud. Notation neumatique allemande". Its exact place of origin is not known. It is incorrectly stated there (p.68) to be Rylands Latin MS.94 ("94" was its number in the Bibliotheca Lindesiana), as also in Pribsch, i. 188 n.1. Noted briefly in Frere, ii.50.

85. Lord Crawford paid £14.10s. for this MS. (Lot 232) in the Bateman Sale and was prepared to go to £21 (*CLL, May-Aug. 1893*, No.417; *CLI, 1892-94*, No.153).

For the various articles in our MS., homilies from the Summer part of a collection, see Réginald Grégoire, *Les homéliaires du Moyen Âge* (*Rerum Ecclesiasticarum Documenta, Series Maior, Fontes VI* (1966)), pp.52-55 (Nos.21-25, 27, 30, 31, 33) and 97 (No.34, for f.5) and the references there. Noted by Frere, ii.50.

The Dr. Kloss whose notes occur on a fly-leaf (James, i.154) is the book-collector Professor Georg Franz Burkhard Kloss (1787-1854) of Frankfurt am Main. I am indebted to Dr. Gerhardt Powitz, Head of the Manuscript Department at the Stadt-und Universitätsbibliothek of Frankfurt am Main, who has kindly confirmed the hand from various Kloss holographs in his charge. An account of Dr. Kloss may be found in the *Allgemeine Deutsche Biographie*, xvi (1882), 227-28; cf. de Ricci, p.117. As with others of his MSS., now in American libraries, our MS. can not be traced in his London Sale of 1835 (Sotheby). The watermark on this fly-leaf consists of a portrait (head and shoulders) within a patterned oval frame, having underneath "Fried. Wilh. D. III." Its companion leaf has as watermark "C.G. Putz in Friesdorf".

86. No.39 in the Payne Sale of April 1857. Purchased by Lord Crawford for £10—he was prepared to go to £40—at the Bateman Sale of 1893, where, according to *CLL, May-Aug. 1893*, No.417, and *CLI, 1892-94*, No.153, it was Lot 261, not Lot 25.

This MS. is one of 12 commissioned between 1200 and 1235 for Berthold, Abbot of Weingarten in the diocese of Constance; 8 are known to have survived. The 12 are listed on f.164 of the Berthold Missal in the hand of its scribe,—for reasons of safety, he states ("Libri quos domnus Bertholdus, huius monasterii abbas, de novo conscribi fecit in hoc loco", printed in full by Hanns Swarzenski, *The Berthold Missal. The Pierpont Morgan Library MS.710* (New York, 1943), pp.118-19, see also p.18 and n.6). They are also listed on f.43 of the so-called "Liber litaniarum et benedictionum", now Stuttgart MS.H.B.I.240 (from which they were printed in Paul Lehmann, *Mittelalterliche Bibliothekskataloge*

Deutschlands und der Schweiz, Bd.I (*Die Bistümer Konstanz und Chur*, 1918), p.406).

Dr. Swarzenski's Pl.XLIX shows the page from the Berthold Missal on which the 12 MSS. are listed. Our MS. is on ll.11–12. ("Item liber sermonum eiusdem Bernhardi, qui sic incipit: Exultate fratres"). By a slip, Dr. Swarzenski, in his list of the 8 surviving MSS. (op. cit. p.20 (No.3)), incorrectly identifies it with the preceding item (ll.10–11, "Liber eiusdem Bernhardi de diligendo deo, qui sic incipit: Viro illustri"), "until recently believed to be lost".

In a letter of 27th Jan. 1948 (RLL) Dr. Swarzenski drew attention to the fact that our MS. has the same binding as that on another Weingarten MS., now New York Public Library, Spencer Coll. MS.1 (for which see de Ricci and Wilson, ii.1335 and the references there).

Ultra-violet photography reveals that, preceding the date "1628", visible at the top of f.1, are the words (now scraped out) "Monasterii Weingartensis". This is in the same hand as the identical inscription in MS.108 below (q.v.) and is the mark of ownership which was inserted in all Weingarten MSS. following the survey of the Abbey's holdings undertaken by Abbot Franz Dietrich (1627–37) at the beginning of his rule (see Karl Löffler, *Die Handschriften des Klosters Weingarten (Beihefte zum Zentralblatt für Bibliothekswesen*, xli, Leipzig, 1912), p.12). Another indication of ownership has been cut out at the foot of f.1.

Our MS. was apparently still at Weingarten the following century, being almost certainly MS. "D16" ("Bernardi sermones varii") in the "Catalogus Codicum Manuscriptorum in Bibliotheca Weingartensis exsistentium 1781" compiled by Fr. Johannes Albert Bommer, a Librarian of the Abbey, and edited by Löffler (op. cit. pp.54 sqq.; for our MS. see pp.8, 74. Cf. also Löffler, "Stuttgarter handschriftliche Kataloge der Weingartener Klosterbibliothek", pp.143 sqq. (*Zentralblatt für Bibliothekswesen*, xxvii (1910)). For a note on the subsequent history of the Weingarten MSS. see Swarzenski, op. cit. pp.2–3.

Mixed with the sermons of St. Bernard in our MS. are 15 sermons of Nicolas de Clairvaux and a number of unidentified pieces. See Jean Leclercq, *Recueil d'études sur Saint Bernard et ses écrits*, i (1962), 16 n.5, 77, 214; ii (1966), 31 n.1, 247, and particularly ii.247.

The 15 sermons of Nicolas de Clairvaux are on (1) f.1, [In fest. B. Marie], Leclercq, i.54 (16); Schneyer, No.16. (2) f.12, In nat. domini, Leclercq, i.54 (18); Schneyer, No.18. (3) f.15, In nat. S. Stephani, Leclercq, i.54 (19); Schneyer, No.19. (4) f.28^v, In nat. S. Johannis Baptiste, Leclercq, i.52 (1); Schneyer, No.1. (5) f.35, In assumptione B. Marie, Leclercq, i.53 (6); Schneyer, No.6. (6) f.49, In nat. B. Marie, Leclercq, i.53 (7); Schneyer, No.7. (7) f.51^v, In exalt. S. Crucis, Leclercq, i.53 (8); Schneyer, No.8. (8) f.54^v, [In fest. S. Angelorum, etc.], Leclercq, i.53 (9); Schneyer, No.10. (9) f.61^v, In fest. Omnium Sanctorum, Leclercq, i.53 (12); Schneyer, No.12. (10) f.70, In fest. S. Martini, Leclercq, i.53 (13); Schneyer, No.13. (11) f.74^v, In fest. S. Andree, Leclercq, i.53 (14); Schneyer, No.14. (12) f.78, In fest. B. Nicolai, Leclercq, i.53 (15); Schneyer, No.15. (13) f.80^v, In natali Apostolorum Petri et Pauli, Leclercq, i.52 (2); Schneyer, No.2. (14) f.82^v, [In fest. S. Petri ad Vincula], Leclercq, i.52 (5); Schneyer, No.5. (15) f.84^v, In fest. S. Marie Magdalene, Leclercq, i.52 (4); Schneyer, No.4.

The references to Schneyer here are to his *Rep. der lat. Sermones des Mittelalters (Beiträge zur Geschichte der Philosophie und Theologie des Mittelalters*, Bd. xliii, Heft 4 (1972)), pp.250–52.

Cf. also the references to sermons in our MS. in *Rev. Bénéd.*, lxi (1951), 221, lxxv (1955), 229, and lxxvi (1956), 298; H.-M. Rochais, 'Enquête sur les sermons divers et les sentences de Saint Bernard', in *A.S.O.C.*, Ann. xviii (1962), Fasc.3–4, 111, 130, and 132–34 (where the sermon "De compuncione" is quoted in full from ff.96^v–98). See also J. Leclercq, "Die Verbreitung der bernhardinischen Schriften im deutschen Sprachraum", in *Bernhard von Clairvaux, Mönch und Mystiker (Internationaler Bernhardkongress, Mainz, 1953)*, ed. Joseph Lortz, pp.181 and n.22, 184.

87. Bought by Lord Crawford at the Bateman Sale of May 1893 for £135 (CLL, May–Aug. 1893, No.417; CLI, 1892–94, No.153); he had been prepared to offer £180.

Executed for Bremen Cathedral, although it is not clear whether it was written there or elsewhere; the illumination shows the stylistic influence of Cologne. This is apparently the only MS. to survive the

Cathedral fire of 1041 (which destroyed all it possessed of Carolingian or Ottonian book-art) and one of only two MSS. to escape the plundering of the Cathedral by Henry the Lion in 1155. It appears to have been acquired in 1649 or 1650 by the imperial notary Johannes Henseler on behalf of Franz Wilhelm von Wartenberg, Bishop of Regensburg and Osnabrück, and passed after the Bishop's death (1661) through various private hands until purchased for the Bibliotheca Lindesiana (see the account by Bernhard Bruch of the Staatsbibliothek, Bremen, "The Oldest Gospel Book of Bremen Cathedral", in *Bulletin*, xliii (1960-61), 275-81 and the references there).

For the appearance of the hand of God in the evangelist miniatures, an unusual feature, see J. J. G. Alexander, *An Early Breton Gospel Book* (Roxburgh Club, 1977), p.8 and n.2.

Frere (ii.46 (670)) notes this MS. and states that the Capitulary (f.198^v), including a Commune Sanctorum, presents a slightly modified form of the standard series. It is cited also in his *Studies in Early Roman Liturgy*, I. *The Kalendar* (Alcuin Club Coll. No.xxviii (1930)), p.92 and note a, and in Pribsch, i.188 n.1 (under its old Bibliotheca Lindesiana number "97").

88. Bought by Lord Crawford in the Bateman Sale of May 1893 for £93 (*CLL*, May-Aug. 1893, No.417; *CLI*, 1892-94, No.153); he had been prepared to offer £120.

Assigned to Lower Saxony and dated in the second quarter of the 11th century by Tilmann Budensieg, who deals with it in "Beiträge zur ottonischer Kunst in Niedersachsen", in *Miscellanea pro arte: Festschrift für Hermann Schnitzler* (Düsseldorf, 1965), pp.68-76, with illustrations.

Exhibited in the Whitworth Art Gallery exhibition *Medieval and Early Renaissance Treasures in the North West*, 15th Jan.-28th Feb. 1976 (*Cat.*, p.16 (No.1), where is another description). Noted in Pribsch, i.188 n.1, under its old Bibliotheca Lindesiana number "98"

89. James (i.161) states that this MS. was formerly owned by Libri, but it has not been possible to trace it in the Libri Sales of 1859-64. Add to his reference to the Bateman Sale that Lord Crawford purchased it there for £200, the limit to which he was prepared to go (*CLL* May-Aug. 1893, Nos.436, 453; *CLI*, 1892-94, No.153 (31st May 1893)). He had the leaves and covers repaired by Zaehnsdorf at a cost of £14; an account of the extent of this work is given on the invoice, 9th June 1894 (*CLI*, 1892-94, No.281).

Hitherto, like James (i.164-65), scholars have almost unanimously assigned this MS. to San Pedro de Cardena and identified it with the copy of Cassiodorus *Super Psalmos* there which is mentioned in Berganza's *Antigüedades de España*, a MS. which was the work of two scribes, Endura the priest and Sebastianus the deacon, and was completed in A.D.949. See e.g. Augustín Millares Carlo, *Paleografía española* (1932), p.465 (No.178) and "Manuscritos visigóticos: notas bibliográficas", 1963 (repr. from *Hispania Sacra*, xiv), p.55 (No.112); *Magni Aurelii Cassiodori Senatoris Opera*, Pars II, i (*Corpus Christianorum, Series Latina*, xcvi (1958)), p.ix; Stegmüller, No.2,894; J. Autenrieth and F. Brunhölzl, ed., *Festschrift Bernhard Bischoff* (1971), pp.73 n.14, 499 (where, copying Augustín Millares Carlo, it is incorrectly referred to as "MS.99", its former Crawford number; similarly in C. U. Clark, *Collect. Hispanica* (Trans. Connecticut Acad. of Arts and Sciences, Vol.24 (1920)), p.49; Lowe, *Pal. Papers*, p.53 (No.63). See also *Bénédictins du Bouveret. Colophons*, v.284-85, No.16,969.

In the most recent study of the Cardena scriptorium, by Barbara A. Shailor, attention is drawn to striking differences in format, script and illumination between our MS. and MSS. known definitely to have been executed at Cardena, and it is pointed out that the former appears to be in one hand only (a difficulty mentioned by James (i.165), who admitted that he could not detect two hands and considered the writing to be "wonderfully uniform throughout"). Professor Shailor considers these differences so extensive as to preclude the possibility that our MS. was executed by scribes trained at Cardena (see her "The Scriptorium of San Pedro de Cardena", in *Bulletin*, lxi (1978-79), pp.466 sqq., and particularly pp.467-72), although she agrees that a date of c. A.D.949 is still appropriate for it (*ibid.* p.472). She also asserts that the same scribe (Endura) was not responsible for both our MS. and B.L. Add. MS.25,600, as previously supposed, but that these MSS. were executed by two distinct scribes and that the B.L. MS.

belongs, not to A.D.919 and Cardeña (as James, i.150 n.1), but to a somewhat later period in the century than our MS. and to a source so far unidentified (Shailor, p.473).

In personal communications Professor Jacques Guilmain of the State University of New York at Stony Brook and Professor John Williams of the University of Pittsburgh, independently, associate the decorated initials in our MS. with Valeránica and the "school of Florentius". Professor Guilmain deals at length with this, and with others of the initials in our MS., in his article "On the Chronological Development and Classification of Decorated Initials in Latin Manuscripts of Tenth-Century Spain", to appear in a forthcoming number of the *Bulletin*. He there dates Lat.89 c.950(?) and, agreeing with Professor Shailor's findings regarding B.L. Add. MS.25,600, is inclined to assign that MS. to c.965. On the B.L. MS. cf. the important note by Baudouin de Gaiffier, "Les notices hispaniques dans le martyrologe d'Usuard", in *Analecta Bollandiana*, lv (1937), p.271 n.2. See also MS.83 above.

For the Calendar of our MS. see Dom Jorge M. Pinell, "Los textos de la antigua liturgia hispánica", in *Estudios sobre la liturgia mozarabe*, i (Toledo, 1965), 157 (256). The "Prologus" and "Subscriptio" of Endura are noted in Díaz y Díaz, Nos.575-76 (the number he cites is the former Crawford one, 99). See also, Lowe, op. cit. p.373 (No.126, omission signs) and pl.70A.

The two leaves at the end mentioned by James (i.163) are from a 10th cent. MS. of Gregory's *Moralia in Job* and are in the hand of a scribe who observed the "ti"-distinction and added serifs to the shafts of the tall letters.

90. Bought by Lord Crawford at the Bateman Sale of 1893 for £15.10s. (*CLL*, May-Aug. 1893, No.436; *CLI*, 1892-94, No.153); he had been prepared to pay £30.

The book-plate bears the arms of Bonaventure Brem, or Brehm, the last Abbot of Weissenau (1794-1803), who was born 10th March 1755 and died at Weissenau on 4th Aug. 1818 (see Goovaerts, i.92 for an account of him). For the general background see Norbert Backmund, *Monasticon Praemonstratense*, i (Straubing, 1949), 88-89; iii (1956), 531-32, and the references there, where attention is drawn to the fame of the Library. See also the note in *Analecta Praemonstratensia*, iii (1927), 360-61. A view of the house showing the then location of the library is given in Hugo, ii, pl. following p.287.

Our MS. could be No.17 ("Epistolae Canonicae Jacobi, Petri duae, Joannis tres, Judae una, cum glossa") in the Weissenau library catalogue printed by Hugo, ii.294 sqq. It is noted as being among surviving Weissenau MSS. in Paul Lehmann, *Mittelalterliche Bibliothekskataloge Deutschlands und der Schweiz*, Bd.I (*Die Bistümer Konstanz und Chur*, 1918), p.409 (but there dated 'saec.xi') and in his "Verschollene und wiedergefundene Reste der Klosterbibliothek von Weissenau", in *Zentralblatt für Bibliothekswesen*, Jahrg.49 (1932), p.1.

Noted in *Bénédictins du Bouveret. Colophons*, ii.347, No.6,325.

91. Add to the indications of provenance that Lord Crawford paid £41 for our MS. at the Bateman Sale, in which it was Lot 467, and was prepared to go to £75 (*CLL*, May-Aug. 1893, Nos.417, 436; *CLI*, 1892-94, No.153).

These 42ff., containing Jonas's *Vita S. Columbani*, formed part of a volume which belonged in the 13th cent. to the Benedictine Abbey of St. Peter at Erfurt. This volume came into the hands of Libri, who divided it into several parts and listed each one separately in his 1859 Sale *Catalogue*; our part (Lot 269) was sold for £20 to Bateman on the second day, 29th March. These parts are now scattered in collections in England, America and Germany. See Joseph Theele, *Die Handschriften des Benediktinerklosters S. Petri zu Erfurt. Ein bibliotheksgeschichtlicher Rekonstruktionsversuch (Beihefte zum Zentralblatt für Bibliothekswesen, xlviii (1920))*, pp.49 sqq., particularly p.50. Our part is noted there, and also on p.169 (although incorrectly referred to as "Ryl. Latin MS.101"). For its history and association with Fulda before reaching St. Peter's, see Theele, pp.50-51 and Bernhard Wirtgen, *Die Handschriften des Klosters St. Peter und Paul zu Erfurt bis zum Ende des 13. Jahrhunderts* (Leipzig,

1936), pp.73,109 (No.52), where it is also referred to by its former Crawford number "101".

92. Add that Lord Crawford paid £120 for this MS. at the Bateman Sale (*CLI*, 1892-94, No.153). James's imperfect Lot Number "2 . ." can be completed to "265" from *ibid.* and *CLL*, May-Aug. 1893, No.417).

Dr. Otto Pächt, who examined it in August 1960, was of the opinion that it is Austrian, not German, and should be dated c. 1400.

Lambert, tome IB, p.630. Dr. Ker notes that the Psalter has the Romana series of collects.

93. Bought for 400 fr. by Rodd in the second Stavelot sale, Ghent, 26th Ap. 1847 (No.275; this number is also on a label at the top of the spine). Lord Crawford paid £14 for it in the Bateman sale, having been prepared to go to £55 (*CLL*, May-Aug. 1893, No.417; *CLI*, 1892-94, No.153).

Berlière quotes the conjecture of De Bruyne that the words "FRATER VVIBOLDUS SANCTO REMACLO" (see James, i.169) could be the autograph of the famous Abbot Wibald (d.1158), "la gloire de l'abbaye de Stavelot", elected Abbot 16th Nov. 1130. If so, De Bruyne would date this MS. c.1128 (De Bruyne in *Rev. Bénéd.*, xxxiv (1922), 252; Berlière, ii.82 n.4). For Wibald see Berlière, ii.82-85 and the references there. See also André Boutemy, *Extraits du catalogue de l'exposition: "Trésors des anciennes abbayes de Stavelot-Malmedy et dépendances"* (Stavelot, 1965), p.14, where our MS. and the "Frater VViboldus" are noticed.

As far as decoration is concerned, only the first ten quires of the MS. were completed. These are numbered II (the MS. begins imperf.)—X in red, this number being placed between the "FRATER" and the "VVIBOLDUS" at the end of each quire. All the large initials of these quires are coloured in red (save one, f.14), preceded by rubricated explicits and with the following words in, alternately, red and green, and there are running headings on each page in green and red. With quire 11 this form of numbering and the running headings cease and the blanks left for large initials remain empty for the rest of the MS. A cruder medieval hand continues the numbering at the end of each quire (xi-xxvi) and quires 11-27 are also numbered on their first page, bottom R.H. (xi-xxvii), in pencil in a modern hand.

The Stavelot document lining the covers is not in J. Halkin and C.-G. Roland, *Recueil des chartes de l'abbaye de Stavelot-Malmedy* (1909-30). The Abbot Walramus referred to in this document is Walram de Schleiden (d.1410) (see Berlière, *op. cit.* ii.90).

Mentioned in Lambert, tome ii, p.70, and *Bénédictins du Bouveret. Colophons*, v.523, No.18,777.

94. Lord Crawford paid £20 for this MS. in the Bateman Sale, having been prepared to go to £30 (*CLL*, May-Aug. 1893, No.417; *CLI*, 1892-94, No.153).

The fly-leaves appear to be English paper of the second half of the 17th cent. Cf. the watermarks (a horn within a shield) in Heawood, Nos.2669-71, 2686.

95. Bought by Lord Crawford in the Bateman Sale for £95 (*CLL*, May-Aug. 1893, No.417; *CLI*, 1892-94, No.153); Quaritch had been instructed to go to £200 for him.

Hanns Swarzenski assigned this MS. to Switzerland (dioc. Constance), c.1300 (*Die lateinischen illuminierten Handschriften des XIII. Jahrhunderts in den Ländern an Rhein, Main und Donau*, i (Berlin, 1936), 51-52, 128 n.7). J. J. G. Alexander, noting that, although the Calendar points to that diocese, the dedication of the Cathedral (9th Sept.) is absent, and that there are added entries in German, prefers "South German or Swiss (Constance region)" (see the catalogue of an exhibition (15th Jan.-28th Feb. 1976) of *Medieval and Early Renaissance Treasures in the North West*, where is a description, pp.21-22 (No.19)). It belongs to a small group of MSS. of which the style of illumination has affinities with that found in the Manesse Codex (Swarzenski, *op. cit.* i.51-52). See also the description by Pribsch, i.189-90 (No.185), who examined this MS. when it was in the Bibliotheca Lindesiana and refers to it by its then number (105).

Inner front cover: "No.", followed by an erasure.

For the clasps on the binding in the form of birds see Swarzenski, i.133 and n*. Similar clasps occur on Liverpool Museum MS. 12004 (Mayer Collection) and B.L. Add. MS.22,280.

Noted briefly by Frere, ii.50.

96. Purchased by Lord Crawford from Leclerc and Cornuau, successors to Techener of Paris, for 800 fr. in Autumn 1892 (*CLL, July-Dec. 1892*, Nos.369, 388, 439, 454, 482) and bound and repaired for him ("damped, pressed, mended, etc.") by Zaehnsdorf, whose invoice for £12, dated 31st Jan. 1894, is in *CLI, 1892-94*, No.226.

Now assigned to Italy and the first quarter of the 12th cent. E. B. Garrison (*Studies in the History of Mediaeval Italian Painting*, i.60-61, 68; iv.370) considers it Central Italian, probably Tuscan, differing from Albert Boeckler (*Abendländische Miniaturen bis zum Ausgang der romanischen Zeit* (Berlin and Leipzig, 1930), pp.68-71), who ascribed it to North Italy, probably Milan. De Bruyne, who also doubted its Spanish origin (*Rev. Bénéd.*, xxxiv.252), notes that the letter of Urban II to King Hildefonsus has been edited several times (he instances Jaffé, *Regesta*, No.5367) and adds that Bernard, Abp. of Toledo is not (as James, i.174) the king's brother but a "brother" of Cluny. Cf. also Rosy Schilling, "The *Decretum Gratiani* formerly in the C. W. Dyson Perrins Collection" in *The Journal of the British Arch. Assoc.*, 3rd Ser., xxvi (1963), p.32 n.1 (Tree of Consanguinity).

The form of abjuration (f.1^v) is noted in Díaz y Díaz, No.772 (Anonymous).

97. The portion of the legend of St. Vigilantius mentioned by James (i.175) as being in an 11th cent. hand on f.ii^v of the front fly-leaves, is, as conjectured in *Analecta Bollandiana*, xl (1922), 425, from the *Vita SS. Epicteti et Astionis*. It comprises Rosweyd, *Vitae Patrum*, p.221, col.2, l.47 ("Haec et ampliora")—p.222, col.2, l.29 ("qui persecutionis atrocitatem deuitans"). The further portion of the "Vita S. Augustini" of Possidius on f.iv comprises cap.xxiv, l.21 ("et confectas tabulas", *P.L.*, xxii.53)—cap.xxvi, l.3 ("quae vidua Deo", *ibid.*55); the text is continuous.

See also the description in Frere, ii.40 (648).

98. This MS. is now generally assigned to the outstanding Trier artist of the Ottonian period known as the "Master of the Registrum Gregorii". Dr. Brigitte Nitschke has doubted this (see her *Die Handschriftengruppe um den Meister des Registrum Gregorii (Münstersche Studien zur Kunstgeschichte*, Bd.v (1966)), particularly pp.72-74, 81). For a detailed discussion of the whole matter see Peter Bloch and Hermann Schnitzler, *Die ottonische Kölner Malerschule*, 2 vols. (Düsseldorf, 1970) and the references there, particularly the notes in Bd.II, pp.15, 17-21.

Bloch and Schnitzler devote a whole section to our MS. under the heading "Das Evangeliar des Trierer Gregormeisters in Manchester, John Rylands Library Cod.98" (Bd.II, pp.15-21) giving (a) a full collation (II.16-17), (b) a reconstruction of its imperfections from the Stuttgart Gospels (Landesbibliothek MS. Bibl. fol.21), a MS. which was copied from it (II.15), (c) notes on its provenance (II.17), localisation and dating (II.17-19) and style (II.19-20), and (d) an account of its significance (II.20-21). They date it, "with great probability", to between 996 and 1002. It apparently found its way to Cologne soon after it was completed and influenced the decoration of a number of MSS. executed there in the early 11th cent. From these we may obtain a good idea of the miniatures it now lacks.

More recently, Nordenfalk, in his suggested chronological sequence for the Registrum Master's Gospel Books and Sacramentaries, agreeing that our MS., together with the Trier Sacramentary (Paris, Bibl. Nat. lat.10,501) and the leaf in St.-Peter-im-Schwarzwald, represents a later phase of the Master's stylistic evolution, dates it c.996. He considers it by no means certain that it was illuminated in Trier and suggests that its iconography points rather to "the old capital of Charlemagne as the place where it could have been made" (see Carl Nordenfalk, "The Chronology of the Registrum Master", in *Kunst-historische Forschungen Otto Pächt zu Ehren zu seinem 70. Geburtstag*, ed. Artur Rosenauer and

Gerold Weber (Salzburg, 1972), pp.64–69 passim). Cf. also his “Ottonian Illumination” in A. Grabar and C. Nordenfalk, *Early Medieval Painting* (SKIRA, 1957), pp.202–203, and Florentine Mutherich in *Das Evangelium Ottos III* (1978, Begleitband der Faksimile-Ausgabe), p.76.

To the account of the provenance given by Bloch and Schnitzler, add that the MS. was purchased by Lord Crawford at the Fountaine Sale in 1894 (*CLL*, Oct.–Dec. 1895 [sic], No.759). Crawford’s librarian, Mr. Edmond, visited the Bollandists in Oct. 1895 to try to discover further details about it, but, he reported, “all in vain”, although Fr. van den Gheyn “spent hours with me hunting for information” (ibid. No.712). It must, he informed Lord Crawford, have been acquired by them after the French Revolution, but “unfortunately they have no register of gifts, or letter book in which such a gift might be recorded” (ibid. Nos.712–13). Add also that on the fore-edge of the MS., in black ink, is written “Biblia” and that the watermark (fleur-de-lys) on the front fly-leaf approximates to Heawood, Nos.1673, 1679 (Dutch, 1690s).

The frontispiece to Matthew showing the medallions containing the Emperors Otto (f.16) is reproduced in colour in J. J. G. Alexander’s, *The Decorated Letter* (New York, 1978), pl.12; see the description there, where there is a further note on the provenance (p.62). Meyer Schapiro, *The Parma Ildefonsus* (1964) also refers to the medallions (p.51 and n.217). Our MS. is noted in Frere, ii.46 (668), where it is stated that the Capitulary (f.192) is carelessly written, defective and has certain peculiarities, and Lowe, *Pal. Papers*, pp.409, 413 and pl.86D, 87A and B.

99. Add to the indications of provenance that “T.B.” is pencilled on the front fly-leaf. The MS. was bought by Lord Balcarres for his father at the Howel Wills Sale (Lot 1508), 13th July 1894, “cheap at £9.10s.” (*CLL*, July–Sept. 1894, Nos.264, 294, 318, 320).

(1) ff.1–115, “P. Lombardi Sententiae”. Our MS. is noted by Stegmüller in his *Rep. Commentariorum in Sententias P. Lombardi*, i (1947), 3.

(2) ff.115^v–36^v, the “Elucidarius” of Honorius Augustodunensis. See Yves Lefèvre, *L’Elucidarium et les lucidaires (Bibl. des écoles françaises d’Athènes et de Rome, clxxx (1954))* and for the authorship pp.209 sqq. Compared with Lefèvre’s text, which, however, is limited almost entirely to MSS. preserved in France, our MS. has many omissions, notably at the end, where it closes with the words “dedecori sunt dediti. Deo gracias. Amen” (omitting Lefèvre, pp.476 l.1–477). Cf. also Romuald Bauerreiss, “Zur Herkunft des Honorius Augustodunensis” in *Studien und Mitteilungen zur Geschichte des Benediktiner-Ordens*, liii (1935), 28 sqq. Our MS. is not included in V. I. J. Flint’s “Hand-List of surviving 12th cent. MSS. of the works of Honorius” in *Rev. Bénéd.*, lxxxvii (1977), 119–27.

The quires are numbered on the last page throughout (i–xvii), where also occurs a guide catch-word, sometimes clipped. Guide letters for the coloured initials to ff.1–115 remain on many pages in the inner and outer margins.

No.65 in the late 12th cent. catalogue of the library of the Abbey of St. Martin at Tournai printed by Delisle in *Le Cabinet des Manuscrits de la Bibl. Nationale*, ii (1874), 487 sqq., from Boulogne-sur-Mer MS.116. It also occurs as No.E22 in the 1615 catalogue of that library printed by Sanderus, i.91 sqq. (see pp.114–15). See also Delisle, *Le Cabinet des Manuscrits de la Bibl. Impériale*, i (1868), 305–307.

100. Formerly No.55 in the Libri Sale of 1st June 1864 (see the description in the *Libri Cat.*, p.17).

See also Frere, ii.48 (677), who describes the MS. as a noted “Manual and Processional Offices of Flemish Augustinian Canonesses”, and Terence Bailey, *The Processions of Sarum and the Western Church* (Toronto, 1971), p.91, where it is also assigned to the Low Countries.

101. Lot 718 in the Howel Wills Sale, July 1894, where Lord Balcarres bought it for £2.8s. (*CLL*, July–Sept. 1894, No.294).

Noted by Frere, ii.50.

102. For Howel Wills (1854–1901) and Balliol see *The Balliol College Register, 2nd ed., 1833–1933*, ed. Sir Ivo Elliott (1934), p.89.

Our MS. is recorded in *S. Bernardini Senensis . . . Opera Omnia . . . Studio et Cura PP. Collegii S. Bonaventurae*, tome i (Florence, 1950), pp.xxi, xxxix; tome iii (1956), pp.xvii, xxxii.

Ff.1–30^v (tome i, pp.400–532) contain Sermons 33–40 (not 39, as James, i.183) on restitution, in the Lenten course “De Christiana Religione”. Ff.31–99 (tome iv (1956), pp.117–416) contain Sermons 32–45 on usury and usurious contracts, in the Lenten course “De Evangelio Aeterno”.

The MS. is noticed also in Dionysius Pacetti, *De Sancti Bernardini Senensis Operibus (Commissio Operibus S. Bernardini Senensis edendis praeposita*, I (Florence, 1947)), pp.6, 18, and the colophon in *Bénédictins du Bouveret. Colophons*, iv.156, No.13,326.

The front and end fly-leaves have as watermark the Paschal Lamb within a circle, surmounted by the letter “F” (Briquet, No.62 (Salerno, 1590)).

103. See also the description in Frere, ii.36 (No.639).

104. This MS. was sold, not at Sotheby’s, but at Christie’s on 7th February 1895 in a small sale comprising some MSS. and drawings given by Libri as a security to one of his creditors. It was purchased there by Lord Crawford for £211 (*CLL, Jan.–March 1895*, Nos.92, 96, 101).

Owing to a confusion of copies it was identified by James (i.186) as being probably a MS. noted by Berganza in his *Antigüedades de España*; that MS., however, was still then in the Silos Library. Accordingly, James’s dating “Cent. X (945)” and his attribution of the MS. to Silos and “a scribe John” (i.185) need correction.

Our MS. was consulted for the latest edition of the text, *Smaragdi Abbatis Expositio in Regulam S. Benedicti (Corpus Consuetudinum Monasticarum*, vol.8 (Siegburg, 1974)), by Alfred Spannagel and Pius Engelbert, being their MS. No.30 (*Mn*). They place it at the end of the 9th cent. and assign it palaeographically to a group of MSS. which they associate with San Pedro de Cardeña or a dependent house (see pp.xvii, xlv–xlvi, lxxvii). Lowe had dated it “saec. ix ex. ut vid.” (Lowe, *Pal. Papers*, p.48 (No.29); repeated by C. U. Clark, *Collect. Hispanica (Trans. Connecticut Acad. of Arts and Sciences*, Vol.24 (1920)), p.49, where it is referred to as “ms. lat. 116” (its former Bibliotheca Lindesiana number)). It is recorded in Augustín Millares Carlo, *Contribución al “corpus” de códices visigóticos* (1931), p.169.

More recently, Barbara A. Shailor (“The Scriptorium of San Pedro de Cardeña”, in *Bulletin*, lxi (1978–79), 454 sqq.) notes that our MS. is the work of two scribes—one was responsible for ff.1–19^r (middle of the third quire), the other completed the MS.—and revises the conclusions of Spannagel and Engelbert. After a detailed examination of the format, palaeography and illumination, she considers the MS. to have been produced “at Cardeña by individuals trained in its scriptorium” rather than at a dependent house (*ibid.* pp.455–57) and regards it as one of the early products of Cardeña, executed before the *Biblia de Cardeña* (in the Archivo de la Catedral de Burgos) and before our MS.83 (q.v.); she dates it in the first decade of the 10th cent. rather than at the end of the 9th (*ibid.* p.457).

105. The entry from the Libri sale catalogue (Sotheby, 4th April 1859 (seventh day), Lot 920) has been cut out and pasted on the recto of the first front fly-leaf. At the top of it is pencilled “Londesborough £10.10” and “Sold for £10.16 [*sic*]”. (Our marked catalogue of that sale has the price £10.10 pencilled at the side of this Lot). At the foot is pencilled “A4a” (cf. MS.25 above). On the verso of this fly-leaf is “15” and on the recto of the last end fly-leaf “27” within a circle, “209” [*sic*], and “Eo[? C or b]”, all in pencil. The labels numbered 29 and 167 mentioned by James (i.187) are not there now. At the bottom of the inner front cover is a seal, imperf., in red wax: a shield bearing an ox (?) rampant. Beneath it, in black ink, is “f 13.30”, the “30” written over other figures.

106. For Hermann V of Wied (1477–1552), Elector, Archbishop of Cologne 1515–47, see, e.g., C. Varrentrapp, *Hermann von Wied und sein Reformationsversuch in Köln* (1878) and August Franzen, *Bischof und Reformation. Erzbischof Hermann von Wied in Köln vor der Entscheidung zwischen Reform und Reformation* (Münster, 1971).

Watermarks as follows:— (a) *the original paper*: Letter 1, a coat-of-arms with 3 fleurs-de-lys, approx. Briquet, No.1816 (1529); Letter 2, a “P”, details not clear but in Piccard’s Group XV.271–348 (Gerhard Piccard, *Wasserzeichen Buchstabe P*, iii (Stuttgart, 1977), 238–42); Letter 3, a crown, Piccard, *Die Kronen-Wasserzeichen* (Stuttgart, 1961), ix.81. F.17 (following Letter 3) has a coat-of-arms, Briquet, No.1051 (1539). (b) *the transcripts*: “J. GREEN & SON. 1844”; “R. & J. I. ALLFORD”. (c) *the fly-leaves*: these have the same watermark as the fly-leaves of MSS.26 (q.v.), 42–46 above and 120, 125 below, but the binding is not uniform with theirs. This MS. was bound for Lord Crawford by H. Wood of 13, Bateman St., Soho, London (CLL, Jan.–March 1895, No.168; CLI, 1895–96, No.22 (30th March 1895)).

107. Acquired by Sir Thomas Phillipps from the Pall Mall firm of Payne and Foss in 1840. Lot 1240 in the Phillipps Sale of 17th June 1896, where it was bought for Lord Crawford by Quaritch for £120 (CLL, April–June 1896, No.704). While in Lord Crawford’s possession it was repaired and rebound. At the time of the Phillipps Sale it had its original oak boards. These were retained in the rebinding but covered with white pigskin (stamped on the inner back cover “The Doves Bindery, 1896”) and given two metal clasps. Cobden-Sanderson’s invoice for this for £6.6s. (21 Oct.) is now CLR, 1896–98, No.94).

This MS. has a conflated text. In so far as it reproduces the text of Bede’s *Expositio Actuum Apostolorum* it derives ultimately from the family of which Vienna Nationalbibliothek MS.934 and Munich Staatsbibliothek MS.14,478 (both early 9th cent.) are the oldest representatives and belongs to Laistner’s Class II, but it omits words and phrases and has many interpolations for which there is no authority in any of the early MSS., apart from reproducing virtually the whole text of Acts and not merely the passages cited by Bede for exposition. Where Bede’s commentary gives out, large portions from Arator’s poem on Acts are interpolated. “To an editor of Bede the MS. is of no use, but it may be of some interest to any future editor of Arator studying the textual history of the poet” (M. L. W. Laistner, in a letter of 21st June 1933, now at the front of the volume, and in *Bedae Venerabilis Expositio Actuum Apostolorum et Retractatio* (Med. Academy of America, Pub. No.35 (1939)), pp.xxxv–xxxvi). This MS. was not known to A. P. McKinlay when he published his *Arator. The Codices* (Med. Academy of America, Pub. No.43 (1942)) but he refers to it in his *Aratoris Subdiaconi De Actibus Apostolorum* (Corpus Scriptorum Ecclesiasticorum Latinorum, Vol.lxxii (1951)), p.xvii.

108. From the Benedictine Abbey of Weingarten (see Albert Boeckler, “Unerkannte Weingartner Bildhandschriften” (Sonderdruck aus der Adolph Goldschmidt-Festschrift (Berlin, 1935), pp.35–37), not from Mainz or St. Gall, as suggested by James and Mearns, respectively (see James, i. pp.xix, 193; ii.pl.141). Hanns Swarzenski (*The Berthold Missal* (New York, 1943), p.8) connects our MS. in style with the Lectionaries ascribed to Uodalricus, the oldest known products of the Weingarten scriptorium, ordered to be written by Abbot Cuno (1109–32). The full-page miniature on f.1^v was apparently copied from the portrait of Mark in the Countess Judith’s Gospel Book, now at Fulda (Boeckler, op. cit. p.37).

The ascription of our MS. to Weingarten is confirmed by an erased inscription on f.1. This may be read by ultra-violet photography as “Monasterii Weingartensis 1628”. (James, who had not this advantage, suggested (i.191) the word ‘Moguntium’ as being the only one legible). For the significance of this 17th cent. inscription see MS.86 above, in which it also occurs.

At the top of the Bibl. Sussex. book-plate pasted on the inner front cover is pencilled “No.25, p.CI, Vol.I, Part I, B.S.” (a reference to the page on which our MS. is described in Pettigrew’s *Bibl. Sussexiana. A Descriptive Catalogue*, Vol.I, Part I (1827)) and at the bottom, in ink, is “381” (our MS. was Lot 381 in the Bibl. Sussex. Sale of 2nd Aug. 1844 (Cat., pt.ii, p.34), where it was bought for £30 by Payne and Foss).

The note in ink cited by James (i.190) should read "Bought at Lilly's Aug.¹ [not Aug. 18th] 1846 for [apparently] D.Sus". There is some doubt about the words after "for", but they are not "D to (?) J", as James conjectures. The reading appears to be "D. Sus.", but, apart from other considerations, Sussex died in 1843, when his titles became extinct. Perhaps "from D. Sus. [collection]" was intended? A 13th cent. Bible bought by the same William Stuart from the same bookseller Lilly c. 1840 is noted by de Ricci and Wilson, p.2026, and Edwin Wolf II, *A Descr. Cat. of the John Frederick Lewis Coll. of European Manuscripts* (1937), pp.44-45.

The crest and motto on the front cover are those of Stuart of Aldenham Abbey, Herts., and Tempsford Hall, Beds., and our MS. was Lot 203 in the Stuart Sale of March 1895 mentioned by James (loc. cit.). It was kept on Shelf 5 of Case C in the Tempsford Hall Library (stamp on inner front cover). At the foot of the inner front cover is a large oblong label bearing, in gilt letters, "From A.M.P. to W.S.". Dr. Neil Ker informs me that our MS. was Lot 486 in the Harold Baillie Weaver Sale of 29th March 1898. It is referred to in April of that year in *CLR, March-Apr. 1898*, Nos.4, 28-29, 33, as a recent acquisition to the Bibliotheca Lindesiana, but its source is not given there.

Noted briefly in Frere, ii.50.

109. This MS. was Lot 979 in the Sale of the Library of Dr. Maurice Johnson, F.S.A., of Spalding, Lincs., sold at Sotheby's on 24th March 1898, and was bought there for the Bibliotheca Lindesiana for £58 (Johnson Sale Cat., p.72; *CLR, 1896-98*, No.302). For Johnson (1688-1755) see *D.N.B.*, x.911-12 and the references in Joan Evans, *A History of the Society of Antiquaries* (1956).

James's ascription "Written at Christ Church, Canterbury" has now been rejected and his "probability that the book may have belonged to Rochester" (i.193) confirmed. It is a product of the Rochester scriptorium of "s.xi/xii" as shown by Ker, pp.163, 39 and in a letter of 9th Nov. 1947 (*RLL*).

It may appear in the first catalogue of the Rochester library, drawn up c.1130, where No.69 is "Epistolae sancti pauli glosatae in uno volumine" (see R. P. Coates, "Cat. of the Library of the Priory of St. Andrew, Rochester, from the Textus Roffensis", *Arch. Cantiana*, vi (1866), 127).

It is one of eleven MSS. containing Lanfranc's Commentary (here anonymous) known to Dr. Margaret Gibson, and belongs to her first group (the Bec tradition). See her article "Lanfranc's 'Commentary on the Pauline Epistles'" in *Journal of Theol. Studies*, N.S. xxii (1971), 86-112, particularly p.89 and nn.1 and 2, and App. A (an edn. of Lanfranc's Commentary on 1 Romans based on our MS.). See also Beryl Smalley, "La Glossa Ordinaria" in *Recherches de théologie ancienne et médiévale*, ix (1937), 380-88 (an account of our MS. is given on pp.382-83); Werner Affeldt, "Verzeichnis der Römerbriefkommentare der lateinischen Kirche bis zu Nikolaus von Lyra", in *Traditio*, xiii (1957), 387; and Jean de Montclos, *Lanfranc et Bérenger (Spicilegium Sacrum Lovaniense, Études et Documents, Fasc.37)* (Louvain, 1971), pp.331 sqq. (our MS. is cited p.331 n.4).

For the account of the Trial on Penenden Heath (s.xi/xii), written on a separate gathering of two folios preceding the Pauline Epistles, see John Le Patourel, "The Reports of the Trial on Penenden Heath", in *Studies in Medieval History presented to Frederick Maurice Powicke*, ed. R. W. Hunt, W. A. Pantin and R. W. Southern (Oxford, 1948), pp.15-26; Peter Sawyer, ed., *Textus Roffensis*, Part II (*Early English Manuscripts in Facsimile*, xi (Copenhagen, 1962)), p.16 n.15; and David R. Bates, "The Land Pleas of William I's Reign: Penenden Heath Revisited", in *Bull. Inst. Hist. Research*, li, No.123 (May 1978), pp.1-19. Of the texts there considered, ours (A), which is printed in full by Le Patourel on pp.21 sqq., is almost an exact duplicate of the Report preserved in the *Textus Roffensis*, ff.168-70 (B), but is apparently the earlier of the two.

The liturgical notes are mentioned by Frere, ii.45 (666).

MS.23 above (q.v.) is another 12th cent. "Epistolae Pauli Glossatae".

110. See the detailed studies of this MS. by Rainer Kahsnitz of the University of Bonn, "The Gospel Book of Abbess Svanhild of Essen in the John Rylands Library", in *Bulletin*, liii (1970-71), 122-66,

360–96, and “Die Essener Äbtissin Svanhild und ihr Evangeliar in Manchester”, in *Beiträge zur Geschichte von Stadt und Stift Essen*, lxxxv (1970), pp.15–80, also his note in *Zeitschrift für Kunstgeschichte*, xxxvi (1973), 301 and n.77. Dr. Kahsnitz is of the opinion that it was written in the 70s or 80s of the 11th cent., and, within those years, later rather than earlier, and considers that, in spite of earlier attempts to associate it with Cologne, its illumination is stylistically isolated, perhaps originating within Essen itself, for the Abbess (Svanhild) and “praeposita” (Brigida) of which it was executed. (Svanhild was Abbess from c.1058 and died probably at the end of the 80s or beginning of the 90s.) The binding is a product of the commercial art of the 19th century, although the gilt stamped metal which covers the outer edges is perhaps medieval. For the earlier provenance of the MS. see *Bulletin*, liii. 153–63; it is one of twenty MSS. surviving from the 11th cent. Essen Library and the only one in this country (*ibid.* pp.135 sqq.). Cf. also the comments by F. O. Büttner in *Scriptorium*, xxvii (1973), pp.390–91 (No.747).

Lord Crawford purchased the MS. from the antiquarian booksellers J. and M. L. Tregaskis of High Holborn, London, for £300 on 30th Aug. 1895 (*CLL*, July–Sept. 1895, Nos.607–8, 611–12, 614–17, 619). It had been Lot 8 in the Firmin-Didot sale of May 1879.

Frere, ii.46 (669) notes that it has at f.176 one leaf only of the Capitulary or Breviarium. The inscription (Svanhild/Brigida) is recorded in *Bénédictins du Bouveret. Colophons*, i.295, No.2,355.

As the text, but not the miniatures, showed the effects of an earlier deterioration, perhaps started when it was still in the Treasury at Essen but certainly present in August 1895, the whole MS. was restored in 1963 by Mr. Douglas Cockerell. The text was then bound in new oak boards covered with white pig skin; the previous binding, being considered too heavy, is now preserved separately.

111. Purchased by Lord Crawford at the beginning of December 1896, after much negotiation, from Jacques Rosenthal of Munich, together with MS.112 below (q.v.). He paid £250 for both (*CLL*, Oct.–Dec. 1896, Nos.1053–1251 passim; *CLR*, 1896–98, No.115; *CLI*, 1895–96, No.227). According to the Crawford correspondence, MS.111 was formerly in the Libri Sale, where it sold for £60, and in the Firmin-Didot Sale, where it realised £100 (*CLL*, Oct.–Dec. 1896, No.1163).

The name queried by James (i.197) is (Henry) “Goessens”. Add that on the inner front cover, in a modern hand, in pencil, is “58” within a circle.

De Bruyne notes that this MS. did not come from Germany, as James surmised, but belonged to the church of St. Katherine at Herentals near Antwerp (*Rev. Bénéd.*, xxxiv.252).

112. Purchased by Lord Crawford with MS.111 above (q.v.). De Ricci notes (*RLL*, Sept. 1923): “After having belonged to Libri [it was Lot 88 in his 1862 Sale, where it was sold to Tross for £142], this MS. was in Léopold Double’s Sale (Paris, 24th March 1863), No.383, and was bought for 4,200 fr. by Desprez”. It is referred to in the Crawford correspondence as a former Didot MS.—it was Lot 35 in the 1879 Firmin-Didot Sale—and is mentioned there as having realised 18,000 fr. at that sale and £142 in the Libri Sale (*CLL*, Oct.–Dec. 1896, Nos.1097, 1134, 1218, 1224; *Rev. Bénéd.*, xxxiv.252).

The text of the *Breviloquium* is from the Carthusian monastery of Salvatorberg near Erfurt and may have been the MS. numbered E27 in the 15th cent. library catalogue of that house (see P. Lehmann, *Mittelalterliche Bibliothekskataloge Deutschlands und der Schweiz*, ii (1928), 334).

De Bruyne (*Rev. Bénéd.*, xxxiv.252) confirms James’s suggestion (i.199) that the volume is a “made-up” one, adding: “M. James a fort bien vu que ce feuillet de garde n’appartenait pas primitivement au présent MS. (*Breviloquium* de S. Bonaventure) mais à un volume des sentences de Pierre Lombard . . . Le catalogue des mss. de S. Jacques [de Liège] rédigé par Bouxhon peu après 1667 . . . contient la description suivante: ‘H 113 Iterum liber sententiarum pulcherrime scriptus et paulo ante initium notatur quod Vincentius in speculo historiali libro 30 cap. primo haec habeat: Anno D 1153 etc. . . . sermones composuit.’”

It has been suggested that the plaque of St. Andrew on the binding and the small group of enamels to which it belongs, hitherto considered northern in origin, may have been produced in Spain and date

from the late 12th cent. (see W. L. Hildburgh, "Concerning a Questionable Identification of Mediaeval Catalan Champlévé Enamels" in *The Art Bulletin*, xxvii (1945), 256-57).

113. Lot 128 in the Ashburnham "Appendix" Sale of 1st May 1899, where it was bought by Lord Crawford for £6 (*CLI*, 1899-1900, No.427).

114. Lot 129 in the Ashburnham "Appendix" Sale of 1st May 1899, where it was bought by Lord Crawford for £2 (*CLL*, *Ap.-June 1899*, Nos.585, 592; *CLI*, 1899-1900, No.427).

In *Analecta Bollandiana*, xl (1922), 426, the following emendations to James's list are given: No.3, for "bigrad" read "bigard" (Grand-Bigard); No.86, for "percho" read "parcho" (Parc); No.92, for "hauswica" read "hanswica"; No.285 [*rectius* 287], for "eramensis" read "enamensis" [Eename]; Nos.362 and 383, for "zoma" read "zonja" (forest of Soignes). Also the following identifications: No.288, "monasterium beate Marie de doerrzele", Doorseele (Gand); No.289, "monasterium B.M. de bodelo", Baudeloo (Gand). "M. James devrait en conséquence modifier l'itinéraire du portier (i.210), qui a passé plusieurs fois (voir aussi n°.346) par Gand."

The Roll is cited by J. P. Gumbert, *Die Utrechter Kartäuser und ihre Bücher im frühen fünfzehnten Jahrhundert* (1974), p.49 n.65, for his biography of John de Clivis.

For Elisabeth's Conincs, Abbess of Forest from 9th Feb. 1431 to her death on 19th July 1458, see Berlière, iv.205.

115. Bought by Lord Crawford at Sotheby's on 14th April 1899 (Lot 687) for £12.5s. (note on inner front cover). Also on that cover, in another hand, is "6490".

As the MS. was described in the Sotheby *Catalogue* (p.77) as "Versio Antiqua, Non Vulgata", the New Testament scholar Henry Julian White of Merton College, Oxford, asked Lord Crawford's permission to examine it and he has left a 3pp. note on its text (*CLL*, *Ap.-June 1899*, Nos.781-83). This is preceded by a letter from him to Lord Crawford of 19th June 1899 (*ibid.* No.780) in which he states that "the MS. does not present anything wonderful or remarkable in the way of text."

Watermark on end fly-leaf: R.

116. James notes (i.211) that the St. Maximin *Psalter* was purchased by Lord Crawford from the Bollandists "at a fairly recent date". In fact, the Crawford librarian, Mr. Edmond, wrote on 30th Oct. 1900 to say that, after "hammering away" at them, the Bollandists had "at last" consented to sell. Fearful lest the Belgians, the Germans or Léopold Delisle might get wind of the transaction and intervene, Edmond went to Brussels and from there, on 7th November, sent a long account of the MS. to Lord Crawford. On 8th November it was purchased for the Bibliotheca Lindesiana for £480 and Edmond reports it on 12th November as being "now in the Library" (*CLL*, *Oct.-Dec. 1900*, Nos.914, 925-26, 930, 932-34, 946, 949-50, 959; Barker, *Bibliotheca Lindesiana* (1977), pp.346-47). See also Ambrose Schneider "Rheinische Handschriften in englischen Bibliotheken", in *Rheinische Vierteljahrsblätter*, Jahrg.27, Heft 1/4 (1962), pp.222, 224 (No.11), and MS.117 below. The morocco pull-off case containing this MS. (which was then numbered "133") was ordered from Zaehnsdorf on 13th Dec. 1900 (*CLL*, *Oct.-Dec. 1900*, No.1107).

A 9th cent. date (cf. James, i.211) seems to be now accepted. See, e.g., Bernhard Bischoff, "Panorama der Handschriftenüberlieferung aus der Zeit Karls des Grossen", in Braunsfels, ii.236 n.17, and "Frühkarolingische Handschriften und ihre Heimat," in *Scriptorium*, xxii (1968), 310 (he dates it after 814); David Wright, *The Vespasian Psalter (Early English Manuscripts in Facsimile*, xiv (Copenhagen, 1967)), p.47 n.1; G. L. Micheli, *L'enluminure du haut Moyen Âge et les influences irlandaises* (Brussels, 1939), p.133 and pl.191-92. Doubts have been expressed as to whether the whole MS., including the Calendar, although at St. Maximin's from an early date, actually originated there, and whether the Calendar and the rest are of the same date.

For the "titles" preceding the Psalms (ff.12-15, "Expositio omnium psalmorum") see Pierre Salmon, *Les "Tituli psalmorum" des manuscrits latins (Collectanea Biblica Latina, xii (1959))*, where our MS. is one of the eight he uses for his edition of the "Série de Saint Augustin de Cantorbéry", i.e. his Series II (pp.77-93); Dom Salmon states (p.77) that the present MS. (his MS.1), B. L. Cotton Vesp. A 1 and St. Gall Stiftsbibliothek 110 represent an Italo-Insular tradition in this respect. On the Psalter prefaces see Wright, op. cit. pp.48 sqq. The collects in our MS., recited after each Psalm, combine the Spanish and Roman series of such prayer formularies according to Louis Brou (*The Psalter Collects from V-VIth Century Sources (Henry Bradshaw Soc., lxxxiii (1949))*) and a personal letter in *RLL*, 12th June 1955) and Henry Ashworth ("The Psalter Collects of Pseudo-Jerome and Cassiodorus" in *Bulletin*, xlv (1962-63), p.287 n.2). Attention is drawn to the Litanies by Maurice Coens in "Anciennes litanies des saints", in *Recueil d'Études Bollandiennes (Subsidia Hagiographica, xxxvii (1963))*, 214 sqq. See also Lambert, tome 1B, p.1081, tome 2, p.304, tome 3B, No.309; Frere, ii.41 (653). The obit of Ada, sister of Charlemagne, from the margin of the Calendar for May (f.3^v), is cited in *Bénédictins du Bouveret. Colophons*, i.8, No.66. Cf. *ibid.* No.67.

Our MS. is discussed in relation to the Trier school of MS. illumination and its relationship to the Franco-Insular style by Carl Nordenfalk, "Ein karolingisches Sakramentar aus Echternach und seine Vorläufer", in *Acta Archaeologica (Copenhagen)*, ii (1931), 232-33. (I owe this reference to Professor Jacques Guilmain of the University of New York.)

On each of the front and end fly-leaves is the watermark: two heads couped within a double circle around which is LEOPOLD and LOUISE, and a lion rampant within a double circle around which is L'UNION FAIT LA FORCE.

117. Mr. Edmond, Lord Crawford's librarian, saw this MS. for the first time in November 1900 when he visited the Bollandists in connection with the St. Maximin *Psalter* (MS.116 above, q.v.). It was known to them as the "Livre d'Or". It was purchased for the Bibliotheca Lindesiana for £100 at the same time as MS.116 (*CLL*, Oct.-Dec. 1900, Nos.932, 934, 949, 959; Barker, *Bibliotheca Lindesiana*, p.347). Lord Crawford had it sent to G. F. Warner of the British Museum for examination in December 1900 (*ibid.* No.1110) and while there it was measured for its morocco pull-off case by Zaehnsdorf (*ibid.* and No.1107); the MS. was then numbered "134".

Haseloff assigns our MS. to N.E. France, 2nd half of the 13th century. It belongs to his "Gruppe mit Achteilung" (see Günther Haseloff, *Die Psalterillustration im 13. Jahrhundert* (1938), pp.53, 112-113 (Tab.11, No.VII)). Noticed briefly in Frere, ii.50, where it is also stated to be N.E. French. The marginal illustrations on ff.9, 193, 236 are noted in Lilian M. C. Randall's *Images in the Margins of Gothic Manuscripts* (1966), pp.153 (col.2), 161 (col.2), 202 (col.2), 229 (col.1), 234 (col.1).


118. Bought by Lord Crawford for £50 on 30th May 1899 from Maggs Bros., who had bought it for stock "the other day" at Sotheby's for £38 (Lot 307) (*CLL*, Ap.-June 1899, Nos.495, 498, 517, 530, 544, 546; *CLR*, 1899-1900, No.483). The reference to "the other day" is to 13th April 1899 (see Sotheby's *Catalogue of a Collection of Valuable and Rare Books and Important Ancient Illuminated and Other Manuscripts*, 12th-14th Ap. 1899, p.36, where our MS. is Lot 307; the owner is not given).

On the front cover, top R.H. corner, is a label bearing, in ink, "40 62".

119. The "Peach of Leicester" mentioned by James (i.222) is H. H. Peach, rare book dealer, of Stoughton Road, Stonegate, Leicester, later of 37, Belvoir Street, Leicester. His name appears on the front fly-leaf followed by the date "1903". He gave the Rylands "the first offer, viz. £200", for the Hambledon Missal on 3rd June 1904 and later the same month brought it to the Library for inspection. Mrs. Rylands purchased it in 1904 for £150 but his receipt to her is dated 20th March 1905 [*sic*] (*RLL*). The MS. formed part of Mrs. Rylands bequest to the Library, to which it came in June 1909 (she died 4th Feb. 1908); its Library Accession Number is R18110.

MSS.122-24 below were also acquired from Peach.
Cf. the account in Frere, ii.42 (658).

120. Purchased for the Rylands from the Manchester bookseller J. E. Cornish on 14th May 1905 for £1.10s. Its Library Accession Number is R11789.

On the Inner front cover is: “”. The fly-leaves have the same watermark as MSS.26 (q.v.), 42-46 and 125, but the binding, for which see James, i.222, is different.

Aula Regia near Prague is Königssaal (Zbraslaw), not Königsberg.

121. Purchased for the Rylands from Sherratt and Hughes of Manchester on 1st May 1906 for £14.14s. Its Library Accession Number is R12580.

122. Noted as an Evesham MS. by Ker, p.81.

Purchased for the Rylands on 20th April 1906 for £10.10s. from H. H. Peach (see MS.119 above). Its Library Accession Number is R12627.

The Charles Lilburn mentioned by James (i.224) is, his motto (“Vis viri fragilis”) indicates, of the Lilburn(e) family of Thickley Punchardon, co. Durham. “Samuel Kenricke” is apparently Samuel Kenrick of co. Worcester, who matriculated (Christ Church) 16 Nov. 1621, aged 18, graduated 6 Dec. 1623 and became in 1625 vicar of Ecklington, co. Worc. (Foster, *Alumni Oxonienses*, ii (Early Series, 1891), 844).

123. Purchased for the Rylands from Peach of Leicester (see MS.119 above) on 27th Sept. 1906 for £50. Its Library Accession Number is R13193. Bound by F. Bedford.

“The only manuscript of a complete Carmelite Missal known to exist in England”; executed in the late 14th or early 15th cent., probably in North Italy (see Margaret Rickert, *The Reconstructed Carmelite Missal* (London, 1952), p.128 and the Index references). See also the description in Frere, ii.45 (664).

The arms and motto (“In Christo speravi”) on the bookplate of the Jonathan Peckover mentioned by James (i.225) indicate that he was a member of the Wisbech, co. Camb., banking family of that name. He would appear to be the Jonathan (1835-82) who was the brother of Alexander, 1st Baron Peckover (1830-1919), himself a collector of MSS. Part of Alexander’s library was bequeathed to Miss Algerina Peckover and was sold at Sotheby’s in May 1925, July 1926 and Dec. 1927. It included another fine Italian Missal (sale of 12th Dec. 1927, Lot 120), dated in the catalogue c.1000.

124. Purchased for the Rylands from Peach of Leicester (see MS.119 above) on 1st Feb. 1907 for £6.10s. Its Library Accession Number is R13470.

Items 2 (Ps.-Seneca, Ps.-Martinus-De Braga, ff.47 sqq.) and 3 (Martinus Dumiensis, ff.48 sqq.) are noted from this MS. in Bloomfield, Nos.3,609 and 4,457, respectively.

The line immediately above “Mediolani” (James, i.228) reads “pörtam orientalem”.

125. Purchased for the Rylands from R. Wood of Leeds on 20th June 1900. Its Library Accession Number is R5983.

Two of the four front fly-leaves and all the ten back ones have the same watermark as on the fly-leaves of MSS.26 (q.v.), 42-46 and 120 above, but the binding (modern, half leather, stamped “JR” [i.e. John Rylands] in gilt) is different.

On the remaining two front fly-leaves the watermark is “GFM” within a panel and a (?) coat of arms.

Our MS. (ff.2-14) is not recorded in the list of MSS. of the “Testamenta XII Patriarcharum” given in

S. Harrison Thomson, *The Writings of Robert Grosseteste* (1940), pp.42 sqq., nor by D. A. Callus, ed., *Robert Grosseteste* (Oxford, 1955).

The "Ge. Veesenmeyer" of Ulm, whose notes on a front fly-leaf are mentioned by James (i.228), is Georg Veesenmeyer (1760–1833). A lengthy account of him may be found in *Allgemeine Deutsche Biographie*, xxxix (1895), 519–23.

126. Purchased for the Rylands from Major W. Alcock-Beck of Sawrey, co. Lancs., on 30th Oct. 1901 for £12. Formerly Lot 30 in the Duke of Sussex's sale, 31st July 1844, where it was purchased by Rodd for 2s. (*Bibl. Sussexiana: Catalogue*, ii.3). See also MS.127 below.

De Bruyne notes: "Le no.126 vient du couvent de Ste.-Agathe de l'Ordre des Croisiers à Cuyck (Hollande); il fut écrit, probablement à Ste.-Agathe, par Henri de Kalkar, qui devint prieur au couvent Pons coeli à Bruggen sur la frontière de la Hollande et de l'Allemagne. Cf. Hermans, *Annales canonicorum regularium S. Augustini Ordinis S. Crucis*, t.I, p.147" (*Rev. Bénédict.*, xxxiv.252; cf. the entries on the front fly-leaf and at the end cited by James, i.229). Noted in *Bénédictins du Bouveret. Colophons*, ii.366, No.6,478.

127. Purchased for the Rylands from Major W. Alcock-Beck of Sawrey, co. Lancs., on 30th Oct. 1901 for £30. See also MS.126 above.

The donor in 1844 mentioned by James (i.229) was D. Banfield (*not* Benfield) Hickie.

Noted briefly by Frere, ii.50; F. Ll. Harrison, *Music in Medieval Britain* (1967), p.341 n.3.

The front and end fly-leaves bear the watermark "1810".

128. Acquired by Phillipps (MS.2779) from Thorpe (see *Cat. Librorum Manuscriptorum in Bibl. D. Thomae Phillipps, Bart., A.D. 1837* (1837), p.32; A. N. L. Munby, *Phillipps Studies*, No.3 (1954), p.149).

Purchased for the Rylands from W. H. Hoyle on 28th Jan. 1904 for £4. Its Accession Number is R10163 (not R10168). The Conybeare entry on the fly-leaf (James, i.231) is dated "1809" (not "1889"), the reference being to John Josias Conybeare (1779–1824), for whom see *D.N.B.*, iv.986.

129. Purchased for the Rylands for £3.3s. from an Augustinian Convent at Clondalkin, nr. Dublin, on 31st March 1908.

See also Frere, ii.49 (679), who describes our MS. as "Sarum Office of the Dead with Kalendar, Litany and private devotions" and notes that f.18 is missing; A. Wilmart, *Auteurs spirituels et textes dévots du moyen âge latin* (1932), p.421 n.1.

The treatise on ff.88–123 is the "Stimulus Peccatoris" of the Cistercian William of Rymington. Our text was consulted for the edition by Robert O'Brien in *Cîteaux, Commentarii Cistercienses*, t.xvi (1965), 278–304. The MS. is also noted in C. H. Talbot, "A List of Cistercian Manuscripts in Great Britain" in *Traditio*, viii (1952), 417.

130. Purchased for the Rylands from Quaritch on 6th July 1908 for £1.2s., he having bought it for £1 at the Phillipps Sale on 18th June (Lot 642).

131. The Abbé Allard is Abbé Joseph-Felix Allard (1795–1831), curé of Saint-Eustache, Paris, from whose library a number of other MSS. passed into the Phillipps Collection.

Bought for the Rylands for £5.10s. by Quaritch at the Phillipps Sale of 1908, he having purchased it there for £5 on 18th June (Lot 664).

The sermons on ff.2–83 (James, Section I (i.233)) are by the Cistercian Guerricus de Tornaco (de Igny), beg. imperfectly in the middle of *De Adventu Domini Sermo I* (P.L., clxxxv, col.13, l.30, "nobis de caelo"). Our MS. omits *De Purificatione B. Marie Sermo V* (2) (ib. cols.79–89), *In Dominica*

Palmarum Sermones I and II (ib.127-34) and *In Assumptione B. Mariae Sermo 111* (ib.193-97). These omitted sermons are Nos.19, 30-31 and 50 respectively in Schneyer, *Rep. der lateinischen Sermones des Mittelalters (Beiträge zur Geschichte der Philosophie und Theologie des Mittelalters, Bd.xliii, Heft 2* (1970)), pp.248-52, the remaining ones being as listed there by him (Nos.1-18, 20-29, 32-49, 51-54). Our MS. is not in Schneyer's list of MSS. cited (p.252) nor is it mentioned by C. H. Talbot in his "A List of Cistercian Manuscripts in Great Britain" in *Traditio*, viii (1952), p.410.

Our MS. is apparently referred to in Henri Barré, "Deux sermons du 12^e siècle pour la fête de la Conception" in *Sciences ecclésiastiques*, x (1958), 341-58, but I have not seen this.

132. Purchased for the Rylands on 18th June 1908 for £33 from J. & J. Leighton, who had acquired it that day at the Phillipps Sale for £23. Its Library Accession Number is R15387. See also Munby, *Phillipps Studies No.4* (1956), p.208 (Phillipps MS.22,344).

133. One of the block of MSS. (3335-3403) acquired by Sir Thomas Phillipps on 19th Feb. 1827 at the first sale of the library of the Rev. Henry Drury (d.1841) according to *Cat. Librorum Manuscriptorum in Bibl. D. Thomae Phillipps, Bart., A.D. 1837* (1837), p.39. See also de Ricci, pp.98, 122 and n.2; Munby, *Phillipps Studies No.3* (1954), pp.53-54, 151 (where it is noted that, according to the master copy, the largest part of this block came from the library of Abbé Luigi Celotti; for a note on his collections see *ibid.* p.50).

Purchased for the Rylands on 19th June 1908 for £2.12s.6d. from Bull and Auvache, who bought it for £1.12s. at the Phillipps Sale on 16th June. Its Library Accession Number is R15390.

134-134a. Purchased for the Rylands on 6th July 1908 for £3.9s.4d. from Quaritch, who bought them at the Phillipps Sale on 18th June for £3.3s. (Lot 742). The Library Accession Number is R15379.

According to the Sotheby *Catalogue*, p.104, they came "from Fenton's Collection." Although the Phillipps' number is high (34,911), this could be the Rev. Samuel Fenton of Sandown Park, Wavertree, Liverpool, from whom, in December 1858, Phillipps had purchased the topographical MSS. of his father Richard Fenton, which contained much of Welsh interest; there are a number of other Welsh documents in this Sale (see Munby, *Phillipps Studies No.4* (1956), p.84).

135. Lot 261 on the second day of the Phillipps Sale of June 1898 (of which James (i.237) notes Lat.MS.135 was part) comprised two parchment account rolls (Mich.1316-1 July 1317) respecting the king's mines in Devon, Richard de Wigornia, *custos*, and William de Hicche, *contrarotulator*, one 6ft. in length, the other 4ft.6in. These two rolls are now in this Library, Lat.MS.135 being one of them. But, Mr. R. L. Davids of Sotheby's has informed me, Lot 261 was not sold in the 1898 Phillipps Sale. Each of our rolls appears separately in the later Sotheby Phillipps Sale of June 1908 and April 1911. As follows:-

The longer roll ("Rotulus contrarotulatoris", m.1), described by James as Latin MS.135, has endorsed: "Phillipps MS.24022" (not "34022", as James, *loc. cit.*); a Sotheby sale label bearing "225"; and the Accession Number R15388, showing that the Rylands bought it from Maggs on 19th June 1908 for £8.0s.4d. Maggs had purchased it in the Phillipps Sale of 16th June of that year for £6.5s., where it was Lot 225 (see Sotheby *Catalogue* of June 1908, p.31). Also endorsed is "Latin Mss.152", altered to "135"; these are Rylands numbers.

The shorter roll ("Rotulus custodis", m.1), of which the longer is a duplicate, is now Ryl. Phillipps Ch.1 (see R. Fawtier, *Hand-List of Charters . . . in the . . . John Rylands Library*, i (1925), 43). Endorsed is "Phillipps MS.35582;" a Sotheby sale label bearing "257"; and the Accession Number R26218, showing that Quaritch purchased it for the Rylands in the Phillipps Sale of 25th April 1911 for £10.17s.6d.; it was Lot 257 in that Sale (see Sotheby *Catalogue* of April 1911, p.45; cf., incidentally, the description in the Sotheby *Catalogue* of June 1898, p.31). Also endorsed is "Latin MSS.248", a Rylands number not used at the time, for a reason not now clear.

136. Formerly Spencer MS.112 (not noted as such in James, i, pp.xix, xxiii, 238). Bears the Rylands book-plate of 1894.

James's foliation (i.238) should read "2 + 414" (not "2 + 45").

See also the description by Frere, ii.36 (No.638).

137. Formerly Spencer MS.113. Bears the 1894 Rylands book-plate.

Noted briefly by Frere, ii.50, as "Psalter with Kalendar from Flanders".

138. Formerly Spencer MS.226 (and noted as such in James, i, pp.xx, xxiii but not on p.243).

Noted by Frere, ii.50.

139. Acquired by Lord Spencer (MS.1692) before 1789, according to de Ricci (*RLL*, Sept. 1923; based on his argument that the Spencer press-marks may be considered as accession numbers. Cf. also his *Census of Caxtons* (1909), p.140, and *English Collectors*, p.77).

The watermark throughout, save on the first fly-leaf, is the Dutch "Pro Patria" or "Maid of Holland", although it may be seen only in small sections on certain pages owing to the size of the MS. For a note on the duration of this watermark see Churchill, p.28. The general outline here seems to be most similar to Churchill's No.133 (1713, J. Villedary), although the letters beneath, which are only fragmentarily visible, are different. See also *Nostitz Papers*, pp.87 sqq.

Perizonius (Jacobus Perizonius (or Voorbroek), d. 6th Ap. 1715), by his Will of 26th Feb. 1715, bequeathed his MSS. and books to Leiden. The MSS. are preserved there as the "Codices Perizoniani," see the catalogue of them, *Bibliotheca Universitatis Leidensis. Codices Manuscripti*, iv (Leiden, 1946).

140. Acquired by Lord Spencer before 1789 according to de Ricci (see MS.139 above).

Bears the 1894 Rylands book-plate. Bound by C. Kalthoeber of London.

Noted by Lambert, tome IB, p.630. Examined for "pecia" by Abbé Destrez, Aug. 1949; result negative. See also Hanns Swarzenski, *Die lateinischen illuminierten Handschriften des XIII. Jahrhunderts in den Ländern an Rhein, Main und Donau*, pp.91 n.1, 92 n.18.

141. Acquired by Lord Spencer before 1789 according to de Ricci (see MS.139 above).

Bears the 1894 Rylands book-plate.

The colophon is noted in *Bénédictins du Bouveret. Colophons*, iii.381, No.10,517.

142. Acquired by Lord Spencer c.1806/1807 according to de Ricci (see MS.139 above). Its Spencer number was, however, 13408 (inner front cover), not 13048, as James, i.249.

See also the description by Frere, ii.49 (680). Recorded by J. Brückmann, "Latin Manuscript Pontificals and Benedictionals in England and Wales" (*Traditio*, xxix (1973), p.445), as a Pontifical of Auxerre. But the statements there and by Frere (loc. cit.) and the conjecture by James (i.250) that the arms on f.1 are those of Jean Baillet, Bishop of Auxerre (1478-1513), are incorrect. Baillet's arms are different in every respect and the arms on f.1 remain so far unidentified.

Add to the indications of provenance that on the verso of the first vellum fly-leaf and the recto of the last one—which leaves were pasted down on the inner front and back covers of a former wooden binding, as the impression on them shows—is written, in ink, "Dair[n?]" (French, xviith cent.?). In pencil at the top of the first paper fly-leaf is "£2.5.0," struck through.

143. Acquired by Lord Spencer in 1811 or 1812 according to de Ricci (see MS.139 above).

Although bearing the printed ticket *Bibliotheca Lamoniana Y 116* and stamp "L", our MS. does not appear to be recorded in B. L. King's MS.382 (Vol. U-Zuo of the Bibl. Lamoniana catalogue).

Front fly-leaf: "3/*M*/118". The "118" is struck through and 120 written below.

144. Acquired by Lord Spencer in 1814 according to de Ricci (see MS.139 above).

Bears the 1894 Rylands book-plate.

Noted briefly by Frere, ii.50.

145. Acquired by Lord Spencer after 1822 according to de Ricci (see MS.139 above).

Add to the indications of provenance: at the top of the front fly-leaf is “*fl. i.5*”, followed by a fainter inscription in another hand which may be read in part as “Jago Ellys pi(?) Gwnne [struck through]” with “Gwn” underneath. At the foot of f.1 is “S. Guyn” and on the inner front cover the 1894 Rylands book-plate.

The occurrence of St. Bernardine of Siena in the Calendar (May) and Litany places this MS. after May 1450.

In the prayer “Obsecro te” occurs: “et in omnibus rebus illis in quibus ego sum facturus, locuturus aut cogitaturus omnibus diebus et noctibus, horis atque momentis vite mee. Et michi famule tue [*sic*] impetres”, etc. In the prayer “O intemerata” the feminine is used throughout. Books of Hours in which the suppliant is referred to in both the masculine and feminine are not uncommon, see e.g. Leroquais, *Les Livres d’Heures*, i (1927), Nos.7, 26, 53, 73.

See also Lambert, tome IVA, pp.62, 72 n.10; Frere, ii.50.

146. Acquired by Lord Spencer after 1822 according to de Ricci (see MS.139 above).

The notice of Henry VI on f.12 ends: “Et sepultus est apud Chercheshey [*not* Cherchesbery]”.

The inscription on f.16^v should read “Ex libris Wolstani Paston [*not* Paxton] dono Patris [*not* fratris] sui 1630”.

Dr. de la Mare notes that our MS. is related to the group of genealogies in “roll-codex” form of the type of Lyell MS.33, the two MSS. most close to it being Oxford, Brasenose Coll.17 and B. L. Stowe 72 (see her *Cat. of the Collection of Medieval Manuscripts Bequeathed to the Bodleian Library, Oxford*, by James P. R. Lyell (Oxford, 1971), p.84; *RLL*, 14th May 1968).

147. Acquired by Lord Spencer after 1822 according to de Ricci (see MS.139 above).

Bears the 1894 Rylands book-plate.

Dated 15th cent. in Elsa de Haas and G. D. G. Hall, *Early Registers of Writs* (*Selden Soc.*, lxxxvii (1970)), p.xxv.

There are two sets of fly-leaves, of which the later (19th cent.) have no watermark. The watermark on the earlier set has not been precisely identified. It is a long narrow hand, surmounted by a five-pointed star; a fleur-de-lys fills the back of the hand.

148. Acquired by Lord Spencer after 1822 according to de Ricci (see MS.139 above).

Bears the 1894 Rylands book-plate. Bound by Fazakerley of Liverpool.

These fragments are identified on the front fly-leaf by “E.G.D.” This is the bibliographer Edward Gordon Duff, who was formerly on the staff of the Rylands. It seems probable, as James (i.256) suggests, that they come from a binding; if so, Gordon Duff does not specify the volume in another note he has left in a Library file recording their presence.

149. Not a former Spencer MS. (as James, i, pp.xx, xxiii, 256) but purchased for Mrs. Rylands from Thomas Toon, second-hand bookseller of 42, Ship St., Brighton, on 12th May 1891 for £4.5s. (see the invoice in *Rylands Library Invoices*, i.42, where is a description fitting our MS., including “wanting one leaf in Matt., with considerable commentary surrounding Text—in same hand—in Matt.” [and only in Matt.]). Nor does our MS. have the distinctive Spencer number.

Bound by W. Pratt (so stamped) of 35, Cumberland St., Pimlico, London, S.W. It would appear to be the 2 vol. *Biblia Latina* in his invoice of 31st Dec. 1891 (£9.15s.) (*Rylands Library Invoices*, i.83).

Examined for "pecia" by Abbé Destrez in Aug. 1949; result negative. Noted by Lambert, tome IB, p.630.

150. Not a former Spencer MS. (as James, i. pp.xx, xxiii, 257), but purchased by Mrs. Rylands in April 1894 from Sotheran for £4.15s. plus commission (*RLL*, 1894, letter from J. Arnold Green to Mrs. Rylands, 19th April). Green adds: "The binding is shabby and common, so I am having it put into a plain morocco cover". Zaehnsdorf's invoice for this (£2.10s.) is dated 1st September 1894 (*Rylands Library Invoices*, ii.141). "1816" is not the former Spencer number (as James, i.257), but its Rylands Accession Number. It also bears the 1894 Rylands book-plate.

Noted by Ker, p.197, as a Whalley manuscript.

For art.(1) see the references in Lynn Thorndike and Pearl Kibre, *A Cat. of Incipits of Mediaeval Scientific Writings in Latin* (London, 1963), col.324 (first item), and R. A. B. Mynors, *Cat of the Manuscripts of Balliol College, Oxford* (Oxford, 1963), p.268, where our MS. is cited.

On the end fly-leaf is a note in pencil on the collation by "E[dward] G[ordon] D[uff]" dated 26th May 1896. Cf. MS.148 above.

151. Not a former Spencer MS. (as James, i. pp.xx, xxiii, 258). "4599" (James, i.258) is not the former Spencer number, but its Rylands Accession Number. Bears the 1894 Rylands book-plate.

Noted by Ambrose Schneider in "Deutsche und französische Cistercienser-Handschriften in englischen Bibliotheken", in *Cistercienserchronik*, 69. Jahrg., No.61/62 (Dec. 1962), p.47 (No.19) among Cistercian MSS. of unknown origin; by Frere, ii.44 (663); and by P. Solutor Marosszéki, "Les origines du chant cistercien", in *A.S.O.C.*, Ann. VIII (1952), Fasc.1-2, p.161.

The coat of arms and motto on f.1 mentioned by James (i.258) are those of Hartstonge of Dublin.

152. Not a former Spencer MS. (as James, i.xx, xxiii, 259). "5003" (James, i.259) is not the former Spencer number but the Rylands Accession Number and is in the hand of Edward Gordon Duff (see MS.148 above).

See also the description in Frere, ii.39 (646). It is cited in S. J. P. Van Dijk, *Sources of the Modern Roman Liturgy*, i (1963), p.131 n.5 (with reference to the Kalendar), and *Bénédictins du Bouveret. Colophons*, v.286, No.16,981.

153. Noted by Ker, p.23, as from Byland and dated by him "s.xiii ex."

A paper (watermark: "Dynson, 1839") inserted at the front of the volume suggests that this MS. was at Ashburnham Place in 1844. This contains an analysis of the contents subscribed in pencil: "These notes (in Ink) were given to me by J. Holmes, Esqr. May 1844. A." "A." is Bertram, 4th Earl of Ashburnham, the collector, and "Holmes" John Holmes of the British Museum, who helped him with several of his catalogues. Our MS. appears in the 1853 Ashburnham catalogue, s.v. "Grosthead" (*A Catalogue of the Manuscripts at Ashburnham Place, 1853*, London, [n.d.]), in the 1861 catalogue (see Delisle, "Vente de manuscrits du Comte d'Ashburnham" (extract from *Journal des Savants*, June and Aug. 1899), p.6, No.97), and in the account of the Ashburnham MSS. published for the Historical MSS. Commission in 1881 (8th Rep., App.III, p.104 (97)). It was sold in the Ashburnham "Appendix" Sale of May 1897 and bears its sale number (97) on two labels typical of "Appendix" MSS., an oblong white one pasted on the inner front cover and a circular yellow one at the bottom of the spine (in the latter case altered from "96"). At that sale it was acquired by Henry Yates Thompson, who sold it two years later in the first of his two Sotheby "Appendix" sales (1st May 1899, Lot 48). De Ricci informed us (*RLL*, Nov. 1933) that it was afterwards in the collection of Frederick Clarke of Ormond House, Wimbledon, sold at Sotheby's on 31st Oct. 1904 (Lot 453). Its Rylands Accession Number (R16422) indicates that it was purchased from Quaritch in November 1908 for £18.18s. The suggestion (James, i.262) that the scribbles on the fly-leaves are Henry Savile's shorthand is rejected by A. G. Watson in *The Manuscripts of Henry Savile of Banke* (London, 1969), p.73 (No.296).

Item 1 (ff.3–14^v, Grosseteste, *Templum Domini*) is noted from this MS. in Bloomfield, No.5,982 (where alternative titles are given), S. Harrison Thomson, *The Writings of Robert Grosseteste* (1940), p.139, and Stegmüller, No.7,404.4, and Item 2 (ff.14^v–27, *Flores Bernardi*) in Matthäus Bernards, “Zur Ueberlieferung der Bernhardschriften. Beobachtungen an einem Bernhardflorilegium”, in *Cîteaux in de Nederlanden*, Deel 5, Afl.3 (1954), p.155. Items 12 (ff.130^v–48, Franciscus de Mayronis, *Liber Florum*) and 15 (ff.199–242, Johannes de Deo, *Penitentie*) are not noted by, respectively, G. E. Mohan, “Initia Operum Franciscalium”, in *Franciscan Studies*, xxxvii (1977), 374* and Bloomfield, No.0238, nor are the texts of the St. Bonaventura items recorded in the Franciscan edition of his *Opera Omnia* (Quaracchi), namely, Item 6 (ff.30–96^v), *Breviloquium* (= *Op. Omn.*, v (1891), 201 sqq., see also Mohan, op. cit. in *Franciscan Studies*, xxxvi (1976), 152*–53* and the references there); Item 7 (ff.97–112), *Itinerarium Mentis in Deum* (= *Op. Omn.*, v.295 sqq., see also Mohan, op. cit. in *Franciscan Studies*, xxxvii.203* and the references there); Item 9 (ff.115–127^v), *De Triplici Via* alias *Incidium Amoris* (= *Op. Omn.*, viii (1898), 3 sqq.; in *Archivum Franciscanum Historicum*, 1.260, it is stated that our MS. was consulted for the edn. *Saint Bonaventure. Itinéraire de l'âme en elle-même* by Jean de Dieu De Champsecret and Louis de Mercin (Blois, 1956), which I have not been able to see); and Item 13 (ff.149–65), *Lignum Vitae* (= *Op. Omn.*, viii.68 sqq., see also Mohan, op. cit. in *Franciscan Studies*, xxxv.51* and the references there).

Noted in Matthäus Bernards “Flores Sancti Bernardi”, in *Bernhard von Clairvaux, Mönch und Mystiker* (International Bernhardskongress, Mainz, 1953), ed. Joseph Lortz, p.192 n.3.

154. Purchased for the Rylands from J. and J. Leighton for £14 on 6th July 1908. Its Library Accession Number is R16585. Bound by F. Bedford.

The MS. is dated 15th cent. in Elsa de Haas and G. D. G. Hall, *Early Registers of Writs* (Selden Soc., lxxxvii (1970)), p.xxv. For William Spryge (f.214^v) see Emden, iii.1746, where his ownership of this MS. is mentioned. He was dead by June 1478.

155. In his collation (i.265) James gives quire 4 as “4¹² (+ 4 leaves after 2)”. It consists of 2 outer conjugate leaves with, within them, two conjugate leaves and four conjugate leaves (16 in all). Add that the eleven quires are lettered “[a]”–“[i]” (excluding “[j]”) and that the MS. was purchased for the Rylands on 24th November 1908 from Quaritch for £225, its Library Accession Number being R16980.

Not a Canterbury MS. but a London Guildhall MS., to be dated “s. xiii in.” (not “cent. xii”). Our MS. and B.L. Add. MS.14,252 are both in the same hand and form a single MS., composed before 1216, which was divided at some unknown but probably relatively late date, the former consisting of the first half (quires 1–11), the latter of the second half (quires 12–23) of the original unit (see Neil Ker, “Liber Custumarum, and Other Manuscripts Formerly at the Guildhall”, in *The Guildhall Miscellany*, Vol.1, No.3 (Feb. 1954), pp.37 sqq., and *Med. Libraries* (1964), pp.47, 126 n.4, 127; F. Liebermann, “A Contemporary Manuscript of the ‘Leges Anglorum Londoniis collectae’”, in *E.H.R.*, xxviii (1913), 732 sqq. (Liebermann, however, incorrectly considered B.L. Add. MS.14,252 to be “the second volume of the same work” (p.733)); William Kellaway, “John Carpenter’s Liber Albus” in *Guildhall Studies in London History*, Vol.3, No.2 (April 1978), pp.71–72). Dr. Ker suggests that the two medieval marginalia mentioning a “Liber Alex.” could refer to a MS. owned or compiled by the City official Alexander de Swerford (cf. James, i.269–70).

Our MS. is the earliest of the six surviving medieval MSS. of the *Leges Henrici Primi*. Within the London group it is most closely related to B.L. Cotton Claud.D II (c.1310) but, according to L. J. Downer, it has a special relationship with the leading MS. of the other main group (in the *Red Book of the Exchequer*, c.1225). See his *Leges Henrici Primi* (Oxford, 1972), particularly pp.46–50 passim and, for its relationship to the other MSS., pp.62–73 passim. Our MS. (his “Rs”) is used by him as one of the three primary sources for his edition of the text of the *Leges* (ibid. p.79). See further Wendy Davies and Hayo Vierck, “The Contexts of Tribal Hidage: Social Aggregates and Settlement Patterns”, in

Frühmittelalterliche Studien, Bd.8 (1974), pp.225 and n.4 and, particularly, 289–90 (with a stemma), where it is stated that “the relationship between Ryl. and Cl. [the Claudius MS.] is much closer than that suggested by Downer”.

156–158. Purchased for the Rylands from Bull and Auvache on 24th Feb. 1909 for £55. The Library Accession Number is R17183.

The following watermarks occur:- Vol.1, front fly-leaf: a bunch of grapes and the letters “P” “P” within a rectangle separated by a heart; Vol.2, front and end fly-leaves: a bunch of grapes and the letters “I” “I” within a rectangle separated by a heart; Vol.3, front fly-leaf: the unusual watermark Heawood, No.1345, recorded by him as being found only in the McBey collection and unidentified and undated. The end fly-leaf of this volume bears one of the watermarks used in the 18th cent. by the noted Auvergne paper-maker Cusson, the nearest in Heawood being Nos.3292 and 3293a (Paris, c.1717 and (?)1743).

The scribe is noted in *Bénédictins du Bouveret. Colophons*, iii.450, No.11,067.

159. Mrs. Rylands bequest, May 1909. Its Library Accession Number is R17973.

The Quaritch catalogue referred to by James (i.273) is his *A General Catalogue of Books*, i (1887). Our MS. is No.9 there and was offered for £72.

See also the description in Frere, ii.47 (674), who states that the Capitulary (f.199^v) is not altogether of the standard type and has some peculiarities.

Frere gives the measurements of the MS. as 271 x 192mm. James has, incorrectly, 130 x 96mm. More correct would be 273 x 197mm. There has been considerable clipping by a binder, affecting marginals and page headings; in some cases the whole of the page heading has been clipped off.

The colophon is recorded in *Bénédictins du Bouveret. Colophons*, i.70, No.519.

160–163. Mrs. Rylands bequest, May 1909. Their Library Accession Numbers are R17974–77.

All are briefly noted by Frere, ii.50, who considers MS.161 French.

164. For an expansion of the information given by James (i.282) respecting the provenance see Salomon Reinach, “‘Sainte Geneviève sur Notre-Dame de Paris’. Miniature parisienne du XV^e Siècle” in *Gazette des Beaux-Arts*, 64^e Année (1922), 11^e Semestre, pp.259–60. To this add that the paper on which is written an account of the MS. when it was in Page-Turner’s possession (James, loc. cit.) has the watermark “1808”, that Dr. F. W. Richards, another former owner, lived in Saint Thomas Street, Winchester, and that in the top L.H. corner of the front fly-leaf of the MS. is written, in ink: “✠ G : I : B : R : 1856” and, in another hand in red crayon, “12;” the author of the letter in *The Gentleman’s Magazine* mentioned by Reinach (p.260) should be C. A. Buckler (not Buckle) and *The Gentleman’s Magazine* itself is the one for Jan.–June 1860 (vol.207), not 1861. A note in the Library files states that the MS. was sent on approval by Sotheran and Co. “so as to reach Longford Hall [Mrs. Rylands’ home] July 11th” [no year is given, but it was probably in the 1890s]. Mrs. Rylands decided to keep it and it came to the Library by her bequest in May 1909, its Accession Number being R17979. The binding does not fit and has been padded out at the end with 32 paper leaves (all without watermark) to bring the MS. to the requisite size.

James points out (loc. cit.) that much of the decoration is by “a most accomplished artist”, but he has not been identified. Reinach’s suggested affiliation of the MS. with the School of the Bedford *Hours* (op. cit. pp.261, 264) has not found general recognition, but cf. Eleanor P. Spencer, “Gerson, Ciboule and the Bedford Master’s Shop”, in *Scriptorium*, xix (1965), 105, 107, and “The Master of the Duke of Bedford: The Salisbury Breviary”, in *The Burlington Magazine*, cviii (1966), 608 nn.7 and 12, where the attribution of certain of its miniatures to the Bedford Master or his associates is asserted. In addition to the occurrence of the arms of France on the hearse (f.163^v), noted by James (i.287), pointers to the patron might seem to be the lady wearing an elaborate white head-dress and transparent veil, with three

attendants, kneeling in confession before a Friar (miniature on f.19^v)—two Friars are also present at the death-bed scene (f.153) and at the burial service (f.163^v)—with, perhaps, the marguerites in the large initial “M” of “Misereatur” there and the “C” of “Confiteor” (? a play on her name). If so, there are several possible Marguerites. It should be added that the suppliant in the prayers is in the masculine (ff.20, 20^v, 210), although this is not always proof that the patron was a man.

Reinach, in the article cited above, discusses primarily the view of Paris in the miniature described by James on i.286 (No.88). As one of the earliest known views of Paris with perspective, this miniature has frequently attracted attention and is mentioned, among other places, in the account of St. Geneviève in Louis Réau, *Iconographie de l'art chrétien*, iii (1958), 565, 568. Another aspect of it is dealt with by V. W. Egbert in *On the Bridges of Mediaeval Paris* (1974), p.80. The miniature of St. Claude admonishing a bear (f.246^v) is illustrated in F. Klingender's *Animals in Art and Thought to the End of the Middle Ages*, ed. E. Antal and J. Harthan (1971), ill.281.

Noted briefly by Frere, ii.50.

165. Purchased for the Rylands on 5th Ap. 1909 for £248.12s.6d. from Quaritch, who acquired it at the Amherst sale on 24th March 1908 (Lot 742). Its Library Accession Number is R17978. A label bearing the Amherst coat-of-arms is pasted on the front fly-leaf and the MS. is No.21 in de Ricci's *A Hand-List of A Collection of Books and Manuscripts Belonging to . . . Lord Amherst of Hackney at Didlington Hall, Norfolk* (Cambridge, 1906), p.101. At the top of the same fly-leaf, on which is pencilled “Edwin H. Laurence, F.S.A.”, is written, also in pencil, “15”.

For the same rebus, carved on Abbot Islip's Chantry Chapel in the north ambulatory of Westminster Abbey, see L. E. Tanner, *Unknown Westminster Abbey* (1948), p.29 and pl.64.

Noted by Ker, p.196; Frere, ii.50; and in *Bénédictins du Bouveret. Colophons*, iii.342, No.10,180.

166. Not a former Spencer MS. (as James, i.289). “16286” is not the former Spencer number but the Rylands Accession Number.

No.156 in the Henry White Sale of 21st April 1902 (see also MS.172 below). Mrs. Rylands bequest, Dec. 1908.

Examined for pecia by Abbé Destrez, Aug. 1949; result negative. Noted by Lambert, tome IB, p.630.

167. Not a former Spencer MS. (as James, i.292), but bought by the Rylands from Quaritch for £30.9s. on 8th December 1908, he having acquired it at the Amherst Sale on 4th Dec. (Lot 287) for £29.

The motto “Victoria concordia crescit” noted by James (i.292) is that of Lord Amherst and our MS. was formerly “MS.47” in de Ricci's *A Hand-List of a Collection of Books and Manuscripts Belonging to . . . Lord Amherst of Hackney at Didlington Hall, Norfolk* (Cambridge, 1906), p.264.

Amherst obtained it at the sale of the library of Count Louis Apponyi in London on 10th November 1892 (Lot 403). It had belonged to the latter's grandfather, Count Anton Apponyi, who died in Vienna in May 1817. It does not occur in the de Murr Sale (see James, loc. cit.) held in Nürnberg on 6th April 1812, having been sold by him privately at an earlier date (de Ricci, *RLL*, Sept. 1923).

James suspected that the original date at the end had been altered (probably from “1469”) to “1369”. Another date (apparently copied from the original) written on the front fly-leaf by an unknown writer has also been similarly altered. Thick black ink has been used to make the same alterations in each case, ink similar to that of the signature of the former owner “C. T. de Murr”, also on that fly-leaf. De Murr considered that he had in this MS. the “Archetypon Donati Gutenbergii”, as he describes it on the same fly-leaf. The use of ultra-violet light leaves little doubt that the date on the fly-leaf was originally “1469”; the date at the end has been doctored too effectively for the original to be recovered. The hand of the MS. is s.xv².

168. Acquired by Lord Spencer in 1789 according to de Ricci (see MS.139 above).

The watermark on the front fly-leaf consists of two large interlocked Cs beneath a crown with, underneath, "H" and "I" (or "I" and "H") in an oblong and on the end fly-leaf the rear half of a beast (? lion or dog), apparently passant.

The MS. bears the 1894 Rylands book-plate. On the end fly-leaf, in ink: "Coll. Perf. Oct. 1893. E[dward] G[ordon] D[uff]", the bibliographer. (See MS.148.)

Noted in *Bénédictins du Bouveret. Colophons*, iv.49, No.12,510.

169. Acquired by Lord Spencer in 1789, according to de Ricci (see MS.139 above). It bears the 1894 Rylands book-plate.

On f.215^v, in ink: "Q 22". The watermark throughout is a *tête de bœuf*, in two forms: (a) on the first 13 quires, Briquet, No.14,871 (Brescia, 1434-45), (b) on the remaining quires, approx. Briquet, No.14,722 (Brescia, 1443).

The initials have been left blank throughout, save on ff.31, 54^v-55, 86^v-87 and 102^v, where they have been added in pale red; the small guide-letters mostly remain.

Included in Dorothy M. Schullian's "A Preliminary List of Manuscripts of Valerius Maximus", repr. from *Studies in Honor of [B.L.] Ullman*, ed. L. B. Lawler, D. M. Robathan, and W. C. Korfmacher (St. Louis, 1960), p.87. Noted in *Bénédictins du Bouveret. Colophons*, v.482, No.18,493.

170. For its provenance before being acquired by Phillipps see *Cat. Librorum Manuscriptorum in Bibl. D. Thomae Phillipps, Bart., A.D. 1837* (1837), p.13 (No.1048) and Munby, *Phillipps Studies No.3* (1954), p.147. At the Phillipps Sale of 21st March 1895 it was bought (Lot 419) by Nichols for Harold Baillie Weaver and appeared in Weaver's sale at Christie's on 29th March 1898 (*Cat.*, p.48 (Lot 329)). It was Lot 304 in the Laurence W. Hodson sale of 3rd December 1906. On 8th May 1909 it was purchased for the Rylands from P. M. Barnard of Tunbridge Wells for £18.10s., which price is pencilled at the bottom of the inner front cover. Its Library Accession Number is R19103.

Also on that cover, in ink, are "a.2[?b]", struck through (top L.H. corner), "F6-945" in pencil (top), and, in ink "His.-Ang.12" with, underneath in the same 18th cent. hand, "7.I.20." Pencilled at the top of the front fly-leaf is "22"; this and the end fly-leaf have as watermark a bunch of grapes. On f.119^v is "T.F.F." (? Thomas Fitzroy Fenwick), with "D 1891" beneath; this is repeated on the inner back cover.

Our MS. is noted by John Taylor in *The Universal Chronicle of Ranulf Higden* (Oxford, 1966), pp.113, 156, 179. It belongs to his (B) version of the Polychronicon continuations, made after 1377.

Ryl. Latin MS.367 is also there cited (Taylor, op. cit. p.183, Section 5), from M. Tyson, *Hand-List of Additions to the Collection of Latin Manuscripts in the John Rylands Library, 1908-28* (also R. Fawtier in *Rev. d'histoire franciscaine*, iv, no.4 (Oct.-Dec. 1927), p.518), and stated to contain the only known sermons of Higden. This is incorrect. The sermons in question (*Expositorium*, ff.1-197) are not by Higden, but by Ralph of Acton (fl.1380).

171. See also the description in Frere, ii.39 (647).

172. A printed cutting pasted on the inner front cover is from Quaritch's *A General Catalogue of Books*, i (1887), 5, where this MS. was offered for £80, which price is pencilled on the front fly-leaf. It was later Lot 844 in the Henry White Sale of 21st Ap. 1902 (see also MS.166 above) and came to the Library in December 1908 as part of Mrs. Rylands' bequest, its Library Accession Number being R16285.

On f.3^v, in ink, is "1308". The watermarks on the fly-leaves are: front, "LVG" (one of the L. van Gerrevinks); end, "GR" (close against the inner fold). Cf. Churchill, pp.40, 46 (1776).

See also the description by Frere, ii.47 (673), who notes that the Capitulary (f.11), which is almost the same as that in B.L. Harl. MS.2,820, is of an unusual type.

173. Purchased for the Rylands from P. M. Barnard on 11th December 1909 for £4.4s.5d., its Library Accession Number being R20334.

174. Purchased for the Rylands from Quaritch on 30th July 1909 for £70, its Library Accession Number being R20912.

Add to the indications of provenance: a square label at the top of the spine bears "3588", "41" is pencilled at the bottom of the inner front cover, and "MSS.-S-1-5 [or "S"]" at the foot of the front fly-leaf. The name on the printed ticket mentioned by James (i.299) is "de Tonnay", not "de Tournay".

According to de Ricci (*RLL*, Sept. 1923) our MS. was No.6 in the Troussures sale at Paris on 9th July 1909, where presumably Quaritch acquired it. For other Beauvais/Troussures MSS. see de Ricci and Wilson, *Index* (Walters Art Gallery and, mostly, the Pierpont Morgan Library).

See C. P. Hammond, "Notes on the Manuscripts and Editions of Origen's Commentary on the Epistle to the Romans in the Latin Translation of Rufinus" in *The Journal of Theological Studies*, N.S. xvi (1965), 339-57, esp. 341 and 346; Stegmüller, No.6,221; and Werner Affeldt, "Verzeichnis der Römerbriefkommentare der lateinischen Kirche bis zu Nikolaus von Lyra" in *Traditio*, xiii (1957), 390, where our MS. is cited.

175. Purchased for the Rylands from Bull and Auvache on 6th Jan. 1910 for £6.6s., its Library Accession Number being R21239.

The watermark on two of the paper leaves added at the end is a single-headed eagle, crowned, the crown touching the head. Although little of it is visible, it appears to be of the type described in Briquet (i.23) as "de provenance italienne, probablement toscane" (late 15th cent.).

176. Purchased for the Rylands, together with MS.179 below, on 24th March 1910 from Quaritch for £35 (both), he having bought MS.176 for £9 at Sotheby's on 15th June 1904 (Lot 457, Bedfordshire General Library Sale). The Library Accession Number of MS.176 is R21637. For Felton see e.g. Emden, ii.676 (our MS. is not included in his list); R. A. B. Mynors, *Cat. of the Manuscripts of Balliol College, Oxford* (1936), p.xix. For Hugh Mellyng/Millyng (d. by Jan. 1532), whose ownership of this MS. is there mentioned, see Emden, ii.1282, and for Richard Ewer (d.1558) and Leonard Arderne (d. by Sept. 1544) Emden, *1501-1540*, 196-97, 12.

Add to the indications of provenance that on the front paper fly-leaf is pencilled "£15" and on the inner back cover "18-6-04".

The first and last parchment fly-leaves, containing the story of Griseldis in French prose (mentioned by James, i.300), were adjacent leaves in the MS. from which they were taken, and the text continues unbroken throughout these four pages. There is insufficient evidence to "place" this text precisely amongst the surviving MSS., which are described in Elie Golenistcheff-Koutouzoff, *L'Histoire de Griseldis en France au xiv^e et au xv^e siècle* (Paris, 1933), pp.34 sqq. Our fragment, which is not mentioned there, is most similar to Type A ("Traduction en prose de Philippe de Mézières (1384-1389)") and covers the latter part of chap.v and most of chap.vi of that translation (p.174, c.l.126-p.178, l.84). Although, as mentioned, there is insufficient evidence to assign our text precisely, it does not belong to Golenistcheff-Koutouzoff's Group *m* and, although most similar to Type A, it shows several differences from it.

Noted in *Bénédictins du Bouveret. Colophons*, iii.275, No.9,645.

177. Purchased for the Rylands from P. M. Barnard on 26th July 1910 for £3.10s. Its Library Accession Number is R22489.

Cf. Lot 705 in the Phillipps Sale of June 1908. That MS. was bought by Leighton for £2.8s.

178. See also the description of this MS. by Nicholas Mann, "Petrarch Manuscripts in the British

Isles" in *Italia Medioevale e Umanistica*, xviii (1975), 346–47 and the references there. He states that the paper and contents suggest Genoa as the place of origin.

Add to the provenance given by James and Mann that it was Lot 122 in the Phillipps Sale of 1910, where it was purchased for the Rylands by Quaritch for £16. Its Library Accession Number is R23195. A stamp has been illegibly blurred on f.209^v and another mark of ownership cut out from the first fly-leaf.

Bracelli's letters are scattered between some sixteen MSS., of which this is one; none appears to be autograph. See Giovanna Balbi, *L'Epistolario di Iacopo Bracelli (Collana Storica di Fonti e Studi*, 2, Genoa, 1969), p.11.

179. Acquired with MS.176 above (q.v.). A price, "£24", is pencilled on a front fly-leaf.

For Charles Clark (1806–80), who set up a private press at Great Totham Hall, Essex, see *D.N.B.*, iv.400, and for the "doggerel rhymes" (20 lines) on his book-plate (James, i.305), printed at that press and here headed "A Pleader To The Needer When A Reader", see *Notes and Queries*, 1st Ser., Vol.VI, No.141 (10 July 1852), pp.32–33; 5th Ser., Vol.IV, No.102 (11 Dec. 1875), pp.464–5; and Walter Hamilton, *Dated Book-Plates (Ex-Libris)* (repr. Amsterdam, 1975), p.151n. Hamilton includes Clark's book-plate under 1861, 1863 and 1866, but not 1859. There is, however, at least one other example of the plate known which, like ours, has "1859" written at the foot. This is cited in *Notes and Queries*, 5th Ser., Vol.V, No.106 (8 Jan. 1876), p.35.

Several watermarks occur in the body of the MS., but mostly with the details obscured by the text. Included are a *mont* (cf. Briquet, No.11,684), a lion (cf. *ibid.* No.10,481), a *basilic* and a *huchet*. All appear to be Italian, late 14th–15th cent.

Noted by Ker, p.194, as from the Premonstratensian Abbey of Welbeck.

180. Acquired by Sir Thomas Phillipps from the bookseller Thomas Thorpe in 1836 (*Cat. Librorum Manuscriptorum in Bibl. D. Thomae Phillipps, Bart., A.D. 1837* (1837), p.163). Purchased for the Rylands by Quaritch at the Phillipps Sale (Sotheby's) of 7th June 1910 (Lot 282) for £29.10s. Its Library Accession Number is R23210. On the outer front cover, bottom R.H. corner: "E".

See Ralph V. Rogers, "The John Rylands Library Manuscript of the Eyre of Northampton, 3 Edward III (1329) (Latin MS.180)", in *Bulletin*, xxxiv (1951–52), 388–431, with extracts.

181. Purchased for the Rylands by Quaritch at the Phillipps Sale of 8th June 1910 (Lot 650) for £7; its Library Accession Number is R23212.

The "Flores Bernardi", mentioned by James (i.307) as apparently forming part of the same volume, is now Louvain Univ. Library G 140 (Dr. Sigrid Krämer, *per* Dr. Neil Ker). The "Flores" was Lot 88 (not 465) in the 1910 Phillipps Sale, when it was purchased by E. Hinghausen for £7.5s.

Now assigned to Peter of Limoges, Canon of Evreux (d.1306) and others (Ps.-Grosseteste, Ps.-Johannes Gallensis, Ps.-Johannes Peckham). See Bloomfield, No.5,532 (where alternative titles are given); P. Glorieux, *Répertoire des maîtres en théologie de Paris au XIII^e siècle*, i (1933), 364–65, where our MS. is referred to. Noted by Dr. Schneider as coming from the Cistercian Abbey of Kamp b. Moers, see Ambrose Schneider, "Rheinische Handschriften in englischen Bibliotheken", in *Rheinische Vierteljahrsblätter*, Jahrg.27, Heft 1/4 (1962), p.223 (No.6) (the description is repeated in his "Deutsche und französische Cistercienser-Handschriften in englischen Bibliotheken" in *Cistercienserchronik*, 69. Jahrg., No.61/62 (Dec. 1962), p.45 (No.7)). Noted also by J.-Th. Welter, *L'Exemplum dans la littérature religieuse et didactique du Moyen Âge* (Paris, 1927), p.180 n.88.

The front and end fly-leaves bear the Pine-Tree watermark, but unlike any of those recorded in the *Nostitz Papers*, v. Nos.725–43, and also pp.117–19.

182. Add to the indications of provenance that on the fore-edge, in ink, is "B20". This MS. comes from Gladbach and Ziegelbauer states that in the Library there works of the Fathers were to be found

under the letter "B" (*Historia Rei Literariæ Ordinis S. Benedicti* (Augsburg and Würzburg, 1754), i.511). Ziegelbauer also notes the presence in that Library of a MS. of the *Historia Ecclesiastica* which Laistner and King (*A Hand-List of Bede Manuscripts* (New York, 1943), p.98), who were unaware of the "B20", have suggested is our MS. Ziegelbauer's description (op. cit. i.511, No.7) does not, however, support their suggestion.

A small square white label has been mostly removed from the spine. Another round label there bears the number "72" (see below). At the foot of f.1 is pencilled "a 45. 144".

The quires of the *Historia* are numbered at the end "x" — "xvi." (f.158^v); the dots are sometimes on three sides of the figures but more often on all four. In one case ("x") they are only on two. The guide-letters and -figures for the rubricated capitals and numbers in the *Historia* survive in most cases and the guide-wordings for the rubricated chapter and book headings remain on ff.3^v, 32, 56^v, 90^v, and 124 (partly clipped); all are written horizontally at the foot of the page save that on f.56^v which is written vertically in the left margin. The colouring of the large initial on f.90^v has not been completed.

Later Phillipps MS.1089, our MS. was acquired by Sir Thomas Phillipps from Longman of 39 Paternoster Row, London (cf. Munby, *Phillipps Studies*, No.3 (1954), p.147; "Longman" is pencilled on the inner front cover). It was purchased for the Rylands by Quaritch at the Phillipps Sale of 6th June 1910 (Lot 72) for £91, its Rylands Accession Number being R23215.

Noted in *Bede's Ecclesiastical History* (1969), ed. Bertram Colgrave and R. A. B. Mynors, p.lxviii, among copies containing the continuation. See also Peter Bloch, "Ein romanisches Widmungsblatt aus Gladbach" in *Der Mensch und die Künste: Festschrift für Heinrich Lützel* (Düsseldorf, 1962), pp.407–408. Photographs and transparencies of our MS. were included in the exhibition of Gladbach MSS. held in the Stadtbibliothek at Mönchen-Gladbach, 9th Ap.–31st May 1964 (*Catalogue*, pp.9–10 (No.10)).

183. The former Spencer number is "22491" (inner front cover), not "22431", as James, i.309. Above this, in ink, struck through, is "B242".

Covers Lot 829 in the Samuel Rogers Sale (Christie and Manson) of 5th May 1856 (seventh day), where it was bought for Bateman for £251.

The ivories have been assigned to the 10th cent., the metal surround to the 13th cent., and the whole to Trier, executed for a Benedictine Abbey there, probably St. Matthias. See, e.g., Steenbock, No.110 (pp.210–211, Abb.150–51); Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser, viii.–xi. Jahr.*, i (1969 repr.), pp.18 (No.27), 6, 7, 20–22 and pl.xiv; Hanns Swarzenski, *Monuments of Romanesque Art*, 2nd ed. (1954), p.40 and pl.20; Alois Thomas, "Ikonographische Studien zur Darstellung des Lebensbrunnens in trierischen Handschriften des Mittelalters", in *Kurtrierisches Jahrbuch, 1968: Festgabe für Hubert Schiel*, pp.59 n.4, 79 n.152 and Abb.5. Cf. also Swarzenski in *The Art Bulletin*, xxiv (1942), 303; Hans Wolfgang Kuhn, "Das politische Programm des Liber aureus von St. Maximin (Trier). Untersuchungen über Chartular und Prachteinband aus dem 13. Jahrhundert", in *Jahrbuch für westdeutsche Landesgeschichte*, iv (1978), 124 sqq. and Abb.9; Florens Deuchler, *Der Ingeborgsalter* (1967), p.41 (Baptism of Christ).

For "Mamertus" (James, i.312) read "Maternus".

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April 1980

INTRODUCTORY NOTE

THE present catalogue with its accompanying volume of facsimile reproductions of nearly two hundred characteristic pages of text, illuminations, and jewelled bindings selected from the manuscripts with which it deals, is the fourth issue in the series of descriptive catalogues or guides to the collection of Oriental and Western manuscripts in the John Rylands Library.

Although the manuscripts here described may not rival in textual importance those which furnished the material for the preceding issues—the Demotic, the Coptic, and the Greek Papyri—they are likely to appeal to a much wider circle of students by reason of the artistic features which so many of them possess in addition to their textual qualities—features which are necessarily absent from the papyri.

Since it is highly probable that there are still many students deeply interested in the various fields of research to which these manuscripts belong, who have but a vague idea of the importance of the collection of which they form part, and which constitutes one of the chief attractions of the Library in which they are preserved, it may not be out of place in this introductory note briefly to indicate something of its range and character.

The nucleus of the collection consisted of a small group of less than a hundred manuscripts contained in the Althorp Library, which was acquired by Mrs. Rylands in 1892 from the late Earl Spencer to form part of the equipment of the present building, at that time in course of erection. These were added to from time to time as opportunities occurred ; but the present magnificence and character of the collection was determined by the purchase, in 1901, of the manuscripts of the Earl of Crawford and Balcarres, consisting of nearly six thousand rolls, tablets, and codices.

From that time forward every effort has been employed to develop and enrich the collection along lines which already have been productive of excellent results in the stimulation of research. As evidence of the success which has attended these efforts it needs only to be stated that at the present time the collection numbers upwards of ten thousand manuscripts, illustrating not only the history of writing and illumination, but also the history of the materials and methods which have been employed from the earliest times for the preservation and transmission of knowledge from one age to another, and at the same time offering to students in many departments of research original sources of great interest and importance.

On the Oriental side, amongst the languages represented are the following : Abyssinian, Armenian, Ethiopic, Sanskrit, Pali, Panjabi, Hindustani, Marathi, Parsi, Pehlevi, Burmese, Canarese, Singhalese, Tamil, Chinese, Japanese, Malay, Javanese, Achinese, Mongolian, Balinese, Thibetan, Mo-so, Batak, Bugi, Kawi, Madurese, Makassar, and Mexican.

Of more general interest are the Arabic, Persian, and Turkish manuscripts, numbering nearly two thousand volumes, a hurried examination of which by Dr. Mingana, one of the Assistant Keepers of Manuscripts, has led to the discovery of several inedited texts of

far-reaching importance, notably an unrecorded apology of Islam, written by a learned Mohammedan doctor, named 'Ali b. Rabbān at-Tabari, at the request of the Caliph al-Muttawakkil, at Baghdad in the year A. D. 850. The examples of the *Qurān*, dating from the eighth and ninth centuries, in the stately Cufic and Nashki characters, are in many cases of surpassing beauty and rarity; three of them being written throughout in letters of gold.

Amongst the papyrus rolls and fragments are examples of the Book of the Dead both in Hieroglyphic and Hieratic, and large and important collections in Demotic, Coptic, Greek, and Arabic. The *Catalogue of the Demotic Papyri* (in three quarto volumes), probably the most interesting collection of documents in that script at present extant, was published in 1910, after about ten years of persistent labour on the part of the compiler, Dr. F. Ll. Griffith, at that time Reader in Egyptology in the University of Oxford. The decipherment and description of the Greek collection was undertaken by the two well-known scholars Drs. Grenfell and Hunt, who have already issued two volumes; the first, dealing with the literary portion, made its appearance in 1911, the second, dealing with the non-literary documents of the Roman and Ptolemaic periods, in 1915. The concluding volume, which has yet to appear, will treat of similar documents of the Byzantine period. The *Catalogue of the Coptic Papyri and Codices*, ranging from the sixth to the sixteenth century, was compiled by Mr. W. E. Crum, and issued in 1910. The Arabic papyri, of which there is a considerable collection, are being dealt with by Professor Margoliouth.

There are several very fine Gospel-books in the collection of Greek codices, but the most important member of the group is a considerable fragment of the 'Odyssey', possibly of the later decades of the third century of the present era, which consequently takes rank amongst the earliest examples of vellum books which have come down to us. The text of this codex was published *in extenso* in the first volume of the *Catalogue of Greek Papyri*, along with the papyrus documents with which its date and Egyptian provenance naturally associates it.

In Syriac the Library possesses a vellum codex of the Peshitta Gospels of the sixth century, and what is probably the earliest known complete New Testament of the Heracleian Version; written about A. D. 1000, besides a number of other outstanding texts, which await examination and description by Dr. Rendel Harris. By far the most noteworthy manuscript in this language is that which enshrines the *Odes and Psalms of Solomon*, discovered by Dr. Harris in 1909, and which already has excited such world-wide interest that quite a library of literature has grown up around it. A facsimile edition of this interesting text was published by the Governors of the Library in 1916, and it has been followed by a new translation of the Odes in English versicles, accompanied by an exhaustive introduction, dealing with the many textual, linguistic, and other problems to which this manuscript has given rise, the result of considerable research on the part of Dr. Harris and his co-editor Dr. Mingana.

The Hebrew collection comprises a number of fine antelope, goat, calf-skin, and vellum Rolls of the Law, and of the Megilloth, several illuminated codices of the Haggadah, and a number of liturgical texts. In Samaritan there is a remarkable group of Biblical and liturgical codices including an interesting vellum copy of the 'Pentateuch' written A. D. 1211.

Amongst the recent acquisitions on the Oriental side is a collection of upwards of a hundred palm-leaf manuscripts of the Buddhist Scriptures in Pali, Singhalese, Burmese, and Thibetan, for the most part from the library of Professor Rhys Davids, many of which are of exquisite workmanship, written in large black characters on unusually broad leaves thickly lacquered in gold. Another group of manuscripts of considerable importance on account of their extreme rarity consists of forty pieces of undetermined antiquity, in the language of the Mo-so people, a non-Chinese race scattered throughout Southern China, although their stronghold and the seat of their traditions is the prefecture of Li-kiang-fu, called in Thibetan 'Sa-dam', and in the Mo-so 'Ye-gu', which is in the north-west of Yün-nan. The manuscripts are mostly oblong in shape, measuring about three inches in height by ten inches in width, and are written in picture characters on a thick oriental paper of uneven texture, apparently brown with age.

Turning now to the Western manuscripts whether produced in England, Flanders, France, Germany, Italy, or Spain, there are some hundreds, including, as Dr. James has pointed out in his preface, examples of first-class quality of the art and calligraphy of all the great mediaeval writing schools of Europe, ranging from the sixth to the nineteenth century, and covering a wide range of subjects including: Biblical, liturgical, and patristic texts, hagiography, theology, classics, chronicles, histories, charters, papal bulls, pedigrees, heraldry, law, science, and alchemy.

If the manuscripts themselves excite interest and admiration not less striking are many of the jewelled and enamelled bindings in metal and ivory, dating from the tenth to the thirteenth century, which impart to them a character and value of a very special kind. A number of these have been interestingly described, at our request, by Dr. James, who disavows any claim to expert knowledge of the subject. It is the intention of the Governors in the future to invite some expert to prepare a monograph upon these noteworthy relics of mediaeval art.

With such a heritage it is clearly the first duty of every library carefully to preserve the books and manuscripts entrusted to its care, but the real importance of such an institution rests not upon mere custodianship, nor upon the number of works assembled upon its shelves, but upon the use to which they are put. It is essential therefore that the value and importance of such a collection should be made known, and with this object in view the Governors, assisted by a number of scholars, each recognized as an authority in his own special line of study, have undertaken the publication of a series of descriptive catalogues of which the present volumes form a part.

It should be explained that the present volumes represent the first instalment of the *Catalogue of the Western Manuscripts*, and describe the first group of the Latin rolls and codices which are almost exclusively written in the book hand.

Considerable additions to this Western section have been made since the present catalogue was taken in hand, many of which are of considerable historical importance, including a number purchased at recent sales of the collections of the late Sir Thomas Phillipps. The following items, taken almost at random, may be mentioned as indicating the character of the recent acquisitions: cartularies of St. Mary's Abbey at York, Warden

Abbey, Tolethorpe, Melsa, and one volume of that of Fountains Abbey; several early papal bulls; an interesting collection of briefs, patents, wills, marriage contracts, deeds of gift, and other documents relating to the Medici Family, from the Medici Archives; a number of wardrobe and household expenses books of King Edward I, King Edward II, Queen Philippa of Hainault, Queen Joan of Navarre, and Queen Catherine of Aragon; a treasury account book of Charles VI of France; a fourteenth-century chronicle of the Dukes of Normandy and Kings of England; a large number of court and manor rolls, including those relating to, and comprising practically the history of the Manor of West Horsley; the original collections of Sir John and Sir Henry Savile for the history of Yorkshire; two fifteenth-century manuscripts of Richard Rolle of Hampole; a fifteenth-century illustrated chronicle in roll form; a fourteenth-century Latin Vulgate Bible on uterine vellum; a palimpsest of an Icelandic manuscript of laws promulgated in Iceland from 1281 to 1541; and many other documents which are of interest to the students of diplomatic, as representing the legal and court hands of the same period. These are being examined and described, in readiness for inclusion in the succeeding volumes of the present catalogue, by Mr. Robert Fawtier, 'Agrégé d'histoire, ancien membre de l'École Française de Rome', who is one of the Assistant Keepers of Manuscripts.

It will interest students also to learn that Sir Henry Mainwaring, Bart., late of Peover Hall, Cheshire, has recently deposited in this Library, on loan for an indefinite period, for the use of students, his interesting collection of manuscripts, which includes many early charters, and other material relating to the county of Cheshire. The Mainwaring family had been seated at Peover ever since the Conquest, and had the good fortune to possess State papers, diaries, household books, and literary papers of the seventeenth century, besides a vast quantity of deeds and evidences relating to their lands, which cannot fail to be of interest to the student of the history of the period covered by them. Many of the Peover deeds are of the time of Edward III, or earlier, and about five hundred of them are older than the reign of Henry VIII; the earliest are some charters granted, in the twelfth century, by Earls of Chester. The collection was briefly described in the *Historical Manuscripts Commission*, Tenth Report, Appendix, part 4, pp. 199-210, and a temporary manuscript catalogue, prepared by Mr. I. H. Jeayes in 1895, is deposited with the collection. For the information of those interested in the subject, it may be stated that it is our intention to publish in an early issue of the *Bulletin* a hand-list of these documents, which is at the present moment in active preparation by Mr. Fawtier.

In concluding this introductory note the writer desires to express, on behalf of the Governors, their grateful appreciation of the valuable service to scholarship which Dr. James has rendered in undertaking for them the examination of the manuscripts described in the present volumes.

The Authorities of the Library also desire to acknowledge their indebtedness to the Controller of the Oxford University Press for the unremitting care which he has bestowed upon the production of the catalogue.

HENRY GUPPY.

PREFACE

THE actual nucleus of the collection of manuscripts described in this volume consists of those acquired from Earl Spencer with the Althorp Library, purchased by Mrs. Rylands in 1892. They are, however, few in number (little over twenty), and of slight importance in comparison with the great accession that came with the purchase, in 1901, of the manuscripts of the Earl of Crawford and Balcarres, formerly at Haigh Hall. These, which constitute the first 118 numbers of the present collection, include many volumes of the greatest beauty and interest. The residue, between 50 and 60 in number, have been acquired at various times from the Phillipps and other sales, or singly from book-sellers. They make up a total of 183 articles.

Since the date of the last acquisition described here, many additions have been made to the collection of Latin manuscripts. These will be dealt with in due course in a separate volume. Other volumes will treat of French, English, and other Western manuscripts. This is concerned only with the first portion of the Latin.

Among the Crawford manuscripts are examples, of first-class quality, of the art and calligraphy of all the great schools of Europe. *Italy* is represented by the Ravenna papyrus (1), the Exultet Roll (2), the Lyra (29-31), the Colonna Missal (32-37). *France* by the Luxeuil Homiliary (12), the Amiens Bible (17), the Apocalypse (19), the Psalter of Jeanne de Navarre (22). From *the Netherlands* come the Liège Gospels (10), the portion of a Bible (16), the beautiful Horae (39). *Germany* is unusually well represented by the Prüm Lectionary (7), the Murbach Cyprian (15), the Altenburg Bible (4, 5), the *Arbor Caritatis* (18), the Gospels of Otto (98), of Svenhilda (110), of Bremen (87). There is a remarkable group of *Spanish* books: Beatus on the Apocalypse (8), Gregory's *Moralia* (83), Cassiodorus on the Psalms (89), Smaragdus (104): and *Portugal* contributes a fine Armorial (28). *England* is less prominent; but the Sarum Missal (24) would be a leading feature in any collection, and the Canterbury Epistles (109) is of very considerable interest. The *Leges Angliae* (155) is also a most remarkable book.

The sources from which these fine books were brought together can in many cases be named. About fifteen of the most interesting came from Libri, and passed from him to the Bateman collection, dispersed in 1893. The Didot sale of 1874 brought three (8, 10, 19) of considerable note, and the Howell Wills sale of 1894 four or five. One of the latest and most remarkable purchases was that of the Psalter of S. Maximin of Trèves and another fine Psalter (116, 117) from the Bollandist Fathers at Brussels, from whose library the Gospel-book of Otto (98) had been acquired at an earlier date by Sir Andrew Fountaine.

But of some other important volumes it has not been possible to fix the source or date of acquisition: such are the Exultet Roll (2), the Hours of Mary Queen of Scots (21), the *Arbor Caritatis* (18), the Sarum Missal (24), the Flemish Horae (39), the Gospels of Svenhilda (110). I presume that the order in which the books were numbered by Lord Crawford—an order with which I have not interfered—represents, at least roughly, the order in which they came into his possession.

À propos of the numbering: it will be noticed that from no. 77 onwards there is a discrepancy between the numbers in the Catalogue and those of Lord Crawford, which are added in brackets. This is due to the fact that nos. 78–86 in the Crawford Library were late paper books and documents (some of family interest) which were not purchased by Mrs. Rylands. Others were excluded from the present catalogue. Thus 92 was a block-book, *Ars Memorandi*: 107, 108 were recent paper books; 117–119 were certain so-called ‘Mozarabic’ MSS.—fringed bits of skin inscribed with characters unknown to me—which I felt unable to date or describe. They were once Libri’s, and were lots 48–50 in his sale of June 1, 1864: a facsimile may be seen in pl. xiii of the sale-catalogue. Lastly, 121, a *Canon Missae*, and 123, Horae of M^{me} de la Rochejaquelein, were retained by Lord Crawford.

In that part of the collection which did not come from Haigh Hall the most remarkable books are the Italian Missal (123), the Notre Dame Breviary (136), the *Leges Angliae* (155), the Metz Gospels (159), the Paris Horae (164), (these two bequeathed by Mrs. Rylands), Abbot Islip’s prayer-book (165), the Origen on Romans from Beauvais (174), and the Bede from Gladbach (182).

Many famous collections and owners, besides those already named, figure in the list of provenances: the Abbeys of Stavelot, Evesham, Whalley, Byland: Popes Julius II and Pius VI: the Duke of Sussex, Baron Crassier, Mr. William Morris; are among them.

As has been already indicated, the numbering of the MSS. is fortuitous, depending mainly upon the date of their acquisition, though the Spencer MSS. (137 sqq.) are an exception. No attempt has been made to arrange them according to their subject, date, or country of origin, nor do I suggest that it would have been desirable to treat what one hopes is a growing collection on any such principle. It will not, however, be without use to give in this preface tables of dates and countries and a classified subject-list of the books.

The dates of the manuscripts range from the sixth or seventh century to the nineteenth. They are distributed as follows:

Cent. VI–VII. no. 1.

VIII. 15.

VIII–IX. 12.

IX. 174.

IX–X. 10.

X. 9, 83 (A.D. 914), 87, 89 (A.D. 949), 91, 98, 104 (A.D. 945), 116.

X–XI. 2, 118.

XI. 7, 25 (?), 42, 43, 85, 88, 96, 107, 110, 172.

XI–XII. 93, 108, 109.

XII. 4, 5, 6, 8, 11, 13, 23, 26, 40, 84, 86, 90, 99, 155, 159, 182.

XII–XIII. 148.

- XIII. 3 (?), 16, 17, 22, 24, 44, 74 (?), 94, 117, 122, 131, 140 (*part*), 150, 151, 153 (A.D. 1269), 166.
 XIII-XIV. 45, 72, 125.
 XIV. 18, 19, 46, 75, 95, 115, 124, 127, 128, 132 (A.D. 1323-4), 134^a (A.D. 1308), 135 (A.D. 1317), 140 (*part*), 141 (A.D. 1303), 149, 170, 173 (A.D. 1346-7), 175 (*part*), 180, 181.
 XIV-XV. 70, 71, 121, 147, 154, 177.
 XV. 14 (*mainly*), 20, 21, 27, 28 (A.D. 1416), 29-31 (A.D. 1402), 39 (A.D. 1487?), 41 (A.D. 1404), 47, 48, 49, 50, 51, 53, 54, 55 (A.D. 1470), 56, 57, 58, 59, 60, 61, 62, 64, 65, 66, 67, 68, 69, 76, 80, 81, 92 (*before* 1458), 97, 100, 101, 102 (A.D. 1448), 103, 111, 113 (*after* 1485), 114 (A.D. 1458-9), 119 (*cir.* 1405), 120, 123, 126 (A.D. 1478), 129, 130, 133, 134 (A.D. 1440), 136, 137, 138, 142, 144, 145, 146, 156-8, 160, 161, 162, 163, 164, 165, 167 (A.D. 1469?), 168 (A.D. 1457), 169 (A.D. 1449), 171, 175 (*part*), 176, 178, 179 (A.D. 1432).
 XV-XVI. 63.
 XVI. 32-37 (A.D. 1530(?)-1555), 38, 52 (A.D. 1501), 105, 106, 152 (A.D. 1501).
 XVII. 73, 77 (A.D. 1685), 82, 139, 143 (A.D. 1672).
 XVIII. 78, 79. XIX. 183.

The manuscripts which it is possible to date precisely are these :—

A.D.	A.D.	A.D.	A.D.
83. 914	135. 1317	55. 1470	134. 1440
89. 949	141. 1303	92. <i>bef.</i> 1458	167. 1469?
104. 945	173. 1346-7	102. 1448	168. 1457
7. 1026-68	28. 1416	113. <i>after</i> 1485	169. 1449
153. 1269	29-31. 1402	114. 1458-9	179. 1432
132. 1323-4	39. 1487?	119. <i>cir.</i> 1405	35. 1555
134 ^a . 1308	41. 1404	126. 1478	52, 152. 1501
			77. 1685
			143. 1672

Classified according to country of origin (the actual place-names will be found in the alphabetical list of provenances and owners), the manuscripts fall into these divisions :—

- England*: 24, 45 (?), 80, 94, 109, 119, 122, 129, 130, 132, 134, 135, 140, 146, 147, 150, 153, 154, 155, 165, 166, 170, 176, 177, 179, 180, 183.
France: 9, 12, 17, 19, 22, 23 (?), 38, 40 (?), 51, 52, 54, 113 (?), 117, 127, 131, 136, 137, 142, 143, 151, 162, 164, 173, 174.
Germany: 3, 4, 5, 6, 7, 13, 15, 18, 26, 27, 42, 69, 70, 82, 84, 85, 86, 87, 88, 90, 91, 92, 95, 98, 100, 103, 105, 106, 108, 110, 111, 112, 116, 118 (?), 120, 126, 148 (?), 152, 156-8, 159, 167, 172, 181, 182.
Ireland: 78, 79.
Italy: 1, 2, 14, 29-31, 32-37, 41, 43, 44, 46, 47, 48, 49, 53, 55, 56-64, 65, 68, 71, 72 (?), 74, 75, 76, 81, 97, 102, 107, 115, 121, 123, 124, 128, 133, 138, 141 (?), 144, 160, 161, 163, 168, 169, 171, 175, 178.
Netherlands: 10, 11, 16, 20, 21, 39, 50, 66-67 (?), 73, 77, 93, 99, 101, 114, 139, 145, 149.
Portugal: 28. *Spain*: 8, 83, 89, 96, 104.
Switzerland: 125.

In the distribution into subjects I follow a grouping which I have used in other catalogues :—

- Bibles, whole: 4-5, 17, 92, 140, 149, 156-8, 166; part of O.T. 16.
 Psalters: 3, 20, 22, 75, 95, 108, 116, 117, 137.
 New Testament, whole: 115, 122.
 Gospels: 7, 9, 10, 11, 87, 88, 98, 110, 159, 172; single gospels (Luke) 13, (John) 94.
 Pauline Epistles: 23, 109. Catholic Epistles: 90.
 Apocalypse: 8, (19).

Pictured Bibles: 18. *Arbor Caritatis*. 19. *Apocalypse*. 27, 69. *Speculum*.

Apocryphal Text: 125. *Testaments of the Twelve Patriarchs*.

Liturgical Books: Antiphoner 74, 78-9, 171.

Breviary 45, 55, 136.

Capitula and Collects 103.

Devotions (private) 129, 165.

Diurnal 152.

Episcopal Offices 142.

Epistle-book 46.

Exultet 2.

Gospel-books, see under Bibles.

Homily-book 12, 85.

Horae 20, 21, 38, 39, 51, 52, 54, 80, 101, 127, 138, 144, 145, 160-164.

Invitatories 97.

Lectionary 25.

Missal 24, 26, 32-37, 43, 84, 119, 123, 151.

Obituary roll 114.

Offices for Nuns 100.

Psalters, see under Bibles.

Patristic and Medieval Theology:

Augustine, *Rule of* 126.

Beatus on *Apocalypse* 8.

Bede on *Acts and Cath. Epp.* 107.

Bede, *History* 182.

Bernard 86.

Bernardinus 102.

Bonaventura 112.

Cassian 49.

Cassiodorus 89.

Cyprian 15.

Gregory, *Moralia* 83, 118.

„ *Pastoral Care* 124.

Grosseteste 153.

Jerome on 12 *Prophets* 93.

Josephus 40.

Lyra on the *Bible* 29-31.

Malogranatus 120.

Origen on *Romans* 174.

Peckham, Jo., 181.

Peter Lombard 6, 99.

Sermons 131, 176, 179.

Smaragdus 104.

Torquemada 50.

Late Theology: 77 *Mysterium Sophiae*.

Lives of Saints: 91 Columbanus, 133 Faustinus and Jovita, 175 Francis, 128 *Legenda Aurea*.

Secular Literature:

Classical authors: 41, 121, 148 Virgil, 47 Terence, 48 Florus, etc., 56-64 Cicero, 111 Justin, etc., 139 Perizonius on Terence, 141 Pseudo-Aristotle, 143 Lucretius, 150 Aristotle, 167 Donatus, 168 Persius, 169 Valerius Maximus.

Chronicles, Histories, Pedigrees, Heraldry: 28 Armorial, 40 Josephus, 68 Matth. Palmerius, 72, 113 Chronicle Rolls, 73 Peter Pots (pedigrees), 76 Roglerius, 81 L. Dathus, 146 Chronicle, 170 Polychronicon, 178 Jac. Bracellus, 182 Bede.

Law, Legal Documents. Roman Law: 1 *Ravenna deed*.

44 Justinian, *Institutes*.

Canon Law: 42, 46 Burchardus.

Common Law: 130, 147, 154 *Registrum Brevium*.

155 *Leges Angliae*.

177 *Statuta Angliae*.

180 *Itin. Iusticiariorum*.

134, 134^a *Deeds*.

With these we may class:

132, 135, 173 Accounts.

183 Transcripts of documents (Harleston).

Science: 53, 66, 67 Astronomy. 65, 82 Alchemy.

105 Magic (Michael Scot).

General Literature: 70 Septem Sapientes, etc.

141 Egidius Romanus de regimine principum.

Miscellaneous: 14 Miniatures.

71 Pilgrims' Roll.

106 Letters of Abp. Hermann.

The method of the catalogue does not perhaps need much explanation, save the notation I employ for recording the *Collation*, that is, the structure of each book. In these I use the following symbols and devices. Letters a, b, denote old fly-leaves or preliminary and final quires, not containing the text of the book: arabic numerals the ordinary quires of the book. The expression 1^8-7^8 (wants 6) means that the first seven gatherings are of eight leaves each, and the seventh wants its sixth leaf: $9^8 (+1)$, that the quire is of eight leaves with one added leaf: 10^8 (5 canc.) that the fifth leaf has been cancelled, not leaving a gap in the text: $11^8 (+1^*)$ that an extra leaf, probably with a picture, has been added next to the first leaf of the quire.

For the rest, I give the *incipits* and *explicits* of all texts (except prayers, hymns, and the like) and references to printed editions. In many cases Migne's *Patrologia Latina* (*P. L.*) is cited by volume and column. And I describe, as fully as seems necessary, everything that can be called a picture.

I ought to add that I have no expert knowledge of ivories, enamels, gems, or metal-work, and that my descriptions of these must be taken for what they are worth.

The writing of this catalogue has been long in hand. I had made a small beginning upon the Crawford manuscripts before 1901 at the invitation of Mr. Edmond, the much-regretted librarian at Haigh Hall. The transference of the books to Manchester caused me to lay the work aside, but in 1905 arrangements were made for its resumption, and the manuscripts were sent to me in batches and described by me at Cambridge. The interruptions to work caused by other researches and by University and College business, in particular by my tenure of the office of Vice-Chancellor in 1913-15, were many, and the correction of proofs (printing was begun in 1913) and selection of illustrations went on but slowly, the delays, it is but right to say, being all on my side, and being borne with unfailing courtesy and patience by Mr. Guppy. I cannot doubt that the catalogue would have been a better piece of work than it is, had it been made by some one who was in a position to refer constantly to the manuscripts: but I hope that it will be found to contain the essentials of description, and such an account of each document as will be of substantial use to students at a distance, and also to those who have the books before them. Who can flatter himself that in the process of chronicling some thousands of details he has never been led astray by his eye, his intelligence, or his pen? Certainly not I: the more work of this kind I do (and I have done much) the more pitfalls do I see opening before me. That I have made blunders and omissions and have been guilty of inconsistencies will

certainly become obvious in the course of time to those who use this book : but I trust, and am on the whole hopeful, that none of them will prove to be seriously misleading. I must, in this connexion, ask the reader not to neglect the *Addenda and Corrigenda*.

My best thanks are due to various helpers—to Mr. Guppy in the first place for his patience, which I have taxed, and for his ever-ready kindness in responding to my many questions : to Mr. S. C. Cockerell, director of the Fitzwilliam Museum, who has read a considerable portion of my proofs and supplied me with much valuable information : to Controller and staff of the Oxford University Press, who have done all that was possible on their side to secure accuracy and beauty in the printing of the text and plates : and to Mr. A. Rogers of the Cambridge University Library, upon whom has devolved the work of preparing the Indexes.

MONTAGUE RHODES JAMES.

LIST OF MANUSCRIPTS

<i>Title</i>	<i>Old Provenance</i>	<i>Source</i>	<i>Place</i>	<i>Cent.</i>
1. Latin Papyrus	Ravenna	Bologna, Museo dell' Istituto, etc.	Italy	VI-VII
2. Exultet Roll			pict. S. Italy	X-XI
3. Psalter		Libri	Germany	XIII?
4, 5. Bible	Altenburg		pict. Germany	XII
6. P. Lombardus super Psalmos	Himmerode		pict. Germany	XII
7. Gospels	Prüm		pict. Germany	XI
8. Beatus super Apocalypsim		A. F. Didot	pict. Spain	XII
9. Gospels			pict. France	X
10. Gospels	Liège	Crassier, A. F. Didot	pict. Flanders	IX-X
11. Gospels	Dinant (Belgium)		pict. Flanders	XII
12. Homilies	Luxeuil	Libri	France	VIII-IX
13. Lucas glossatus	Himmerode		Germany	XII
14. Miniatures			Italy, &c.	XIII-XVI
15. Cyprian	Murbach	Libri, Bateman	Germany	VIII
16. Bible (Gen.-Ruth)			pict. French Flanders	XIII
17. Bible	Celestines of ? : S. Acheul	Duchesse de Berri	pict. France	XIII
18. Arbor Caritatis (roll)			pict. Germany	XIV
19. Apocalypse		A. F. Didot	pict. France	XIV
20. Horae and Psalter, Sarum			pict. Flanders	XV
21. Horae, Mary Queen of Scots			pict. Flanders	XV
22. Psalter, Queen Jeanne de Navarre		Mainwaring	pict. France	XIII
23. Epp. Pauli Glossatae		Libri, Quaritch	France?	XII
24. Missal, Sarum, Henr. de Chichester			pict. England	XIII
25. Lectionary, fragment		Libri		XI?
26. Missal, fragment			Germany	XII
27. Speculum Salvationis	von Schwalbach		pict. Germany	XV
28. Armorial			pict. Portugal	1416
29-31. N. Lyra super Bibliam	Malatesta, Gonzaga, Mantua		pict. Italy	1402
32-37. Missal, Pompeo di Colonna		Sciarra-Colonna family	pict. Italy	XVI
38. Horae, Galiot de Genouillac		H. Perkins	pict. France	XVI
39. Horae, etc.	J. G. an Austin Canon		pict. Flanders	1487?
40. Josephus		Libri	dec. France?	XII
41. Virgil, Aeneid	A. F. Didot (1878)		Italy	1404
42. Burchardus, fragments			Germany	XI

LIST OF MANUSCRIPTS

<i>Title</i>	<i>Old Provenance</i>	<i>Source</i>	<i>Place</i>	<i>Cent.</i>
43. Missal, fragment			Italy	XI
44. Justinian, fragment			Italy	XIII
45. Breviary, fragment			England?	XIII-XIV
46. Epistle-book, fragment			Italy	XIV
47. Terence	Villani family		Italy	XV
48. Florus, etc.			Italy	XV
49. Joh. Cassianus		Libri, Quaritch	pict. Italy	XV
50. Torquemada	Ghent, S. Peter's	P. G. Didot	Flanders	XV
51. Horae, Rodez			France	XV
52. Horae, etc., Rouen			pict. France	1501
53. Chr. Prolianus	Ferdinand I of Aragon?	W. Morris	dec. Italy	1478, &c.
54. Horae, Brittany			pict. France	XV
55. Breviary, Milan			Italy	1470
56. Cicero, de Divinatione			Italy	XV
57. de Amicitia, etc.	Strozzi	Boncompagni?	Italy	XV
58. Tusc. Quaest., etc.		Braschi	Italy	XV
59. Tusc. Quaest.			Italy	XV
60. Epp. ad Diversos		Braschi	Italy	XV
61. De Officiis			Italy	XV
62. Epp. ad Diversos		Pius VI, Braschi	Italy	XV
63. Epp. ad Diversos			Italy	XV-XVI
64. Epp. ad Diversos		Braschi	Italy	XV
65. Alchemica		Bragge, Quaritch	dec. Italy	XV
66, 67. Astronomica			dec. Flanders?	XV
68. Matth. Palmerius			dec. Italy	XV
69. Speculum Salutis	'Carthusians, Montpellier'	Duke of Sussex?	pict. Germany	XV
70. Septem Sapientes, etc.			Germany	XIV-XV
71. Pilgrims' Roll			Italy	XIV-XV
72. Chronicle Roll			Italy?	XIII-XIV
73. Pedigrees: Peter Pots	Antwerp		Flanders	XVII
74. Antiphoner		Libri	pict. Italy	XIII?
75. Psalter	Brescia		pict. Italy	XIV
76. Roglerius, etc.		Bland	Italy	XV
77. Mysterium Sophiae	Utrecht		dec. Holland	1685
78, 79. Antiphoner	Meelick	O'Kelly	dec. Ireland	XVIII
80. Horae, Sarum			dec. England	XV
81. L. Dathus		Libri	dec. Italy	XV
82. H. Khunrath (Dee)	'Huniades'		engr. Germany	XVII
83. Gregorii Moralia	S. Pedro de Cardena	Bateman	dec. Spain	914
84. Missal, fragment		Libri, Bateman	Germany	XII
85. Homily-book, fragment		Kloss, Bateman	Germany	XI
86. Bernardi Sermones		Bateman	dec. Germany	XII
87. Gospels	Bremen	Bateman	pict. Germany	X
88. Gospels	Walbeck	Libri, Bateman	pict. Germany	XI
89. Cassiodorus super Psalmos	S. Pedro de Cardena	Libri, Bateman	dec. Spain	949
90. Epp. Catholicae glossatae	Weissenau	Bateman	pict. Germany	XII
91. Iona Vita S. Columbani		Libri, Bateman	Germany	X
92. Bible		Bateman	pict. Germany	c. 1450

LIST OF MANUSCRIPTS

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<i>Title</i>	<i>Old Provenance</i>	<i>Source</i>	<i>Place</i>	<i>Cent.</i>
93. Hieronymus in XII Prophetas	Stavelot	Bateman	Flanders	XI-XII
94. Iohannes glossatus		Bateman	England	XIII
95. Psalter	Constance?	Bateman	pict. Germany	XIV
96. Burchardus			Spain	XI
97. Invitatories		Howell Wills	dec. Italy	XV
98. Gospels	Emperor Otto	Bollandists, Fountaine, Quaritch	pict. France?	X
99. P. Lombardi Sententiae	Tournai	Howell Wills	Flanders	XII
100. Offices (Nuns')		Howell Wills	Germany	XV
101. Horae, etc.		Howell Wills	dec. Flanders	XV
102. Bernardinus	Gaeta Franciscans	Howell Wills	Italy	1448
103. Capitula, Collects, etc.	Cologne		Germany	XV
104. Smaragdus	Silos	Libri	Spain	945
105. Michael Scot		Libri, Londres-borough	Germany	XVI
106. Abp. Hermann, Letters			Germany	XVI
107. Beda in Act. et Epp. Cath.		Phillipps	Italy	XI
108. Psalter	Mainz or S. Gall.	Duke of Sussex, Tempsford, Stuart	pict. Germany	XI-XII
109. Epp. Pauli	Christ Church, Canterbury	M. Johnson	England	XI-XII
110. Gospels	Svenhilda		pict. Germany	XI
111. Justinus, etc.			Germany	XV
112. Bonaventura	Erfurt, 'Liège'	Libri	Germany	XIII
113. Chronicle Roll			pict. France?	XV
114. Mortuary Roll	Voorst	Ashburnham	pict. Flanders	1458-9
115. New Testament			dec. Italy	XIV
116. Psalter	S. Maximin, Trèves	Bollandists	dec. Germany	X
117. Psalter and Horae		Düsseldorf, Bollandists	pict. France	XIII
118. Gregorii Moralia		Petersen	dec. Germany?	X-XI
119. Missal, Hameldon		Peach of Leicester	pict. England	1405
120. Malogranatus	Dülmen		Germany	XV
121. Virgil, Aeneid	Spolverini family	Phillipps	Italy	XIV-XV
122. New Testament	Evesham Abbey	Lilburn	England	XIII
123. Missal		Peckover	pict. Italy	XV
124. Gregorii Pastorale, etc.			Italy	XIV
125. Testamenta XII Patriarcharum		Veesenmeyer, Phillipps?	Switzerland	XIII-XIV
126. Augustini Regula		Duke of Sussex	Germany	1478
127. Horae, Sarum		Hickie, Beck	pict. France	XIV
128. Legenda Aurea		Conybeare, Phillipps	Italy	XIV
129. Devotions			England	XV
130. Registrum Brevium		Phillipps	England	XIV
131. Sermons, etc.	Bonnecombe Abbey	Allard, Phillipps	France	XIII
132. Accounts	Edward II	Phillipps	England	1323-4
133. Passio SS. Faustini et Iovitae	Brescia?	Drury, Phillipps	Italy	XV
134, 134 a. Deeds		Phillipps	England	XV & XIV
135. Mine-Accounts	Calstock	Phillipps	England	1317
136. Breviary	Paris	Jehan Moler (?)	pict. France	XV

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<i>Title</i>	<i>Old Provenance</i>	<i>Source</i>	<i>Place</i>	<i>Cent.</i>
137. Psalter, etc.	Willoughby	Spencer	pict. France	XV
138. Horae		Spencer	pict. Italy	XV
139. Perizonius on Terence		Spencer	Holland	XVII
140. Bible		Spencer	pict. England	XIII & XIV
141. Aegidius Romanus	Maffeo Pinelli, 1789	Spencer	pict. Italy	1303
142. Episcopal Offices, Auxerre	Bp. J. Baillet	Spencer	France	XV
143. Lucretius	Lamoignon	Spencer	France	1672
144. Horae		Spencer	dec. Italy	XV
145. Horae		Spencer	pict. Flanders	XV
146. Chronicle	Paxton	Spencer	England	XV
147. Registrum Brevium		Spencer	England	XIV-XV
148. Virgil, fragment		Spencer	Germany?	XII-XIII
149. Bible		Spencer	Holland	XIV
150. In Aristotelem, etc.	Whalley Abbey	Spencer	England	XIII
151. Missal		Spencer	France	XIII
152. Diurnale	Nuremberg	Spencer	Germany	1501
153. Templum domini, etc.	Byland Abbey	Ashburnham	England	1269, &c.
154. Registrum Brevium			England	XIV-XV
155. Leges Angliae	Canterbury?	Quaritch	dec. England	XII
156-158. Bible	Metz, Celestines	Bull and Auvache	Germany	XV
159. Gospels	Metz?	Mrs. Rylands	pict. Germany	XII
160. Horae	Eleanora Gonzaga	Mrs. Rylands	pict. (Flemish) Italy	XV
161. Horae		J. Rosenthal	pict. Italy	XV
162. Horae, Paris		Mrs. Rylands	pict. France	XV
163. Horae		Sherratt and Hughes J. Rosenthal	pict. (Flemish) Italy	XV
164. Horae, Paris	Battlesden (Sir Gregory Page Turner, 1824), Dr. F. N. Richards	Mrs. Rylands	pict. France	XV
165. Prayer-book	Abbot Islip, Sir T. Gage, 1867	E. H. Laurence, Amherst of Hackney	pict. England	XV-XVI
166. Bible		H. White	England	XIII
167. Donatus		de Murr, Amherst of Hackney	Germany	1469?
168. Persius	Maffeo Pinelli	Spencer	Italy	1457
169. Valerius Maximus	Maffeo Pinelli	Spencer	Italy	1449
170. Polychronicon		Phillipps, Hodson	England	XIV
171. Antiphoner	Julius II		pict. Italy	XV
172. Gospels	Rolinkhusen	Bragge, H. White	Germany	XI
173. Accounts	Septême		France	1346-7
174. Origen in Ep. ad Romanos	Beauvais	Le Caron de Troussures	France	IX
175. Bonaventura, Vita S. Francisci		Lazzari	Italy	XIV & XV
176. Sermons		Bedford Library, Quaritch	England	XV
177. Statuta Angliae		Phillipps	England	XIV-XV
178. Iac. Bracellus, etc.	Prince Cibo of Massa	Phillipps	Italy	XV

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<i>Title</i>	<i>Old Provenance</i>	<i>Source</i>	<i>Place</i>	<i>Cent.</i>
179. Sermons: the Mirror	Welbeck Abbey, C. Clark		England	1432
180. Iter Iusticiariorum	T. Martin	Phillipps	England	1329
181. Joh. Peckham, etc.	Campen (Kempen) Abbey	Van Ess, Phillipps	Germany	XIV
182. Bede	Gladbach	Phillipps	Germany	XII
183. Harleston Transcripts		Spencer	England	XIX
<i>Appendix.</i> Book-cover	St. Eucharius, Trèves	Rogers, Bateman	Germany	X & XIII

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- | | |
|---|---|
| <p>3. Ivory or bone carvings, modern?
 4, 5. Metal, stones, ivories.
 6. Metal, stones, enamels.
 7. Metal or ivory lost.
 10. Metal, stones, enamels, ivory.
 11. Metal, enamels.
 13. Stamped, <i>c.</i> xvii.
 22. Stamped.
 24. Skin and boards.
 32-37. Armorial, <i>c.</i> xvii?
 38. Stamped, <i>c.</i> xvi?
 48. Metal bosses.
 50. Stamps erased.
 51. Ivories.
 52. Metal, stones, ivory.
 55. Stamped, <i>c.</i> xvi.
 58, 60, 62, 64. Stamped (Braschi).
 61. Metal bosses.
 65. Boards, stamped leather.
 70. Boards, staple and chain.
 74, 75. Boards, stamped leather.
 80. Skin and boards.
 82. Initials, 1675.
 84. Boards, stamped leather, initials.</p> | <p>86. Boards, stamped leather.
 89. Boards, metal bosses.
 92. Boards, stamped leather.
 93, 95, 97, 98. Skin and boards (clasps).
 100. Metal.
 101. Skin and boards.
 103. Metal, stones.
 104, 108. Skin and boards (stamps).
 110. Metal.
 111. Metal, stones, relief in stone.
 112. Metal, stones, enamel.
 117. Boards.
 118, 120, 121, 126. Skin and boards (stamps, bosses, clasps).
 129. Stamped.
 152. Skin and boards.
 153. Old boards.
 165. Boards, stamped leather (arms: Henry VII).
 167. Boards, stamped leather.
 171. Boards, metal bosses.
 172. Ivory.
 182. Boards, parchment.
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ADDENDA AND CORRIGENDA

1. H. B. van Hoesen in his *Roman Cursive Writing*, Princeton, 1915, p. 217, gives the following particulars of the history of this papyrus. It was 'at different times in Bologna, Museo dell' Istituto, at Rome in possession of Professor Corvisieri, and in the possession of Duke Caetani'. He also gives there additional references to publications: *Pal. Soc.* II, pls. 51-53: Monaci, *Arch. Pal. Ital.* I (Rome, 1882-9), pls. 1-5; R. Riginti, *Fra i papiri di Ravenna, Il papiro Marini* 90 (Rome, 1906): Reusens, pl. 5: Silvestre, pl. 13: Williams, H. S., *Manuscripts, etc. described* (London and New York, 1902), pls. 90, 90^a.

The account and partial transcript in *Pal. Soc.* (which at least should have been known to me) shows that neither Marini's transcript nor my own have avoided errors.

pl. 51 (ll. 13-24). At end of l. 23 the letters *s voce* should be italicized and bracketed as missing.

pl. 52 (ll. 24-37). l. 28. *aōlis* read *adīs*.

l. 29. *supranuminatae*.

l. 30. *factu* read *facta*: at end italicize *hanne*.

l. 31. *magistro*.

l. 32. end: italicize *it*.

l. 34. *quae* read *que*.

l. 35. *praenuminate*.

pl. 53 (ll. 38-59). l. 40. *ιννωβιλε*.

l. 42. *εγκλις* read *εκα-*

l. 46. end: read *κομς* . . .

l. 50. *Cubicx* read *cabiss*'.

l. 51. *uneciarum* . . . *inn* . . . *supernuminate* . . . *suptantie*.

l. 52. *sisequae*.

l. 56. *conserbandes*.

l. 58. *Eccl.* read *aeccl*.

Note that *uē* = *uir clarus*, *uh*. = *uir honestus*.

6. *For* Hunnerode read *Himmerode*.

7. This MS. is noticed in Sauerland and Haseloff's study of the Egbert-Psalter at Cividale (Trèves, 1901, pp. 99, 101). Haseloff assigns it to the Echternach school.

8. p. 24. The picture of Babylon surrounded by serpents, and with the tombs of the Three Children in the centre (f. 204^a), receives a curious light from the *Legend of Babylon*, now only known in Slavonic versions of a lost Greek original: it is translated by A. Wesselovsky in *Archiv für Slavische Philologie* II, 127, 308. Nebuchadnezzar, it appears, rebuilt Babylon on a new site, and surrounded it with a great image of a serpent whose open mouth formed the only gate into the city. In his son's reign this serpent became alive, owing to the transgression of an injunction laid down by Nebuchadnezzar. All the inhabitants of the city were devoured by serpents, and the city lay desolate for centuries, infested by venomous creatures. A Greek emperor (Leo VI the Philosopher, seemingly) sent an expedition thither to procure a relic from the shrines of the Three Children, which was obtained at the expense of a good deal of danger from the dragon.

The desolate and serpent-haunted condition of Babylon is alluded to by many mediaeval writers, and forms a feature in romances, notably in the *Apollonius* of Heinrich von Neustadt, and in the Letter of Prester John, in which he says: 'Every year we visit the body of the holy prophet Daniel in Babylon the desolate, with a great host, and all are armed because of the *tyri* and other serpents which are called *tarantes*.' So also

Vincent 'of Beauvais' in the *Speculum Naturale*, xx. 49, quoting the *liber de naturis rerum*, says: 'Circa turrim Babel et in desertis illius antiquae Babylonis ac ruinis eius maximi dracones habitare dicuntur, quorum vox ac rugitus homines terret.'

10. (p. 28, l. 7). This MS. is or was till lately preserved at Liège.

15. The abbreviations and contractions, &c., in this MS. have been studied by Professor A. Souter in the *Bulletin of the John Rylands Library*, 1918-19. He considers it to have been written at Murbach. In the *Bulletin* for 1919, p. 392, Professor Souter traces the book from Murbach to Colmar town library (1791), thence to Canon Maimbourg, parish priest of Colmar (1846). His heir sold it with other books to Duprat of Paris, from whom Libri must have procured it.

24. Since my account of this MS. was written, the full text of it has been edited by Dr. J. Wickham Legg (*The Sarum Missal*, Oxford, 1916).¹ It is described by him (p. ix) as the earliest missal of the Sarum rite known to us. Another paragraph (p. xiii) may be quoted:

'It should be noticed that the book is a complete missal; indeed, it contains more than is commonly found in later missals. For instance, the processional is usually a book by itself; but here the anthems for the procession may often be found at the beginning of each mass for the Sunday or certain other holidays. There are also several offices from the Manual, such as baptism, marriage, visitation of the sick, and burial of the dead. There are even fragments from the Pontifical, the form for confirmation, and for reconciling penitents on Maundy Thursday. *Adest o venerabilis pontifex* comes by itself after the ordinary of the Mass.'

On p. vi he says (after pointing out that the Feast of the Relics is here on Sept. 15, whereas in 1319 it was transferred to July): 'The fact that the manuscript contains no mention of the feast of Corpus Christi is also in favour of an early date. The first beginnings of this festival are thought to have arisen in 1246 at Liège, a place not very far from England; it is said that its celebration was not compulsory in England until a council held in the year 1332, but at the same time it should be noticed that Urban IV had instituted the feast in 1262, with indulgences to those that kept it, and other arrangements for spreading its observance.'

At the end of the Order of the Mass (f. 155^b) are the words: *Sicque completur officium misse secundum usum Sarum*.

Items which I should have included in my list of contents are:

Reconciliacio penitencium (Maundy Thursday) f. 87^b

Ordo ad Cathecuminum faciendum. Ritus confirmationis et communionis (Easter Eve) 99

The 'Prayers for the Dead', f. 233^b, should be called The Trental of S. Gregory.

The added Masses which precede the Kalendar in our MS. are printed as Appendix I (p. 497) by Dr. Legg.

27. p. 78, l. 19, *read*: The parable of the two servants (or of the Talents): above, &c.

32-37. *Colonna Missal*. In Quaritch's catalogue, no. 164 (October 1896), no. 8 is another volume of this Missal, dated MDXXXIX Mens. Mai xxi. It contains Masses

in octavis Nativitatis Domini

in Epiphania

Purificationis B. V. Mariae

and would therefore come next to Vol. III (no. 34) of the Rylands Library set.

It is in the original binding of smooth red leather gilt in panels in the Venetian style, and bearing the Colonna insignia in the centre-pieces and in the borders. It contains 91 large initials and 272 small ones. The marginal border on f. xviii encloses the Colonna arms and bears the date given above. On f. xlv is a fine miniature, the largest in the book, of the Presentation in the Temple. It was sold to Mr. G. Jay Gould of New York.

48. p. 108, l. 6, *begin the line with 3*.

53. Mr. S. C. Cockerell suggests that the scribe of this book may have been Joachinus de Gigantibus of Rothenburg, who worked at Naples. A facsimile from a Psalter written and signed by him in 1481 forms plate 126 in the catalogue of the Burlington Fine Arts Exhibition of 1908; it strongly supports Mr. Cockerell's conjecture. See on him Mazzatinti, *La Biblioteca dei Re d'Aragona*, lxxv, &c.

66 was no. 5 in the Bragge sale, 1876: bought by Quaritch for £14 5s.

¹ See also his *Tracts on the Mass*, Henry Bradshaw Society, 1904, pp. xxx, 217.

81. This is probably the copy which occurs in Payne and Foss's Catalogue of 1837, no. 9115 'Vibenae gesta Porsennae Regis et Clusinorum cum Praefatione augustini (*sic*) Dathi.

MS. of the fifteenth cent. upon vellum with illuminated capitals at the commencement. £5 5s. od.'

83. The British Museum MS. Add. 25,600, a *Passional*, was written in 919 by the same scribe Gomez for the same Abbot Damianus. See *Pal. Soc.* I, pl. 95.

86. The number in the Bateman sale was 261, not 25. Probably Payne and Foss, 1837, no. 8948, £5 5s. od.

87. I now find that this is the MS. described as iac. by Tischendorf. It is entered on p. 989 of Gregory's *Prologomena* 1894 in this form:

iac. Ratisbonae monasterii sancti Iacobi Scotorum (hodie Monacensis?). Saec. ix. *Evv.*

Fertur fuisse S. Anscharii, diu in ecclesia Bremensi servatus esse. Fuit Francisci Guilelmi comitis de Wartenburg cardinalis et episcopi Ratisbonensis. Cf. Colomanni Sanftl *Dissertatio in . . . ss. evangg. codicem ms. monasterii S. Emmerami Ratisbonae*. Ratisbonae 1786 p. 73 b. unde Tischendorffius notitiam codicis hausit.

There is no doubt about the identity. The dating, to cent. ix, which I consider too early, is due to Sanftl, whose book I have not seen.

88. The Walbeck or Walbeke to which this book belonged is that NW. of Magdeburg, not that near Crefeld.

90. In *Serapeum* VIII. 43 and IX. 127 (1847-8) are two notes by G. Haenel on the history of the Weissenau Library. In the first, based on the papers of Dr. Maier of Esslingen, he gives two lists of MSS. Ours figures in the second as no. 11, and apparently had an old number 54. The two Fitzwilliam McClean MSS. (6 and 102) are in the first list. Others appear in the Libri (Miscellaneous) Catalogue of 1861, viz. (4987) Augustini Enchiridion, Quaestiones Orosii, de vi diebus, of cent. xii: (4488) Aug. de vita Christiana etc., of cent. xi-xii: (4491) Matthaeus glossatus of cent. xi-xii: (5067) Lucas glossatus, Lamentationes Ieremiae of cent. xi-xii. Hartmannus tradidit (cf. our MS.). None of these are in the lists.

In the second note Haenel tells us that Bonaventura, last Abbot of Weissenau, retired in 1804 on the secularization of the monastery. Dying about 1816, he left his library (largely derived from that of Weissenau) to the former members of the convent. They had formed a community, over which he seems to have presided, and had purchased a castle at Liebenau, near their old home, in which the books were installed. On the death of their last survivor, a Pfarrer Schlegel, in 1842, it was found that he had in his lifetime parted with the books, ostensibly to a nobleman in Upper Swabia, but in fact to the Jesuit college at Freiburg in Ychtland. The circumstances of their final dispersion are unknown to me.

92. The number in the Bateman sale was 265.

93. There is a list of the Stavelot MSS. in *Serapeum* VIII. 254. Ours was no. 175 in the sale (1847), and was bought by Rodd for 400 francs.

98 was lot 138 in the Fontaine sale at Christie's in July, 1894, and was then bought by Quaritch. It is no. 1 in his catalogue no. 144 (August, 1894). See a mention of it by A. Haseloff in A. Michel's *Hist. de l'Art*, i. 730: he assigns it to the School of Cologne. He speaks of it as the original *chef d'œuvre* which inspired such books as the Gospels of St. Gerson at Stuttgart, and does not doubt that it contained figured subjects which are now lost.

114. p. 207, no. 251. Gemblaux *read* Gembloux.

155 (R. 16980) was purchased in 1908 from Quaritch.

156-158 (R. 17183) was purchased in 1909 from Messrs. Bull and Auvache.

159 (R. 17973) was bequeathed to the Library by Mrs. Rylands, with the rest of her books.

160 (R. 17974) }

162 (R. 17976) }

164 (R. 17979) }

were in like manner bequeathed by Mrs. Rylands.

167 (R. 16281) was purchased in 1908 at the Amherst sale: it was no. 287 in the sale-catalogue.

172 was no. 339 in the Bragge sale, 1876: purchased by Quaritch for £69.

CATALOGUE OF WESTERN MANUSCRIPTS

I. — LATIN PAPYRUS.

Papyrus, 1620 × 272 mm., on eleven sheets, apparently: mutilated at each end. Of cent. vi or vii, in seven hands: all but one write in Latin cursive, the exception writes Latin in Greek half-uncial. A few letters are lost at the end of almost every line.

The whole text is printed by Gaetano Marini, *I Papiri diplomatici*, Rome, 1805, no. 90, p. 139. In his time the papyrus was 'In Bologna nel Museo dell' Istituto', as were also nos. 84, 109, 142 of his collection.

I copy Marini's text, which I have compared with the original, and add some notes; lines 30–54 are reproduced in the plate.

- I. qua
 pdaē scaē Rāu. Eccl. pro oblationem et remedium animae meae *sc.* praedictae
 numquam esse uenturum sed perpetuis temporibus tam *me*
 quam hhdēs successoresque meos inlesam atque immaculatam *sc.* haeredes
 conseruare permitto excluso a me uel meos hhdēs *omnium* 5
 legum beneficia iuris et facti ignorantia fori loci *militiaeque*
 perscriptione seu quod de reuocandis donationibus *sunt per*
 lege indulta donantibus quoniam *ad hanc largitatem meam*
 sponte ut superius fatus sum et huic habita deliberatione *per*
 uim¹ nullius cogentis consilio uel admonentis impulso *quam in-* 10
 reuocabilem donationis meae usufructuariæ paginam *sstarum* *sc.* suprascriptarum
 sex unciarum principalium in integro totius substantiae meae
 mobile et immobile seseque monentibus sicut superius legitur
 absque ullo dolm̄ uim metu et circumscriptione cassante
 Uitali Tabellioni huius Ciu. Rāu. Rogatario meo scribendam 15
 dictaui in qua subter posteaquam mihi coram testibus *atque*
 ad singula relecta est consentiens in omnibus mano propria *prop-*
 ter ignorantia litterarum signum scāe Crucis feci'et testibus
 a me rogitis optuli subscribendam eorumque praesentia *eam*
 uobis actoribus supranominatae scāe Rāu. Eccl. *contradidi* 20
 quam et si gestis municipalibus allegare maluerint *actoribus*
 antedictae scāe Rāu. Eccl. liberam tribuo et concedo ex *more li-*
 centiam allegandi non expectata dinuo meae professionis *voce*
 ut sum de praesenti professus stipolatione et sponsione *sollemni-*
 ter interposita Act. Rāu. Iṃp Console et die suprascribt. 25
 Signum + manus Iohanni u. c. Prm̄. Numerii fel. Theodosiac
 ssti donatoris omnia ssta agnoscentis et consentientis cui et relecta *est*
 II. + Iohannis aōlis huic chartulae usufructuary donationis sstarum sex uñc *prin-*
 cipalium in integro supranominatae totius substantiae mubile et inmubile *seseq.*

¹ M. *vini*, but I think *uim* is in the MS.

- monentibus sicut superius legitur factu in ssta scā Rāu. Eccl. a Iohanne Spatarχ qd. Georgii magistri Mil. et nunc Prīm Num̄ felicum Theodosiacus ssto donatore qui me praesentem signum scāe Crucis fecit et coram nobis ei relictum est rogatus ab eodem ad signum eius *ro-*do Chirocrista suscripsi et de conserbandis omnibus quae superius *scrip-*ta leguntur ad scā euangelia corporaliter mei praesentia *praebuit* sacramenta et hanc donationem ab eodem praedicto Iohanne *actore* praenuminatae scāe Rāu. Eccl. traditam uidi +
- III. + Μαρινος χρυσωκαταλακτις ουεικ χαρτουλε ουσουφορτυ
 νατιωνις ἑσταρουμ διῆ ουνκιαρουμ πρικιπαριω ιννιτρ . . .
 νομινατε τωτιους σουστατιε μουβελε et ινμωβελε c
 μωμεντιβους σιγκουμ σουπεριους λεγιτορ φακτα
 σακτα Παβεννατε εκκλησια α Ιωαννε βκ Εισπαταρ
 Γεοργι Μαειστρο Μιλιτουμ et νονου Πριμικιριους Νουμε . . .
 κουμ Θεοδωσιακος στω δωνατουρε κοι μι πρεσε
 νου σακτι κροκις φικετ et κωρα νοβιc¹ ει ριλικτα
 τοc αβ εοδεμ τεστιc σουσκριψι et δε κομσερ
 νιβους ωμνιβους κε σουπεριους ακκριτα λεγουν
 σακτα ευβαγγελια κορπορραλιτερ μεει πρεσεντι . . .²
 βουκ περνονενατε σακτε Παβεννατε εκκληsie τρα
- IV. + Anastasius uh. ex Cubicχ huic chartule usufructuariæ donationis *sstarum sex* unciarum principalium in integro supernuminatae totius supstantie *mubile* et immubile siseque monentibus sicut superius legitur facta in *sstarū scaṃ* Rāu Ecclesia a Iohanne ūc. Expathario qd. Georgio magistro militum *et nunc* Primicirius Numeri filicum Theodosiacus ssto donature qui mi presente signum sancte Crucis ficit et cora nubis ei relictum est rogatus ab *eodem* testis suscribsi et de conserbandis omnibus que superius adscribta *leguntur* ad sancta euangelia corporaliter mei presentia prebuit sacramenta *et hanc* donatione ab eodem pd. Iohanne Acture prenuminate sancte Rāv. Eccl. traditam uidi +
- V. + Stefanus uē. Coṃ uhic chartul. usumfructuariæ³ donationis *supra* scribtarum sex unciarum principalium in integro supranominatae totius substantiæ mouilem et immouilem seseque monentibus *sicut* superius legitur facta in sstā scā Rāu. Eccl. a Iohanne uē *Exspatar* qd. Georgii Magistro mil et nunc Primicirχ Num̄ fel. Theodosiac sstō donatore qu me praesentem signum scē Crucis fecit *et co* ram nobis ei relictum est rogatus ab eodem testis suscribsi *et de con-*serbandis omnibus que superius adscribta leguntur : et scā *euangelia* corporaliter mei praesentia praebuit sacramenta et hanc *donationem* ab eodem praedicto Iohannem *Actorem* praenominate scē *Rau. Eccl.* traditam uidi +
- VI. + Petrus uē coṃ uhic chartul. usufructuariæ donationis *suprascribtarum* sex unciarum principalium in integro supramemonomenatae *totius subs-*tantiae muilem et immuilem⁴ siseque monentibus sicut superius *legitur* facta in suprascribta santa Rāu. Eccl. a Iohannem uē Spatario qd. *Geor*gi Magistro mil. et nunc Premicirius Nūm fel. Theodosiacus *supra*

¹ Marini νοβιc : but the ι is there.² Reference to the other formulae shows that a line has been omitted after l. 48 by this signatory.³ Marini *usufruct.*⁴ Marini *movilem et immov.*

scribto donatore qui me presente signum sante Crucis ficet et *coram nobis* ei relictum es rogatus au eodem testis suscripsi et de conserbandis *omni* bus que superius adscribta leguntur et santa euuangelia corporaliter mei praesentia prebuit sacramenta et hanc donationem au eodem *praedic* to Iohannem Acture prenominatae sante Rāu. Eccl. traditam uidi.

80

- VII. + Iohannis Excēpt iñl P huic chartulae usufructuariæ donationis *sstarum* sex unciarum principalium in integro supranominatae totius *substantiae* *movile* et inmovile seseque monentibus sicut superius legitur *facta in* *ssta* scā Rauennate Ecclesia a Iohanne uē Spathario qd. *Georgi Mag. Mil* et nunc Primicirius Nūm felicium Theodosiacus ssto donatore *qui me* praesente signum scāe Crucis fecit et coram nobis ei *relectum est* rogatus ab eodem testis suscripsi et de conseruandis omnibus quae superius adscripta leguntur ad scā Euuangelia corporaliter mei praesentia *praebui-* t sacramenta et hanc donationem ab eodem pđtō Iohanne *Actore* praenominatae scāe Rāu. Ecclesiae traditam uidi +

85

90

The rest is gone.

With regard to the text I note :

- l. 1. There are slight remains of the beginning and end of the line.
- l. 28. The cross is barely visible.
- l. 44. The first half of the line (κουμ . . . σστω) is practically gone.
- l. 45. *φικετ* *et* very faint.
- l. 46. *κομσερ* : the *ερ* very hard to read.
- l. 68. *mei* . . . *sacramenta* not easily legible.
- l. 75. *gi* gone since Marini's time.

Of the seven sections all may have been written by different hands.

No. II is fainter than I.

No. V is more like I than any of the rest.

Nos. VI and VII are of similar character. In VII the *o* resembles an *α*.

As to the matter. No. I is the end of the donation proper, which is attested by six witnesses in practically the same form. The record lacks, besides the beginning of the donation, the subscription of the *Tabellio*, and a *Notitia testium*, of which examples may be seen in Marini, no. 93, &c.

Mabillon, in the Supplement to the *De re Diplomatica*, p. 89, gives a somewhat defective transcript of the text, which he had seen in the Bologna archives (*Iter Ital.* p. 199): see also the *Nouveau Traité de la Dipl.* v. 637. Marini appears to be in the right where he differs from Mabillon.

Muratori, *Antiqq. med. aev.* v. 715, thought the document to be of the ninth century, and the authors of the *Nouveau Traité* considered it much later than the fifth. Marini differs from these authorities. His words are 'bensì de' tempi ne' quali Ravenna era sottoposta agl' Imperatori Cpolitani e ai loro Esarchi, di che è indubitata prova il nome della Truppa Teodosiaca, che vi si riparava, venutole da uno de' due Augusti Teodosi per certo, e non già dal figliuol di Maurizio, come in una nota ad una lettera . . . di S. Gregorio ha pensato il Gussanvileo; quindi è che io lo giudico o della fine del vi. secolo, o al più del vii.'

He adds that a writer in the *Giornale de' Letterati d' Italia* (xvi. 138) identified the *Vitalis Tabellio* of l. 15 of our document with a *Vitalis Forensis* of no. 113 (now at Vienna) who can be fixed to the year 504, but that this identification wholly lacks support.

2. EXULTET ROLL.

Vellum, 181 × 31 cm., on three membranes. Cent. x-xi (about A.D. 1000). Text in a hand which Mr. Bannister (see below) describes as being 'of the S.E. Italian as distinguished from the Cassino type'.

The text of the roll, which is furnished with neumes throughout, is as follows :

Exultet¹ iam angelica turba celorum
exultent diuina mysteria. et pro
tanti regis uictoria tuba into
net salutaris ; Gaudeat se
tantis tellus irradiata fulgori
bus. et eterni regis splendore lustra
ta totius² orbis se sentiat ammi

5

sisse caliginem Letetur et ma
ter ecclesia tanti luminis adornata fulgore et
magnis populorum uocibus hec aula resultet ; Quapropter
astantibus uobis fratres karissimi ad tam miram sancti huius
luminis claritatem una mecum queso dei omnipotentis miseri
cordiam inuocate Ut qui me non meis meritis infra leui
tarum numerum dignatus est aggregare luminis sui gratia(m)
infundens cerei huius laudem implere precipiat
Per dominum nostrum hiesum xpm filium suum uiuentem secum
atque regnantem in unitate spiritus sancti per omnia
secula seculorum. R. AMEN.

10

Dominus uobiscum ; R. Et cum spiritu tuo ;
Sursum corda ; R. Habemus ad dominum ;
Gratias agamus domino deo nostro ; R. Dignum et iustum est ;

20

[Picture of Christ in glory.]

Uere quia dignum et iustum est. Per xpm dominum nrm ;
Qui nos ad noctem istam. non tenebrarum set luminis

[2nd skin]

matrem perducere dignatus est. In qua exorta est ab in
feris in eternam diem resurrectio mortuorum ;

25

[Pictures : The Crucifixion ; Christ overcoming Satan ; The Harrowing of Hell.]

[3rd skin]

Solutis quippe nexibus et calcato mortis aculeo. re
surrexit a mortuis. qui fuerat inter mortuos liber ;
Hic accendat
Unde nox ipsa sidereo pro ecclesiarum ornatu. cereorum
splendore tamquam dies illuminata collucet. quia in eius
matutino resurgente xpisto. mors occidit redempto
rum. et emersit uita credentium.

30

Uere tu pretiosus es opifex. formator es omnium cui
qualitas in agendi non fuit officio. set in sermonis Imperio ;
Qui ornatum atque habitum mundi. nec ad amplian
dum quasi inops potentię. nec ad ditandum quasi ege
nus glorie condidisti ; [Picture : The Nativity.]

5

Totus ac plenus in te es. qui dum per uirginea uiscera mundo illa

¹ The initial E stretches down to line 9 inclusive.

² The ligatured *ti* is regularly used in *totius*, *sentiat*, *gratiam*, *resurrectio*, &c.

ueris. uirginitatem etiam creature commendas'; [Picture: Bees.]

dum

Apes siquidem ore concipiunt. ore parturiunt. casto corpore
non fedo desiderio copulantur'; [Picture: Bees and Hive.]

Denique uirginitatem seruantes. posteritatem generant.
sobole gaudent. matres dicuntur. Intactę perdurant. filios
generant. et uiros non noscunt. [Picture: Bees in Hive.]

Here the roll ends.

From line 23 onwards the text differs entirely alike from the old form printed by Duchesne (*Origines du culte chrétien*, p. 243) and from that now in use. Recently the Rev. H. M. Bannister, in the *Journal of Theological Studies*, 1909, pp. 43 sqq., has shown that it is a fragment of what he designates 'the *Vetus Itala* of the *Exultet*'. He has printed this text of the *Exultet* in full on the authority of some fifteen copies.

The collection of coloured reproductions from these *Exultet* rolls, which has been in progress since 1899 (Latil, *Le Miniature nei Rotoli del Exultet*, Monte-Cassino), affords no close parallel to the fragment before us.¹ A noteworthy point is that in the Rylands roll the pictures are placed in the same direction as the text. Usually they were drawn upside-down in order that, as the deacon proceeded with the benediction and allowed the roll to hang down over the edge of the *ambo* in which he stood, the pictures might be displayed the right way up to the congregation.

The decoration and illustration of our roll are very interesting. The main features are: a large initial, a series of four large pictures occupying the whole breadth of the roll, and four smaller ones, introduced at the ends of lines. They are without backgrounds. The principal colours are blue, red, yellow, and brownish green.

The large initial E, 24 centimetres high, is mainly composed of medallions connected by bands: each arm of the E consists of a pair of these, and the stalk of five: at top and bottom are knots of plaited work.

The medallions contain central rosettes and concentric bands of blue, yellow, red. The following letters, XVL, are monogrammatized, in colour.

1. The first picture represents Christ, bearded, with cross-nimbus; throned, holding a book and blessing, in blue robe over dark brown-red. On each side of Him is an angel turning towards Him, in dark brown-red and green. The figures are in an almost complete circle, divided into sections, some of which contain panels of ornament. At top on L. this circle terminates in a serpent's head: opposite, on R., there is a break in the parchment.

2. The Crucifixion. The cross is edged with blue and bordered with a pattern (roughly a spiral of two bands of red and light brown): the rest is yellow. At the corners of the top and arms are small pieces of ornament springing from the cross. Christ has cross-nimbus, the arms of the cross in it being inscribed with the word VE|RI|TAS. He has blue loin-cloth, and is nailed with four nails: the feet very near the bottom of the cross. Above the arms are the Sun and Moon in 'medallions (the former with red ground): both are half-length figures bearing torches and with one hand raised towards the face.

The only other figures are Longinus with the lance (L.) and Stephaton with the sponge and bucket. Both are in tunics, with rather elaborate ornamentation, and girt with swords.

A band of ornament separates these from the next picture.

3. Christ overcomes Satan. He is in blue robe over brown, holding a roll in L. hand and spear tipped with a small 'Maltese' cross, principally in blue. He stands on Satan (or Death) a nude bearded figure with rough hair who lies (head to L.) with a chain passing round his neck, and confining his wrists and ankles.

On R. and C. are two buildings connected by a curved line of battlements (passing above Christ's head). Each building has a round (?) tower with conical red roof, ball, and cross at top. In the doorway of each stands a group of robed figures lightly coloured: eight on L. in two rows, eight on R. in three rows.

4. The Harrowing of Hell. Christ facing R. robed as before, with a somewhat different cross or spear—the cross here is smaller—stands with R. foot on an overthrown gate and L. foot (advanced) on the chest of Satan, who lies bound with a chain as before. The chain confining his wrists is here seen to be a stout transverse chain attached to that which binds the neck and ankles. Below him in front are fragments of gates.

¹ Perhaps the first in the series, that of Monte-Cassino, comes nearest to our fragment.

On L. behind Christ stand three rows of people (5, 4, 4).

On R. is a series of five round towers diminishing in height towards R. : from the top of the second proceed flames : on the third is a soul plunged head downwards in flames : in the next, one hanging over the edge : in the last, one other soul. In front of these towers is a row of figures ; those nearest to Christ are Adam and Eve, robed. Christ takes the hand of Adam. The other figures are nude, some are prostrate. In the R. bottom corner are two crowned heads and part of a monster (?).

5. The Nativity, a small picture. L. Joseph seated facing R.

C. on green ground : in front the Virgin on a bed, head to R. Above her the Child, swaddled, with cross-nimbus, lies with head to R. : above this are the heads of the ox and ass.

R. The Child, cross-nimbed, in a vessel with a foot : a woman on L. supports Him : another on R. brings a jug of water.

6. A small picture of five bees on a green plant.

7. A hive, represented as a blue cylinder lying horizontally. Bees above it and at the ends. On R. and L. two plants, with bees.

8. A section, as I take it to be, of the hive, showing combs and bees working. On R. a plant, and bees about it. The bees are represented throughout as large striped creatures more like small birds.

I cannot tell what subjects are missing from this roll : in the text no allusion was made to the Fall and the crossing of the Red Sea, which are not unfrequently represented. Another common picture is that of the Deacon performing his office in the presence of the Bishop and congregation : this may very well have occurred in our copy.

3. PSALTER.

Vellum, 345 × 265 mm. ; ff. 3 + 74 + 3, 33 lines to a page. In a large, regular, German hand, which at first sight seems to be of cent. xii late, but must be later.

From Libri's Collection : see below.

Collation. 3 fly-leaves : 1¹⁰–6¹⁰ 7¹⁴ (wants 13, 14) 8⁴ (wants 3, 4) : 2 fly-leaves.

Fly-leaves from a late legal document in French : the year 1565 and a 'dame Johanne Lorrain' are mentioned.

The Psalter arranged for choir use, with antiphons, &c.

Cantica

52^b

Cantica monialia called 'Dominicis diebus cantica'

57^b

Hymni 61^b, including Corpus Christi, St. Benedict, Visitation of B. V. M.

The last is for St. Martin.

Lessons for the Office of the Dead

73

Ending 74^a : 74^b blank.

The initials are in plain red. Some, with rude ornament, have been added in cent. xv. Several leaves have red tags, and at f. 41 is a red leather button attached by a slip of white skin which has been rather prettily stamped with a binder's tool. On f. 42 a piece of ornament has been pasted, and torn off.

Binding. Each cover has a border of gilt wood roughly carved. Within this is a band of ivory or bone carving : it contains 16 hexagonal compartments set in squares, with a bust in each. A panel of metal-work occupies the centre.

On the front cover this panel contains a crucifix in enamel, with the figure in relief, crowned, fastened with four nails, and with eyes of enamel. The cross is enamelled green on a blue ground with small ornaments : the title bears the letters IHS. The figure has a cross-nimbus, and there is a circle at the intersection of the arms of the cross. It is nailed to a background consisting of strips of metal, those in C. enamelled, the outer strips having a repoussé pattern, which recurs on the other cover.

There are four metal bosses at the angles of the central panel on each cover.

On the other cover the central panel contains a gilt metal figure in high relief (of cent. xiii-xiv?) of Christ seated, crowned, holding book and blessing. A small turquoise is in the binding of His book, and His eyes are turquoises. The nimbus is enamelled in dark blue, or black, and gold.

The ivory or bone carvings in the 16 compartments on the first cover are busts or almost half-lengths of Apostles, &c. The grounds are gilt, and so are nimbi, edges of garments, and attributes held by them. I cannot think they are genuine old work. They are as follows:

Front cover. Top from L. 1. Holds book inscribed P. EN/ΘC (? propheta Enoc).

2. Short cross.

3. Book.

4. Scroll: P. SIM (? propheta Simeon).

Left, going downwards. 5. Sword.

6. Book.

7. Small cross.

8. Church and key?

Bottom from L. 9. Book: IΘA P. (? Jeremiah).

10. Knife (Bartholomew).

11. Shrine or church, staff (?) or club.

12. Scroll: P. ZAC (Zacharias).

R. side, going upwards. 13. Small cross and book.

14. Larger cross (Andrew).

15. Censer?

16. Short staff (or sword): perhaps St. Paul.

Second cover. Top from L. 1. Scroll: DAN (Daniel).

2. Mace?

3. Short staff.

4. P. EZH (Ezekiel).

L. going down. 5. Book.

6. Book and club (James the Less).

7. Open box with square objects in it.

8. Orb and cross.

Bottom from L. 9. PS. ISA (Isaiah).

10. Mitred, with key.

11. Saw (Simon).

12. Scroll: P. AM (Amos):

R. going up. 13. Cup and book (John).

14. Head in dish: hairy garment: staff with scroll (ECCE AN. .) John Baptist.

15. Short stick (?).

16. Small cross and book.

The style adopted in these carvings is early: the attributes are characteristic of late date.

In the Libri Catalogue of 1862 (no. 317) this book cover is described. It then contained a 'Lectionary' of cent. xi-xii (unless Libri mistook the Psalter-text for a Lectionary, which is quite possible). 'The frame of the two sides is formed by 32 large ivory medallions (16 on each side) representing Saints and Prophets with their devices, and bearing some inscriptions in uncial letters, the whole surrounded by a border of foliage in the Greek style, and by sprigs forming compartments.'

'In all probability these medallions date back to the sixth century, whilst the enamels and metal figures are probably workmanship a little less ancient . . .

'The inscriptions on this diptych have certainly been engraved by Greek artists. This will be seen, amongst other things, in certain Greek letters (the Θ, for example, instead of O, erroneously engraving ΕΝΘC instead of ΕΝΟC, and elsewhere, as well as H for E from habit) written in error in Latin inscriptions, which the artists did not understand . . .

'Both parts of this diptych are represented in the *Inedited Monuments*.

'At the time of the binding, in order to find room for the metal, it seems to have been necessary slightly to cut the ancient border of ivory and to shorten one arm of the crucifix . . .

'Nothing is amiss, excepting that the gold is slightly effaced in some places. A small triangular fleuron is wanting at the bottom of the upper cover, which might easily have been restored, had it not been thought better to leave this slight defect, as shown in the plate of the *Inedited Monuments*, in order to leave this admirable specimen of art in all its purity, unprofaned by any attempts at restoration.'

The reader will note and admire the transparent sincerity of Libri's nature.

4. VETUS TESTAMENTUM.

Vellum, 290 × 195 mm., ff. I + 221, double columns of 60 lines. Cent. xii, in a very beautiful small, black, regular hand, probably German, with a slight slope. In quire 13 and some others an equally good, but upright hand, is seen.

Collation. I fly-leaf: 1^s-6^s 7¹⁰ 8^s-10^s 11⁶-13⁶ 14^s-20^s (wants 6-8) 21¹⁰ 22¹⁰ 23^s 24⁶ 25⁶ 26^s-28^s 29⁴.

The first eleven quires are marked, at the bottom of the first leaf of each, by an ornament circular or cruciform, usually in red and white; the number of the quire is in the centre. In two cases a dog and a serpent form the frame.

The book is said to have come from the Cistercian monastery of Altenburg. An erased inscription on the fly-leaf (see below) bears out this tradition.

Contents:

Inc. epistola b. hieronimi presb. ad Paulinum episcopum	I
Inc. prol. b. hieronimi presb. in librum genesis	3
In nomine domini. Inc. liber ² genesis (red capitals)	3 ^b
Expl. liber bresith. id est genesis.	
Inc. Ellesimoth. id est exodus	15
Levit., 24 ^b . Num., 30 ^b . Deut., 39 ^b .	
Jos. (prol.), 47 ^b . Jud., 53. Ruth, 57.	
Reg., 59 (prol.).	
Isa. (prol.), 89. In 178 chapters. clx (ch. lx) is rubricated <i>In epiphania domini</i> .	
Fer. (prol.), 101. Lam. (no title), 114.	
Ezek. (prol.), 115. Chapters numbered to cix.	
Dan. (prol.)	126
Hos. Inc. prol. xx. prophetarum. Apud ebreos non idem ordo	130 ^b
Amos ix. In die illo suscitabo. Rubr. <i>In aduentu</i> .	
Jonah iv. Rubr. <i>In capite quadrag</i> .	
Micah. Et erit in nouissimo dierum. Rubr. <i>In aduentu domini</i> . Also: Pasce populum. Nolite credere.	
Rubr. <i>In pass. domini</i> .	
Nahum. Hec dicit dominus. Si perfecti fuerint. Rubr. <i>In fratrum aduentu</i> .	
Other Advent lessons are marked in Hab., Zeph.	
Hag. Et audiuit Zorobabel. Rubr. <i>In dedicat. ecclesie</i> .	
Zech. Lessons are marked: <i>In aduentu. In apostolorum. Ad ieiunia. In aduentu sollempni. In cena domini</i> .	
Mal. <i>In secundo aduentu</i> .	
Expl. liber prophetarum, 140. 140 ^b blank.	
Psalter without title and in another hand, 141. From 141 ^b onwards each verse occupies a single line: the hand becomes very minute. Cantica, 152. 153 ^b blank.	

Prov. (prol. Chromatio . . . Iungat epistola)

154

Ecc., 159. *Cant.*, 160^b, divided by rubrics among the speakers.

Wis., 161^b. *Ecclus.*, 165.

Ending 173^b: mercedem uestram in tempore suo. Hucusque in grecis habetur. Et inclinavit Salamon genua, &c. (oratio Salomonis).

1, 2 *Chronicles* (prol. Si septuaginta), 174. (No Prayer of Manasses).

Ezra (prol. Utrum difficilium), 188. *Neh.*, 190^b (hesdrę secundus).

Job (prol. Cogor)

194

Tob. (prol. Chromatio), 200. *Judith* (Apud hebreos), 202^b.

Esth. (Hester uariis)

205^b

1, 2 *Macc.* (Machabeorum libri), 208^b, ending 221^b.

On the fly-leaf an erased inscription in a late hand which revived reads:

Anno dñi 1542. 5 . . Idus . . .

Apud

veteris mōtis¹ Marie donavit hunc librum

G. ft

L 5

ecclesie in vsum Vicarii ac parochianorum

Post nubila phoebus.

There is a large initial to the first Prologue. The body of the letter is in gold, the convolutions partly in silver. The ground mainly blue, with small fields of green and red. A long-necked bird is introduced into the lower part of the letter.

The prologue to the Pentateuch has a smaller initial, also in gold and silver, on blue, green, and red.

The same colours are employed in the initial to Genesis. Into this are introduced a bust of a man at top, in silver, with gold hair, and gold band and collar to his garment: a bird in gold: a seated human figure in silver, with his arms round the two uprights of the letter (I, which is drawn hollow). The opening words of the text are in capitals mainly left white on fields of red and yellow.

In subsequent initials I note:

Leviticus: a full length figure, flesh and lower robe in silver, upper robe and hair in gold, outline (as usual) in red.

4 *Reg.*: a dog with serpent tail.

Isaiah: full length beardless figure in prayer, facing R.: in silver and gold.

Lam. to *Malachi* (in the second hand) have plain red initials.

The first hand resumes at the Psalter, f. 141. The triple division is marked by slightly decorated initials in red: so also *Dixit Dominus* (Ps. cix).

Prov.: prologue, a bird: text, a beardless figure facing R.

Cant.: a bird. *Ecclus.*: a lion.

Ezra: a serpent. *Neh.*: a bird.

Job (prol.): a figure in prayer.

Tobit: the young Tobias (L.) touching the eye of his father. Both figures standing: the younger in tunic, the elder in mantle over long robe.

Esther: a figure full face with hands bound round the letter (an I).

1 *Macc.*: a bird with green nimbus.

The same colours are employed throughout in the large initials. Initials of chapters are usually in black, filled in with red where the first hand writes the text, and in plain red where the second hand is employed.

Binding. The cover has (a) four repoussé medallions, each representing a half-length female figure, probably a Virtue. That at top holds a disk with a central projection, and a book. L. a sceptre. R. a paten. The figure at bottom holds a sceptre and book.

(b) There are also eight raised panels of varied forms bearing dragons or birds repoussé.

¹ Veteris Montis = Altenburg.

(c) Ten stones *en cabochon*. All but one (which is purple) are plain crystals.

(d) A fine ivory, divided horizontally into two fields. Above, Decius, seated on L. Before him S. Xystus in mitre, chasuble, pall (three crosses seen), and alb: behind him S. Laurence in alb (?), stole worn diagonally, and maniple, and another nimbed man, whose head only is seen: all are beardless.

Below, Decius, throned, with diadem on L. Before him S. Laurence in sleeved robe over alb, introducing 'the treasures of the church' represented by three poor men (two in close caps), one on crutches.

The intervals between the raised portions of the metal-work, forming fields of irregular shapes, are filled with filagree work.

5. NOVUM TESTAMENTUM.

Vellum, 290 × 195 mm., ff. 1 + 61 + 1, double columns of 60 lines. Cent. xii, written by two (apparently) of the scribes of no. 4.

Collation: a² (1 lines cover): 1⁸–3⁸ 4⁶ 5⁸–8⁸ (wants 8): b² (2 lines cover).

On the fly-leaf is pencilled: Alleged to be from the Alterberger (Altenberger) Abtei zwischen Cöln und Düsseldorf.

On the last cover erased, in large letters is: ad scām Ceciliam (xv). In the first cover is a modern label with the printed number 9 or 6.

Contents:

Pauline Epistles

Rom. Romani sunt partes Italie

1 *Cor.* Corinthii sunt Achivi. 2 *Cor.* No prologue.

Gal. Galathe sunt Greci

Eph. Ephesii sunt Asiani

Phil. Philipenses sunt Macedones

1 *Thess.* Tessalonicenses sunt Macedones

2 *Th.* Ad thess. secundam

Laod. No prol. *Col.* Colosenses et hi.

1 *Tim.* Timotheum instruit. 2 *Tim.* Item timotheo.

Tit. Titum commonefacit. *Phil.* Philemoni familiares.

Heb. Inprimis dicendum.

Acts

15^b

Inc. pref. S. Ieronimi prespiteri de actibus apostolorum. Quibus locis apostoli doceant. id est. Petrus et Paulus Rome. Iohannes euangelista epheso. Andreas patras. Philippus in asia ciuitate metapoli (*for* in ierapoli). Matheus ponto. Iacobus hierosolima. Bartholomeus in phrigia ciuitate dolici. Thomas in india ciuitate iothabis. Iacobus alpei in ciuitate ioppe. Symon Zelotes in capadocia ciuitate cesareę. Iudas iacobi in prouincia phenice ciuitate byreto. Marcus euangelista alexandria. Lucas euangelista antiochya. Tymotheus epheso. Philippus unus de vii^{tem} cesarea palestine. Stephanus protomartyr hierosolima. Iohannes baptista in samaria ciuitate sebastę. Barnabas et Sileas cypro. ciuitate constantia. [Then follows without a break the usual prologue] Lucas natione syrus.

Text ends, 22^b: nemine prohibente.

Expl. actus apost. Inc. pref. de Iohanne.

Prol. (Iohannes apostolus) and capitula (opening words of chapters, 24). Text of the Apocalypse

23

Pref. de canonicis epistolis. Non ita ordo

25^b

James, prol. Iacobus apostolus sem̄ instruit clerum.

No other prologues.

Expl. canonice epistole. Inc. capitula de circulo anni

29^b

In uigil. natalis domini.

There are ten Sundays after Epiphany. Then:

Inc. euangelia a septuag. usque in pascha.

Four Sundays after Pentecost: six post natale apostolorum: seven post S. Laurentium: seven post sancti angeli: five ante natale domini.

The last of the *votivae* is Pro tribulationibus.

Then follows another table of Gospels for Sundays, more shortly given: Dom. in pentecosten, Octave, Dom. ii-vi post pentecosten, Dom. i-vi post nat. apostolorum, Dom. i-v post S. Laurent., Dom. i post S. Cyriaci, Dom. vii post S. Cypriani (*sic*); Dom. i-vii post S. Angeli, Dom. (blank).

Followed by one without heading: then FERIA ubicunque uolueris, De communione omnium christianorum, De S. Trinitate, In uig. S. Michahelis, In uig. omn. sanct., Ad crucem, Contra hominem demone possessum.

The Sanctoral seems wholly Roman.

Inc. prol. iiii. euuangeliorum

32^b

Plures fuisse, followed by Nouum opus. Matheus ex iudea.

Capitula to *Matthew* (lxxv)

33^b

De generatione Christi . . . docuit de baptismo.

Text

33^b

Prol. to *Mark*. Capitula xiii (De iohanne baptista . . . et resurrectio eius)

41^b

Text

42^a

Prol. to *Luke*, 46^b. Capitula xxi (Zacharias uiso angelo . . . laudantes deum in templo), 47. Text, 47^b.

Prol. to *John*. 'Inc. elencus' (Breuis euangelii sec. Ioh. Phariseorum leuite . . . et resurrectio eius; xliii capp.)

Text ends, 61^b. After xxi. 23, quid ad te, 4½ lines are obliterated. The erasure is irrecoverable. It seems to have been a portion of text written erroneously and cancelled.

The end of the Gospel from Sunt autem et alia is in small capitals.

The Colophon is: Expl. euuag. sec. Ioh.

Decoration: Romans has an initial of the same colouring and execution as those in 4. Gold and silver on blue and green: red on blue.

There is a break in the writing near the bottom of col. 1, but I believe that no other hand save those of no. 4 is to be found in this volume.

1 Cor.: decorative initial in red. The other Epistles have initials in plain red.

Acts: initial in gold, &c.

Apoc. prologue: nimbed figure in gold and silver with book. Capitula: initial I, three vertical bands of blue, red, and green. Text: initial in gold and silver.

Cath. Epp. prologue: gold and silver. *James*: figure in gold and silver. The others, initials in red with patches of blue inside.

Gospels. Matthew: bird in gold and silver. *Mark*: tall bare-legged figure (John Baptist) in gold and silver. *Luke*: bird with green nimbus. *John*: nimbed figure facing R., bird in gold above his head.

Smaller initials in plain red throughout.

Binding: The cover has (a) four repoussé medallions with half-length figures of Virtues (?) of similar design to those on no. 4, but not identical. Here they are thus characterized: (1) *Top*, floriated sceptre; (2) *L*, hands extended as if arguing or pleading; (3) *R*, disk with cross, and floriated sceptre; (4) *Bottom*, plain disk and book.

(b) *Stones*: four large crystals on the angles, four smaller ones above and below the lateral medallions. The upper and lower medallions, and each of the four smaller crystals, is surrounded by four coloured stones engraved or plain: in all twenty-four, making a grand total of thirty-two stones, including the crystals.

Upper border. 1. Red stone: pelican in her piety, face R., probably not a pelican really, but a bird of prey?

2. Red: tree in C., bird looking up on L., lion ('rampant') on R.

3. Blue green: Perseus face L., drapery over R. arm, holds out the Gorgon's head, below which is a small Pegasus (springing from its blood); the herpé in his L. hand; an oval object (the shield-mirror?) behind him.
4. Red: translucent, faceted.
- L. Upper set of four.
1. White carnelian? Heracles lifting Antaeus.
 2. White opaque stone: seated man, face L., playing lyre; dog on L.: rough work.
 3. Green, obscured by the setting. Draped figure holding out something in R. hand.
 4. Red: translucent. Head of Hermes, bare, face L., caduceus behind.
- Lower set of four.
1. Onyx: white field cut to show black; very roughly cut figure in petasus? facing R.
 2. Carnelian (?) nude youth, face R., touching or placing a round object on a short column.
 4. White: hand holding a sort of trophy composed of a fruit or ear of corn; two drinking-horns with covers, a sistrum (?) between them; rough.
- Lower border.
1. Red: clear faceted stone.
 2. Green: Heracles, bearded, with club, seated on rock, facing R., holds one of the Hydra's heads (?) over a brazier; two more serpent heads seen over his forearm. This seems the best of the gems in execution.
 3. Red opaque: Hermes facing R., drapery over R. shoulder. Caduceus held behind him.
 4. White: Atlas on one knee supporting the globe.
- R. Upper set of four.
1. Brown: bust with filleted head, beardless, facing L.
 2. Purple clear stone: plain.
 3. Carnelian? bird, spray of leaves below; rough.
 4. Black cameo: beardless head with laurel wreath facing R.
- Lower set of four.
1. Carnelian (?) woman reclining (head to L.) on four-legged couch holding an *aplustre* (?); rough.
 2. Dark: draped figure, face L., holding cornu copiae and *aplustre*.
 3. Cameo, white on black: bust of young girl, facing L.; fair.
 4. Red opaque: nude figure leaning on long staff, facing R., and holding out a purse; foliage or ornament surrounds it.
- The central ivory. The Crucifixion. There is a suppedaneum: four nails are used. The nimbus has a sort of trefoil incised on it.
- The Virgin L., her L. hand holding her R. wrist; some cusping within the ring of the nimbus.
- St. John, L. hand holding R. wrist; a book supported against his breast by the R. hand; cusped nimbus.
- Below the suppedaneum a small nude figure (Adam) in a tomb, beginning to rise.
- A wavy ground is below the feet of the figures, and below this a representation of flames, apparently.

6. PETRUS LOMBARDUS SUPER PSALMOS.

Vellum, 355 × 240 mm., ff. 197, double columns of 48 lines. Cent. xii, in two fine clear hands. Written in Germany.

From the Cistercian Abbey of Hunnerode: see later.

Collation. i⁸ ii⁸ (wants 1) iii⁸-xxiv⁸ xxv⁴ xxvi².

Binding. The front cover is plated with gilt metal, apparently of cent. xiii. It is thus arranged. The border is composed of six oblong plates of enamel (at the corners and in the middle of the sides) bearing decorative designs: the intervals between these are occupied by six longer strips of filagree work, each of which is set with four stones.

The central plate of gilt metal has an incised design of foliage partially surrounding a crucifix. The figure on the cross is in relief, crowned, with loin-cloth, and is fastened by four nails. The cross is set with small turquoises. The head (bearded) inclines to L. The title of the cross bears the letters IHS: above it is the Divine Hand. The interior angles of the cross are filled in, so that there is a disk at the intersection. The field or body of the cross is enamelled. At each extremity are two stones; two more are on the R. of the lower part of the cross, and one is opposite to them on L. Nail holes (seven in number) are in various parts of the field. At the angles of the panel are four disks of enamelled metal, bearing decorative designs.

The second cover is of wood, covered with green-brown velvet.

It can hardly be supposed that the metal plate originally belonged to the manuscript now associated with it.

Contents:

f. 1^a was originally blank. There is now a long note, partly obliterated, forming part of col. 1. It appears to be of cent. xiii early. It begins:

Apo. hec dicit sanctus et uerus qui habet clauem dauid . . . humanitatis humilitatis.

It relates to the Psalter, and ends:

vitam actiuorum; speculationem contemplatiuorum propter sermonis apertionem et frequentatur propter peccatorum consolationem.

Lower down is a note in a similar hand:

Nota quot psalmos quot uersus contineat psalterium sed et mysterium.

Ter quinquagenos cantat dauid ordine psalmos.

ducentos sex

Versus bis mille .cc. vi. canit ille.

Ut sis perfectus gemino formatus amore.

Incipiendo, progrediendo, perueniendo.

There is a modern note giving the title of the book and its first printed edition.

At top of col. 2 is an erased inscription of provenance which is repeated on 104^b, on which see later.

At the bottom of the page in C. a fifteenth-cent. class-mark P .1.

Petrus Lombardus super Psalmos (no title)

1^b

Cum omnes prophetas (P. L. cxc. 55).

These words are in red and green capitals: the initial C is handsome in red outline, with internal patches of green and blue.

Text continues: spiritus sancti reuelatione constat esse locutos.

f. 2^b ends: *qui abiit. stetit. sedit.* sed secundus est.

Beatus cui omnia (in red and blue capitals, with large initial B) optata succedunt, &c.

3^a

Subsequent psalms have plain initials. Names of authorities are in red in the margin. The hand changes on 7^b.

The psalms which begin Nocturnes or fifties have decorative initials (xxvi, f. 37; xxxviii, 58^b; li, 76^b; lxxviii, 99; lxxx, 122^b; xcvi, 142^b; ci, 144^b; cix, 161).

On 104^b lower margin, in a large black script (xiii?) is: Liber monachorum Sancte Marie in hunnerode ordinis Cisterciensis, Treuerensis diocesis.

The text ends on 197^a: omnis spiritus laudet dominum.

Qui mihi congaudet de tanti fine laboris

Mente deum laudet, iubilo quoque consonet oris.

Then follows a note, in the same hand as that on f. 1^a, on Tabernaculum domini.

At the bottom of the column is the inscription of provenance (as before) erased, and below it:

Dic lector Christe dic scriptori miserere.

On 197^b, occupying two-thirds of the page, is a rough drawing of a cherub, shown as a six-winged angel. Its wings, and the five feathers in each, are inscribed, and there is an inscription in red and green about the frame.

Below is a title in red:

Inc. tractatus de sex alis,

and a portion of text in two columns in a neat small thirteenth-cent. hand :

Prima ala est confessio non laudis, &c.,

ending (imperfectly) :

sine presumptione sine alterius comparatione. Simplex . . .

The tract is variously ascribed to St. Augustine, to Bonaventura, to Alanus de Insulis, and to Clement of Lanthony, and has been printed (e.g. *Alani opera* 1654, p. 173, *Bonaventurae opp. tom. vii fin.*).

On the gloss of P. Lombard see *Hist. Litt.* xii. 602.

7. GOSPEL-BOOK (PRÜM).

Vellum, $7\frac{1}{2} \times 5\frac{3}{4}$ in., ff. 173, 22 lines to a page. Cent. xi, finely written. Binding of wood, rebaked and covered with black leather, in cent. xvii. In each cover is a rectangular hollow, designed to contain a plaque of ivory or metal. In one the black cement or glue remains; in the other is a plain metal plate with five small holes by which an image in relief was doubtless attached. Clasps gone.

Collation. 1⁴ (+1) 2⁸-6⁸ 7¹⁰ (8 canc.) 8⁸ 9⁸ 10⁴ (11⁸-17⁸ 18⁴) 19⁸-23⁸ (wants 8).

The present foliation is incorrect, but will be used in the description.

Contents :

Dedicatory inscription of Abbot Ruotpertus of Prüm	1
Grant of land to the Abbey of Prüm (another hand)	1 ^b
3 ^a . Blank.	
Epistle for All Saints (?). Ad decus ecclesie recitatur hodie lectio libri apocalipsis Iohannis apostoli, &c., with music on four-line stave (xiii)	3 ^b
List of chapels, &c., dependent on Prüm (xiii)	4 ^b
5 ^b . Blank.	
On 6 ^a a panel of purple, bordered with green.	
On 6 ^b , 7 ^a pictures.	
Gospels for the year beginning :	
SEQ. S. EVANG. secundum Matheum (in red capitals)	7 ^b
Cum esset desponsata mater.	
In nocte. secundum Lucam. In illo tempore. Exiit edictum.	
45 ^b , 46 ^a . Pictures. 46 ^b . Blank.	
Passio secundum Matheum, 47. Sec. Marcum, 55. Sec. Lucam, 60 ^b .	
65. Picture. Passio sec. Iohannem, 66.	
70. Late picture (xvi).	
72 ^a . Blank. 72 ^b , 73 ^a . Picture. Easter Gospel, 73 ^b .	
83, 85. Pictures.	
Ends with Dominica prima ante natale domini	128
128 ^b , 129. Blank. 130. Picture.	
Gospels for Saints' days, beginning with S. Silvester	130 ^b
133 ^b , 134 ^a , 134 ^b , 137 ^b . Pictures.	
S. Georgii et Adalberti, 138 ^b . S. Hudalrici, 145 ^b .	
150. Picture. 153. Full-page initial. 156 ^b . Picture.	
S. Remigii Germani et aliorum, 157 ^b . Leodegar, Gereon, Gallus, Cunibert, 158.	
Ends with Dedicatio Templi	160
Gospels for Missae Votivae, 161, ending 167 ^a Sabbato de S. Maria.	
167 ^b , 168 (last). Blank.	

The inscription on f. 1^a is in small capitals:

VIRGO MARIA TVVS · HVNC / LIBRVM DAT TIBI SERVVS · /
 ABBAS RVOPertVS PRVMIEN/SIS NOMINE DICTVS · /
 RESPICE REDDENTEM · TIBI IV/REQue VOTA VOVENTEM · /
 TV PIA PLACATVM · FACIASQue /TVVM SIBI NATVM.

Rupert 'de artecastro' was Abbot of Prüm from 1026 to 1068, and is said to have been very active in increasing the possessions of his monastery.

On 1^b, 2^a is a later donation:

Notum sit omnibus in Christo fidelibus tam presentibus quam futuris quod ego Reinherus de Rumerisheim domum meam in Prumia cum allodio meo Sancte Marie in Prumia delegavi, adstante Domino Abbate Wolframmo ceterisque quam pluribus tam monachis quam clericis et laicis. Einondo[do] de Rumerisheim.

Cunone. Waltero de Herlingesdorf. Rozico. Marquardo de didendorf. Wizone de Budenisheim. Ea racione ut quicunque parentum meorum illud allodium consensu fratrum tenuerit in anniuersario meo isdem fratribus soluat modium tritici et duas situlas uini et duos porcos uel duos solidos. Situm est autem hoc allodium in Rumerisheim In Uwinrorde In michelinbach ad viii carradas feni et septuaginta iurnalia. In Rumerisheim in campo qui dicitur Buche ii iurnalia. In drizloe vi. In Wiferisheirde ii et in eodem loco iii. In Winelisdal ii. In Adelhelta iii In Iethbach iii In Cesebach ii In Morohewis iii In Winetheburne ii. In Smedebaneuebe ii In deile pratum unum In Vdenhelta iii In Alceno i In Vrendal iii. In Culun ii In benche viii Ad Sambucum ii Ibidem i In Muchenars quicquid mei iuris ibi est. In hidelenbusch i. In Elwinrode. In crumbenacker iii. In Elme iii. In Michelenbach quicquid ibi abui. in siluis in pratis. si quis huius donationis uiolator extiterit anathema sit.

Abbot Wolfram 'von Betting' ruled over Prüm from 1077 to 1103.

The still later document on 4^b begins:

In die beati Marcii ewangeliste. Rumerseheim cum capellis. Vischeim. Svircheheim. Velleirche. Buden-
 scheim. Vse. Mulemburne. Rode. Caldeinburne &c.

It is in three uniform paragraphs; the title of the second, on the margin, is partly gone, . . . yelia remains. The third begins:

In pentecosten. dallehem. haldeindorp. Basinheim. Kyle &c. ending:

Bullingin. Monasterium cum suis attinenciis ad annum secundum.

Decoration: The decoration of the book consists of pictures and large decorative initials. The pictures are peculiar: the figures are left for the most part, in white, with draperies heightened by bands of gold and streaks of colour, on a ground which is usually bluish green, with circular patterns of white or red dots. The gold is fluid: the drawing rough and feeble.

The large decorative initials are in framed oblong panels extending across the page and are in gold, upon similar grounds to the pictures, and are filled with bold conventional foliage in gold.

The pictures are as follows:

1. 6^b. *The Nativity*: within a hexagonal towered enclosure: above, the Virgin in bed, head to L. Over her stand a woman and Joseph (nimbed and bearded): lower down the Child swaddled in a rectangular four-legged manger: ox and ass at the end of it.

2. 7^a. *Angel and Shepherds*. At top a cloud, in which are seen busts of seven angels. Rays proceed from it. In air in C., an angel, with long staff, addresses two shepherds on L. and one on R., all with T-shaped staves. In C. below him are sheep. The ground is in bands, pink, darker red, blue-green.

7^b. Large initial.

3. 45^b, 46^a. *Entry into Jerusalem*. On L. Apostles in two rows of six, with books. In front of them Christ, beardless, on the ass, beneath whose feet are garments. Three men spread garments in front. On R. (46^a) a crowd of fourteen or fifteen people with branches. Walled and towered enclosure behind them, in which is a tall building (the temple?).

4. 47^a. Initial. Half-length angel with book: light red ground.

5. 55^a. Initial. Half-length lion, winged, with book: purple red ground.

6. 60^b. Initial. Half-length ox, winged, with book: blue-green ground.

7. 66. Half-length eagle with book: light red ground.

8. 70^a. Picture of cent. xvi, purple marbled bordering with medallion of IHS in gold on red: gold ground to the picture, which is carefully done and represents an angel in red holding the Veronica: the face of Christ is injured.

9. 72^b, 73^a. *Angel and women*. On L. the three women, tall figures with caskets. On R. the angel seated: behind him the domed sepulchre, with open door showing purple ground and linen cloth in air, twisted up: below him three soldiers with spears, sleeping on their red-lined shields. Trees all along the bottom of the picture.

73^b. Large initial.

10. 83^a. *Ascension*. On L. below, the Virgin and five Apostles: on R. six Apostles. Above, Christ in air floating upward towards R., where are three stars on red ground. Slightly below them on R. and L. the two angels. The ground is banded as in no. 2.

11. 85^a. *Pentecost*. View of a tall building, with central gable, towers on R. and L., and polygonal wall at bottom in front. In it two tiers of figures. In the upper, under three round arches, sit two Apostles, the Virgin, three more Apostles. In the lower, six Apostles in two groups: the Apostles have books. Each bears a flame of fire on his head.

12. 130^a. *Mass*. R. and L. two slender towers: polygonal wall at bottom in front. Between the towers one large slightly pointed arch. A large figure of a bearded nimbed celebrant in chasuble with gold pall (?) stands behind an altar covered with a cloth, on which are gold crosses: on the altar are paten, two candlesticks, and book inscribed in minuscules: *Te igitur clementissime pater* (the beginning of the Roman Canon of the Mass). The priest holds Host and chalice. On L. and R. are smaller figures: on L. four clerics in copes, some with books: on R. a layman with staff, and a woman. From the roof, on either side of the priest's head, hang (votive) gold crowns, two in number. The picture resembles an ivory of cent. ix, of which one leaf is at Frankfort, and the other was recently bequeathed to the Fitzwilliam Museum by Mr. F. McClean (figured in Plate VI in O. M. Dalton's Catalogue).

13. 133^b. Paul, long-bearded, with closed eyes, led to R. by two beardless men: above, a conventional band of cloud with gold rays bursting out of it over Paul's head.

14. 134^a. A towered enclosure, roughly triangular: on the front wall are two nimbed men who are letting down Paul in a basket of net, in which he appears simply as a half-length figure.

15. 134^b. *Presentation*. A towered and walled enclosure, with a domed building, from whose roof hangs a gold and red canopy. On L. the Virgin, attended by two women: on R., facing her, Symeon, nimbed, holds the draped Child over a square altar. Behind him are two men.

16. 137^b. *Annunciation*. Towered and walled enclosure. In it on L. Gabriel in air addresses the Virgin who sits full-face, holding a gold distaff. At the top is a band of blue and red cloud of more naturalistic character than usual.

142^b. Large initial.

17. 150. *Death of the Virgin*. Towered and walled enclosure. In front lies the Virgin, head to L. swathed in shroud (?), her head and feet supported by two Apostles. On L. three more Apostles, on R. three maidens. In C. Christ, beardless, stands looking at the corpse and holding up the small soul of the Virgin habited like the body. Above, two angels almost horizontal, in air: band of cloud at top.

150^b. Large initial. 152. Large initial.

153. Full-page initial, green and vermillion ground.

156^b. *Michaelmas*. In C. Michael with oval red-patterned shield stands on the back of a two-legged dragon, and thrusts his spear into its mouth. On L. four angels, three of them holding circular objects. Band of cloud above.

160. Large initial.

166. Pattern in margin to contain an omitted word.

The manuscript has been described by Max Keuffer, Librarian of the City Library at Trèves, in *Trierisches Archiv* i. (1898), 3-17 and 98. To this account I have not had access.

8. BEATUS SUPER APOCALYPSIM.

Vellum, 454 × 326 mm., ff. 248 + 4, double columns of 38 lines. Cent. xii (second half), finely written in plain black Gothic hand: probably in Spain.

Binding of cent. xvii, lettered: S. Amandus in apocalipsin.

Contains the book-plate of Ambroise Firmin Didot.

Collation. 1 fly-leaf vellum, 2 paper: A⁸ (wants 1) B⁸-Z⁸ aa⁸-gg⁸ hh¹⁰ (wants 10) 1 vellum leaf; after f. 132 the old numbering is incorrect by one. It will be used in the following description.

The following short description, which I quote from M. Delisle's *Mélanges de Paléographie*, &c., p. 131, gives as good a summary of the general history and contents of the manuscript as could be desired:

'Manuscrit de M. Didot. Ce magnifique volume, apporté d'Espagne en France en 1869, a été compris dans la vente des livres du marquis d'Astorga comte d'Altamira faite à Paris en janvier 1870. Adjudé à M. Didot, il a été revendu le 30 mai 1879 au libraire Bernard Quaritch, qui, le mois suivant, l'annonçait sur un de ses catalogues au prix de 1,600 livres ou 40,000 francs. Après les notices dont il a été l'objet, il suffit de le décrire très sommairement:

Volume de 249 feuillets, cotés 1-248 (il y a un feuillet 132 *bis*), hauts de 450 millimètres et larges de 310. L'écriture est de la fin du XII^e siècle; le dernier feuillet a été refait au XVII^e siècle. Les matières y sont ainsi disposées:

Fol. 1. Portique servant de frontispice.

Fol. 1 v^o. La croix supportée par l'agneau.

Fol. 2. Notre-Seigneur entouré des quatre animaux évangéliques.

Fol. 2 v^o-6. Scènes de la vie de saint Jean.¹

Fol. 6 v^o-13. Tableaux de l'histoire sainte, jusqu'à l'adoration des Mages.

Fol. 14. Oiseau brisant la tête d'un serpent. La légende explicative est sur le fol. 13 v^o: "Quedam esse avis in regione Orientis asseritur que grandi et perduro armatoque rostro..."

Fol. 14 v^o. Images de saint Jean et des commentateurs de l'Apocalypse.

Fol. 15. L'arche de Noé.

Fol. 16. Commentaire de Beatus sur l'Apocalypse. "... que diversis temporibus..." — Fol. 16. "Incipit prologus totius libri. Johannes apostolus et evangelista a Christo electus..." — Fol. 16 v^o. "Incipit prologus ejusdem. Diversos marina transvadantes..." — Fol. 16 v^o. "Incipit explanatio. Johannes quoddam vaticinio ex merito..." — Fol. 25. Livre I. — Fol. 39. Livre II. — Fol. 56 v^o. Livre III, intitulé "Liber secundus." — Fol. 85. Livre IV, intitulé "Liber tertius." — Fol. 103. Livre V, intitulé "Liber quartus." — Fol. 125. Livre VI, intitulé "Liber quintus." — Fol. 141. Livre VII. — Fol. 160. Livre VIII. — Fol. 174. Livre IX. — Fol. 180 v^o. Livre X. — Fol. 186 v^o. Livre XI. — Fol. 195. Livre XII.

Fol. 205 v^o. Commentaire de saint Jérôme sur Daniel.'

'Il est intéressant de comparer entre elles les peintures des différents exemplaires de Beatus, pour se faire une idée de la dérivation et de la dégradation des types, comme aussi de la variété des interprétations qui résultait de la différence des époques et du génie propre aux différents artistes. Rien n'est plus instructif que de mettre le manuscrit de Saint-Sever, qui est du milieu du XI^e siècle, à côté du manuscrit de M. Didot, qui est de la fin du XII^e siècle. Dans le premier, des bordures et des entrelacs, d'une grande pureté de lignes et d'une étonnante richesse de couleurs, rappellent les beaux monuments des écoles carlovingiennes; beaucoup de tableaux sont empreints d'un sentiment religieux très élevé, tout à fait idéal et comparable aux meilleures peintures byzantines. On peut apprécier ces qualités dans les tableaux qui représentent les serviteurs de Dieu marqués au front par l'ange (fol. 119); l'adoration de l'agneau par les justes (fol. 120 v^o et 121); la glorification de Dieu par les vieillards et les anges (fol. 121 v^o et 122); les sept anges porteurs de trompettes et l'ange à l'encensoir (fol. 135 v^o).

Dans l'autre manuscrit, celui de M. Didot, les encadrements sont à peu près nuls; les figures, plus raides, moins riches de couleurs, rappellent les majestueuses statues qui font la gloire de nos cathédrales de la fin du

¹ Really pictures of the Evangelists: see below.

XII^e siècle ; les animaux sont bien compris, vigoureux et pleins de vie ; les détails d'architecture et de costume sont parfaitement rendus ; mais les types sont souvent devenus vulgaires, par exemple, l'Enfant Jésus du fol. 143, qui provoque le sourire quand on le rapproche du sujet correspondant sur le fol. 159 du manuscrit de Saint-Sever.

La comparaison des deux manuscrits est d'autant plus instructive qu'ils dérivent tous deux d'un type commun, comme le prouvent non seulement la composition et la succession des sujets représentés, mais encore la parfaite ressemblance de certains détails secondaires, par exemple les enroulements qui forment le cadre d'une note relative à la chronologie de l'histoire romaine (fol. 11 v^o du manuscrit de Saint-Sever, fol. 12 v^o du manuscrit Didot).'

In Dr. Konrad Miller's *Die ältesten Weltkarten* (Heft I. 'Die Weltkarte des Beatus'), p. 17, our manuscript is unfortunately confused with another now at Paris (Bibl. Nat., nouv. acq. lat. 2290). From this latter, and not from our MS., the figure of the Mappa Mundi, given by him on p. 39, is taken.

A facsimile of f. 190^a is given in the *New Paleographical Society* (pl. 167) with a notice.

The text of the Commentary of Beatus has been only once printed as yet, by Florez in 1770 ; his edition is rare and difficult of access. A new edition by Dom Ramsay, O.S.B., is now in preparation.

The Commentary of Jerome upon Daniel, which accompanies the work of Beatus in most of the MSS., is in Migne, *P. L.* xxv. 491 and other editions of Jerome.

In the following pages a survey is given of the pictorial decoration of the volume.

f. 1. The 'porticus' occupying the page has uncoloured ground at top, and from the upper border depend blank medallions (as in the genealogies which follow). The grounds of the arches (horseshoe) which occupy the lower part are alternately dark green and red.

1^b. The ground is blue. The Lamb in C. supports on his back a yellow cross fleury with equal arms, on a green stem. From the arms hang A and Ω in gold. The lance and reed and sponge (gold) rest against it. R. and L. are angels pointing to the Lamb.

2^a. Lozenge inscribed in quatrefoil, supported by angels. Ground yellow and dark blue. Christ throned, sun and moon above. In the spandrels are the Evangelistic emblems.

2^b-6^a. Not scenes from S. John's life, but pairs of pictures of the Evangelists arranged on a uniform plan. Each page shows a horseshoe arch with transom above the caps of the pillars. In the tympanum (A) a three-quarter-length figure. Below, on the L. page, a seated Evangelist and a nimbed messenger, each holding a gold book or roll. On the R. page two angels holding between them a gold book or tablet.

The figures in the tympana are the only ones which vary. They are as follows :

2^b. Beardless figure holding long staff terminating in what one would call a fool's head.

3^a. Angel.

3^b. Lion.

4^a. Winged figure with lion's head.

4^b. Ox.

5^a. Winged figure with ox's head.

5^b. Eagle.

6^a. Winged figure with eagle's head.

6^b-13^a. Genealogies of the Old Testament in chains of medallions, blue, red, yellow, &c., diversified by horseshoe arches. Certain figures intervene, viz. :

6^b. Adam, Eve, tree, and serpent. Facs. in colours in Bachelin, *Description d'un Commentaire de l'Apocalypse*, Paris, 1869.

7^b. Noah ? pointing to two birds seated on an altar.

9^a. Sacrifice of Isaac. Divine Hand on L.

9^b, 10^a. Medallions. Isaac, Jacob, Leah.

10^b. Rachel. 11^b. David rex.

13^a. An oblong picture with dark green ground. The adoration of the Magi. L. Angel with staff. The Virgin holding a conventional lily, above which is the Star : the Child draped and blessing on her knees. R. the Three Kings, crowned, approach with caskets, the foremost holds the cover of his casket in his L. hand.

13^b. End of the text of the genealogies, comparing Christ destroying Satan to a certain bird which rolls itself in mud and kills a serpent.

14^a. Full page picture of the bird (green and yellow neck, blue wings and tail, red body) killing the (blue) serpent.

14^b. Two large horseshoe arches: grounds blue, red, green, in three bands. At bottom four pairs of figures. Each pair consists of a beardless man (John) speaking to another, beardless or bearded, who stands on the other side of a little red altar supported on a single shaft. Facs. in Bachelin.

15^a. Section of Noah's ark. In the triangular space at top Noah (wife and three daughters on L., three sons on R.) takes in the dove and olive-branch through the top of the roof. Below this are forty-two square compartments in six rows of seven each (grounds red, green, yellow, blue). The three upper rows contain pairs of birds, and in two cases cooking utensils. The next three contain swine, oxen, mules, horses, asses, sheep, goats, unicorns, deer, human-headed dragons, three other pairs of dragons, two camels, men with pointed ears, two beasts with seven heads, lions, bears (?), wolves (?), and lastly two garde-robes.

On R. a tall tree with the dove plucking a branch.

Below, three corpses, the raven plucking out the eye of one. Facs. in Bachelin and Didot, *Catalogue*, 2^e série, 1879.

15^b is blank.

26^a. Upright panel. Angel under horseshoe arch holding book: blue ground. Decorative initials, with white scroll-work, to prologues.

23^b. Grotesque lion in outline in lower margin, surrounding the catchword of the quire.

25. Decorative initials.

29^b. Half-page picture: ground in three horizontal bands, blue, red, green. Above, on the blue and red bands, Christ with book, seated, between angels with books.

Below, Angel, John, man in chasuble with book.

= No. 10 in the MS. of Mr. H. Y. Thompson (formerly Ashburnham), described by me in *Fifty Manuscripts, Second series*, pp. 304-30. This MS. will be referred to as T.

27^b. Red and green ground. On R. Christ, throned, in large grey cloud surrounded by angels' heads. On L. a group of eight nimbed figures standing on earth.

= T. 11.

29^b. Blue and red ground. Above, L., John prostrate, Christ throned, angel, seven white stars, and seven gold lamps above.

Below, L., John looking at seven horseshoe arches with green ground (four below, three above), in each a gold stool. These are the seven churches.

= T. 12.

31^b. Nimbed figure in outline, horizontal, enclosing catchword.

43^b, 44^a. The Mappa Mundi. On this the work of Dr. Konrad Miller (*Die ältesten Weltkarten*, I. 'Die Weltkarte des Beatus') should be consulted. This example probably resembles most closely that of the Silos MS. Add. 11695, Brit. Mus. It is oval and surrounded by dark blue ocean-river, with fish in black outline.

= T. 14.

44^b. Full page in three divisions: grounds red, yellow, green. The Twelve Apostles, four in a row, holding gold books, except Peter, who has keys and scroll. Their names are given.

(a) Petrus, Andreas, Thomas, Iohannes.

(b) Mattheus, Philipus, Bartolomeus, Simon Zelotes.

(c) Iacobus, Paulus (beardless), blank, Iacobus.

Not in T.

49^b. Blue and red ground. The four beasts of Daniel.

Below (no ground): the image of Dan. ii, the stone from the mountain (on R.) smites its feet.

= T. 15, 16.

51. The woman (with gold cup) riding on the beast. Palm-tree on L.

= T. 17.

56^b. The first of a series of pictures, each in two sections. In that on L. is John addressing or addressed by an angel. On R. is one of the churches, represented in section as a rule, and containing an altar with gold chalice. The others on ff. 61^b, 64^b (smaller), 68^b (large: church on L.), 72, 75^b, 81.

= T. 18-24.

85^b. Three-quarter page: grounds red, blue, red.

Above, twelve elders, like Apostles, seated, with books.

In C., Christ in gold sphere, supported by two angels.

Below, twelve elders, as above.

= T. 26.

89. Full page. A great circle held by four angels. Below, two figures (John and an elder?). The border of the circle red with white stars: ground blue. In C. the Lamb with cross in medallion. Above, God throned: surrounding, the four beasts, each a human figure, with appropriate head, terminating in a wheel. Between them are three figures holding gold cups of incense, and three with guitars. Facs. in Bachelin (1869) and Didot.

= T. 27.

103^b. Three-quarter page, four trees: grounds blue, red, yellow, green.

(a) In C. Lamb with cross in medallion: on L. and R. the first and second beasts hold the hand of John kneeling.

(b) The first and second riders with bow and sword.

(c) The third and fourth beasts hold the hand of John.

(d) Third rider with scales: fourth rider followed by shaggy winged figure with arms outstretched and clawed hands and feet.

Not in T.

106^b. Full page. Grounds blue, red, green.

(a) Gold altar, draped. On R. and L. hang eight gold objects (probably originally votive crowns): and on ground R. and L. are a large number of white birds (souls).

(b) Christ standing between two trees.

(c) Two groups of nimbed beardless figures (thirteen in all), conversing.

= T. 28.

109. Full. Four tiers.

(a) Blue. Two angels support disc, in which Christ is seated.

(b) Red. Two pairs of figures R. and L., one in each stretches hands towards the other.

(c) Green. Hic sol obscurabitur. Brown sun, red moon, seven white stars.

(d) Brown red. Seven white stars. Three groups of people in caves.

= T. 29.

111^b. Oval, surrounded by purple stream: within three tiers.

(a) Brown. Three angels, head downwards: R. and L. have trumpets: C. who descends from the sun, has a gold cross.

(b) Yellow. C. a tree: R. and L. six and five nimbed figures.

(c) Red. Two angels with trumpets. These four are holding the winds.

= T. 30.

113. The adoration of the Lamb, in three tiers. At bottom a band of remarkable ornament: two dragons and scroll-work, principally white on black.

Three tiers.

(a) Lamb, angels, four beasts holding books.

(b) Twelve men with palms.

(c) Thirty-two nimbed men.

= T. 31.

It is, I think, after this that a second and much inferior artist takes up the work for a time. His inferiority is most clearly perceptible about f. 137 sqq.

123. A large palm-tree. A man climbs up the trunk with a bill-hook.

Cf. T. 32.

125. (a) Christ. Angels with trumpets.

(b) Angel flies down emptying censer. Angel stands on altar with censer.

= T. 34.

126. Angel with trumpet. Hail falls on trees.

= T. 35.

127^b. Second trumpet. Fire : men below.

= T. 36.

128. Third trumpet. Star falls on stream : men dead below.

= T. 37.

129. Fourth trumpet. Sol and Luna with their names written on an open book on each : stars in sky.
Eagle on R. : trees below.

= T. 38.

130. Fifth trumpet. Smoke ascends out of well in C. Locusts like blue frogs with tails attack men.
Repr. in Didot.

= T. 39.

131^b. Angel attacks locusts (horned beast with nimbus and tail). Three more locusts, each stinging a man with his tail.

= T. 40.

132^b. Christ, throned. The sixth angel blowing (twice) by altar. River (Euphrates). Below, four angels.

= T. 41.

133. Full. Four riders on locusts (which are stinging men) : dead men below.

Not in T.

134^b. L. Angel gives book to John. R. Angel gives reed to John.

Below, Temple with worshippers. Angel measures it.

= T. 42.

At this point inscriptions begin to be added. They are inscribed on the grounds of the pictures. Other copies, e. g. T., contain them throughout.

137. The two witnesses, each in long peaked cap, holding book. R. and C. two gold lamps and two trees.
Enoc L., Elyas R.

= T. 43.

138^b. (a) *Antichristus ciuitatem Iherusalem subuertit.*

Men on each side pull down stones. C. Building with seven suppliants in it.

(b) *Elias et Enoch occiduntur.* Beheaded (by four warriors).

= T. 44.

139^b. (a) *Elyas et Enoch ascenderunt in nube.*

(b) *Ubi uidentes eos inimici eorum.*

(c) *Men adoring.*

(d) *Isti sunt qui in terremotu ceciderunt in ciuitatibus suis.*

= T. 45.

140^b. *Ubi septimus angelus tuba cecinit.*

= T. 46.

141. (a) *Templum apertum.*

(b) *Ascendit bestia de abisso* (white and wolf-like).

= T. 47.

142^b, 143^a. *Mulier amicta sole qr (?) luna sub pedibus eius.*

Super mulieris (caput) .x. stelle.

Draco (her tail extends across the two pages).

Michael et angeli eius pugnant cum dracone.

R. *Ubi puer est raptus.*

Ubi draco traxit terciam partem stellarum.

L. *Ubi date sunt mulieri ale ut uolaret in heremum.*

R. Below, a demon confined in an oblong frame with bars, his head and hands passed through the upper bar, his legs intertwined among the lower bars. Angels above : men R. and L.

= T. 48.

146^b. L. *Ubi reges terre bestiam et draconem adorant.*

R. Ubi bestia ascendit de abisso.

Not in T.

149^b. In text. Ubi bestia ascendit de terra. Yellow beast with two horns: no other figures.

Not in T.

151. Fox seizing cock. Repr. in Bachelin.

= T. 49.

155^a, 155^b. Two full page diagrams of the name and number of the beast. One only in T. (no. 50, resembling that on 155^b).

158^b. By the first artist.

Full page. (a) Quatuor animalia.

(b), (c) Agnus stans in monte Syon et cum eo centum quadraginta iiii milia habentes citharas.

The blue mount with the Lamb in it occupies the two lower tiers.

= T. 51.

160^b. (a) Angelus uolans per medium celi habens euangelium eternum.

(b) Isti dederunt gloriam deo celi.

(c) Dead men and falling city.

= T. 52.

162. (a) Iste angelus habet potestatem super ignem.

(b) Ubi metent mesem terre. Ubi uindemiant brotos (botros) uinee terre.

(c) Ubi calcantur torcularia extra ciuitatem et exiit sanguis de torculari usque ad frenos equorum.

By the worse artist. The wine-press is interesting.

= T. 53.

164. Isti sunt tenentes phialas.

Ubi sancti tenentes citharas et cantantes canticum nouum magnum.

The *phialae* are gold horseshoes. This is a corruption of what is seen in earlier copies (e. g. T.), which is a bowl seen in section.

= T. 54.

165^b. (a) Starry sky and door of Temple open.

(b) Istud animal dedit angelis vii fialas. The eagle-headed beast, head downwards.

(c) Hii sunt vii angeli portantes fialas aureas.

= T. 55.

166^b. Seven angels in white, holding vials (as before).

= T. 56.

168. Primus angelus efundit fialam in terram.

= T. 57.

Ubi (?) tercius angelus efundit fialam suam super flumina.

= T. 59.

169^b. Ubi (?) iiii^{us} angelus effudit fialam super solem.

= T. 60.

170. Ubi quintus angelus efundit fialam super tronum best(i)e.

The beast white, with gold collar, looking up.

= T. 61.

170^b. Ubi sextus angelus efundit fialam super eufraten.

= T. 62.

171. Ubi draco et bestia et pseudoprophete et tres spiritus ostenduntur quasi zane.

The dragon is a horned serpent; the beast a large dog. The false prophets (so) are three men. *Pseudo-prophete*.

Not in T. Repr. in Didot.

173. Ubi vii^{us} effundit fialam in aere et facta sunt fulgura et grandines.

He stands on a building with three large portals, the lateral ones consisting of two arches each.

= T. 63.

174. Mulier regibus propinat de calice pleno sanguine.

= T. 64.

175. Mulier sedet super bestiam. The beast is blue. Repr. in Bachelin.

Not in T.

179^b. Ubi agnus uincit pseudoprophetas draconem et diabolum et bestiam.

(a) Lamb in starry sky.

(b) Man fighting the beast, which has a single head, and another on its tail.

(c) Three decapitated men, and the serpent: one man attacking.

= T. 65.

181^b. Ubi babilon id est iste mundus ardet.

Full page without frame. Great building, with vessels and gold tablets seen in the windows: surrounded by flames: angel above.

= T. 66.

182. Ubi reges uel mercatores babiloniam plangunt.

Two rows each of seven figures, headed by two kings. Facs. in Bachelin.

= T. 66^b.

184. Hic angelus lapidem molarem mittit in mare.

Lapis molaris est iste.

City below.

= T. 67.

185. (a), (b) Hic iiii animalia et seniores adorant tronum.

(c), (d) Hic Iohannes cadit ante pedes angeli. Full page.

= T. 68.

187. Full page. Christus cum suo exercitu ad pugnam uadit contra diabolum.

Three rows. Grounds blue, red, blue, each covered with white stars. In each, two white riders on white horses, with lances, attack each other.

Lost in T.

188. Angelus in sole, surrounded by birds.

= T. 68^b.

189. Two men attack large boar with mallets. Below, another attacks a man (the false prophet) with mallet. Birds pick out the eyes of a corpse.

= T. 69.

190. Ubi angelus apprehendit draconem et ligauit eum in abissum.

Angel with two keys and chain round the neck of the serpent (above him). Below, on L., the devil confined in square frame. His neck locked in a beam, his hands and feet confined by rings passed round the bars.

= T. 70. Repr. in Didot and New Pal. Soc.

191. Hii sunt sedentes in trono et iudicium datum erit eis.

(a) Christ, throned, facing twelve seated men on R.

(b) Three rows of birds, blue, yellow, and white, representing the souls of martyrs.

= T. 71.

193. Full page.

(a) The beast. Men on R. and L.

(b) Antichristus circumdat altare et uenit ignis de celo et comedit eos.

City in C. Warriors R. and L. Fire not shown.

(c) Ubi abscondunt se in montibus. Three groups.

= T. 72.

194^b. Ubi bestia et pseudopropheta et diabolus missi sunt in stagnum ignis et sulphuris.

Demon, beast, and two men falling into red flames.

= T. 73.

195^b, 196^a.

- L. (a) Christ in medallion, supported by angels.
 (b), (c), (d) Three rows each of twelve nimbed men with books.
 In (b) and (c) six are seated. In (d) only two.
- R. (a) Seventeen men, holding hands, look to R.
 (b) Twelve men look to L.
 (c) Hell, with hell mouth, two demons, and serpents, and nude souls.

= T. 74.

197. (a) Hic populus meus et habitauit deus cum eis.
 Tronus.
 et regnum in secula seculorum.
 (b) Flumen de trono exiens.
 (c) Arbor iste per singulos menses singulos dat fructus.

In C. above is Christ. R. and L. are eighteen horseshoe arches in six rows of three: in each a seated figure. River flows from between Christ's feet.

Below, on L., the tree. On R. John and angel on mount.

= T. 76.

- 203^b. (a) Christ on medallion, supported by angels.
 (b) Ubi angelum iohannes adorant et dicit ei angelus ne feceris deum adora conseruus tuus et fratrum tuorum sum.
 (c) John, on L., looks at seven horseshoe arches (four and three), in which are the names of the seven churches.

= T. 77.

Illustrations to Jerome on Daniel.

204^a. Full. Babylon. A tall tower edifice, with large horseshoe arched portal: three shrines (the tombs of the Three Children) in three arches above. Round the outside are two large horned serpents: two smaller ones over the main portal (not horned).

= T. 78.

206^b, 207^a. Lower and upper half of pages respectively. The taking of Jerusalem.

- 206^b. (a) Seven soldiers with round shields, bows, spears, clubs, all turned to R. Arrows aimed at them from R.
 (b) Four horsemen with spears facing R., some are struck by arrows.
 (c) C. Nebuchadnezzar, throned. L. Zedekiah bound seated on ground: a man puts out his eyes. R. a man beheads the two sons of Zedekiah. Repr. in Bachelin.
- 207^a. Jerusalem. Seven warriors on the walls and towers: two in arched openings by the gate. They shoot arrows, throw stones, &c. A seated figure outside on R. may represent Jeremiah as in T. 81.

208^b. Almost full.

- (a) Nebuchadnezzar, seated. Three nimbed men (soothsayers).
 (b) Hec est statua quam uidit nabucodonosor.
 N. lies on bed on L. The nude statue in C: stone below its feet. Mountain on R.
 (c) The statue in fragments.

= T. 82.

212. (a) Statua aurea quam erexit nabucodonosor in campo tirat.
 Isti adorant statuam.
 Nude statue in C., hands on thighs. R. and L. two groups of kneeling men.
 (b) Hic uidet nabucodonosor tres pueros miti (mitti) in fornacem.
 (c) N. seated on L. R. the furnace seen in section with conical roof and chimney in C. Two men stir the fire. Within it, above the three children, is Christ, half-length, with arms outspread.

= T. 84.

215. Without frame. A large tree with red, blue, and yellow birds in it.

Below, L., a yellow ox eating. *Fenum ut bos comedet.*

R. *Ubi nabucodonosor erbam pascit.* N. sits, in robe, eating plants.

= T. 86.

218. A great horseshoe arch. Ground blue, red, green.

(a) c. a gold candlestick: a hand projecting from it holds a pen. L. Daniel looks at it.

Inscription: *Candelabrum. Articulus scribens in parietem. Mane id est numeravit deus regnum tuum et complevit illud. Thecel .i. pensus es in statera et inuentus es minus habens phares .i. diuisum est regnum tuum et datum est medis et persis.*

L. *Daniel contra scripturam respiciens.*

(b) Only a scroll. *Hic est baltasar in conuiuio cum obtimatibus suis.*

(c) Semicircular table. At the end, L., Belshazzar, R. another, both nimbed, reclining. In c., group of seven, half-length.

In front a servant bringing in a large gold bowl, with curious tall base. So it is represented: but in the archetype (cf. T. 87) the bowl is standing by itself, and the servant is carrying in two flasks with round bodies.

= T. 87.

221^b. Full.

(a) Angel holds Habakkuk by the hair: both figures horizontal.

Hic est lacus leonis ubi daniel missus est et abacuc porta(ns?) illi prandium.

(b) Daniel in c., bearded, arms outspread. R. and L. two lions lick his feet.

(c) *Rex ieunus dolens pro danielle nequid dormire.*

Darius on bed, head to R. A soldier, with shield and spear, stands at his head and feet.

= T. 88.

223. Full.

(a) *Hic est iudicium et libri aperti sunt milia milium.*

Christ, seated, under arch. Round the arch fourteen heads and wings of angels.

(b) L. *Scena (Iaena) regnum babilonum.* Ale aquile.

Red lioness, winged.

c. River flowing from feet of Christ.

R. *Pardus habens iiii^{or} capita regnum alexandrino(rum).*

(c) L. *Ursus cum tribus dentium ordinibus regnum medorum atque persarum.*

R. *Os loquens terribile ingens regnum romanorum.*

Blue beast with ten horns and a human head in the midst.

Outside the frame, R. and L., four busts, blowing, represent winds.

= T. 89.

226. (a) The ram and he-goat fighting: the ram's horns fall.

(b) *Suse ciuitas.* Portal with lateral towers: over it Christ, half-length (should be Daniel, but has cross-nimbus).

R. Ram feeding on tree. *Hic aries qui et darius rex medorum atque persarum unum cornu excelsus altero atque subcrescens.*

= T. 90.

227^b. Small. Angel on L., Daniel on R. *Gabriel locutus est uolando danieli.*

Cf. T. 91.

228. Full.

(a) Angel, horizontal in air, with staff.

(b) Daniel in prayer. R. an altar, marble, with cloth *altare* above.

(c) Daniel reclines, head to R., on mattress, with bolster.

Hic languet daniel per multos dies.

= T. 92.

234^b. A blue river winds down the centre. *Hic est fluuius tigris qui ebrayce dicitur edegel.*

Above, L., Daniel interrogans usquequo finis horum mirabilium erit. He stretches hands to R.

c. Ubi uestitus lino qui stabat super aquas fluminis alloquitur daniellem de desolatione futura. Angel with arms outspread.

Below, L. Et alius angelus hinc super ripam fluminis.

R. Et alius inde ex altera ripa fluminis.

9. EVANGELIA.

Vellum, $11\frac{3}{4} \times 8$ in., ff. 182, 27 lines to a page. Cent. x, in good Carolingian minuscule. Modern morocco binding by F. Bedford.

Collation. A (five: gap after f. 1) B^s–F^s G⁶ H⁶ (one canc.) I^s–M^s (wants 7) N^s–R^s S⁶ T^s (wants 1?) U^s X^s–Z^s (?) AA^s BB² (?).

The quires are thus signed: in A–P there is on the first leaf at bottom a capital letter surrounded by red horizontal lines: on the last leaf a Roman numeral (i–xv) similarly ornamented. Q, R, S have no mark. T, U, X, Y have no letter, but have Roman numerals (i–iiii) on their last leaves. Z, AA, BB have no mark.

Inc. Praefatio Hieronimi (in red rustic capitals)	1
First two lines (Plures scripsisse, &c.) in gold capitals obliterated: ends imperfectly 1 ^b ecce mater tua.	
Beato papae Damaso Hieronimus (gold capitals)	2
Nouum opus facere	
Inc. argumentum	4
Matheus ex iudaea (gold capitals).	
Expl. arg. (red rustic capitals).	
Incipiunt capitula, rustic capitals blacked over	4 ^b
i Natiuitas Christi, &c.	
xxviii. Passio Ihesu, &c. . . doctrina eius de baptismo.	
Expl. cap. euang. sec. Matheum (rustic capitals).	
5 ^b , 6 ^a . Blank.	
Inc. Euangelium secundum Matheum. Large gold capitals occupying the whole page	6 ^b
Text begins 7 ^a . Canons and sections in margin.	
Ends 49 ^b . Expl. euang. sec. Math. (red rustic capitals).	
50 ^a . Blank. On 50 ^b a full page picture.	
Inc. argumentum	51
Marcus euangelista dei	
Inc. Cap. Euang. sec. Marcum	52
i De Iohanne baptista, &c.	
xiii . . . et ascensio eius in caelis. Expl. cap.	
Inc. Euang. sec. Marcum. Gold capitals (whole page)	53 ^b
Text begins 54 ^a . Ends 80 ^b .	
Inc. argumentum. Lucas Syrus Anthioccensis	81
Inc. capitula	82
i Zacharias uiso angelo, &c.	
xxi . . . reliquitque laudantes deum in templo.	
86 ^b , 87 ^a . Blank (a full page picture gone between them?).	
Inc. Euang. sec. Lucam. Gold capitals (whole page)	87 ^b
Text begins 88 ^a . Ends 133 ^a . 133 ^b . Blank.	
Inc. argumentum sec. Iohannem	134
Hic est Iohannes	
Inc. capitula	134 ^b
i Pharisaeorum leuitae, &c.	
xiii . . . et resurrectio eius.	

Inc. Euang. sec. Ioh. Gold capitals

135^b

Text begins 136. The front page in capitals and uncials, gold, red, black.

Ends 171. Verso blank.

Inc. Capitulare Euangeliorum anni circuli

172

This is purely Roman. It runs from *Natale domini* to *In agenda mortuorum*.

Only one picture, the frontispiece to S. Mark, remains. It is under an arch, painted in gold and red and white. In the upper part, on a dark blue ground, is the winged bust of the Lion, red, holding a red book. Below, in what is perhaps meant for an apse, sits Mark, turning head to L., holding up pen to his ear, and touching a book on a desk on R., which is inscribed in red rustic capitals, *Vox clamantis in deserto parate viam domini*. He is clothed in purple and red. His seat is a square block with cushion.

The style of the painting is rather coarse.

I suppose the book to have been executed in some French monastery, but no trace of its local habitation seems now discernible.

10. EVANGELIA (LIÉGE).

Vellum, 230 × 190 mm., ff. 2 + 191, 24 lines to a page. Cent. ix-x (with later additions) in a very beautiful upright Carolingian minuscule. The ink is brown. The lines are ruled with a dry point: there is a double vertical line down each lateral margin.

Collation. A² 1⁸ (wants 1) 2⁸ (8 canc. ?) 3⁸-7⁸ 8¹⁰ (7 canc.) 9⁸ 10⁸ (wants 8) [11² 12² (+1)] 13 (five) 14⁸-19⁸ 20¹⁰ (8 canc.) 21⁸-26⁸ (wants 7, 8).

Binding. Wooden boards, covered with brown leather: there are remains of two metal clasps. The front cover is plated with metal. The arrangement is as follows:

At the angles are four nearly square enamelled plates, each fastened by four nails. They represent the Evangelists writing, the emblem of each is partially seen behind or above him. Top, L., Luke. Top, R., Matthew: Mark and John at bottom. The grounds are mainly in white: portions of the enamel have been lost.

These plates are connected by four oblong plates of gilt metal, engraved with a pattern of conventional foliage, the interstices being filled with lines and dots. They are also set with stones, a single crystal at top and bottom, and three stones on each of the side-pieces. The plates are fastened on with plain domical-headed nails, some of which are wanting.

The central panel is an ivory of cent. xi (?) deeply sunk. It has a border of classical leaf-work, and represents the Crucifixion, with the Virgin and St. John. The cross has a line drawn round just within the edge, and continued all about it. The title is so large as to form an upper cross-piece almost as long as the main cross-piece. It is uninscribed. Christ has cross-nimbus: His head inclines to L.: He is fastened with four nails, and His feet rest on a short tree-stump with the branches lopped off, and with some appearance of a serpent twined about it. He wears a loin-cloth. The lateral figures are both looking up.

Within the cover is the book-label of Ambroise Firmin Didot, no. 7 in the sale of 1879.

There is also the following paper:

Antiquum hunc 4. SS. Evangeliorum Textum ab Ecclesia collegiata S^{ti} Petri Leodien: acquisivi, lacunam in eo 5 foliorum ex alio meo, anno D. CCC. scripto restitui, ac de novo compactum, priscis ornamentis suis et gemmis decorare curavi, quod lubens attestor.

B. de Crassier.

N.B. Quod in Capitulari Evangeliorum, &c., in huius Codicis fine scripto, reperiatur ad diem .xiii. Maii festum dedicationis Ecclesiae S. Mariae ad Martyres, unde certe constat dictum Codicem fuisse octavo saeculo scriptum.

The Baron de Crassier, the writer of this note, was a collector who resided at Liège in the early part of the eighteenth century: he is mentioned twice in the *Voyage littéraire de deux Bénédictins* (Martène and Durand), and something is said of his collections; but the book before us is not noticed.

In Montfaucon's *Bibliotheca Nova Manuscriptorum*, however (i. 605), an account is given, which was written by the Baron himself in or before 1733, in these words:

'Textus alter Evangeliorum eiusdem circiter aetatis (sc. cent. viii) praefixam habens in tabella eburnea Christi 4 clavis cruci affixi excisam imaginem inter B. V. Mariam et S. Ioannem Evangelistam hinc inde stantes. Circumferentia tabellae decorata est quatuor Evangelistis ex vitrea gemma, gemmis, aliisque ornamentis deauratis. Notandum quod quatuor folia quae deerant, sub finem Evangelii secundum Marcum, suppleta fuerunt ex textu praecedenti.' The other *textus* (of which the Baron gives a long account in French and a short one in Latin) is attributed by him to the year 800. It had on the cover an ivory representing our Lord in glory and Bishop Notger of Liège.

Contents :

The first two leaves are an addition of cent. xv in a large black hand, and contain (a) a Gospel (Matt. i); (b) *Lectio legenda in scrutiniis*. Fili karissimi ne diucius uos teneamus, &c.; (c) *Nota ordinem legendi in scrutiniis*. Primo hii de s. cruce legunt unam lectionem. Secundo hii de s. petro legunt unum ewangelium et postea unam lectionem. Tercio hii de s. paulo (Euang., lect.). Quarto hii de s. bartholomeo (Euang., lect.). Quinto hii de S. Iohanne (Euang., lect.). Sexto hii de s. martino (lect.). Hii de s. dyonisio (lect.).

These are all churches in Liège.

The original list begins with the next leaf, the recto of which is soiled and torn from having been at one time in contact with the binding.

Inc. Epistola Hieronimi . . . damaso. The titles are in delicate red capitals.	1
Nouum opus . . . papa beatissime.	
Prologus quattuor euangeliorum	2 ^b
Plures fuisse . . . canendas.	
Eusebius Carpiano	4
Ammonius quidem . . . repperies.	
Hieronimus damaso papae	4 ^b
Sciendum etiam . . . beatissime papa.	
Inc. Argumentum secundum Mattheum	5
Mattheus ex iudæa . . . non tacere. Expl. arg.	
Inc. Breuiarium eiusdem	5 ^b
i Natiuitas Christi . . . (xxviii) de baptismo. Expl. Breu.	

This is followed on 7^b and 8^a by the Lesson and the note *de ordine legendi*, mentioned above. They are in two different hands.

Canons of the Gospels. 8^b

The pillars and arches are drawn in outline: the pillars are at first marked with wavy lines, indicating the veins of marble. The capitals are varied. Some are Ionic and some Corinthian: on 11^b there are two composed of pairs of human heads: crowns are hung beside these.

The tops of the arches are variously ornamented externally, usually with conventional foliage. In the *tympana* are spirited and interesting drawings, rapidly and lightly done, viz.:

- 8^b. The Evangelistic emblems.
- 9^a. Busts of the Evangelists writing.
- 9^b. Elaborate ornament on the single broad arch.
- 10^a. Rosettes similarly placed.
- 10^b. Pediment with peacock displayed.
- 11^a. Pediment with foliage.
- 11^b. Busts of three Evangelists. An angel with a staff stands at each end.
- 12^a. Busts of four Evangelists: angels at each end.
- 12^b. Four pediments with a candlestick in each.
- 13^a. Three busts.
- 13^b. Tree between two birds: outside, on L. a stork, on R. a peacock.
- 14^a. Lamb with cross-nimbus: outside, a peacock at each end.
- 14^b is blank.

The text follows: f. 15^a is wholly occupied by the word *Liber*. The initials LI have the form LJ. Their outline consists of narrow bands of gold, edged with red. At the top of each vertical limb is a kind of capital filled in with interlaced work, and a piece of ornament hangs between them: the shafts of these uprights, and the transverse piece at the bottom have panels of ornament, partly plait-work, in red. The bottom of the I is also plait-work. The letters BER are placed vertically between the uprights. Gold and red are the only colours used.

15^b has five lines of gold capital letters edged with red (*generationis . . . genuit Isaac*), and two lines of smaller uncials in pale gold (*Isaac autem . . . et fratres eius*). A hand of cent. xiii-xiv has copied this text in two lines at the bottom of the page.

The genealogy on f. 16^b has been marked for singing.

The text of the Gospel is in a larger hand than the preliminary matter.

It ends f. 55^a. Expl. Ev. sec. Math.

Inc. prol. sec. Marc. Marcus euangelista . . . deus est. Expl. Arg.

55^b

Inc. breviarium. 1 De Iohanne baptista . . . (xiii) eius in celis. Expl. Brev.

56

57^b. Blank.

58 has a frontispiece as Matthew. On 58^a is the large initial I in gold outline (edged with red), with panels of ornament in red, and a 'capital' at top of interlaced work. There are also five lines of writing in capitals. The two upper ones are in outlined capitals, slightly decorated; the three lower in green, edged with red.

On 58^b are four lines of gold capitals, edged with red, and three in plain gold uncials, ending: *uiam tuam ante te*. The R. edge of the leaf is cropped by the binder.

The text of xiii. 24-xv. 47 is supplied on five leaves (79-83) in a neat hand, with some attempt at reproducing minuscule. This was done by Baron de Crassier (see his note, given above).

The Gospel ends, f. 84^b. Expl. Ev. sec. Marc.

Inc. Arg. Ev. sec. Lucam. Lucas Syrus . . . prodesse. Expl. Arg.

85

Inc. capitula. 1 Zacharias uiso angelo . . . (xxi) dominum in templo

86

Expl. capitula, 89. 89^b. Blank.

90^a. Frontispiece to Luke, consisting of the words *Quoniam quidem*. The initial Q occupies the chief part of the page: the circle of it and the tail are made into separate pieces of ornament. The circumference of the circle is of gold outline, edged with red, and with panels of red ornament, and the centre is occupied by a large piece of ornament in gold outline, of which the basis is a Greek cross. The contraction-mark is decorated: the final M of *quoniam*, and the word *quidem*, are in large plain capitals.

On 90^b are four lines of gold capitals (edged with red, as always), and four of green uncials. The text runs from *Multi conati sunt* to *tradiderunt nobis*.

The text ends, f. 136^a, without colophon.

Inc. argumentum. Hic est iohannes . . . seruetur. Expl. arg.

136

Inc. capitula. 1 Phariseorum leuitate (!) . . . (xiv) resurrectio eius. Expl. cap.

137

138^a. Frontispiece to John. The initial I resembles that for Mark. The N is decorated. *Principio* is in large capitals.

On 138^b are four lines of gold capitals and four of green uncials, carrying the text down to *factum est nihil*.

The text ends, 174^a, without colophon. The lower two-thirds of the leaf are cut off. The verso blank.

Inc. Capitulare Euangeliorum de circulo anni (smaller script)

175

In uigil. natalis domini.

1 Jan. is natale S. Mariae.

22 Feb. is Anastasi monachi.

The Sessorian basilica is thus written: *in suxurio quod est in basilica hierusalem*.

The Capitulare seems wholly Roman.

The last Gospels are *In agenda mortuorum*.

The last pages, 189^b-191^a, are a good deal soiled.

191^b is blank, and so is a modern fly-leaf.

I cannot be sure that more than one scribe has been employed on the book. The four ornamented leaves are clearly all by one hand.

11. EVANGELIA (DINANT).

Vellum, 300 × 190 mm., ff. 12 + 162 + 4 + 2, 27 lines to a page. Cent. xii (middle?), in a fine upright hand, rather narrow and pointed. Written in Flanders.

From Dinant on the Meuse : see later.

Collation. a⁶ b⁴ (wants 3, 4) c⁴ | i⁸-xx⁸ xxi² | d (four) : two loose papers.

Binding. Wooden boards, covered and edged with metal. The back has fragments of old red leather, with remains of early stamps. There is a metal clasp engraved with the word *Maria* in gothic letters on a hatched ground.

The front cover has a border composed of metal plates, some enamelled and some engraved.

The enamels are as follows : at the angles, four half-lengths of Angels, representing Virtues : each holds a disk : the grounds are blue.

Top, L. FIDES. R. SPX. Bottom, L. CARITAS. R. HVMILITAS.

The remaining six enamels represent Apostles. Those at top and bottom are horizontally oblong, and show the bust and the hands raised, one holding a book. Those at the sides are rather over half-length, and hold books.

They are : Top, MATHEVS. Bottom, ANDREAS.

L. THOMAS · BARTOLOMEVS.

R. IACOBVS · PHILIPPVS.

The alternate panels are all of one type : they are engraved with patterns, and each has a central nail and four round holes, which probably contained stones.

The sunk central panel has a broken border of thin metal, with repoussé pattern. The field, which once had an ivory or metal relief, has been painted in cent. xvi (fairly early), with a full-length figure of Christ in dark robes (blue and purple), holding an orb with cross, and blessing.

The second cover is arranged exactly as the other. The enamels here represent :

Angels. Top. L. Angel with book : MATHEVS · LIBER GHÑ

R. Ox.

LVCAS · FVIT IN DIEB⁹ HERO

Bottom. R. Lion.

MARC⁹ · MARIA MAGDALENE

L. Eagle.

IOHS · IN PRIN.

Top. C. PAVLVS.

Bottom. C. PETRVS, key.

L. IOHANNES · IACOBVS.

R. SIMON · TADEVS.

The sunk central panel bears marks of a cross, perhaps, which was fastened to it with nails. It must have contained relics, for at the top of the panel, painted in gold in cent. xvi (as I think), is the inscription :

DE LI . . T . S. LAVR. DE S. BERN

DE S. NICOLAO. DE S. CECILIA.

The lower part of the field is ornamented in fluid gold.

Contents :

f. i, detached from the cover, has on the verso

AnDreas qVas mIttIt aqVas pIa barbara peLLIt,

which is a chronogram making 614 : if we count the m of *mittit* we have 1614 : some one has written 1613 below.

Also: Pertinet ecclesie dyoneñ (xvi?).

And: dinantum pollens cecidit victore Philippo, 1406.

nocte Regum Succubuit Charolus, 1576.

Also: Dinant 7bre 1836 SVNA (?).

A modern number, printed on paper : 10.

ii, iii^a. Blank.

There follow copies of oaths written in cent. xvii, and, subsequently, earlier formulac as follows :

Iuramentum Canonici, f. iii^b.

Two loose papers with Iur. Canonici and Iur. Beneficiati on each.

Iur. Decani, iv. On iv^b, v^a, beginnings of oaths.

Le Serment d'un Eschevin et Greffier (of Dinant), v^b, in French.

Le Serment dung mayeur (of Dinant), cent. xv-xvi, f. vi.

Le serment dun escheuin et greffier, as on v^b: lined through, f. vi.

Iur. Prepositi (xvi), f. vi^b.

The same in later hand (xvii).

Iur. Canonici (xiv?), f. vii.

A decree : Notum sit omnibus quod a. d. m^o. ccc^o. tricesimo tercio indict. prima quintadecima dic mensis maii fuit statutum in eccl. dyoneñ. in capitulo generali, &c.

It regulates the payments to Canons and Scholars, and has the notarial mark of Jacobus Lamberti de Linsennal.

Ends f. viii^a.

Followed by a memorandum on admission and oaths (xiv?).

Iur. Capellani (xiv), f. viii^b.

Iur. Custodis (xiv, another hand).

List of altars (xiv), viz. Altare S. Ioh. Bapt., Huberti, Lamberti, Perpetui, Petri, iii^{or} doctorum, Crucis, Egidi, Gertrudis, iii^{or} Ewangelistarum.

Iur. Abbatis secularis (xv) : with a late addition, f. ix.

An oath written in cent. xv-xvi, and erased.

Iur. Cantoris, Scolastici, Rectoris scholarum, f. ix^b.

All written in cent. xiv.

An erased oath : cent. xiv or xv, f. ix^b.

Constitution of Benedict. XII, in a neat charter hand, f. x.

Benedictus, &c., uas electionis Paulus Apostolus egregius predicator.

Datum Auinioñ. xv kal. Jan. Pontif. nostri anno secundo.

Expl. Const. Benedicti Pape huius nominis duodecimi emanata super taxacione Procuracionum racione uisitacionis debitarum.

Le Serment du Basnier (xvi), f. xi^b.

Iur. Episcopi. Leodiensis quod idem prestat ecclesie Dyoneñ. ad maius altare (xv), f. xii.

Iur. quod prestat Ep. Leodiensis ville Dyoneñ. vos warderes et feres warder, &c. (xv).

Iur. decani ecclesie Dyoneñ. quod idem prestat capitulo prefate ecclesie (xv), f. xii^b.

Here the main book begins.

Prologue of Jerome without title

I

Plures fuisse . . . uiris canendas.

Beatissimo pape damaso

2^b

Sciendum etiam

4

Eusebius Carpiano

4^b

Rubric on the Canons, in assonant verse

5^b

In primo certe canone. quatuor concordant ordinate.

Ends : Singulorum in decimo significantur numero.

The Canons of the Gospels, under round-headed, often intersecting, arches, drawn in red outline, with very simple capitals and bases, &c.

Inc. Argumentum. Matheus ex iudea . . . non tacere. Expl. arg.

11^b

Inc. Breviarium in Euangelio S. Mathei

12

Natiuitas Christi . . . de baptismo (no numbers). Expl. capitula.

Inicium sancte euang. sec. math. added in a small late hand on 14^a.

14^b. Full-page frontispiece. Picture in a frame of lines of red, blue, green, &c., on white : ground gold,

Draperies white, with folds marked in red and green. Matthew, bearded, with blue nimbus and long yellow hair sits on R., practically full-face, cross-legged. He has an open book on his knees : with one finger of his *l.* hand he steadies a ruler across the open pages ; the ruler has its ends curved into volutes. With his *r.* hand he rules a line with a short, flat-ended instrument, held upright ; he has already ruled two or three lines. On *L.* is an empty desk, and above it a demi-angel stoops out of a green and white cloud, holding a blank scroll. Below is the word **LIBER**, in large gold capitals : the initial is on blue ground, and has serpents and foliage in colour : the other letters are without coloured grounds and are decorated with flourishing in red.

Subsequent small initials are usually in red and blue alternately.

Ends 55^a. Expl. liber Mathei.

Inc. prologus super Marcum. Marcus euangelista . . . deus est. Expl. Prol.

(Capitula.) Isaie testimonio iohannes angelo (-us) id est nuntius appellatur . . . uel discipulorum predicatio signis sequentibus iudicatur

The lower half of 57^b is occupied by a picture of Mark. Frame, ground, and colouring as before. Mark sits on a cushioned seat, with low curved back, and turns to R., holding up a pen, which he cuts with a knife. Desk with open ruled book on R. : winged lion with blank scroll in cloud on *L.* Mark's nimbus is green.

On 58^a is the initial. A tall narrow panel, with gold ground, containing a full-length figure of John Baptist, with green nimbus, green and white robe over hair-garment, holding and pointing to a medallion of the *Agnus dei*.

Ends 83^a. Expl. euang. sec. Marc.

Inc. prologus in euangelio sec. Lucam

Lucas syrus . . . prodesse, gold initial.

Expl. prol. Inc. Breviarium eiusdem

Prefatione lucas theophilo euangelium indicat per ordinem se descripturum . . . promissumque patris missurum se eis dicens.

Expl. capitula (87^b).

On the same page (87^b) is Luke's prologue, with gold initial.

88^a. Picture of Luke (frame and ground, &c., as before). He has blue nimbus, and is on an elaborate chair, bending forward to R., to write (with pen and knife) in a blank book on a desk, over which is the winged ox, scroll in mouth, emerging from a cloud.

Below is the word **FUIT** in gold capitals, treated as before, the initial set on a blue ground, with conventional foliage in colour.

Ends 129^a. Expl. euang. sec. Luc.

Inc. prefatio eu. sec. Ioh. Hic est Iohannes (so far in red) **EVV**angelista. The **E** in gold, large, on blue ground, with coloured ornament

. . . doctrina seruetur. Expl. pref.

Inc. Breviarium in euangelio Iohannis

Phariseorum leuite . . . resurrectio eius.

130^b. Picture : frame, ground, colouring as before. John, bearded, with green nimbus, sits, turning to *L.* : his *r.* hand holding a pen to his mouth : his *r.* elbow resting on his knee : a curved knife in his *l.* hand : book on desk on *L.* : above it, the eagle in a cloud with blank scroll.

Below, two lines of gold capitals, **IN PRINCIPIO ERAT VERBUM**. The initial is plain gold : the other letters have slight ornaments in red and green.

Ends 161^a without colophon.

The remaining leaves are blank ; but on the last page, once attached to the cover, is :

1526 obiit m̃gr. Joēs militf. 1547 e viuis decessit dominus Egidius Charle decanus. 1549 fato obtemperavit M. Joēs Henry. 1578 M̃gr. Gerardus quondam decanus Abbas secularis dioñ. obiit. Eodem anno M. Jacobus Tarer obiit. Dominus Thomas Martini electus via spiritus sancti (i. e. by direct inspiration, as opposed to via scrutinii or via compromissionis).

The drawing of the pictures is very fine, clean, and severe : the general effect of colour is pale.

12. HOMILIARIUS (LUXEUIL).

Vellum, $11\frac{5}{8} \times 8\frac{1}{4}$ in., ff. 143+6 paper, 27 lines to a page. Cent. viii-ix.

Formerly MS. Libri 495 (sale of 1859): facsimiles in plates v and xiii of Sale Catalogue.

Collation. 1⁸ (+1) 2⁸-5⁸ 6⁶ 7⁸-18⁸.

Prefixed, on six leaves of paper, is an elaborate account of the MS. in French, signed by Dom Victor Perrin, archiviste, and headed

Quatrième Manuscrit ¹

Le 4^e manuscrit est du 9^e ou du 8^e siècle: il renferme des homélies sur les Évangiles dont la première est de S^t Fulgence. Chaque homélie est précédée du commencement de l'Évangile dont on rapporte trois ou quatre lignes ensuite ces deux mots qui sont encore en usage aujourd'hui *et reliqua*, après quoy on lit *Homelia* ou *Dicta*; par exemple, S^t Hieronimi ou d'un autre Père: Les homélies sont fort longues et à la marge il y a des numéros qui marquent qu'on les partageoit quelque fois comme on fait les Leçons: Il n'y en a point sur les Mystères, mais seulement sur les fêtes des Saints dont on faisoit l'office en ce temps là, ce qui fait présumer qu'il y avoit un Caier séparé pour les homélies sur les Évangiles propres aux Mystères et aux fêtes de Notre Seigneur.

A list of the Homilies follows, for which I substitute more precise indications.

On f. 1 at top (xvii) homiliae sanctorum patrum.

1. Title in red uncials, gone, except ... secundum Lucam.

In illo tempore Dixit Ihesus discipulis suis (uncials).

Sint lumbi uestri precincti, &c.

Dominicus sermo quem debemus omnes non solum studiose (lxxv. 719).

Ends 5^b. Expl. omelia B. Fulgentii Ep. de Confessoribus.

There follow two portions of antiphons of cent. xi? with neumes

(a) Ecce karissimi dies illa iudicii.

(b) Ecce mater nostra ierusalem.

5^b

2. Sermo S. Severiani in natali Innocentum (lii. 604, xcv. 1174, &c.)

Zelus quo tendit.

6

3. Seueriani in natal. in(nocentum)

Dedicatur nouus ab infantibus sermo (xcv. 1176).

6^b

Beginning of Gospel: Sic deus dilexit mundum

7^b

Scribbles: Contra Gattta or Gateta frenenetica.

Te lucis auctor, &c.

4. Ymnus de sanctis Innocentibus

8

Saluete flores martyrum (with neumes).

In another hand:

Exultent omnes sincera mente fideles (with neumes).

Inuitatorium. Sanctorum sancte iubilemus tempore cuncto (neumes).

In larger hand:

Te lucis auctor (with neumes).

5. Sec. Ioh. Sic deus dilexit mundum

8

Ergo quantum in medico est sanare.

6. Feria. iii. sec. Ioh. ... Amen amen dico uobis qui non intrat

8^b

De inluminato illo qui natus est caecus.

7. Sec. Ioh. ... Nemo potest uenire ad me

9

Magnae gratiae commendatio.

¹ This heading is similar to that in MS. Bodl. Add. A. 173^a (Sacramentary of cent. ix), 891 in the Libri Sale, also a Luxeuil book.

8. Sec. Luc. Conuocatis Ihesus xii^{elm} apostolis 9^b
 Concessa primum potestate signorum (xciv. 455).
 This first quire is in different and later hands from what follows.
 The volume proper begins with f. 10. At top of this is scribbled (early) *Recentutus est totum*.
 Table of Homilies (i-xxviii) 10
 Scribbles: (a) Oportebat pati cristum.
 (b) Orabat sanctus ypolitus voce magna (twice).
 (c) Has literas in lapidibus / scultas ita Invenimus extra positas (dots in MS).
 Luxouio et BRIXLÆ · G · IVL · /
 FIRMAR · IVS · V · S · L · M · See *Corpus inscript. Lat.* xiii. 2, no. 5426.
 (d) Ciues caelestis patriae (with neumes).
1. Title in red capitals (1st line) and uncials (ll. 2, 3) 10^b
 Incipit liber de Natali/ciis sanctorum .VII. KAL. IAN. NATALE Sancti Ste/phani diaconi et martyris
 Euang. / sec. Matth. . . . Dicebat Ihesus turbis Iudaeorum. Ecce ego mitto, &c.
 Dicta S. Hieronimi presbiteri (from the *Comm. on Matt.* xxiv).
 Hoc quod ante dixeramus. Handsome initial in red and black, the upper half of fine interlaced work.
2. VI. KL. IAN. Nat. S. Iohannis Euangelistae. Euang. sec. Ioh. 12^b
 Dicta S. Agustini Ep.
 Non parua quaestio est (*in Ioh.*).
 Alphabet scribbled at top of 13^b.
 . . . In hac et idolum dianaē fuit ab apostolo paulo destructum.
 Iohannes apostolus et euangelista filius zebedie . . . pulvis ebulliat. Quieuit autem apud ephesum
- VI. Kal. Ian. 17
 3. V. KL. IAN. Natale Innocentium Euang., &c. 17^b
 Dicta Hieronimi presb.
 Quando tollit puerum (*in Matt.* ii) . . . de radice conscendet.
4. XII. KL. Feb. Nat. S. Agnetis Virg. 18^b
 Dicta Gregorii papae.
 Caelorum regn[or]um fratres karissimi (lxxvi. 1114) . . . gaudia sine labore capiat.
5. Non. Feb. Nat. Agathe Virg. 21^b
 Dicta Gregorii papae.
 Saepe uos frat. kar. ammoneo praua opera (lxxvi. 1118).
6. III. KAL. Apr. Conceptio S. Mariae de spiritu sancto 25^b
 Dicta S. Ambrosii Ep.
 Latet quidem diuina mysteria (xv. 1551).
7. Kl. Mai. Nat. Apostolorum Philippi et Iacobi 31
 Omelia eiusdem. Dicta b. Agustini Ep.
 Hic praedicat apostolus (*sic*) de passione sua.
 Relatio Egesippi in hystoria ecclesiastica de Iacobi Iusti passione 35^b
 Suscepit inquit ecclesiam cum apostolis pater domini . . . rursus sceleratas iniecerint manus.
 Iacobus alfei episcopus hierosolymorum primus cognomento iustus . . . propter eius interfectionem hieroso-
 lyma credatur esse diruta 36^b
 Philippus a bethsaida ciuitate . . . cum filiabus suis ibidem requiescit 37
8. V. NON. Mai. Inuentio S. Crucis 37
 Dicta b. Hieronimi presb.
 Supra dixerat. quod dico uobis in tenebris (*in Matt.*).
9. V. Kal. Jun. Nat. S. Germani Ep. 38^b
 Sermo b. Hieronimi presb.
 Perspicue ostendit quare supra dixerat (? xciv. 470).
10. VI. Id. Jun. Nat. B. Medardi Ep. 39
 Dicta S. Gregorii.

- Lectio S. euangelii, fr. kar., sollicite considerare (lxxvi. 1106).
11. VIII. Kal. Jul. Vigilia S. Ioh. Bapt. 42^b
 Omelia Lectionis eiusdem. uenerabilis Bedae presb.
 Uenturus in carne dominus (xciv. 202).
12. VIII. Kal. Jul. Natiuitas S. Iohannis 48^b
 Sermo uen. Bedae presb.
 Praecursoris domini natiuitas (xciv. 210).
13. De eadem festiuitate (sermo) b. Maximi Ep. 53
 Festiuitatem praesentis diei (lvii. 389).
14. IIII. Kal. Jul. Uigil. S. Petri et Pauli apostolorum 53^b
 Cum ergo prandissent hoc est quando tertio dominus.
15. III. Kal. Jul. Natale S. Petri Ap. 54^b
 Dicta b. Hieronimi presb.
 Uenit autem ihesus in partes caesareae philippi (*in Matt.*).
16. Prid. Kal. Iul. Nat. S. Pauli Ap. 56^b
 Dicta Hieronimi presb.
 Grandis fiducia. Petrus piscator (*ibid.*).
17. III. Id. Iul. Translatio corporis S. Martini Ep. 57
 Omelia eiusdem lectionis b. Gregorii papae.
 Sancti euangelii fr. kar. aperta uobis est lectio (lxxvi. 1123).
18. VIII. Kal. Agust. Nat. S. Iacobi ap. fratris S. Ioh. Euang. 60
 Gregorii.
 Cum cuncta sacra eloquia (lxxvi. 1205).
- 18^a. Title added at top. Lectio s. euang. &c. Gregorii 61^b
 Certe dum filii zebedei interueniente matre.
19. In Nat. S. Laurentii Archidiaconi 64^b
 Agustinus.
 Se autem dicebat ipsum esse granum (*in Ioh.*).
20. In adsumptione S. Mariae 66^b
 Dicta S. Ambrosii Ep.
 Sanctum euangelium cum legeretur audiuius (xxxviii. 433).
21. In Nat. S. Bartholomei Ap. VIII(I). Kal. Sept. 68^b
 Dicta b. Hieronimi presb.
 Lupos scribas et pharisaeos uocat (*in Matt.*).
22. In Decollatione S. Iohannis Bapt. 69^b
 Hieronimus.
 Quidam ecclesiasticorum interpretum.
 A miracle.
 In urbe autem Toronica est ecclesia s. mariae uirginis et s. Ioh. baptistae nomine consecrata (Greg. Turon
Glor. Mart. 19) 71^b
23. XVIII. Kal. Oct. Exaltatio S. Crucis 71^b
 Dicta S. Agustini.
 Nisi quis renatus fuerit (*in Ioh.*).
 De serpentis exaltatione Hieronimus 73
 Sicut exaltatus est serpens.
24. XI. Kal. Oct. Nat. S. Mathei Ap. 74^b
 Dicta S. Agustini.
 Numquid unum sunt agricola et uitis.
25. III. Kal. Oct. Dedicatio Basilicae Archangeli Michahelis 75^b
 Hieronimi presb.
 Quod saepe monui etiam nunc.

26. VII. Id. Oct. Nat. S. Dionisii 77^b
 Dicta Gregorii Papae.
 Si consideremus frat. kar. quae et quanta (lxxvi. 1275).
27. VIII. Kal. Non. Nat. Crispine (-i) et Crispiniane (-i) 83^b
 Dicta b. Gregorii.
 Quia longius ab urbe digressi sumus (lxxvi. 1259).
28. V. Kal. Non. Nat. SS. App. Symonis et Iudae 89
 Dicta S. Agustini.
 Haec mando uobis.
29. Prid. Kal. Dec. Nat. S. Andreae Ap. 92^b
 Dicta Gregorii Papae.
 Auditis fr. kar. quia ad unius iussionis uocem (lxxvi. 1093).
30. XII. Kal. Ian. Nat. S. Thomae Ap. 94^b
 Dicta S. Agustini Ep.
 Secundum hoc dicit quod est caput.
31. De plurimis martyribus 97
 Dicta Gregorii.
 Quia dominus ac redemptor (lxxvi. 1233).
 On 98^b, 99^a the ink is gone in parts.
32. De plurimis martyribus 102
 Dicta Hieronimi presb.
 Dominus ad montana conscendit (*in Matt. v*).
33. De plur. mart. Dicta S. Gregorii 104
 Sancti euangelii fr. kar. breuis est lectio (lxxvi. 1086).
34. Recapitulatio in Nat. S. Agnae. Sermo b. Maximi Ep. 106^b
 Dum (Cum) in toto mundo (xvii. 701 : lvii. 643).
35. Recapit. Iohannis Baptistae 109
 Ioh. bapt. filius zacharie ex tribu leui . . . greco sermone augustam uocauit.
36. In uigilia S. Petri . . . Lectionis eiusdem Bede presb. 109^b
 Uirtutem nobis perfectae dilectionis (xciv. 214).
37. Item de eadem festiuitate sermo Maximi 111^b
 Gloriosissimos christiane fidei principes (lvii. 391 : lviii. 880).
38. Cuius supra de eadem fest. 114^b
 Apostolici natalis gaudio (lvii. 397).
39. Item de eadem die . . . omelia Bedae presb. 115^b
 Respondens simon petrus . . . Notet autem dilectio uestra.
 Simon petrus filius Iohannis frater andreae . . . totius urbis ueneratione celebratur 119
40. Item sermo b. Agustini de Nat. S. Pauli 119^b
 Amen inquit dico uobis quod uos qui secuti estis me.
 Paulus qui ante Saulus . . . tertio ab urbe roma miliario contra orientalem plagam 120
41. Recapit. Nat. S. Iacobi. Omelia Agustini ep. 120^b
 Hoc est praeceptum meum.
 Iacobus filius zebedei frater iohannis . . . sepultusque est in achaia marmarica 125^b
 In illo autem tempore sine dubio tempus quod sub claudio . . . in apostolorum actibus conscripta nosse docet.
42. Recapit. S. Iohannis. Sermo Iohannis Ep. 126
 Heu me quid agam (xcv. 1508).
43. Recapit. S. Matthei. Omelia Bedae presb. 126^b
 Legimus apostolum dicentem quia omnes peccaverunt (xciv. 249)
44. Recapit. S. Iudae Ap. 131^b
 Iudas Iacobi frater . . . in nerito arminiae urbe.

Recapit. S. Symonis Ap.

Simon zelotes qui prius dictus est chananeus . . . sortes proprias acceperunt.

Recapit. S. Andreae Ap.

Andreas qui interpretatur decorus . . . cruci suspensus occubuit.

Recapit. S. Thomae Ap.

Thomas Christi discipulus didimus . . . sepultus est in honore.

45. Inc. Sermo B. Sarapionis de octo uitis principalibus (xlix. 609)

132

In illo coetu antiquissimorum senum fuit uir nomine sarapion.

Ends imperfectly, 143^b: israhelis id est animae uidentis deum . . . qui cum uniuersas cordis.

Dom Victor Perrin's account, prefixed to the manuscript, gives an incomplete list of the Homilies without *incipits*, copied from that in the MS. (f. 10), and proceeds with a list of the writers, and some remarks upon Hegesippus, Bede, Serapion, Johannes Episcopus: then on the occurrence of SS. Denis and Crispin, on the neumes, and on the Roman inscription copied on f. 10. On this he remarks:

Il seroit à souhaiter que ce monument se fût conservé jusqu'à nous pour en juger avec plus de connoissance. Tout ce qu'on peut dire de plus probable est que ce *Julius* qui étoit préposé par les Romains aux Bains de Luxeuil et aux mines de St. Bresson Village de la Tene auoit érigé ce monument ou quelqu'autre pour Luy après sa mort.

Il est certain qu'il y a des mines au uillage de St. Bresson, et qu'on y a trauaillé autrefois pour en tirer de l'argent. Ce qui marque que ce lieu a été considéré par les Romains qui y ont seurement habité puisqu'en cette année 1734 dans le mois d'Octobre un particulier creusant dans sa maison a trouué plus de cent médailles en grand Bronze presque toutes frustes et Bistées à cause de leur vétusté, on y reconnoit cependant les Têtes et les inscriptions de plusieurs Empereurs et de plusieurs impératrices, scauoir de Commode, d'Adrien, d'Antonin, et de Faustine.

M. Delisle in a notice of a Luxeuil MS. (Aug. in Iohannem) of the year 625, then (1886) in the possession of M. Le Caron of Troussures (Troussures, Oise) gives a list of fifteen other Luxeuil MSS. known to him, in various collections: four of these were in the Libri sale (1859), nine in that of the Baron de Marguay (1857). (*Notices et Extraits*, xxxi. 2. 161.)

13. LUCAS GLOSSATUS.

Vellum, $8\frac{3}{4} \times 6\frac{1}{2}$ in., ff. 132, 16 lines of text to a page. Cent. xii late, in a clear set hand. The text, as usual, in a narrow column in the centre, the gloss on either side.

From Himmerode. On f. 1, at bottom, is the mark L. iij (which also occurs in a smaller hand at the top of the page): and the inscription Liber monachorum Sancte Marie in Himmerode ordinis Cisterciensis treuerensis dioceseos.

The same inscription, in the same hand, is repeated on the last leaf and on f. 18^b.

The binding is of white pig-skin, with two clasps, and is of cent. xvii. On the centre of the first cover is an oval gold stamp, containing a shield, bearing a sprig of oak, and surmounted by a mitre and crosier-head. Above are the letters F. R. A. H. (Abbas Himmerodensis). On the second cover is a similar stamp. The shield bears two rings interlaced, and is surmounted by a crosier-head and the letters C. H. (Conuentus Himmerodensis?).

Collation. 1⁸–16⁸ 17⁴.

Contents: A short prologue, probably found by the scribe in his archetype.

Lectorem obsecro studiose paginas recensentem libri huius ea que incaute contra eas stili percurrentes designata uestigio sunt non meo coniungat errori. Sed peto mee ignoscere ignorantie et quia obtinatio (*sic*) legentis ampliata uirtus exercitat ad purum mentis suus (*sic*) fauoribus meique memor benigne

The ordinary prologue

(L)ucas antiochensis natione syrus . . . fastidicentibus (*sic*) prodesse (2^b).

The text of the Gospel occupies the central column, the gloss a narrow column on the inner side, and a broader one on the outer.

The L. column begins

Lucas de omnibus que fecit ihesus et docuit

3

That on R.

Vitulus sacerdotalis hostia.

In the earlier pages the ink has in many places come off through damp.

There are two fairly good initials to St. Luke's Prologue and to the beginning of his narrative, in red and blue.

The gloss is the *Glossa Ordinaria*.

The text ends complete on f. 132, the lower half of which has been cut off.

The gloss on L. ends: et benedictione concludit.

That on R.: quando reuertatur a nuptiis.

14. MINIATURE ANTICHE.

A quarto volume, lettered as above, in modern morocco binding, containing a collection of initial letters and other miniatures, cut out of manuscripts—principally Italian choir-books. Where not otherwise described, the cuttings are of the fifteenth century and of Italian work.

They are arranged as follows:

1. f. 1. Letter I. Creation of Eve. Christ in blue mantle, over red robe, stands on L. Eve rises from Adam's side on R. Landscape, with trees, in which the high lights are touched in with fluid gold. The text and part of a decorative initial on the verso are of Italian execution.
2. f. 2. Letter L. Half-length, bearded, nimbed figure (Christ?), blessing. Italian.
3. f. 3. Letter O. Creation of Birds and Fish. God (more than half-length) on L., blessing. On R., in air, birds (4); below, in water, fish (dolphins, eel, &c.).
4. f. 4. Square miniature. God (?), half-length, in a coloured glory, blessing.
5. f. 5. Square miniature. Creation of trees. God, on L., blessing (half-length): landscape, trees, and flowers on R.
6. f. 6. Letter P. Bust of Peter, with key: dark ground.
7. Letter D. Paul, half-length, with sword: landscape.
8. f. 7. Square picture. A white-habited monk, half-length, nimbed, with paper and open book: a small round scar on his forehead. Landscape seen through windows on R. and L.
9. f. 8. Letter R. Bearded, half-length figure in red, with rayed head: blessing, and holding open book: masonry behind.
10. f. 9. Letter O. Group of half-lengths of Christ, blessing, and Apostles.
11. f. 10. Letter A (?), large. On L., in a chair, sits Isaac, old, nimbed, in red over green: to him enters from R. Esau, with bow, young, with hairy neck and legs, on which are high boots. A landscape seen through a window in C.
Below, in white, on a black label, LITTI FLORENTIE PINSIT.¹
12. f. 11. Letter O. Half-length: group of Peter, with key, and other Apostles.

¹ On this artist Mr. S. C. Cockerell kindly gives me the following note: He is evidently Littifredi Corbizi, who signs a miniature at Siena (Bibl. Comunale Cod. x. v. 3. f. 50) HOC LITTES PHILIP(PI FLOR)EN(TINI) DE CORBIZIS PINSIT OPUS ANO DÑI M^o 494. See J. W. Bradley, *Dict. of Miniaturists*, s.v. Corbizzi; Borghesi & Banchi, *Documenti dell'arte senese*, p. 354; Paolo d'Ancona, *La miniatura Fiorentina*, no. 1355 and pl. lxxix; Muntz, *La Renaissance en Italie et en France*, p. 394.

13. Letter P. Christ, bearing the Cross to L.: half-length, crowned with thorns.
14. f. 12. Letter D, large. The Resurrection. Christ with banner (red cross on white), in white over blue, stands on a cloud over the tomb, in landscape. Four soldiers, in rich armour, sleep in various attitudes about the tomb.
15. f. 13. Letter O. Half-length of a white-habited monk, hooded, with both hands held up, showing the palms. Windows on R. and L. (cf. no. 8).
16. f. 14. Letter A or N. Half-lengths of Peter and Paul. Rays above. Brown ground.
17. f. 15. Letter I. Half-length: tonsured saint in red cope blessing.
18. Letter A (?) Half-length: beardless figure in red over blue, facing L., praying.
19. f. 16. Letter A or N. Half-length: three wise Virgins, with lamps: in red and blue.
20. f. 17. Square picture. Half-length: the Ascension, the mount, flat-topped, in front, possibly with traces of blood on it. Eight Apostles seen; Peter in C. The feet of the ascending Christ, and the white skirt of His robe seen above.
21. f. 18. Four pieces of a rather coarse border, and two oval medallions with Gabriel and the Virgin.
22. f. 19. Letter H, large. The Baptism of Christ. John, on R., pouring water on His head from a shallow bowl. An angel kneels on L. holding a linen cloth.
23. f. 20. Letter O. Half-length: Christ with orb.
24. f. 21. Letter LL. Half-length: a wise Virgin in red, with lamp.
25. Letter I? David, nimbed, bareheaded, stands with joined hands in a landscape. A psalter lies on L.: his cap and crown on R.
26. f. 22. Letter S, large, with portion of border. A priest, in red chasuble over white habit, elevates the Host at an altar, on which are a crucifix and two candles. A white-habited monk as server, kneeling, supports his vestment.
In the border, a medallion oval of a nimbed Abbot in white habit, hooded, with crosier and book: probably St. Benedict.
27. f. 23. Letter S. On L., two small workmen at the tops of two square masses of masonry, standing on steps. A mitred bishop, in red cope, with two lay followers, censes the building. Dedication of a church or abbey?
28. f. 24. Letter N. Half-length of S. Mary Magdalene (?) looking up to L., with hand on breast and gold covered cup.
29. f. 25. Letter A. Praying, beardless figure, half-length, looking up to R. Dark ground. Damaged.
30. f. 26. Letter LL. Praying monk, in white habit, half-length, looking up to R.
31. f. 27. Letter R. Half-length: beardless youth, with nimbus and laurel wreath, facing R. Dark ground.
32. f. 28. Letter P. Samuel (?), in red cope, beardless, standing on the footpace of an altar on L., anoints from a horn the young kneeling David.
33. f. 29. Medallion. Half-length: St. Benedict? in white habit, hooded and bearded, holds bundle of rods and book.
34. Half-length: Michael, in red, with sword.
35. f. 30. Letter A (xiii). Two nimbed men, seated, one beardless, one bearded, each with hand to face. Blue ground, with white dots.
36. f. 31. Letter D? (xv). David (?) kneeling, full-face, in landscape: above, Christ, half-length, in a glory.
37. f. 32. Letter U. Two men, one beardless, kneel facing each other by a marble altar (?) in a landscape. Christ appears in the sky.
38. f. 33. Letter S. Half-length: St. Benedict? in white habit, nimbed and bearded, a rod in his L. hand, holds the middle finger of his R. hand to his lips.
39. f. 34. Letter Q (xiii). Under a domical structure, with slender shafts. On L., Nero, crowned, seated. Paul speaks to him. On R. Peter addresses one in grave-clothes, who stands upright in a tomb.
40. f. 35. Letter O? (xvi), large. A beardless Pope, in red cope, kneels, facing L., on the ground: his tiara by him on L.

41. f. 36. Letter Q (xv-xvi), large. An executioner, in striped hose and red doublet, about to behead a kneeling Apostle (resembling Peter): the body (supported on its hands) and severed head of another bearded Apostle beyond.
42. f. 37. Letter O. The Trinity (Italian), the Father in red robe, more than half-length, blessing and laying His R. hand on the transverse beam of the Cross, which is before Him, with the Son (half-length) upon it. The Dove immediately above the Cross.
43. f. 38. Miniature cut, perhaps from a law book (xiii). A man in red mantle, blue gown, and cap, seated on L., with book. Three men are before him, of whom one on R., in blue mantle and pink robe, holding his cap (?) in his hand, seems to be speaking. Battlemented wall behind, and door on R.
44. f. 39. Letter S, large (xvi). The letter in gold, set on bright blue ground. Pentecost: the Virgin in C. The Dove scattering flames above, on yellow ground. The Father at top (outside the letter: half-length).
The work may be Flemish.
45. f. 40. Square picture (xvi) from the same book, probably. The Call of Peter and Andrew. They wade through the water to the shore on L., where Christ stands. Their boat, with crow's-nest on the mast and three sailors, is in the offing. A spacious landscape behind.
46. f. 41. Letter P, large, from the same book. The Nativity. The Virgin kneels in C. adoring the Child. Ox and ass at manger on L. Shepherds look through arches on R. Joseph draws water from a well behind. Starry sky, with crescent moon and the Star.
47. f. 42. Letter R, large, from the same book. The Resurrection. Christ, with banner, hovers above the tomb. Four soldiers sleep. By one, on R., is a blue shield, with eleven gold besants 2, 3, 3, 2, 1.
48. f. 43. Letter C, large, from the same book. The Last Supper. Green curtains on R. and L., behind which are angels. A rich arras behind. Judas, with bag, sits on the nearer side of the table. Above the canopy is written *Caro mea vere est cibus*.
49. f. 44. Square miniature, xiii-xiv, from a Romance. On L., a man in a single-masted boat. On the shore, on R., stands a crowned king, with raised hands, a door behind him. Pink ground, with gold trellis.
The text on the back has been washed out, but revived, reads:
 moult par ses diz et li
 demanda sil cognoissoit
 cele dame qui estoit alee
 enue et qui mener len
 . . loit et cil li respondit
 veis moult bele et
 moult richement vestue
 &c. No proper names occur.
50. f. 45. Miniature, from the same book. Blue ground, with white lozenge-trellis and red dots. A battle between two troops of mailed knights, horse and foot. Those on the L. have shields: (1) *az.* an eagle displayed *arg.*, (2) *or* 3 bends dexter *gules*. Those on R. have: (1) *gules* (pink) 3 crescents *or*, (2) *sable* 3 birds *arg.*
The text on the back contains no proper names.
51. f. 46. Letter U, large, xvi. Italian. David, praying, in a landscape. His cap lies near him. In the sky, a small seated figure of Christ. The picture is somewhat damaged.
52. f. 47. Letter N, xiii. Italian. Blue ground, with white crosses, each having four white dots in the angles. On L., a throned king, with sceptre. Before him a crowned and nimbed woman in purple robe, with lozenge-pattern upon it. Above her head the Dove, from whose beak three red rays descend upon her. Behind her, on R., three men. This may well represent St. Katherine before the Emperor. The text on the back reads: *libamina ce/ t xpistum*.
53. f. 48. Letter O or T, xv or xvi. Italian: damaged. The Washing of Feet.
54. f. 49. Letter I, with oval medallion, xv. Italian. St. Gregory in white tiara, and red cope and gloves over white, seated, with crosier and green book: the Dove at his R. ear.

It seems probable that the cuttings, which contain representations of monks in white, come from a book connected with the Camaldulite order, which represented St. Benedict in a white habit.

A large number of the fifteenth-century Italian cuttings may very well come from one book or set of books.

15. S. CYPRIANI OPERA.

Vellum, $12\frac{5}{8} \times 7\frac{1}{4}$ in. (noticeably narrow for its height), ff. 2 + 204 + 1, 28 and 29 lines to a page. Cent. viii, in at least two hands, which show Merovingian characteristics, passing into Carolingian: headings in uncials and in capitals: lines ruled with a dry point. Damp has carried away small portions of the tops of ff. 1-14, and the stain is perceptible as far as f. 39, decreasing as we go on.

The binding is of wooden boards, re-covered in modern times with brown leather.

The MS. was no. 298 in Libri's sale, 1859, and was bought for £170 for the Bateman Collection (lot 587, 1893, May 26, sold for £270). The Bateman bookplate is in the cover.

There are facsimiles of small portions in the Libri Catalogue, plates III, XVIII, XXVII.

The fly-leaves are from a ninth-century MS. of Jerome on Isaiah, in double columns. Parts of four leaves (now appearing as two leaves) are at the beginning, and parts of two leaves (used as one) at the end. On the first of those at the beginning is the end of Lib. i and beginning of Lib. ii: heading in capitals.

At the bottom of f. 1 a sixteenth-century inscription has been for the most part cut away.

At the end (f. 203^b) is

Ora te pro domino bartolomeo / abbate murbacensi (Barth. of Andlau, 1447-1476), which shows that the provenance was the Abbey of Murbach.

This has been pointed out by Dr. L. Traube in *Paläographische Forschungen*, iii, Munich, 1904, 'Jean-Baptiste Maugérard', p. 335 and pl. I.

The book is not identical with the Cyprian mentioned in the Catalogue of the Murbach MSS., drawn up by order of Andlau in 1464.

It was the property of Pastor Maimbourg, of Colmar (*d.* 1834), was sold by auction in 1838, and then or subsequently passed into Libri's hands.

Facsimiles of ff. 48^b and 165^b are in *New Pal. Soc.*, with a description, from which some of the facts given above have been taken, and the following remarks on the writing.

Written in pre-Caroline minuscules, by several scribes. The hands in the first part of the MS. are somewhat rough, becoming strong and rather handsome in the later part. *a* is sometimes of the *cc* form, sometimes of the *a* form. The up-strokes of *b*, *d*, *h*, *l* are thick, but not usually clubbed. *e* occasionally projects above the line (see pl. 160, ll. 5, 24), but not often. *g* has a form resembling the numeral 3. *r* is of two forms, the one rising to a point above the line, the other being short and flat (see pl. 160, l. 17, *pressura*). The cross-stroke of *t* begins with a semi-circular curve on the left-hand side, forming a closed loop, as in the Lombardic style, but this is not invariable (see pl. 160, l. 27, *caritatem*, for both forms); in some hands the loop is not closed (see pl. 161). One hand (*e.g.* f. 148^b) has *l* for final *t* (and see pl. 160, l. 29, *conueniunt*). For a special form in combination with *e* or *i* see pl. 160, ll. 12, 13.

Abbreviations occur only in the most usual forms; *e.g.* *ē* (= *est*), *adq*;, *neq*;, *uincit*', *precib*;, *aū*. *Qūm* = *quoniam* is less common. *Noster* and *qui* are usually written out at length, though *nra* = *nostram* occurs (f. 109^b). Abbreviations are often marked by an oblique instead of a horizontal line. Punctuation is mainly by the semi-colon and inverted semi-colon.

Collation. a², i (gone), ii⁸ (6 canc.), iii⁸ (no old number) (wants 5-7), iv (iii)⁸ (3 canc.), v⁸ (6 canc.), vi (v)⁸ (3 canc.), vii (vi)⁸, viii (vii)⁸ (3 canc.), ix (viii)⁸ (2 canc.), x (ix)⁸ (7 canc.), xi (x)⁸ (8 canc.), xii (xi)⁸ (2 canc.), xiii (xii)⁸

(6 canc.), xiv (xiii)⁸ (3 canc.), xv (xiv)⁸ (7 canc.), xvi (xv)¹⁰ (3 and 7 canc.), xvii (xvi)¹² (4 and 8 canc.), xviii (old number gone)⁶ (2 canc., 6 mutilated), xix (xviii)⁸ (3 canc.), xx (xix)⁸ (3 canc.), xxi (xx)⁸ (3 canc.), xxii (xxi)⁸, xxiii (xxii)⁸ (two replaced), xxiv (xxiii)⁸, xxv (xxiv)¹⁰ (2 canc.), xxvi (xxv)⁴, xxvii (xxvi)¹⁰ (two canc.), xxviii (xxvii)¹⁰ (two canc.), xxix (xxviii not numbered)¹⁰, b (1): 2 + 204 + 1.

1. Heading in uncials, partly gone 1
 Inc. Epistula Sancti
 De Celerino confessore lectore . . .
 Cyprianus presbyteris, &c. Ad cognoscenda et amplectanda (Hartel 39, p. 581).
 Expl. ad clerum de Cel. Conf. lectore ordinato.
2. Inc. de Martiale . . . Cyprianus et ceteri coepiscopi, &c. 3
 Cum in unum conuenissemus (H. 67, p. 735).
 f. 5^b left blank, because of bad quality of vellum.
 Expl. de Martiale et de Basilide.
3. Inc. ad martires et confessores 7^b
 Cypr. martyribus, &c. . . Exulto letus (H. 10, p. 490).
 Ends imperfectly 'in hoc mundo' (H. l. 19).
4. Part of H. 69, cap. 13-15 (p. 762, l. 21) 'eo quod ad (!) aqua salu(tari)' to 764, l. 22 'diuina indulgentia liberatur' 8
 Followed by the rest of the text H. 69, cap. 12, &c., p. 760.
 Inc. de eis qui (in lecto consequuntur) 9
 'Quesisti etiam fili' to cap. 13 'existimat eos nihil consecutos' (here follows f. 7).
- 3^a. End of H. 10, from 'in quo oportet' (p. 493, l. 4) 10
 Remaining portion of H. 10, from 'nec plus adiciendum (!)' (p. 490, l. 19) to 'apostolus Paulus' (p. 493, l. 4) 11
 The text is therefore complete: order of leaves, 8, 11, 10.
- 4^a. Further portion of H. 69, cap. 15, 'Nam si scripsi' (p. 764, l. 22) to end, 'ad inuicem iudicemus'. Expl. 12
 (12^b)
 At this point is a change of hand.
5. Title in outlined capitals. 13
 Inc. ad Quirinum liber primus
 Cyprianus Quirino, &c. Testimoniorum libri iii (Hartel, p. 35).
 Capitula on 13^b, numbered with Greek numerals, A-KΓ.
 Text 14^b
 Lib. ii, f. 23^b. Capitula numbered A-KΘ.
 Apparent change of hand at f. 34, resumption at f. 42.
 Lib. iii, f. 42. Capitula not numbered.
 Ends f. 74: die et nocte. R
 Ad Quirinum finit liber tertius excepta (sic) capitulorum numero cxx.
6. Inc. ad Cycilium de sacramento dominici calicis. Ciprianus Cecilio fratri salutem 74
 Hartel, no. 63, p. 701, down to p. 707, l. 13, 'mulierem dominus loquitur dicens'.
 Continuing, without a break, with
7. Hartel 74, p. 807, l. 17, lenis et mitis . . . a pastore restitui. Expl. ad Pompeianum contra epistolam Stephani de hereticis baptizandis.
- 4^b. Inc. ad Magnum de Nouatiani baptismo (H. 69, p. 749) to l. 13 'neque potest excepi' 77^b
 Continuing, without break, at p. 755, l. 16 'intellegentiae lucem' (78) to 758, l. 15 'sacrificia eorum tanquam panis' (79).
 Then continuing without break
- 6^a. H. 63, p. 707, l. 13 'omnis qui biberit', to end.
 Expl. de sacramento dominice calicis.
8. Inc. ad Rogatianum et ceteros conf. (H. 6, p. 480) 83^b
9. Inc. ad Antonianum (H. 55, p. 624) 85^b
 A change or modification of hand on ff. 86-90.

10. Heading in larger capitals Inc. Mosi et Maximo prr. et ceteris conf. (H. 28, p. 545)	98
11. Inc. quibus supra (H. 37, p. 576)	99 ^b
12. Inc. ad clerum de precando deo pro peccatis nostris (H. 11, p. 495)	102 ^b
13. Inc. ad clerum et plebem de Aurelio conf. lectore ordinato (H. 38, p. 579)	104 ^b
14. Inc. ad martyr. et conf. in metallo constitutis (!) (H. 76, p. 827)	105 ^b
15. Inc. ad Iubaianum de hereticis baptizandis (H. 73, p. 778)	109
Ends 120 ^a : lower half of leaf cut off: 120 ^b blank. Change of hand.	
16. Inc. ad Quintum (H. 71, p. 771)	121
17. Inc. ad Eosdem (H. 70, p. 766)	122 ^b
Expl. ad Iubaianum de hereticis baptizandis Epistule numero iii.	
18. Inc. Sententiae episcoporum numero lxxxvii (Hartel i, p. 435)	124 ^b
19. Inc. de diacono superbo (H. 3, p. 469)	135
Finit de diacono superbo.	
7 ^a . Inc. ad Pompeium contra aepistula Sthefani (H. 74, p. 799), to 'ut serpentinis' (p. 806, l. 10)	137
Continues without break	
4 ^b . H. 69, p. 758, l. 15 'luctus, omnes qui manducant' to end of Cap. ii 'ad Christi etclesiam ueniunt. amen'. Expl. ad Magnum de Novatiani Baptismo (p. 760. 13)	141
20. Inc. ad Fidum de infantibus baptizandis (H. 64, p. 717)	142
21. Inc. ad Eucratium de Istrione (H. 2, p. 467)	144
22. Inc. ad Stephanum de Concilio (H. 72, p. 775)	145 ^b
23. Inc. ad presbiteros et diacones et (corr. to <i>ut</i>) his confratres qui in carcere sunt constituti humanitas omnis prebeatur (H. 12, p. 502)	147 ^b
24. Inc. ad Romanos (H. 32, p. 565)	148 ^b
25. Item inc. ad Romanos (H. 20, p. 527)	149
26. Inc. ad Rogatianum et ceteros de obseruanda disciplina (H. 13, p. 504)	150 ^b
27. Inc. ad plebem de Uirtio bresbitero (H. 43, p. 590)	153
28. Inc. ad epictitum et ad plebem ad syritanorum de episcopo eorum (H. 65, p. 721)	157
29. Inc. ad cornelium de nouatiano (H. 52, p. 616)	159
30. Inc. ad clerum et plebem de Uictore qui Faustinum presbiterum tutorem nominauit (H. 1, p. 465)	161
31. Inc. ad Fortunatum et ceteros qui per tormenta superantur (H. 56, p. 648)	162 ^b
19 (again). Inc. ad Rogatianum de diacono (H. 3, p. 469) (see f. 135)	163 ^b
32. Inc. ad Cornelium (H. 47, p. 605)	165 ^b
33. Item ad Cornelium inc. (H. 45, p. 599)	166
34. Inc. item ad eundem (H. 44, p. 597)	168
Ad Corn. de episcopatu eiusdem epistule nostre tertia expl.	
35. Inc. ad Lucium de exilio reuersum (H. 61, p. 695)	169 ^b
36. Inc. ad Maximum et Nicostratum (H. 46, p. 604)	171
37. Inc. de Numidio Conf. presbitero ordinato (H. 40, p. 585)	172
38. Inc. ad Ponponium de virginibus (H. 4, p. 472)	172 ^b
5½ lines on f. 173 ^a erased, and the rest left blank. Text continued on 174. On 173 ^b is an insertion of a passage omitted on 174, viz. p. 473, l. 18 'quam ut qui deum' to 474. 11 'conscientia grauissima'.	
39. Inc. ad Cornelium de lapsis (H. 57, p. 650)	176
40. Inc. ad Cornelium de quinque pr. (H. 59, p. 666)	179
Change of vellum.	
41. Inc. ad eundem (H. 48, p. 606)	193 ^b
42. Inc. ad Cornelium de confessione eius (H. 51, p. 614)	195
43. Inc. ad Maximum pr. et Urbanum et Sidonium et Macarium (H. 54, p. 621)	196
44. Inc. ad Cornelium de confessione eius (H. 60, p. 691)	197 ^b

45. Inc. quod Idola Dii non sint (H. 1, p. 19)

199^b

Ends 203^b: si Christum fuerimus secuti.

Omnis labor finem habet premium autem non(a)bet finem.

Finit.

f. 204^a is blank: on the verso are two rough drawings of an ecclesiastic, holding a book.

The texts are all complete, except H. 69 (ad Magnum), which has a lacuna from p. 749, l. 13 'quominus ipse' to 755. 16 'et maiorem': and H. 74 (ad Pompeium), which wants p. 806. 10 'crinibus pullulantes' to 807. 17 'discendi patientiam'.

'The MS. has been unintelligently copied from one in which some gatherings had been disarranged, so that epp. 63, 74, 69 (pl. I) are in confusion. But there is no doubt as to the reconstruction of the order.'

This, and some other points, I learn from Mr. C. H. Turner, of Magdalen College, Oxford, who in turn derived information from Mr. E. W. Watson. The latter has collated the text of the MS., which is denoted by the symbol X. It was not known to Hartel.

16. PARS BIBLIORUM

Vellum, 460 × 335 mm.; ff. 240, double columns of 26 lines. Cent. xiii, in a magnificent black hand.

Collation. a (gone) b¹⁰—e¹⁰ f (gone) g¹⁰—z¹⁰ &¹⁰ ÷¹⁰ π¹⁰.

Contents:

Genesis, beginning imperfectly in iii: -disti uocem uxoris tue, f. 1.

Ending xliii: nisi reduxero et tradidero.

Exodus, beginning in iii: ignis de medio rubi

41

Leviticus

82

Numeri

111^b

Deuteronomium

154^b

Prefacio S. Hieronimi presb. in libro Iosue

193^b

Tandem finito.

Iosue

194^b

Iudicum

222

Ruth, ending in i: morabantur ibi. Et mortuus est elimelech

240^b

The book is evidently the first part of a magnificent Bible. I suppose the district where it was executed to have been French Flanders. The character of the grotesques is a principal factor in this estimate: they appear to me to be neither French nor English in character, while recalling both.

The script slightly increases in size towards the middle of the book; but I cannot distinguish two scribes with certainty.

The decoration consists of:

(a) Initials to chapters.

(b) Historiated initials to Books.

Each chapter has an initial, with a bar of ornament extending the whole length of the column. These initials usually contain animals or grotesques. A common practice with the bar of ornament is to decorate it with a shaft of blue on a red ground (or vice versa): round this shaft are entwined dragons or other beasts.

Among the more interesting of these initials are:

Gen. x. A cockatrice. xiii. Centaur.

xxi. Sarah kneels with scroll, *domine*. God's head in sky.

xxvi. Mermaid. xl. Fish, with human head.

Exodus v. Fox, with cock in his mouth.

xxxix. Merman in hat.

Levit. iii. Mermaid.

xxi. Merman, hat and book.

xxvii. Merman, with beak, club, and shield.

In Numbers, gold is used for wings, &c., of birds.

Num. xxi. Mermaid, with fish.

Jos. vii. A dog. ix. Owl.

In most cases the bar of ornament is surmounted by a bird.

The large initials to the book conform closely in subject and treatment to those which are found in the small Bibles of the thirteenth century; but, as might be expected in a book of this importance, they are of great splendour. The first that remains is that to

Leviticus. Gold ground. A building showing three trefoiled arches and roof with pinnacles. In C. kneel two Jews, facing R.: the foremost places a sheep on a draped altar, above which is seen the face of Christ. Two more Jews stand on L., the foremost holding a small lamb.

The initial (of pink, &c.) is set on a patterned blue ground. Bar of ornament, mainly gold, spreads up and down the page.

Numbers. A similar setting. Trefoiled arches and gold ground. On L., Christ, slightly bearded, in blue over slate-coloured robe, holds up a small book and addresses Moses (horned, with the Tables) and three other Jews standing on R.: one of these holds a red book.

Deuteronomy. A smaller picture. Moses, horned, with Tables, a Jew behind him, addresses three or four Jews on R., one of whom has a scroll. At top of the ornament of the initial is a boy striking a bird: low down is a boy juggling with knives. He has thrown up three in the air and holds a fourth.

Prologue to Joshua. Decorative initial, with much fine gold.

Joshua. A group of three men, one in a Jew's hat, kneel. The face of God in the sky. Brown-red ground.

Judges. A quite similar scene. All the men have Jews' hats: the ground is gold, and there is a fine gold border on two sides of the page.

Ruth. Above, Elimelech, in hat, with cloak on stick over shoulder, walks to R. Below, Naomi leads her two young sons to R.

17. BIBLIA

Vellum, $8\frac{3}{4} \times 6\frac{1}{2}$ in., ff. 1 + 399, double columns of 53 lines. Cent. xiii (first half): exquisitely written, probably in Picardy.

Purchased in 1864 at the Duchesse de Berri's sale (lot 7).

At the bottom of f. 1 is a faint inscription (repeated on f. 399):

De libris S. Acheol(i)

Janvier (?). 16 . . 1 .

At the top of the same page:

Sig. per 104 (xvi).

At the end of the Apocalypse an inscription of cent. xiv (?) carefully erased:

hunc libr

Celestin. de uill . . dria

prope

acquisiuit fr.

guillelmus

eiusdem loci.

On the last fly-leaf but one an erased inscription of cent. xv, xvi:

Ce liure est aux Celestins de Vill

Possibly Villandraut in Gironde is meant.

Collation. One late fly-leaf / 1¹⁸ (1, 2 blank) ii¹⁸ iii¹⁶-ix¹⁶ (x, xi gone) xii¹⁶ (counts 1) xiii¹⁶-xviii¹⁶ xix²⁰ xx¹⁶-xxiii¹⁶ xxiv¹⁸ / xxv¹⁶ xxvi¹⁶ xxvii⁰.

Contents: Prologues: Frater Ambrosius
Desiderii mei.

1

Lines 1-84 of the *Praefatio Bibliothecae* of Theodulf, Bp. of Orleans (760-821): see *Poetae aevi Carolini* (MGH), I. 532:

Quicquid ab hebreo . . .

. . . quatuor alma sedent.

The order of books implied in these verses is: Gen.-Ruth, 1-4 Kings, Isa., Jer., Ezek., minor prophets, Job, Psalms, Prov., Eccl., Cant., Daniel, 1, 2 Chron., Ezra (Nehem.), Esther, Wisdom; Eccles., Tobit, Judith, 1, 2 Macc.

The text of the books follows:

4^b

Genesis—2 Chron.

Esdras, Neemias.

2 Esdras (= 1 Esdras of Apocrypha, otherwise called 3 Esdras).

3 Esdras (= 2 Esdras of Apocrypha, commonly called 4 Esdras chaps. i, ii).

4 Esdras (= 4 Esdras chaps. iii-xiv).

5 Esdras (= 4 Esdras chaps. xv, xvi).

Tobit, Judith i-v. 7 Hic primus in me (sopotamia).

(Esther and Psalms wanting, and also the first words of the prologue to Proverbs.)

Proverbs—Eccles. oratio Salomonis.

14^a

Isaiah—Malachi (including Lamentations, Baruch, and Epistle of Jeremy).

1, 2 Maccabees (with prologues of Rabanus).

Gospels, Pauline Epistles, Acts, Catholic Epistles, Apocalypse.

Prayer of Manasses in another hand.

360^b

The Prologues, after those at the beginning, are as follows:

Joshua.	Tandem finito.	Amos.	1. Amos pastor.
1 Reg.	Viginti et duo.		2. Ozias rex.
1 Par.	Si septuaginta.		3. Hic amos.
2 Par.	Eusebius ieronimus.		4. (a) Amos pastor (as above); (b) Amos interpretatur.
Esdr.	Utrum difficilior.	Abd.	Abdias interpretatur.
Tob.	Cromatio.	Jon.	1. Jonas columba pulcherrima.
Jud.	Apud hebreos.		2. Jonam sanctum.
Parab.	1. (Jungat epistola.)		3. Jona columba et dolens.
	2. Tres libros salomonis—Et idcirco qui legis semper peregrini memento.	Mic.	1. Michas de morasti.
Eccl.	Memini me.		2. Temporibus ioathe.
Sap.	Liber sapientie.	Nah.	1. (N)aum consolator.
Proph.	Legi mosaice.		2. Naum prophetam.
Isa.	1. Nemo cum prophetas.	Hab.	1. Abbacuc luctator.
	2. Isayas iherusalem nobilis.		2. Abbacuc complexans.
Ier.	1. Ieremias propheta.		3. Quatuor prophete.
	2. Ieremias amathothites.	Zeph.	1. Sophonias speculator.
Baruch.	Liber iste qui.		2. Tradunt hebrei.
Ezek.	Ezechiel propheta.	Hag.	1. Aggeus festus (festinus).
Dan.	Danielem prophetam.		2. Ieremias propheta.
Hos.	1. Non idem ordo.	Zech.	1. Zacharias memor.
	2. Temporibus ozie.		2. Secundo anno.
Ioel.	1. Iohel filius.	Mal.	1. Malachias latine.
	2. Iohel qui interpretatur.		2. Malachias in fine.
	3. Iohel de tribu.		1. Deus per moysen.
	4. Sanctus iohel apud.		

1 Macc.	1. Machabeorum libri.	2 Cor.	1. Post actam.
	2. (Rabani) Domino excellentissimo.		2. Apostolo recedente.
	3. („) Reuerentissimo.	Gal.	Primo querendum.
Ev. v.	1. Beato pape Damaso.	Eph.	Ephesus ciuitas.
	2. Sciendum etiam.	Phil.	Philippenses sunt.
	3. Plures fuisse.	Col.	1. Colosenses et hii.
	4. Eusebius Carpiano.		2. Colosenses sunt.
Mt.	1. Matheus cum primo.	1 Thess.	1. Thessalonicenses sunt.
	2. Matheus ex iudea.		2. Macedonia prouincia.
Mc.	Marcus [et] euangelista dei.	2 Thess.	1. Ad thess. secundam.
Lc.	Lucas syrus.		2. Thessalonicenses accipientes.
Jo.	Hic est iohannes.	1 Tim.	Timotheus fuit filius.
Rom.	1. Epistole pauli.	2 Tim.	Secundam Ep. Tymotheo.
	2. Omnis textus.	Tit.	Transiens apostolus a creta.
	3. Primum queritur.	Philem.	Beato apostolo predicatione.
	4. Romani sunt ex iudeis.	Heb.	1. In primordiis huius epistole.
	5. Romani sunt.		2. In primis dicendum est.
	6. Ab athenis ciuitate.	Act.	Lucas natione syrus.
	7. Epistole dicuntur supermisse.	Cath. Epp.	Non ita ordo.
1 Cor.	1. Precepto domini.	Apoc.	Iohannes apostolus et euangelista.
	2. Corinthii sunt.		

It would be difficult to find a more perfect specimen of the small Bibles of the thirteenth century than this volume. The ornament is quite admirable: the gold exceedingly bright and copious, the figure-drawing, if a little more archaic than one would have expected, very stately. The condition throughout excellent. The subjects of the historiated initials are these:

1. Prologue (1) Jerome, nimbed and bearded, seated at desk with book and knife.
2. „ (2) Jerome, nimbed and beardless, gives a book to Damasus in chasuble and mitre with crozier.

Verses of Theodulf. Decorative Q the length of the page.

3. *Genesis*. I, the length of the page, containing seven quatrefoils on gold ground.

- (a) Christ holding sun and moon, land on L., water with fish on R.
- (b) Christ, facing L., between trees.
- (c) Christ: birds on L., beasts on R.
- (d) Christ creates Adam.
- (e) Christ creates Eve.
- (f) The Fall; Adam on L. The serpent has legs but no human head.
- (g) Expulsion. Angel on L.

Below this on gold ground are two praying figures of a woman (on L.) and a man, both in blue and red: probably the donors of the book.

4. *Exod.* Moses, with rod and tables of Law, precedes a group of Jews.
5. *Lev.* Christ. Moses on R. addresses Him.
6. *Num.* Christ gives a book to Moses.
7. *Deut.* Above, Moses with tables addresses three Jews: below, four Jews stand over a bed on which Moses lies dead.
8. *Prol. to Jos.* Jerome, not nimbed, writing.
9. *Jos.* Above, six kings on horses ride to R. Below, four men stone Achan (in C.), who holds a gold bar.
10. *Jud.* Above, four Jews kneel facing L. in a temple. Angel above (Jud. ii): below, five mailed men ride to L.
11. *Ruth.* Three figures one above another, the lowest a woman (Naomi or Ruth), the two uppermost men, Elimelech and Mahlon or Chilion.
12. *Prol. to Kings.* Jerome writing: above, a pile of books.

13. 1 *Reg.* Above, Samuel anointing Saul or David, who is crowned : below, David with stone in sling : Goliath mailed, with spear, the stone in air about to strike him.
14. 2 *Reg.* Above, David throned, weeping. The Amalekite points downwards to the corpses of Saul and Jonathan lying below, unarmed.
15. 3 *Reg.* Below, two men leading Abishag in blue. Above, she is presented to David seated on R.
16. 4 *Reg.* Above, Ahaziah in bed, Elijah speaking to him. Below, Elijah in car drawn by two horses : Elisha crouches and catches his cloak.
17. *Prol. to Chron.* Above, the two bishops, Chromatius and Heliodorus, holding a book. Below, a king (Ptolemy) seated in C. Six men kneel to him (the Septuagint translators?).
18. 1 *Par.* Above, Adam between two trees. Below, two rows of half-length figures.
19. 2 *Par.* Solomon and his queen, standing crowned.
20. *Prol. to Esdr.* Tonsured figure at desk with book : three listeners on L.
21. 1 *Esdr.* Two figures of men, one above the other.
Necm. and 2 *Esdr.* have decorative initials.
22. 3 *Esdr.* (a) Esdras sitting up in bed. (b) The Lion and the Eagle of his vision. (c) Angel on L. Esdras in white, with book, on R.
- 4 *Esdr.* Small blue initial. 5 *Esdr.* Decorative.
23. *Tob.* Tobit in bed : a bird in air above.
24. *Jud.* Judith beheads Holofernes in bed : one of her hands is on his crown.
25. *Prov.* Two kings.
26. *Eccl.* Scribe at desk.
27. *Cant.* Bridegroom and bride, both crowned, embrace.
28. *Sap.* A hooded man in a chair, head on hand.
29. *Ecclus.* Tonsured man in a chair : two listeners on R.
30. *Prol. to Isa.* Jerome writing (small).
31. *Isa.* The Nativity : Isaiah at the Virgin's feet, with book.
32. *Jer.* Large. An angel in air touches the lips of Jeremiah. On R. is a blue vase and a red flame, also a coloured plant. These are the *uirga uigilans* and *olla succensa* of ch. ii.
Lam. Small initial. *Baruch.* Decorative.
33. *Prol. to Ezek.* The four Evangelistic emblems. Winged man and eagle above.
34. *Ezek.* (a) Ezekiel sits looking at water on L. (Chebar). Angel comes from R. (b) City gate on L. Ezekiel looks back to it. Angel flies down on R.
35. *Dan.* (a) Christ with book, blessing, in a tower-like building (the furnace), the three children, two on L. one on R. (b) Nebuchadnezzar seated : Daniel speaks to him : below, three beasts among trees.
36. *Hos.* Christ speaks to Hosea.
37. *Jocl.* Addresses three Jews.
38. *Amos.* Kneels to Christ standing by an altar.
39. *Obadiah.* Speaks to Ahab throned on L.
40. *Jonah.* (a) Standing. (b) Cast up by fish, and catching at a tree.
41. *Micah.* Addresses three men. Angel above.
42. *Nahum.* Bows before Christ, who stands on a rock on R.
43. 3rd *Prol. to Habakkuk.* Man writing at desk.
44. *Habakkuk.* The prophet on L. In C. Christ crucified. Title on cross, sun and moon above. An angel in cloud on R. swinging a censer.
45. *Zephaniah.* The prophet on L. Christ in blue robe with wounds in hands and feet, standing on a battlemented roof supported by arches. Illustrates Zeph. i. 9 'visitabo . . . super limen'.
46. *Haggai.* Two figures of men, one above the other.
47. *Zechariah.* The length of the page. Three single figures of men under canopies. The uppermost is tonsured and holds a book.
48. *Malachi.* Receives a book from an angel who grasps his hand.
49. 2nd *Prol. to Macc.* Man writing at desk.

50. 1 *Macc.* (a) Four crowned men (Alexander's successors) with swords kneel to Alexander seated on R. (b) Two crowned men in mail on horseback. The one on R. falls pierced by the other's spear.
 2 *Macc.* Decorative.
51. *Matt.* Jesse sleeping: above him the Virgin crowned: three half-length figures in foliage-work (not a regular Jesse-tree).
Mark. Decorative.
52. *Luke.* Angel over altar, on which is chalice, touches the mouth of Zacharias kneeling, in temple. A spectator under arch on R.
53. *Prol. to John.* On L. trees, above them an eagle looking at rays from cloud above. On R., above, a seated female, below, a seated man.
John. Decorative.
54. 3rd *Prol. to Rom.* Man writing: books above.
55. *Rom.* Paul, with staff, addresses men on R.
56. 1 *Cor.* Sosthenes (?) and Paul, nimbed, with books.
57. 2 *Cor.* Paul gives a letter to a messenger: rubbed.
58. *Gal.* Paul with book: men on R. and L.
59. *Eph.* Christ seated, with book: Paul kneels to Him on R.
60. *Phil.* Paul writing in a building.
61. *Col.* Tonsured man with book talks to Paul.
62. 1 *Thess.* Paul in c. with book. A seated man on each side with open book.
 2 *Thess.* Decorative.
63. 1 *Tim.* Paul speaks to Timothy, a bishop in chasuble with mitre and crozier.
 2 *Tim.* Decorative.
64. *Titus.* Paul with book: Titus, tonsured, kneels to him.
Philem. Decorative.
66. *Heb.* On L. Luke sits at desk with pen and knife: eagle in cloud above. On R. the Virgin and Child seated, face L.; angel in cloud above.
67. *Acts.* The Virgin, Peter, Paul, and two other apostles: the feet of Christ in a cloud above. Rubbed.
68. *James.* Tonsured man with book: seated woman (?) in blue on R. with book.
69. 1 *Peter.* Peter, with key, addresses an audience on R.
 2 *Peter.* Decorative.
70. 1 *Joh.* John, bearded, addresses men on R.
 2, 3 *Joh.* Decorative.
71. *Jude.* Three single figures: one writing at desk, another with book.
72. *Prol. to Apoc.* (1) Eagle with scroll.
 (2) Man writing at desk.
74. *Apoc.* John writing at desk: trees R. and L.: eagle's head in cloud.
 After the Apocalypse is a blank leaf. Then follow the
 Interpretationes Nominum (Aaz-Zuzim) in a different hand from the text.
 Then, in other hands, a series of notes:
- (a) Miracles of our Lord, 395^b.
 - (b) De monacho symoniaco sententia m^{ti} Thome de Alzino (Aquino).
 - (c) De bigamia, 39^b.
 - (d) List of books of the Bible, 396^b. Another on 397^b.
 - (e) On the Twelve precious stones, beginning on 398^b and ending on 398^a.
 - (f) Leuer matin et peure (?) esbatement,
 Entendre au sien et viure justement,
 Mengier petit et boire sobrement.

18. ARBOR CARITATIS ET MISERICORDIAE.

A vellum roll mounted on cloth. The breadth of the vellum is about 2 ft. 9½ in., and the inscribed portion is about 21 ft. in length. It is of cent. xiv late, and of German work. It has suffered rather considerable mutilations. Nine membranes out of probably twelve or thirteen are fairly complete.

The subject is the Tree of Salvation, and the sequence runs from bottom to top of the Tree.

At the bottom is a text of 39 long lines. This is held by a half-length figure of a bishop (at top in c.). On L. of this figure is a shield: *gules* two keys in saltire *sable* (originally probably *argent*). On R. is another shield: *azure* a star of eight points *or*. More than one German see has arms similar to the first: e.g. Minden.

The text, much of which is very hard to read, begins: 'Ad evidenciam huius arboris et eorum que in ea continentur sciendum est quod ideo hec arbor fuit inventa ut per picturas et scripturas que in ipsa sibi inuicem miro ordine correspondent daretur intelligi consonantia noui et ueteris testamenti. . . . Vocatur autem arbor caritatis et misericordie. . . .' The order of procedure is then given. It begins at the bottom, reading from L. to R. along each of the branches 'qui sunt numero xlvij'. The arrangement of the types, antitypes, and inscriptions is set forth. In the central trunk is the genealogy of Christ. The divergences from the normal plan which are found at the top and bottom of the tree are described at great length, and it is said 'in medio contra (*or iuxta*) stipitem auctor se ipsum depinxit in forma et habitu episcopi ut ipse est'.

From this text it also appears that at the top, the two topmost angels, the Trinity, the rows of cherubim and seraphim, each count as branches. The last-named is described as the third branch. The author ends with a prayer that he may ascend all the branches of the tree and rest at the summit and be rewarded 'in qua pro mercede operis et picture atque scripture recipiat Ihesum Christum et eterne glorie requiem, quam sibi et fidelibus suis omnibus concedere dignetur, &c.'

Next above this text is a poem written in red and black on a long label held by two angels at the ends. It begins:—'Pange lingua gloriose. arboris misterium. que de iesse genere. radice principium. sumens pandit fructuose. david regis filium.

De parentis prothoplausti. reatu compatiens. culpam tollit eius hausti. uerbum caro prodiens. noui libat holocausti. sacramenta moriens.'

Above this is a band of brown ground. In c. the tree rises. At its foot kneels the author in bishop's habit, with label in red and black, the inscription on which does not, so far as I can see, give his name. It begins: 'Iesu Christe redemptor. uirge iesse florentis lilium', &c.

On the extreme L. and R. stand two figures with labels: Dominic on L., Bernard on R.

On the nearer L. and R. kneel eight figures: those on L. (reading from L.) are: Moses, Isaiah, Jeremiah, David.

Those on R. (reading from R.) are: Ezekiel, Daniel, Job (with spots on him), Solomon.

All hold prophecies.

These kneeling figures are separated by eight 'pullulae', large leaves growing out of the ground, inscribed with the mysteries of our Lord's life: 1 Incarnationis. . . , 2 Natiuitatis claritas, 3 Pueritie sanctitas, 4 illegible, 5 the Passion, 6 the Resurrection, 7 the Ascension, 8 Pentecost.

Above these are eight half-length figures with labels: viz. on L. the four Latin doctors (from L.)—Augustine, Ambrose, Jerome, Gregory; on R. the four Greek doctors (from L.)—Gregory Nazianzen, Chrysostom, Athanasius, Basil.

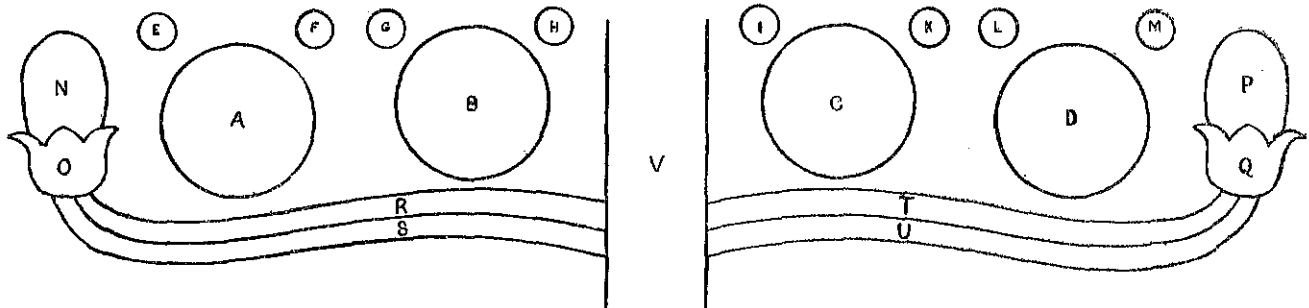
The *Central Stem* of the Tree contains a series of half-length figures, holding scrolls, viz. (from the bottom): an Angel, Abraam, Ysaac, Iacob, Iudas, Phares, Esrom, Aram, Aminadab, Naason, Salmon, Booz, Obeth, Iesse, David, Salomon, Roboam, Abias, [gap], Achaz, Ezechias, [gap], Am(on), [gap], Ieco(nias), Sala(thiel), Zo(robabel), Abiud, [The Crucifixion], Eliachim, Azor, Sadoch, Achim, [gap], Eliezer, Mathan, Iacob, Ioseph (with lily), the Virgin and Christ together.

Each of the Ancestors has a scroll, with an interpretation of his name and an illustrative text.

The Branches. The normal arrangement is this:

A-D are medallions with subjects: B, C being antitypes from the New Testament, A, D types from the Old.

E-M are half-length figures of prophets, apostles, &c., bearing illustrative texts.



N-Q. The ends of the branches are O and Q, pink calyces or flowers bearing N and P, which are fruits. The flowers are inscribed with names of abstract qualities, virtues, &c. The fruits have illustrative Biblical texts.

R-U are inscriptions on the branches. R, T are in red and are rhythmical invocations of Christ appropriate to the subjects represented in A-D. S, U are titles of the *Ystoria* (antitype) and *Figura* (type).

V is the Ancestor in the stem of the Tree.

The top of the Tree has a different arrangement, which will be set forth in due time. Of the ordinary branches (as shown in the above diagram) there now remain:

- 1-18. Intact.
- 19-23. Mutilated.
- 24, 25. Conjecturally restored.
- 26-30. Mutilated.
- 31-43. Practically intact.
- (44-47 depart from the ordinary arrangement.)

I do not propose to transcribe the text of the roll. The chief interest lies in the pictured medallions. These I shall enumerate, taking each branch from L. to R. up the Tree, and designating the medallions by the letters A, B, C, D. I add the Ancestor or other figure in the central stem.

1. Angel.

- A. God shows Moses the Heavenly Tabernacle.
- B. The Angel appears to Joachim among the shepherds.
- C. The Birth of the Virgin.
- D. Mordecai's vision of a Fountain and the Sun.

2. Abraham.

- A. Esther (and other maidens) presented to Ahasuerus.
- B. Presentation of the Virgin.
- C. The Virgin betrothed to Joseph.
- D. Abishag brought to David, who is in bed.

3. Isaac.

- A. Angel appears, in fire on an altar, to Manoah and his wife.
- B. Angel and Zacharias.
- C. The Annunciation.
- D. The Burning Bush.

4. Jacob.

- A. Hannah (before Eli) sings her song of praise.
- B. The Visitation.
- C. Birth of John Baptist.
- D. Birth of Isaac.

5. Judah.

- A. Raphael counsels Tobias to marry Sara.
- B. Angel bids Joseph take Mary (she sits on L.: the Dove descends).
- C. The Nativity: ox and ass. Angels above.
- D. Ezekiel sees the closed door and God coming out of it, bearing a lily.

6. Phares.

- A. Jacob's ladder.
- B. Angels and shepherds.
- C. Christ laid in the manger: shepherds adore.
- D. Moses found in the ark of rushes.

7. Esrom.
 - A. Pillar of fire leads Israel.
 - B. Star leads the Magi.
 - C. Circumcision of Christ.
 - D. Pharaoh calls Joseph *Saluator Mundi*.
8. Aram.
 - A. The Queen of Sheba and Solomon.
 - B. Adoration of the Magi.
 - C. Presentation of Christ.
 - D. Samuel brought to Eli.
9. Aminadab.
 - A. Nebuchadnezzar's vision of the Image.
 - B. The Egyptian Idols fall.
 - C. Massacre of the Innocents.
 - D. Pharaoh drowns the Hebrew children.
10. Naasson.
 - A. Crossing of the Red Sea.
 - B. Return from Egypt.
 - C. Jesus in the Temple.
 - D. The young Solomon, throned, judging.
11. Salmon.
 - A. The Paschal Lamb slain, the lintels marked.
The destroying Angel in the air.
 - B. John Baptist says *Ecce Agnus dei*.
 - C. Baptism of Christ.
 - D. The Ark crossing Jordan.
12. Booz.
 - A. Raphael binds Asmodeus, a black devil.
 - B. The three temptations of Christ.
 - C. Angels minister to Him at table: the devil below.
 - D. Angel brings bread to Elijah sleeping.
13. Obeth.
 - A. Ezra reads the Law.
 - B. Christ reads in the Synagogue.
 - C. He calls Peter, Andrew, &c.
 - D. Elijah calls Elisha, who is ploughing.
14. Jesse.
 - A. The Feast of Ahasuerus.
 - B. The Marriage at Cana.
 - C. Jesus and the Woman of Samaria at the well.
 - D. Rebekah gives drink to Eliezer.
15. David.
 - A. The giving of the Law.
 - B. The Sermon on the Mount.
 - C. The Leper healed.
 - D. Naaman and Elisha.
16. Salomon.
 - A. Tobias catches the fish.
 - B. The miraculous draught.
 - C. The nobleman's son healed.
 - D. Hezekiah healed: sun and sundial above.
17. Roboam.
 - A. Elisha casts salt into the wells at Jericho.
 - B. Jesus heals sick and casts out devils.
 - C. Jairus' daughter raised.
 - D. Elijah raises the widow's son.
18. Abias.
 - A. Abigail meets David and kneels to him.
 - B. Magdalene washes Christ's feet.
 - C. Picture gone. The choosing of the Twelve.
 - D. The spies return to Moses.
- 19 (Asa: gone).
 - A. Gone.
 - B.
 - C. Christ at Bethany with Martha and Mary.
 - D. Jacob with Leah and Rachel.
- 20 (Josaphat).
 - A.
 - B.
 - C. The call of the seventy-two disciples.
 - D. Moses appoints seventy elders.
- 21 (Joram).
 - A.
 - B.
 - C. Peter walks on the sea.
 - D. The dove returns to the Ark.
- 22 (Ozias).
 - A. Picture gone. Pharaoh gives his ring to Joseph.
 - B. Picture gone. Christ gives the keys to Peter.
 - C.
 - D.
- 23 (Joatham).
 - A. The two Elders before Daniel.
 - B. The woman taken in adultery.
 - C.
 - D.
24. Achaz.
 - A. David driven from Jerusalem.
 - B. The Jews seek to stone Jesus.
 - C. The Raising of Lazarus.
 - D. The Shunammite's son raised.

A detached fragment, probably to be placed here.

25. Ezechias.

- A. David returns to Jerusalem with honour.
- B. The Entry into Jerusalem.

C. The Cleansing of the Temple.

- E. The prophet prophesying against Jeroboam's altar, or more probably Josiah destroying idols.
- A detached fragment, probably to be placed here.

B. Judas takes the money from the priests.

- C.
- D.

27. Amon.

A. Picture gone: inscription refers to Gen. xvii. The covenant of God with Abraham? One would expect Melchizedek, Gen. xiv.

B. The Last Supper.

- C.
- D.

26 (Manasses).

A. Picture gone. Joseph sold.

At this point has been wrongly placed a circular fragment, which really formed the top of the Tree. It will be described in its proper place.

A considerable portion of the R. side of the Tree has gone at this point.

28 (Josias).

A. Samson betrayed to the Philistines (mutilated).

B. The Betrayal of Christ.

- C.
- D.

- C.
- D.

31. Zorobabel.

A. Job, his wife, and his friends.

B. Christ mocked.

C. Bearing the Cross.

D. Isaac carries the wood, and Abraham the sword.

29. Jeconias.

A. Naboth and the false witnesses.

B. Jesus before the High Priest, who rends his clothes.

- C.
- D.

32 has four types of the Crucifixion.

32. Abiud.

A. The Creation of Eve.

B. The death of Abel. He is slain with a mattock: God above.

C. The Sacrifice of Isaac.

D. The Brazen Serpent.

30. Salathiel.

A. David in crown and rags feigns himself mad before Achish.

B. Christ before Herod.

Here intervenes a composition illustrating the Crucifixion, which extends across the whole breadth of the roll:

33. At the extreme ends are the Evangelistic emblems.

In C. Christ on the Cross. The Pelican above. The Temple with rending veil, and rocks (to represent the earthquake) below.

This central portion is mutilated, but on the immediate L. of the Cross is a half-length figure of the Church with banner, and, below, part of a figure (Adam) rising from a tomb.

On R. the Synagogue (almost gone), and, below, a sword issuing from the Cross and threatening a figure who stands by a fire (probably a Jewish priest at the altar).

The other groups are

L. A. Apostles watching.

B. The Virgin swooning, and women. The Good Thief: his legs are broken: an angel takes his soul.

C. Longinus, nimbed, on horseback, and soldiers.

R. D. The man with the sponge, and soldiers.

E. Soldiers casting lots. The Bad Thief: his legs are being broken with clubs: a devil takes his soul.

F. The Centurion, nimbed, on horseback, and soldiers.

34. The Crucifixion occupies the place of the Ancestor.
- Joseph's coat shown to Jacob.
 - The Deposition.
 - The Entombment.
 - Isaac buries Abraham.
35. Eliacim.
- Samson and the gates of Gaza.
 - The Harrowing of Hell.
 - The Resurrection.
 - Jonah cast up by the fish. God above.
36. Azor.
- The dead man raised by Elisha's bones.
 - Saints rise with Christ.
 - Christ appears to the Virgin (a book on her desk inscribed *ave maria*).
 - Elijah restores her son to the widow.
37. Sadoch.
- The angel appears at Bochim ('locus fletium': Judges ii).
 - The Angel and the women.
 - Noli me tangere*. Christ as gardener, with short tunic and mattock: angels at the tomb in the background.
 - The Shunammite at Elisha's feet.
38. (Eli)achim.
- Job restored: his friends bring gifts.
 - Christ appears to the three women.
 - Christ appears to Peter: Judas hangs on a tree on R.
 - The Butler gives Pharaoh the cup; the Baker on a cross on R. eaten by birds.
- 39 (Eliud).
- (mutilated). Ahimelech gives the shewbread to David.
 - The Supper at Emmaus.
 - The Incredulity of Thomas.
 - Joseph embraced by Benjamin.
40. Eleazar.
- The sons of the prophets adore Elisha.
 - Christ appears in Galilee.
 - The Ascension.
 - Elijah translated.
41. Mathan.
- Jacob blesses Ephraim and Manasseh.
 - The Election of Matthias: he kneels with Barsabas.
 - Pentecost.
 - The giving of the Law.
42. Jacob.
- Jairus' daughter raised.
 - The Virgin dead: Christ takes her soul.
 - The Last Judgment.
 - The Judgment of Solomon.
43. Joseph.
- Bathsheba throned beside Solomon.
 - Coronation of the Virgin: angels blow trumpets.
 - Christ sets the sun, moon, and stars in a blue globe: angels look on.
 - The Lamb on Mount Sion.
44. The Virgin and Christ. Eight medallions, each containing a crowd of figures:
- Ordo virginum*, in white, mainly: Katherine, Agnes (with lamb), Helena, two with cups (Magdalene and Barbara), one with flag.
 - Ordo confessorum*, in dark red: Archbishops, Bishops, &c.
 - Ordo martirum*, in bright red: Stephen, Laurence, Cosmas, and Damian.
 - Ordo apostolorum*, in blue: Peter in tiara.
 - Ordo patriarcharum*, in pink.
 - Ordo prophetarum*, in pink: some have their names on scrolls, e.g. Salomon.
 - Ordo anachoretarum*, in black, blue, white, &c.
 - Ordo electorum*, in various colours.
45. Seven medallions, of which only the lower parts are left. Each has contained an Order of Angels.
- Powers? in red, with black devils chained.
 - Archangels? in pink.
 - Dominations? in pink.
 - (centre). Thrones, in blue.
 - Principatus, in pink, with swords.
 - Virtues, in blue, with balances.
 - Angels, in white.

Here should follow the circular fragment mentioned above. It contains

46. Three medallions, of which A and C complete the set of nine orders of angels.

A. *Ordo seraphyn*, in red : six winged.

B. Coronation of the Virgin : angels surrounding.

C. *Ordo cherubyn*, in blue : six winged.

Also fragments and titles of medallions C, D, E in no. 45.

47. A single medallion of larger size :

The Trinity, three Persons in human form ; throned, holding labels :

L. The Son : *Dominus dixit ad me, filius meus es tu.*

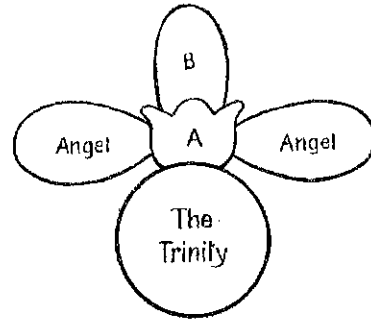
C. The Father : *Ipse inuocauit me, pater meus es tu.*

R. The Spirit : *Effundam spiritum meum super omnem carnem.*

Behind is a blue starred sphere : angels surround it, playing musical instruments.

Busts of prophets and angels, holding labels, fill the exterior space.

48. Above the medallion of the Trinity is a central flower and fruit, supported by two angels :



A. *Omnia bona in eternitatis gloria duplicata.*

B. *Desiderium iustorum omne bonum est, quasi uirens folium germinabit fructus iusti lignum uite.*
Prou. 11^o cap.

I append a diagram of the whole Tree, showing what portions are wanting : I enumerate only the N. T. events.

WESTERN MANUSCRIPTS

	Angel	Fruit	Angel
	48	Flower	
	47	Trinity	
Seraphim	46	Coronation	Cherubim
	45	Seven orders of Angels	
Orders of Saints	44	Virgin and Christ	Orders of Saints
Coronation of Virgin	43	Joseph	Creation of Stars
Death of Virgin	42	Jacob	Last Judgment
Election of Matthias	41	Mathan	Pentecost
Appearance in Galilee	40	Eleazar	Ascension
Emmaus	39	(Eliud)	Incredulity of Thomas
Appearance to Maries	38	Achim	Appearance to Peter
Angel and women	37	Sadoch	Noli me tangere
Saints rise	36	Azor	Appearance to the Virgin
Harrowing of Hell	35	Eliachim	Resurrection
Deposition	34	Crucifixion	Entombment
Types of Crucifixion	33		Types of Crucifixion
	32	Abiud	
The mocking	31	Zorobabel	Bearing the Cross
Christ before Herod	30	Salathiel	
before Annas	29	Jeconias	
Betrayal	28	(Josias)	
Last Supper	27	Amon	
Judas receives money	26	(Manasses)	
Entry	25	Ezechias	Cleansing the Temple
Jesus stoned	24	Achaz	Raising of Lazarus
Woman taken in adultery	23	(Joatham)	
Keys given to Peter	22	(Ozias)	
	21	(Joram)	Peter walks on the sea
	20	(Josaphat)	The seventy-two disciples
	19	(Asa)	Bethany
Magdalene washes His feet	18	Abias	The Twelve chosen
Healing sick	17	Roboam	Jairus' daughter
Miraculous draught	16	Salomon	Nobleman's son healed
Sermon on the Mount	15	David	Leper healed
Cana	14	Jesse	Woman of Samaria
Christ in the Synagogue	13	Obeth	Call of Peter
Temptation	12	Booz	Angels minister
Ecce agnus dei	11	Salmon	Baptism
Return from Egypt	10	Naason	Christ and the Doctors
Idols fall	9	Aminadab	Massacre of Innocents
Adoration of Magi	8	Aram	Presentation
Magi and star	7	Esrom	Circumcision
Angel and shepherds	6	Phares	Shepherds adore
Angel and Joseph	5	Judas	Nativity
Visitation	4	Jacob	Birth of John
Zacharias and angel	3	Isaac	Annunciation
Presentation of Virgin	2	Abraham	Betrothal
Angel and Joachim	1	Angel	Birth of Virgin
Four Latin doctors		Bishop at root of tree	Four Greek doctors
Dominic	Four prophets		Four prophets Bernard
		Text	

The arrangement of the fragmentary portions of the Tree is dictated by the order of Ancestors in the genealogy. The genealogy selected is that of Matt. i.

The missing subjects probably included the following:

Branch 19. Feeding of the 5,000.

20. The raising of the widow's son at Nain.

21. The Transfiguration.
26. The Greeks coming to Jesus *or* Christ on the Mount of Olives.
27. The Washing of Feet *or* the Agony.
28. The Denial of Peter.
29. Christ before Pilate.
30. The Scourging *or* Ecce Homo.

For Branches 22, 23 I have no suggestion.

The selection of types is interesting.

19. APOCALYPSE.

Vellum, 10 $\frac{3}{8}$ x 8 in., ff. 24; pictures only, inscribed with legends. Cent. xiv (first third), apparently executed in Northern France.

Book-plate of Ambroise Firmin Didot.

Vellum binding, with gold tooling of cent. xviii.

At top of fol. 1 is an erased inscription (probably in an English hand): top line gone: 'ex relictis sibi a patre suo siii^{us} charo desiderato l. . . . cas A^o 1509 in die translacionis beati thome.'

Collation. 1^s-3^s.

The following account by M. Delisle, which I extract from *L'Apocalypse en français au XIII^e siècle* (*Soc. des Anc. Textes français*, 1901, p. lxxvii), serves to 'place' the manuscript better than anything I could write myself:

Manuscrit de M. le comte de Crawford.

Il faut rattacher au même groupe un manuscrit du XIV^e siècle, venu, selon toute apparence, du nord de la France, qui, après avoir appartenu à Van Hulthem et à M. Didot (n^o 12 de la vente de 1879) fait aujourd'hui partie de la riche bibliothèque de lord Crawford. Ce généreux bibliophile a bien voulu me l'envoyer en communication à la Bibliothèque nationale.

Le manuscrit du comte de Crawford consiste en 24 feuillets (0,262 x 0,204); il renferme les Figures de l'Apocalypse, disposées dans le même ordre et accompagnées des mêmes légendes explicatives que sur les pages du manuscrit d'Oxford et du manuscrit du vicomte Blin de Bourdon. L'identité se constate jusque dans les détails les plus secondaires, jusque dans les accessoires les plus insignifiants.

Les peintures, qui ne sont pas toutes de la même main, se rapprochent comme dessin et comme coloris de celles des trois manuscrits qui viennent d'être passés en revue. On peut s'en faire une idée en recourant au mémoire publié en 1870 par M. Didot sous ce titre: *Des Apocalypses figurées manuscrites et xylographiques* (Paris, 1870, in-8^o de 79 p.). L'auteur y a décrit les quatre-vingt-seize tableaux qui couvrent les 48 pages du manuscrit et les a soigneusement comparées avec les gravures correspondantes des éditions xylographiques.

Deux des peintures du manuscrit: la 39^e (dragon voulant dévorer l'enfant de la Vierge) et la 42^e (Satan précipité dans les entrailles de la terre) ont été reproduites dans le Catalogue illustré des livres précieux de M. Didot, vendus au mois de mai 1879.

This is one of four manuscripts which constitute the 'first family' of illustrated Apocalypses in M. Delisle's classification: the other three being (1) MS. Fr. 403, Paris Bibl. Nat.; (2) Bodley Auct. D. 4. 17, reproduced by H. O. Coxe for the Roxburghe Club in 1876; (3) a manuscript owned by M. le Vicomte Blin de Bourdon, of which two pages are reproduced by MM. Delisle and Meyer as plates ii and iii of the appendix to their reproduction of the Paris MS. Fr. 403. This first family is distinguished from others by its inclusion of a series of subjects from the life of St. John at the beginning and end of the Apocalypse, and of two pictures illustrating the miracles and triumphs of Antichrist.

The resemblance between our manuscript and that in the Bodleian extends, as M. Delisle says, to the most minute details, e. g. the armorial bearings emblazoned on flags, shields, &c. The number of figures in the

groups is uniformly identical in both. The chief differences appear in the treatment of armour and of architecture: in these two respects the artist has introduced the styles of his own day.

The execution is very beautiful: no gold occurs: pale purples, reds, and greens are the prevailing colours: faces are softly drawn and stippled. The grounds are left plain throughout. I do not find it possible to distinguish the work of the different artists to whom M. Delisle refers. The writing of the legends, in red and black, seems to be all by one hand.

I do not think anything would be gained by giving in this place a detailed description of the pictures: such an one is given by M. Didot in the pamphlet named by M. Delisle, and, moreover, the facsimile of the Bodleian MS. gives a complete key, except in the case of one leaf (here reproduced), to the composition. The legends, which are identical in three manuscripts (Bodley, Blin de Bourdon, and Rylands), are given by M. Delisle *in extenso*. The leaf wanting in the Bodleian MS. is represented by f. 18 of our MS. The association of the name of Van Eyck with the book is quite without reason.

20. HORAE AND PSALTER (SARUM).

Vellum, $8\frac{1}{2} \times 6\frac{1}{8}$ in., ff. 226, double columns of 24 lines. Cent. xv, written in the Low Countries for English use, and profusely ornamented.

Red morocco binding, with gold tooling of cent. xviii.

On a fly-leaf, of which only a slip remains, is part of a name in two lines.

Ran/Hol. (? Randle Holmes.)

On another fly-leaf is: George Hutchinson, cent. xix early?, and on f. 1 C. B. Hutchinson, 1799.

Collation. 1^o 2⁴ 3¹⁰ (?) 4⁸ 5⁸ (+1) 6² 7⁸ (+2) 8⁸ (+1) 9⁴ (+1) 10⁸ (+1) 11⁸ (8 canc.) 12⁴ (1 canc.) 13⁸ 14¹⁰ (9, 10 canc.?) 15⁸ (+1) 16² (+1) 17⁸ (+1) 18⁸ 19⁴ (+1) 20⁸ (+1) 21⁸ 22⁸ (+1) 23⁸ (+1) 24⁸ 25⁸ (+1) 26⁸ (+1) 27⁸ 28⁸ (+1) 29⁸ 30⁸ (+1) 31⁸ (+1) 32⁸–36⁸ 37 (three). The added leaves are the full-page pictures. The collation of quires 2–10, or thereabouts, is uncertain and puzzling, owing to the number of these added leaves.

Contents:

Kalendar, in red and black	I
Prayers and Memoriae, viz.:	
Guardian angel	14
Mass of St. Gregory (rubric of Indulgence)	16
Paternoster Ave Credo in later hand	17
Morning prayer. Mane cum surrexero	18
Fifteen Oos in Latin	22
De S. Trinitate. Domine deus omnipotens pater et filius et sp. s.	34
Libera me domine	36
De S. Johanne Baptista. Gaude iohannes baptista qui in maternali cista	38
De S. Joh. Ewangelista. Gaude pater uia morum	42
De S. Georgio. Georgi martir inclite	46
De S. Xpristoforo. O sancte Christofore martir	50
De S. Thoma cantuariensis (!). Gaude lux Londoniarum	54
De S. Anthonio. Uox de celo anthonio	58
De S. Maria Magdalena. Gaude pia magdalena	62
De S. Katherina virg. et martiris (!). Gaude uirgo Katherina	66
De S. Margareta. Gaude uirgo gloriosa	70
De S. Barbara. Gaude barbara regina	74
De S. Wilgeforte. Aue gemma uertuosa/Wilgefortis uernans rosa	78

Inc. hore b. Marie uirginis secundum usum anglie (Sarum use), with the Hours of the Cross	82
Septem gaudia b. Marie uirginis	154
Gaude flore uirginali.	
Quinque gaudia b. M. V. Gaude uirgo mater christi	157
Salve regina, farced	158
Has uideas laudes qui sacra uirgine gaudes, etc.	
<i>Salve.</i> Salve uirgo uirginum stella matutina.	
O intemerata, 164. Obsecro te, 166.	
Seven days. Rubric. Quicumque hec septem gaudia, etc.	170
Virgo templum trinitatis.	
Deprecor te sanctissima	173
Prayers before the Crucifix. Omnibus consideratis, and prayers following	174
Oratio Bede de septem uerbis	178
Prayer. Precor te piissime	180
Salutations and prayers to the Sacrament of the Altar	181
Sequences of the Gospels	185
Letanie b. Marie uirginis	189
Prayer. Omnipotens sempiterne deus rex regum	193
Seven Psalms and Litany	196
Vigilie mortuorum	220
Commendationes animarum (titles of Psalms only are given)	252
Psalterium de passione (titles of Psalms only are given)	256
The Psalter, with titles: the first is:	260

Hunc psalterium fecit Esdras quando renouabat legem domini combustum (!). In primo nocturno.

The sections of Ps. cxviii (cxix) are numbered as separate Psalms, making the whole number of the Psalms 171.

The Cantica, numbered 172 to 183 and ending with *Quicumque uult*, begin on p. 527 and end on 551. At the bottom of this page is a device containing the letters E (?) S.; p. 552 is blank.

The Kalendar is Sarum. Chad is absent. On Oct. 1 we have Remigii et Bauonis in red.

In the Litany Cedda occurs among Confessors.

The decoration consists of full-page pictures, borders, and a few smaller pictures and historiated initials. The drawing is stiff and rather poor, the gold and colouring good, the condition excellent, the general effect gay and striking.

The borders, which are confined to the pictured pages and those facing them, are of one type throughout. Each has four more or less rectangular projections at the angles, and (usually) four small cusped projections in the middle of each side. These are of conventional foliage on gold ground. The intervals are of line and leaf ornament on uncoloured ground.

The illustrations are as follow:

1. p. 14. *Full.* The guardian angel in blue robe with gold feathers, in landscape, stands on three devils and plunges a long cross into the head of one.
2. p. 16. Possibly added a little later. Half-page. Mass of St. Gregory. Pink ground above a low wall. Green and black pavement. Gregory kneels at altar, on which stands Christ nude. Instruments of the Passion fill the background. Two Cardinals kneel on L.
3. p. 18. *Full.* *Prayer on rising.* Lady in white nightgown and head-cloth in wooden bed with dark red quilt. Blue and gold curtain hung from tester. A blue jug on the green floor.
4. p. 20. *Fifteen Oos.* Chequered ground, low wall, tiled floor. Christ stands holding book inscribed *Ego sum uia ueritas et uita.* A small canopy hangs above. R. and L. kneel two small angels with harp and viol.
5. p. 34. *Memoriae.* The Trinity ('Italian') on wooden throne with high back in apsidal building. The Father in blue and gold mantle over green, and blue and gold tiara.
6. p. 38. John Baptist in landscape holding lamb.

7. p. 42. John Evangelist in building with cup (no dragon). Eagle on R.
8. p. 46. George on horseback pierces dragon with spear. King and Queen in city on L. Princess and lamb on R.
9. p. 50. Christopher carries the Child through river to L. Hermit and lantern on R.
10. p. 54. Three soldiers in tunics and plated leg armour attack Thomas of Canterbury kneeling at altar on R. Altar has blue retable of crucifixion, and red crosses on cloth. Landscape seen through door on L.
11. p. 58. Antony in landscape with book, staff, and two pigs. He has red cap, black mantle, slate-coloured scapular (?), and red robe: fire at his feet.
12. p. 62. Magdalene with casket in landscape.
13. p. 66. Katherine crowned, with sword, wheel on L. stands on Maxentius in a building.
14. p. 70. Margaret emerges from green dragon. God in sky on L. Pink ground, with gold pattern: low wall and tiled floor.
15. p. 74. Barbara, with book, by tower in landscape.
16. p. 78. Wilgefortis, crowned, bearded, in red and gold robe, crucified on tall cross in landscape. A man binds her feet. The king, her father, and another on L.: a spectator on R.
- The Hours of the Virgin are illustrated by full-page pictures of the Passion and half-page pictures of the ordinary cycle.
17. p. 82. *Matins. Full.* The Agony. The Father in sky on R. The soldiers and Judas (red-haired) enter the garden.
18. p. 83. The Annunciation. Gold ground. God in sky on L., the dove near the Virgin's head. The angel has scroll (*ave . . . tecum*). Lily pot in C.
19. p. 94. *Lauds.* The Betrayal.
20. p. 95. The Visitation.
21. p. 114. *Prime.* Christ before Pilate.
22. p. 115. Joseph and the Virgin and two small angels adore the Child.
23. p. 122. *Tierce.* The Scourging: Christ is bound back to the pillar.
24. p. 123. Three shepherds. Angel in air with scroll, *Gloria . . . de*
25. p. 128. *Sext.* Bearing the Cross. The Virgin and John support one arm of it.
26. p. 129. Adoration of the Magi.
27. p. 134. *None.* Christ on the Cross. The Virgin (swooning), John, and another woman on L. Soldiers, &c., on R.
28. p. 135. The Presentation. Symeon is mitred.
29. p. 140. *Vespers.* The Deposition.
30. p. 141. Massacre of the Innocents.
31. p. 146. *Compline.* The Entombment.
32. p. 147. The Flight into Egypt.
- Historiated initials to the prayers to the Crucifix.
33. p. 174. Christ on the Cross.
34. „ The three crosses.
35. „ Bust of Christ.
36. p. 175. The right hand wounded.
37. „ The left hand wounded.
38. „ The five wounds.
39. p. 176. The right foot wounded.
40. „ The left foot wounded.
41. p. 196. *The Seven Psalms. Full.* The Last Judgement. Pink ground with gold pattern. Christ on rainbow. Two angels with trumpets. Virgin and John Evangelist kneel on earth. Seven people rise from graves.
42. p. 220. *Vigils of the dead.* Raising of Lazarus from a tomb in the grass. Cloister (?) behind. Mary and Martha on L. Jews on R., one holds his nose.
43. p. 252. *Commendations of souls.* Pink ground with gold rays and pattern. Above, the Father in

tiara (half-length) between angels. Below, two angels holding a cloth between them on which are two nude long-haired souls. Two graves in the earth below.

44. p. 256. *Psalm of the Passion*. Pink ground with gold pattern. The Man of Sorrows standing in the tomb, surrounded by the Instruments of the Passion. Cross with title, ladder, spear, reed and sponge, three nails, sword, cock on pillar, two scourges, hammer, pincers, centre-bit, three gold caskets, seamless robe, grave-cloth, dice, bucket, gold pieces.

Illustrations of the Psalter.

45. p. 260. *Beatus vir*. Jesse in blue over gold robe, black head-dress, reclines (head to L.) on dark red mattress with white pillow. He supports with L. hand a tree standing on his body, in which are nine half-length figures of kings surrounding a full-length figure of the Virgin and Child standing in the C. This picture is the best in the book and is by another artist.

46. p. 300. *Dominus illuminatio*. David kneels in landscape and points to his eye. God in sky on R. Crown and harp lie on the ground.

47. p. 326. *Dixi custodiam*. David, crowned, kneels in landscape with river. God in a red-starred medallion in air edged with blue clouds.

48. p. 350. *Dixit insipiens*. In building with blue and red vault. David in a wooden chair on R. Before him the Fool in parti-coloured red and yellow dress with prick-eared fool's cap, holding a bauble with fool's head at top. In the background a buffet with vessels on it, and a pink and gold arras.

49. p. 376. *Saluum me fac*. David, crowned, nude, lies in a river in landscape. God in air in medallion (as no. 47).

50. p. 406. *Exultate*. David, crowned and robed, stands in front of a wooden seat on L. playing with two hammers on five bells hung on a beam between two pillars, in a building with tiled floor and red and blue vault. Landscape seen through door on R.

51. p. 436. *Cantate*. Eight coped clerks sing from a book on a lectern with massive base (and cupboard in it) in a vaulted building with tiled floor. David seen through arch on R.

52. p. 466. *Dixit dominus*. The Father and Son in red and gold mantles sit turned towards each other, supporting a gold orb. The dove in air between them. Blue and gold arras behind, and green and gold curtains (at sides) and fringe (at top). Above, pink ground with large pleated pattern at sides, and a gold, red, (starred), and blue sphere at top.

This is a most copiously and brightly illustrated example of a large class of books. The Psalter is not of common occurrence in them in my experience. Typical specimens of such *Horae* are in the Fitzwilliam Museum, nos. 52, 53, &c., Clare College, no. 1, and in many other places.

21. HORAE (MARY, QUEEN OF SCOTS).

Vellum, 68 × 46 mm., ff. 253, 16 lines to a page. Cent. xv late, in an Italian Gothic hand: written by a Flemish scribe.

Modern green velvet binding and case.

Collation is impracticable on account of the small size of the book and tightness of the binding.

Contents:

Kalendar in red and black, not full. 1^a, 12^b, 13^a blank.

1^o

Oratio ad sanctam Veronicam. Salve sancta facies. 15^b, 16^a blank.

13^b

Hours of the Cross, 16^b. 22^b, 23^a blank: of the Holy Ghost, 23^b. 29^b, 30^a blank.

Missa b. Marie, 30^b.

Sequences of the Gospels, 37: 42^b, 43^a blank.

Hours of the Virgin. Use of Rome, 43^b. Two blank pages follow each Hour.

Ends with Protector in te sperantium. De profundis. 113^b, 114^a blank.

Office of the Virgin in Advent, &c., 114^b. 124, 125^a originally blank.

Seven Psalms and Litany, 125^b. 146^b, 147^a blank.

Office of the Dead, 147^b.

Obsecro te, 185. O intemerata, 189.

Quicumque vult, 192. 196^a blank.

Psalter of St. Jerome, 196^b. 207^a blank.

Memoriae, 207^b. The Trinity, the Father, the Son, the Spirit, Stabat Mater; SS. Michael, John Baptist, John Evang., Peter and Paul, James, Apostles, Stephen, Laurence, Christopher, Sebastian, several martyrs, Nicholas, Claudius, Anthony, Julian, Anne, Magdalene, Katherine, Margaret, Barbara, Apollonia.

Sensuiuent plusieurs deuotes louenges petitions oraisons et requestes.

Morning prayers, prayers at Communion, 232^b.

Les sept oraisons Saint Gregoire (D. I. C. adoro te), 237^b.

Further private prayers for various occasions: rubrics in French, 239.

Or. de nostre seigneur. Mon benoit dieu, 243.

Or. deuotissima dicenda die Sabbati . . . Missus est Gabriel, 245.

De S. Christofo, 252^b. 253^b blank.

The Kalendar has: *Feb.* 28 Romani abb. *Mar.* 17 Gertrudis v. *Apr.* 17 Petri dyachoni. *May* 13 Seruacii Ep. 23 Desiderii ep. *June* 5 Bonifacii ep. *red.* 8 Medardi ep. 14 Basili ep. *red.* 17 Alexii C. 25 Eligii ep. *red.* *July* 2 Visitacio Marie *red.* 3 Thome ap. *red.* 6 Godeleue v. 17 Alexii C. again. *Sept.* 6 Eleutherii Ep. 25 Firmini C. *Oct.* 1 Bauonis. 14 Donatiani ep. *red.* 21 xi milium virginum. 24 Seuerini ep. *Nov.* 19 Elisabeth vidue. *Dec.* 1 Eligii ep. *red.* 14 Nichasii ep. *red.* 17 Lasari C.

The Litany has: *Confessors*, Louis. *Monks*, Francis, Benedict, Anthony, Bernardinus, Dominic, Louis. *Virgins*, &c., Clara, Elizabeth.

Decorat. The principal part of this consists of pictures, and borders of fluid gold, with birds (peacocks notably), natural flowers and fruit, skilfully done. These borders (e.g. the first) are divided into panels by gold frames, and these panels have grounds of blue or purple-red. The execution of the pictures is very skilful. The style unmistakably Flemish. The pictures are full-page, save where otherwise described.

13^b. *Salve sancta facies*. Blue ground. Bust of Christ in purple robe holding a crystal orb with gold cross, and fleury. His head is rayed with flourished gold rays. The opposite page has full border, as in nearly all cases.

16^b. *Hours of the Cross*. The Crucifixion. The Virgin, John, and woman on L.: two Jews on R. Peacocks in the border.

23^b. *Hours of the Holy Ghost*. Pentecost. The Virgin kneels at a desk in C. facing R. Apostles kneel on either side looking up at the dove.

30^b. *Mass of the Virgin*. Ground mainly pink. The Virgin and Child, rayed, rather more than half-length, surrounded by clouds.

43^b. *Matins of the Virgin*. Annunciation. The Virgin kneels inside a building. Gabriel (outside) enters on L. The Dove on a ray.

63^b. *Lauds*. The Visitation, on a grass plot in front of a brick house with stone dressings.

77^b. *Prime*. The Virgin (L.) and Joseph adore the Child. Ox and ass behind. Rays descend vertically.

83^b. *Tierce*. Two shepherds in a field with a gate. Angel in pink, and star, in the sky.

88^b. *Sext*. The adoration of the Magi in the stable. One king is a negro.

92^b. *None*. The Presentation. A circular altar in C. Symeon on R., in profile. The Virgin and two nimbed attendants, maid and youth (?).

97^b. *Vespers*. In a field-road (a house on L.) a soldier is about to take a swaddled child out of its mother's arms.

106^b. *Compline*. The Flight. Joseph leads the ass to L.

114^b. *Advent Office*, &c. The Father in tiara and pink robe throned in C., full-face, rayed, with orb, fleury. The Virgin, crowned, kneels to him on L. The ground where not gold is pale blue.

125^b. *Seven Psalms*. David in prayer in robe of ermine and red-purple, his harp by him. A large yellow rock behind.

147^b. *Office of the dead*. A nude corpse lies (head to L.) on a red bed. The soul, a nude figure drawn in gold, issues from the mouth. Just above in air an angel with raised sword and shield: a demon at the foot of the bed stretches his arms towards the soul. At the top, in a glory, the head of God in dark blue hood and robe. In front, back to the bed and almost facing the spectator, a monk in black sits reading.

185. *Obsecro te*. Partial border. Initial. Half-length figures done in pale purple. Peter, the Virgin, Christ's body, St. John.

196^b. *Psalter of St. Jerome*. Jerome in purple habit kneels, baring his breast before a crucifix against a tree on L. A chapel or cell on R.

207^b. *Memoriae*. The Trinity. The Father, in tiara and red robe, supports the body of the Son, whose knees rest on a blue and gold globe. The Dove is near the head of the Son. Gold and blue ground.

A series of small pictures in the text, with partial borders, follow: the figures usually half-length.

208^b. The Father, with orb, blessing, in very light purple robe. Gold ground and blue clouds.

209^b. The Son, nude save for loin-cloth, blessing. Similar ground.

210. The Dove. Similar ground.

211. *Stabat Mater*. The Crucifixion, with Mary and John. Blue ground.

213. Michael, in armour and mantle with long iron spear. Blue ground.

214. John Baptist, with book: lamb's head on R. Red ground.

214^b. John Evangelist, with cup.

215. Peter and Paul.

216. James the Great seated on the ground: staff, book, hat on back.

217^b. Stephen, in gold dalmatic, holding stones.

218. Laurence, in white, with book and gridiron. Red and gold curtains: blue ground.

219^b. Full-page. Christopher, with flying red mantle, wades across the stream to L. bearing the Child. The hermit, very small, on the cliff on L.

221^b. In text. Sebastian, in white armour, holds a bunch of arrows.

223^b. Nicholas, as bishop, seated. The heads of three figures seen on R.

224^b. Claudius, in black and gold mitre and vestments, with red book and double-cross staff. Blue ground with gold pattern.

226. Anthony: red cap, hooded habit: book, and head of a pig by him.

227. Three people in a boat, viz. a boatman, Julian the Hospitaller standing in C. in black, with broad hat, and a nimbed woman on R.

227*. Anne: the Child-Virgin by her: red ground.

228. Magdalene in prayer in a cave: her casket in front: clad only in her hair.

228^b. Katherine, crowned, with sword, wheel, and book: red ground.

229^b. Margaret, rising from the back of a monster: blue starred ground.

230^b. Barbara, with palm: tower on L.: blue ground.

231^b. Apollonia, with tooth in forceps: blue ground.

237^b. *Prayers of St. Gregory*. Full-page. He is at the altar holding the Host, facing R. Above, a small figure of Christ with the cross, in a glory. Two servers vested in red and a woman occupy the L. half of the picture.

243. *Mon benoit dieu*. In text. Christ, half-length, in purple robe, with open book, blessing: red ground.

245. *Missus est*. In text. L., against a pink ground, the Virgin and Child. R., against a blue ground, with gold leaves, a beardless man in dark habit, in prayer.

In the prayer *Obsecro te* the suppliant is masculine. The original owner of the book may be taken to be represented in the last picture. It is a most carefully executed piece of work throughout, though not attaining the highest rank in respect of its decoration. The book has, however, a special and unique interest as having been the property of Mary, Queen of Scots. On two pages she has written inscriptions; the first is on p. 113^a.

Mon Dieu
confondez mes
ennemys

M̃.

The other, on p. 124 :

Dieu viuant
mon seul Juge
olyez . mes plainctes
& mes
gemissementz.

Facsimiles of Queen Mary's handwriting may be found in Andrew Lang's *Mystery of Mary, Queen of Scots*. They, like the writing before us, are in the 'new Roman' script.

It cannot, however, be said that the inscriptions in themselves afford evidence of their authorship. Tradition states that they are by Queen Mary, but my own researches have not availed to carry the tradition back beyond the first half of the nineteenth century. A writer (S.H.) in the 1st series of *Notes and Queries* (iv. 418) had seen the book. He describes it very shortly from memory and quotes the first inscription in English. He does not say where he saw it.

Other books of devotion said to have belonged to Mary are in existence. One in the Imperial Library at Petrograd, brought thither by Dubrowsky from Paris, is described by Labanoff in his edition of the remains of Mary. Another, then at Bornheim, is noticed in the *Gentleman's Magazine* for 1858 and 1859. In *Notes and Queries*, 1st series, iv. 418, 'S.H.' mentions a second prayer-book 'from a monastery in France', and in series 8, vi. 223, an account is reproduced from the *Catholic Magazine and Review* of 1831, of yet another book of Hours, owned by a Catholic gentleman at Cheltenham.

22. PSALTER.

Vellum, $10\frac{1}{4} \times 6\frac{3}{4}$ in., ff. 162 + 7, 19 lines to a page. Cent. xiii (middle), in two beautiful hands: the second begins at f. 85.

Old binding, brown leather over boards, restored: panel of stamped pattern (the principal stamp is two crossed C-shaped pieces of cable pattern): clasps gone.

Book-plate of Sir Henry Mainwaring, Bart., of Peover, Cheshire: he d. 1860.

Collation. a⁴ (1 lines cover) 1⁶ (wants 1 and 5) 2⁷ 8 (five: wants 1 and 7, 8?) 3² (wants 2) 4⁸-7⁸ (wants 5) 8⁸-12⁸ 13⁹ 14⁸-19⁸ (wants 2) 20⁸-23⁸ (wants 7, 8): two fly-leaves, a 3rd lines cover. Foliation 1-170 erroneous, but adopted in description.

Contents:

Kalendar, wanting Jan., Feb., Sept., Oct., in gold, blue, red, green, a full line for each day	4
Illustrations of the Life of Christ	8
Blank leaf, 13.	
Psalter, wanting frontispiece (<i>Beatus vir</i>)	14
Cantica	155
Litany, 168. One leaf only, ending in invocations of martyrs.	

This magnificent book has been the subject of a special notice by M. L. Delisle (*Notice sur un Psautier du XIII^e siècle appartenant au Comte de Crawford*, Bibl. de l'École des Chartes, 1897, tom. lviii, p. 15). From this I venture to reproduce the following paragraphs:

'Le livre s'ouvre par un calendrier, incomplet des deux feuillets qui se rapportaient aux mois de janvier, de février, de septembre et d'octobre. En dépit du titre *Psalterium anglo-normann.* doré au dos du volume, le calendrier n'a rien d'anglais ni rien de normand. On y trouve bien la mention de saint Oswald, du roi saint Edmond et de saint Thomas de Cantorbéry; mais on y chercherait en vain les noms de saint Cuthbert, de saint Dunstan et de beaucoup d'autres grands saints de l'église anglo-saxonne. Les saints des liturgies normandes sont aussi pour la plupart absents. Par contre, la liturgie parisienne est largement représentée.

x kl. maii. Inventio corporum Dionysii sociorumque ejus. Oportune.

III id. junii. Landerici, episcopi et confessoris. Getulii martyris. Censurii.

XI kl. julii. Sancti Leufredi abbatis.

VII kl. julii. Translatio sancti Eligii, episcopi et confessoris.

III id. julii. Turiavi, episcopi et confessoris, et aliorum.

VII kl. augusti. Translatio sancti Marcelli, episcopi et confessoris. Duplum.

Id. novembris. Briccii episcopi, et sancti Gendulfi, episcopi et confessoris.

VI kl. decembris. Genovefe virginis, et sancti Marcelli episcopi.

III non. decembris. Parisius susceptio reliquiarum.

Ce calendrier a été exécuté avec un grand luxe. On a tenu à ce que chaque ligne en fût remplie dans toute la longueur. Les articles en sont écrits en quatre couleurs, qui se succèdent régulièrement, or, bleu, vermillon et vert, alternance qui forme un ensemble aussi éclatant qu'harmonieux.

Les mentions relatives à saint Thomas de Cantorbéry ont été grattées, comme aussi la qualification de *pape*, qui suivait les noms de saint Luce, de saint Grégoire, de saint Sixte, de saint Léon et des autres souverains pontifes.

Après le calendrier vient une suite de miniatures peintes sur des feuillets dont le côté opposé à la peinture est resté blanc. Ces miniatures remplissent sur chaque page un cadre haut de 153 millimètres et large de 105, cadre dans lequel sont inscrits comme il suit dix compartiments, huit ronds et deux en forme de losange, avec un petit médaillon au milieu, chacun des compartiments en losange reliant les quatre compartiments ronds auxquels il est superposé par les extrémités :

- | | | |
|----------|-------------|-----------|
| 1. rond. | | 2. rond. |
| | 3. losange. | |
| 4. rond. | | 5. rond. |
| | Médaillon. | |
| 6. rond. | | 7. rond. |
| | 8. losange. | |
| 9. rond. | | 10. rond. |

Les petits médaillons placés au centre de chaque page renferment des figures ou des ornements décoratifs. Dans les compartiments ronds ou en losange sont représentées des scènes de l'histoire évangélique, avec des légendes explicatives tracées, en bleu et en rouge, sur les marges du haut, du bas et des côtés.

La série des tableaux est loin d'être complète. Le premier a disparu ; il devait contenir dix petits cadres consacrés à la représentation des premières scènes de l'histoire évangélique : l'Annonciation, la Visitation, etc. Il est impossible de déterminer l'étendue des autres lacunes que nous avons à déplorer. Il ne subsiste plus que cinq tableaux, dont je vais indiquer brièvement les sujets, en reproduisant les légendes qui les expliquent :

I (fol. 9 v°). La Nativité. L'Adoration des bergers. La Circoncision. La Présentation au Temple. Le Voyage des Mages.

1. Et pannis eum involvit et reclinavit eum in presepio. (Luc., ii. 7.)

2. Et ecce angelus Domini ad pastores dicens : " Evangelizo vobis gaudium magnum." (*Ibid.*, 9 et 10.)

3. Pastores loquebantur ad invicem : " Transeamus usque Bethleem." (*Ibid.*, 15.)

4. Et venerunt festinantes et invenerunt puerum cum Maria matre ejus. (*Ibid.*, 16.)

5. Tunc reversi sunt pastores, et dicunt : " Gloria in excelsis quia." (*Ibid.*, 20.)

6. Postquam consummati sunt dies octo ut circumcideretur puer, vocatum est nomen est (*sic*) Jhesus. (*Ibid.*, 21.)

7. Obtulerunt Jhesum in Templo, et Symeon accepit eum in ulnas suas. (*Ibid.*, 22 et 28.)

8. Cum natus esset Jhesus in Bethleem Jude, tres magi venerunt ab Oriente Jerosolimam, dicentes : " Ubi est ?" (Matth., ii. 2.)

9. Turbatur Herodes et vocans principes sacerdotum sciscitabatur ab eis ubi Christus natus esset. At illi dixerunt : " In Bethleem Jude." (*Ibid.*, 4 et 5.)

10. Tunc Herodes, clam vocatis magis : " Usque ad illum locum ite et interrogate." (*Ibid.*, 7 et 8.)

II (fol. 8). La Pêche miraculeuse. La Rencontre de Jésus et de Mathieu au tonlieu. La Guérison des malades de la Galilée. Le Sermon sur la montagne. Les Noces de Cana.

1. Factum est autem cum turbe irruerent in eum, et piscatores lavabant retia. (Luc., v. 1 et 2.)

2. Ascendens autem in unam navem que erat Simonis, rogavit eum a terra reducere pusillum. (*Ibid.*, 3.)
3. Ut cessavit autem loqui, dixit ad Simonem: "Duc me in altum et laxate retia." Et nichil prendiderunt. (*Ibid.*, 4 et 5.)
4. Et cum hec fecissent, comprehenderunt piscium multitudinem. (*Ibid.*, 6.)
5. Quod cum videret Symon Petrus, procidit ad genua Jhesu dicens: "Exi a me, quia homo peccator sum, Domine." (*Ibid.*, 8 et 9.)
6. Et cum transiret illic, vidit Levi sedentem in teloneo, et secutus est eum. (*Ibid.*, 27.)
7. Et circuibat Jhesus totam Galileam, sanans omnem languorem et infirmitatem. (Matth., iv. 23.)
8. Videns autem turbas, Jhesus ascendit in montem, et accesserunt ad eum discipuli ejus; et aperiens os suum, docebat eos: "Beati," etc. (*Ibid.*, v. 1-3.)
9. Nuptie facte sunt in Chana Galilee, et dicit mater Jhesu: "Vinum non habent." (Jo., ii. 1 et 3.)
10. Erant ibi sex lapidee ydrie, et dicit Jhesus ministris: "Imple[te] ydrias aqua," et impleverunt, etc. (*Ibid.*, 6.)

III (fol. 10 v^o). La Résurrection de la fille d'un prince. La Réception de Jésus par Marthe. La Cueillette d'épis par les disciples de Jésus et la guérison d'un infirme le jour du sabbat. Le Martyre de saint Jean-Baptiste. L'Empressement des foules à suivre Jésus.

1. Hic eicit Jhesus turbam tumultuantem et tibicines. (Matth., ix. 23 et 24.)
2. Hic ingreditur Jhesus ad puellam, cum Petro, Jacobo, Johanne et patre et matre puelle, et resurrexit. (*Ibid.*, 25.)
3. Intravit Jhesus in quoddam castellum, et mulier quedam, Martha nomine, excepit illum in domum suam. (Luc., x. 38.)
4. Abiit Jhesus sabbato per sata; discipuli autem ejus vellebant spicas et edebant. (Luc., vi. 1.)
5. Et ecce homo habens manum aridam, et sanavit eum. (Luc., vi. 6 et 10.)
6. Die natalis Herodis regis, saltavit filia Herodiadis, et promisit ei caput Johannis. (Matth., xiv. 6 et 9.)
7. Misitque rex, et decollavit eum in carcere, et allatum est caput ejus, etc. (*Ibid.*, 10 et 11.)
8. Et puella dedit matri sue. (*Ibid.*, 11.)
9. Quo audito, venerunt discipuli ejus et sepelierunt eum. (*Ibid.*, 12.)
10. [La place de la légende est laissée en blanc. Le tableau représente les foules qui suivaient Jésus.] (*Ibid.*, 13.)

IV (fol. 11). La Multiplication des pains. La Barque de saint Pierre. La Réponse de Jésus à la Chananéenne. La Guérison du sourd et muet. L'Entretien de Jésus avec la Samaritaine.

1. Hic benedicit quinque panes et duos pisces, et precipit ut apponant turbe. (Matth., xiv. 19.)
2. Discipuli apponunt, et manducaverunt, et saturati sunt v milia, exceptis mulieribus et parvulis. (*Ibid.*, 20 et 21.)
3. Et tulerunt reliquias, xii cophinos fragmentorum plenos. (*Ibid.*, 20.)
4. Jhesus est in terra solus, et navis in medio maris, et discipuli laborant in remis. (*Ibid.*, 23 et 24.)
5. Hic venit ad eos ambulans supra mare, et putantibus illis fantasma esse dixit: "Ego sum." (*Ibid.*, 25-27.)
6. Dicit Petrus Jhesu: "Domine, si tu es, jube me venire ad te super aquas." (*Ibid.*, 28.)
7. Et cum ascendisset in naviculam, cessavit ventus. (*Ibid.*, 32.)
8. Dicit Jhesus mulieri Chananee: "Non est bonum sumere panem filiorum et mittere canibus, etc." (Matth., xv. 26.)
9. Tunc adducunt ei surdum et mutum, et misit digitos suos in aures ejus. (Marc., vii. 32 et 33.)
10. Jhesus fatigatus sedet super fontem; venit Samaritana haurire aquam; et dicit ille: "Da michi bibere." (Jo., iv. 6 et 7.)

V (fol. 12 v^o). Suite de l'histoire de la Samaritaine. La Nourriture de Jésus. La Guérison du paralytique. La Transfiguration. La Guérison du lunatique.

1. Et venerunt discipuli et mirabantur quia cum muliere loquebatur. (Jo., iv. 27.)
2. Hic dicit mulier hominibus de civitate: "Venite et videte hominem, etc." (*Ibid.*, 28 et 29.)

3. Dicunt ei discipuli : " Rabi, manduca ;" et ait illis : " Ego cibum habeo manducare quem vos nescitis." (*Ibid.*, 31 et 32.)
4. Erat Jherosolimis probatica piscina quinque porticus habens, et angelus ; movebatur aqua, et sanus unus. (Jo., v. 2 et 4.)
5. Et dicit Jhesus cuidam qui jacebat ibi per xxx et viii annos : " Tolle grabatum tuum." (*Ibid.*, 5 et 8.)
6. Assumpsit Jhesus Petrum et Jacobum et Johannem, et duxit eos in montem excelsum et transfiguratus [est]. (Matth., xvii. 1.)
7. Et facta sunt vestimenta ejus splendida sicut nix, et apparuerunt in eo Moises et Helias. (*Ibid.*, 2 et 3.)
8. Dicit Petrus : " Rabi, bonum est nos hic esse ; si vis, faciamus hic tria tabernacula, tibi unum, Moisi unum et Helie unum." (*Ibid.*, 4.)
9. Et vox de celo dixit : " Hic est filius meus," et neminem viderunt nisi solum Jhesum. (*Ibid.*, 5 et 8.)
10. Hic rogat quidam genibus flexis pro filio suo. (*Ibid.*, 14.)

Le nombre des tableaux qui ont disparu doit être assez considérable. Ceux qui subsistent suffisent pour faire classer le livre parmi les chefs-d'œuvre de l'art français du XIII^e siècle. Par certains procédés de peinture, il se rapproche de la Bible moralisée, dont le second volume est à la Bibliothèque nationale (ms. latin 11560) et les deux autres à la Bibliothèque bodléienne d'Oxford et au Musée britannique.

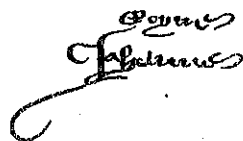
Ces miniatures ne sont pas la seule décoration du psautier. Les bouts de lignes non couverts par l'écriture ont été remplis par des ornements d'or, d'azur et de vermillon, et surtout par des animaux de formes généralement très allongées : singes, quadrupèdes, oiseaux (coqs, grues, paons), lézards, sauterelles, poissons. Ces bêtes sont toutes dorées ; de leurs bouches, gueules ou becs sortent des gerbes de filets rouges et bleus, très variés et très élégants, formant des bordures marginales très légères qui descendent parfois jusqu'au bas des pages.

Le texte du psautier est écrit en encre très noire, avec ces gros caractères auxquels on peut donner pour signe caractéristique la façon dont se terminent par le bas les lettres f, i, m, n et l : la partie inférieure des traits de ces lettres s'arrête brusquement, aussi large qu'au milieu, sans subir le moindre amincissement ni la moindre inflexion. Ce genre d'écriture se remarque dans plusieurs manuscrits parisiens du XIII^e siècle, notamment dans le splendide évangélaire de la Sainte-Chapelle, n^o 8892 du fonds latin.

Le psautier proprement dit est suivi des cantiques (fol. 150) et des litanies des saints (fol. 168), auxquelles le fanatisme a infligé les plus tristes mutilations : on n'en a laissé subsister que la première page ; encore en a-t-on grossièrement effacé les mentions qui choquaient la foi des protestants. Ces actes de vandalisme ont été accomplis au temps de Henri VIII.

Le volume était déjà en Angleterre à la fin du XV^e siècle, époque à laquelle il a reçu une reliure dont les ornements estampés sur les plats semblent bien être un travail anglais.

Le comte de Crawford, en me communiquant son psautier, avait appelé mon attention sur une signature tracée au commencement (fol. 2 v^o), en caractères qui paraissent dénoter une main royale : ROYNE JAHANNE :



La forme *Jahanne* n'est pas ordinaire, et, dès qu'elle eut passé sous mes yeux, je résolus de chercher quelle reine du XIV^e ou du XV^e siècle avait pu adopter cette forme pour sa signature. Mon enquête m'a conduit à un résultat qui ne laisse pas l'ombre d'un doute. La signature ROYNE JAHANNE est incontestablement celle de Jeanne de Navarre, fille du roi Charles le Mauvais, qui épousa d'abord en 1386 Jean de Montfort, duc de Bretagne, mort en 1399, puis, en 1402, Henri IV, roi d'Angleterre, et qui mourut en 1437. Pour s'en convaincre, il suffit de mettre à côté de la signature du livre appartenant à lord Crawford les signatures qui sont au bas de trois pièces originales émanées de Jeanne de Navarre, duchesse de Bretagne et reine d'Angleterre.

M. Delisle proceeds to give particulars of the three documents, with facsimiles of the Queen's signature, and notices two other books which belonged to her, a French Bible (Bib. Nat. fr. 2) and a Breviary not known to be in existence now.

The Notice is illustrated by a plate reproducing f. 11 of our manuscript.

Another publication which bears on the subject is that of the late M. Samuel Berger, *Les Manuels pour l'illustration du Psautier au XIII^e siècle* (*Mém. de la Soc. nationale des Antiquaires de France*, 1898, tom. lvii), which is specially concerned with the legends descriptive of the historiated initials of the Psalms. Of these legends M. Berger prints several sets; one of them is furnished by a Psalter now at Cambridge (Univ. Libr. Ee. 4. 24), which was printed by myself in the *Proceedings* of the Camb. Ant. Soc. (viii, 1895, p. 146). These legends were in French, but they are derived from Latin: and the Latin form is that which is found in the Psalter before us. I shall here transcribe the whole set, and my transcript will do duty for a detailed description of the pictures themselves.

- Ps. 2. Pilatus et Herodes fiunt amici in captione Christi.
3. Absalon pendet duabus lanceis transfixus.
 4. Rex hic dormit in pace.
 5. Abraham expellit ancillam cum filio.
 6. David infirmans orat ad dominum.
 7. Quidam a monte proicit lapides circa (contra) dauid.
 8. Quidam erigit torcularia.
 9. Sacerdos indutus confitetur coram altari.
 - 10 (11 and so forth). Quidam respicit corniculam uel coruum.
 11. Angelus canit buccina et mortui resurgunt.
 12. Quidam induit pauperem nudum.
 13. Quidam iudeus respiciens terram flet.
 14. Ecclesia tenet calicem.
 15. Christus resurgit de sepulcro.
 16. Dauid orans benedicitur a domino.
 17. Puer portans coronam ad dauid.
 18. Spiritus sanctus descendit in apostolos.
 19. Dauid regitur manu dei.
 20. Dauid coronatur a deo.
 21. Christus pendet in cruce.
 22. Populus redit a babilone.
 23. Christus frangit portas inferni.
 24. Quidam respiciens in celum uerberatur.
 25. Ecclesia tenet calicem.
 - 26 (*large*). Samuel inungit dauid.
 27. Dauid orat in tabernaculo.
 28. Sacerdos immolat arietem.
 29. Quidam dedicat ecclesiam.
 30. Auis euadit a laqueo hominis.
 31. Sacerdos baptizat puerum.
 32. Leaf gone.
 33. Dauid simulat se fatuum. (Fool before a king.)
 34. No title. Christ, robed, holds the cross and nails (?).
 35. No title. Joab stabs Abner or Amasa.
 36. No title. Woman (?) in blue stoops over water. 'Uns quiert herbe.'
 37. Dauid flens respicit gladium: sword held by angel on R.
 - *38 (*large*). Rex dicit Christo custodiam linguam meam.
 39. Deus extrahit dauid a luto et coronat.
 40. Dauid dat pauperi panem.
 41. No title. Man pierces a stag drinking.
 42. Sacerdos stat ad altare.
 43. Iudeus canit buccina et fugiunt inimici.
 44. Puella timpanizant post Christum. Christ above, with lute: musicians below.
 45. No title. Christ, vested, with holy water and asperge, before altar with chalice on R. Church on L.
 46. No title. The Ascension.
 47. No title. Herod breaks ship with axe.
 48. Diabolus capit animam diuitis.
 49. Iudeus offert arietem. Christ behind altar rebukes him.
 50. Natan ostendit ovem dauid et ipse flectit genua.
 - *51 (*large*). Propheta dicit regi Quid gloriaris?
 - *52 (*large*). No title. Fool before king on R. Christ's head above.
 53. Dauid abscidit sauli oram clamidis.
 54. Quidam in naufragio clamant.
 55. Saul dormit et tenet dauid calicem.
 56. Nuncius uenit a saul ad dauid.
 57. Incantator incantat aspidem.
 58. Michal per fenestram dimittit dauid.
 59. Dauid ince(n)dit uillam. D. with torch: city on R.
 60. Dauid stat super bestiam.
 61. Turris cadit super regem.
 62. Dauid stat absconditus in deserto. He stands bareheaded between trees. Head of God above.
 63. Sagittarius insidiatur dauid. Dauid on L. On R. a centaur with blue horse-body. 'Sagittarius' was interpreted by the artist to mean the Zodiacal sign, which is always represented as a centaur.
 64. Rex extrahit captiuos.
 65. Leo suscitatur filios suos.
 66. Aaron tenet uirgam.
 67. Moises et aaron erigunt archam.

- *68 (*large*). No title. Christ half-length, with book: below, Jonah emerges (toward L.) nude from the mouth of the fish and clutches at a tree.
69. Duo portant caput isboset ad dauid.
70. Dauid stat hic (in tower) et inimici eius hic (below).
71. Tres reges ueniunt adorare.
72. Moises frangit tabulas.
73. Deus pellit sinagogam.
74. Sacerdos uerberat regem.
75. Deus aufert uelum ab oculi(s) sinagoge.
76. Deus uerberat dauid et coronat.
77. Moises percutit petram et fluunt aque de petra.
78. Bestie comedunt corpora sanctorum.
79. Deus plantat uineam.
- 80 (*large*). Dauid percutit cimbala. He plays on bells: a man by him on a fiddle.
81. No title. Flight into Egypt. Idol falls.
82. Delbora percutit cum malleo clauum in aure sisare uiri sui.
83. Presbiter celebrat.
84. Partus uirginis et puer in presepio.
85. Homo occidit bestiam.
86. Annuntiatio.
87. Quidam strangulat hominem.
88. Filius a dextris Patris tenet solem et lunam.
89. Quidam seminat frumentum.
90. Christus habet sub pedibus leonem et draconem.
91. Dauid stat in summitate palme.
92. Christus stat armatus.
93. Quidam interficit hominem.
94. Christus dicit uirgini fatue. nescio te.
95. Sacerdos offert hostiam. The altar and Host erased.
96. Omnis israel obuiat uenienti dauid. David throned on R.: men on L.
- *97 (*large*). Moyses inuitat populum ad cantandum.
98. Dominus in rubo apparet moisi.
99. Christus pascit oues.
100. Unus minatur. alius inflammatur.
- *101 (*large*). Pellicanus reficit pullos sanguine suo.
102. Aquila percutit lapidem super fontem (renews his youth by breaking his beak on a rock).
103. Onager moritur siti. (expectabunt onagri in siti sua.)
104. Farao dat clauas Ioseph.
105. Iudei adorant uitulum.
106. Angelus nunciat pastoribus.
107. Iacob cancellans manus benedixit filiis (Ioseph).
108. Iudas suspensus crepuit medius.
- 109 (*large*). Pater. filius. spiritus sanctus.
110. Abraam uult immolare filium et angelus tenet ensem.
111. Quidam dat inopi elemosinam.
112. Samuel inungit dauid.
113. Ydolatra adorat ydolum. Also one hammers a nail into the head of a prostrate man.
114. Samson fert portas ciuitatis.
115. Sacerdos dat potum cuidam cum calice.
116. Duo ferunt botrum.
117. Quidam ascendit per scalam in turrem.
118. Aleph. Quidam studet in libro.
Beth. Quidam cum deo loquitur.
Gimel. Vir cum ligone accipit mercedem a deo.
Daleth. Dauid dormit super ceruical.
He. Virgo tenet florem.
Vau. Dauid orans coronatur.
Zain. Quidam impellit hominem in ignem.
Cheth. Quidam post tergum ligatis manibus studet.
Teth. Carnifex interficit martirem.
Iod, Caph, Lamed, gone, with missing leaf.
Mem. Puer docet senem.
Nun. Quidam fert lucem coram alio.
Samech. Columbe respiciunt aquam.
Ain. Christus loquitur iudeis.
Pe. Annuntiatio.
Tsaddi. Spiritus sanctus descendit in papam.
Koph. Monachus iuuenis. Head erased, and chalice on altar, at which he kneels.
Resh. Quidam interficit serpentem.
Shin. Nudus uerberatur.
Tau. Quidam fert ouem.
119. Dauid orat ad dominum.
120. Quidam respicit montem.
121. Quidam intrat templum.
122. Ancilla respicit manum domine sue.
123. Deus erigit mergentem in fluuium.
124. Deus percutit manum uolentis tangere uirginem.
125. Quidam fert manipulos segetis.
126. Apostolus excutit puluerem pedum coram iudeis.
127. Iustus cum uxore et liberis sedet ad mensam.
128. Peccator lapidat innocentem.
129. Ionas exit de uentre ceti.
130. Mulier ablactat filium.
131. Christus et mater eius surgunt de sepulchris.
132. Moises ungit aaron in sacerdotium.

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| 133. Duo laudant deum. | 142. Milites custodiunt sepulcrum. |
| 134. Angelus luctatur cum iacob. The angel is on
a ladder. | 143. Daud interficit Goliam. |
| 135. Iosue suspendit quinque reges. | 144. No title. Christ (half-length) takes hand of
David, nude, crowned, in water. |
| 136. Iudeus suspendit orga(num) in salice. | 145. Christus sanat dauid. |
| 137. Flent reges. | 146. Pulli coruorum uiuunt de rore celi. |
| 138. Rex ungit lumbos suos. | 147. Ihesus stat in turre Ierusalem. |
| 139. Duo pugiles pugnant. | 148. Homo dicit angelo ut laudet deum. |
| 140. Rex respicit solem. | 149. Petrus tenet regem. |
| 141. Christus sepelitur. | 150. Angeli in cimbali et timpani stant. |

Canticum Isaiae. Confitebor. Propheta confitetur.

Cant. Ezechiae. Propheta loquitur Ezechie egrotanti.

Canticum anne (no other title). Hannah mocked by Peninnah.

Canticum Moysi (1). Soror moisi psallit pharaone submerso.

Canticum Abbacuc. Abacuch propheta. He reclines: above, Child in manger, ox and ass.

Canticum Moysi (2). Moises recitans legem coram filiis israel dicit (?).

Te deum. Canticum angelorum. (Coped clerks singing: heads erased.)

Benedicite. Tres pueri in fornace.

Benedictus. Zacharias, seated, writing.

Magnificat. Angelus salutatur uirginem.

Nunc dimittis. Simeon tenens ihesum dicit. nunc dimittis.

Quicumque uult. No title. Christ seated with book, blessing.

Litany. Two clerks with books, one above the other.

The miniatures in the Kalendar are in the form of medallions set in squares, alternately blue and pink: frames alternately vermilion and green: grounds gold. Those which remain are:

- | | |
|--|--|
| <i>March.</i> Pruning vines. | Aries. |
| <i>April.</i> Holding two fleurs de lys. | Taurus. |
| <i>May.</i> Youth on horse, hawk on hand. | Gemini holding red shield. |
| <i>June.</i> Mowing. | Cancer. |
| <i>July.</i> Reaping. | Leo. |
| <i>August.</i> Threshing. | Virgo holding fleur de lys. |
| <i>November.</i> Beating oak for pigs. | Sagittarius, centaur shooting back to L. |
| <i>December.</i> Kills pig with back of axe. | Capricorn, white goat emerging from green shell. |

The illustrations of the Life of Christ, of which M. Delisle gives the legends and describes the arrangement, are very remarkable. There is a very noticeable striving after intensity of expression in the faces of the figures; the work is by the artist who has illustrated the rest of the book. I add brief descriptions of the scenes, adopting M. Delisle's numeration:

- *I. f. 8. 1. The Virgin lays the Child in the manger. Ox and ass on R.
 2. Angel and shepherds.
 3. Shepherds consult.
 4. Joseph, Virgin, and Child on L. Shepherds arrive on R.
 5. Shepherds return and meet other people. God's head above.
 Medallion, gold on pink, defaced.
 6. Circumcision.
 7. Presentation. Joseph on L.
 8. The Kings meet Jews.
 9. Herod and the scribes.
 10. The Kings and Herod.
- II. f. 9. 1. Two men washing nets. Christ on R.
 2. Christ on ship, man pushing off: men on shore.

3. Christ on ship, man lets down net.
4. " " men draw up net of fish.
5. " " Peter (and others) bow to Him.
Medallion *azure*, lion rampant *or*.
6. Christ on L. Matthew by seat of custom points to heap of money.
7. Christ preaches to crowd on L.
8. Christ on mount addresses Apostles on L.
9. Cana. Christ, the Virgin, and others at table.
10. Two groups of servants fill six water-pots.

- III. f. 10. 1. Christ pushes out musicians with pipes and organ (?). Jairus on R. weeps.
2. Christ (with Jairus and Apostles) raises Jairus' daughter. Her mother offers her a bowl.
 3. Christ sits on R. Mary seated at His feet. Martha stands on L.
 4. Christ on L. Apostles pluck corn.
 5. Jews on L. Christ, on R., takes hand of man with withered arm.
Medallion. Gold pattern on blue.
 6. Herod's feast. Salome balances herself on her hands.
 7. John Baptist in tower beheaded. Salome on R. with the charger.
 8. Salome brings the head to Herodias, seated, crowned.
 9. The disciples lay the body in a tomb.
 10. A seated crowd on L. Two disciples face them on R. The legend here is unfinished ; only the initial H has been written.

- IV. f. 11. 1. Christ blesses the loaves and fishes.
2. The Apostles (two) distribute to the 5,000.
 3. Apostles empty a cloth of fragments into one of twelve baskets.
 4. Christ on shore. Apostles rowing in a ship.
 5. Christ approaches the ship, on the water.
Medallion. Pink, a lion passant *or*.
 6. Peter, sinking, held up by Christ. Ship and Apostles on R.
 7. Christ enters the ship.
 8. Christ on R. The Syrophenician woman kneels to Him, and again perhaps stands and addresses Him. On L. men at table and a dog asking for crumbs.
 9. Men on L. Christ touches the ears of the deaf man.
 10. Christ and woman of Samaria on R. Well on L., with bucket, and pitcher by it.

- V. f. 12. 1. Disciples on L. Christ talks to the woman.
2. Men on R. Woman points them past the well on L.
 3. Disciples offer Christ a fish ; He points up : God's head above.
 4. Bethesda : structure with five windows or porches. Angel in C. troubles the water.
 5. Bethesda shown on L. Man carries his bed. Christ on R.
Medallion, blue. An ostrich in gold.
 6. Christ leads Peter, James, and John to mount on R.
 7. Christ, Moses, Elias : Apostles sleep below.
 8. Christ, Moses, Elias. Apostles below, seated, look up.
 9. Christ in C. Apostles, two on L. one on R. God's head above on L.
 10. Christ on R. Man kneeling points to his (epileptic) son on L.

The illustrated initials to the Psalter and Cantica, which follow, have been sufficiently dealt with.

23. EPISTOLAE PAULI GLOSSATAE.

Vellum, $9\frac{1}{8} \times 6\frac{1}{2}$ in., ff. 203, 15 lines of text to a page, varying numbers of lines in the comment. Cent. xii.

2 fo.: 2 semper in orationibus.

Formerly belonged to Libri. It is no. 770 in the Catalogue of 1859: purchased by Quaritch for £8 8s. A facsimile of the initial and first lines of text on f. 1 is given on pl. xi of the Sale Catalogue.

There is an erasure at the bottom of f. 1.

Collation. 1^s (wants 1, 2) 2^s-6^s 7^s (wants 4) 8^s-10^s (wants 2) -20^s (wants 2, 4, 6) -22^s (wants 1) -26^s (wants 6) 27^s (wants 7, 8 blank).

Contents:

Epistolae Pauli cum glossa ordinaria.

Ad Romanos

I

Gloss begins: Prima ponitur quod primum gradum erroris scil. superbiam destruit.

Pro altercatione romanis apostolus scribit.

Ad Corinthios i

45^b

Lacuna after f. 49, secundum suum laborem. Dei (iii. 8)

to supra quam scriptum est (iv. 6).

Another after f. 68, gratias agens fregit et (xi. 24)

to De spiritualibus autem (xii. 1).

Ad Cor. ii

83

Ad Gal.

108

Ad Eph.

120

Ad Phil.

132

Ad Col.

140^b

Lacuna, oporteat uos uni- (iv. 6)

to -nisterium quod accepisti (iv. 17).

Ad Thess. i

148

After f. 148 lacuna, fides uestra que est (i. 8)

to festinauimus faciem (ii. 17).

After f. 149 from per fidem uestram (iii. 7)

to qui nunc uiuimus (iv. 15).

Ad Thess. ii

153^b

Ad Tim. i

157^b

After f. 159 lacuna from in fide et ueritate (ii. 7)

to -um incidat et laqueum (iii. 7).

Ad Tim. ii

168^b

Ad Tit.

172

Ad Philem.

176

Ad Hebreos

177^b

After f. 195 lacuna from in adquisitionem anime. Est (x. 39, xi. 1)

to ciuitatem cuius artifex (xi. 10).

Text ends f. 203^a; the verso is blank.

The only decoration in the book consists of a series of initials to the several Epistles. The body of the letter is usually of rather coarse gold, on grounds of blue, green, light red, and darker red, with white dots in groups of three. Small bands of silver with red dots also occur. Within the letter is a system of broad white interlacing bands of conventional branch-work. Animal- and bird-forms occur in the latter part of the book. The last initial (to Hebrews) consists of two birds with interlacing necks, spotted with green and red dots.

The character of this ornament is to my thinking Southern, but the writing might be North French.

24. MISSAL (SARUM).

Vellum, $12\frac{1}{2} \times 8$ in., ff. numbered i. ii. 1-256, double columns of 31, 40, &c., lines : music on four-line stave. Cent. xiii (near the middle), in a fine hand.

Old binding, skin over boards, remains of strap and pin fastening.

Collation. a⁶ (1 lines cover, 4 cut out) b¹² 1¹²-11¹² 12¹⁰ 13¹²-19¹² 20⁸ (wants 6-8): 21¹² 22¹²: c⁶ (wants 3: 5, 6, line cover).

On the fly-leaf (f. i) at top in a hand of cent. xiii is

Memoriale Henrici de Ciscestria canonici Exon. prec. lx. s.

Sir E. M. Thompson in *Proc. Soc. Ant.*, series ii, xvi, p. 222 points out that Henry de Chichester was precentor of Crediton and resigned that office in 1264.

In Oliver's *Lives of the Bishops of Exeter*, p. 300, he is noted as the giver of some vestments to the Cathedral. It may well be this Henry of Chichester who was Chancellor of Lincoln from about 1260 to 1268.

Contents:

In a larger and later hand than the rest	I
Iste oraciones dicuntur per totam quadragesimam ad missam de ieiunio usque ad cenam domini. prima de die secunda pro penitentibus.	
Exaudi quesumus domine supplicum preces	
iii. de s. maria iv. de omnibus sanctis v. pro uniuersali ecclesia vi. pro pace vii. generalis: followed by Secreta and Postcommunions.	
f. 2 ^b blank.	
Kalendar in black, blue, and red	
Kyries. Deus creator omnium, etc., f. 9. Gloria in excelsis (11 ^b). Sanctus (13). Agnus dei (13 ^b).	3
Benedicamus domino (14) all in double columns, noted.	
Benedictio salis et aque. Larger hand begins here	15
Proper of Time.	15 ^b
After Dedicatio ecclesie:	
Oratio S. Augustini ante introitum misse	142 ^b
Summe sacerdos	
After this, on f. 143 ^b is an erasure of several lines.	
In a larger script. Prayers for the recovery of the Holy Land	144
Deus uenerunt gentes.	
Preces.	
Deus qui admirabile prouidencia cuncta disponis	
Ecclesie hic quesumus domine preces placatus admitte	
Deus a quo sancta desideria	
Credo, noted	145
Prefaces.	
Prayers ad galeam, albam, zonam, manipulum, stolam, casulam: added in cent. xiv early (?)	148
148 ^b blank.	
Full-page paintings	149
Canon of the Mass, &c.	153
Adest o uenerabilis pontifex tempus acceptum ¹	156
156 ^b blank.	
Proper of Saints	157
Translation of S. Edmund Abp. added in cent. xv	191 ^b
192 blank.	
Common of Saints	193
Missae votivae	211 ^b

¹ Address of the Archdeacon to the Bishop on Maundy Thursday. See H. A. Wilson, *Magdalen Pontifical*, i. 156, 286 note.

- Ordo ad facienda sponsalia 219^b
 Ad uisitandum infirmum 220^b
 Commendacio anime, and Masses of the Dead, Burial Office 222^b
 Pro iter agentibus, 231. Benedictio pere et baculi, 231. Benedictio uestis, crucis, ensis noui, carnis in pascha, fructuum, panis in dominicis diebus, seminis, ad quecunque uolueris, 231^b, 232.
 Additions in other hands :
 (a) Missa communis de apostolis : de omnibus sanctis 232^b
 (b) Epistola et euang. de angelis.
 (c) Mass of the Cross : of the Resurrection.
 (d) Of Advent 233
 (e) Of Angels (xv). 233^b
 Prayers for the dead and for the Holy Land, to be said at nine stated seasons 233^b
 In the small script of ff. 9, &c.
 Sequentiae noted (one of S. Edmund K. M. Omnis fidelium ecclesia) 234
 Additions in other hands :
 Letabundus exultet 265^b
 Veni sancte spiritus 266^a
 Office of S. Cuthburga (xiv-xv) 266^b
 Gaude maria uirgo cunctas hereses sola interemisti et (xiv, xv).
 Parts of fly-leaf cut off : erased inscriptions on the verso.¹
 The Kalender is Sarum. David and Chad are absent. On Sept. 15 is Festum reliquiarum Sarum in blue. No entry that I can detect gives any help to determining the particular destination of the book.
 In the Sanctoral the office for S. Edmund Abp. is added on 169^b in the same fifteenth-century hand that has added the office for his translation.
 On 182 is a note (xv) De S. Cuthburga quere in fine libri.
 On 183^b is the Festum reliquiarum Sarum ecclesie.
 On 186 note (xv) of the office of S. Firmin.
 Francis occurs in Kalender and Sanctoral (186).
 On 189^b a note (xiii-xiv) of the office of All Souls.
 On 190^b marginal corrections (xv) to office of S. Edmund Abp.
 S. Hugh occurs in Sanctoral (190^b) but not in Kalender.
 Though I am unable, owing to insufficient knowledge, to bring out the liturgical interest of this manuscript, its importance to students of the Sarum rite is obviously very great. The suggestion has been made that it should be published entire in facsimile, and it is hoped that the project will be carried out.
 I am informed by the Rev. H. M. Bannister that the date must be later than 1244 (S. Edmund Confessor occurring in the Kalender) and possibly later than 1252, since the Octave of the Nativity of the Virgin is mentioned in the text, though not in the Kalender. The history of the settlement between the Feast of the Relics and the Octave is as yet uncertain.
Decoration. The pictured work consists of historiated initials and full-page paintings. These are in a fine rather archaic and stiff manner. The grounds are gold. They strongly resemble those in a Psalter at All Souls College, Oxford (no. 6), of which a specimen may be seen in pl. 39 of the Catalogue of the Burlington Fine Arts Club Exhibition of Illuminated MSS. (1908), by Mr. S. C. Cockerell. Mr. Cockerell is inclined to attribute both books to Salisbury.
 *1. f. 16. *Ad te leuauit.* Initial, with old linen guard. Kneeling bearded man holds up a nude figure (his soul : 'Unto thee lift I up my soul'). Building on L., altar with candle on R. Bust of Christ above in cloud.
 2. f. 26. *Christmas.* The Virgin sits up in bed suckling the Child : ox, ass, and manger in front. Joseph on R.
 3. f. 102^b. *Easter Introit.* Christ with resurrection cross and banner steps out of the tomb.

¹ One of these is : Non est michi (nisi ?) una tachia de argento qđ js'epi (quando suscepi ?) librum. ('There was only one silver Iasp when I received the book.')

4. f. 102^b. *Easter Collect*. The angel seated on the tomb. The women on R.
 5. f. 114^b. *Ascension*. The Virgin and Apostles, half-length: the feet of Christ ascending seen also.
 6. f. 117^b. *Pentecost*. The Virgin and Apostles, half-length: the dove descending.
 7. f. 117^b. *Pentecost*. Priest in blue chasuble: altar and two candles on L. Dove descending.
 8. f. 121^b. *Trinity Sunday*. God seated blessing: orb between His feet.
 9. f. 121^b. *Trinity Sunday*. Priest in blue chasuble: altar, chalice, and Host, on R. Head of Christ above.
 *10. f. 147^b. *Larger initial*. *Ordo Missae. Sursum corda*. Priest at altar, on which is chalice. Deacon behind holds up pax (?).

*11. f. 147^b. *Preface*. John Baptist on L. and an angel on R. hold between them a vesica in which is the Paschal Lamb.

Full-page pictures. Frames of patterned bands edged with blue, gold, or red.

12. Annunciation. Gold ground. Two trefoiled arches. Under that on L. Gabriel (face damaged) with scroll inscribed in Lombardic capitals AVE—DOMINUS. On R. Virgin with scroll, ECCE—FIAT MICHI. The dove descends towards her ear. Above the arches three angels, two at the sides with crowns, one in C. with censer.

*13. Nativity. Blue ground with white dots. The Virgin reclines (head to C.) suckling the Child. Ox and ass feed in front. A woman in red stands adjusting the coverlet over the Virgin. Joseph sits on R. White curtains looped up. Trefoil arch: angels censuring in spandrels.

*14. Gold ground. Cinqufoil arch. Censuring angels in spandrels. On an elaborate throne the Virgin: the Child in red on her lap leans over to take a scroll inscribed FILI DEI MISER(ER)E MEI from a priest, bearded, in blue cope over white, who kneels on R. On the steps of the throne are three small lions.

*15. Pink ground. The Betrayal. Architecture above. The kiss of Judas. Seven soldiers on L. Peter and Malchus. Christ has scroll MITTE GLADI(UM TU)UM I(N) VAGIN(AM). The soldiers and Malchus have dark faces (and so throughout in the Passion-scenes). Judas is red-haired and holds the hand of a soldier in order to guide him.

16. Gold ground. Two imperfect trefoil arches. The Scourging: Christ bound full face to the central shaft.

17. Blue ground with white dots, bordered with pink. Christ bears the (green) cross to R. Two men on L. (one with hammer), two on R. (one with nails).

*18. Gold ground. Christ on the (green) cross, nailed with three nails. Title IHC NAZARENVS REX IVDEORVM. On L. the Virgin supported by a nimbed woman: she has a scroll ANIMA MEA LIQVEFACTA EST. On R. John. Above the arms of the cross two angels half-length: one on L. holds the sun, red and grey, with face: the other the moon, with female face seen above the crescent.

19. Pink ground with white rings. Christ with cross and banner steps out of the tomb. Angel on L. plays fiddle, on R. harp. In front three mailed soldiers sleep.

*20. 153. *Initial to Canon of Mass*. Gold ground. Christ on the Cross (which is formed by the letter T): above, the Father half-length with orb, blessing. On L. the Church crowned, with red cross, banner, and chalice: on R. the Synagogue blindfold, with broken crescent banner, and inverted vessel whose contents are poured out.

These pictures are characteristically English: they show the boldness and the roughness of the style. Their colour is excellent, but the face-drawing is not skilful; the eyes are beady and doll-like. The general effect, however, is fine and the condition for the most part very good indeed.

25. FRAGMENT OF LECTIONARY.

Vellum, 10×8 in., ff. 24, text about 28 lines to a page, music about 15. Cent. xi? finely written: text in a large minuscule, words of the musical passages in small script: neums employed for the music throughout. Titles in red capitals. Initials in red, only slightly ornamented.

It was no. 596 in the Libri sale of 1859. The catalogue assigns it to cent. ix: a few lines are facsimiled in plate xxvii.

A foliation of cent. xviii? in ink runs from 194 to 217: it has been pencilled over or erased, and, as will be seen, the present first leaf ought to be the last.

Binding red velvet.

Collation. 1 leaf out of place follows last leaf. F⁶ G⁸ H (two: first and last leaves) I⁸ (the last leaf being now f. 1). The signatures are perhaps of cent. xv and look to me as if they might be Italian.

Contents:

Lessons and Responses, &c. (iii-vi) of the office of the Dead	1 (21)
" " (vii-ix) for the Virgin	2 (194)
" " De S. Michaelis Archangelo	3
" " In natali SS. Patriarcharum et S. Iohannis Baptiste	6 ^b
* " " In natali unius apostoli	10
" " In natali plurimorum martirum	13
" " In natali unius martiris (Lect. i only, imperfect)	16 ^b
" " A gap here.	
" " For a confessor, beginning with text of Lect. i	17
" " In natali unius virginis	20
" " In vigilia mortuorum (Lect. i, ii)	24

The present first leaf should follow here.

26. FRAGMENT OF MISSAL.

Vellum, $8\frac{1}{4} \times 5\frac{3}{4}$ in., ff. 8, 21-22 lines remaining on a page. Cent. xii, in a large fine hand, seemingly German.

These leaves were probably bound up in a manuscript or printed book as fly-leaves. They come from a Missal and contain:

End of Gospel for eve of Palm Sunday	1
Palm Sunday Epistle (part)	1
" " Gospel (Passio secundum Matheum)	1 ^b
Feria ii. Lectio Ysayae prophete	4 ^b
" " Passio secundum Marcum (beginning and end gone)	5
Another leaf of the Passion according to Matthew	8

The leaves are all mutilated at the bottom.

The binding is modern, of stiff parchment: and blank leaves of paper are added to make up the requisite thickness.

27. SPECULUM HUMANAЕ SALVATIONIS.

Vellum, 11 × 8 in., ff. 49 + 17, double columns, text 50 lines to a full column. Cent. xv early, good writing and rough pictures. Written in Germany.

Binding, stamped white pigskin over boards. One clasp remains.

Contains the full-page armorial woodcut book-plate of

Volprecht von Schwalbach, Stathalter der Boley francken, Commenthur zu Eslingen (or Ellingen) und Nürnberg, Teutsch ordens.
and that of Lord Crawford.

Collation. 5 paper fly-leaves. 1⁸-111⁸ (wants 3-6) iv⁸-vi⁸ vii⁸ (4 canc.). 12 paper fly-leaves (12th lines cover).

Speculum Humanae Salvationis.

f. 1^a blank.

Prol. Incipit prohemium cuiusdam noue compilacionis
Cuius nomen et titulus est speculum humane saluationis, etc.
O bone Ihesu da ut hoc opusculum tibi complaceat
Proximos edificet et gratos tibi faciat. Amen.
Aue maria gracia plena
Benedicta tu uirgo serena. Amen.

1^b

Text. Incipit speculum humane saluationis

3^b

In quo primo patet casus hominis et modus reparacionis.

After f. 18 is a lacuna: the lost leaves ought to have contained the last half of c. xvi and cc. xvii-xx (first half).

The text ends, f. 47^a, with the seventh Joy of the Virgin.

Quod nobis omnibus prestare dignetur dominus Ihesus Christus

Qui cum patre et spiritu sancto est imperpetuum benedictus. Amen.

ff. 47^b-49 are ruled but have no text. f. 49 has had another text on it, erased, not much older than the rest.

The scheme of the illustrations is that of the ordinary type of Speculum: two pictures at the top of each page. The work has been done by two artists, of whom the second perhaps hardly deserves the name of artist. He begins at f. 15^b and I think continues to the end of the book, improving to a slight extent as he proceeds. The artist of ff. 3^b-15^a is much superior: there is a pleasing softness about his forms and colours.

There are no backgrounds to the pictures, and no gold is used.

Names of the personages represented are written above the pictures, on ff. 3^b-6^a in the hand of the scribe of the text (which is uniform throughout), on the rest in a hand of much later type. These inscriptions cease at f. 33^b.

No explanatory prophecies are attached to the pictures.

The following noteworthy features occur. I compare with MS. Fitzwilliam 23 (*Catalogue*, pp. 51 sqq.), and with the list in Jameson and Eastlake, *Life of Christ*, ii. 423.

4. Temptation of Eve. Serpent half female, half dragon, winged and two-legged, stands on l.

5. Fall. Serpent with human head only.

10. Vision of Astyages. A tree grows out of the bosom of his daughter, who stands by his bed, crowned.

14. Tree of Jesse. In it is only a medallion with dove surrounded by six other doves.

18. Table of gold. Two fishermen hold net with table of gold, over water. Sun above.

The temptation of Christ, f. 15^b, is the first picture by the inferior hand.

f. 16^b. Manasseh, in captivity, sits crowned and robed, his hands chained to an upright on either side, a chain across his body.

After f. 18^b the following subjects are missing:

(Types of Last Supper.) The Passover.

Melchizedek and Abraham.

The soldiers sent to take Christ fall backwards.

Samson kills Philistines with jaw-bone.

Shamgar kills Philistines with ox-goad.

David slays 800 men.

The Betrayal.

Joab kills Abner.

David before Saul.

Death of Abel.

The mocking of Christ.

Hur spit upon by the Jews.

Shame of Noah.

Philistines mock blind Samson.

The Scourging of Christ.

Achior bound to a tree.

We resume with Lamech mocked by his wives.

On ff. 27^b sqq. the subjects are (following the Descent into Hell):

Christ binding and spoiling Satan.

Benaiah and the lion.

Samson and the lion.

Ehud and Eglon.

The Virgin trampling on Satan.

Judith kills Holofernes.

Jael kills Sisera.

Tomyris kills Cyrus.

Christ leads souls out of Hell.

The Exodus.

Christ delivers Abraham out of the fire.

Lot led out of Sodom.

The Resurrection, &c.

On f. 38^b. The Judgement.

The parable of the two servants above, the king calling for a reckoning with his servants, a round table before him: one hands him a purse. Below, the unmerciful servant led to prison.

On 39^b. Heaven, in three tiers: red ground. In the uppermost, Christ, the Virgin, and angels. Below, the Apostles and Virgins. In the lowest, ecclesiastics mitred, monks, &c.

After the seventh Joy of Mary, is a picture without text, occupying the space of two ordinary ones. It represents a friar in brown habit holding a green branch and driving four white sheep into a church on R.

28. ARMORIAL.

Vellum, 10⁵/₈ × 6¹/₂ in., ff. 10 + 98 + 3, text double columns of 34, 46, &c., lines. Cent. xv (1416).

Black morocco binding (cent. xix).

Collation. 8 leaves of paper written, 1 vellum fly-leaf, 1 paper fly-leaf. 1⁸ 2⁸ (5 canc.: 3 misplaced, now f. 25: 8? canc.) 3² 4⁴-6⁴ (4 canc.) 7² (2 canc.) 8⁶ 9² 10⁶ (4 canc.) 11⁴ 12² 13² 14² (wants 2) 15⁴ 16⁴ (4 canc.) 17⁴ (4 canc.) 18² (2 canc.) 19⁶ 20² (2 canc.) 21⁶ 22⁴ 23⁴ (1 canc.) 24⁶ (5; 6 canc.) 25² (2 canc.) 26² 27⁴ 28⁴ (3, 4 canc.) 29⁴, 3 paper leaves.

On the third paper fly-leaf is an old pencil press-mark U. 6, and a note in English. On the five following is an imperfect table in English (xviii) of the principal contents of the book. Then follows a vellum fly-leaf with notes in English in the same eighteenth-century hand on the contents of the work. The next paper leaf is blank.

The text begins with a prayer to the Trinity to assist the work in hand:

O sancta trinitas que es lux omnium sanctitatum: huic operi bonum initium concedere perseuerenciam continuare et finem felicem dare digneris ad laudem et gloriam tui ipsius exaltacionemque catholice fidei et unionis sancte matris ecclesie regaliumque fastigiorum milicie eciam et tocius mundans (l. mundane) nobilitatis presertim parcium europe felicem per eum et prosperum euentum.

It continues:

Anno gracie mill^{mo} cccc^{mo} decimo sexto pro benedicendo de rebus honorabilibus et eis contrariis tacendo iste liber fuit inceptus in tempore quo tenebatur et celebrabatur sacrum generale concilium constancie, etc.

After specifying the candidates for the papacy, the author says that he will proceed to describe the arms and badges of the princes and nobles who were present at the Council: 'que insignia uocantur in pluribus partibus europe arma. Et greci appellant seu nominant scilicet semaydi (σημῖδια, ἢ σημάδια) quod interpretatur

seu significat insignia. Et in aliis partibus uocantur seignars et presertim in portugaliam, quod idem est sicut insignia, ut predictum est et etiam credo quod est rectum et principale eorum nomen.

He then discourses of the origin of arms, instituted by Julius Caesar at the crossing of the Rubicon, and (on pp. 7-14) of the office of Herald. After this he says that he has travelled much during a great part of his life, and will describe shortly the countries he knows, and in the first place Italy and Rome.

*This section is headed on p. 1 by an upright oblong miniature of the Trinity: gold ground: the Father in blue, red, and green, seated, holds before him the crucified Son, over whose head apparently is the dove. There is also a decorative initial and partial border.

§ 2. p. 17. Headed by the banners and tiara and crown of the Pope and Emperor, the latter's banner bearing a single-headed eagle.

One leaf of the text is misplaced: it should follow p. 20 and is now pp. 25, 26.

The section begins:

Roma autem sita est quasi in centro ytalie inter tu(s)chiam et latinos populos

It ends with a list unfinished and faint at the end:

domini de petra . . . comites de mente (!) scudrio.

Two blank unnumbered leaves follow.

§ 3. p. 23. Germany. Headed by the badge (gold dragon vomiting flame) and banner (single-headed eagle) and crown of Sigismund.

Pro bene diuidendo germaniam suauius est in angulo terre germanie

Ends imperfectly, p. 24, Et in plana prima de suauius supra magnum lacum est sita ciuitas constanciensis (pp. 25, 26 are misplaced, as said.)

One blank leaf.

§ 4. p. 27. Spain. Headed by badge, banner, and crown of Castile and Leon, and by the style of 'Iohannes dei gracia rex de castella de leon', &c.

Text: Hispania est terra undique mari uallata

Treats of Castile, Leon, Galicia, Toledo, Andalusia, Cordova, Murcia.

p. 40. Arms and crests of the ambassadors from Castile and Leon to the Council of Constance, Bishops of Badajoz, 'Conchiensis', and five nobles.

p. 42. Blank.

p. 43. Device. Motto *pour lasce amour*, banner and crown of Aragon.

Style of Alfonsus rex arragonum, &c.

Text, Regna terre et dominia regnorum et corone arragonie

p. 45. Sicily. Banner and crown.

In partibus orientalibus est Insula Cecilie

p. 49. Cathalonia.

p. 50. Majorca.

pp. 51-2. Blank.

*§ 5. Portugal. p. 53. Device *pour bien*, banner and crown and style of Iohannes d. g. rex de portugaliam.

Text, Regni portugalie confines prouinciasque

On p. 55 we have some particulars as to the author.

Nunc prouincia seu pars Beiria uocata me ut de ea laudes representem acelerat. . . . Nec natale solum me ut ciuitatem lamecensem dicte prouincie Bairie silencio transeam permittit.

Ends imperfectly in a description of King John's capture of Ceuta 'anno proximo preterito'.

On p. 61. Arms of Alfonsus, Count of Barcellos (natural son of John I).

p. 62. Blank.

§ 6. Navarre. p. 63. Banner and crown. Style of Karolus d. g. rex Nauarre.

Regnum nauarre est ad introitum yspaniarum . . . regnum nauarre non tangit mari de aliqua parte

pp. 65-6. Blank.

§ 7. Naples. p. 67. Crowned shield, banner and crown.

On p. 71. Banner and three shields of nobles, Aurel. a. Urbaun, Masser. a. Nicolet, Zuff. a. Meil.

72-5. Blank.

§ 8. p. 76. Text in Spanish of cent. xvi, xvii. Description of Hungary.

La Ungria es la que tiene asu setentrion los montes Carpatios.

On p. 77. Device, banner and crown of King of Hungary.

On pp. 78-81. Nineteen shields of Hungarian nobles, with names.

On p. 82. Five shields drawn in pencil.

pp. 83, 84. Nine shields blazoned, without names.

§ 9. p. 83. Poland. Spanish text added.

Banner and crown of Rex de pollonia.

pp. 86-8. Twelve shields, without names.

§ 10. p. 89. Banner and crown of Rex de boemia.

90-2. Blank.

§ 11. p. 93. Cyprus. Device (*pour loyauté maintenir*), banner and crown and style of James d. g. rex de Iherusalem de cipria et de armenia.

Text. Regnum Chyprie est quedam insula.

p. 95. Banner of Knights of Rhodes.

Text ends unfinished on p. 101 on the island Madelin.

On p. 102. Two shields copied from two on p. 103, in red and yellow.

* On p. 103 are five shields, the first perhaps that of Humphrey, Duke of Gloucester (the Royal shield with a border of argent and azure): those of Fitzwalter, Stradling, Cheyny, and another.

pp. 104-6 have each five shields.

p. 107. Blank. On p. 108 a copy in red and yellow of a shield on p. 109.

On p. 109. Five shields. On 110 four shields, the only named one being that of D. guillermus de guerauscon: a fifth shield is drawn in ink.

p. 111. Banner and crown of Rex de Dina marga (Denmark).

112-14. Four shields on each.

115. Banner and coronet (a plain band), quarterly, 1 and 3 *gu.*, two leopards passant *or*, 2 and 4 *or*, a lion rampant *azure*, langued *gules*, the field semée of billets of the *second*.

116. Blank.

117. Banner, coronet, shield, and device of Ludouicus dux in esclesia et de briga.

118, 119. Ten shields of nobles, with names.

120. Five shields, blank, in outline.

121. Ten shields, blazoned, with names.

124-6. Fifteen shields, blank, in outline.

127. Five shields, three in outline, with beginnings of blazon: two blank.

128. Blank.

129. Full-page composition of the shield, banner, &c., of Ludouicus frater Elisabeth regine francie comes palatini renique bauarie dux et comes moritonii, etc. In the lower part a lady, seated on a staircase, holds a gold chain attached to the feet of a black eagle, surrounded with gold rays and holding a gold object in its beak.

130. Blank.

131. Five shields, one under a tent, with banners.

132-8. Thirty-five shields (German), all but one named.

140-2. Blank.

143. Banner and coronet. Quarterly, 1 and 3 *gules*, a knight on a white horse: 2 and 4 *or*, a death or demon *sable*, with sword and shield of the same.

144. Eight shields, without crests.

145, 146. Ten shields, with crests.

147, 148. Blank.

149 (numbered 249 and so onward). Three shields, with crests.

150. Blank.

151. Device, banner and coronet of the Duke of Savoy.
Text. Ducatus comitatus terre et dominia potentis ducis Sabaudie.
156, 157. Six shields (Savoyard), with names. 158. Blank.
159. Banner of Prussia.
160. Blank.
161. Two shields (Lerchtenberg and another).
162-4. Blank.
165. Two shields (Pelsewcz). 166. Blank.
167 (numbered 269). Nameless banner and coronet. Party per fess. On a chief party per pale: dexter *or*, head and shoulders of ox *sable*, langued proper, sinister, party per fess *gules* and *or*. Below, *azure* a griffin passant *or*. '270'. Blank
'271'. Banner and coronet of Austria.
272-4. Twelve shields, named (Austrian).
275. Banner and coronet of Samsonha (Saxony). 276. Blank.
277. Four small banners, supported by a gold crowned lion, and four shields, of Fredericus Lantgravius Duringe (Thuringia).
278, 279. Blank.
280. Six shields, three with names. 281, 282. Blank.
283. Banner and coronet of Brittany. 284. Blank.
285. Banner and coronet of Orleans. 286. Blank.
287 (numbered 289). Four shields (French), not named.
'290'. Banner and coronet of 'Bregonha' (Burgundy).
291. Three shields, of Lanscolot de bocheria, Antoninus de bocheria, and another. The first has by it a man in green robe and hat, holding a sun with the letter N in centre. Three blank pages follow.
293. Banner and coronet of Normandy. Verso blank.
All the blazoning is very bold and good. The book is very evidently unfinished. But I do not feel sure that it is the author's autograph: at least the text is faultily written.

29, 30, 31. NICOLAUS DE LYRA.

Vellum, 16 $\frac{3}{4}$ x 11 in., in double columns of 68 lines. Cent. xiv, xv (finished in 1402). In three volumes: modern binding.

Collation. Vol. I. 1¹⁰-13¹⁰ 14⁸ 15⁸ (2 a late insertion) 16¹⁰-30¹⁰ (10 canc.): ff. 305.

Vol. II. 1¹⁰-22¹⁰ 23⁸: ff. 228.

Vol. III. 1⁸ 2¹⁰ 3¹⁰ 4⁸ 5¹⁰-8¹⁰ 9⁸ 10¹⁰-15¹⁰ 16⁸-21⁸ 22¹⁰: ff. 202.

The history of this fine set of volumes is written in its colophons. On f. 202 of Vol. III we read:

E(x)plicit postilla super omnes libros biblie tam ueteris quam noui testamenti per florigerum expositorum egregium eximiumque sacre theologie doctorem Fratrem Nicolaum de lira ordinis fratrum minorum professorem uenerabilemque dudum sui ordinis prouintie Francie fratrem ac ministrum. notitiam ydyomatum hebreorum grecorum caldeorum sicque latinorum sine defectu habentem edita. Scripta per fratrem ugolinum marini gibertutii de sarnano alumpnum ordinis ante dicti minorum prouintie marchie. Ad ampliacionem solaminis diuinorumque eloquiorum contemplationem. Magnifici Incliti illustrisue prosapie domus nobilitate ornatę Malatestarum atque Domini Malatestę quondam serenissimi domini egregii ac militis strenuissimi domini Pandulfi de Malatestis. Cuius statum felicitet roboret et auguset incolumemque conseruet conditor cunctorum manu singula que regit ac disponit ad nutum diuinali. Expleta est in conuentu fratrum minorum pensauri. Anno domini M^o.ccccij. mens. April. Deo gratias.

The book, therefore, was written by Ugolino Marini Gibertuzzi of Sarnano, by order of Pandolfo di Malatesta, and finished in the Franciscan convent at Pesaro in April 1402.

Further, in each of the three volumes is a note at the end in these terms:

Partem istam postille Nicolai de Lyra cum aliis duabus super textum totius biblie Ill. Dominus Ludouicus de Gonzaga Marchio *Marchie* solita sua humanitate contulit conuentui huic Sancti Francisci intra mantuam ad fratrum ibidem commorantium usum et spiritualement consolationem. Anno domini .M. cccc. lxix. xxiiij. Martii.

There have been inscriptions in red on the fore-edges of all three volumes: but they are to me well-nigh indecipherable. That on Vol. II is the best preserved, running round all three sides. The alternate letters are gone in many cases. The following words are alone intelligible to me:

At top, probably: ludouico gonzaga.

On front: *domino* (?) marchione mantue.

At bottom nothing legible.

The Pandolfo Malatesta of the colophon seems to be the one who died in 1427. The Louis Gonzaga was third of that name, Lord of Mantua, surnamed Il Turco: born in 1414, died in 1478: his mother, who died in 1452, was Paula Malatesta.

The contents of the three volumes are as follows:

Vol. I. Prologue (1) without heading

*Hec omnia liber uite ecc. xxiiii . . . qui sine fine uiuit et regnat in secula seculorum amen.

Expl. prologus primus de commendatione sacre scripture in generali.

Inc. prologus secundus de intentione auctoris et modo procedendi.

Vidi in dexteram sedentis . . . descendamus ad literam exponendam

Genesis

In principio creauit deus celum et terram Obmissis difinicionibus curiosis

The biblical text is underlined in red.

*Exodus

Leuiticus

Numeri

Deuteronomium

Josue

Judicum

Ruth

1 Regum, 127^b. 2 Reg., 150. 3 Reg., 160^b. 4 Reg., 173.

Ends f. 182: Expl. postilla super libros regum Edita a fratre Nicolao de lira ordinis fratrum minorum sacre theologie doctore.

Inc. liber Paralipomenon. In die nomine amen . . . Colligite fragmina

2 Par.

Esdras, 197^b. Neemias, 200^b. 2 Esdras, 204^b. Tobit, 207.

Judith, 210^b. Esther, 214^b.

Job, 217^b.

Prol. in Psalt. Propheta magnus surrexit

Psalter

Ending f. 305^a. Colophon, 305^b, ending:

Mando lect > ori christum roget ore fide > li.
Ut det script > ori post mortem gaudia ce > li.

Scriptor qui scripsit cum christo uiuere possit.

There is also a note of cent. xvi, xvii.

Continens quaterna N° 47 et fol^a N° 280. It is not correct for this volume.

Vol. II.

Prouerbia: Ecce descripsi eam tibi tripliciter

Ecclesiastes, 13^b. Cantica, 19^b. Sapientia, 24^b. Ecclesiasticus, 33^b.

Isaias, 58^b. Jeremias, 96^b. Treni, 116^b. Baruch, 119^b. Epist. Ieremie, 121^b.

Ezekiel, 122. Daniel, 154. Hist. Susanne, 170^b.

Prophetæ minores

1 Machabeorum, 199. 2 Mach., 206^b, ending f. 213.

Nicholaus de Lyra de differentia nostre translationis ab hebraica ueteris testamenti (title taken from colophon) 213

Sapientiam scribere in tempore uanitatis.

Ends f. 228^b: magis autentica reputatur.

Expl. tract. de diff. nostre transl. ab hebr. uet. test. editus a fr. Nic. de lira ord. frat. min. Deo gratias.

Later note:

Continens q^a N^o 33 et fol^a N^o 269 (incorrect).

Vol. III. Mattheus (quattuor facies uni), 1. Marcus, 29. Lucas, 35^b. Johannes, 51^b.

Ending f. 83.

Inc. tabula super euangelia ad uidendum ubi plures euangeliste idem dicunt et ubi quilibet singula ut patet in canone tabule 83

Quidam doctores antiqui . . . ponitur nomen euangeliste cuius euangelium tabulatur.

The tables of the Ammonian sections begin on 83^b and end on 87^b.

Inc. collectio de epistolis Pauli

87^b

Actus

154^b

Epistolae Catholicae

172^b

Apocalypsis

185^b

Ending f. 202^a. The colophons have been given above.

The later note says, again incorrectly:

Continens q^a No. 37 et fol^a N^o 300.

The pictured and other decorations in these volumes are as follows:

Vol. I. f. 1. A fine full border of conventional foliage with birds and grotesques. At the bottom the Malatesta arms. Argent, quarterly, an eagle displayed *sable* in each quarter, on this a cross *gules*, over all an inescutcheon, quarterly, 1 and 3 *gules*, a lion rampant *argent*, 2 and 4 barry of six *or* and *sable*.

Initial. Blue ground with gold crosses. Lyra in grey habit sits writing at desk: he is beardless.

1^b. Second prologue. Border at top and bottom and down the middle.

Initial. Christ, seated in white, with book, blessing: blue ground.

2^b. *Genesis*. Fine border. In two medallions at bottom. A collared leopard lying down and a hare feeding.

Painting across top of page, in two compartments: deep blue ground.

(a) God, in deep blue dalmatic, with red and gold embroidery and blue fringe over rose-coloured dress, holds the hand of Adam kneeling, nude, by a wooded mount, and touches him with a rod.

(b) God, habited as on L., holds the hand of Eve, who emerges from the side of the recumbent Adam.

Each chapter throughout has a fine decorative initial.

10^b. Sections of the Ark with some decoration.

19^b. Partial border.

36. *Exodus*. Full border with grotesques: magnificent.

Initial. Two half-length figures. Above, Pharaoh in blue with red turban and crown. Below, Moses in blue cap with blank scroll.

56. The Ark of the Covenant, with the Cherubims, all in gold: two forms are shown on blue ground with blue foliage heightened with white.

57. The shewbread and two figures of the candlestick in gold on deep blue.

57^b. The curtains. 58. The boards of the tabernacle: in colour.

59. Two figures of the altar: green ground, with vermillion pattern.

59^b. The High Priest in his robes. He stands on green ground, flowered: background gold with trellis of blue and red.

63. Diagram of the Two Tables.

66^b. Plan of the tabernacle.

*67. *Leviticus*. Splendid full border, with medallions of clean and other beasts, dog (?), apes, white dog, pigeon, head of ox eating grass: parrot.

Initial. Moses horned, aged, kneels; head of God above, on R.

81. *Numbers*. Full border, rather coarser; fine panels of gold pattern.

Initial. Moses with scroll: not horned, half length: gold ground.

82. Plan of Camp.

96. *Deuteronomy*. Full border with monsters.

Initial. Moses half length in blue cap with scroll passing round the back of his neck: he points upward.

110^b. *Joshua*. Full border with collared leopard, goats, &c.

Initial. High priest in blue robe with red and gold breast-plate, &c., long scroll passing behind his head: red cap: he points upward.

118^b. *Judges*. Full border.

Initial. Half-length white bearded figure in blue. Gold ground.

126^b. *Ruth*. Full border: flowers growing out of gold vase at bottom.

Initial. Naomi and Ruth full length with scroll: gold ground.

127^b. 1 *Reg*. Full border with thistle, &c.

Initial. Saul in red robe with white pattern kneels. Samuel nimbed in blue-white robe, on R., crowns him. Trees behind: blue sky starred.

140^b. This leaf is of cent. xvi.

2 *Reg*. Full border, coarse.

Initial. David playing harp.

*150^b. 3 *Reg*. Full border with medallion: a king in gold robe with sceptre holding small dog. Bust of a youth with diadem facing L: gold ground, red and gold robe. Man shoots arrow up to R. At bottom L. youth carrying tree on shoulder, man and dog attack him: R. a similar scene, with two dogs and man pulling at the tree on R.

A swallow-tailed butterfly in R. border.

Initial. Solomon throned in red and gold robe.

153. List of rulers. 153^b. Plan of temple. 154. Section. 154^b, 155^a. Other plans. 155^b. A capital of a column in gold and colour with fine patterns, ending in a fleur-de-lys. Ground light and dark blue, patterned.

156. Another capital in green, red, and gold on ground like the last.

The Brazen Sea red, green, and gold: blue ground.

156^b. Sections of the brazen sea.

157. Two figures of lavers, gold on green and red bases, light and dark blue ground.

*163. 4 *Reg*. Full border with peacock, &c. Medallion L. youth in red stands in water, a fish on his shoulder which he makes to drink out of a red vessel on L. R. a woman in blue and vermillion seated nursing a red object and looking to L.

Initial. Prophet in fine red patterned robe, seated on blue patterned seat, with long scroll.

180^b. Two diagrams of the dial of Ahaz, circular; one has a pointer.

182^b. 1 *Paral*. Full border with medallion of two deer.

Initial. Nimbed beardless man sits writing: eagle on R.

190^b. 2 *Paral*. Full border: medallion. Woman with bow: youth on horse full face, hawk on hand: soldier in plate armour (these in blue). Camel couchant, lion eating deer: ox couchant.

Initial. High priest seated on red and gold drapery, with long rod; gold ground with blue trellis.

197^b. 1 *Esdr*. Border with hawk and collared leopard.

Initial. Ezra with long scroll full length: gold ground.

200^b. *Neh*. Border: medallion of hound curled up: horseman with hawk and hounds: hawks on perch and ducks below.

Initial. Nehemiah half length nimbed, with scroll.

204^b. 2 *Esdr*. Border of clusters of grapes (in black and gold) on solid band of red and gold, green vine branches twined round it.

Initial. Half-length nimbed man with scroll.

207. *Tobit*. Border with medallion of couching deer.

Initial. Half-length prophet with scroll; green ground, patterned.

210^b. *Judith*. Border.

Initial. Judith half length, rich robe with gold pattern, and scroll.

214^b. *Esther*. Border.

Initial. Esther nimbed full length in purplish robe, green-lined sleeves: diadem and scroll.

217^b. *Job*. Border.

Initial. Job nimbed half length, crowned, in rich red and gold robe with scroll: blue ground.

238. *Psalter prol.* Fine border, with hawks; medallion of collared hound (head only), hawks, and ducks in water.

Initial. Beardless prophet half length with scroll: very fine.

239. *Beatus uir*. Fine border. Medallions of busts of a youth or girl with diadem and white collared shirt or doublet; one on L. full face, the other turned to L.: gold ground.

Initial. Christ seated with book blessing. Gold ground.

250^b. *Dominus illuminatio*. Border.

Initial. Beardless prophet, with scroll, nimbed, points to his eye: blue ground.

256^b. *Dixi custodiam*. Border.

Initial. Beardless prophet half length in blue cap.

263^b. *Dixit insipiens*. Border.

Initial. Fool, bald, with stick: half length: blue ground.

277^b. *Exultate*. Border: medallion of man in blue in kneeling attitude.

Initial. David beardless half length with harp: blue ground.

285^b. *Cantate*. Border: medallion of wolf catching hare, amid flowered grass.

Initial. Surpliced cleric, half length, singing from book on desk on R.

292. *Dixit dominus*. Border: medallion of squirrel.

Initial. Christ seated with book blessing.

Vol. II.

1^a. *Prol. to Proverbs*. Fine full border with arms as in Vol. I: duck and hawks.

Initial. Solomon beardless, crowned, not full length: book on knee: points to R., blue ground.

*13^b. *Ecclesiastes*. Border: panels of gold work of oriental aspect on grey-blue ground.

Initial. Rather coarse. Solomon half length with scroll: green ground with red flowers.

19^b. *Cantica*. Border: gold grapes: a remarkable panel of white feathery pattern on deep blue.

Initial. Solomon pointing to R. Deep blue ground.

24^b. *Wisdom*. Border.

Initial. Bearded man faces R. with scroll, half length: blue ground.

32. *Ecclus.* Border. Crested hawk in gold. Medallion of man about to mount a white horse with red saddle, among trees.

Initial. Old nimbed bearded man, half length, with scroll: green ground with red flowers.

58^b. *Isaiah*. Border: swans in medallions.

Initial. Isaiah in girdled blue robe over red, with scroll. Gold ground.

*62^b. Vision of Isaiah, by another hand, pale colours, no ground. God seated with orb, a building (the temple) below His feet. In air on either side a seraph (head with six wings, in red).

82. Two coloured diagrams of the dial of Ahaz, circular.

96^b. *Jer.* Border, medallion of hart running to L. among trees: a hound's head, just catching it.

Initial. Jeremiah half length, nimbed, beardless, in red cap with scroll, blue ground.

116^b. *Lamentations*. Border, red roses on panels.

Initial. Head of Jeremiah bearded, nimbed: blue ground.

119^b. *Baruch*. Border: white patterns on blue.

Initial. Baruch nimbed in cap looks to L., with scroll: bust.

121^b. *Epistle of Jeremy*. Border, hawks in medallions, one with green serpent's neck and erected head.

Initial. Bust of Jeremiah with scroll.

122^a. *Ezek.* Border, dragon and red bird in medallions.

Initial. Ezekiel beardless in red shading his eyes and looking up: half length, blue ground.

*123^a. Vision of Ezekiel. Oblong picture. Above, God on lion-throne holding orb and tree. Ground gold with blue trellis. Red clouds below His feet. Below, blue ground. In C. six-winged four-headed cherub. Below a medallion (blank, partly inscribed with explanation): R. and L. rocks.

*123^b. Vision. Full page: frame inscribed with sham Cufic letters in gold on white ground. The general arrangement as in the last: but the cherubs are four separate figures with heads of lion, man, ox, and eagle. Below them a blank medallion, and rocks; a very gorgeous composition.

126. Diagram of temple. 138^b, 139^a, 139^b, 141^b, 142, 143, further plans and diagrams: on 143^b a view of the temple as a three-towered edifice. 146^b. The altar. 147^b. Plan, coloured. 149^b, 150^a. A large plan. 151^a. Plan of the city.

154. *Daniel*. Border. Medallions of water birds and a sleeping bear.

Bust of Daniel, old, in initial.

167^b. Genealogical table of the Diadochi from Alexander to Antiochus Epiphanes and Ptolemy Philometor. Busts of the kings with sceptres in medallions with blue and red ground. Not by the artist of the borders.

170^b. *Hist. Susan*. Border. Bust of Susanna in initial.

172^b. *Hosea*. Border. Fine patterns on blue ground. Bust of Hosea, old, in cap, with scroll, in initial.

178^b. *Joel*. Border. Monsters and a fledgling bird in a nest looking at eggs: very good.

Initial: prophet with scroll.

180^b. *Amos*. Border. Eagle on rock, and cock feeding.

Prophet in initial.

184. *Obadiah*. Border. Peacock, collared leopard.

Prophet in initial.

184^b. *Jonah*. No border: bust in initial.

185^b. *Micah*. Partial border and bust in initial.

188. *Nahum*. Similar, but more important border.

189. *Habakkuk*. Similar. 190^b. *Zephaniah*. Similar.

191^b. *Haggai*. Similar.

192^b. *Zechariah*. Full border with large parrots.

Initial. Zechariah as priest with breast-plate and scroll. Full length.

197^b. *Malachi*. Small border.

199. 1 *Macc*. Border, fine panel of blue patterned.

Nimbed bust with scroll in initial.

199^b. Genealogical table of the Antiochi, &c., with medallion: by the same hand as 167^b.

206^b. 2 *Macc*. Border: half-length figure in initial.

214. *Lyra de differentia lat. et heb*. Border: medallion of water birds and cock. Bust of aged man bearded and nimbed, in initial.

Vol. III.

1^a. *Prol. to Matt*. Border with arms: medallions with Gothic letters in gold, g, a, p, g, and monogram of m. i (?). Head of leopard, head of girl facing L. Medallions of Gabriel and the Virgin kneeling.

Initial. Christ seated on vesica with book blessing. Evangelistic emblems above and below.

29. *Mark*. Border with very large red-winged lion at bottom, with book.

Bust of Mark in initial.

38^b. *Luke*. Border with large winged ox below, with book: bust with ox's head in initial.

36^a. Smaller border with similar bust in initial.

50^b. *John*. Border: bust of eagle on gold ground.

Initial. John seated on ground writing: gold ground.

83. *Prol. to Canons*. Partial border.

87^b. *Rom*. Border. Bust of Paul with sword.

99^b. 1 *Cor*. Border. Bust of Paul with sword.

112. 2 *Cor*. 119^b. *Gal*.

123. *Eph*. Hart in medallion. 126. *Phil*. 128. *Col*. Red border.

129^b. 1 *Thess*. Partial border: initial of Paul. 131^b. 2 *Thess*.

132^b. 1 *Tim*. 135. 2 *Tim*. 136^b. *Titus*. 137^b. *Philemon*. 138. *Heb*.

154^b. *Acts*. Hawk in border. Nimbed bust in initial.

172^b. *Prol. to James*. Border. Beardless bust in initial.

175^b. 1 *Pet.* Bust of Peter. 178^b. 2 *Pet.* Similar.

180^b. 1 *Joh.* Eagle head and bust. 184. 2 *Joh.* Bust of John. 184^b. 3 *Joh.* No picture.

184^b. *Jude.* Dragon in initial.

*185^b. *Apoc.* Splendid eagle with book in border. Demi-eagle with scroll in initial.

The decoration is very splendid: but especially noteworthy are the studies of birds and beasts which occur in the borders.

32-37. COLONNA MISSAL.

Vellum, 370 × 260 mm., six volumes.

The volumes were in the Sciarra-Colonna Library at Rome until 1874 at least: they were seen there in that year by Mr. J. W. Bradley.

What I offer here is a mere description of this famous set of books. Anything in the nature of a critical study of them must be the work of one who is an expert in the art of the Italian Renaissance.

32. Vol. I. *Binding*: red morocco with gold tooling: central oval, bearing the crowned column of the Colonnas, surmounted by a cross: probably of cent. xvii.

Collation. 1 fly-leaf. a¹⁰ b¹⁰ (wants 10) c¹⁰ (1, 2 canc.) d¹⁰ (+1) e¹⁰ f¹⁰ g² (wants 2) h⁸ i¹⁰ (10 canc.) k¹⁰ l¹⁰ m¹⁰ (10 canc.). ff. 1: i-cvii.

Contents:

Index missarum quę continentur in hoc uolumine. In primis

Missa dominice prime adu(e)ntus, fol. i.

Missa sancti stephani prothomartyris, fol. xxi.

Missa sancti ioannis euangeliste, fo. lxi.

Missa sancti ioannis baptiste, fo. 79.

Text, 15 lines to a page: very large Italian Gothic hand.

The verso of the fly-leaf is blank.

f. 1^a. A magnificent page, the work of a supremely skilful artist. A broad frame edged, and divided, by plain gold bands surrounds it, running to the very edge of the leaf. This frame is divided into four long fields occupying the main part of the four sides and four rectangular angle spaces. The ground, little of which is seen, is of all gay colours, blended so as to represent some rich marble. In the angle spaces and in the middle of each side is an oval or circular medallion representing a classical cameo with white figure on black ground. These cameos represent (L. from top):

1. A cupid on a sea-horse.

2. Apollo, with bow and arrow in either hand, the Python (a dragon) at his feet.

3. Orpheus, nude, with wreath, playing the fiddle: Cerberus looking out of a cave in a rock on R.

(R. from top):

4. Triton (half fish). Amphitrite on his back, a cupid playing with his tail: or Neptune and Amymone.

5. Apollo pursuing Daphne, who is changing into a laurel-tree.

6. The rape of Ganymede. A youth below, holding a dog in a leash, and another seated on R., both looking up.

Alternating with these are medallions representing gold coins, two at each side and one at top. The latter has on it a beardless head facing L.

On L. the 'coins' represent: 1. Europa on the bull.

2. A woman, perhaps Myrrha, changing into a tree: a bearded man on R. embraces her. A river-god, with cornucopiae, reclining on L.

- On R. they show: 1. Pluto carrying off Proserpine in a *biga*.
2. Demeter with torch in her car drawn by serpents.

The centre of the lower margin is occupied by the Colonna arms surmounted by a cardinal's hat set on blue ground with gold flourishing, within a circular frame of two gold bands, the ground between, red, set with gold ornaments, pearls, and other jewels.

The intervening spaces are filled with genii, satyrs, harpies, sphinxes, &c., admirably painted, some of which serve to support the medallions and 'coins'.

Within the frame:

At top an oblong panel of dark blue with gold flourishing, bearing the title, in gold:

Dominica tertia de aduentu statio ad sanctum | Petrum. Introitus.

Below this the text. *Gaudete in domino semper*, etc., in ordinary ink.

The initial is set in a large rectangle. Gold ground, with genii, and woman growing out of conventional foliage. A central oval surmounted by a scallop shell containing a bust of Serapis. Jewels. In the oval a miniature of St. John Baptist, half length, a handsome boy with light brown hair and skin robe. He leans his R. elbow on a marble sill in front. His R. hand points to a cross of sticks held in his L. hand, which rests on a sleeping lamb. A scroll lies on the sill (*e*)CCE · AN(*gnus dei*). Behind, on L., is a rock, and on R. a landscape with water and mountains.

In the pages that follow there is a long series of important initials with bands or panels of ornament, detached, in the margin. These are painted with great skill, but are undoubtedly the work of an inferior artist. The style is, of course, Renaissance classical.

Jewels, medallions, and cameos are of frequent occurrence, and we have also natural foliage, birds, and insects.

One striking and offensive feature is the occurrence of grounds shot with gold lines. These occur also in the Psalter of Paul III.

I shall not attempt to describe these initials and ornaments in detail, but to specify the subjects or the more striking features which occur in them:

- i^b. Mitre. St. Peter with keys. Initials, P.C.C. (Pompeius Cardinalis Colonna).
- ii^a. Bust of Virgin with palm.
- ii^b. Virgin with vessel (Magdalene). Cameos, Hercules and Judith (?).
- iii^a. Cameo. Façade of classical church, with pediment.
- iii^b. St. Paul. Good.
- iv^b. Cameo of warrior.
- vi^b. Cameo. Colonna arms.
- viii^b. Priest at altar. Good.
- ix^a. Bust of warrior. Cameo, nude woman with lyre seated on rock.
- x^a. Unusual style of colour.
- xi^a. Cameo. Youth and maid join hands before Cupid.
- xi^b. Cameos in green and red.
- xii^b. Bust of youth on dark ground in costume contemporary with the artist: very good. Two small cameos.
- xiii^a. Cameo. Head of youth.
- xiv^a. Cameo. Pope in prayer.
- xvii^a. Cameo. Christ preaching.
- xvii^b. Cameo. Judith and Holofernes: two other small cameos.
- xviii. Cameo. Colonna arms and two figures, one with aplustre.
- xviii^b. In the initial two Hebrew words, נָתַן and נָתַן.
- xxi. *Mass of St. Stephen*. A large initial by the first and best artist. It measures 55 × 58 mm. The frame is plain gold. The ground marbled, as on f. 1. Four genii surround the central picture. The two at top each hold a stone in one hand, and with the other support a golden crown in C. Of the two below, the one on L. supports a green bas-relief in gold frame, representing the stoning of Stephen. The other embraces a basket full of stones.

The central picture represents Stephen on one knee, with hands slightly extended: stones on his head and shoulders. He is young and vested in a gold dalmatic. A landscape behind.

At the R. of the initial is a clever piece of painting representing a wound in the vellum, the torn and crumpled edge of the initial protruding.

A band of ornament, which may be by the second hand, runs down the page on L.

xxi^b. Has some of the curious light colouring noted on x^a.

xxii^b. Cameo in blue, the Presentation.

xxvi^b. Phoenix in red.

xxviii. Cameo. Priest with chalice. Colonna arms. Tiara.

xxviii^b. Cameo. Priest with chalice.

xxxvi. A cupid peeps out of the initial.

xxxviii (*Canon of the Mass*). An important initial, with massive gold frame: dark blue, dark red, and gold within. A central cameo of Christ on the cross. Behind the latter is the column, surmounted by the crown of thorns—an allusion to the Colonna arms. This initial is of decidedly inferior execution.

The initials are of the plainer type (gold, dark red, dark blue) up to f. l.

On lii is a very bad piece of ornament: another by the same hand on f. liv.

lxiii. An open book; clever.

lxviii^b. Noteworthy ornament.

lxxviii^b. Blank.

lxxix. *Mass of St. John Baptist*. Another magnificent piece of work by the best artist. The general arrangement is the same as for f. i, but here the framing is in dark blue and the ground is plain gold.

The scheme of decoration is very different; the motives mainly drawn from *Egyptian* art—very likely the first instance of its treatment by a European hand—with some excursions into classical antiquity.

Each of the four sides shall be described separately.

Top (reading the whole way across).

L. corner. A man facing R., and blue vase.

C. In C. a bas-relief, blue ground, gold figures, green frame. A woman making an offering to a bull (Apis). An Egyptian crown between them. Back to this, on either side, are two cats, each with one paw touching a vase. At the ends are two Egyptian crowns.

R. corner. A lion facing L.

Left side, from top. The Column of Trajan, with two genii seated on the base, below it a relief, white figures on back: seated man facing a baboon-god. Next a green (bronze) 'term' of Jupiter Ammon, with hieroglyphics (pronounced by experts to be 'bogus') inscribed on it.

A relief, gold figure on red.

A seated baboon-god holding two blue sceptres.

Right side. A granite obelisk inscribed with hieroglyphics: two genii on the base of it. A blue and gold hanging is behind it, and above this are two upright bronze reliefs, with winged figures.

Below, a relief, with three white Egyptian figures on black ground.

A red medallion, Deo Sarapidi, with rayed bust of Serapis, supported by genii; on either side is a blue female 'term'.

A relief in yellow: woman, with sistrum, reclining: a swan on L.

Two granite statues of a lion-headed and a dog-headed god: between them a relief (gold on black) of a bearded god: hieroglyphics.

The base of this is purple and has hieroglyphics.

Lower margin (across the page).

L. corner. Statue of Osiris (?) holding crux ansata, green hanging behind.

C. In C. the Colonna arms, two genii above with cardinal's hat.

R. and L., facing inwards, two black sphinxes, with gold hieroglyphics on their bases. On the back of each a genius holding the strings of the hat.

Above these, on L. and R., are two oblong tablets (dark red, with blue frames), inscribed in gold capitals:

(L.)	· DIVO ·	(R.)	· CARDINALI ·
	· POMPEIO ·		· COLVMNÆ ·

The R. lower corner, in a green (bronze) frame, a relief (gold figure on dark red ground, with gold dots) of a Pharaoh (?), seated, facing L., with sceptre: on L. a square pillar with a vase on the top.

Within the frame:

At top, a band of dark red, with gold flourishing, inscribed in gold:

In natiuitate sancti io/annis baptiste.

Large initial D (to *De uentre matris mee uocauit me*), rectangular frame of pale purple: ground gold. The upright stroke of the D is formed by a figure of Hercules holding up Antaeus. The loop on R. is partly formed by the figure of the Ephesian Artemis, black and white, many-breasted, two lions on her shoulders, two deer beside her.

In the central oval a miniature. Zacharias, old, in yellow scarf, red robe, blue skirt, sits on the ground looking up, pen in hand, to a winged boy on L., who points up. On Zacharias' knee is a scroll inscribed יוחנן שמו (Iochanan shemo = John is his name). Behind, on L., a rock; to R. a landscape.

lxxxvi. Cameo. A sacrificial scene. In the initial two heads in gold.

xciii^b. Two deer.

xcvi. Cameo. A girl's head, and the letters D. A.

Provision is made in the rubrics for the presence of the Pope.

Loose in the volume is an old letter cover. A sua Eccellenza . . . Il Sig^{ra} Principe R. Matteo Barberini Colonna di Sciarra, Roma, probably of cent. xviii.

Up to f. xxxviii the decoration is by two artists, A (fols. i and xxi) and B. The Canon of the Mass (f. xxxviii) has initials by a third and later one, C (gold, dark blue, and dark red), with occasional panels of ornament very badly done. This goes on to f. l, where B reappears on a single page: C continues to f. lxii, where B resumes: f. lxxix^a is by A: otherwise B continues to f. xcix^b: on f. c, C reappears and finishes the volume.

33. Vol. II. Binding red leather, with gold tooling, plainer than that of Vol. I, uniform with Vols. III to V. Arms in centre of each side.

Shield of three parts per pale. 1. Dexter, six stars of six points within a border. 2. Keys in saltire with cord connecting them, intersected by an umbrella-shaped canopy on a staff. 3. Sinister, column.

Surmounted by cross crosslet and cardinal's hat.

Collation: 1 (one: the last leaf of a quire) 2¹⁰-4¹⁰ 5⁸ 6¹⁰ 7 (one) 8¹⁰-10¹⁰ (wants 9, 10) 11¹⁰-19¹⁰. 168 ff.

Text, 15 lines to a page.

Contents: f. 1^a blank.

Rubr. Feria quarta cinerum ante missam benedicuntur cineres, etc.

1^b

Feria quarta cinerum Statio ad sanctam Sabinam. Ad missam

8

An important initial, in massive gold frame. In the centre is a gold bas-relief representing a priest communicating a congregation (or possibly giving them the ashes): about it is a purple scroll inscribed in gold *Memento homo quia cinis es et in cinerem reuerteris*. The initial is in gold to imitate metal-work: the ground dark red and dark blue, with gold.

Dominica quarta in quadragesima Statio ad sanctam crucem in ierusalem. Ad missam

29

The initial is of the same general character. In the centre is a gold bas-relief (oval) of the Feeding of the Five Thousand. Below it is a nude boy kneeling, full face, holding up two fishes in his L. hand, and pointing to five loaves with his right hand.

f. 50 has been covered with text on both sides, which has been carefully washed off.

f. 51. *Canon of the Mass*. An important initial, in the frame are (at top) the Dove (R. and L.) the Colonna column and crown (below) a cherub: in white on scarlet ground.

ff. 50-78 are really an intrusion at this place. The text of 49^b is continued on 79: but has been erased to the extent of ten lines. A patch (now mostly removed) was pasted over it. It is followed by:

In die palmarum completa tertia et aspersione aque, etc. (Blessing of Palms)

79

On f. 100 is a good piece of ornament by the *second* artist of Vol. I (B): also on f. 101.

f. 103. Mass of Palm Sunday.

The initial has a gold bas-relief of the Entry into Jerusalem, held by a cherub. A gold processional

cross, palms, the Colonna shield, and a green hat, are above and below. The ground is mainly blue, with green branches.

103^b. Cameo. Priest at altar.

127^b. Cameo. The body of Jesus supported by a boy angel. In the initial a red angel adoring.

128^b. In green: priest at altar. Again on 130, 133^b.

129^b. Remarkable ornament with a globe bearing a column.

132. Initials P. C. C.

134^b. Medallion in gold, head of an emperor, laureate, facing R.

138^b. Remarkable design in white on gold.

Feria quinta in cena domini (title in blue and gold)

140

The initial has a gold bas-relief of the Last Supper, held by a cherub, in front of whose body is a cross.

The initial is in 'metal-work' on dark red ground with green and white outside.

141^b. Medallion: an apostle reading: good: marbled ground.

144^b. Medallion: John Baptist, a youth pointing to a cross which he holds, scroll ECCE . FIDES . D.

148. Cameo. Emperor with veiled head.

149. Another.

151. Gold: head of a youth.

159. Camafeu gris: head of an emperor.

The ornament of Vol. II up to f. 100 is by the *third* artist of Vol. I (C). After f. 100 it is by the *second* (B): with the exception of three or four of the large initials which are by C, and are of the common type—gold frames, gold on dark blue and dark red.

34. Vol. III is uniform in respect of binding, script, and (generally) decoration with Vol. II.

Collation. 1² 2¹⁰ 3¹⁰ 4⁸⁻⁸ 9⁶ 10⁶ 11¹⁰ 12⁴ (wants 4): 87 ff.

Contents: The first leaf (unnumbered) blank.

In natiuitate domini in prima missa. Statio ad sanctam mariam maiorem. Introitus

i

Dominus dixit ad me.

A large initial. An angel holding a blue tablet (supported by his R. leg) with gold frame inscribed in gold: *Gloria in altissimis deo*.

Initial in gold behind him: green and gold ground within, red and gold outside: frame blue and gold.

i^b. Medallion in green. 1. Apollo flaying Marsyas (a satyr).

2. A seated man with a lyre: nude woman by him.

Cameo: the Father with orb, blessing.

ii. Camafeu gris. Paul and a king (Titus) reading. Initial to the Epistle (taken from the Epistle to Titus).

iii^b. Green: priest at altar: also vi, &c.

ix^b. Colonna arms: initials P. C. C.: beautiful colour.

xiv^b. Tiger-moth.

In secunda missa

xvii

Large initial: gold bas-relief of the shepherds: rays above.

xli^b. Blank.

xlii. *Canon of the Mass*. Large initial: central relief, gold figures on green: a Pietà of two figures.

The words of institution are here in gold. In Vols. I, II they are in black: in IV, V, VI they are thus treated: in IV red capitals, in V red for the Host, black for the chalice, in VI in large red *Gothic* script.

A long interval with only ordinary initials.

f. lxviii. Blank.

Ad missam maiorem

lxix

A large initial: gold bas-relief of the Adoration of the Shepherds. Below it a nude cherub with purple scroll inscribed in gold: *Et verbum caro fa(c)tum est*. Ground dark blue, red, green. Initial in gold.

Ornamented initials follow.

lxxix. In gold: the three Graces.

Grisaille: a sacrificial scene.

lxxix^b. Two cameos.

lxxx^b. Heads on green.

The foliation goes to lxxxv. The first and last leaves (blank) are not numbered.

The ornament is thus distributed:

ff. i-xvi (Missa in aurora): work by the *second* artist of Vols. I-II (B).

xvii-lxviii (secunda missa): work by the *third* artist (C).

lxviii-end (maior missa): work by the *second* artist (B).

35. Vol. IV is uniform in respect of binding and ornamentation with the preceding volumes, but is written in a fine upright *Roman* hand.

There are sometimes 16, but usually 15, lines to a page.

Collation. 1 fly-leaf. 1⁸-12⁸ (wants 7, 8). 1 + 94 ff.

Contents: on the last page is a table in the same hand as the text:

Index missarum quae continentur in hoc volumine. In primis

- i. Missa Resurrectionis domini, fol. i.
- ii. Missa Ascensionis domini, fol. li.
- iii. Missa in die sancto Pentecostes, fol. lxi.
- iiii. Missa sanctissimę Trinitatis, fol. lxxiii.
- v. Missa sacratissimi corporis Christi, fol. lxxxiii.

f. 94. Ioannes Rochus uenetus, Capellae sanctissimi domini nostri Pauli Papae *quarti* scriptor. Anno à partu virginis .M. D. LV. scribebat. *Quarti* is written over an erasure: but, as I believe, by the hand that wrote the rest of the colophon. Rochus may have been writer to Paul III (*d.* 1550) as well as Paul IV (1555-9), in whose first year this book was written, or finished, and may not have become accustomed to the change at once.

Dominica resurrectionis

Initial: a boy angel looks through the loop of the gold R, holding a pink scroll (which occupies a large part of the composition) inscribed in gold: *Expurgate vetus fermentum ut sitis nova conspersio*. The main ground is blue, the border green edged with scarlet, the frame gold.

The initials that follow are of the commoner type: letters in gold, set on square grounds of dark red and blue, with gold flourishing, variously divided.

f. xxv. *Canon of the Mass*. A boy angel kneels, embracing the initial: a pink scroll, as before, inscribed in gold: *Memento nostri domine in beneplacito populi tui*.

In die ascensionis

i

A boy angel in the initial: green scroll, inscribed in gold: *Ite predicate evangelium omni creature*.

In die sancto Pentecostes

li

A boy angel: red scroll, inscribed in gold: *Si diligitis me mandata mea servate*.

In festo sanctissimę Trinitatis

lxxiv^b

A boy angel in prayer: blue scroll, inscribed in gold: *Habete pacem in vobis et deus pacis erit vobiscum*.

In solennitate sacratissimi corporis Christi

lxxxiii

A boy angel on one knee holding a monstrance with the Host: purple scroll, inscribed in gold: *Hic est panis qui de celo descendit*.

I notice that in this volume, and the other written in Roman hand (Vol. VI), the initials are distinguished by small gold circles painted on the frames: but I cannot discern that the illumination is by a different hand from that employed on the same type of initial in the other volumes. The decoration is wholly in the manner of the artist C.

36. Vol. V. Uniform in binding and decoration with the last, but in Gothic script. 15 lines to a page.

Collation. 1 fly-leaf. 1² 2¹⁰ 3¹⁰ 4² 5¹⁰-7¹⁰ 8⁴-18⁴ 19² 20⁶ 21² 22¹⁰-25¹⁰ 26⁸ 27¹⁰ (wants 10). 1 + 165 ff.

There is no old foliation.

Contents: the fly-leaf is blank.

In festo assumptionis beate marie virginis (title in red and blue)

1

Initial. A marble vase: purple scroll, inscribed in gold: *Quasi oliva speciosa in campis*: branches of olive and rose and palm. At top, a gold bas-relief of the Assumption.

In festo natiuitatis uirginis marie

25

In the initial: a blue and gold armillary sphere at bottom. A gold tablet, in red frame, inscribed in black: *Necdum era(n)t abyssi et ego iam concepta eram.* At top, a gold bas-relief of the birth of the Virgin, in red frame.

In annuntiatione beate Marie uirginis

55

Gold bas-relief of the Annunciation in white frame. Purple scroll, inscribed in gold: *Ecce ancilla domini.*

f. 75. *Canon of the Mass.* Central gold bas-relief of the Pietà, John attending, and the angels behind.

In festo sancte marie magdalene

101

Central gold bas-relief of Magdalene washing Christ's feet. At the bottom, on a red tablet, in gold: *Remittuntur tibi peccata tua.*

In dedicatione b. Michaelis archangeli

125

In the initial are two gold lozenge-shaped tablets: the upper a gold bas-relief of Michael holding the scales and piercing the devil. The lower inscribed in black: *Angeli eorum semper vident faciem patris mei.*

In festo S. Antonij abbatis

146

A central gold bas-relief (oval) of St. Antony, with crutch-staff and book; a fire on L. Above and below, in gold on red: *S. Antoni / ora pro n. /*

All the other initials are of the ordinary type: gold on dark blue or red, and gold.

37. Vol. VI. The binding is black, with gold tooling and central oval of the Colonna arms, more like Vol. I than the rest.

At the top of the front cover is the lettering:

Missa pro defunctis.

The script is Roman, like that of Vol. IV: 15 lines to a page.

Collation. 1^s-3^s (wants 5) 4^s-7^s. 55 ff. No old foliation.

Contents:—

Missa in agenda pro mortuis

1

Large initial R (Requiem). Near the base an oval gold bas-relief, in white frame: in it, on L., a circular temple (another temple seen beyond): two men bearing offerings; on R., a battle, a man lying dead in front. A blue scroll, inscribed in gold: *Salubris est cogi(ta)tio pro defunctis exorare.* A skull is among the convolutions of the scroll. The inscription indicates that the bas-relief represents Judas Maccabaeus making offerings for the dead.

f. 21. *Canon of the Mass.* In the initial a gold bas-relief representing the moment before the raising of Lazarus. In a hall, the closed sarcophagus in the centre. Jesus, with raised hand, and the Apostles, on L.: Mary, Martha, and other women on R. A blue scroll, inscribed in gold: *Ego sum resurrectio et vita.*

There are special Collects and Secreta for a Pope and a Cardinal priest, and an anniversary office for the latter, which ends imperfectly f. 55^b.

The initials, except the two described, are of the type already noticed, with the distinguishing characteristic noted in the description of Vol. IV.

The contents of the six volumes, summarized, are as follows:

Vol. I. Masses for 3rd Sunday in Advent.

St. Stephen.

St. John Evangelist.

St. John Baptist (Nativity of).

Vol. II. Office of Blessing the ashes on Ash Wednesday.

Mass for Ash Wednesday.

4th Sunday in Lent.

Palm Sunday.

Maundy Thursday.

Vol. III. The three Christmas Masses.

Vol. IV. Masses for Easter day.

(Roman script.)

Ascension.

Whit-Sunday.

Trinity.

Corpus Christi.

Vol. V. Masses for the Assumption
 Nativity
 Annunciation } of the Virgin.
 for St. Mary Magdalene.
 St. Michael.
 St. Antony.

Vol. VI. Masses of the Dead.

(Roman script.)

There is no reason to suppose that a series of volumes on this scale, covering the whole year, was contemplated. The greater feasts and solemnities, and the saints to whom the owner was especially bound, are all that need have been provided for. But even so, the series is not complete, and is anything but uniform. It is curious, for instance, that such feasts as the Purification, SS. Peter and Paul, and All Saints should be omitted. And it is still more noteworthy that two of the volumes should be in a totally different script from the rest, viz. (IV and VI): one of these is dated (1555) and signed by Jo. Rochus, and I see no reason to doubt that the other is by the same scribe. It seems to me, moreover, that both these volumes were definitely meant to form part of our set, for they do conform to the rest in size, number of lines, and style of ornament. There can be little doubt that other portions of the series exist in Italian libraries, public or private.

The ornament, of course, is a central point of interest. A rough general survey of it gives these results:

Vol. I. Three pages by an artist of the first class (A).

A number of initials and ornaments by an inferior but very skilful artist (B).

A number of initials (gold, dark red, dark blue) by a good illuminator (C).

Vol. II. Work by B and C. B chiefly in the latter part of the book. Gold bas-reliefs in initials.

Vol. III. Work by B and C. Gold bas-reliefs. Most minor initials are of C-type.

Vol. IV. Roman script, 1555. Work by C, but instead of bas-reliefs, the designs are of boy angels and scrolls. All minor initials of C-type.

Vol. V. Gothic script, as Vols. I-III. Bas-reliefs and scrolls. All minor initials of C-type.

Vol. VI. Roman script, presumably 1555. Bas-reliefs and scrolls. All minor initials of C-type.

In other words, the artist A appears *only* in Vol. I: the most characteristic work of B disappears after Vol. III, so that I am uncertain whether what remains is by him: but the work of C appears to go through the whole six volumes.

Vols. I-III are further distinguished from the rest by the fact that in them, and not in the rest, do the initials P. C. C. occur.

Provisionally I suggest that Vols. I-III and V were written at the same time: that the illumination of none of them was carried out on the lines laid down by Cardinal Pompeo: Vol. I was nearly completed; II, III were ornamented next, rather less ambitiously: V, which had been left unornamented for some little time, was ornamented when IV and VI had been written.

Pompeo Colonna, raised to the Cardinalate in 1517, died in 1532, and I think it a possible inference from the appellation *Divus* prefixed to his name in Vol. I that he was dead when that inscription was written.¹ Twenty-three years, therefore, had elapsed before the whole set of volumes was put into the shape in which we have it; and while it is not impossible that a single illuminator should have had a hand in the decoration of all the six, I have seen nothing to forbid the supposition that the initials due to the artist C were all executed at the same time: in other words, that no one of the four earlier volumes was completed, and that in 1555

¹ This is by no means certain. Dionora, Duchess of Urbino, is styled *Diva* in inscriptions in a Book of Hours which there is every reason to suppose was done in her lifetime.

Rochus was employed to put in the initials that were wanted, and to add the two volumes in Roman script. This is, on the whole, the most probable view.

The recent publication of M. Léon Dorez, *Le Psautier de Paul III*, gives valuable examples of the work which was being done at Rome at this period. The decorator of the Psalter in question is shown by M. Dorez to have been Vincent Raymond, of Lodève. His work has points of resemblance—even strong resemblance—to that of the artist in our books whom I have called B: but it is not, in my opinion, possible to assign any of the work before us to Raymond. He has a constant and peculiar method of fashioning his initials: they are composed of faceted stalks—I cannot find another description for them—springing out of white calyxes. This fashion appears nowhere in our books. He is fond, it is true, of introducing imitations of carved gems on which scenes are represented, and the general effect of his work resembles that of our Vols. I and II; but this is no more than natural in the case of two artists working contemporaneously at very similar tasks.

Mr. J. W. Bradley, who has made a most careful study of these volumes, and whose opinion on the question is of great weight, is inclined to suggest that Giulio Clovio is the author of the very best work in these books, and that the second artist is Apollonio dei Buonfratelli. He would attribute more work to A than I have ventured to do: namely, in Vol. I, ff. 1, 3, 8, 11^b, 13^b, 21, 29^b, 30, 79: in Vol. III, pp. 3, 104, 135, 144, and possibly the design of 130 and 133.

38. HORAE (GALLOT DE GENOUILLAC).

Vellum, 259×165 mm., ff. 4+137, 20 lines to a page. Cent. xvi early, in a large Gothic hand.

Binding: fine light-brown morocco, with gold tooling: the central panel on each cover semée with interlaced C's. Two clasps.

It was lot 601 in the Henry Perkins sale, June 1873: an outline engraving of the frontispiece is in the Sale Catalogue.

Collation. a² (1 lines cover) 1⁴ 2⁸ (+1*) 3⁴ 4⁸–6⁸ 7¹⁰ 8⁸ (+1*) 9⁸ (+1) 10⁸ (+1) 11⁸ (+1) 12⁸ 13⁸ (+1*) 14⁸–17⁸ 18² b² (2 lines cover).

<i>Contents</i> : Kalendar in Latin, in red, blue (alternate lines), and gold; 2 months on a page	1
5 ^a . Blank. Picture, 5 ^b .	
Sequences of the Gospels	6
Obsecro te, 10. O intemerata, 13. Stabat mater, 15.	
Hours of the Virgin, 17 ^b . Use of Rome: with Hours of the Cross and of the Holy Ghost and of the Conception of the Virgin.	
79 ^a . Blank. 79 ^b . Picture.	
Seven Psalms and Litany	80
Office of the Dead	95
Memoriae, 126 ^b . The Trinity, SS. Michael, John Baptist, John Evang., Peter and Paul, James, Sebastian, Christopher, Claudius, Hubert, Magdalene, Anne, Katherine, Barbara, Genevieve.	
The Litany invokes Louis, Claude, Radegund, Genevieve, Clara, Elizabeth.	

The owner of the book was Jacques Galot de Ricard de Gourdon-Genouillac, who was born at Assier (Aveyron) in 1465, was Écuyer d'écurie du roi, Sénéchal d'Armagnac, Grand maître d'artillerie (1512), Conseiller d'État, Chambellan, Chevalier de l'ordre (1526). He died in 1546, and was buried at Assier, where his tomb is still to be seen.¹

The decoration is good of its kind: borders of classical architecture in fluid gold: initials, in which the Gothic feeling survives: pictures carefully but not well painted. The landscapes seem to me much the best part of the work.

*5^b. Frontispiece, full page. The scene a large classical hall, with panels of coloured marbles. On L. kneels

¹ See Montfaucon's *Monumens de la Monarchie*, iv, pl. 51, p. 366.

Jacques Galiot, beardless, dark-haired, in black cloak with brown fur tippet, and red hose, on a blue cushion, before a bench of wood, with a book and a black hat on it. On R. stands his patron, St. James the Great, habited as a pilgrim, with staff and open book.

Below, arms, supported by angels: quarterly, 1 and 3 *az.* three stars of five points *or* per pale, 2 and 4 *gules*, three bends *or*.

6. *Sequences of the Gospels.* Architectural frame. Arms, supported by angels, at the bottom. Half-page picture. John on Patmos in a landscape, with a water-wheel in the distance. The Eagle sits on a rock by him; he writes on a scroll on his knee and looks towards a vision in the sky of the Virgin and Child, rayed.

10^b. *Obsecro te.* Small picture. The Virgin, crowned, with the Child, stands on the crescent on a gold ground, rayed, dying into red, and surrounded by blue clouds.

13. *O intemerata.* In text. The Virgin and Child seated in a room: a loggia looking out on a landscape. On L. kneels Galiot, habited as before.

15^b. *Stabat mater.* Framed page: half-page picture. Pietà. The Cross in C.; John kneels on L., Magdalene on R.

17^b. *Hours of the Virgin.* Frontispiece, full page, framed. Jesse-tree, in gold, on blue ground. The Virgin and Child, half length, at top, in an oval glory. Twelve ancestors, half length, on the branches.

18. *Matins.* Framed. Half-page picture, the Annunciation. On a pavement: a building with classical and Gothic detail on R. The angel, on one knee, on L. The Father in the sky, and Dove on ray. Landscape. Arms and cherubs below.

31^b. *Lauds.* Bordered page: three oblong pictures in the border.

(a) Joachim reclines in a field: angel appears to him.

(b) The Visitation.

(c) Meeting of Joachim and Anne.

32^a. Bordered.

39^b. *Matins of the Cross.* Pictures in border.

(a) Bearing the Cross. The Virgin follows.

(b) Crucifixion, with Mary and John.

(c) Entombment.

40^a. Bordered: natural flowers.

40^b. *Matins of the Holy Ghost.* Pictures in border.

(a) The Dove in a glory.

(b) The Virgin and holy women kneeling.

(c) The Apostles (half length) looking up.

The whole representing Pentecost.

*41^a. *De conceptione.* Pictures in border.

(a) The Virgin in a glory.

(b) The thief Ebbo, in shirt, kneeling by a gallows, with broken rope on it. The Virgin and Child in the sky.

(c) The abbot Elsin (a monk) in prayer in a sinking ship. The Virgin and Child in the sky.

42^b. *Prime.* Full page, framed. The Virgin (R.) and Joseph adore the Child under the broken thatch of the stable roof. A pack-saddle lies near. Ox and ass. A blue angel in the sky.

43^a. Framed: half page. Group of four angels in clouds, with scrolls (*Gloria—deo*). The clouds are dotted with cherubs.

48^b. *Tierce.* Framed: full page. Shepherds (four) in landscape: angel in sky with blank scroll.

49^a. Framed: half page. Another scene of the angel and shepherds: there are seven figures in various parts of the picture, and a city gate. The angel is very small.

54^b. *Sext.* Adoration of the Magi. All the figures, including Joseph, who is some way off, are in white. The Virgin kneels, holding the Child over a small white altar panelled with red marble, in C.

59^b. *None.* Framed: half page. Presentation. Joseph kneels, with candle and doves. The Virgin also kneels. Symeon, mitred, holds the Child on the altar. Almost all the draperies are white.

64^b. *Vespers*. Framed: full page. The Flight. Joseph leads the ass to L. In the distance are the husbandman and the soldiers. The landscape is very good.

65^a. Framed, with arms and angels at the bottom: picture more than half page. Herod, throned, in c., with four courtiers by him. In front, the massacre—two soldiers and four women. The scene is a hall, open to L., with elaborate pavement.

72^b. *Compline*. Full page: framed. The death of the Virgin. Her soul in a glory above. Peter, with aspergillum, John, and another Apostle with a cross are conspicuous. In front, an Apostle reading; another on one knee, weeping.

73. Framed: more than half-page picture. Coronation of the Virgin. On R. the Father, in tiara, with orb, stands blessing, a gold throne behind Him. The Virgin kneels before Him: three angels crown her. The background is glory and clouds.

79^b. *Seven Psalms*. Framed, with arms and angels: full page. David in prayer in a fine courtyard with a classical cloister. A canopy behind him. An angel in air, holding an arrow, a birch rod, and a sword.

94^b. *Office of the Dead*. Full page, framed, with arms and cherubs. The three young men riding to L., and looking back to R., in fear: a white hound in front. The most conspicuous of the young men wears red top-boots, and his horse (white) is caparisoned with blue and gold. Great pains have been spent on painting a tree, with autumnal foliage.

95^a. Framed: full page. The three Dead, skeletons with shroud and dart, coffin and spade, in a cloistered churchyard. In front is a table-tomb, inscribed: *De profundis clamavi a te*. There is a churchyard cross on L. Skulls and bones lie about.

126^b. *Memoriae*. Framed: half page. The Trinity (Italian). The Father, in tiara, throned, in an apse. Angels on R. and L.

127^a. In text. Michael, in gold armour, tramples on the devil.

127^b. " John Baptist, with book and lamb, in landscape.

128. " John Evangelist, with cup and serpent, in landscape.

128^b. " Peter and Paul on a pavement: low wall and landscape behind.

129^a. Framed, with arms and angels. In text. St. James the Great as pilgrim.

129^b. Larger, in text. St. Sebastian bound to a tree in c. shot by two archers.

130^b. " " St. Christopher carrying the Child. Hermit, with lantern, on a rock on R.

131^a. " " St. Claude in a church, vested as bishop, with cross-staff. On L. a shrouded corpse rising out of a tomb in the pavement. On R. a bearded man, kneeling: his hands are manacled in one iron: the projection containing the lock is seen in front.

132^b. Half page. St. Hubert, beardless, in blue tunic (over gold), red top-boots, gold spurs, kneels to the stag, with crucifix between its horns (on L.). Two white hounds: white horse on R.

133^b. Half page. St. Mary Magdalene, standing, with casket, in a rocky landscape.

134. Smaller. St. Anne, seated: the Virgin reading at her knee. Two maidens, with books, stand on L.

135. Smaller. St. Katherine, with sword and book, in a landscape: broken wheel lies on L.

135^b. " St. Barbara, with palm and book, in a landscape. A tower on R.

136^b. " St. Genevieve, with book and candle, in landscape. In air, a devil with bellows (R.) and an angel, contending over the candle.

39. HORAE, &c., FLEMISH.

Vellum, 179 × 120 mm., ff. 265 (foliated 263), double columns of 32 and 22 lines. Cent. xv late (1487?), in a good Gothic hand.

Modern red velvet binding.

Collation. 1⁸ (wants 8) 2 (three left: f. 10 should precede f. 9) 3⁸–10⁸ (wants 6–8) 11⁸ (wants 1, 2) 12⁸–16⁸ 17 (two) | gap | 18 (six) | gap | 19⁸ (wants 1, 2) 20⁸–35⁸ 36⁸.

An erasure at top of f. 1.

Contents :

- A Directorium in smaller script than the rest, but the same hand I
 In sections : Aduentus domini semper incipit proxima dom. post vi kal. decembris.
 De natiuitate domini. De officiis dominicalibus post epyphaniam. De suffragiis cotidianis et officio defunctorum. De lxx^a; and so on through the Proper of Time. On 4^b is the sentence : De hystoriis per estatem kalendarium require : showing that the book did once contain a kalendar.
 Paragraphs on several classes of feasts follow, ending with : Quo ordine memorie dicuntur and De xv gradibus. This paragraph begins : Cursum b. marie v. cotidie dicimus per totum annum in conuentu uel priuatim. Some suffrages and collects, pro defunctis, pro uobismet ipsis, pro cunctorum salute uirorum, are given.
 A rubric follows : Item in omnibus festis duplicibus, &c. Cursum b. marie v. non dicimus conuentualiter sed priuatim.
 Tabula vacantiarum. Dominica sequens aureum numerum erit octaua trinitatis 6
 Table of golden numbers 7
 Two circular diagrams, ad inueniendum aureum numerum and ad inueniendum literam dominicalem. Beside each is written 1487, which may well be the date of the book.
 The larger script begins with f. 8.
 Office for Proper of Time 8
 Dom. prima aduentus domini ad uesperas.
 Cap. Sobrie et iuste
 Follow : *Ver. Ymnus. Ver.*
Ad M(agnificat) ant. Collect. ut infra. Suffragia consueta non dicuntur. Ad comple. Ymn. Ad nunc (dimittis). Ad l^a (? lectiones) ant. (5)
 Cap. Scientes quia hora. Ymn. *Ver. Ad b(enedictus) ant. Collecta Excita.*
 f. 10 should precede f. 9. After this there is a gap (in the office for Dom. II). Text continues f. 11 in the *Benedictus*. The hymn *Iam lucis* follows.
 Dominicis diebus quando de tempore servatur Ad primam psalmus 11^b
 Deus deus meus respice, Pss. xxi-xxv, followed by cxvii-cxviii. 32 Quicumque vult.
 Dominicis diebus ant. O vera summa sempiterna caritas, and Office 18
 Ps. cxviii. 33 Legem pone to 80, and rest of Hour services for Sunday 20^b
 Sunday vespers 26^b
 Week-day offices. A kal. Augusti usque ad aduentum 28^b
 Compline 42^b
 Seven Psalms and Litany, 46. Preces minores, 52. Maiores, 52^b.
 Hymns, 53^b. Note Annunc. et visitatio B. M. V., St. Margaret (Ave gloriosa virgo margareta pulchra celi rosa summo bono freta), Magdalene (Votua cunctis), Transfiguration (O nata lux), Augustinus pater noster (Magne pater Augustine).
 Ending imperfectly in the Michaelmas hymn, 66^b. Gap follows : see f. 119.
 Text resumes f. 67 in the office for Christmas.
 After 73 is a gap (office for St. John Evangelist missing) : resumes in Octave of Christmas (*Cap. Ubi uenit plenitudo*), 74.
 106^b. Blank.
 Easter office 107
 After the first leaf of the Ascension office (118) follows the continuation of the Hymns which broke off with f. 66. Hymns for SS. Martha (Martha matrona nobilis), Elizabeth (Ymnum deo vox iocunda), Barbara (Gratuletur ecclesia). Common of Saints, f. 121, ending imperfectly in Ihesu redemptor omnium, 123^b.
 f. 124 is a single leaf beginning in a capitulum (-erit radix Yesse) with the Advent anthems *O sapientia*, &c., on the verso, ending imperfectly in *O rex gentium* (lapisque angula-).
 It should precede 67, but not immediately.
 On 125 is part of the office for Corpus Christi and octave.
 f. 136 Historiae, and Sundays i-xxiii after Pentecost.

Dedicatio ecclesie

146

Proper of Saints. Andrew, 148. *Barbara*, Nicholas, Concept. B. V. M., Gertrude (Common of Saints tempore Paschali, 166), Walburga, Servatius, Boniface, Odulph, Visitation, *Margaret*, Arnulph, *Magdalene*, Dominic, *Transfiguration*, *Augustine* (patris nostri), Remigius, Germanus, Vedast, Bavo, Leger, Francis, Gereon, Transl. of Augustine, Gallus, Martha, The 11,000, Severinus, Willibrord, *Elizabeth*.

Common of Saints

213

Commemorations of the Virgin ab oct. penthecostes usque ad aduentum et a Purif. usque ad lxx^{mam}, 204^b.

Ab oct. epyph. usque ad purif., 245.

Office of the dead, 248. Commendationes, 258^b.

Communia suffragia, 261, for the Cross, the Virgin, SS. Augustine, Margaret, All Saints.

Benedictiones ad matutinas, 262. Two blank leaves follow.

In the Litany: *Martyrs*—Pontian, Lambert, Thomas, Denis, Boniface, Maurice, Gereon.

Confessors—Augustine (first), Servatius, Willibrord, Bernard, Francis, Dominic, Anthony, Lebwin, Odulph, Maurus.

Virgins, &c.—Anne (first), Walburgis, Gertrudis, Katherina, Barbara, Ursula, Elizabeth.

It is deducible from the book that the owner was an Austin canon: his initials were J. G.: his Christian name was John (he kneels by St. John in one picture). His church was dedicated to St. Barbara, or he had a special devotion to her: and he lived in Flanders.

The decoration is exceedingly fine of its kind. Mr. Eric Millar, of the British Museum, tells me that in his opinion it is closely akin to that of Add. MS. 35313, and of a Book of Hours at the Soane Museum.

Borders normally with a single ground-colour—dead gold, green, blue, red—with cut flowers, fruits, insects, birds. They have no excrescent ornaments and are of varying extent, sometimes confined to two rectangular patches at top and bottom of the column.

Initials: the larger initials are in colour on burnished gold, and have internal grounds of red or blue, covered with very delicate flower-work (usually roses) in dead gold. Smaller initials, in colour, on coloured grounds, or else in red or blue with pen-work.

Pictures of various sizes, very brilliant and delicate.

The following is a survey of the pictures and of the more important borders and initials:

f. 8^a. Full border: poppies, sweet peas, &c. Initial rather coarse.

11^b. Partial border: fine initial.

14^b. Two patches of border: red ground, yellow flowers. Very good initial, with pattern on burnished gold.

20^b. Two patches of border: blue ground, red single pink-blossom.

22^b. " " red ground.

24^b. " " green ground.

26^b. *Sunday vesper psalms*. Border in geometrical fields, grounds in red, blue, and gold.

Picture (in text). Christ standing under a gold arch, in dark purple robe, blessing: the orb between His feet. He holds two tables, inscribed in black capitals: *Ego sum via ver(it)as et vita*. Green arras behind.

29^a, 30^b, 32^a, 33^b, 36^a, 39^a, 42^b. Two patches of border.

46^a. Border: dead gold, with some conventional foliage.

Seven Psalms. Picture in text. David in red, his harp and crowned hat by him, lies at the foot of a flight of steps (in a courtyard with a well in it) leading up to a building: at a window are seen two figures, a king and another. The building, as elsewhere in the book, is carefully painted, and interesting.

53. Fine red border, stippled with gold: iris, pink, other flowers. Remarkable initial, with delicate gold flower-work on dark red ground.

67^b. Partial green border. Picture in text (*Lauds of Christmas*). A sibyl, in ermine jacket and red skirt over blue, stands in a landscape, with raised hand. In the sky the Child appears, surrounded by rays, holding a cross.

68^b. *Second Vespers of Christmas*. Gold border, with violets, dragon-fly and other insects. Large picture. The Virgin kneels in C. facing L. The Child lies in an oblong stone manger, surrounded by seven little kneeling angels: four more in air above. Behind a broken wall on R. the ox and ass kneel.

72. Green border, with flowers, &c. Small picture in text. Octavian, in gold robe, kneels on R.: the sibyl stands by him and points to the vision of the Virgin and Child in the sky. Buildings and courtiers on L.

74. Gold border: daisies, &c. Large picture (*Epiphany*). The Adoration of the Kings: one is a negro. The Virgin sits by the wall of a stone building. There is a pretty landscape.

86^b. A remarkable patch of blue border with gold pattern, and a beautiful initial.

94^b. Initial, with ground divided quarterly, red and green.

107. *Easter*. Gold border with flowers, and the initials I. G. in white (which frequently occur throughout the rest of the book).

*Large picture. In front lie three soldiers. In C. Christ, in red robe, carrying resurrection cross and banner, stands blessing in front of the closed door of the tomb. This is a door in the side of a hillock. It has two lion-head knockers and an inscription in gold capitals: *sepulcrum domini*. On L. a landscape, the three women approaching: a blue city in the distance.

110. Patch of border, red, with sweet-pea blossom.

*118. *Ascension*. Border in diagonal bands, green, red, blue: gold buds, flowers, initials J. G. Large picture. The Mount in the C., with green top and rocky sides. The feet of the ascending Christ above: the foot-prints not shown. The Virgin (on L., a book on the ground before her) and the Apostles kneel about the Mount. The landscape is very pretty.

121^b. Partial border.

126. Green border: cocks and other brightly coloured birds.

128^b. Patches of border.

*146. *Dedication of Church*. Green border with flowers; initials J. G.

Large picture. A cruciform church, with apse and octagonal central tower with conical tiled roof: lead roofs on the rest of the building. The north transept is not finished: on the top of it is a huge pair of wheels for raising stones: against the wall of it is a stall with a man selling candles, &c.

A bishop and clergy, bearing a banner with a figure on it, approach the south transept door. The bishop touches it with the lower end of his staff. Green branches and a flag are hung out of the windows of the tower.

148. *St. Andrew*. Blue border. Picture in text. St. Andrew, bound to a saltire cross. A figure in red kneels on R.: four others are present.

*150. Gold border, with red flowers (roses and pinks) and birds.

Large picture. St. Barbara, crowned, with palm and book, in gold robe over blue, stands in the angle of a low grass-topped wall. A canon, in white, with black amess on his shoulders, kneels to her on L. Behind, on R., she is seen speaking to the workmen who are building a square tower with porch: wheels for raising stones are on the top. On L. is a red house, gabled, surrounded by a moat.

*151^b. Border, lozengy, of gold, blue, red, gold, scarlet, gold, green, &c.: in each lozenge a bud or flower or strawberry. Initials J. G.

Picture in text. St. Nicholas as bishop, blessing: in a building: three nude boys in tub on L.

*152^b. A most beautiful partial border of blue, with gold flower-patterns, imitating tapestry. The initial is also remarkable.

159^b. Gold border: flowers. Picture in text. The Presentation. Maid, with candle and doves.

164. Gold border. Picture in text. The Annunciation. Bed and buffet on R.: prie-dieu in C. Dove in air. The salutation *ave*, &c., is written in gold in air.

166^b. Partial border, blue.

172^b. Green border. Picture in text. Birth of John Baptist. A good interior. A woman washes clothes in a tub: a gold dish above the fire-place.

175. Red border. Large picture. Peter and Paul stand under gold vaulting: a blue arras behind, on which are the initials J. G. in gold.

178. Pink border. Picture in text. The Visitation: two figures in a pretty landscape.

181. Gold border. Picture in text. St. Margaret rising out of the dragon's back: in a building. The Dove above her head.

182^b. Blue border: gold stippling. Picture in text. St. Mary Magdalene stands holding brass casket:

a railed grass enclosure, and a railed path with gate. Buildings on R. and L. behind : a monk or friar in white habit and black hood near a doorway on L.

186^b. Patches of border : also 188^b.

191. *Assumption*. Green border : flowers, gold foliage, peacock. Large picture.

The Virgin, borne up by eight angels : a ninth crowns her. The Father, in imperial crown and red and gold cope, appears in the sky on R. Below is seen the grave with three roses (?) on the edge of it.

*194. *St. Augustine*. Gold border : cock, flowers, initials J. G.

Large picture. St. Augustine, in mitre, short black scarf or amess on his shoulders, pink sleeved tunic(?) with girdle, over red robe : he stands holding an open book and a heart, and facing L. On R., behind him, a cherub holds a mitre and pastoral staff.

In C., on the edge of a river, sits a small child in purple, holding a ladle : a hole in the ground by him (into which he is ladling the river, according to the legendary vision seen by Augustine when he was contemplating his work on the Trinity). On the river are ships : and towers and mountains and an evening sky are seen behind. The landscape is charming.

197^b. Gold border : flowers, initials. Picture in text. The Birth of the Virgin : very similar to that on f. 172^b.

201^b. Dark red border, with gold flowers : striking. Picture in text. St. Michael in plate armour, with red cloak, stands on the devil with raised sword : in his other hand he has a cross-spear and balances, with two souls in the bowls : a landscape behind.

*206. *All Saints*. Gold border : flowers, peacock, &c. Large picture.


A landscape : with three processions advancing towards L. In the C. is a mount. In the sky the Father and Son on a gold throne, and the Dove above. The three processions consist of various orders of saints. The foremost is headed by the Virgin, crowned : behind her, Peter as Pope, two bishops, one with pincers (Livinus ?), Jerome as cardinal, with lion ; Charlemagne in armour, with white hound ; Louis, in blue robe, with fleurs-de-lys ; Maurice in armour, with banner ; George (?), with red cross banner ; John Baptist, Laurence, another soldier with a sort of saltire or windmill (Victor ?). The second procession consists of Virgins, of whom only Katherine is distinguishable : the third, of monks and friars, Benedictine, Cistercian, Dominican, Carmelite, Franciscan. At the very end of the Virgins' procession there seem to be prophets and perhaps Apostles.

209. Yellow border. Picture in text. St. Martin dividing the cloak. A city on L., with towered gate and wall.

210^b. Bright red border : initials J. G. Picture in text. St. Elizabeth, standing crowned and holding a crown : blue mantle over black dress, over pink skirt : an arras behind. The frame of the picture represents metal set with jewels, with a gold inscription at top : SANTA ELIZABET.

*213. *Common of Saints*. Bluish border with black stippling : initials J. G. Large picture. Ten saints in two rows in a landscape. In the front row from L. Adrian in armour, with sword, anvil, and lion, Peter with key and book, John Baptist, Laurence, John Evangelist with cup. The Canon in surplice and black amess kneeling by him.

In the back row from L. Augustine as bishop, with a heart ; Barbara with palm, a tower behind her ; Mary Magdalene with casket ; Elizabeth, crowned and holding a crown, and a bishop without distinctive attribute.

Above this picture, on R., is a label  inscribed in gold capitals with the two words NOSTRI OFFICII on either side of a shield *az.*, scourge and three nails proper.

217^b. Patches of border : also 235^b.

*240^b. *Office of the Virgin*. Dark red border, divided into lozenges by gold patterning : crowns and fleurs-de-lys in the lozenges.

Picture in text. In a church the Virgin stands before an altar with candles and book, a child (?) in red and white kneels as server, holding something I cannot decipher. Behind, an angel presents another kneeling figure in a shirt : two angels with a book : two in air with a crown.

*248. *Office of the Dead*. Blue-grey border, sweet-pea, &c. : initials. Large picture. A funeral procession, seven choristers, with cross and two banners, six canons, three wearing and three carrying their amesses ; the coffin borne by four men : six torches : mourners following. The church is on L. : landscape.

258^b. *Commendationes*. Black border with gold stippling: gold foliage, gold lions, skull, bones, initials. Picture in text. Death, a skeleton in shroud, holding a dart, stands over an open grave in a landscape.

The probability is that the bulk was written at Bruges. It is not of absolutely first-class execution, but extremely fine and interesting. Works by the same illuminator will no doubt be identified by means of the reproductions given in this catalogue.

40. JOSEPHUS.

Vellum, 498 × 339 mm., ff. 202, double columns of 52 lines. Cent. xii early, in good upright hand: rather pointed.

Modern morocco binding by F. Bedford.

Apparently no. 554 in the Libri Sale of 1859. Facsimiles in plates x and xxviii of the Catalogue.

On fly-leaf (xix) Maturin Luvard (?). Cent quatre-vingt-dix-neuf feuillets. 2 fo. historiam *or* creavit.

Collation. 1^s (+ 1) ii^s–xxv^s (+ 1).

f. 1^a is blank.

On 1^b. Inc. capitula libri primi (title in red capitals).

Capitula of Libb. I, II.

Title in red and green capitals (alternate lines), occupying $\frac{3}{4}$ of col. 2. In hoc codice | continetur Flauii | Iosephi Hebreorum | historiographi Iudaicae | antiquitatis | Libri xx^{ginti}. Belli | vero Iudaici | cum Romanis | libri .iiii^{tem} | Incipit prologus.

Historiam conscribere disponentibus . . . comperi ita conscripta. Expl. prol. 2

Flavii Iosephi hystoriarum antiquitatis Iudaicae 2^b

*Liber primus inc.

In principio creavit deus.

Initial occupies all col. 2. It is of silver, with broad border of gold, with interlaced bands at top, centre, and bottom. The ground of the panel outside is green and blue in small fields, covered with conventional foliage outlined in red: the blue has been largely scraped off. There is a frame of brown-red classical foliage and an external border of plain green.

Each Book, and also the Prologue, has a large decorative initial. Gold is sometimes used, and also purple (see Libb. vii, viii, &c.). Silver, purple, and gold are combined at Lib. xvi.

Lib. xx ends f. 141^b.

Aliud facere permittimur aliud prohibemur. Expl. Lib. xx^{mus}.

Post antiquitatis libros xx^{ti} hii sequuntur qui captivitatis Iudaice et excidii Hierusalem (inscribuntur *added*) numero vii^{tem} Flauii Iosephi Hystoriarum lib. i^{mus} de Bello Iudaico Inc.

(In green and red capitals)

Quoniam bellum quod cum populo romano

Large initial, external frame purple.

Lib. ii has initial in uncoloured outline, and so the following Books up to vi, where colour is resumed; vii also coloured.

Ends 202^a

quae scripsi habuerint coniecturam.

Colophon in red and green capitals.

Expl. lib. septimus Captiuitatis Iudaicae vel Iudaici belli cum Romanis Flavii Iosephi Iudeorum historiographi.

202^b is blank.

The initials to chapters are to a large extent plain: always in colour, and sometimes ornamented to a moderate extent. In the large initials the white scrolls outlined in red, the green and scraped blue grounds are very constant throughout.

41. VIRGILII AENEIS.

Vellum, 259 × 146 mm., ff. 174, 29 lines to a page. Cent. xv (1404).

In a good Italian hand of Gothic type.

Binding, modern purple velvet.

Collation. 1¹⁰–15¹⁰ 16¹² 17¹².

Virgilii Aeneis: without title.

Arma uirumque cano

Full border of thick conventional foliage in heavy colour. A shield, oval, with pointed base, in the lower margin: six bends dexter *arg.* and *gules*, a fess *az.*

Lib. ii. Argument 10 lines. Conticuere omnes cum sic fortissimus heros

14

Lib. iii. 27^b, iv. 40, v. 52^b, vi. 68, vii. 83^b, viii. 98, ix. 110^b, x. 125, xi. 141, xii. 157 (all with arguments).

Ending 173^b sub umbras. Deo gratias amen.

Expl. liber eneidos pii Maronis Virgilii | Mantuani poete clarissimi completus (conscriptus *added*) Anno M^occcc^oiii^o | De mens. Ianuar. per me B. D. Corsin.

On 174^a

Ergo ne supremis potuit nox improba uerbis

Ending 174^b

Laudetur uigeat placeat relegetur ametur.

Expliciunt uersus Octauiani Cesaris Augusti editi pro Virgilio marone mantuano poeta clarissimo (Anthol. Lat. Riese (Teubner), no. 672).

42. BURCHARD: FRAGMENTS.

Vellum, 325 × 210 mm., ff. 42, double columns of 38 lines. Cent. xi, in a fine, clear, rather sloping minuscule.

Collation. The book is a collection of fragments, partly misbound.

On f. 8 is the signature II, on 23^b X, on 26^b XII, on 35^b XV.

Contents:

Fragments of the Magnum Volumen Canonum of Burchard of Worms.

f. 1. Capitula of Liber Primus, beginning with lii De episcopis ad synodum uocatis et uenire et missos suos mittere dedignantibus, ending ccxxxiii De episcoporum transmutacione.

Text begins

Quod in nouo testamento post christum d. (n.) a petro sacerdotalis ceperit ordo. 1.

2

In N. T. post Chr. d. n. a petro sacerdotalis cepit ordo.

Continues to rubric of xli (5^b).

f. 6. lvii De rebus dubiis, &c., to lxviii (imperfect).

f. 7 (a large hand). cviii to cxxviii (imperfect).

f. 9. ccxiv to ccxxvi (imperf.).

f. 10. Lib. Secundus, xxvi to xxxvi.

f. 11. lxxix to xcvi, rubric.

f. 12. cxi to clviii, imperf.

f. 13. cxc (part) to ccxxviii, rubric.

f. 15. Liber Tercius. Capitula, cl to ccxlii.

Text 1. *Quid sit ecclesia.* Ecclesia grecum est

15^b

Ends in vi.

f. 16. lxvi to lxxvii.

- f. 17. ccxlv (part) to ccxlvii.
 Liber quartus. Capitula, i–cii. 17
 Text 1. *Quid sit baptisma.* Baptismus grece latine tinctio.
 Ends in ii.
- f. 18. xlv (part) to lix (part).
 f. 19. c (part) to cii.
 Liber quintus. Capitula, i–liii 19^b
 Text. Cum omne lumen.
- f. 20. xxvi (part) to xlii (part).
 f. 21. Liber vi. xxxiv (part) to xlviii (end).
 Lib. vii. Capitula, i–xxx 22^b
 Text. Coniunctionem autem consanguineorum 23
- f. 23. i–xx, rubric.
 f. 24^a. Diagram of Affinity.
 f. 24^b. xxix, xxx.
 Lib. viii. Capitula, i–xlvii 24^b
- f. 25. lviii–lxxxvii (part)
 f. 26. Lib. x. xxxiv–xliii (part) 26
 f. 27. Lib. xix. Capitula, cliv–clix 27
 Text. Ebdomada priori ante initium xl^{me}.
 i–v (part).
- f. 28. Lib. xviii. xii (part) to xxiv (part) 28
 f. 29. Lib. xv. xvii to xlv (end) 29
 f. 33. Lib. xvi. Capitula (xxxviii) 33
 Text. Summopere precauere debent rectores.
 i–xvi (rubric).
- f. 34. Lib. xix. Part of Cap. v.
 f. 35. Lib. xvi. Text continued from f. 33, xvi to xxviii (part).
 f. 36. Lib. xix. viii (part) to xxi (part).
 f. 37. xlii (part) to xliii (part).
 f. 38. Lib. xvii. Capitula (ix) 38
 Text. Mulier si cum duobus fratribus.
 i–xi (part).
- f. 39. Lib. xx. lxxvi (part) to lxxxiv (part) 39
 f. 40. Lib. xix. Part of Cap. v.
 f. 41. In another hand. A constitution, chiefly as to tithes. No rubric.
 Omnibus filiis catholice ecclesie . . . quantum uestrarum lucrum desidero animarum . . . si cum christo
 in caelis regnare desideratis.
- f. 41^b. Various extracts on tithes, &c. The hand varies. Two are rubricated and numbered: the latter
 ccxxvii, Ut ibi decime dentur ubi et baptisma.
- f. 42. Extracts from the Codex.
 Cap. S. Hieronimi de his qui ex fonte baptismi super baptizatos aquas aspergunt.
 De eadem re (ep. Clementis papae ad Iacobum).
 f. 42^b. Ex conc. papae nicolai iunioris cxiii episcoporum.
 Si quis pecunia uel gratia humana
 Adrianus papa uniuersali octaue synodo presidens
 Ends imperfectly.
 There are some pretty outline initials in red.
 The volume thus contains fragments of Libb. i–viii, x, xv–xx. No. 106 is an almost complete copy of
 the work.

43. MISSAL: FRAGMENTS

Vellum, $13\frac{1}{2} \times 9\frac{1}{8}$ in., ff. 36, mostly 26 lines to a page. Cent. xi, in a very fine, clear, round minuscule. Rubrics in red capitals.

The hand is Italian.

The leaves are not in right order. I will indicate the contents as they stand.

f. 1. Office for Feria vi before Passion Sunday to Fer. iv after it.

Gap. ff. 2-3. Palm Sunday to rubric of Good Friday. Gap.

4. Easter Eve (with beginning of Lectiones).

5 is of smaller size, in double columns of 25 lines each, and contains part of the Canon of the Mass, from 'grege numerari' to 'partem aliquam et societatem'.

6, 7. Sunday after Ascension to 2nd Sunday after Pentecost.

8. 17th to 23rd Sunday after Pentecost.

9 (Proper of Saints). Sebastian to Agnes 2^{da}.

10. Blasius to Faustinus and Jovitta.

11. Annunciation to Vitalis.

12. Gordian and Epimachus, Nereus, &c., Julia V. M., Urban, Proculus and Nicomede, Marcellinus and Peter.

13. Primus and Felician to Marcus and Marcellian. (Vitus.)

14. Hilarion to All Saints.

15. Sirus, Lucy, Thomas ap. End of sanctoral.

16-20. Dedication. Missa in hon. S. Trinitatis. Missae votivae, with gaps after 18, 19, 20.

21 should follow f. 3. Good Friday.

22. Missae votivae continued.

25 sqq. Missae pro defunctis, &c.

Two on 30 are additions.

32 should follow f. 4. Office of Easter Eve and Exultet. Notes separated from text by a red line: very faint lines above.

34-36 are in a somewhat smaller hand. 34 lines to a page. They contain:

(a) The prayers Quando presbiter se preparat ad officium misse, and prayers after Mass.

(b) The music for Mass In cotidianis diebus and in sollemnitatibus. Musical notation as before.

(c) Prayers. Indignum me fateor

Confiteor

D. d. omnip. qui es trinus

Deus misericordiae et ueritatis

Altissime et piissime

Summe sacerdos (imperfect)

44. IUSTINIANI INSTITUTA: FRAGMENTS.

Vellum, $13\frac{3}{4} \times 9\frac{1}{8}$ in., ff. 19, double columns, text and gloss; text 33 lines to a column. Cent. xiii, late.

Doubtless from a binding: somewhat stained and discoloured.

The leaves are not in order.

They contain portions of the *Institutes*.

f. 10 is a fragment.

On f. 14^b is a colophon.

Expl. lib. tercius. Inc. lib. quartus de obligationibus que ex delicto nascuntur.

There are marginalia in an English hand.

The gloss or apparatus which surrounds the text is the usual one, drawn largely from Accursius.

The MS. is not in the common Italian (Bolognese) hand, but assimilations to this appear, e.g. at top of f. 12.

45. BREVIARY: FRAGMENTS.

Vellum, 240 × 180 mm., ff. 8, made up into a volume with paper leaves: double columns of 23 lines. Cent. xiii-xiv, foliated 13-20. Music on a four-line stave.

Evidently a fragment from a binding. Vellum cover, new.

The writing is rather rough, but good. It might be English. Ornament is also rough. Some pages have a rod of gold down the side, with pen ornament on the L.: the saw-pattern occurs.

The text gives Lections, Antiphons, Capitula, &c., for the days immediately preceding Christmas, and Christmas itself, beginning with the end of the service for St. Thomas the Apostle.

46. EPISTLE BOOK: FRAGMENTS.

Vellum, 10 $\frac{5}{8}$ × 8 $\frac{1}{4}$ in., ff. 16, 18 lines to a page. Cent. xiv, in a large Gothic hand: Italian.

The leaves are perhaps from a binding, and have been a good deal discoloured. They are now bound as two quires of 6 and 10 leaves, but are much disordered. An old foliation gives the key. It runs thus:

131-136, 138-140, 130, 77, 78, 137, 142-144.

The contents are a fragment of an Epistle book.

On ff. 77, 78 (11, 12) are Epistles for:

4th Sunday after Easter.

Rogation days.

Vigil of Ascension.

Ascension.

On 130 (10):

June 11. Barnabas, Basilides, &c., Anthony, Martial, Marcus, Marcellian.

Vigil of John Baptist. Nativity of John Baptist.

131-136 (1-6):

John and Paul. Peter and Paul (with octave). Octave of John Baptist.

Visitation of B. V. M.

Septem fratres, Hermachoras and Fortunatus, Alexius, Margaret, Praxedes.

Mary Magdalene.

137 (13). Apollinaris, James the Great, Martha.

138-140 (7-9). Nazarius, &c., Felix Simplicius, &c., Abdon and Sennen, Germanus.

Chains of Peter.

Stephen, Pope, Inv. of Stephen.

? Laurence.

Dominic (?), rubric gone. Karissime testificor coram deo.

142-144 (14-16):

Assumption.

Louis, Bernard, Bartholomew, Augustine.

Decoll. of John Baptist.

Nativity of B. V. M.

Exaltation of the Cross.

Euphemia. Matthew.

Thus, a fragment of the Proper of Time, and a large fragment of the Proper of Saints (from about June 11 to September 21) is left.

There are several (12) large decorative initials in gold, scarlet, pink, green, &c., often with dark-blue ground. These spread into the margin, which is dotted with the gold studs common in Italian work. The execution is not specially fine and the condition rather poor.

47. TERENCE.

Vellum, 182 × 115 mm., ff. 129, 26 lines to a page. Cent. xv, in a good small italic hand.

Plain calf binding of cent. xviii–xix.

Collation. 1¹⁰–13¹⁰ (wants 10).

f. 1^a has suffered somewhat from damp: the ink has flaked off.

On it are the Epitaphion Terentii (Natus in excelsis), Argumentum, and part of Prologue to the Andria.

Eunuchus, 21^b.

Heautontimorumenos, 45.

Adelphoe, 67^b.

Hecyra, 89.

Phormio, 106.

Ends 128^a: valete et plaudite. Caliopius recensui. Finis. Amen.

Terentii Afri Phormio Expl.

The name Jotius scribbled.

On the verso, in a large hand, washed out:

Ad usum Ioannis/Villani/Terre Barbarani/An. Domini Bis/1740 (?).

In paler ink: Ex libris Familiae Villani.

f. 1^a has a pretty border and a damaged shield, *gules*, a lion rampant *or*. Each play has a pretty initial in gold, with white branch-work on blue, green and red grounds. Gold bezants, isolated, adjoin the initial.

48. FLORUS, &c.

Vellum, 213 × 152 mm., ff. 165+2, 26 and 29 lines to a page. Cent. xv, in three or four very good Italian hands: Italic, Roman, and Gothic.

Binding, leather over boards, painted to imitate inlaid bands; five plain round bosses on each cover.

Collation. a² (1 stuck to cover) 1³–9³ (8 canc.) 10¹⁰–17¹⁰ 18⁶ 19⁸ (8 stuck to cover).

List of contents on fly-leaf (xv).

1. L. Annei flori Epithoma de tito liuio libri iii^{or} incipiunt.

I

Gold initial, white branch-work: ground pink, blue, green, dotted with white.

Populus Romanus a rege romulo.

Lib. ii 14^b, iii 30^b, iv 41 Seditionum omnium causas.

Down to 43^b the hand is Italic and not very comely: on 43^b begins an exceedingly pretty upright Roman hand.

On 48^b is a new title and initial:

Liber quartus de bello ciuili Cesaris et Pompei.

Iam toto orbe pacato

Ends: nomine et titulo consecrantur. Laus deo.

Lucii annei Flori liber quartus et ultimus expl.

2. Plinii Ueronensis Oratoris de uiris illustribus.

61^b

Proca Rex Albanorum Amilium et Numitorem.

A third hand, Gothic, begins here, passing into a Roman.

The tract is not uncommon in MSS., but has no claim to be called Pliny's.

Ends on Gnaeus Pompeius : pretiosissimis odoribus cremandum curauit. Finis.

Sexti Rufi anumeratois (anumeratoris) Romane Ystorie liber incipit.

80

Breues fieri clementia tua precepit . . . de ghotis etiam babilonie tibi palma pacis accedat.

Sexti alias festi rufi anumeratoris romane historie liber expl.

Valens augustus imperauit a.d. 374.

A recent edition of the Breviarium of Festus (as he is more properly called) is that of Förster, 1874.

4. Epythoma Titi Liuii ex primo libro hystorie Romanorum inc.

92

Aduentus enee in Italiam et res geste

The hand varies a good deal, ending in the pretty Roman hand of f. 43^b.Ends f. 145^a: et uitrico et supremis eius plures honores dedit. Finis. 145^b, blank.

These Epitomae are to be found in most editions of Livy.

5. Guilielmi becchi de Cometa ad Pelium de Medicis ducem clarissimum feliciter. Inc.

146

Cum ad s. Marci bibliotecam pergerem

Ends f. 158: tuo aliorumque probatissimo atque equissimo iudicio derelinquo. Vale.

Guil. Becchi Augustinensis viri doctissimi et sacr. theol. profexoris de Cometa feliciter expl.

Becchi died perhaps in 1491. On him see Tiraboschi, *Hist. Lett. Ital.* vi. 267, 370: this tract (not printed) is mentioned at the latter place.

6. Prophetia Erithee IN: (sic).

158^b

Extracta de libro qui dicitur uasilographia id est imperialis scriptura quem Erithea babylonica ad petitionem grecorum edidit. dota pater (Doxopater) peritissi(mus) in grecum transtulit. Tandem de herario emanuelis imperatoris eductum eugenius regis sicilie admiratus in latinum transtulit de greco.

Exquiritis a me o illustrissima turba danaum

Ends 164^a: hos autem in sortem demonum uoret auernus. Finis.

Rubric. Comperta in calce b[ibl]ie uetustissime Rome apud s. paulum inter reliquias habetur quippe quam affirmant scriptam manu sanctissimi maximique Jeronimi.

AMEN.

ME PETRVS MERCATELLEVS/S SCR(I)PSIT.

168^b blank.

On 165, over erasure, Laurentii Janoti (?) benuenuti . . . iui (?) ciuis) florentini.

There is evidently a misapprehension in the note which says that the Prophecy of the Sibyl was found in the Bible of St. Paul's (S. Paolo fuori le Mura, where the ixth-cent. Bible of Count Vivian is still preserved). This prophecy is not earlier than cent. xiii, since it apparently describes the rise of the two great orders of Friars. See Rendel Harris, *The Ferrar Group*, p. 69 sqq. It is printed in Alexandre, *Orac. Sib.* ii. 291. See also Sackur *Sibyllinische Texte*.

49. JOH. CASSIANUS.

Vellum, 279 × 208 mm., ff. 283 + 4, 36 lines to a page. Cent. xv, in a beautiful Roman hand.

Binding, blue morocco with gold tooling, by C. Lewis.

Collation. a⁴ 1¹⁰-28¹⁰ 29 (three).On 1^a a title in English (xix, early).On 1^b an erased inscription (Italian hand, xvi-xvii) of two lines and a half.

D Sa l . . . ber td . . .

pro am. . . i præprotoris.

An erasure at top of f. 1 of text

Fr. . . . no A B.

The MS. was no. 226 in the Libri sale of 1859: bought then by Quaritch for £13 5s.

On ii^a in the hand of the book

Super libero arbitrio determinatio.

Iohannes cassianus doctor doctrina perfectionis mirificus verumtamen in una sola collatione que dicitur de protectione dei modum excessit cum liberum arbitrium magis quam sit liberum esse pronunciauit. Sed beatus prosper eum correxit.

Propositions from Prosper follow.

Ending ii^b quod se a christo non uult esse saluatum.

iii^a blank. iii^b, iv, have writing in double columns in French of cent. xviii.

a Account of Cassian as saint, from a Lettre de M^r de la R . . . à M^r de M . . . sur la Croiance des églises de Provence.

b From Fleury, *Hist. Eccl.* T. 18, p. 209.

c In Latin, Joannes Cassianus Scythia qui prius Diaconus Constantinopoli.

The last few lines erased.

Account of Cassian from Gennadius *de virr. illustr.* 62.

I

Johannes Cassianus Natione scythia . . . Theodosio et Valentiniano regnantibus.

In Christi nomine. Amen. Inc. liber collationum SS^{morum}. patrum. editus est enim a doctissimo uiro etc.

. . . Vicesima-quarta abbatis abrahe de mortificatione.

I

Inc. prefatio Iohannis Cassiani ad papam Leontinum et fratrem Elladium in viginti quattuor Collationes patrum (*P. L.* xlix. 477).

I^b

Debitum quod beatissimo pape Castori . . . et instituta proponeremus. Expl. pref.

Inc. capitula prime collationis abbatis moysi.

2^b

Text. Cum in heremo scithi.

2^b

Collatio ii f. 12, iii 20^b, iv 29, v 36, vi 45, vii 52, viii 63, ix 72, x 83, xi 90^b, xii 96^b, xiii 105, xiv 115^b, xv 124, xvi 127^b, xvii 135^b, xviii 148^b, xix 157, xx 163, xxi 168^b, xxii 181, xxiii 188. xxix 198^b (Abraham, de mortificatione). Ends 210^b:

orationum uestrarum tutela conseruet.

Collationum patrum a Ioh. Cassiano abbate editus liber expl. felicissime. Deo gratias.

2. Inc. Capitula Ioh. Cassiani de institutis patrum et de principalibus uitis.

211

In hoc volumine continentur Instituta Patrum libri xii.

List follows.

Item libri collationum xxiiii.

List ending.

Vigesima quinta, uita Frontonis monachi.

„ sexta, dicta S. Iheronimi presbiteri de uigiliis.

„ septima, Sermo theodori historiographi de S. Ambrosio.

„ octaua, Epistola s. Iheronimi.

Sunt libri insimul numero xl.

A later marginal note says: hec non sunt in presenti volumine.

This list of the Institutes and Collations is evidently copied from the title-page of an older manuscript. It is not applicable to this volume, where the Collations precede the Institutes.

Prefatio Ioh. Cassiani de Institutis patrum.

211^b

Veteris testamenti narrat historia (xlix. 53) . . . eadem obseruancie perfectio est et in pari facultate.

Rubric. De cingulo monachi. secundo, de ueste monachi, etc. . . Vndecimo de cingulo spirituali et sacramento eius.

212^b

Primo de habitu.

212^b

De institutis ac regulis monasteriorum dicturi.

Lib. xii ends 281^b:

Sed et hoc ipsum quod intelligere meruimus eius esse muneris in ueritate credamus. [contuli cum maximo properante in monasterio] marginal note *non est de testu*.

Expl. tract. de octo principalibus uitis feliciter. TELOS.

It will be noted that the four books of *Instituta* and the tract *de octo vitiis* are treated as one book.

After Lib. iv of the *Instituta* which ends

Apostolice caritatis perfectio possidetur, the Capitula begin

Transitus de institutis monasteriorum ad colluctationem octo principalium uitiorum.

The decoration of the book is very good. The principal ornaments are at the beginnings of the Collations.

*On f. 1. A border of conventional foliage. It contained three places for medallions or shields. These, left blank, have been filled in cent. xvii or xviii with red and yellow paint, and the initials DR inserted in monogram.

The initial forms the L side. It is of fine work, mainly in burnished gold. In the upper part is a bearded cowed monk in black habit holding a red book and standing under an octagonal Gothic baldacchino mainly purple and green. Below is a youth with club and shield. The monk is Moyses.

f. 21. Coll. iii. Paphnutius, beardless, with book open, in initial.

f. 72. Coll. ix. Bust in initial (Isaac).

f. 83. Coll. x. Isaac, seated, writing.

f. 91. Coll. xi. Bust. Chaeremon: finely drawn.

The first page of part II (which originally had a separate foliation) has a border containing three medallions (as on f. 1). These have been filled in with initials (1) A.D, (2) A.B.D, (3) DR in monogram.

In the initial to the Preface, 211^b, is a bust of a bearded monk, on gold ground.

In the partial border on 215^b, an admirably drawn bird.

Smaller initials often in plain gold on a patch of colour which is very commonly green. Others, in red with blue pen-work.

Each *Collation* or Book has a partial border, the form of which is commonly a rod of colour breaking out into ornament.

50. IOH. DE TORQUEMADA.

Paper and vellum, 213 × 145 mm., ff. 111, 39 lines to a page. Cent. xv, late, in a clear foreign, not Italian, 'Romanic' hand.

Binding, calf of cent. xviii; an oval stamp on each cover is carefully erased.

In the cover is neatly written (xviii) I / theca vi. /

On the back, a sale number 1374.

The erasure of the stamp and the inscription within are common to this book and to Fitzwilliam MS. 241. This latter has a large armorial stamp with mitre at top erased. Within the cover is I. theca ii. This book belonged to the Abbey of St. Peter at Ghent. It has the ticket (xix early) Ex bibliotheca P.P.C. Lammens, the note 'Vente de J. Meyer de Gand 1869', and the book-plate of Pierre Gelis Didot.

It is probable that the Rylands volume is also from the library of the Abbey of St. Peter at Ghent (otherwise Mons Blandinius).

Collation. 1¹²-8¹²/9¹² 10⁴ (wants 4). Middle sheet of each quire vellum except in 10.

1. Tractatus R^{mi} in Christo patris et eximii sacre Theologie professoris mag. Joh. de Turrecremata Cardinalis S. Sixti contra inuectiuam basiliensium quam ediderunt aduersus decretum dampnationis eorum per Eugenium papam quartum.

Dissimulare non possum . . . salus corporis eius qui est per sec. benedictus. Amen.

2. Responsio Basiliensium ad decretum Moyses editum ab Eugenio papa quarto.

39^b

Beatus iheronimus cum lumen . . . In gloria dei omnip. qui est bened. in sec. sec. Amen.

Finit Resp. basiliens. ad decr. Moyses ed. ab Eug. papa.

3. Inc. prol. sequentis tractatus de potestate pape et Concilii generalis per Rev. patrem etc. etc.

46

Quamuis ut ait beatus hieronimus grandes materias . . . ab omnibus teneantur. Finit prol.

Inc. tract. Presens tractatus in tres partes diuiditur.

47

Pars II 67, III 71.

Ends: uel etiam impugnari. Et sic dicta sufficiant. Expl. tract. de potestate pape et concilii generalis editus a Rev^{mo} I. Joh. de turre cremata Card. S. Sixti iussu romani pontificis d. Eugenii pape quarti.

Sequitur declaracio ab eodem d. Cardinali addita ad tractatum precedentem circa secundam conclusionem eiusdem.

In quodam tractatu quem nuper edidi . . . sacrosancte Romane ecclesie. Et sic dicta sufficiant deo laus. Expl.

83

f. 96 blank.

II. 4. In another hand, not so good: 45 lines to a page.

Rev^{mi} in Christo patris doctissimi sacre Theol. professoris mag. Joh. de Turrecremata nunc Card. S. Sixti Responsio ad quasdam propositiones pro parte basiliensium.

97

Notastis teneo superiori die pro vestra sapientia.

Ends III^b: extensius recollegi.

Expl. Resp. facta Florencie per R. p. d. Joh. de Turrecremata Card. S. Sixti a. d. 1439^o cum esset magister sacri palatii (Ambassiatoribus *lined through*) proponenti pro parte Basiliensium.

There are some decent pen-work initials.

51. HORAE (ROME: RODEZ).

Vellum, 120 × 85 mm., ff. 158, 13 lines to a page. Cent. xv, in a rather scratchy Gothic hand with very rough ornament.

Binding, dark red velvet, modern, with two ivory reliefs in the style of the xivth century (French) measuring 112 × 74 mm. At the top of each is a band of architectural ornament consisting mainly of four canopied and crocketed arches each with a rosette in the head, and below this two trefoil arches.

*The relief on the first cover is divided by a band representing hilly ground into two areas, the smaller occupying the lower L. quarter. In this is the Betrayal.

From L. Peter, Malchus, Judas and Christ, soldier; man with lantern: two others partly seen on L.

On R. Judas hanging with his bowels protruding.

Above, the Bearing of the Cross. From L. Three Jews in caps. Centurion with lance: man with nails: man with hammer, his l. hand on the arm of Jesus, who bears the cross. It is supported on r. by the Virgin and two other women. John on R., other figures of soldiers partly seen.

The other relief has a line representing ground dividing it transversely. It represents the Crucifixion with the Thieves: a fillet, perhaps the crown of thorns, is on Christ's head. On L., a group of the Virgin swooning and three women. The side is being pierced and the sponge offered. Soldiers in C. cast lots with dice. John crouching on R. and a group of soldiers.

Below, the whole is occupied by spectators, mostly on horseback. One in C. has his back completely turned to the spectator and the hind-quarters of the horse are curiously foreshortened. Tree on L., houses on R.

Collation not practicable.

Contents: Kalendar in Latin, not full. All entries are in black

6

Sequences of the Gospels

13

Obsecro te imperfect, 21; Sancta Maria Regina celi, 26. 26^b blank.

Hours of the Virgin, wanting matins. Roman use

27

Office of the Virgin for Advent

59

Hours of the Holy Ghost, 71; of the Cross, imperfect, 76.

Seven Psalms, imperfect, and Litany

80

Office of the Dead

109

On 70^b and 157 are late inscriptions carefully scribbled over.

In the Kalendar are Franciscan entries.

May. Transl. S. Francisci.

June. Anthonius C. de ord. min.

August. Clare V.

Oct. Francisci.

Nov. Helizabet.

And the following of local interest:

24 *Oct.* F(r)ontonis ep. et C. (Périgueux).

4 *Nov.* Amanci Ep.

14 *Nov.* Dalmassii Ep. et C.

The two last are bishops of Rodez.

In the Litany: *Apostles* Marcialis, *Martyrs* Eutropius, *Confessors* Amansius, *Monks* Dominic Francis, *Virgins* Clara.

I suppose the book to belong to the diocese of Rodez.

There are some borders, two initials with small figures, and two miniatures (f. 71, Pentecost, and f. 109, Funeral) all of extremely bad execution.

52. HORAE, ETC. (NORMANDY).

Vellum, 130 × 90 mm., ff. 277, 22 lines to a page. Cent. xvi (1501), in a clear hand of the 'lettre bâtarde' type. Written in France.

Binding: wooden boards and purple velvet; the first cover has a metal plate set with four turquoises at the angles and four red clear stones. In c. an ivory of the Virgin crowned, standing, carrying the Child.

The covers are lined with two pieces cut from a well-written manuscript of cent. xiii-xiv, perhaps a missal. The text relates to the Magi and to the Virgin.

Collation. 1¹² (wants 1) 2⁸/3⁸-19⁸ (wants 5) 20⁸-27⁸ 28⁴ 29¹² 30⁸-32⁸ 33⁴ 34¹² 35 (three). The old foliation (used here) is incorrect.

Contents:

Kalendar in black, red, and blue, not full, wanting January

1

Sequences of the Gospels

12

O bone Ihesu, 15^b. O intemerata, 16^b. 18^b blank.

Rubric: Seruitium b. marie secundum usum ecclesie Rothomagensis. Scriptum per patrem Michaellem Rigot curatum ecclesie de berreuilla Religiosum dominorum amantium Anno domini millesimo quingent. primo Pro nobili viro Iohanne de la haule filio nobilissimi viri domini Iohannis de la haule militis et domini de gremonuilla et ganseuilla. In decanatu de canuilla (Cauville?) eiusdem Rothomagensis diocesis

19

Three collects added later, and a signature: J. Daulx, 19. 19^b blank

Hours of the Virgin. Head-line: Post purificationem

(foliation recommenced) 1

Inc. seruitium b. marie dicendum sabbatis (post purificationem)

27

Sequitur seruitium b. marie dicendum in aduentu

35

" " " in ebdomada natiuitatis domini

39

" " " a circumcissione domini usque ad purificationem

49

" " " ab octavis epiphanie usque ad purif. in sabbatis

52

Ending with rubric for feasts of SS. Ursinus, Silvester, and others

58

Offices for Christmas (59). Circumcision (71). Purification (77). Annunciation (88). S. Maria ad Nives (95^b). Assumption (99). Nativity of B. V. M. (120). Conception (130^b).

All Saints (beginning gone: 133).

Hours of the Trinity (beginning gone)	147
„ of the Cross and of the Holy Ghost, together	180 ^b
Benedictiones b. Marie	186 ^b
Seven Psalms and Litany	187
Office of the Dead	201
Prayers to the Trinity, to each of the Three Persons, to the Blessed Sacrament, to the Holy Face	219
Stabat Mater, 222 ^b . Aue cuius concepicio etc. 223 ^b .	
Memoriae of SS. Michael, John Baptist, John Evangelist, Peter and Paul, James the Great, All Apostles	224 ^b
„ Stephen, Laurence, Christopher, Sebastian, Adrian, Rochus, Victor, Cosmas and Damian, George, Clarus, one martyr, several martyrs	226 ^b
„ Nicholas, Claudius, Anthony, Martin, Eligius, Giles, Lupus, Maurus, Leonard, Fiacrius, Romanus, Anthony of Padua, Leobin, Hildevert, Leuffredus, Hubert, Anianus, a confessor bishop, a confessor not bishop	232 ^b
„ Katherine, Margaret, Barbara, Apollonia, Susanna, Genovefa, Gemma, Clara, Gertrude, one virgin, several virgins	242
De pace, 247.	
Sensuivent plusieurs deuotes louenges, petitions, oraisons et requestes, etc.	247 ^b
au matin quant tu te leueras de ton lit—quant tu ysseras hors de ta maison—quant tu entreras dans leglise deuant le crucifix—quant le prestre se retourne—a la leuation du corps N. S.—quant on lieue le calice.	
Pape boniface a donne a tous ceulx qui diront deuotement ceste oraison . . . deux mille ans, etc.	249
D. I. C. qui hanc sacratissimam.	
Quant on prent la paix—quant on veult receuoir le corps N. S.—quant on a receu.	
Contre la tempeste—Pour impetrer grace de ses peches.—Contre la tentacion de la chair.—Contre les mauuaises pensees.—Pour quelque tribulation.—Pour lamy viuant en tribulation.—Pour ceulx qui vont en voyage.—Pour les bienfaiteurs.—Pour les amis qui sont en necessite.—Pour le sien amy qui est mort.	
Prayers of St. Gregory with rubric in French: On treuve es saintes escriptures, etc.	251*
Ensuyt le psaultier de Jesus et de la vierge marie, etc.	252
Aue maria, etc. Quem tu virgo castissima angelo nunciante de spiritu sancto concepisti. Aue Maria. Quo concepto tu virgo gratiosa in montana ad helizabeth, etc.	
Sensuiuent cinq belles et deuotes oraisons que monseigneur S. Iehan leuueangeliste fist en lonneur de la vierge marie dont nostre seigneur donne aucuns benefices qui sous icy apres declares a tous ceulx qui diront deuotement lesdites oraisons, etc.	257
The initials of the five prayers form the word Maria:	
Mediatatrix omnium—Auxiliatrix—Reparatrix—Illuminatrix—Alleuiatrix.	
Ends 259 ^b . A rubric follows: Item oraison tres deuote a la vierge marie,—but the text is gone.	
The first remaining page of the kalendar (<i>Feb.</i>) is almost illegible from rubbing. In subsequent months we have:	
<i>Apr.</i> 10. Hugonis roth. archiep.	<i>Aug.</i> 7. Uictricij arch.
<i>May</i> 5. Transl. S. Audoeni.	11. Taurini ep. c.
9. „ „ Nicholai.	20. Philiberti abb.
10. „ „ Laur. conf.	25. Commem. S. Audoeni with octave. Ludo. m.
23. Desiderij m.	26. Commem. S. ludouici reg. c.
24. Donatiani et rogatiani.	27. Uiuiani ep. c.
<i>June</i> 12. Transl. S. Ursini.	<i>Sept.</i> 4. Cuthberti ep. c.
17. „ „ Romani.	13. Mauricii ep. c.
19. Geruasii et Prothasii, <i>red.</i>	18. Sinerii ep.
<i>July</i> 3. Martialis ap., <i>blue.</i>	<i>Oct.</i> 1. Dedic. eccl. roht.
8. Transl. S. Euodi roth. arch. iii lect.	4. Francisci conf. non pont.
23. Commem. vuand(regisili).	8. Euodi roth. arch.
<i>Aug.</i> 4. Dominici conf. non pont.	13. Eduuardi conf. non pont.

Oct. 22. Melloni roth. arch.
 23. Romani roth. arch., *blue*.
Nov. 14. Laurentii ep. c.
 20. Eadmundi reg. m.

Dec. 1. Eligii ep. c.
 3. Transl. rel. eccl. roth.
 30. Ursini ep. c.

In the Litany: *Apostle*, Marcialis. *Disciple*, Ursine. *Martyrs*, Pancraci, Victor, Eutropi, Desideri, Firmine, Juste, Eadmund.

Confessors: Mellone, Victrici, Innocenti, Remigi, Euode, Gildarde et Medarde, Romane, Audoeue, Ansberte, Hugo, Sulpici, Seuere, Candide, Laude Eligi . . . Taurine, Albine, Cuthberte, Sanson, Maxime . . . Philiberte, Vuandregisille, Ermelande, Laurenti, Ludouice, Hildeuerte, Aquiline, Eduuarde, Guillerme, Paterne, Sineri.

Virgins, &c.: Genouefa, Morenna . . . Oportuna . . . Austreberta, Columba . . . Gertrudis, Baltildis . . . Susanna, Bona, Brigida, Honorina, Angadrisma.

There are various late additions on blank pages and margins.

The pictures are decidedly rough in execution, but not wholly bad in effect, showing at least the influence of skilled artists. The larger ones are bordered at the sides with columns, the capitals and bases of which are mainly in fluid gold and the shafts in colour, twined with spiral bands or else patterned in gold.

1-4. Four small pictures in the text, of the Evangelists (Jo., Lc., Mt., Mc.) writing: John is on an island, the others in rooms, panelled and paved, with a 'dado' of tapestry. Each is accompanied by his emblem.

ff. 12 sqq.

5. *O intemerata*. Initial. *Pieta*: the Virgin, the dead Christ, John on L., the cross behind 16^b
 With the Hours of the Virgin the old foliation begins.

6. *Matins*. Large picture. Jacob's ladder. Jacob lies in front, head to R., in landscape. On the ladder, which slopes up to L., are three angels ascending: the Father is seen, half-length, at the top 1

7. Below the text. The Burning Bush (on L.): God is seen in it. Moses on R., kneeling, alarmed: his boots lie near him.

8. *Lauds*. Initial. The Visitation 11

9. *Prime*. The Nativity. The Virgin reclines in front, head to L. Joseph on R. 16^b

10. *Vigil of Christmas*. Large. The Nativity. The Virgin on L., kneels: the Child on her robe. Joseph, on R., with candle (?). In C., behind, kneel two angels and two shepherds. Ox and ass on L.: stable roof above 59

11. Below text: three angels, kneeling.

12. *Circumcision*. Initial. The Nativity. Joseph and Mary (L.) kneel, the Child lies between them. A house in the background 76^b

13. *Purification*. Initial. The Presentation. Symeon and the altar on L. 85

14. *Annunciation*. Large. The Annunciation. Gabriel kneels on R. 89

15. Below text: three angels.

16. *Festum b. Marie ad Nives*. Collect. Initial. The Virgin stands, holding the Child; a rock on either side 96

17. Lesson. Initial. On L. Theophilus kneels to the Virgin; on R. a devil.

18. *Assumption*. Large. The Virgin, in blue, in an oval glory. On two horizontal bands of cloud stand four pairs of angels, R. and L. 99

19. Below text. The Virgin's empty tomb in C. A group of Apostles kneels at either end of it.

20. *Lesson*. Initial. The Virgin in air, supported by two angels 106^b

21. *Lesson*. Initial. The Virgin in bed, surrounded by Apostles 106^b

22. *Nativity of the Virgin*. Initial. Joachim and Anne meet before the Golden Gate 120

23. *Conception*. Initial. The Presentation of the Virgin. Joachim and Anne kneel on R. at the foot of the steps, which the Virgin ascends: a figure at top on L. 130^b

24. *Vespers (of the Trinity)*. Initial. Flight into Egypt: they go to L. 163

25. *Matins of the Cross*. Initial. The Crucifixion, with the Virgin and St. John 181

26. „ of the Holy Ghost. Initial. Pentecost, the Virgin in C. 181^b

27. *Seven Psalms*. Full-page. In a courtyard God stands on L., David kneels on R., his harp, in a bag, lies in front. In air behind, a small angel flying down from the Father, who is seen half-length in the sky 187^b
28. *Office of the Dead*. Full-page. The Three Living and the Three Dead. The three dead stand on L. The foremost, who is youthful and not corpse-like, holds a spade; the other two are horrid corpses. In C. a gold churchyard cross; in air a gold bird. On R. the three living, young men on horseback. The foremost wears jack-boots, with a knee-covering. A building on R., with portcullis in the gate 201^b
29. *Memoriae* (a long series of initials or small pictures, in the text, which may be described quite shortly). The Trinity. Italian Trinity 219
30. The Father in a glory 219^b
31. The Son, standing in the tomb 220
32. The Dove, in air, between Father and Son, who are seated.
33. The Sacrament, in a monstrance, borne by a priest in surplice, preceded by a surpliced clerk with cross (L.) 221
34. The Holy Face, held up by St. Veronica (half-length) 222
35. Michael, in gold armour, and the devil 224^b
36. John Baptist, with lamb 225
37. John Evangelist, with cup and dragon.
38. Peter and Paul 225^b
39. James the Great, as pilgrim 226
40. All Apostles, in a group 226^b
41. Stephen stoned.
42. Laurence, with gridiron 227
43. Christopher, carrying the Child to L.: hermit on L. 228
44. Sebastian shot by the archers 228^b
45. Adrian, holding anvil: lion before him 229
46. Roch, showing his thigh: angel on L., dog on R. 229^b
47. Victor, with hawk in hand 230
48. Cosmas and Damian, as doctors, holding vessels 230
49. George and the dragon: the princess on R. 231
50. Clarus, in blue robe, headless, holding his head 231
51. *De uno martire*. A martyr, beardless 232
52. *De pluribus martiribus*. A group of men.
53. Nicholas: boys in tub on L. 232^b
54. Claudius as bishop, rayed, holds crosier 233
55. Anthony, with book and pig 233^b
56. Martin as bishop 234
57. Eligius as bishop 234^b
58. Giles, in black habit, with crosier and book 235
59. Lupus, robed, with book.
60. Maurus, like Giles 235^b
61. Leonard, in dalmatic, stands between two kneeling figures, each of whom holds a pair of bolts.
62. Fiacre, robed, with book 236
63. Romanus (of Rouen) as bishop 236^b
64. Anthony, of Padua, in grey habit, with book and ? palm 237
65. Leobinus as bishop 237^b
66. Leuffredus as abbot, with crosier and book 238^b
67. *De uno confessore*. A bishop 239^b
- (ff. 240-1 gone.)
68. Katherine, wheel and book: Maxentius under her feet 242^b
69. Margaret, rising out of the dragon's back 243
70. Barbara: tower on L.

71. Apollonia : forceps and book 244
 72. Susanna, with book 244^b
 73. Genevieve : candle and book.
 74. Gemma, with sword and book 245
 75. Clara : blue habit, black head-dress, and book 245^b
 76. *Prayers of St. Gregory*. Mass of St. Gregory. Christ appears in the tomb on the altar. Gregory on R., a cardinal and two servers on L. 251^b
 77. *Psalter of Jesus*, &c. A Carmelite lying asleep on a bed. The Virgin, appearing at a window, hands a scroll to him 252^b

53. CHR. PROLIANUS.

Vellum, 212 × 140 mm., ff. 77, 24 lines to a page. Cent. xv (cir. 1470-80); in a very beautiful Roman hand.

Binding, modern blue morocco.

Purchased from Messrs. Ellis and White. Formerly the property of Mr. William Morris.

See the La Vallière catalogue (De Bure, I. 526, no. 1809).

The work was printed at Naples by Henr. Alding in 1477 (Hain 13395).

Collation. 1¹⁰-7¹⁰ 8⁸ (wants 8).

Title in gold, blue and red capitals.

*Christianus Prolianus Balbanensis coelebri viro Antonello Pa. F. R. Secretario salutem dicit 1

Cum multa Antonelle vir optime . . . quos una tecum deus optimus maximus sospites in terris diutius esse uelit.

Verses (14) 3

Cernis ut hic brevis est sed habet tam multa libellus
 Quilibet ut magnum dicere possit opus.

Sed neque fecissem nisi qui posset ardua caesar
 Fernandus placidam sponte dedisset opem.

Libellus praesens in quinque principales partes diuisus est. 3

The divisions are 1. De quatuor elementis.

2. De spera.

3. De theorica planetarum.

4. De distantiiis orbium a centro terrae.

5. De coniunctionibus et oppositionibus luminarium per annos 38 . . . cum tabula de festis mobilibus arcu diurno et aliis.

Title in gold, blue and red capitals.

i. Inc. prima pars et capitulum primum de totius orbis generali divisione 4

Postquam naturalium rerum omnes causae.

*ii. Hoc est primordiale praeambulum, etc. 24

iii. Inc. teorica planetarum 40

iv. The thirteenth chapter ends f. 58: 47

Postea Luna. Vltimo Mercurius.

Finis huius opusculi parthenope Anno salutis 1478 foeliciter. Amen.

Rubric: omnia uero que dicta sunt superius pateant exemplo figurarum que descripte sunt in carta sequenti videlicet 58

ff. 58^b, 59^a are occupied with figures: full-page. Each is framed in green wreath of leaves and has blue ground.

On 58^b is a comparative view of the magnitudes of the Sun (a large disc of burnished gold), the Moon (silver), Mars (gold), Venus (gold), Mercury (gold), and Earth (pale).

On 59^a two large gold discs representing Corpus Saturni and Corpus Jovis (the latter the larger of the two).

f. 59^b is blank.

Part v is in tabular form, and contains tables of:

Coniunctiones, 1478-1515	60
Rubric: <i>Istae suprascriptae coniunctiones seu voluilunia calculata in meridionali neapolitano, etc.</i>	
Oppositiones, 1478-1515, with similar rubric	63
Tabulae horarum arcus diurni	66
feriarum et ingressus mensium	67
festorum mobillium	68
eclipsium, with diagram of each in blue and gold or blue and silver, from 1478 to 1516	70

Each of these tables has an explanatory rubric at the end. The last is on 74^a. 74^b-77 blank.

The decoration is very beautiful. The principal element is the familiar white branch-work on red, blue, green grounds. Birds (green parrots commonly), animals (hares), and occasionally genii are inserted. A distinguishing feature is that all borders are framed in straight bands of gold.

Full, or almost full, borders occur on:

f. 1. Shield, supported by genii, on lower border, surmounted by a crown:

Quarterly, 1 and 4, in three parts: (1) barry of eight *gu.* and *arg.*; (2) *azure*, three fleurs-de-lys *or*; (3) *arg.* (?), a Jerusalem cross *or*; 2 and 4, paly of *gules* and *or*. ? Naples and Sicily.

ff. 4, 24, 40, 47:

There are partial borders to each chapter. The effect of all this work is most excellent.

Part I has at the ends of chapters four spheres, each showing an element.

On f. 12 a sphere of dark rocks (earth). On 15^b green water and rocks (water). On 19 concentric zones of blue and green, with brown centre (air, water, earth). On 23^b the same, with an outer zone of red added, for fire.

In the margins of 24, 25 are geometrical figures.

Other good diagrams occur.

54. HORAE (BRITANNY).

Vellum, 193 × 140 mm., ff. 115 + 1, 16 lines to a page. Cent. xv, well written in Gothic hand: pale ink.

Modern red velvet binding.

Collation. 1 old fly-leaf: 1^o 2^o 3^o (wants 6) 4^a 5^o (wants 1) 6^o (wants 3, 4?) 7^o-9^o (wants 8) 10^o 11^o (wants 1) 12^o (wants 1) [11 should precede 5: 12 should precede 10] 13^o (wants 1) 14^o-16^o (wants 7, 8) 17^o (wants 1, 8)

Contents:

Fly-leaf blank.

Kalendar in Latin, in red and black

1

Sequence of the Gospels

13

Obsecro te (1st leaf gone), 18. *Salve regina*, 20^b.

Memoriae (Michael, John Baptist, John Evangelist, Peter and Paul)

21

Hours of the Virgin (beginning with Lauds)

24

(Hours of the Cross and Holy Ghost begin. 32^b, 33^a: mutilated.)

57^b-59 blank.

Seven Psalms (part) and Litany

60

Matins of the Virgin (1st and last leaves gone)

68

Beginning of the Seven Psalms (mut.)

74

Office of the dead (1st leaf gone)

81

Memoriae (Trinity, the Father, the Holy Ghost, the Veronica, Stephen : in later hand, Magdalene (mut.), Katherine, Margaret, Barbara, Apollonia).

The Use may be of Nantes, or Vannes : lessons at matins. (1) Sancta Maria Uirgo ; (2) S. M. piarum ; (3) Sancta dei genitrix (as for Rouen, &c.). Capitulum in Lauds. Benedicta et venerabilis.

Prime. Ant. O admirabile. *Capit.* Gaude maria.

Nones. Ant. Ecce maria. *Capit.* Sicut cynamomum.

In the kalendar :

<i>Jan.</i>	11. Guillermi ep.	<i>Aug.</i>	16. Armagili c., <i>red</i> (Vannes).
	19. Launomari abb.		23. Transl. S. Goluini.
<i>Feb.</i>	4. Auertini ep.		30. Fiacri c.
<i>Mar.</i>	13. Pauli ep.	<i>Oct.</i>	1. Sulini c.
	16. Paterni ep.		4. Francis, <i>red</i> .
	31. Albine v.		9. Denis, <i>red</i> .
<i>Ap.</i>	15. Maturini c.		11. Cantini ep.
	22. Inuentio s. dyonisii, <i>red</i> .		21. Moderanni ep. (Rennes).
<i>May</i>	7. Guillermi ep.		22. Severini ep.
	13. Seruacii ep.		23. Maglorii ep.
	18. Honorati ep.		29. Transl. S. Yuonis.
	19. Yuonis c., <i>red</i> .	<i>Nov.</i>	3. Gobriani ep. (Vannes).
<i>June</i>	3. Liphardi c.		6. Melanii ep., <i>red</i> (Rennes).
	17. Hueruei c.		15. Maclarii ep.
<i>July</i>	1. Goluini ep. (S.-Pol-de-Leon).	<i>Dec.</i>	12. Corentini ep.
	2. Visitacio b. m., <i>red</i> .		18. Gaciani ep.
	28. Sansonis ep.		30. Perpetui archiep.
	29. Guillermi ep.		

In the Litany : *Martyrs*, Donatiane, Rogatiane. *Confessors*, Paterne, Yvo. *Virgins*, Genovefa, Oportuna, Radegundis, Sapiencia.

That the kalendar is Breton is obvious.

The decoration is undoubtedly provincial : bright in colour, stiff in execution, the gold of good quality : borders, with plain dotted background, containing real and conventional foliage, birds, &c.

1-4. *In text.* Pictures of the Evangelists. John writes on island. Luke, in head-dress, in a room. Angel holds book for Matthew. Mark, in room with black and gold arras, has scroll on knee, *In illo tempore re.*

5-8. *In text.* *Memoriae* (5) Michael, in armour, with balance, stands on a great red devil : castle behind. (6) John Baptist holds lamb. (7) John Evangelist has cup with blue dragon : eagle by him. (8) Peter and Paul, keys and sword : black and gold back-ground.

9. *Lauds of the Virgin.* Large. The Visitation : blue architectural frame-work. Two stiff figures. Buildings in the back-ground.

10. *Prime.* The Virgin and Joseph (shielding candle-flame) kneel to adore the Child. Stable on L., ox and ass : pink buildings on R.

11. *Tierce.* Three shepherds and woman. Angel with scroll, *gloria . . . pax.*

12. *Sext.* Adoration of the Magi : Joseph, on L., behind the Virgin, under the stable roof.

*13. *None.* Presentation. Symeon, bareheaded on L. : pink altar. The Virgin kneels on R. : behind her are Joseph and two maids, with candle and doves. Black and gold arras, with gold lettering at top, AMIMADIIS·AMADLUS.

14. *Vespers.* Flight. The Virgin and Child riding to R. Joseph, in large hat, follows. Buildings in landscape.

15. *Compline.* The Son, throned on L., with orb and imperial crown. The Virgin kneels on R. : angel over her with crown. On green drapery at top is *Ave Regina celi* : on arras *Regina letare.*

In text. *Memoriae.* 16. The Trinity. The Father, supporting before Him the body of the Son (not on the cross) : The Dove, perched on the shoulder of the latter.

17. The Son, with orb : clouds below.
 18. Pentecost : the Virgin and Apostles, kneeling.
 19. The Sudarium, with the Holy Face held by Veronica.
 20. Stephen, in dalmatic ; open book ; stone on his head. In a room, with green tile pavement and black and gold arras.

By another hand :

21. Katherine, crowned, with sword and book : a broken wheel at her feet. Landscape.
 22. Margaret, emerging from the back of a dragon, and holding a small cross. Landscape.
 23. Barbara, with palm and open book, on green tile pavement. Tower on R.
 24. Apollonia, with tooth in pincers and open book : pink and gold back-ground.
 The execution of all the pictures is very careful, but hard and stiff.

55. BREVIARY (MILAN).

Vellum, 112 × 85 mm., ff. 292, 26 lines to a page. Cent. xv (1470), in a clear, pretty Italian hand.

Binding, stamped leather, of cent. xvi, over wooden boards ; re-backed.

Collation. 1⁸-10⁸ 11¹⁰ | 12⁸-35⁸ 36¹⁰.

Begins with *Te Deum* (ending with the verse *Benedictus es domine deus patrum nostrorum et laudabilis et gloriosus* in sec. sec.), 1.

Psalter, with Antiphons, &c., 1^b.

Hymns and Cantica, 83.

90^b. Blank.

In nomine domini. Inc. officium totius anni secundum morem s. Ambrosii mediol. cp. In primis depositio S. Martini ep. ad uesperas (11 Nov.).

This portion has a separate foliation.

Proper of Saints and Proper of Time are in one.

Litanies on f. 20 (110) sqq., again on 65 (155), &c.

Dedicatio ecclesie, 238^b, followed by Common of Saints at daily office.

Office of the Dead, 276.

Beroldi Opusculum, 281^b.

Beatitudinem et felicitatem sanctorum expectans : explaining the Ambrosian office for week days. In eight sections, the initials of which form the name Beroldus.

Ends 286^a : Incipiendo ad B. capitali usque in finem nomen prefatum reperies s. Beroldus.

Colophon. Presbyter Iohannes syronus canonicus recidens (= residentiary) S. Stephani de uicomercato scripsit 1470.

Kalendar in red and black

286^b

The Kalendar is full of Milanese Saints.

Note on *Feb.* 21. Victoria S. Ambrosii Ep.

Ap. 1. Abundii Ep.

4. Dep. S. Ambrosii.

18. Galdini Archiep., added.

May 4. Godeardi Ep.

5. Geruntii Ep.

10. Transl. S. Nazarii.

17. Tr. S. Syri.

19. Petri Celestini.

20. Bernardini.

22. Boni C.

25. Dep. S. Dionisii Ep.

June 1. Finini et Gratiani M.

Aug. 31. SS. & MM. Marci et Robustiani.

Sept. 3. Auxiani Ep.

6. Glodealdi C.

18. Eustorgii Ep.

Nov. 26. Mustiole.

Dec. 1. Kastritiani M.

3. Mirocletis archiep.

5. Dalmatii.

7. Ordinatio S. Ambrosii, red.

13. Matroniani C.

30. Eugenii Ep.

Decoration is confined to a few initials of rather indifferent execution.

f. 1^b. Ps. 1. Bust of David.

Other divisions of the Psalter, decorative.

114^b. The Nativity, very rough. 178^b. The Risen Christ, with banner.

There seem to be no others with figure-subjects.

56. CICERO.

Vellum, 225 × 155 mm., ff. 91, 26–27 lines to a page. Cent. xv, mainly in two Italian hands (Roman script), of which the second is the best; parts of pp. 175–7 are in a rough Italic hand.

Binding, vellum wrapper, made out of a papal (?) document, dated Naples, 1511.

Collation. 1¹⁰ (+ 1*) 2¹⁰–9¹⁰.

On the first leaf (reversed): Jo^a Cambiatorii L. de Di: Z.

Aulis eue manas summus sanam erue silua

Sire sutum erebus subere mutus eris

(which read backwards and forwards).

M. Tull: Ciceronis in librum de Diuinatione Prefatio

1

Vetus opinio est iam usque ab heroicis ducta temporibus

Handsome initial gold on white branch-work: red, blue, green, and gold grounds.

Lib. I ends (defectively, as in all copies) p. 85: tu quidem inquam paratus.

p. 86. Blank.

Lib. II.

87

The text from lxix (142) 'eiusmodi ut thesaurus ex ouo' to lxxii (150) at 'ex eo ipso' is written in a rough, small hand.

Ends p. 178: que cum essent dicta surreximus. Finis.

This last line has been rewritten. The last words are still visible at the top of p. 179.

On p. 180, in red: Imbarcare 37 (a reference to p. 37 of this MS).

57. CICERO.

Vellum, 235 × 163 mm., ff. 72, 25 lines to a page. Cent. xv, in a pretty Roman hand: written in Italy, doubtless at Florence.

In the cover, part of a card (as in no. 58), with the letters Bo (beginning of the surname. ? Boncompagni).

Collation. 1¹⁰–7¹⁰ 8^a.

Belonged to members of the Strozzi family. On 71^a, at the end of the text, is:

hic liber est meus laurentii de Strozis 1315 (altered from 1515).

On 71^b: hic liber est laurentii de Strozziis filii federigi.

On 72^a: hic liber est philippi de Strozziis filii federigi.

Binding of cent. xviii.

f. 1 has border of white branch-work on red, blue, and green grounds, dotted with white, containing pairs of genii, animals, and birds. In the lower margin, within a wreath, is a shield party per fess *or* and *azure*, in the centre a roundel (bezant) *arg.* The work is rather coarse.

In the initial, a half-length of Cicero facing R., in red hood and gold robe, bearded, holding red book: landscape behind.

Chapters have pretty initials.

1. Cicero de Amicitia

1

*Quintus Mutius augur sceuola . . . prestabilis putetis. Expl. L. Finis.

2. Cicero de Senectute

31

T (*sic*) Tite si quid ego.

Initial of white branch-work; a shield was intended to be put in the lower margin, but not executed.

. . . probare possitis. Marci Tulli Ciceronis de senect. Expl.

Note in Italic hand referring to 3.

Titulus huius opusculi est M. T. C. Paradoxum liber . . . ut latini tanto non essent uacui bono.

3. M. T. Ciceronis Paradoxa

57^bAnimaduerti Brute (handsome initial) . . . pauperes extimandi sunt. Expl. L. Marci Tulli de Paradoxis, 71^a.Some Latin distichs and moral sentiments are on 71^b, 72^a.

58. CICERO.

Vellum, 250 × 190 mm., ff. 77, double columns of 36–37 lines. Cent. xv, neatly written in Gothic hand.

Red leather binding, with stamp of Cardinal Braschi.

A fragment of a card, with part of an Italian name, is on the cover.

. . . lovio P or R.

2 fo. ut nuper tuum.

Collation. 1¹⁰–8¹⁰ (wants 7, 8, 10).

An erased shield in the lower margin of f. 1.

1. Marci Tullii Ciceronis Tusculanarum questionum. Inc. prohemium ad Brutum

1

Cum defensionum laboribus . . . nascetur exordium

M. T. C. tusc. quest. ad Brutum inc. lib. primus

2

Discipulus. Malum mihi uidetur esse mors.Lib. II, f. 15. III, f. 22^b.

IV, f. 31. V, f. 39.

Ends f. 49: alia nulla potuit inueniri leuatio.

M. T. Ciceronis Tusc. quest. aliterve disputationum ad Brutum Liber quintus et ultimus feliciter expl.

2. M. T. Ciceronis ad Brutum. Inc. lib. de paradoxis

49^b

Animaduerti Brute

Ends f. 54: existimandi sunt. Hic finem habent paradoxa stoycorum.

M. T. C. lib. de parad. ad B. felic. expl.

3. Eiusdem M. T. C. ad Atticum de senectute liber inc.

54

Attice si quid ego

Ends f. 63^b: probare possitis.

M. T. C. de Senect. ad Att. lib. felic. expl.

4. M. T. C. ad Atticum de Amicitia lib. inc.

64

Quintus Mucius augur Sceuola.

Ends f. 73^b: . . . prestabilis putetis.

M. T. C. lib. de Amic. ad Atticum felic. expl.

5. In a smaller hand, the beginning of scholia on the above

73^b

Intencio Tullii in hoc opere suo est hortari nos acquirere ueros amicos

Ends: Romanorum consuetudo nomina pren. cogn. et agnomina filiis suis imponere.

6. Somnium Scipionis, without title

77

Cum in affricam uenissem

Ends imperfectly 76^b: que sese moueat neque nata (§ 28).

Only a few lines are missing.

59. CICERO.

Vellum, 215 × 150 mm., ff. 149 + 4, 25 lines to a page. Cent. xv, in a black, clear, Italian hand, Roman, inclining to Italic.

Stamped brown leather (Italian) over boards; re-backed with parchment.

Collation. a² (1 lining cover) 1¹⁰–3¹⁰ (+ 1) 4¹⁰–15¹⁰ (wants 8, 9) b² (as a).

1. M. T. Ciceronis Tusculanarum questionum inc. feliciter

I

Cum deffensionum laboribus

Full border, white branch-work on coloured grounds. A shield in lower border, roughly cut out. Three medallions of heads remain. The work is not specially good: birds and genii occur.

Chapters and Books have some good gold initials, with filling of white branch-work: marginalia in red.

Lib. II, f. 40. III, 60^a. IV, 87. V, 113.

Ends 148^a: inueniri leuatio.

Expl. iam feliciter.

After this is an erasure of two lines.

On the fly-leaves are some very ill-written inscriptions.

60. CICERO.

Vellum, 283 × 217 mm., ff. 131, 32 lines to a page. Cent. xv, not late, in a pretty Italian Gothic hand.

Red leather binding (as no. 58), with the Braschi stamp.

Collation. 1¹⁰ 2¹⁰ (wants 5, 6) 3¹⁰–13¹⁰ (wants 9) 14¹⁰ (wants 3–8).

I use the old foliation

Ciceronis Epistolae ad Diversos.

Epistole Ciceronis (in red).

M. T. C. Lentulo proconsuli

I

Ego omni officio

The initial, in gold and white branch-work, with grounds of various colours, has been very pretty, but is much defaced.

Lib. II. f. 10: wants part of xv and all xvi and xvii (two leaves).

Lib. III. f. 17^b. IV. f. 26. V. f. 34. VI. f. 44.

Lib. VII. f. 53^a. VII. f. 63^b. IX. f. 70. X. f. 81.

Lib. XI. f. 95. XII. f. 102. XIII. f. 111: omits xv and xvi. No titles are given after xvii.

Lib. XIV begins f. 121 (XIII. liii) Aulo (!) Genucilio. Curuo iam pridem.

Lib. XV (XIV) begins 125^b; omits vi, viii–x, xiii, xv, xvii, xix–xxii, xxiv.

Lib. XVI (XV) begins 128^b. f. 129, with parts of Epp. i, ii, is gone. Omits vii, viii. Ends after two lines of ix.

ff. 133–138, with end of XVI and beginning of XVII, are gone.

Lib. XVII (XVI) begins f. 139, with last line of xv. Then follow xiv, xvi–xviii, xxi–xxvi, ending 140^b:
dissuauilabor. Me ama. Vale.

There are marginal notes in red in a pretty hand, and some of the Greek passages are well written in, in margin or in text.

Each Book has had a pretty initial like that of Lib. I: all have been damaged.

61. CICERO.

Vellum, 252 × 178 mm., ff. 77 + 4, 27 lines to a page. Cent. xv, in a good Roman script. Stamped leather over boards (Italian): clasps gone; five small metal bosses on each cover.

Collation. a² (1 lines cover) 1⁸–9⁸ 10⁸ (wants 4) b² (2 lines cover).

Ciceronis de officiis libri.

Quamquam te marce fili

I

A pretty initial in gold, with white branch-work on coloured grounds.

Marginalia, some in red: some Latin glosses.

Catchwords are in pretty frames of pen-work.

Lib. II. f. 34. III. 52^b, ending 75^b

Si talibus monumentis preceptisque letabere.

M. T. C. de officiis liber expl. feliciter.

Added: Excellunt cunctos hii libros filosoforum

Libri quos edidit tres tulius officiorum.

Each Book has an initial like the first.

Within the cover is an illegible and mutilated xvth cent. inscription.

62. CICERO.

Paper, 270 × 195 mm., ff. 140, 34 lines to a page. Cent. xv, late, in a good Italic hand. Binding, with arms of Pius VI, Braschi (1775–1800).

At the bottom of f. 1, two genii support a wreath containing a shield *gules*, a palm (?) tree with fruit, a bend *azure*, bordered *or* (?), bearing three (?) stars.

Collation. 1¹²–11¹² 12⁸.

M. T. Ciceronis Epistolae ad Diversos.

Lib. I. f. 1, pretty initial. II. 11. III. 18. IV. 26^b. V. 33^b. VI. 43^b. VII. 52^b. VIII. 63^b (begins with IX. ix). IX (X). 71. X (XI). 84. XI (XII). 92^b. XII (XIII). 103. XIII. 114 (begins with XIII. liii). XIV. 123 (begins with XV. i). XV. 131^b (begins with XVI. v).

Ends 137^b: dissuauia labor. Me ama. Laus Deo.

In red capitals: Finit liber ultimus Epistolarum.

M. T. C. Epistolarum Liber feliciter Expl.

Laus omnipotenti.

Inserted in rough red capitals. A.D. MCCCXXXVII: an absurd date.

Another letter of Cicero's is added in the hand of the original:

Hec scripsi a. d. xvi kal. februarii ante lucem. eo die senatus erat futurus . . . opera diligentia gratia prouidebo.

The Greek passages are not inserted.

63. CICERO.

Paper, 289 × 190 mm., ff. 273, 32 lines to a page. Cent. xv–xvi, in a good, clear, Italic hand.

Binding of cent. xviii, no stamp.

Collation. 1¹² 2¹⁰ 3² (2) 4¹⁰ 5¹² 6¹² (+ 1) 7¹²–23¹² 24¹⁰.

R 2

Ciceronis Epistolae ad diversos.

Marci Tullii Ciceronis Epistolarum Liber Primus Inc.

1

Lib. II. 18. III. 31. IV. 47. V. 61. VI. 81. VII. 98^b. VIII. 114^b. iii-x and others occur after f. 132. IX of editions begins 122^b. X of editions begins f. 149. IX (X). 150. X (XI). 172^b. XI (XII). 189. XII (XIII). 207. XIII (XIV). 238^b. XIV (XV). 246^b. XV (XVI). 263^b, begins with XVI. v; ends 273: in medio foro uidisamabor me ama et uale.

In red capitals: Marci Tullii Ciceronis Epistol[arum] liber finit | ANNO M. CCCC. | XVI—ME|N |

The bottom of the page is torn away. The date given, 1416, is impossible. Either a C has been erased or omitted by mistake: 1516 would be a quite possible date.

The Greek passages are not inserted.

64. CICERO.

Paper, 250 × 173 mm., ff. 119, 34 lines to a page. Cent. xv late, in a clear Italic hand. Red leather binding (as no. 58, &c.), with the Brasch stamp.

Collation. 1 (four: probably 8–11 of a quire) 2¹²–11¹² (wants 1, 9–12).

Ciceronis Epistolae ad Diversos.

Begins in VI. xxii. 3. tanto studio esse facturum.

Lib. VII. f. 1. A gap from viii, Cognoui preproperam quandam, to xi. § 2 Nam aut erit hic.

Lib. VIII is omitted.

Lib. IX begins f. 11. Not marked by the original scribe; omits iv.

The beginning of Lib. VIII (really IX. ix) is on f. 14.

Lib. X (IX). f. 24.

Lib. XI (X). f. 42.

Lib. XII (XI). f. 53.

Lib. XIII (XII). f. 67^b.

The scribe begins his Lib. XIII at XIII. liii. f. 83^b.

Lib. XIV of the editions begins f. 90.

Lib. XV (XIV). f. 95^b.

Lib. XVI (XV). f. 107^b.

All but the last line of xxi is gone (a leaf lost after 112).

Ends f. 114. Me ama. Vale.

Then follow, without a break:

Brutus Acthico (I). *Epp. ad Brutum* I. xvii

114

Brutus Ciceroni. *Epp. ad Brutum* I. xvi

115

M. Cicero Octauio. Si per tuas legiones

117^b

Ending 119^b: uitam simul fugere decreui. Τελος (spurious: p. 965 in the Tauchnitz edition by Nobbe).

65. ALCHEMICA.

Vellum, 237 × 175 mm., ff. 224 + 2, 31 and 38 lines to a page. Cent. xv, in good hands, apparently Italian.

Binding, stamped leather over wooden boards. Two metal clasps.

At top of the first cover are the letters LUM. for (Lumen).

Collation. a² (1 lines cover) 1¹⁰ 2⁸ 3¹⁰ | 4⁸–11⁸ 12¹⁰ 13⁸ 14¹⁰ (3, 9 canc.) 15⁸ 16¹² (3, 11 canc.) 17⁸–25⁸ 26¹² (12 lines cover: 1 now follows 11).

I use the old foliation.

Within the cover :

Liber iste lumen luminum et abbreviatur sic lum̃.

A late note in Italian on fly-leaf and various lists of drugs and of contents.

1. Inc. liber qui dicitur lumen luminum

1

Cum de sublimiori atque precipuo rerum effectu

Ends 29^a uniuersaliter et utiliter predicat.

Expl. liber auctoris inuidiosi. Deo gratias. Amen.

29^b, 30^a have late notes. 30^b, blank, has note

carte 26. quinterni 3.

2. Another hand :

In nomine domini. Amen. Verba secreta magistri Petri Yspani in arte Alkimie inc. feliciter. Amen 31

Petrus yspanus concordat cum philosophis antiquis

38 and much of 39^a were left blank. A note on 38^a says: hic deficiunt 7 capitula viz. de sublimatione, etc.

38^b, 39^a have had late notes written on them.

Ends 39^b: in lunam optimam. Hoc uidi et tetigi.

Expl. Verba secreta Mag. Petri Yspani, deo gratias.

3. Inc. liber qui dicitur Lilium

40

A minute note: hic liber est alk. 76.

Naturam circa solem et lunam . . . cum omnibus et per omnia explicaui.

Expl. Lilium deo gratias. Amen.

Late note: 2^a pars alphabeti: list of terms.

On 52, 53^a (left blank) are extracts:

Ex philosophorum turba nonnulla que hic deficiebant. (xvi)

53^b, 54. Blank.

4. Inc. liber qui Rosarius intitulatur super secretis astrologie inferioris. Johannis tyri anglici

55

Minute note: hic Liber est Yd'e xi.

Desiderabile desiderium et impretiabile

Ends 73: thesaurus insuperabilis preciosissimus. Amen.

Expl. liber . . . inferioris. Amen. Et est liber Johannis tyri anglici.

73^b. Blank.

5. Liber alkimicus metricus (so in Table at end)

74

Fili doctrinam sacram ter porrigo binam

(Most of these verses occur in no. 4).

Minute note on 74: Vide de his et sequentibus S̄ 61. lum̃. 89. The. 125. cla. 32.

Per par fermentum totum docet experimentum

77^b

Explicit. Item alii

Utiliter quedam sapientum dicta quod edam

Hac habita sede pacis in ede sede. Expl.

Late notes, 78.

6. A smaller hand.

Inc. liber uerborum secretos Hermetis artis alkimie. Et uocatur liber perfecti magisterii

79

Minute note: Ab auricula.

Quoniam subtilis et ingeniosa ministratio . . . arbitratum fuerit ad veram praticam pertinere.

Expl. lib. uerborum secretorum hermetis. Qui sec. quosdam uocatur perfecti magisterii liber eo quod perfecte tradatur in eo breuiterque ac sub compendio uerax magisterium totius artis alkimie.

Signs of the planets follow.

Later note in Roman hand

86

Secretum secretorum hermetis secretissimum hoc est

Vere sine mendatio . . . quod diximus in operatione solis.

7. Inc. compendium Lucidii 87
 Compendium Lucidii collectum est de dictis Aristotelis Hermetis et aliorum . . . trahet post se ferrum sicut magnes. Finis deo gr.
8. Inc. theorica ultra examinationem peroptima ad cognitionem totius artis alchimice ueritatis 99
 Naturam intellectui fore subiectam
 Pars II (Practica), 108^b. Rough marginal drawings of apparatus.
 Pars II of Practica, 113^b. Drawings of apparatus, 117^b.
 Ends 123: non solum substinebit cineritium sed cementum.
 Expl. pratica libri compositi a fratre Paulo de Tarento ordinis fratrum minorum qui fuit lector fratrum minorum in asisio in arte alkimica.
9. Inc. liber fratris Helye intitulatus Vademecum 223
 Drawing of apparatus.
 Cum de infrascriptis aquis . . . metallorum simplicium secundum constellationes planetarum.
 (marg.) Expl. Vade mecum fr. Helye de ord. min. Deo gr. Amen.
10. Mag. Albertus de bononia. De pulcra forma margaritarum seu preciosorum lapidum 125^b
 Calefiat cristallus in sartagine . . . mixtum fiet sol. Deo gr. Amen. Expl.
 127 is palimpsest, over small writing in double columns, not very old. 127^b. Blank.
11. Flos florum mag. Arnaldi de villa noua 128
 Uidi senem nimia claritate . . . et ultimate rubeus. Finitur igitur flos florum. Benedictus deus nunc et in euum . . . qui liber dicitur Rosarius quia est nobilissimus super alios libros omnes in huiusmodi arte alkimie. Deo gr. Amen.
12. Allegorie phylosophie: scil. Hermetis 130^b
 Inc. sapiens Hermes. Si camelorum tuorum tertiam partem consumas
 Hand changes on 131^b.
 . . . fiet sicut uis deo annuente. Expl. alleg. phy. s. Hermetis.
13. Inc. liber qui dicitur Turba philosophorum 132^b
 Cum turba philosophorum plurima de multis regionibus . . . omne punctum fixum, etc. Expl. t. ph. deo gr. Amen.
14. Inc. tract. mag. Petri de Zeleuce de occultis nature 146
 Attendite doctrine filii eloquia mea . . . ac uenenum faciendum. D. g. Amen.
 Expl. opus mag. P. de Z. de occ. nat.
15. Inc. liber mag. Arnoldi de uilla noua de secretis nature 152
 Scito fili quia in hoc libro . . . spiritus habeamus scripturarum. Expl. D. g. Amen.
16. Liber Uguictii qui dicitur. Lilium intelligentie philosophorum. Inc. prol. 154^b
 Ad compositionem uniuscuiusque opusculi . . . supplicio tollerando. Amen. Expl. prol.
 In nomine domini. Amen. Fili carissime scias spiritus domini qui ferebatur super aquas . . . merear uitam eternam. Amen. 155
 Expl. lib. lilium intell. phil. D. g. Amen.
17. Inc. textus mag. Vemaldi de operationibus et preparationibus ueris 158^b
 Small notes: cla. 34: and: deficit principium.
 Recipe mercurium extractum artificialiter . . . et in aquam reductis. Finis. D. g.
 Late notes on 164.
18. Inc. liber lucis mag. Joh. de rupescissa et primo inc. prol. 164^b
 Consideraui tribulationes electorum
 Text. Materia lapidis est res una . . . cui est honore decus fortitudo gloria et imperium per infin. sec. sec. ame. Expl. lib. lucis ed. per fr. Joh. de rupescissa. D. g. Amen.
 Drawings of apparatus, 168^b. 168^b
19. Inc. liber claritatis mag. Mathei de Sicilia 169
 Pater Reuerende et domine licet artium liberalium . . . peruenire faciat adoptatum. Expl. lib. clar. mag. M. de S. D. g. Amen.
 Drawing of furnace fills up the page (172^a). A full-page drawing on 172^b.

20. Inc. liber radicalis principii 173
 Circa prohemium tractatus libri huius operis est notandum . . . diminuitur et effectus.
 Margin. Explicit. Quod sequitur est Alberti in mineralibus.
21. Argenti uiui materia est humiditas . . . totum ut uinum argentum 185
 Hic est finis huius tractatuli pulcri et utilis et precipue ad cognoscendum doctrinam philosophorum et
 ad intelligendam dicta obscura eorum. D. g. Amen.
22. Versus boni pro lapide philosophorum pro medicinis, etc., pro omnibus aliis 186^b
 Spiritus inspirans deus inque tota rota girans
 Aspirans numen sanctum de lumine lumen.
- Sections are :
 Capitulum arislei phylosophi auctoris turbe philosophorum 187
 Et docet insompnis ratio que non capit omnis.

 Quod iam uiuat ei natus mire speciei. Expl. cap.
 Nomen massa rebis est res duplex quasi re bis 189

 Combibe pigmenta se quod teneant elementa.
 De ponderibus 189^b
 Pars sit sinceris tres bissi corporis eris.

 Terminus et primus in quo tribus ignibus ymus. Expl.
 Ut mens certa sciat hoc quod regimen bene fiat 190^b

 Donec iungantur nec distent ingrediantur.
 Finis est. D. g. Amen.
23. Inc. pratica Marie prophetisse sororis Moysi et aaron 192^b
 Accedens aaron ad mariam prophetisam sororem suam salutans eam dixit. O prophetissa soror mea
 audiui siquidem de te multoties quod albificas lapidem in uno die. Respondit Maria. Utique O aaron per
 deum et in parte diei.
 Ends : et ipsi ignorant veritatem regiminis propter eorum ignorantiam vasis.
 Expl. pratica siue secretum Marie prophetisse. D. g. Amen.
24. Inc. liber de essentiis essentiarum b. Thome de aquino doctoris eximii. 193^b
 Magnifico principi ac Ill^{mo} domino suo R. primogenito regis ierusalem et sicilie, etc.
 Cum igitur prima causa et summa
 Lib. I has 9 tractatus. Lib. II (f. 208) has two.
 Ends 210^b : peruenire domino dirigente quem benedicam in sec. sec. Amen. Expl. tract. b. Th. de Aq.
 doctoris eximii de essentiis essentiarum. D. g. Amen.
 A paragraph in another hand 210^b
 Libri quos compilauit fr. Th. de Aquino. Scripsit enim tam super sententias . . . igitur sua doctrina
 est ualde generalis.
 25. f. 211, which should follow, is now after f. 220.
 It begins: testamenti (which is the catchword on 210^b).
 Item compendium quod alias apertorium nuncupatur.
 Item specimentationem uel declaratorium. lapidarium. comentum.
 This seems like the end of a list of works which may have been begun on 210^b and erased. It is in a good
 hand. Alchemical notes in the same hand follow.
 On 211^b is a *rota*.
 ff. 212-220 contain figure and tables in red and black, with some explanatory text; very well done.
 In the second cover, under the parchment lining (on which is a full table of contents), is a volvel of nine
 layers fastened by a central pin with ornamental head.
 Each treatise has a rather handsome initial in gold and colour, and in general condition and aspect the
 book is far superior to most of the many alchemical manuscripts I have seen.

66, 67. ASTRONOMICA.

Vellum, 405 × 305 mm., ff. 170 + 123, 41 lines to a page. Cent. xv (1474): in a clear Flemish Gothic hand, with showy ornaments. A single volume, foliated continuously; bound in two volumes: red morocco of cent. xix, with gold tooling and the Crawford arms.

Collation. I. 1¹²-3¹² 4¹⁰ 5¹⁰ 6¹²-9¹² 10⁸ (one canc.) 11¹²-15¹² (wants 12).

The collation is difficult and uncertain for quires 4-10.

II. 1¹²-7¹² (+ 1) 8¹²-10¹² 11⁴ (wants 4).

Vol. I foliated 1-169. II foliated 170-292.

2 fo. communiter consistit.

I. Ptolemaei Almagestum (without title).

Quidam principes nomine Albugaife in libro suo quem scienciarum electionem et verborum nominavit

In thirteen *ditiones*. The *capitula* of the 8th are omitted. Each, except the second, has a handsome initial in colour on gold, with a little patch of line- and leaf-ornament on plain ground. Initials to chapters are in red or blue, with pen-flourishing. Tables are finely written. Marginal diagrams in pen and ink, very neat.

Text ends f. 169^a:

et honestum est ut ponamus hic finem libri.

In two places there has been a clue to ownership, now removed. On the lower margin of f. 1 has been a shield, now erased and replaced by a coarse ornament in green, blue, and orange, with gold, on both sides of the leaf.

Similarly, on f. 127, a square patch with three bands of colour, orange, silver (or gold), and blue, has probably replaced a shield.

II. f. 170 a blank. Traces of erasure in lower margin.

2. In nomine domini Amen. Inc. liber introductorii maioris Albumazaris

170^b

Apud latinos in arcium principiis quedam ars extrinseca prescribi solet librorum

Cap. 1. Primum itaque nobis que causa qua intentione hominem in terra positum

Lib. VIII ends 217^b:

per ordinem deductum ad 20 leonis gradum pervenit.

Expl. lib. introductorii maioris albumazaris anno dni 1474.

3. Prohemium in astrolabium Messahallach

218

Scito quod astrolabium est nomen cuius interpretacio est acceptio stellarum

Cap. 1. Cum uolueris facere astrolabium ad latitudinem cuiusque regionis

The figures, in red and black, are very neat and good.

Ends f. 231:

talis est comparatio stature tue ad planiciem.

Expl. practica astrolabii.

4. Inc. tract. de compositione et utilitate quadrantis secundum modernos

231

Geometrie due sunt species scil. theorica et practica

f. 332^a is left blank for a figure.

Ends f. 236: dabit capacitatem et hec sufficient dicta.

Expl. tract. antiqui quadrantis.

Tables of 'introitus solis' into the signs, of verus and medius motus augis solis, Coniunctiones medie saturni et iouis, Motus lunarium.

236^b

5. Inc. nouus quadrans correctus a petro dane de Sancto Audomaro

242

Quoniam conceditur opus huius instrumenti operi astrolabii

Marginal figures of brick and stone towers appear on 250^b, 251.

Ends f. 254: Hiis completis auxiliante deo huic tractatui finis est opponendus. Expl.

f. 254^b is blank.

6. Inc. practica astrolabii mag. Iohannis hysspalensis translata de libro Albumazaris ysmahelite

255

Cap. 1 :

Primum horum est armilla per quam suspenditur astrolabium

Ornament on lower margin exactly as on f. 1.

Ends f. 261: tunc scies quod februarius ex 29 constabit diebus.

Expl. opus astrolabii translatus de arabico in latinum a ioh. yspalensi.

7. Canon super tabulas regis alfoncii

261^b

Tempus est mensura motus ut uult aristoteles

The Tables begin on f. 270 and continue to f. 292^a, where is the colophon

Expl. tabule illustrissimi principis Alphonsi olim regis castelle.

The decorative initials in this book are just as in no. 66. The whole must have been done for a wealthy collector.

68. MATTH. PALMERIUS.

Paper, 217 × 140 mm., ff. 90, 28 lines to a page. Cent. xv, in a clear Roman hand.

Paper boards.

Collation. 1¹²-7¹² 8⁶.

Matthei Palmerii liber de Temporibus: et primo prohemium.

Animis nostris innatum esse constat ut prestantes ingenio viri

Dedicated to Pietro dei Medici.

A large and rather coarse initial in gold and colour.

Another on 1^b, and a third on 2^b.

In the lower margin a shield added in pen and ink washed with colour; supporters, a bear (?) and a lion; *azure*, a bend dexter wavy *arg.* In the sinister chief a fleur de lys *or*.

Prologue ends: temporum distinctione cognoscere.

1^b

Expl. prohemium. Inc. prefatio libri. Querenti michi sepenumero . . . et quod transcripserit ad exemplaria conferat et emendet. Expl. pref.

Inc. liber de Temporibus

2^b

A principio mundi siue ab Adam primo hominum

The annals really begin with A.D. 1 on f. 3^b, and end with 1448, f. 90^a.

Mediolanenses laudum receperunt. Expl.

Anno Domini 1449.

The latter part of these Annals, from 1294 to 1449, and a Continuation, are printed in Muratori, *Rer. Ital. Scriptt.* series ii, tom. 1. There were several previous editions of the latter portion: the earlier, from A.D. 1 to 448, does not seem to have been printed.

The author died in 1483.

69. SPECULUM SALUTIS.

Paper, 281 × 212 mm., ff. 42, alternate leaves of pen-and-ink drawings and text: the latter in single lines at top, then in double columns, 46 lines in all from top to bottom.

Cent. xv, late, written in Germany, in an ugly current hand.

Binding, old blue velvet.

At top of f. 1, over an erasure, is written:

Carthouse de Mont Pellier

1. 77 (whether 1377 or 177. I am not sure).

There is no trace of a house of Carthusians at Montpellier.

The book may, perhaps, be identical with a volume given to the Duke of Sussex by Dr. Butler, and appearing as no. 99 in his sale catalogue. But it does not appear in Pettigrew's *Bibliotheca Sussexiana*.

Collation. 1 (six) 2¹⁴ (wants 3) 3¹⁰ 4¹⁴ (wants 14).

The arrangement of the book is as follows:

Drawings.

A	I		E
B	K	L	F
C	M	N	G
D			H

A-H are eight half-length figures of prophets or sages with scrolls.

I is a New Testament subject.

K, L are types from the Old Testament.

M, N are types from Natural History. This last feature distinguishes this book from all others known to me.

The text is arranged to suit the pictures.

The single lines at top refer to the subject I.

The double columns to subjects K-N.

The text of the first remaining page of drawings is gone.

In the following description the figures of prophets will be numbered from A to H (beginning at the top on *l.*, E being the uppermost on *r.*). The New Testament picture will be called I, the O. T. types K and L (*l.* and *r.*), and the Natural History types M and N (*l.* and *r.*).

1. f. 1^a. A. *David*. A solis ortu usque ad occasum laudabile nomen tuum.

B. *Ysa*. Obtenebratus est sol in ortu suo.

C, D. Blank.

E. *Solomon*. Stultus ut luna mutatur sapiens autem permanet ut sol.

F. *David*. Benedicite stelle celi domino.

G. Sol rediit lineis decem in horologio regis

H. Sole distans luna crescit, iuxta uilescit.

1. On *l.* a doctor, behind him three laymen. Sun and moon in sky, and the words *prelati ecclesie*. On *r.* Christ speaking, and an apostle.

K. *Iosue* killing a prostrate king.

L. *Horologium*, a clock with weights. The sun in the sky. *Achab rex* (should be *Achaz*) sits on *r.*

M. *Lupus*, a wolf approaching a tree. Five moons in the sky.

N. Below, a well. In the sky, the sun and six moons, three of them partially obscured. Inscr.: *lune radius minuitur*.

2. f. 1^b. A. *David*. Annuntiem brachium tuum generacioni omni que uentura est.

B. *Naum*. Dirumpam uincula tua . . .

C, D. Blank.

E. *Ysaías*. Ut dicas hiis qui uincti sunt exite et qui in tenebris conuertimini.

F. *Ieremias*. Pars mea dominus dixit anima mea.

G. fac rex ut saluer.

H. Agnus deposcit matrem quam sub grege nescit.

I. On *l.* *Iohannes* (Baptist) looking out of a tower (prison). Two *discipuli Iohannis* facing *r.* Christ, on *r.*, speaks to them.

K. *Iosue* introducens populum in terram promissam. Three men in plate armour. House on a rock on *r.*

L. *Nuncii abner missi*. Two messengers approach David seated on *R*.

M. Swallows (*schalwen*) on house-tops (type of John Baptist). The text quotes Pliny.

N. *Grege agnorum*. Lambs bleating. Isidore says that they know their mothers by their voice.

In describing the remaining pictures I shall take no note of the prophecies, many of which, especially in the latter part of the book, are not inserted.

3. f. 3^a. I. Annunciation.
 K. Angel appears to Abraham and Sarah.
 L. Manoah. Angel stands by his sacrifice.
 M. The fish *Scurio* (Aristotle; *Hist. Anim.*) which lives on air only.
 N. Two vultures on trees. Rabanus says this bird 'concepit sine omnis masculini seminis commixtione'.
4. f. 3^b. I. The Visitation.
 K. Aaron and Moses meet.
 L. The two Cherubim: one only is shown. The tables of the Law in the form of two horn-books, lie before him.
 M. Two turtle doves.
 N. Two palm trees embracing.
5. f. 5^a. I. Four persons—a bishop, a king, and two others—adore the Child Christ.
 K. The Egyptians adore Joseph.
 L. Ehud stabs Eglon. (God sent Israel a saviour.)
 M. A cock and hen, hawk above. (The hen gathers her chickens under her wings.)
 N. The fish called *Cetus marinus* swallows its offspring before a storm.
6. f. 5^b. I. Two messengers sent by the Jews to John.
 K. Elisha gives his staff to Gehazi. The dead boy lies in front. (Gehazi, type of John.)
 L. Elijah. Behind him, and seemingly in air, Ahab in his chariot. (Elijah ran before Ahab.)
 M. A she-bear (forms its shapeless cub by licking it). John Baptist supplied the raw material for Christ.
 N. The cock. It crows to warn us that day is at hand.
7. f. 7^a. I. Mary and Joseph, both seated, about to join hands. An angel's head on R. addressing Joseph.
 K. Saul searching for David.
 L. The woman (of Rev. xii) clothed with the sun.
 M. A maid with a unicorn laying its head on her lap.
 N. Women search for sapphires.
8. f. 7^b. I. The Nativity. Joseph seated at the Virgin's feet.
 K. Jacob sends Joseph to his brethren.
 L. The stone cut out without hands (Dan. ii) breaks the image.
 M. The ostrich, whose eggs are hatched by the sun.
 N. The herb Capparis grows best in untilled soil.

The next picture-leaf is gone, but the text remains. It contained:

9. I. The angel and shepherds.
 K. Moses and the Burning Bush.
 L. Raphael says to Tobit *gaudium tibi sit*.
 M. Stags charmed by music.
 N. Dolphins love music.
10. I. Circumcision of Christ.
 K. God's covenant with Abraham.
 L. Joshua circumcises the people.
 M. The beaver bites off its glands.
 N. Taurus castratus plus crescit.
11. I. Puer Ihesus crescebat. He addresses a group.
 K. Samson meets the lion.
 L. Samuel reading at desk in temple.
 M. Fawns (*kinnuli*) look at the sun: their horns grow.
 N. Shell-fish grow with the waxing moon.
12. I. Flight into Egypt.
 K. Moses flees from Pharaoh.

- L. David flees from Saul.
 M. The doe flees the hunter.
 N. The onager flees the lion, giving forth a sweet odour.
13. I. Idols fall in Egypt.
 K. Moses and the golden Calf.
 L. Dagon falls.
 M. A spring which takes all lust away.
 N. Herrings die in a light breeze.
14. I. The Return.
 K. Abraham goes out of Egypt.
 L. Jacob goes into the Land of Promise.
 M. Doves return to their house ;
 N. Bees to their hive.
15. I. Adoration of the Magi.
 K. Solomon and Hiram.
 L. Solomon and Queen of Sheba.
 M. Herrings gather together on seeing light.
 N. Mulletts attracted by the net.
16. I. Jesus and the doctors.
 K. Samuel and Eli.
 L. Daniel and the Elders.
 M. Two springs in Thessaly making sheep white and black.
 N. Locust (a sort of dragon), small, but eating large plants (?).
17. I. Baptism of Christ.
 K. Elisha anointed by Elijah.
 L. Aaron anointed.
 M. Eagle bathes in cold water.
 N. Stags eat serpents.
18. I. Marriage at Cana.
 K. Isaac digs well.
 L. Elisha heals waters at Jericho.
 M. Elephant drinks wine.
 N. *Cetus marinus* and *balena*.
19. I. Leper healed.
 K. Miriam healed.
 L. Naaman healed.
 M. The *caladrius* signifies recovery of sick.
 N. Burnt mole (*mulwerf*) cures leprosy.
20. I. Jesus in the ship sleeps.
 K. Moses divides the sea.
 L. The ark carried over Jordan.
 M. The Halcyon's nest.
 N. The *echinus* immovable in a storm.
21. I. The good seed, and tares sown (by the devil).
 K. Samson and the foxes.
 L. The prohibition of the Tree of Life.
 M. A small beast, *Leo thosana* (*Leontophona*), burnt, kills lions.
 N. Hellebore eaten by madmen (?).
22. I. The Householder seeking Labourers.
 K. Jacob serves for Rachel.
 L. The prophet Hananiah comforts the people.

- M. Elephants cannot bend their knees.
 N. Ants gather food in summer.
23. I. The Sower.
 K. Isaac sows.
 L. Midian and Amalek reap Israel's corn.
 M. A gardener cutting a tree.
 N. Pigeons picking out good grains from a heap.
24. I. Jesus heals the blind man at Jericho.
 K. Tobit healed.
 L. Jonathan's 'eyes are lightened'.
 M. Eagle looks at the sun.
 N. Lizard looks at the sun.
25. I. Jesus says 'When ye fast, be not as the hypocrites'.
 K. Moses fasts on the mount.
 L. Elijah in the desert.
 M. A fasting-man's spittle kills snakes.
 N. Sheep die from over-eating.
26. I. Jesus says that the Father sent Him.
 K. Isaiah. Hezekiah on the sick-bed.
 L. Moses prays to see God.
 M. The pelican feeds its young (?).
 N. Lambs are of their mother's colour.
27. I. Jesus points to one praying in a room.
 K. Isaac prays for Rebekah.
 L. Hannah prays.
 M. A beast called Bachora can break stones with its mouth.
 N. Sparrow touches the ground with its foot before flying.
28. I. Jesus says, Love your enemies.
 K. David cuts Saul's garment.
 L. Tobit instructs Tobias.
 M. The Lynx forgets what it does not look at.
 N. The coot brings up eaglets cast out of the nest.
29. I. Peter walks on the sea.
 K. Elisha and Elijah cross Jordan.
 L. Noah in the ark.
 M. Deer cross the sea.
 N. The 'Indolatra', a four-winged beast, flies over sea.
30. I. The First Temptation of Christ.
 K. The devil (human form, hooped) tempts Eve.
 L. Jacob tempts Esau.
 M. Pig fed with acorns.
 N. The *onocrotalus* catches fish.
31. I. The Second Temptation (on the Temple).
 K. Satan, at Joshua's right hand, rebuked (Zech. iii).
 L. Hezekiah shows his treasures.
 M. The peacock (pride).
 N. The stag caught by his horns of which he is proud.
32. I. The Third Temptation. Jesus is shown a king and a merchant.
 K. The King of Sodom and Abraham.
 L. Naaman and Gehazi.
 M. The 'Galena', a winged beast, kills proud men.

- N. The crow pursues the eagle till turned upon and destroyed.
33. I. Jesus speaks of the Last Judgment.
K. Judgment of Solomon.
L. The horseman of the Apocalypse with bow.
M. Dolphins (like pigs) devour men.
N. The 'Bali' (ichneumon) eats serpents.
34. I. Jesus cleanses the Temple.
K. David casts the lame out of Salem.
L. Judas Maccabaeus purifies the Temple.
M. Dogs driven out of a garden.
N. Foxes driven out by badgers.
35. I. Christ shows a woman sweeping a house and seven devils entering it.
K. Lot flees from Sodom. Pillar of salt with his wife's bust on top.
L. Asa, in old age, persecutes.
M. Hawks begin by killing flies, then birds, then animals.
N. Storks fighting in the plains of Asia.
36. I. Jesus tells the Jews to believe Moses.
K. Moses says: A prophet will the Lord raise up.
L. Moses prays against Amalek.
M. Small elephants cross the river first.
N. Quails (vulgo *brachfogel*) save their companions who fall into the sea.
37. I. The man healed at Bethesda.
K. Nebuchadnezzar recovers.
L. Jehoiachim released.
M. *Mergus* seeks safety in the water.
N. The Ibis hatches its eggs near water (?).
38. I. The Transfiguration. (Moses and Elias, both on R.)
K. Moses sees the Lord.
L. Isaiah sees the Lord.
M. The Lion spares a man.
N. A lake in Italy gives distaste for wine.
39. I. The Syrophenician's daughter healed.
K. Hagar prays. Ishmael is saved.
L. Ahasuerus touches Esther with sceptre.
M. The mare loves its foal.
N. Hunter with gun; partridge lures him away from its nest.
40. I. Christ prophesies His passion.
K. Jeremiah predicts the captivity: two men with their legs (and hands?) in a great pair of stocks.
L. Micaiah prophesies Ahab's death.
M. The 'haana', a beast like a dog, has gall in its ear.
N. The stag has gall in its tail.
41. I. Jesus rebukes the Jews.
K. The priests eat the sacrifices of Bel.
L. Jeroboam adores the calf.
M. The falcon makes the *ardea* vomit up its prey.
N. Owls in churches eat pigeons' eggs.
42. I. Jesus and the mother of James and John.
K. Moses promises the good land to the people.
L. David promises the kingdom to his followers.
M. The *achaules* (*grasmugg*) feeds its young.
N. The vulture teaches its young to feed on carrion.

43. I. Jesus says, I am the Living Bread.
 K. The Manna.
 L. The widow and the oil.
 M. The *Tyssen*, a beast, cures leprosy.
 N. The crab pursues the oyster.
44. I. The wicked Husbandmen slay the Heir.
 K. Joseph taken by the brethren.
 L. Joram kills the princes.
 M. 'Caniculus lassus. omnes persequuntur'.
 N. 'Corocrates animal'.

(The text applying to this page is gone.)

The style of these drawings is beneath contempt: but the collection of subjects is interesting. The hand is so difficult that I have been unable in some cases properly to read the text explaining the Natural History subjects. And the relation of nearly all of them to the N.T. subject is extremely far-fetched and puzzling. The authorities chiefly quoted are Aristotle, Isidore, Pliny, Jacobus (de Vitriaco), Ambrosius (the Physiologus), Solinus, Liber rerum (Bartholomaeus Anglicus?).

70. SEPTEM SAPIENTES, ETC.

Paper, 213 × 145 mm., ff. 258, 35, 29, etc. lines to a page. Cent. xiv-xv, in various hands.

Binding, original. Skin (now greenish), over boards with bevelled edges. At top (middle) of first cover an iron staple with chain of five links and terminal ring attached. One clasp gone. On the second cover a parchment label inscribed:

Historia septem sapientum et tractatus de xii consiliis et moralitates holkot, etc.

These arrangements show that the book lay on a desk, on its L. side: and there must have been a rod running along the top of the desk, to which the chain was fastened.

Collation. 1¹²-3¹² 4⁸ | 5¹²-8¹² (wants 10) | 9¹²-17¹² (wants 5) | 18¹²-20¹² 21⁴ | a quire of 12 leaves gone | 22¹² | 23¹² (8 a fragment. 9-12 gone).

I use the old foliation, which runs from 1 to 272.

1. Historia septem sapientum

Poncianus in urbe Roma regnauit prudens valde qui uxorem

Ends 36^b: et iter in pace vitam finierunt. Expl. historia septem sapientum.

Inc. moralizatio cuiuslibet hystorie

Poncianus regnauit qui unicum filium habebat qui septem sapientibus erat traditus. Per istum imperatorem intelligere debemus quemlibet christianum.

Ends 42^b on the story: quidam medicus fuit nomine ypocras . . . habet se subleuantem non solum deum (unfinished).

ff. 43, 4. blank.

The incipit agrees with that of the text edited from the Innsbruck MS. of 1342 by G. Buchner in Varnhagen's *Erlanger Beiträge*, 5. 1889.

2. Incipiunt moralitates holkot

Theodosius de vita alexandri. Rex cecilie Alexandrum ad conuiuium inuitauit

In 47 chapters, agreeing with those enumerated by Oesterley in *Gesta Romanorum*, p. 246. See also J. A. Herbert, *Brit. Mus. Cat. of Romances*, iii. 106.

Ends f. 70^b: metu territus inferni tormentorum.

3. Inc. ymagines fulgencii

Refert fulgencius de ornatu orbis.

In 32 chapters: the last (*Ymago luxurie sub figura veneris*) ends 88^b:

Secundum quod habetur sap. 5 de . . . luxuriose uiuentibus Expliciunt ymagines sec. fulgencium.

89-92. blank (90 cut out).

The work not uncommonly occurs with no. 2. Cf. Oesterley l. c.

4. De octo beatitudinibus

93

Videns Ihesus turbas, etc. Hodie sancta mater ecclesia ipsius sancti sanctorum . . . merces fructus ventris Amen. Benedictus deus quia hic facta (*or* sancta) sunt.

Expl. tract. de viii beatitudinibus

111^b

Further notes on the Beatitudes follow

112

117. blank.

5. De xii consiliis

117

Quesiui illum per plateas ciuitatis. Cant. Verba proposita possunt esse anime amorose

Ends unfinished? qualitercunque cordis intencio videatur.

137^b. blank.

6. On 138, 139. De peccato

138

De peccato primo considerandum est quid sit . . . preseruati fuerint quod nobis concedat.

139^b, 140. blank.

7. Postilla in Joh. 1 (much contracted hand)

141

Ambulaui in magnis et in mirabilibus super me ps.

Iuxta illud sapientis (?) qui custodit os suum . . . deus excelsus in syon ad cuius claram visionem nos perducatur I. C. qui cum patre et sp. s. uiuit et regnat deus. Amen. Amen.

191-200. blank.

8. Super Genesim optima postilla.

201

In principio creauit, etc. Omnia preponamus et que postea (?) sacre scripture

Ends unfinished f. 240^a.

Et ait dominus ad serpentem. Hic describitur inflictio pene

On 240^b are some notes in a rough hand in alphabetical order.

ff. 241-252 are wanting. They contained, according to an old list within the second cover (where the items are lined out):

Item sermo de anno et de mensibus anni, 241.

Item tractatus de confessionibus audiendis, 248.

9. Tractatus qui inc. Ortus conclusus.

253

Ortus conclusus soror mea sponsa. Sciendum quod religio . . . ut sine fine desideratam valeam inuenire coronam. Amen (thrice).

Isolated notes on 262, 263: 264 blank.

10. Item sermo bonus ad clerum de assumptione virginis.

265

Another hand:

Ascendit super omnes celos. Ad Eph. 4. Reverendi patres: prout pietate

Ends: dat dona hominibus. que nobis concedat, etc. Amen.

11. In uigilia natiuitatis sermo.

267^b

Inuenta est in utero habens de spiritu sancto. Mt. 1. In hac sacratissima uigilia stupens

Ends: nos hic in presenti dirigat et postremo aduitam (?) eternam perducatur. Amen.

272^a

272 is only a slip: the writing on the verso has been obliterated.

The title of a last item in the table, which began on f. 272, is obliterated.

At the middle of each quire is a slip of vellum with writing on it. On one between ff. 194, 5 are the words 'accepit engulhardus', which confirms the suspicion of a German origin for the book.

71. PILGRIM'S ROLL.

Vellum Roll, 12 cm. broad x about 2 m. 0.53 cm. long, on three skins. Cent. xiv-xv, clearly written, probably in Italy. One or more skins are wanting at the top.

Contents :

1. End of tract called *Mirabilia urbis Romae*. It is not the same text as that edited by Montfaucon, *Diarium Italicum* (1702, p. 283): a convenient small edition was printed at Rome in 1864, &c

This fragment begins :

Tempore tiberii Imperatoris uenerunt Romam duo iuuenes phy(losophi) viz. prassitullus et fidias et penitus nudi incedebant, etc.

Only 32 lines remain, ending :

Multa palatia et templa Imperatorum et consulum et prefectorum ciuium in urbe Romana fuerunt mire pulcritudinis ex auro argento et ere et ebore ac preciosis lapidibus et marmoribus diuersorum colorum. Amen.

Expl. mirabilia urbis Rome.

2. *Hec sunt orationes Veronice*.

Salue sancta facies, etc., and Collects.

3. *Infrascripte sunt indulgentie ecclesiarum patriarchalium ac parochialium (!) urbis Rome. Que extracte fuerunt a cronicis b. petri apostoli a.d. m^o. iii^o. lxx^o. In sancto petro.*

Papa Silvester assignauit in cronica sua. quod in omni ecclesia patriarchali ac parochiali, etc.

The other sections are: In S. Paulo, In S. Johanne de Laterano.

Ends: Item in capela que dicitur sancta sanctorum vii anni.

Infrascripte sunt Reliquie per hos versus :

Iste locus celebris nostris sic uersa in horis
Ut ueteri populo sancte domus interioris
Circumcisa caro Christi sandalia clara
Ac umbilici urget hic pretiose cara
De uelo matris domini carisque capillis
Et lac quod sacris sumpsisti Christe mamillis
Hic panis cene socer (sacer) est humerusque mathei
Vestis Batiste cum mento Bartholomei
Hic Eufemie Capud Angnetisque (Agnetisque) Secunde
Et petri paulique capud pars de cruce sancta
Hiis sotiata manet carissima pignora quanta
Bassitani nouiter hanc funditus hedificauit
Papa Nicolaus urcinus et ipse sacrauit
Corpora sanctorum xl pars Innocentum.

Continues :

In S. Maria Maiore, In S. Laurentio, In S. Sebastiano, In S. Anastasio, In S. Cruce, In S. Petro ad uincula, In S. Eustachio, In Transtiberina (many other churches are noticed in the sections).

Ends: Sunt Rome M.CCC.XXIIIJ capelle.

Omnes supradicte indulgentie dupplicantur tempore quadragesime (q ties').

Expl. Indulg. sanctorum urbis Rome.

4. *Infrascripte sunt stationes sanctorum urbis Rome.*

Dominica in septuagesima statio ad S. laur. extra muros.

Goes down to Easter: the last line illegible.

Expl. stationes sanctorum urbis Rome. Deo gratias. Amen.

The roll was evidently intended for use by a pilgrim. Similar manuals in English and other vernacular languages were current. See Furnivall, *Stacions of Rome*, E.E.T.S.

72. ROLL OF THE WORLD.

Vellum Roll, 23.5 cm. broad × 3.20 m. long. Cent. xiii–xiv, possibly in an Italian hand.
Bought at Edinburgh, Sept. 1890.

Roll of sacred history.

Considerans hystorie sacre prolixitatem necnon et difficultatem scolarium

It contains the genealogies from Adam to the birth of Christ.

The last names are: L. Antipater, R. Augustus. Tiberius . . . sub quo dominus est passus.

In c. at bottom is a large drawing of the seven-branched candlestick. The principal colours are red, blue, and yellow.

Below this are the verses on Anna's daughter:

Anna solet dici tres concepisse Marias

.

Tertia maiorem Jacobum uolucrumque Johannem.

The genealogies are in red and blue frames.

On the back a somewhat later scribe has sketched out a series of genealogies headed *Regna mundi*, beginning with *Nembroth* and going down to *Tarquinius superbus*. Very little of the text has been written.

These chronological rolls are of very frequent occurrence. The text of this one, *Considerans hystorie sacre prolixitatem*, is the most usual. It is attributed to Petrus Pictavensis.

73. PEDIGREES: PETER POTS, ETC.

Paper, 510 × 392 mm., ff. 18. Cent. xvii, very neatly written and blazoned.
Vellum binding, limp.

Collation. 1¹ 2⁶ 3⁶ 4⁶ (wants 6).

On f. 1^a is only:

Liber Monasterij S. Saluatoris Vulgo Petri Pots ordinis Cisterciensis Antuerpie.

1^b is blank.

On f. 2^a:

Stemmata Fundatorum Monasterij nostri | S. Saluatoris | in Antuerpia.

Generatio rectorum Benedicatur.

At bottom, somewhat rubbed:

Opera et studio f. Cristophori Butkens eiusdem monasterij Prioris xiiⁱ.

A series of pedigrees follows, each occupying two pages. In many of them the shields are left blank: the names and notices of persons are written in oblong frames below the shields, in Latin, in a very neat hand. The wife's shield is always a broad oval in form.

- | | |
|---|----------------|
| 1. Shields blank, except that of Petrus Pot the founder (1375–1450), which is gilt | 2 ^b |
| This pedigree begins with Antonius Pot, who married Agnes, daughter of Albert de Borsalia. | |
| 2. Shields blazoned | 3 ^b |
| Petrus Pot. Descendants of his eldest son John. | |
| 3. Shields blank, some sketched out | 4 ^b |
| Descendants of Margareta Pot, great-granddaughter of Peter, granddaughter of his eldest son John. | |
| 4. Shields, mostly blazoned | 5 ^b |
| Further descendants of the eldest son. | |
| 5. Shields, mostly blazoned | 6 ^b |
| Further descendants of the eldest son. | |

PEDIGREES: PETER POTS, ETC.

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6. Shields blank, some tricked in pencil Further descendants of the eldest son.	7 ^b
7. Shields nearly all blank Descendants of the second son Walter.	8 ^b
8. Shields blank Descendants of the youngest child Mathildis.	9 ^b
9. Shields blank The same continued.	10 ^b
10. Shields blazoned The same continued.	11 ^b
11. Shields blank The same continued.	12 ^b
12. Shields blank The same continued.	13 ^b
14. No shields. Stemma paternum Incliti Viri Petri Pot Fundatoris nostri Monasterij S. Saluatoris	14 ^b
15. No shields. Stemma Domicelle Marie terrebrots Fundatricis monasterij nostri	15 ^b
In this the family of Butkens (the author) appear.	
16. Continuation	16 ^b
17. Stemma maternum Petri Pot fundatoris nostri	17 ^b
18. Title only: Stemma viri nobilis Henrici van Dorne Dicti van Sompeken intimi Benefactoris nostri monasterij	18 ^b
The latest date which I find mentioned is 1628 (on 12 ^a), and the writing of the book suggests a time not much later than that.	

74. ANTIPHONER.

Vellum, 485 × 330 mm., ff. 2 + 265 + 1, nine lines of text and nine of music on four-line stave to a page. Cent. xiii, late?, in a fine black hand. One line of each stave is yellow, another in red.

Binding, old brown stamped leather, with cable and other patterns, over wooden boards. Metal corners with flat bosses, and other ornaments on both covers: on the front cover four pins for strap-fastenings. The straps have been replaced in modern times and the binding extensively repaired.

The book seems to be no. 1178 in the catalogue of the Libri sale of 1859, where it occurs among a consignment from abroad which Libri allowed to be included in the sale.

Modern vellum fly-leaves have been inserted.

At the beginning are two leaves, and at the end one leaf, from a large Bible of the eleventh century, in a fine round Italian hand, in double columns of 50 lines. They contain portions of the books of Maccabees, viz.:

f. 1, 2. Et uenit nicanor in hierusalem, 1 Macc. vii. 27, to lapidibus quadratis ad munitionem *quas heditificauit bachides* (lined through) et (x. 11), being capp. xxi-xxx, according to the division of the MS.

The leaf at the end has: quos hostes et peremptores, 2 Macc. iv. 16, to Reliquid autem et prepositos, v. 22, being the end of cap. xi, and xii-xix.

Collation: a² 1⁸-18⁸ 19¹⁰ 20⁸-33⁸ (wants 8) b (one). A modern foliation on the lower corner of the leaves is not correct, but I use it.

Contents :

Officium de Tempore, beginning :

Sabbato sancto finita missa et facto paruo interuallo. Ad uesperas incipiatur antiphona alta uoce

Continuing through the season after Pentecost, after the *Historiae*, follows :

Dom. de Trinitate, f. 91, and Dedicatio ecclesie, f. 99.

Inc. Antiphone dominicales ad benedictus et ad magnificat ab octaua pentecostes usque ad auentum domini, 103, to Dom. xxv.

Sanctoral (beginning with) St. George, 112. Mark, 115^b. Philip and James, 118. Inv. of Cross, 119^b. John Port. Latin, 125. John Baptist, 125^b.

Prosper, 131^b.

Peter and Paul, 138. (Transl. S. Benedict, 138^b.) Mary Magd., 138^b. Chains of Peter, 145. Inv. of Stephen, 148. Laurence, 148. Assumption, 155. Bernard, 162^b. Augustine, 169. Decollation of John Baptist, 177^b. (Ordination of Gregory, 183.) Nativ. of B.V.M., 183. Exaltation of Cross, 191. Michael, 194. All Saints, 200^b. Martin, 208^b.

Cecilia, 214^b.

Common of Saints, 220.

Office of the Dead, 259.

An addition : Recordare domine quia terra, in another hand on 264^b.

On 265^b is this note. M. D. XVIIJ :

Restauratum die xxvij Junii tempore Sani de buy(or bug-)lonibus prepositi Sancte cecilie de urbe.

Office for Corpus Christi in a later hand, 266 (265).

Decoration. This consists of (a) Ordinary initials alternately in red and blue, with rather coarse flourishing. (b) Small outline drawings of a grotesque character commonly in the margin near the bottom of the leaf. (c) Historiated initials. (d) Decorative initials in colour.

Of class (c) all but one are of rough execution. The exception is the first in the book, f. 2^b (Easter). This is large, measuring 235 × 165 mm., and represents the angel and the women. The angel, in white, with blue-lined folds over pale buff, sits on R., holding sceptre and pointing with r. to R. His wings are dark brown (peacock-eyed), edged with yellow. The lid of the tomb stands behind him, obliquely placed. The three women masked are on L., the foremost carrying a covered cup. The tomb has some arcading in red. Below, in front, lie three soldiers with shields : they are in mail shirts over red surcoats, and their legs are mailed. Their helmets are red and blue : one shield is kite-shaped.

The ground is blue, with rosettes mainly of white. The letter (A) has terminations, &c., of conventional foliage. About it are busts of the four Evangelistic creatures, and at top a bust of an angel.

The work is fine : the angel of Greek type.

f. 8. Fox and stork, grotesque, in colour in the border.

f. 12. 1 Sunday after Easter. Christ, full-face, with book, blessing.

f. 16. Musician, outline.

19^b. 2 Sunday after Easter. Crowned figure, in scarlet and blue, with sceptre. Centurion below. On R., half-way up, a small figure of a suppliant. Perhaps meant for Nebuchadnezzar and a captive Jew. The text is part of *Super flumina Babylonis*.

26^b. Ascension. Christ, half length, in oval glory. Group of half-length Apostles below (12). The ground, as usual in these letters, is blue, with a pattern of white flourishing delicately done.

34. Pentecost. A group of eleven Apostles.

Two busts, badly done, in the border.

42^b. 1 Sunday after Pentecost. Man in broad hat and scarlet robe, with staff ; an angel points him to R. Probably David : the text has : *misit angelum suum et tulit me de ouibus patris mei*.

60^b. *Historiae*. In principio. Christ with book.

66. Job, covered with red spots, nude, sits with hand to face. The three friends on R.

Archer and bird in border.

71^b. Tobit reclining : swallow on nest above. Wife on R. weeping.

74^b. Holofernes, in bed, crowned. Judith, with sword raised, and dagger.

79^b. A king and two soldiers riding to R. (The Maccabees.) A man with book, and a woman (?) speaking, in border.

85. *Vidi dominum*. God, crowned, with book. Angel on L. with tongs (?). Isaiah, small beardless figure, on R.

93. Trinity. *Benedicat nos deus*. Three figures at table, all cross-nimbed. The central one blesses. The lower part of the initial is decorative.

100. Dedication of church. Three figures of bishops, each under an arch, with crozier, blessing: one above another.

103. *Antiphonae Dominicales*. *Homo quidam erat dives*. Man in red and blue, with sceptre, on L. Lazarus, covered with red spots, on R.: dogs at his feet.

112. *Proper of Saints*. George, beardless, nimbed, in scarlet chlamys over blue, on white horse, facing R., thrusting a spear at the head of a dragon (winged, two-legged, mainly green and blue) in the lower half of the letter.

116. Mark. Two beardless men with books.

120. Inv. of Cross. The Crucifixion, with the Virgin and John. Christ nailed with four nails: a red *suppedaneum*, and red title to the Cross.

126^b. John Baptist, very tall, in skin-garment, holding a scroll inscribed c | b | a (?) | a. A group of small figures on R.

132^b. Prosper, a bishop, in scarlet chasuble, with crozier. In the border, medallions of a nimbed monk and another nimbed man with book.

140. Mary Magdalene, full-face, covered with her hair. A red and blue casket (?) on R.

149. Laurence, on gridiron. Throned king above. Two tormentors stir the fire.

157. Assumption. The Virgin, half-length, in air, supported by two angels. She drops her girdle to Thomas, who stands below with raised hands.

163. Large. Bernard, in white habit on L., addresses a group of Cistercian monks and laity on R.

In border, medallions of Christ and two other figures.

170^b. Augustine, as bishop in scarlet chasuble. An Apostle with book (small) on R., above. Below, a Cistercian monk with a scroll inscribed with a few indistinct letters.

178^b. Decollation. On L. Herod, throned. On R. John Baptist, with shaggy hair, bending out of a tower. Executioner with raised sword.

184. Below, Anne in bed. Above, the infant Virgin, swaddled, on a bed. A woman at each end.

194^b. Michael, robed, spearing a dragon. Above, on R., a building with open doors.

Grotesques in the border.

205. All Saints. Three figures, one above another. At top, winged figure with eagle's head and book. Next, the Virgin. At bottom, an Apostle with book.

Man mowing, in the border.

209. Martin as bishop on L. On R. three women lying asleep (?) in an enclosure. It suggests the incident of Nicholas and the three poor maidens.

212. Cecilia, in red, holding a conventional lily.

221. Common of Saints. Apostles. Christ standing on a mount with hands outspread: a group of Apostles on R. and L.

227. Evangelists. Four figures, vertically arranged, of the Evangelistic emblems. Each figure is winged, and has a human body and the head appropriate to it, and holds a book.

237^b. Martyr. John (?) with palm and book. In the border John (?) with scroll, and man with cup, in two medallions.

239. Several Martyrs. Below, an executioner beheading three men. Above, their bodies and heads cut off.

246^b. Confessors. Two scenes, in each a monastic saint sits on L. addressing a group on R.

254. Virgins. A group of eight maidens with long hair.

The small grotesque outline drawings have some interest, but hardly ever illustrate the text.

It seems that the book must have been written for a Cistercian house in the neighbourhood of Emilia (in Reggio), where St. Prosper was honoured: and then have passed into the possession of the church of S^{ta} Cecilia in Trastevere, at Rome.

75. PSALTER (BRESCIA).

Vellum, 353 × 270 mm., ff. xi + 242, mostly 17 lines to a page. Cent. xiv?, in a large fine black, round Italian Gothic hand.

Music on a four-line stave ruled in red.

Binding, old stamped leather over wooden boards. Metal corners and bosses, and central bosses, with some ornament. Two clasps of skin, with engraved metal terminations.

Collation. a^2 (1 cut out) b^6 (1, 2 cut out) c^6 . $1^{10} 2^{10} 3^8-8^8 9^6 10^8-13^8 14^{10} 15^8-23^8 24^4 25^{10} 26^8 27^8 28^{10} | 29^4$.

Contents:

ff. i-xi are not in the same hand as the text of the Psalter, but are not a great deal later in date.

Regina celi letare, noted

i

1^b . Blank.

Salve regina, noted

ii

Virgo mater ecclesie, noted

iii

Stella maris lux refulgens, noted

iii^b

v^b . Blank.

Kalendar in red and black

vi

On f. 1^a (otherwise blank), in a small hand:

die lune et die iouis.

Exaudi d. I. C. preces seruorum, etc., and Benedictions.

On 1^b Antiphons, noted, viz.:

In dominicis aduentus.

Audite uerbum domini gentes. *ps.* Beatus uir evovae, with altered notation for other seasons.

Psalter, with Antiphons fully noted, for use in choir

2

Cantica begin at p. 169.

Quicumque vult is followed by Pater noster and Credo, and these by Vesper antiphons for the week,
noted

187^b

Inc. hymni totius anni

193

In primis Dominica prima de aduentu in sabbato precedenti ad uesperas.

Conditor alme.

The first verse is noted.

Proper of Time

193

In festis S. Marie

208

Proper of Saints

209^b

Dedicatio ecclesie, 232.

Domin. de trinitate, 233.

Common of Saints

233^b

In a later hand, not noted:

Antiphons for St. Gustancius, 238^b.

In a bad hand, noted:

Stabat beatus cristoforus in medio ignis, 238^b.

In the hand of the first leaves, noted:

Antiphons for SS. Peter and Paul, Luke, Benedict, the Virgin

239

Change of hand:

Ave regina celorum

241

Alma redemptoris mater

241^b

Aue stella matutina

242

Aue regina celorum

242^b

In smaller hand, damaged :

Antiphons for St. Gustancius, noted

242^b

In the Kalendar :

Jan. 27. *Johannis crisostomi* ep. c., written over erasure.

31. *Julii et Geminiani* C.

Feb. 1. *Brigide* V.

12. *Gustancii* C., *added*.

15. *Faustini et Iouite* MM.

Mar. 4. SS. MM. *nogentorum et xl quorum corpora in sancta cecilia trans <ti>-be<rim> per pascalem papam honorifice sunt recondita et s. lucii pape et m.*

9. *Perpetue et felicitatis* (orig.). Tome de aquino c., *added*.

Ap. 29. *Petri* m. de ord. predic.

May 6. *Johannis ap. in dolio missi*.

8. *Victoris* M.

17. *Syri* ep. C.

22. *Julie* V. M. Duplex.

June 15. *Viti*, etc.

July 2. *Visitatio Marie*, *added late*.

July. 7. *Apollonii* ep. brixie. Duplex.

18. *Filastrii* ep. brixie.

24. *Christine* V. M.

Aug. 1. . . . *Eusebii* Ep. C.

5. *Dominici* C.

16. *Rocci* C., *added*.

20. *Bernardi* Abb.

Sept. 3. *Ordinatio* b. *Gregorii*. Duplex.

8. *Nativ. B.V.M.*, *added*. Octave original.

Oct. 1. *Remigii et Germani*.

4. *Francisci* C.

11. *Eustachii. Acapiti. Teopisti et Teopiste* mm.

16. *Galli* Abb. C.

18. *Beati luce euang. principale festum*.

In red : large blue initial, with octave.

21. *Vndecim milia uirginum*, *added*.

Nov. 23. *(Clement) Columbani* Abb.

Dec. 4. *Barbare* V. M., *added*.

8. *Zenonis* Ep. C.

In the Hymnary, in the Proper of Saints, the following Hymns occur :

In SS. *Faustini et Iouite*. ad uesp.

Eterna semper trinitas et uere simplex unitas.

In laudibus.

Christe qui tuos famulos nunquam relinquis orphanos.

In S. *Iulia*. ad uesp.

Causa corona martyrum deus efficax omnium.

Ad laudes.

Adest beate uirginis sacer natalis Iulie.

In S. *Luce euang.* ad uesp.

Psalmorum sano numero. discurso pulcro semate.

Ad nocturnum.

Syon exclamat uigiles cristi cultores surgite.

In laudibus.

Celi ciues applaudite Lucas in celo iubilat.

In secundis uesp.

Psalmorum modulamine. dulci peracto modulo.

All this points to a foundation under the patronage of St. Luke at Brescia.

Decoration. The eight-fold division of the Psalter is marked by a series of historiated initials, of which the style is distinctly Northern, and not Italian.

One initial of Italian style does occur in the book.

Beatus vir. Initial, mainly blue, set on pink. Internal ground gold, a good deal flaked off. David, in blue over pink and red crown, sits facing R. and playing a harp.

Dominus illuminatio. Blue initial on pink : blue ground. Damaged. David, in pink over blue, $\frac{3}{4}$ length, facing R. and pointing to his eye.

Dixi custodiam. Blue and light-coloured initial on pink : dark blue ground. David, as in last (but bearded), pointing to his mouth. Altar on R.

Dixit insipiens. Blue initial on pink: blue ground. The fool in a fool's cap and pink robe, $\frac{3}{4}$ length, facing L., gnaws at a cake, and holds an ornamented *bâton*.

Salvum me fac. Pink initial on blue: pink ground. Above, Christ full-face with cross-nimbus: below, David, crowned, nude, with hands extended, in water; both half-length.

Deus uenerunt (f. 87^b). Decorative initial in vermillion, brown, and blue, in markedly Italian style.

Exultate. Blue initial on pink: blue ground, scraped. David, beardless, stands facing R. and beating on a tabor with a curved stick.

Cantate. Pink initial on blue: pink ground. A row of clerks in long white surplices over white (or possibly Cistercian monks) on L. Book on desk with large base on R., to which the leader points.

Dixit dominus. Pink initial on dark blue: pink ground. David, $\frac{3}{4}$ length, beardless, pointing to his eye and facing R. Altar on R. Much like the second of the series.

Smaller initials are alternately blue and red with flourishing.

76. ROGLERIUS, ETC.

Paper, 224 × 163 mm., ff. 40+6, 20 lines to a page. Cent. xv, late, in a good clear Roman hand.

Rough limp skin cover: a printed label within: Bland MSS. no. 664.

Collation. a² 1⁸-5¹ b⁴ (4 lines cover). Two papers are pasted on to the fly-leaves.

On i^a: Hic liber est mei Antonii de Porcellinis iuris utriusque doct. Et Equitis (xv-xvi).

On i^b is pasted a paper of cent. xvi with a prophecy on it:

Carolus filius philippi ex illustri natione habens frontem longam supercilia alta oculos grossos nasum aquilinum circa annum quartum decimum sue etatis vel ut verius dicam circa annum decimum septimum coronabitur magnum exercitum congregabit omnes Tirannos regni sui destruet, etc., ending:

Tandem veniens ad Sanctam Jerusalem ascendens montem oliueti deposita corona de capite suo cum signis et miraculis emittet spiritum anno regni sui 35 postea coronatus erit ab angelo et erit primus Imperator post Fredericum tertium.

On f. 1^a: Colleg. Agennense Societ. Jesu. Catal. Inscip. The library of the Jesuits' College at Agen was dispersed in 1764. Many MSS. from it came into the great Phillipps Collection.

1. Ad illustrissimum et excellentissimum principem Galeatum Mariam Mediolani ducem Roglerii comitis prefatio in summariolo dictorum quorundam ac exemplorum virorum Illustrium. 1

Platonem uetustissimum illum nobilissimumque phylosophum solitum aiunt dicere

The author has compiled the book 'inter quottidianos ciuiliū defensionum forensiumque causarum labores'.

Ends: quorum uberrimum alimentum est honos excitabis. Vale.

Veterum Imperatorum dicta quedam et facta memoratu digna. 3

Gaius Iulius Cesar cum Alexandri res gestas legeret collacrimauit

Dicta of other Caesars follow, from Augustus to Valentinian.

Nonnulli virorum illustrium exempla et prudenter enuntiata memoratu digna 11^b

Philippus Alexandri pater quem Theophrastus tradit non solum dignitate regia et genere sed etiam fortuna et moribus

Phylosophorum non nulla sapienter dicta grauesque sententie. 21

Stoyci negant sine uirtute effici quemquam posse beatum

The last quoted is Anacharsis.

Epilogue. Vides opusculum Princeps Illustrissime . . . ac frui tecumque habere. Vale diu ac felix 32
32^b. Blank.

There are many marginalia in a later Italic hand.

2. Speech of Roglerius (?) on being received into the order of Doctors of Law at Milan 33

Iam tandem illa mitis dies illuxit patres conscripti dies inquam uotis ac precibus . . . exoptata qua . . . prestantissimo huic grauissimoque ordini uestro nuper annumerandus accedo, etc.

Ends 35^b: monumenta in me beneficii uestri permanebunt.

3. Reply to a speech of Petrus Corbellus, who has seemingly been admitted a Doctor of Laws: 35^b

Phocion atheniensis uetustissimus ille nobilissimusque philosophus cum esset in publica uniuersalique contione uerba facturus . . . sine ullo metu et summa cum honestate uiuemus.

4. Quatrain

36

Rhetoricus quondam studui coluique poetas
Abnunc militie per noua castra feror
Nunc sequor electis ciuilia iura camoenis
Parcite Pyerides Me grauiora uocant.

5. Hexameters (12)

39^b

O pater altitonans celsi dominator olympi
O terre pelagique sator qui sedibus olim
Missus ab aethereis humano corpore nasci
Non dedignatus cedis cruciatibus atre
Mortales auidi rapuisti e faucibus orci
Ad me oculos inflecte tuos vultuque sereno
His mihi principiis adsis. incertaque nutu
Dirige uela tuo curuo deducere rectum
Densaque Romulei dignoscere iura senatus
Ingenio concede meo. Quo luce reperta
Fas mihi sit populis reserata resolueret iura
Atque inter nebulas legum discernere causas.

Four blank leaves follow.

At the end is stuck a sheet with a copy of Petrarch's Letter to Livy, in an Italic hand.

77. MYSTERIUM SOPHIAE REVELATUM.

Paper, 203 × 155 mm., ff. 119 written; varying numbers of lines to a page.

Cent. xvii (1685), very neatly executed in Holland.

Contemporary binding, with gold tooling on the back.

Title-page, representing a Head, surmounted by a trefoil. It is inscribed:

Mysterium Sophiae reuelatum.

On a band below:

Clarivii adornata per A. de Kaadt/1685/Ultrajecti delineata per M. Andreae.

The divisions are as follows:

1. Amorosum Sophiae Desiderium. Praeloquium Praemissorium

1

Iubila sterilis quae non peperit

After this are: 'Επιφώνημα. Corollarium. Δοξολογία.

Then Introitus Communis, consisting of: Adspiratio (music on five-line stave and Hebrew words). Obtestatio. Promissio (music and Hebrew words). Oratio. Canticum (music and Latin words).

Then an office for each day of the week, consisting usually of: Adhortatio. 'Επιφώνημα (music and Hebrew words). 'Ομολογία (a dialogue between Amator and Sophia). Hymnus (with music). Δοξολογία.

Ends f. 34^b.

2. Pforte des Paradisischen Rosengartens.

35

Title-page, a cross surmounted by a rayed eye.

Warnung; in German, followed by:

Allgemeiner Eingang: Voorbereiding (music, Flemish words). Aufmunterung. Gebeth (German). Gesangh (Flemish).

Then offices for fourteen days (Sunday to Saturday), consisting of prose text in German and Gesang and Dancksegging in Flemish, with music: sometimes in Hebrew or Greek.

This ends on 96^b: 97 is blank.

3. Canticum Canticorum Salomonis

98

This is a Latin rendering divided among the *dramatis personae* (*Sponsa, Sponsus, and Sodales*). The language is meant to be very classical. It begins:

Sponsa. Osculetur me aliquot sui oris osculis. Tui quippe amplexus amorosi vino sunt delicatesiores, etc.

Ends f. 105^a:

Sponsa. Fuge mi dilecte et te similem exhibeto capreae aut cervorum hinnulo in montibus aromatum!
Finis.

Then follow:

Adspiratio ad Sophiam. Amorosa

105^b

Music and Hebrew words.

Elegia Amorosa proprium Sophiae Encomium

106^b

In sua magnificas aperit Sapientia voces.

A paraphrase of Ecclus. xx.

Affectuosa Encomii adstipulatio

108^b

Tune Sophia Dei nobis te culmine caeli

Exeris et miseros ad tua Regna vocas.

Chiefly from Prov. and Ecclus.

Supplicatio amorosa. Music and Latin words

111

Benignissime Pater Misericordiae

Essentialis Amoris scaturigo.

Suspirium Amorosum. Music and Latin words

112^b

Sophia mater omnium.

4. Quinarius Sanctus. Title-page, with *Iesus* and a head with five flaming arrows

213

The Quinarius consists of: Gemitus, Adspiratio, Oratio, Hymnus, Iubilus. Music and Latin words: Ah Iesu ad te toties Suspiro quando venies.

Followed by: Decachordum amorosum. Music

116^b

Jesu dulcis memoria.

Toesang. Music and Flemish words, 117^b: *επιφωνημα*. Veni Sponsa Coelica, 118.

On 119^a is a drawing of a head: on it are a lily, a branch of roses, and an arrow. It is inscribed:

Cum crebro fueris IESU solamen in arctis

Semper eris mea Spes Praesidiumque meum.

The melody only of the music is given: it consists for the most part of well-known chorales.

The whole of the writing and drawing is extremely neat and careful.

78, 79 (Crawford 87, 88). ANTIPHONERS (MEELICK).

Paper, 10½ × 8 in., ff. 215 and 161, six lines of text and six of music to a page: music on four-line stave. Cent. xviii, in a good, clear Roman hand, on stiff, thick paper.

Has the book-plate of D. H. Kelly, The O'Kelly: no. 559 in his sale.

Modern binding, lettered on back MSS. | Antiphonaria | Fest^m. MSS. | Monasterii de | Meelick | co. Galway.

87 begins with a set-off of the lost title-page. Liber primus, in red capitals.

Then, imperfect at beginning, the music of the office for Epiphany, Purification. St. Joseph, 28. Annunciation, 44^b. In cena domini, 49 (part of Epiphany inserted, 56). Fer. vi in Parasceue, 61. Dom. Resurrectionis, 71^b (and Easter week). Ascension, 82^b (after 83, four leaves with Invitatories). Pentecost, with special title-page in red capitals, 99. On 99^b a half-page drawing of the Dove, in water-colour.

Trinity, 120.

Special title-page in red for Corpus Christi, 132.

On 132^b a drawing of two cherubs adoring a monstrance on clouds.

f. 133. An inserted page, with a drawing of cherubs on clouds, probably by the same hand as the last : marked on the back No. 47.

After 149 a gap. Assumption (imperfect), 150.

Nativ. B.V.M., 156^b. Andrew, 162. Thomas ap., 167^b.

Antiphonae maiores ante Nativitatem domini, 168.

Martyrol. Solemne in Vig. Nat. Domini, 173.

Christmas, with title-page in red, 178. Stephen, 199. John, 203.

Innocents, 207. Ending 215^b: Finis fest. mob.

88 has title-page, Liber Tertius

f. 1

Framed title: Antiphonarium Proprium et Commune Sanctorum

2

" " Antiph. Festorum Mobilium

3

On the following pages, coats of arms drawn in water-colour.

3^b. (1) *Azure*, a cross *sable*, in front of it two arms proceeding from clouds and crossing per saltire, *dexter* in a Franciscan's habit with stigma in the palm, *sinister* nude, also with stigma. Below, in pencil, 'Arms of the monastery'.

4^a. (2) Party per pale, *dexter or*, a double-headed eagle displayed crowned (dexter part only); *sinister az.*, an arm habited *gules*, holding sword. Below 'Ancient arms of Ireland'.

4^b. Blank.

5^a. (3) Quarterly, 1 and 4 *az.*, a chevron, 2 *arg.*, three stars in chief, 2 and 3 *or*, a sprig of roses. Below 'Arms of the Holy Spirit'. The shields have elaborated frames.

On 56-7 are other arms faintly sketched.

Title: In Festo SS. Philippi et Jacobi

f. 8

Followed by Inv. of Cross, Nat. S. Joh. Bapt., Peter and Paul, Visitation of B.V.M., Mary Magd., Peter ad Vincula, Transfiguration, Decoll. Joh. Bapt.: f. 56 blank.

Common of Saints, 57, ending with Dedicatio Ecclesiae.

147, 148. Blank.

Officium B.V.M., 149.

In festo Alme Domus Lauretane, 155^b, ending imperfectly.

Meelick is on the Shannon, near Clonfert; there was a Franciscan friary there (Archdall, *Monast. Hib.*, p. 294).

80 (Crawford 89). HORAE (SARUM).

Vellum, 270 x 190 mm., ff. 2 + 110 + 1, 20 lines to a page. Cent. xv (after 1450), in a large, clear black Gothic hand.

Old binding, skin over boards: strap and pin fastening: the strap has an ornamental termination in metal.

Collation. *a*⁴ (wants 3, 4) *i*⁶ *2*⁴ *3*⁸⁻⁸ 9 (two left) *10*⁸⁻¹² *13*¹⁰ *14*² *15*⁸ *16*⁴ *17*² *b* (one).

Contents:

Devotions in the main hand of the book:

O *Ihesu* Salus in te credencium O *ihesu* amor in te sperancium, etc. Complete on f. 50.

Pater. Ave. Credo. O d. I. C. adoro te in cruce pendentem, etc.

i^a

f. 1^b. Blank.

In another hand: Office for help against heretics

ii

Dicatur ps. 78. Deus venerunt. Christus vincit, etc.

Exurge Christe adiuua nos.

Concede domine populo tuo ut sit eius anima una, etc.

<i>Oratio.</i> D. d. pater celestis misericordie et consolacionis	
Kalendar in red and black	1
Hours of the Virgin (Use of Sarum)	7
Prayers :	
D. d. meus omnip. pater, etc. Da michi famulo tuo N. victoriam	32 ^b
Libera me d. I. C. fili dei uiui qui in cruce	33
Obsecro te s. Maria et s. iohannes	33 ^b
Anima Christi. D. I. C. qui hanc sacratissimam	34
D. I. C. qui septem uerba	34 ^b
Deus propicius esto michi peccatori	35 ^b
In manus tuas	37
Litany of the Virgin :	37 ^b
Gaude uirgo mater christi 3. Omnip. sempit. d. qui diuina Gabrielis	39 ^b
Gaude flore uirginali	40
D. I. C. . . . qui beatissimam genitricem	40 ^b
Sancta maria mater dei I. C.	
O sancte erasme martir Christi	41
Presta quesumus omnip. d. beati herasmi	42
D. d. omnip. pater qui regnas	42 ^b
Aue et gaude	42 ^b
Psalmi passionis Ihesu Christi	43
O bone <i>Ihesu</i>	50
<i>Or. S. Gregorii.</i> Domine exaudi oracionem	51
The fifteen Oo's of St. Bridget. O D. I. C. eterna dulcedo	53
58 ^b . Blank.	
Obsecro te	59
Seven Psalms. Fifteen Psalms. Litany	61
Office of the Dead	74 ^b
96 ^b . Blank.	
Commendacio animarum	97
Memoriae in a different hand, for SS. John Ev., Stephen, Christopher, Apostles, Sebastian, Denis, Martyrs,	107 ^b
Anthony	
On 110 ^b and on the fly-leaf are scribbled :	
Si tibi copia seu sapiencia formaque detur	
Sola superbia destruet omnia si comitetur.	
Dum tua bursa sonat omnis te turba coronat	
Laus est quassata cum bursa sit vacuata.	
In the Kalendar (Sarum) David and Cedda are present : Mark is wrongly written Maurici. May 7	
S. Joh. de beuirlacio.	
<i>July</i> 6. (Transl.) Sancte (!) Thome Archiep., in red, not erased.	
10. Mildrede.	
13. Transl. S. Osmundi.	
26. Anne, in red.	
<i>Oct.</i> 13. Transl. S. Edwardi, in red.	
<i>Nov.</i> 3. Wenefrede.	
14. S. erkenwaldi ep., in red.	
17. S. Hugo (!) episcopi.	
<i>Dec.</i> 4. Deposicio S. Osmundi.	
8. Concepcio b. Marie, in red.	
13. Luciane (!) v.	
29. Thomas, not erased.	

In the Litany: *Conf.* Swithune, Berine, Benedicte, Antoni.

Virg. Prisca, Tecla, Affra, Editha, Dorothea.

The Transl. of St. Erkenwald dates from 1386 as a London Synodal feast.

The feasts of St. Osmund date from 1456-7.

The book has had some handsome borders, which have been cut off: there were such on ff. 7, 61, 76^b; at the latter place most part of a good initial in gold and colour remains, in fair preservation; the others are defaced. Other gold initials are to be found in a few places. The greater part of the small initials are in blue, filled with red, leaving a pattern in white, and flourished externally with red.

81 (Crawford 90). L. DATHUS.

Vellum, 237 × 145 mm., ff. 27 + 4, 25 lines to a page. Cent. xv (last third), in a beautiful Roman hand: brown ink.

Morocco binding of cent. xviii. Sale numbers 606 and 1045.

On the fly-leaf: Latin MSS. (1859). It was no. 1045 in the Libri sale of that year.

Collation. a² 1¹⁰ 2¹⁰ 3⁸ (wants 8) 6².

*L. Dathus ad Sanctissimum patrem D. Pium II. Pont. Max. in gesta Porsemne regis et Clusinorum per C. Uibennam conscripta nuperime reperta sermone Etrusco.

Quom nuper montem politicum animi gratia petissem ibi uir grauis et doctus angelus crassus hospes meus

He tells how his host showed him an ancient book written *lingua patria* (in Etruscan) in which was mention of an ancient hero, Bachus Piccolomo (evidently an ancestor of the Piccolomini). The author was C. Vibemna, and when Dathus expressed ignorance of his name, his host told him of a brazen urn once found, and long used as a holy water stoup in a chapel, but since disappeared, which had borne the name of C. Vibemna.

Ends: pro tua incredibili benignitate non aspernaberis.

Caii uibennae ad Achillem trecchum gesta Porsemne Regis et Clusinorum.

2^b

Grauis etas mea nostreque R. p. labores dudum me retardarunt

The translator has (he says in the Preface) used some words or spellings which were customary in the time at which the author wrote. The most obvious of these are *quom*, *secondum*, and *tom* (for *tum*). The history habitually gives the armorial bearings of the Etruscan families, and these are in some places sketched in the margin by a later hand.

An annotator of cent. xvi has written sundry incredulous notes, e. g. on f. 16, where Dathus intimates that he understood the Etruscan (he calls it Tuscan) text, the comment is:

Si L. Dathus linguam Etruscam (ut ipse ait) intellexisset, alia maioris valoris quam hoc opusculum est interpretatus esset, nam Volaterris Clusii Eugubii et alibi multa Etrusco (non Tusco) sermone conscripta seu marmoribus insculpta cernuntur.

The tract ends with a broken sentence, the manuscript of Vibemna having been ostensibly illegible at the end.

Tom demum uolgatis berardinorum ceptis et nece Ugonis.

There is an exceedingly finely done initial on f. 1, with white branch-work on green, blue, pink, and in the lower margin an equally delicate piece of ornament of the same general style: in it two genii and a shield *gules*, a hare *or* and two fesses of the 2nd *or*: three bezants of the 2nd arranged per pale.

An initial of the same character on 2^b. Other initials plain blue.

Leonardo Dati was Bp. of Massa and died in 1471 or 2. His letters and a life by Salvini were published by Mehus in 1743 at Florence.

The forgery contained in the present volume does not seem to have been printed.

82 (Crawford 91). H. KHUNRATH.

Paper, 198 × 150 mm., ff. circa 160, about 24 lines to a page. Cent. xvii (early), in various hands, some very good.

Binding, olive morocco, with gold tooling. On either side of the central ornament are the initials I H, and below is the date 1675 altered to 1645.

On the modern fly-leaves are pencil notes by C. W. Standridge, 1873.

On the first old fly-leaf is Jo. Huniades (probably the owner of the initials on the cover; certainly not, as Mr. Standridge points out, the celebrated general, John Huniades, who died in 1456). This may be a Latinization of an English name such as Hunson.

On this same leaf, lower R. corner, is N 120.

Dedication:

Clarissimo ac ornatissimo uiro I D philosophie omniumque artium ac scientiarum cognitione celeberrimo summis maximarum virtutum orn(amentis) condecorato Hermeti trismegisto amico suo G. H. vitam in hoc mundo beatam in futuro beatissimam optat.

I D may well be, as suggested, the celebrated Dr. John Dee.

Maximam mihi temeritatis ac dementiae notam

A slip, with writing, Enigmatis huius expositionem

2

Addressed by D. M. to the Emperor.

Title-page, with table of Actiua Potentia Passiua, with planetary signs.

It is not practicable to note the whole of the contents of this book, which seems to have no proper title and to be made up largely of extracts, some in English verse from Norton and Ripley, others from Raymund Lully, &c.

It contains, by way of illustration, various diagrams.

Some are in colour, as on f. 22 and 27, where is a full-page picture of a monstrous form called Unitrinum.

On 69 is a pen-and-ink drawing of a lady seated, her hand to her head, a cushion on her knee. Above it 'Nescio quid meditans'.

There is also a series of large folding copper-plates designed by Henr. Khunrath, of Leipzig, and engraved by Paullus van der Doort, of Antwerp, in 1602, &c.

1. After f. 17, a great *Pyramis Petrosa*, with text in Latin and German.

2. After 29, *Arx Primaterialis*.

3. After 40, a circular picture. God in c. No title left.

4. After 45, another circular picture. Homo in c. No title.

5. After 52, a circular picture. Bonum *Μακροκοσμικόν*.

6. After 68, circular. Interior of a great hall: an alchemist adoring on L.: a laboratory on R.

At 75 sqq. are tracts in German.

f. 95 is the last written. About sixty blank leaves follow.

83 (Crawford 93). S. GREGORII MORALIA IN IOB.

Vellum, 420 × 300 mm, ff. 361, double columns of 47 lines. Cent. x (914, see below), in a good, clear, small Visigothic hand. Written in Spain by a scribe named Gomez.¹

Massive modern binding, by Zaehnsdorf.

The earlier leaves have suffered much from damp: the first two are only fragments. All have been carefully inlaid and mended with modern vellum.

Collation. i-viii gone, except two fragments: /ix⁸-xix⁸ (8 canc.)/xx⁸-xxxiii⁸/xxxiv¹²(+1)/xxxv⁸-lii⁸ liii (two).

¹ Brit. Mus. MS. Add. 25600 from S. Pedro de Cardena was written by the same man in 919. See *Pal. Soc.* Ser. I. 95.

From the Bateman Library: lot 882 in the sale of 1893.

As to its earlier home, S. Pedro de Cardena, more will be said.

Of the first two leaves about half remains. They contain parts of the text of *Moralia*, Lib. IV. 15-27, viz.:

f. 1^a. Col. 1. Quir qui serpentem IV. 15. Ed. Bened. tom. I, col. 111,

to aperti certaminis, 16.

Col. 2. Misit dr(aco caudam), 17,

to Ut nimirum tales, 17 (col. 112).

1^b. Col. 1. tenere se sermonibus, 18,

to pro humana laude in bona ac(tione), 18.

Col. 2. quippe electorum, 19, col. 113,

to animaduersione, 19 fin.

2^a. Col. 1. intentionis inmutantur, 20,

to nec abstulit, 21, col. 114.

Col. 2. (di)cat (quia non), 22,

to et nox in qua, 23 fin.

2^b. Col. 1. die homo natus, 25, col. 115 init.,

to Idest pereat, 25.

Col. 2. preuere (prauae) blandimenta, 26,

to tunc in memoriam, 27, col. 116.

Of f. 3 less than a quarter is gone, but a considerable gap precedes, namely, from col. 116 to 164 of the printed edition.

f. 3 begins: nobis quoties caelestia, V. 56, col. 164 D.

On the lower margin is written, in a hand of cent. xvii or xviii:

Morales a S^a Gregorio escritos en el Siglo IX.

The text of Job is written in red throughout.

On f. 9^a, at bottom of col. 1, in red and black capitals, is:

Explicit Liber .v. Beati .Gregorii .Pape ./Prime Partis/Deo Gratias/

Of the heading to Lib. VI only the end remains

f. 21 is the first practically complete leaf, the upper outer corners of the previous ones being badly mutilated. The first actually complete leaf is f. 29.

Lib. VII. f. 21^b, *VIII. 33, IX. 51^b. Heading in red capitals on oblong ground of green.

X. 69^b, ending 80^b (red capitals, and green capitals filled with red):

*Expl. liber decimus beati/Gregorii pape urbis Rome/Secunde partis. Deo gratias.

In cursive: O bone lector lectrixque Gomiz peccatoris memento.

Inc. eiusdem liber undecimus partis tertie, 80^b.

*XII. 90, *XIII. 99, ending 106^a (green and red capitals).

Expl. liber Tertius decimus.

Contuli diligentia qua potui quum/collectore sancto pape Gregorii/in Iob moralia liber tertius decimus.

XIV. 106, XV. 118^b, XVI. 130, ending 142^a (green and red capitals).

Expl. liber moralis pape/Gregorii sextus decimus/partis tertie/Deo gratias.

In cursive: quisquis hunc librum ob utilitatem tui legeris. ut ex eo edifieris. mei Gomesanis peccatoris In tuis orationibus commendatum habeto.

XVII. Heading mostly in capitals of red and green combined: last line in red, smaller:

In nomine Domini inc. liber/moralis pape Gregorii/Romensis episcopi/septimus decimus par/tis quarte. In explanatione liber beati Iob.

XVIII. Heading partly in white capitals on oblong panel of red.

150^b

Initials only partially inserted.

XIX. 168^b, XX. 181, XXI. 196^b, XXII. 203^b, ending 214^b. There is a confusion here and a small gap. f. 213^b ends:

predicationis pretium non prebere (XXII. 53 init. I. 725). Then follows in capitals: Expl. liber moralis XXII pars IIII deo gratias.

f. 214 begins: *ut ueritatem quam solus loqui non sufficit* 54 (I. 726 C), most of 53 and half of 54 being omitted. Ends 214^b.

Expl. lib. XXII. *deo gratias*. An erasure, probably irrecoverable, follows. The page has only 7 lines of writing on it, and the lower half is occupied by a later drawing, careful, but very unskilful, of cent. xii (?) of Fortune and her wheel, represented thus: on R. sits *fortuna* on a cushioned chair, with crown: in her L. hand she holds a sword, point upwards: with her r. she holds a crank-handle attached to her wheel. The wheel is on L.: it is a ring without spokes, but a bar fastened by a linch-pin is shown passing from the axle to the tyre and apparently joining the handle.

Round the wheel are four figures. At top, one crowned, holding flowering sceptre in one hand and leaf or spray in the other. Above him *regno*. On R., by the handle, one holding a smaller leaf, a crown descending on his head: *regnabo*. Opposite, on L., one head downwards in cap, with hand to face: *regnaui*. At bottom, one head downwards, the palms of his hands turned outwards: bareheaded: *sum sine regno*. The drawing is in dark blue ink: some red has been added.

Inc. liber moralis de uerbis Heliu uicesimus tertius. Pars quinta

215

Browner ink at first.

XXIV. 225^b, XXV. 236, XXVI. 245.

On 247^b, 248^a are some late Spanish scribbles:

Abadbāl | frezne | h huyfale | fray y ujgo ernando cascarad. || quintauilla

XXVII. 260, ending 274^b, green and red capitals.

Expl. liber moralis uigesimus vii / pars quinta. /

Inc. lib. moralis / beatissimi Gregorii pape / Romensis XXVIII. Pars VI

274^b

*The initial represents a richly robed man with L. hand raised to his head, holding a staff with crooked head.

XXIX. A similar figure in the initial

284

Another on f. 296.

XXX. Title in white capitals on a patch of green

297

Human figures in initials f. 302, 305, 307, 308 (angel).

XXXI

312

Seated figure with its hands over its head on f. 313^b. Nimbed figure f. 328.

XXXII

330

XXXIII

342^b

Large horse (green, red and yellow) forms an initial on 354^b.

XXXIV

357^b

The text is continuous to 359^b (XXXIV. II: I. 1121) *doloribus tabescen(te)*.

f. 360 continues with *Et derideuit uibrantem hastam* (XXXIV. 24: I. 1126), ending *diximus cenum obseruatur* (cap. 26, col. 1128).

f. 361 (inner edge defective) contains a fragment of Lib. XXXV. 12 (col. 1148) *obtineant cuius fidem* to 17 (col. 1148) *manadas in denarium s(urgit)*.

The book contains a multitude of small decorative initials, mostly the work of one hand. They resemble cloisonné enamels and consist of small fields of green, red, and yellow (as a rule), marked off or bordered by narrow bands of white or red. They are very neatly done. In the latter part of the book, birds, animals, fish, and human figures occur with fair frequency, but the great majority are purely decorative.

There are a good many marginal notes and supplements, of the same or nearly the same date as the text.

This is evidently the manuscript mentioned by Berganza, *Antigüedades de España*, Madrid, 1719 (quoted in part by R. Beer, *Handschriftenschatze Spaniens*, p. 120) as being then at S. Pedro de Cardena, near Burgos (see also on nos. 99, 116 of this collection). Berganza (I. 177) says that in the time of Abbot Damian of Cardena 'Gomez Diacono acabò de escribir el Libro de los Morales de San Gregorio en veinte y seis de Noviembre del año de novecientos y catorze: *Explicit feliciter Liber Moraliū Papae Gregorii, pars ultima: Deo gratias, Gomez Diaconus, peccator, hoc opus Era DCCCC.LII. VI. Kalend. Decembris, ob iussionem Domni Damiani Abbatis praescripti*. Al principio de este Libro de los Morales de San Gregorio puso el mismo autor la Carta, que el Obispo Tayo escribió à San Eugenio, Arçobispo de Toledo'.

From these details, so fortunately preserved by Berganza, we learn the exact date of our manuscript (A. D. 914), and also the fact that it originally had at the beginning the letter of Taio.

The MS. is noticed, and its practice as regards the *zi* ligature described, by E. A. Loew, *Studia Palaeographica* (*Sitzungsb. d. K. Bayer. Akad.* 1910, pp. 67, 77 of the off-print).

84 (Crawford 94). MISSAL: FRAGMENT.

Vellum, 198 × 183 mm., ff. 23, 20 lines of text and 20 of neumes to a page. Cent. xii, in a clear sloping minuscule, probably German.

Binding, restored, brown leather over boards; on each side a stamp of cent. xvii (?), a rose surmounted by a crown: on L. and R. the initials R. H., at top and bottom E., W.

Book-plate of Bateman, of Middleton Hall.

Formerly in the Libri Collection: no. 217 in the sale of 1859.

Collation. 1⁴ 2 (four: gap after 2 and 4) 3⁸ (wants 3, 6) 4⁸ 5 (one: should follow quire 2, f. 8).

The quires are out of order. The first in order should be no. 3.

f. 9. This begins imperfectly in the Office for Quinquagesima:

... notam fecisti in gentibus uirtutem tuam, etc.

Then follows Dom. (I) in xl.

9

(Introit) Inuocauit me.

Ps. Qui habitat.

Gr. Angelis suis. V. In manibus.

Tr. Qui habitat.

Off. Scapulis suis.

Com. Scapulis suis.

Dom. II, f. 10. Dom. III, 10^b. Dom. in passione domini, 11.

Dom. in palmis, 11^b. In cena domini, 12^b. In parasceue (rubric only), 11^b. (In sabbato sancto imperf.), 13.

*In Sancto die Pasce, 13^b.

Feria ii, iii, 14. Dom. I-V post pasca, 15.

Tyburii et Valeriani, Georii M., In letania Rom., 16.

Philippi et Iacob., In dedicatione, In uigil. ascens., 17.

In die, In uig. Pentecosten, In sancto die, 18.

Feria ii, iii, In uig. S. Ioh. Bapt., In die, 19, 20.

Vig. Petri et Pauli, In sancto die, In nat. S. Pauli, In uig. S. Laurentii, In uig. S. Marie, In die, In exalt. S. Crucis, Michaelis, 20^b-22^b.

Next follows quire 1, beginning with:

Benedicta sit sancta trinitas

5

Followed by:

Dom. I-IX (rubric) post Pentecosten.

Quire 2, beginning imperfectly in Dom. XV and continuing to XVI, XVII, Feria iii, XVIII-XXII

1

Then f. 23, containing the end of XXII and Dom. XXIII.

85 (Crawford 95). HOMILIARY: FRAGMENT.

Vellum, 332 × 240 mm., ff. 7, 34 lines to a page. Cent. xi, in a good, clear, slightly sloping, pointed minuscule, on lines ruled with a dry point. Written in Germany.

Modern binding, with the Bateman crest: it was lot 232 in the Bateman Sale of 1893. A paper leaf at the beginning, with a list of contents in German, was 'probably written by Dr. Kloss'.

It is a single quire of 8 leaves, wanting the first, and is a fragment of a Homiliary, containing the following articles:

Item sermo S. Augustini ep. de ascensione domini (xxxviii. 1209)	1
Glorificatio d. n. I. C. resurgendo et ascendendo completa est . . . sarcina peccatorum prestante, etc.	
Sermo unde supra (xxxix. 2082)	1 ^b
Salvator noster dilectissimi fratres ascendit in celum	
Item sermo unde supra (xxxiv. 2081)	2
Omnia karissimi que d. I. C. in hoc mundo sub fragilitate . . . natura gloriosior.	
Item sermo unde supra (<i>Florileg. Casinense</i> iii. 4)	3
Dum enim Christus ascendit ad celum et nostris aufertur optutibus	
Item sermo unde supra	4
Magnum dilectissimi fratres suscepimus festum quando d. n. I. C. quadragesima die	
*Sermo beati Leonis pape (In penthecoste xv) (liv. 415)	4 ^b
Hodiernam dilectissimi festiuitatem descensione sancti Spiritus consecratam	
Sermo b. Leonis pape de die sancto pentecosten (liv. 411)	5
Hodiernam dilectissimi festiuitatem toto terrarum orbe uenerabilem	
Item sermo unde supra (lvii. 375)	6
Nosse credo uos fratres que sit ratio quod uenerabilem hanc pentecosten	
Item sermo unde supra (b. Augustini ep. xv) (xxxix. 2093: lvii. 377)	6 ^b
Sanctitati uestre karissimi uotorum iam nota debet esse festiuitas	
Item sermo unde supra (liv. 418)	7 ^b
Dubitandum non est dilectissimi omnem obseruantiam christianam	
Ends: et magnificent patrem uestrum qui in celis est. Qui uiuit et regnat cum filio et cum sp. s. in sec. sec.	
Amen.	

86 (Crawford 96). S. BERNARDI SERMONES.

Vellum, 297 × 200 mm., ff. 2 + 175 + 2, double columns of 34 lines: the outer column is distinctly narrower than the inner one. Cent. xii, in a large, clear, upright German script, round and regular.

Formerly in the Bateman Collection: lot 25 in the sale of 1893.

Binding, stamped leather of cent. xvi over wooden boards: two clasps, one broken. Figures of (?) Peter, Christ rising, David with harp, Paul.

Collation. a² (1 lining cover) 1⁸–22⁸ (wants 8) b² (2 lining cover).

Quires 21, 22 should follow 19. Quire 20??

Contents:

Sermo Bernhardi abb. de natiuitate domini	1
Exultate fratres in domino (clxxxiv. 832)	
Sermo in natiu. domini	4
Ut inhabitet gloria in terra nostra	

Sermo in nat. dom. Hodie de mari ad portum	8
" " Non poterit explicari sermone	12
in nat. S. Stephani. Adhuc filium uirginis habemus (clxxxiv. 445)	15
in purif. S. Marie. Adorna thalamum tuum syon	18
" " Hodie dominum in templum domini	21
" " Gracias redemptori nostro (clxxxiii. 368)	22
" " Purificationem b. v. hodie celebramus (<i>ib.</i> 369)	23
de S. Benedicto. Dixit syon petrus ad Ihesum. Ecce nos reliquimus (clxxxiv. 437)	24
in annunciacione. Considerare est fratres (clxxxiii. 390)	27
item in annunciacione. Aue gratia plena. Non in sola uirgine (<i>ib.</i> 669)	28 ^b
in natiu. S. Ioh. bapt. Hodie dilectiss. dies illuxit insignis (clxxxiv. 991)	28 ^b
in assumpt. S. Marie. Hic totum decurrat ingenium (cxliv. 717)	35
" " Uirgo hodie gloriosa celos ascendit (clxxxiii. 415)	38 ^b
" " Intrauit Ihesus . . . Optime satis hoc in loco	39 ^b
" " " " Quid fratres quod e duabus	42
" " Tempus loquendi est omni carni (clxxxiii. 425)	44 ^b
" " Assumpta est Maria in celum. Ad laudem et gloriam	47
in natiu. S. Marie. De gaudiis properamus ad gaudia (cxliv. 736)	49
in exalt. S. Crucis. De uirga Iesse deuenimus (<i>ib.</i> 781)	51 ^b
in festo S. Michahelis. Circa rerum cardinem uersamur (<i>ib.</i> 794)	54 ^b
de angelis. Angelorum hodie memoria celebratur (clxxxiii. 447)	58 ^b
de angelis. Audistis fratres euangelicam lectionem aduersus eos (<i>ib.</i> 451)	60 ^b
de omnibus Sanctis. Hodie dies serenior arrisit (cxliv. 811)	61 ^b
de omnibus Sanctis. Non inmerito fratres nec ad insipientiam	64
in festiu. omn. sanct. Quia sanctorum omnium festiuam	68
(Two folios are numbered 68 in an old hand : I follow the old foliation with its error.)	
de dedic. ecclesie. Festiuitas hodierna fratres nobis tanto debet (clxxxiv. 517)	68 ^b
de S. Martino. Nobilis ille confessor (cxliv. 815)	70
in festo S. Andree. Ad quietum studium	74 ^b
de S. Nicolao. Nicolaus iste m's (meus?) immo uere (cxliv. 835 : clxxxiv. 1055)	78
in festo app. Petri et Pauli. Hodierna dies dilectiss. clara est (cxliv. 649)	80 ^b
in festo app. Petri et Pauli. Petrus apostolus apostolorum princeps (<i>ib.</i> 646)	82 ^b
de S. Maria Magd. Hodie misericordia et ueritas (cxliv. 660 : clxxxv. 213)	84 ^b
in fest. omn. sanct. Festiuitas omn. sanct. hodie	88
in dedic. ecclesie. Olim rex gloriosus (clxxxiii. 521)	93
in dedic. ecclesie. Domus hec fratres eterni regis	94 ^b
Sermo Moral. Dentes candidi sunt	95 ^b
de compuncione. Bis quinas naturas lacrimae	96 ^b
moralis (de s. trinitate). Quid retribuam domino (clxxxiv. 1133)	98
de natura anime. Quantum quidem regularis (clxxxiii. 1181)	99
in canticum S. Marie. Magnificat, etc. In hoc cantico tres	100
in aduentu domin. Hora est iam . . . Tria ponit	101
" " Erunt signa. duo sunt aduentus	104 ^b
" " Ite dicite iohanni surdi audiunt	104 ^b
" " " " Ceci uident	106 ^b
in i. dom. ante natalem. Ego uox clamantis	108
de natiu. domini. Dum medium silentium	109 ^b
de epiphania. Obtulerunt magi . . . Non magi maleficis	111
de epiphania. Christus apparuit nobis	112 ^b
post epiph. Nuptiae facte sunt . . . Quia per litteram manifeste	113 ^b
in purif. S. Marie. Impleti sunt . . . In hoc euangelio tria	115

Sermo in lxx ^{ma} . Faciamus hominem . . . Hec uerba partim	116
in lxx ^{ma} . Singula singulos acceperunt denarios	117
in l ^{ma} . Qui preibant increpabant cecum	118 ^b
in i. dom. xl ^e . Temptatus est Ihesus . . . Temptat deus.	119 ^b
in ii. dom. xl ^e . Mulier chananea . . . Hec mulier magna	120 ^b
in media xl ^a . Letare Ierusalem iii ^{or} modis	122
de tempore gratie. Ecce nunc . . . Post peccatum hominis	123
de resurrect. domini. Tristitia uestra conuertetur	124
de resurrect. domini. Resurrexit dominus. Sermo iste affectu	125
de ascens. domini. Ascendit Christus in altum	127
Sermo exhortans ad penitenciam. Iohannes clamabat	129
de dilectione dei. Diliges dominum . . . Unum nobis hoc est	132
in dedic. eccles. Iacob erexit. Legitur autem iacob quater	133 ^b
in dedic. eccles. Ibo mihi . . . Sponsus quidem eximie	135
de S. M. Magd. Maria unxit . . . Leguntur autem tres unctiones	138 ^b
Dom. iii. post oct. pent. Mulier si perdidit . . . Tres parabolas	140
Dom. xi. Phariseus hec apud se . . . Sunt autem iii ^{or} species	141 ^b
de planctu dauid. significante planctum Christi. Planxit dauid	143
After f. 143 (144) is apparently a gap of six leaves. The old foliation continues with 151 (now 153), quire 20.	
Imperfect sermon, ending: non pane mistico sed celesti saturari mereamur	151
Sermo de triplici iure dei ad hominem. Tribus modis per creaturam	152
De tribus incarceratis. Tres in carcere quondam fuisse	153
Dom. xxii. Seruus tenens conseruum suffocabat eum	153 ^b
In aduentu d ⁿⁱ . Nox precessit	154 ^b
de tribus mortuis resuscitatis. Ihesus infremuit	155 ^b
de obediencia. Dominus dedit dominus abstulit	157
We now return to quire 19, f. 159 (145).	
Sermo moralis de uerbis apostoli. Nolite conformari seculo. Ordine naturali	159
Dom. xiiii post oct. Pent. Et factum est . . . Sunt autem tres principales lepre	160
de triplici paupertate. Beati pauperes . . . Sermo iste affectu	
Dom. viii post oct. pent. Venient ad uos in uestimentis ouium	164
in festo S. Petri. Dixit Ihesus petro Petre amas me. Et hoc tercio	166
Continued on 167 (161), quire 21.	
ad uincula S. petri. Transiens petrus primam . . . Cum tot et tanta	169 ^b
de multiplici temptatione et tribulatione. Domine quid multiplicati	169
Dom. xii post oct. pent. Et adducunt ei surdum	170
S. communis quando et ubi uolueris. Nos oues paschue eius	171 ^b
in aduentu d ⁿⁱ . Audite uerbum domini. Verbum aliud primo homini	173
S. moralis de tribus nouissimis. Fili memorare nouissima	175 (169)
de missione sp. S. Cum uenerit spiritus ipse uos docebit	177
de institutione baptismi. Ite baptizate eos ait . . . Tria uero quibus deus	178
in letania maiori uel minori. Amice commoda mihi tres panes	179
Dom. xvi post oct. pent. Defunctus efferebatur. Sub hoc uerborum breuitate	180
Ending 181 (175) ^b : dicentes quia propheta magnus surrexit in nobis.	
The initials are mainly in red, plain or ornamented: but on the following leaves there occur good decorative initials, chiefly of white branch-work on pale blue ground.	
f. 1 (E, large), 8 (H, two dragons), 12, 15, 18 (red, decorative), 21, 22, 23 (brown and white on blue), 27, 28 ^b (dog and bird), 35 (dragon swallowing dog), 42 (outline figure of Christ blessing, facing R.), 49, 129 (out- line figure of John Baptist with book), 174 (168).	

87 (Crawford 97). EVANGELIA (BREMEN).

Vellum, 242 × 192 mm., ff. 213, 22 lines to a page. Cent. x, late, in two good hands, the first large, light and round, the second blacker, smaller and narrower.

Vellum binding of cent. xviii, early.

Formerly in the Bateman collection : lot 740 in the sale of 1893.

At the beginning is a printed book-label :

Franciscus Guilielmus Dei et Apostolicae sedis gratia Episcopus Ratisbonensis, Osnabrugensis, Mindensis et Virdensis, Metropolit. Cathedralium et Insignium Ecclesiarum Coloniensis Frisingensis Bonensis Oetingensis Monacensis respectue Praepositus, Archidiaconus et Canonicus Capitularis. Sacr. Rom. Imp. Princeps, Comes de Wartenbergh et Schaumburgh. Dominus in Waldt et Hachenburgh, etc.

Above is the engraved book-plate : oval shield, surmounted by coronet, bearing lozengy of vert and argent, a lion rampant, crowned.

Motto : Cognosce Elige Matura.

On f. 1^a, in a hand of cent. xvii-xviii :

Hoc Evangeliorum Codice usus fuit S. Ansharius dum esset in viuis, et multis exinde seculis in Ecclesia Bremensi veluti sacer adseruatus est. (This is also written on the back of the volume.)

Below this, in other hands :

Ant. 865.

A. C. D CCC Lxi.

Scriptum esse hunc Codicem ad finem Saeculi XI edocent characteres Scripturae.

Collation. 1⁶ 2⁸-8⁸ 9¹² (6, 9, 11 canc.) 10⁸-13⁸ (+ 8*) 14⁸-20⁸ (+ 5*) 21⁸-25⁸ (5-8 cut out) | 26⁸ 27⁸.

Contents :

Eusebian Canons of the Gospels	1 ^b
Three decorated pages	5 ^b
Text of Matthew.	
Sections marked in margin.	
Ends 61.	
Incipit breuiarium (to Mark) : 3 chapters, De iohanne baptista . . . ascensio eius in celos	61
Expl. Brev.	
Inc. Argumentum. Prefatio Evangelii secundum Marcum	63
Marcus euangelista dei	
Picture and decorative frontispiece to Mark	64
Text, 65, ending 98 ^b .	
Inc. Argumentum Evangelii secundum Lucam	97 ^b
Lucas syrus	
Expl. prol.	
Inc. Capitula (21). Zacharias uiso angelo . . . laudantes deum in templo. Amen	99 ^b
First words of Luke's prologue	103 ^b
Picture and decorative frontispiece to Luke	104
Text, 105, ending 155 ^b . Expl. evang. sec. Luc.	
Hand changes on 128 ^b .	
Prologue to John : Hic est iohannes	155 ^a
Expl. Argumentum.	
Inc. Breuiarius evangelii sec. Ioh. (14 chapters)	156 ^b
Phariseorum leuite . . . resurrectio eius.	
Expl. Breuiarium sec. Ioh.	
Inc. Evang. sec. Ioh.	
Initial and beginning of text	157 ^b
Picture and decorative frontispiece	158

Text ending 197^b. Expl. Evang. sec. Ioh.

Four leaves cut out. f. 198^a blank.

Inc. capitulare Evangeliorum de circulo anni

198^b

. In natale domini ad S. Mariam (so far in red capitals). Divided into months, ending die xxliii mensis decemb.

Inc. lectiones euangeliorum de diuersis causis

211

Pro ubertate pluuiæ.

Pro ordinantibus episcopis.

Common of Saints follows this. Then, on 212

In aduentu iudicium.

Ending with four Gospels: In agenda mortuorum.

Expl. Capitulare euangeliorum.

There is a mistake in the Proper of Time. March 12 (Gregory) and 25 (Annunciation) follow the February feasts without any name of the month: the title Mense Martis occurs over the page. After March 25 is a title

Inc. lectiones a septuag. usque in pascha.

Mense aprile follows Low Sunday. The names of July and September are omitted. Two Gospels are given for the Natale vii fratrum (July 10). Cyriacus occurs on 15 July and 8 Aug. Euplus, 12 Aug. Adrian, 8 Sept. Eustace, 20 Sept. Caesarius, and not All SS., 1 Nov.

The weeks after Pentecost are numbered thus: 1-3 post Pent. 1-6 post natale Apostolorum. 1-5 post nat. S. Laurentii. 1-7 post nat. S. Cypriani. 4-1 ante nat. domini.

The ornamentation of the book is copious, and is derived from good models, but is in itself rough.

*The Canons, arranged in quadruple and triple columns, and occupying eight pages, are under round arches with purple tympana, in which the titles are written in white capitals. The arches and shafts have usually patterns in blue, outlined in red: the capitals and bases of the shafts are in gold and colour.

*f. 5^b has a full-page picture, framed in red (a narrow band), silver, and gold. Purple panel in C., with whitish pattern surrounding it. On this is a large medallion, framed in red, silver, and gold. The ground of it is mainly light buff, dotted with red. The picture represents a half-length figure, bearded, nimbed, and winged (with four wings). He holds a book and blesses. His robe is dark blue over something like light yellow. Below, on the purple, in white capitals, is: *Homo nascendo*.

6^a. Full-page, with frame like the last and purple ground. Matthew, bearded, with gold nimbus, sits almost full-face, robed in yellow and brown: he holds a roll in l. hand, and with r. hand writes on a scroll on a desk on R.: *Liber generationis . . . dauid*. A white dove, with silver nimbus, flies down from R. Behind it, the Divine Hand.

6^b. Full-page. Frame of red, purple, and white. Ground in squares of two shades of purple, with trellis of white wavy lines. The word *Liber* in capitals, mainly gold. The L has panels of plaited work in blue, and some conventional foliage.

On 7^a the words *Generacionis . . . filii Habraham* are on four lines of black and red capitals, partly filled with yellow and occupying half the page.

64^a. Full-page, except for three lines at top. Frame of red, gold, and white. Purple ground, with white patterns. Mark, bearded and nimbed, robed in yellow over blue, sits turning to R., and writes in red in a book on a desk on R. the words: *initium (?) Ecce mitto*. On R. the Dove and Divine Hand, as before. On L. a winged lion, holding a book, issues from a blue cloud.

64^b. Full-page. Frame of red, silver, and white. Purple ground, with white patterns and dots, on which is the text: *Inicium euangelii to uiam tuam*. The initial is in plaited work of gold and silver. The first two words in white capitals, the rest in white minuscules.

Decorative initials on 98^b, 103^b.

104^a. Full-page. Ground and frame as on f. 5^b, &c. Luke, bearded and nimbed, sits, turning to R., robed in purplish upper garment over blue. He writes on a blue scroll on R. On L. a white dove at his r. ear.

*104^b. Full-page. Ground and frame as the last. A medallion, bordered with blue and white pattern:

the ground as on f. 5^b. A half-length figure, with human body and ox's head, nimbed and winged, holding a blue, patterned, book, rises out of what may be meant for clouds. It has a very demoniac appearance. Below, in white capitals: *Vitulus immolando*.

Decorative initials on 155^b, 157^b.

158^a. Full-page. Frame and ground as the last. John, seated, beardless and nimbed, turning to R. He is in blue over pink. He writes on a scroll on R.: *in principio erat uerbum*. The Dove and Divine Hand on R., as before.

The initial I on 157^b is largely in red outline. The letters *n principio* have never been inserted. Most of the page is blank.

158^b. Full-page. Ground and frame as the last. A large medallion, with broad border of decoration, mainly blue on red. Inner ground buff, with red pattern and white dots. The eagle, nimbed, standing on a book and looking round to L. Above and below, in white capitals: *Aquila volando*.

The initials in the *Capitularia* are for the most part in black, filled with green.

88 (Crawford 98). EVANGELIA (WALBEKE).

Vellum, 228 × 155 mm., ff. 161, 22 lines to a page. Cent. xi, early, in two ? fine, small, delicate, upright hands. In the latter part of the book the scribe carries up the tops of the letters which project above the line to an unusual height. The change is perceptible after about f. 23^b.

Modern black morocco binding, with gold tooling. The Bateman crest (crescent surmounted by star between two wings) is on the back.

Formerly in the Libri collection: it is no. 358 in the Sale Catalogue of 1859, and then passed into the Bateman Library: it was lot 741 in the sale of 1893.

Collation. 1^a 2^a 3^a-10^a 11¹⁰ 12^a-15^a 16¹⁰ 17^a 18¹⁰ (9 canc.) 19^a 20^a 21 (two).

Contents:

In a hand of cent. xiv:

Lectio libri Regum. In diebus illis misit dominus pestilentiam 1

Collect. Prouide domine fidelibus tuis, in a later hand.

Prologue. Plures fuisse . . . uiuis canendas 1^b

In a beautiful square hand: at end, in red capitals:

Matheus Euangelista.

Jerome to Damasus. Nouum opus me facere cogis 3

Apparently in the same hand, but smaller.

Eusebius Carpiano 4

Sciendum etiam ne quem ignarum 4^b

(Capitula) Natiuitas Christi magorum munera . . . doctrina de baptismo 5

Matheus sicut in ordine primus 6

Expl. Prol. Mathei Euangeliste, in red capitals.

In a hand of cent. xv:

(a) *Lectio Ep^{le} b. Iacobi apost.* 6^b

Karissimi confiteamur alterutrum . . . multitudinem peccatorum.

(b) Anno dⁿⁱ m. cccc. quadrag. tercio quinta feria post Michaelem Cristianus de Grymme in Uchtmersle plebanus libere resignauit prefatam ecclesiam domino decano et capitulo Walbicensi ac prefatus cristianus pro salute anime sue dedit successori suo, etc. 6^b

In a hand of cent. xiv, early (?): a list of lands in a number of villages, beginning with: Scapendal, Nyendorp, Pesekendorp, Weuensleue, Vmmendorp (or Vermendorp), Ekenstede, Detmershusen, Andessleue, Paruum Oschersleue, Magnum & paruum Germersleue, Papelize, Wlvestorp, Tortun, Scoleue, Arcesleue, Zenewiz,

Wantsleue parv., Emerighe, Brandesleue, Neudorp, Eysleue, Warmstorp, Wester bāddeleue, Siersleue, Druckesberge, Dreysleue, Dodenstorp, Gropendorp, Wellendorp, Tundersleue, Bornstede, Otmersleue, Nort-germersleue

7

Ending 8^b.

In a later hand :

Has consuetudines subscriptas ecclesie S. Marie in Walbeke ibidem a canonicis retroactis temporibus iam dudum iuramentis suis prestitis seruatas

8^b

Provisions relating to prebends and benefices.

Interrupted by the insertion of ff. 9, 10, but continued on 11^a, the last words being faint.

On f. 9, in a later hand, is a document of Ernest, Bp. of Halberstadt, reciting and confirming statutes, at the instance of Dean Henry and the Chapter of Walbeke.

f. 10 is half a leaf. On it, at top, in a hand of cent. xiv: Ego .N. volo in antea seruare statuta et consuetudines ecclesie Walbicensis scriptas et non scriptas sic me deus adiuuet et sancta dei euangelia.

In another hand, of cent. xiv :

A: d. m^o ccc^o xliii^o nos Ludolfus dei gr. Decanus Totumque Walbicensis ecclesie capitulum.

Provisions with regard to residence of canons.

On 10^b another is added in a much later hand.

On 11^a the text of 8^b is continued.

Picture and title-page to Matthew

11^b, 12^a

Text 12^b, ending 56^b.

Oath of a Canon-elect of Walbeke (xiv) : rather longer than that on 10^a.

Prologue to Mark. Initial in gold and silver, outlined in red

57

M et Petri in baptisate filius.

Brevis Evangelii sec. Marcum : initial in outline

58

De Iohanne baptista et uictu et habitu eiusdem . . . sepultura et resurrectio eius.

Copia super villam Steñici (xv)

59

Otto Albertus et Otto fratres dei gratia marchionis brandenburgensis. 1281 8 kal. apr.

Attestation by Johannes Boggel.

Picture to Mark

59^b

Oath of a proctor of a Canon of Walbeke (xiv-xv)

60

Text of Mark, 60. Initials in outline, ending 84^a.

Prol. to Luke. Lucas syrus

84^b

Copy (xv) of a deed of 1329 of Otto, Bp.-elect of Magdeburg, conveying rents of Ochtmersle to Walbeke

85

Copia in Esbunne, 1360. In German

85^b

To wetten dat also ame fridage na assumpcionni marie . . .

Form of oath of a Canon of Walbeke

85^b

Protocollum super Ius advocatie in Esbünne, 1388

86

To wetten dat also ame dage michahelis archangeli . . .

Brief in German, in a somewhat earlier hand

86^b

We bartolt von der gnade goddes dekan vnde alt kapictel to Walbeke . . .

Dated : drictenhundert jar in dem drictoghesten jare in sante walborchge dage.

Text of Luke, 87. Initial in red, ending 127^a.

Prol. to John. Hic est iohannes

127^b

Iste est census ville walbeke (xiii-xiv)

128

Ending 129^b, interrupted by

Picture to John

129

Text of John, ending imperfectly in xxi : et scimus quia uerum est testimonium eius (161^b).

Decoration : This is unfinished. On 4^b is an outline decorative initial.

On 11^b, full-page frontispiece to Matthew, in brown and black outline only. The frame contains a small lion. The Evangelist, beardless, sits facing R., and holding scroll : desk, with sloping top, on ornamental shaft, on R. In upper R. corner an angel in air (horizontal), holding a scroll.

12^b has full-page initial L and frame in red and black outline. The words (*L*)iber generationis I. C. filii David filii Abraham were meant to be inserted.

59^b. Outline. Mark, beardless, sits writing on a scroll on desk on R. Winged lion, proceeding from a cloud above on R., holds a book. The frame is pretty.

The text begins: *Ecce mitto angelum* (the first words not being inserted), and has two good outline initials.

There may have been an outline picture to Luke (f. 86^b), but if so, it has been written upon. The text (f. 87) has a decorative initial.

129. Outline figure of John facing R. and holding scroll, of which the end lies on a desk on R. The eagle faintly seen above on R., the frame also faintly indicated.

The two last pictures have been inked in, the last only partially. They are of good execution.

89 (Crawford 99). CASSIODORUS SUPER PSALMOS.

Vellum, 465 × 345 mm., ff. 4 + 396 + 3, double columns of 38 lines. Cent. x (949), in a fine, delicate, upright Visigothic minuscule, on lines ruled with a dry point on the recto of the leaf.

Binding, massive wooden boards. The old skin coverings of the sides, with five plain metal bosses on each, have been preserved and relaid on modern pigskin; so has that of the back, which is quite plain.

From the monastery of S. Pedro de Cardeña: see below.

Formerly in the possession of Libri: sold in 1864 at Sotheby's: then in the Bateman Library: lot 553 in the sale of 1893, when it was purchased by Lord Crawford.

Collation. 5 modern fly-leaves: 4 old fly-leaves: 1⁸ (wants 1) 2⁸-4⁸ (wants 4, 5) 5⁸-16⁸ (wants 1) 17⁸-20⁸ 21⁸ (wants 1) 22⁸-49⁸ 50¹⁰ (wants 10): 6²: 1 old fly-leaf. The modern foliation, which I use, begins with the second of the old fly-leaves.

The old fly-leaves at the beginning are:

i. Fragment of a leaf of a huge late-Spanish choir book, with music.

ii-iv. Fragment of three leaves of a Kalendar, with entries of feasts (few only), obits, and sums due to the Abbey of Cardeña (presumably) on certain days. The original entries are of cent. xiii, in a fine black hand. There are additions of cent. xv in paler ink, which I give in brackets.

1. The first leaf is a small fragment, belonging to the month of March. The only entries on the recto are Benedicti abb. and Annunciatio s(ce). On the verso nothing remains.

2^a. *September*:

3. Gonzaluo martinez de uilla yriezo. i. mrb. dela enfermeria.

5. Donna mayor de uilla bascones. i. mrb.

8. Natiuitas sce marie. de uille uela. vi. mrb. [e de sant adrian de villa fria pitanca et abbad.].

11. [De sacristiania por don p^o. remenetz ^{abbat} ii mor.]

13. Gonzaluo perez de uilla bascones. i. mrb.

14. Corneli et cipriani del enfermeria. i. mrb.

22. Gonzaluo uecént de uille uela. ii. mrb.

29. Michaelis archangeli de fenestrosa. vi. mrb.

2^b. *October*:

9. Don peidro padre del arzopispo ii. mrb. de uilla Gonzaluo.

12. Don diago ferrandez .ii. mrb. de boniel.

17. Don iohñ de cardeña dijo .i. mrb. de las casas de sant esteuan.

22. Fray iohñ .ij. mrb. de castriello del bal.

28. Symonis et iude .vi. mrb. de uilla longa.

3^a. *November* :

1. Festiuitas omnium sanctorum .vi. mrb. de Goniell.
8. [De don diago de uila embistia .ii. m^{or}. de la Casa de uila embistia.]
11. Martini ep. vi. mrb. de sant martin de pensuela.
22. Cecilie uirg. de montorio .i. mrb.
25. [Hatherine uirg. dela enfermeria .xv. m^r.]
27. Facundi et primitiui .vii. mrb. de sant babiles.
30. Andree ap. vi. mrb. de cardeña dijo.

3^b. *December* :

6. S. Nicholay .i. mrb. del refectorio.
 10. Abbas rodericus .vi. mrb. de las casas de cantaranas.
 12. Abbas stephanus los molinos de castriello de la uega.
 15. Dominicus de torquemada las casas de sant steuan.
 18. S. maria .i. mrb. del refectorio.
 21. S. thome .i. mrb. del refectorio.
 24. Vigilia natalis domini et in die del refectorio. (25. blank.)
 26. Stephani m. i. mrb. del eglexa.
 27. Iohannis euang. ii. mrb. el abbat.
 28. Inocentes .ii. mrb. dela camara.
 30. Garci cormano .ii. mrb. del hospital del camino.
 31. [Columbe uirg. ii. mrb. de sargosa.]
- mrb. presumably stands for maravedi.

Contents : Cassiodorus super Psalmos (*P.L.* lxx. 9).

*Two-thirds of the inner (first) column of f. 4 (1) has been cut out for the sake of a large initial R. The remainder of the first column is occupied by an inscription in small capitals, the lines being alternately in red and black : a line or two may be gone at the top, and the first remaining line is mutilated. It runs :

ILLE QVI ANTE PRESIDEM STETIT SILENS · MECU(m)

incipiente Endura presviter scr(i)benti

in hoc uolumine ad liberandum sit regens : ·

In secundo aduentu sui gloria uel futura

examinationis die fruar gratia

et mercedis pro hoc labore : ·

Tertio demum die expulcro dominus

resurgens · omnes patres paradiso

restituens · incidente me in peccatis

nunc resurgam · et cum patriarchis

dexteram tenes · regna polorum

fruar per secula amen amen.

The first four lines of col. 2 are in *Greek* capital letters, in red :

Ω ΒΩΝΗ ΑΗΧΤΩΡ ΚΑΡΙΚΚΙΜΗ

ΜΥΧΑΛΛΩ ΗΝΔΟΡΑ ΠΡΗΚΒΥΤΗΡ

ΧΟ ΧΡΥΒΤΟΡΥΚ ΤΩΑ ΥΝ ΠΡΗΧΗ

ΜΗΥ ΜΗΜΗΝΤΟ ΑΜΗΝ¹

i. e. O bone lector carissime misello Endora presbyter seu scriptoris tua in prece mei memento. Amen.

Below this begins the text of Cassiodorus. The initial, as was said above, occupied most of col. 1.

(R)epulsis aliquando in rauenna . . . urbe sollicitudinibus . . . ad exponenda psalterii uerba ueniamus.

Expl. prefatio (small red capitals).

¹ An almost identical inscription, by a scribe John, occurs in a MS. from Silos, of cent. xi (B. N., Nouv. acq. lat. 2179) ; see Delisle, *Mélanges*, p. 95.

Incipit eiusdem expositio (large red caps.)

10^b

Degesta psalmorum . quare primus (small blue caps.) psalmus non habet titulum (small red caps.)

Psalmus hic ideo non habet titulum

11

On 11^b the actual exposition of Ps. i begins. Part of the title is gone, owing to a not large mutilation. The initial to the Psalm remains.

On the lower margin of 12^b is a very rough pencil scribble (xiv or xv) of a lion and part of another: above it, in pencil, is: *Este es leon vias pante.*

After f. 29 two leaves are gone, with the end of Ps. vii and beginning of viii. An initial has been cut out of f. 119.

After f. 120 a leaf is gone, with the end of Ps. xli.

The initial to Ps. xlvi, f. 131^b, is the first containing human figures.

At f. 148^a the first 50 Psalms end, and there is an important piece of ornament occupying most of a column. It consists of nine detached bands of colour—the two lowest being smaller than the rest—with an inscription in coloured monogrammatized capitals. The bands are (from top) blue, yellow, green, yellow, black, yellow, green, yellow, green: the letters, which in all cases are outlined in red, are yellow and green in the alternate bands. There is a copy of an engraved facsimile of the inscription in the book, made by L. Jewitt, F.S.A., Derby, doubtless when the book was in the Bateman Library. The inscription is:

Explicit expo/sitio psalmorum / a primo p̄sloñ us/que ad quinquage/simum beati cassio/dorii incipit de L° / primo usque ad centesi/mum eiusdem beati cassiodorii / incipit p̄s̄lms L primus.

An initial is cut out of f. 159, and a leaf is lost after it, with part of Ps. lvi.

The edge of f. 162 is mutilated: f. 167 slightly mutilated.

The lower part of f. 206 is gone, with the initial to Ps. lxxii. The whole R. portion of f. 210 is gone (Ps. lxxii-iii): also the R. half of f. 211.

f. 235 is slightly mutilated.

On f. 283^b ends the second division of the Psalter, with Ps. c. There is a subscription, in capitals, occupying almost a whole column. The lines of writing are alternately red and black, but this time they are not on coloured ground.

It is preceded by a rubric in minuscule:

f***n***t *m**n d*** gr̄.: finit amen deo gratias (*or dei gratia*).

In capitals: Explicit psalmus centesimus / In nomine dñi n̄si ih̄u / xp̄i Incipit liber / expositio psalmorum / quinquaginta numero / Incipit psalmus / centesimus primus / oratio pauperis / cum anxius fuerit / et coram dño effuderit / precem suam.

At the top of f. 284 is an inscription in small Greek capitals, blue and red:

ΙΝΧΙΠΙΘ ΠΑΡC ΘΡΘΙΑ / ΑΔΙΟΒΑ ΜΗ ΔΝΕ . ΜΕ ΟΙΙΑ /
ΙΝ ΤΕ ΧΩΝΦΙΔΩ ΞΠΕ ΙΗΘ

i. e. incipit pars tertia. adiua me domine mi quia in te confido (? *Christe Ihesu*).

On f. 317^a is a word in Greek letters: *ϞΛΩΠΙΑ*.

In this part of the book the smaller coloured initials are not unfrequently drawn lying horizontally instead of being upright.

f. 370 is mutilated: the initial to Ps. cxxvi cut out.

On f. 374^a: ΦΙΝΙΘ ΔΩϞΡΕ. On 376: ΦΙΝΙΘ. On 383^b: ΦΙΝΙΘ ΠCΑΛΜΟC ΔΩ ΓΡΕ.

More than half—the inner half—of f. 391 is gone.

On 397^a: ΦΙΝΙΘ.

The text ends imperfectly on Ps. cxlviii. 5, with the words:

sive principatus sive potestates.

The two leaves that follow are from a copy of about the same date, and in a beautiful hand, of the *Moralia* of St. Gregory. They are in double columns of 43 lines.

The leaves are conjugate, but not consecutive. The first deals with Job xxvi. 5 sqq. *Ecce gigantes gemunt sub aquis*, the second with xxvii. 20, 21. *Apprehendet (eum sicut) aqua inopia*.

The leaves are not from no. 93 (*Moralia*, also from S. Pedro de Cardena).

The last fly-leaf is (like the first) from a large choir book.

There is a very large number of decorative initials in the volume. They are of exceedingly neat and clean execution, and contain in many cases very finely drawn panels of interlaced work of Celtic aspect (e.g. f. 263^b). One only have I noticed containing human heads: but there may be more.

In several cases the rudiments of the decorated border may be seen in the shape of sprays of foliage growing out of the initials: e.g. f. 372^a and a fragment on 370^b; f. 397^b is a page specially rich in ornament.

The style of the work differs materially from that in no. 93, in which the initials may be compared to enamel work.

The colours employed in this book are red, dull blue, yellow, green, purple. Many of the interlaced patterns are in black outline.

Supplements and corrections are made in a very good hand of nearly the same date as the text, with the note *SR* affixed to each: ? *suppletur* or *scribitur*.

A fortunate circumstance enables us to assign a date, place, and name of scribe to the volume. As in the case of nos. 93 and 116, we derive our information from Fr. de Berganza's *Antigüedades de España*, Madrid, 1719. He is chiefly occupied with the history of the monastery of S. Pedro de Cardeña, near Burgos. In vol. i^b, 221, is this passage:

En tiempo del abad Don Estevan Primero Endura Presbytero y Sebastian Diacono escribieron la Exposicion que hizo Casiodoro de los Psalmos. Assi al principio, como al fin del Libro, pusieron estos Escritores algunas noticias muy dignas de nuestro assumpto. Dizen al principio: Labentem praesentis vitae huius excursum ad saeculi finem tendere nemo nescit: sed votum Fidelium Christicolarum synceriter pollicitum et Deo fideliter oblatum non senescit, divino praesertim munere inspirante, est Munnioni Christi fidelissimo cultori, nobile orto genere, simul cum coniuge clarissima Gugina, absque aliis muneribus hoc peculiariter munus offerrent, et obtulerunt optimum pretium ad conscribendum librum Decadae, videlicet omnium Psalmorum, ob honorem sanctorum Petri et Pauli Apostolorum, concessumque iure perenni fruendum Stephano Abbati, Pastoralis Curae digne ferenti ducentorum numero Monachorum Caradignae in ascisterio simul regulariter viventium: hac enim conditione ut et praesentes eum incunctanter possideant, et successoribus seu in regimine seu in subiectione perpetuis habendi gratiam relinquunt. [Something is wrong here: in order to make sense we must read something of this kind: *non senescit: itaque diuino . . . inspirante visum est Munnioni . . . ut absque*, etc. *Absque* here means 'apart from', 'not counting'.]

Berganza proceeds to give the substance of the above in Spanish, and continues (p. 222): A las dos hojas del Libro (i.e. on f. 2) dize el Monge Endura con caracteres Griegos estas palabras: *O bone Lector charissime Misselli Endurae Presbyteri sui scriptoris tua in inprece mei memento. Amen.* [This is, of course, the inscription given above.]

Berganza proceeds to give the subscriptions of the book, which have been lost with the concluding leaves:

En lo ultimo del Libro està escrito, segun el Fray Lope de Frias (Hist. de Cardeña, cap. 9 Yepes, tom. 2, año 537), de quien se aprovechò el maestro Yepes, para escribir la Historia de Cardeña: Almae Trinitatis divinae coelitus inspiramine compulsus ego Endura, Sacerdotii indigne gerens officium, Libri huius solerter praescribere feci initium, aerumnosae vitae peracto aetatis meae tricesimo et primo anno. Iniunxi tamen hoc opus implendum Sebastiano speciali filio, alumnoque dilecto, Levitico etiam ordine functo, eligens praesertim hoc in opere habere socium quem eruditio huius scriptionis charissimum mihi praebuerat discipulum. Extat praeterea hoc gestum Caradignae in Arcisterio (Asc-) sub atrio reliquias ferente Martyrum Sanctorum Petri et Pauli Apostolorum, simulque Sanctorum Ioannis Apostoli et Evangelistae et Sancti Vincentii Levitae: inseriturque his venerabilibus Reliquiis memoria Beatae Euphemiae virginis. Magnam docente claramque Monachorum catervam Patre spirituali Stephano, gratia regiminis priori in ordine constituto, Perfectus est hic Liber, expositionem in se continens omnium Psalmorum, Christi iuvante dextera, sub Era Dcccc. lxxx. vii.

After rendering the above into Spanish, he goes on:

Por ultimo estaba escrito con caracteres Griegos: Explicitus est Liber iste a Notario Sebastiano Diacono notum praefixionis diem quartodecimo Kalendas Februarii Era Dcccc. lxxx. vii. regnante Serenissimo Rege Ramiro in Legionem, et egregio Comite Fredinando Gundisalvi in Castella, atque Pontificatum gerente Basilio Episcopo Sedis Munnioni Castelli.

The date corresponds in our reckoning to 19 January, A. D. 949, the Spanish Era being thirty-eight years in advance of ours.

We have here a definite statement that the book was written by two scribes, Endura and Sebastianus: but I own that I cannot detect the point at which the latter begins. The writing is wonderfully uniform throughout. It may be that the first few leaves are a little less closely written, and that the hand of the latter portion is taller and narrower, but I cannot see any well-marked change.

The MS. is noticed by E. A. Loew in the publication quoted above on no. 93, at p. 70.

90 (Crawford 100). EPISTOLAE CATHOLICAE.

Vellum, 232 × 154 mm., ff. 46, 19 lines of text to a page. Cent. xii, in a clear, slightly sloping minuscule. Text in a narrow column near the middle of the page: glosses on each side, and between the lines.

From the Premonstratensian Abbey of Weissenau (St. Peter of Augia Minor or Mindorow). It has the book-plate of B. A. Z. W. (Bonaventura Abt zu Weissenau), and a printed label on f. 2 bears the words: Bonaventura Abbas Minoraug. On f. 1^a: Liber S. Petri in Augia Minori. Hartmannus tradidit (xii).

It was no. 738 in the Bateman sale. Nos. 6 and 102 of the McClean Collection in the Fitzwilliam Museum have the same provenance (Weissenau and Bateman).

Collation. 1⁸-6⁸ (1 and 6 canc.).

*On f. 1^a is an outline drawing, occupying the greater part of the page, of a church with western tower surmounted by two birds and a cross: three crosses surmounted with rings on the nave roof: transept and indication of central tower: the drawing does not include the whole of the transept, and is cut off afterwards. The nave has five single lancet windows in the clearstory, and beneath them a low arcade of fourteen openings. There are no windows in the wall beneath. South door near the west, the door in two halves, each bearing a lion's head with ring in its mouth. The roofs are tiled and the stones carefully marked out. Running up beside the tower is this inscription:

Qui me pingebat hainricus nomen habebat.
Est ornata domus ubi uir dominatur honestus.

Contents:

1. The Catholic Epistles, with gloss.

Epistola Iacobi apostoli

1^b

Gloss L.: Omne gaudium. Ne indignemini si mali in mundo florent

1 Peter, f. 11. 2 Peter, f. 21.

1 Joh., 27. 2 Joh., 36^b. 3 Joh. 38.

Jude, 39.

Text ends f. 42: Amen. Alleluia. Gloss ends: et potens cui nihil resistit.

2. A penitential tract: single lines, 57 &c. to a page

42

(S)ciendum summopere est quod tribus modis omnis culpe nequiciam perpetramus

It contains an examination of the penitent upon each Commandment.

Ending f. 46^b:

Et assidue oret et roget dominum ut oratio eius et elemosine eius apud deum acceptabiles sint.

Near the bottom of the page: Liber S. Petri in Augia minori.

91 (Crawford 101). IONAE VITA COLUMBANI.

Vellum, 212×150 mm., ff. 1 + 42 + 1, 21 and 22 lines to a page. Cent. x (Lawlor, cent. ix), in a very fine, slightly sloping Carolingian minuscule.

2 fo. uia a segete *or* postumianus.

Modern binding, with Bateman crest: two wings: between them a crescent with a star of six points between the horns.

Collation: 1 fly-leaf, 1⁸-5⁸ 6², 1 fly-leaf. The fly-leaves are modern and blank: f. 7 wrongly omitted in the foliation.

Formerly Libri: no. 269 in the sale of 1859, when it was purchased by W. O. T. Bateman: no. 467 in the Bateman Sale, 1893, when it was purchased by Lord Crawford.

Contents:

f. 1^a. Blank.

On 1^b, in red rustic capitals: In nomine Dñi incipiunt/capitula libri sequentis.

1. Prefatio primi libri.

xxviii. De interitu thiederici et liberorum nece et inpleta prophetia in chlothario.

On 2^b, in red rustic capitals: Incipit uita .S./Columbani Abbatis.

1. Rutilantem atq. eximio fulgore (so far in capitals) micantem.

The initial R in outline, decorative. Other initials plain, in red.

The last two leaves are in a somewhat smaller script, but apparently by the same hand.

Cap. 29 ends 42^b: Reliquiae autem eius eo habentur in loco condite, ubi et uirtute decore pollent presule christo cui est gloria per omnia secula seculorum amen.

Explicit/liber de uita .S. Columbani Abbatis (red rustic capitals).

The MS. is minutely described by H. J. Lawlor, in *Trans. R. I. A.* vol. xxxii. (1903), p. 6: it is A 1 a** in B. Krusch's edition of 1905 (*SS. Rer. Germ.*), p. 63.

The Preface (*Dominis*) and second book are wanting.

See *P. L.* lxxxvii. 1011, *B. H. L.* 1898: Krusch's edition gives the standard text.

A facsimile of a few lines is in the Libri Catalogue, pl. xxi.

92 (Crawford 102). BIBLIA SACRA.

Vellum, $13\frac{3}{4} \times 10\frac{1}{2}$ in., ff. 504, double columns of 56 lines. Cent. xv (1459).

Written in Germany.

Binding, stamped pigskin over boards: two clasps.

It contains the book-plate of Bateman, of Middleton Hall. No. 2.. in the sale of 1893.

At the top of the fly-leaf is this inscription:

Bibliam istam testatus est capitulo Egregius decretorum doctor Mgr. Conradus de halstat p̄bus (? plebanus) in Apsteten pro anniuersario sibi annue tenendo cuius anima deo uiuat. Actum a. d. M^o. cccc. lviii^o (the end of the date is cut: but the scrap with iij^o has been stuck on to the leaf just below).

Collation. 1¹⁰-10¹⁰ 11¹⁰ (wants 7)-18¹⁰ 19¹⁰ (wants 4) 20¹⁰ 21¹⁰ (wants 4) 22¹⁰ 23¹² | 1¹⁰-xxi¹⁰ xxii⁸ xxiii⁸ (wants 8 blank).

Contents:

Inc. epistola sancti Jeronimi presbiteri ad paulinum episcopum de omnibus diuine historie libris

Frater ambrosius ... cogitat esse moriturum.

1

- Expl. epistola.
- Inc. prefacio S. Jeronimi presbiteri in pentateucum moysi 3
- Desiderii mei . . . transferre sermonem.
- Inc. liber Geneseos 3^b
- The books follow in regular order, with the usual prologues, from Genesis to 2 Chronicles. The first leaf of 2 Reg. is gone.
- Oratio Manassis 163
- Esdras (= Ezra), Neemias, Esdras (= 1 or 3 Esdras).
- Thobias, Judith (first leaf gone), Hester, Job.
- Psalter, wanting prologue and nearly all Ps. i.
- It is Jerome's version from the Hebrew (called Hebraicum). Ps. ii begins *Quare turbantur gentes*.
- Ps. cli (*Pusillus eram*) is added.
- Then follows a series of 160 Collects (one for each Psalm, except the cxixth, which has 11), each with its own rubric.
- i. *Quod ipse sit lignum uite cui inserendus est conuersacionis nostre (sic) ut floreat bonorum operum irrigacione.* Beatus vir.
- Effice nos domine tamquam lignum fructuosissimum ante conspectum tuum, etc.
- clx. *Quod cithara nostra dulce melos resonabit iubilationis si corda tensa fuerit plectro fraterne caritatis.*
- Laudate dominum in sanctis eius.
- Armonie nostre domine suauissimum melos, etc.
- Proverbs (with prologue)—Ecclesiasticus 230
- Isaiah—Malachi 262
- 1, 2 Maccabees 347^b
- Gospels (with the old prologues: *Matheus ex iudea*, etc.) 367^b
- Acts 412
- Pauline Epistles 425
- Catholic Epistles 452^b
- Apocalypse (with prologue of Gilbert: *Omnes qui pie uolunt*) 457^b
- Ending 463^b.
- Interpretaciones nominum, four columns on a page 463^b
- Aaz apprehendens.
- Ending: *Zuzim consiliantes eos uel consiliatores eorum.* 504^b
- The decorative part of this book is characteristic and interesting. Its principal feature is a series of historiated initials which, in this case, contain portraits of the authors or principal characters in the various books, and not pictures of events.
- The most noteworthy colours are a strong pink and a gay green. The execution is not specially fine. The smaller initials are mostly in plain red or blue. I subjoin a list of the historiated initials. The figures are half-lengths, except where otherwise described:
1. *Prologue.* A Bishop (Päulinus), nimbed, in yellow chasuble and mitre, holding and pointing to a green book.
 2. *Gen.* In a quatrefoil, Christ seated, full-face (full length), with hands crossed on His lap. The picture has a blue ground, is imposed on an initial I in grey, and this again on a gold field edged with green and other colours.
 3. *Exod.* A Jew in a green cap and pink robe.
 4. *Lev.* Moses, horned, in green.
 5. *Num.* Moses looking up at the face of God (red, in a red cloud): gold ground.
 6. *Deut.* Moses, varied slightly from no. 4.
 7. *Jos.* Joshua in close pink tunic over blue plate-armour, holding spear in r. hand, l. hand on hilt of sword. Red ground.
 8. *Jud.* Gideon in blue plate-armour under purplish tunic: gorget of mail, pointed helmet, holding sword in scabbard. Behind him, on purple ground, the fleece with drops falling on it.
 9. *Ruth.* A green initial with a figure of a woman, and a bearded head, also in green.
 10. 1 *Reg.* David in crown, mantle of ermine and green, with orb and sceptre, face R.
 - 2 *Reg.* Initial gone.

11. 3 *Reg.* David, crowned and bearded, in bed. Abishag stands on L.
12. 4 *Reg.* Solomon, crowned. A counsellor in blue, with green hat, on L. Background of orange.
13. 1 *Par.* An aged man, seated, full-face, between two youthful persons.
14. 2 *Par.* Solomon, crowned, youthful, in ermine and grey tunic, kneeling, face R. God's face in blue on a blue cloud, above: below it a polygonal building with gold top, probably the altar.
15. *Or. Manassis.* Bust of bearded man in green with large head-dress.
16. *Prol. Esdr.* Man in yellow. Red ground.
17. *Esdr.* Cyrus, seated, full-face, full-length, r. hand on heart.
18. *Neem.* Crowned youthful figure facing L., holding a gold vessel. (Nehemiah as cup-bearer?)
19. 1 *Esdr.* The Temple, with red and blue roofs, on L. Josiah, crowned, on R., facing L.
20. *Prol. Tob.* The angel Raphael.
21. *Tob.* Tobit, in green, reclining: a swallow above blinds him. Tobias bends over him, holding a small round box, and rubs his eye.
- Judith.* First leaf gone.
22. *Esth.* Esther, crowned, in green, with long yellow hair, holds a gold sceptre and faces R.
23. *Prol. Job.* A black devil talking to Job's wife.
24. *Job.* Job, nude, with joined hands.
- Psalter.* First leaf gone.
25. *Proverbs.* Man, in green dress and gold turban.
26. *Eccl.* Solomon, in pink dress and gold crown.
27. *Cant.* The Virgin, crowned, in pink and green.
28. *Sap.* Solomon, crowned, in green.
29. *Ecclus.* Man, in pink, with gold head-dress.
30. *Prol. Isa.* Jerome, in cardinal's hat.
31. *Isa.* Isaiah, in large head-dress: scroll *Terra uestra deserta.*
32. *Fer.* Jeremiah, with scroll: *Noli dicere quia puer sum quoniam.*
33. *Bar.* Baruch, with scroll: *Ecce missimus ad vos pecuniam de quibus emite.*
34. *Ezek.* Ezekiel, with scroll: *Vidi visionem domini.*
35. *Prol. Dan.* Nebuchadnezzar, in blue, with pink crown.
36. *Dan.* Daniel, with scroll: *Tempta nos obsecro seruos.*
- 37, 38. *Prol. in xii prophetas.* Two busts, of a woman and a man.
39. *Hos.* Hosea, with scroll: *Vade sume tibi uxorem.*
40. *Joel.* Joel, with scroll: *Periit sacrificium et libacio.*
- 41, 42, 43. *Proll. in Amos.* Three busts of men.
44. *Amos.* Bust of Amos.
45. *Abd.* Bust of Obadiah.
46. *Jon.* Jonah, nude and bald, swallowed by a fish.
47. *Mic.* Bust of Micah.
48. *Prol. in Naum.* Bust of a man.
49. *Na.* Bust of Nahum.
50. *Prol. in Abacuc.* Bust of a man.
51. *Abac.* Bust of Habakkuk.
52. *Soph.* Bust of Zephaniah.
53. *Prol. in Aggeum.* Bust of a beardless man.
54. *Mal.* Malachi, with scroll: *Si ergo ego pater tuus sum.*
55. 1 *Macc.* Soldier, in pink surcoat over plate-armour, and helmet, with spear.
56. 2 *Macc.* Bust of bare-headed soldier, with scroll: *Iudas et Iona(t)ha.*
57. *Matt.* Nimbed angel, in blue, wingless.
58. *Prol. Marc.* Bust of angel.
59. *Prol. Luc.* Ox.
60. *Luc.* As no. 57, but in yellow.
61. *Prol. Joh.* Eagle.
62. *Prol. Act.* Ox.
63. *Act.* Like no. 60.
64. *Rom.* Paul, in yellow, with sword.
- The other Pauline Epistles have busts of Paul in the initials: the prologues also mostly have busts of beardless men (65-88).
89. *Prol. 1 Pet.* Peter, in mitre.
90. 1 *Pet.* Peter, bare-headed.
91. 2 *Pet.* Like no. 90.
92. *Prol. 1 Joh.* Eagle.
93. 1 *Joh.* John, bearded.
- 94, 95. 2, 3 *Joh.* John, beardless.
96. *Prol. Apoc.* Eagle.
97. *Apoc.* John, beardless.

93 (Crawford 103). HIERONYMUS SUPER PROPHETAS.

Vellum, 343 × 245 mm., ff. 197, double columns of 47 lines. Cent. xi–xii, in a clear, slightly sloping minuscule. The volume is in a tender condition from damp. It was lot 1132 in the Bateman sale of 1893.

From Stavelot. On the lower margins of the last page of each quire, and the first of the next, is written, in red capitals:

FRATER VVIBOLDVS SANCTO REMACLO.

But these inscriptions cease after the tenth quire, and the tenth has only the first two words.

Inside the cover, at top, is (xv–xvi): Liber monasterii Stabulensis.

On f. 2 is a wood-cut label representing a shield leaning against a tree by a post. The shield is *or*, with three crescents, each surmounted by a star of six points.

Binding, skin over old boards: traces of two fastenings: re-backed in cent. xvii or xviii.

Collation. i gone, ii⁸ (wants 1–5) iii⁸–xxii⁸ xxiii⁴ xxiv⁸–xxvii⁸ (wants 7, 8).

The covers are lined with a Stavelot document of 1397, complete all but a small portion in the middle. It begins:

Vniuersis presentes literas et singulis inspecturis seu audituris fredericus de steinbach decanus totumque ca(pitulum: . . . *gap*) sancti benedicti leodiensisque dyoc. salutem et rei subscripte noscere veritatem Noueritis quod cum magna et grauia/debita in quibus domicelle Elyzabeth relicte quondam liberti scabini stabulensis et nicholao nunc eius collateralis (*gap*) -ati nos et nostrum Monasterium perurgerent Et pro huius modi debitis deperditis magne partis bonorum nostrorum/verisimiliter immineret.

The Abbot is Walramus. The document seems to be an acquittance.

Contents: Hieronymus super Prophetas minores.

f. 1 is gone, except for small fragments. f. 2 is imperfect at upper l. corner, beginning: exultabunt. Hunc/...xx tyberium transtu/...laqueis capi soleant. (In Osee, Lib. I.)

Lib. II, f. 2^b, with good outline initial in red.

Lib. III, 14, one initial in pencil, another in good red outline, with the figure of a man.

In Iohel, two good initials 26^b

In Amos. I, 38^b: figure of a man. II, 47^b. III, 57.

In Abdiam, 67^a. Blank space for second initial on 68^a.

In Ionam, 72. No initial: space on 72^b.

In Micheam, 81^b. II, 91.

In Naum, 102^b.

In Abacuc, 114^b. II, 124^b.

In Sophoniam, 133.

In Aggeum, 147.

In Zachariam, 154^b.

In Malachiam, 191^b.

Ending on 197^b (the ink has eaten through the vellum of the latter half of col. 2) with the comment on chapter iii: quid sit inter iustum et impium . . . (Martianay iii, 1831).

This volume does not appear in the Stavelot Catalogue printed by Gottlieb (*Über mittelalt. Bibliotheken*, pp. 284 sqq.), the date of which is 1105. The Stavelot manuscripts were sold by auction at Ghent in 1847 (25 Jan., 26 Apr., 8 Nov.).

94 (Crawford 104). JOHANNES GLOSSATUS.

Vellum, $10\frac{1}{2} \times 7\frac{1}{4}$ in., ff. 92, 13 and 18 lines of text to a page. Cent. xiii, early and late, in three hands. English work.

Formerly in the Bateman Collection, lot 1160 in the sale of 1893, was previously lot 527 in another sale.

Modern binding.

2 fo. temporis dispositio *or* tum est nichil.

Collation. i⁸ (wants 1 blank) ii⁸-v⁸ | vi⁸-ix⁸ (wants 8 blank) x⁸-xii⁸ (wants 7, 8).

Contents: The Gospel of St. John, with marginal and interlinear glosses (the *glossa ordinaria*).

Prol.: Hic est Iohannes.

Text 2^b. Gloss begins: In principio .i. in patre.

Fine initial I, containing six curls or knots of conventional foliage, the stems green and blue and vermillion, ending in conventional leaves or flowers, on gold ground. Near the bottom a grotesque face: at the top a knot of red and blue stems. It resembles work done at Canterbury.

Text ends 92^b. Gloss ends: neque nubent neque nubentur.

The following account of the scribes, written by Mr. F. Madan, Bodley's Librarian, cannot be improved upon by me:

'This is a Latin manuscript containing the Gospel of St. John, with marginal and interlinear glosses, forming a commentary. The whole of it was written in some one English monastery, within the thirteenth century.

But it falls into three divisions (A, B, C), written at different times and in different styles.

A (pp. 1-92). This part contains i. 1-x. 25. It appears to be written in the 2nd quarter of the thirteenth century, not later. After this part was written, although it ended in the middle of a sentence, there seems to have been a pause of some years.

B (pp. 93-126, 141-184: x. 25-end, but see below). Soon after the middle of the thirteenth century, a scribe in the same monastery (for the pricking of the lines and, in the latter part, the rubrication are similar, and an incomplete volume is not likely to have been sent elsewhere) took up the imperfect sheet and completed the Gospel, adding some omitted glosses on pp. 91-92. But his writing was larger, the ink blacker, the style of capitals in the early part is later, and altogether there are signs of an interval of time. The guiding lines are no longer drawn with a leaden stilus, but with an iron one.

C (pp. 127-140: xiv. 21-xvi. 26). In *about* 1270-80 (not, I think, later) it was discovered that in the 11th line of the text of p. 141 the original scribe had left out several leaves of the exemplar which he copied (or else the exemplar itself wanted them), containing xiv. 21 (a patre meo)-xvi. 26 (patrem de nobis). A scribe was employed, probably in the same monastery, to copy out the missing portion, and his work, on seven leaves, was prefixed to the faulty page. But again the style of writing, and much more the style of rubrication and colouring, had changed. The alternate use of red and blue in the new head-line, the extended ornamentation of the capitals, the peculiarly English tassel-shaped ornament, all mark another short interval of time. To obviate the awkwardness of referring *back* from p. 141 to p. 127, a few verses were copied on the lower margin of p. 126 quite late in the thirteenth century, and the volume finally assumed its present shape.

The glosses, written carelessly with a leaden stilus in parts of A and B, are of an ordinary kind, and in places hardly decipherable.

Of the critical value of the text I cannot speak, without a close examination.'

95 (Crawford 105). PSALTER.

Vellum, 273 × 192 mm., ff. 2 + 184, 17 lines to a page. Cent. xiv, early?, in a large, black, upright Gothic hand. Written in Germany. Has the book-plate of Bateman of Youlgrave Hall. No. 1508 in the sale, May 1893.

Old binding: red skin over flat boards: two clasps with gilt metal terminations, ending in the (upright) heads and necks of two birds, bored at the base to receive two pins; the wings and tails of the birds form the body of the clasp.

Collation. a^2 1⁶ (wants 1-3) 2⁸ (1, 2, 5, 6 canc.) 3⁸ (3, 4, 7, 8 canc.) 5¹²-17¹² 18⁶ (wants 6).

ff. i, ii are in a good fourteenth-century hand, in double columns of 36 lines, in German. They contain prognostics of the year (from thunder, &c.), rules for diet, and medical receipts. Noticed by Pribsch, *Deutsche Hdschr. in Engl.* I. 185.

f. i^a. *Hie merke wie sich d̄ iar erziehen an allen dingen vmb d̄bel oder gūt.*

So das Jugent iar kumet an einem Sunnentag . so werdent in den winter starke winde.

(Prognostics from the day of the week on which the year begins.)

Wie man sich in dem iare halten sol in ieglichem manot mit arsenie.

Genner. In dem manot der da heisset Genner . so en sol nieman blūt lassen.

ii^a. *Was der tonre bet̄tet der da kumet in eim ieglichen manot.*

Der tonre der da kumet in dem Genner . bezeichnot starke winde.

Von dien verworfenen vnd freissamen tagen.

Dis sint die verworfen freissamen tage . vnd vngel̄khaftig.

ii^b. Receipts. *Von dem inwendigen flosse*, etc. The last is *F̄r ziteron*.

Kalendar in red and black, wanting *Jan.*—*June*

Pictures

Psalter

Cantica

Litany

Ending imperfectly in the prayer: *Deus qui es sanctorum tuorum splendor mirabilis.*

In the Kalendar: each page has at the bottom a note (added?) in red of the length of night and day, in German:

D̄ Nacht hat — st̄vnde vnd der tag hat — st̄vnde.

The first six months are wanting. In those which remain I note the following entries:

July *3. Udalrici ep., altered in a late hand to July 4.

*8. Kyliani et soc.

Note that no feasts are in red, but the description of them (Summa, Maior, Minor, Duplex) and number of lessons (iii and xii) are in red.

11. Transl. of Benedict, with octave.

Aug. *5. Oswaldi.

*7. Afre.

*16. Theodoli ep.

*28. Pelagii hermetis et Augustini.

*31. Paulini Iusti et Clementis C.

Sept. *1. Verene.

*6. Magni C.

Sept. *11. Felicis et Regule.

*16. Lucie et Geminiani.

17. Lamperti desiderii et al.

22. Mauricii et soc. *Maior.*

*30. Ursi et soc.

Oct. *15. Aurelie V.

*16. Galli C. *Minor.*

Nov. *3. Pirminii Ep.

*16. Othmari Abb.

*17. Amandi (Aniani) et Augustini.

*21. Columbani Abb.

*26. Ch̄nradī Ep.

Dec. *11. Lucie Odilie V.

Thomas of Canterbury not marked.

In the Litany:

Martyrs. Alexander.

Bonifaci cum soc.

Cyriace „ „

Maurici „ „

Pelagi (last)

Confessors. Aureli.

Theodore.

Udalrice.

Chûnrade.

Monks. Columbane.

Galle.

Magne.

Othmare.

Virgins. Afra.

Regula.

Verena.

Scolastica.

Walpurga.

So far as I can see, these saints suit with an attribution to the diocese of Constance better than with any other. The feasts marked with an asterisk all occur in the Constance kalendar as given by Grotefend. On the other hand, some special feasts, such as that of the Dedication of the Cathedral (Sept. 9), are absent.

The pictures and the ornaments, generally speaking, are rough. The colours are strong and good, but the drawing elementary. The gold is of good quality. The full-page pictures at the beginning are enclosed in coloured frames of red or a dull green, or brown, patterned. Most are divided horizontally into two scenes. Titles are added in rough hands.

1. f. 4^a. Above, *Virga Jesse*. Blue ground. Jesse, in pink robe, reclines, head to L. Vine springs from his bosom, with red stem and dark green leaves: it fills the field. In it are the figures of the Virgin (L.) and Christ (R.), both crowned and both young.

2. *Natiuitas sancta Maria (!) virginis*. Gold ground. Anne sits in bed, head to L., holding the child, swaddled: a nimbed woman near her feet with raised hand. Building on R.

3. 4^b. Above, two compartments. Gold ground. L. *Annuntiatio dominica*. Two figures standing: angel on L. with pendent scroll: *ave maria*. The Dove in air by the Virgin's head.

R. the Visitation: two figures embrace.

4. Gold ground. The Virgin lies on the ground, head to L. A nimbed woman supports her head: another, also nimbed, on R., holds up the Child, nude, with a linen cloth about Him. Fire-place on R. An unusual picture.

5. 5^a. Gold ground.

Above, *Natiuitas domini*. Angel (R.) and two shepherds, one leaning on crook, the other playing bagpipes on L. Dog, cow, two goats fighting, another climbing rock: one sheep.

6. Gold ground. The Virgin sits up in bed, head to L., embracing the Child (not in swaddling clothes). Joseph sits on R. and points with staff. Manger, with ass and ox feeding.

7. 5^b. Gold grounds.

Above, *Adoratio trium magorum*. Virgin (crowned) and Child, seated, on L. The Child handles a gold piece from the opened cup offered by kneeling king. The two others stand, and one points L. to the star.

8. . . . *in templo (?)*, Symeon on R. Altar, with book on it. The Virgin holding up the Child. Two nimbed women.

9. 6^a. Gold grounds (which continue throughout).

Above, *fugit in egyptum*. Joseph, with keg on stick, leads the ass to L. Bird in tree on R.

10. The Baptism. Christ, in heaped-up water (up to the neck), in C. Angel, with seamless coat, on L. John on R.

11. 6^b. *Temptatio domini in deserto et in cenaculo* (referring to next page). Rocks and trees. Christ on L. In C., rock with three white stones on it. Devil on R.

12. Entry into Jerusalem. One figure only besides Christ; he spreads his garment.

13. 7^a. Last Supper. Judas, a small figure, sits on the ground on this side of the table.

14. *Quomodo captus fuit*. L. the Agony. Christ's face and hands are spotted with blood. Angel, on rock, with scroll.

R. Betrayal. Peter and Malchus: a soldier clutches Christ's hair.

15. 7^b. *Presentatio coram Annas*. L. Annas seated on L. in peaked cap. Christ and soldier (head defaced).

R. Caiaphas (face damaged) on R. in peaked cap. Christ and Jew (head defaced).

16. L. Pilate, crowned, on L. Christ and soldier (head defaced).

R. Pilate, on R., washing his hands.

17. 8^a. The Scourging. Tormentors spit at Christ.

18. *Quomodo coronatus fuit*. Two men press the crown of thorns upon His head. He is throned, with sceptre.

19. 8^b. . . . *pilato*. Christ in white, and two men before Pilate on R.

20. *Quomodo paliolauit crucem*. He bears the cross. The Virgin, on L., supports it. A man on R., with hammer and nails, and cord to His waist.

21. 9^a. *Quomodo orauit ante crucem*. Christ kneels by the Cross, which is set up. Soldier on L.: man with hammer and nails on R. Building on R.

22. Christ on the Cross. The Virgin and another on L. John on R.

23. 9^b. *Quomodo depositus fuit de cruce*. The Virgin and John each hold an arm. A man supports the body, another draws the nail from the feet.

24. The Entombment. The Body has nimbus. The Virgin, two women, and a man at the feet.

25. 10^a. Full-page. *Redemptio*. Christ, with banner, strikes the gate of Hell down with His foot. Angel by Him, with scroll. Hell is a square tower with peaked roof. A large devil behind the gate. Souls emerge (Adam, Eve, &c.), others seen in flames in lower and upper story.

26. 10^b. Full-page. *Resurrectio domini*. He steps out of the tomb with banner. Two angels stand in the tomb, one with a candle. Three soldiers in arches below.

In lower margin a lion and dragon fighting.

27. 11^a. *Aparicio marie magda*. Christ, on L., with banner. Tree, with spade leaning against it. Magdalene on R. Buildings L. and R.

28. *Aparicio* . . . Towers L. and R. The two disciples going to Emmaus meet Jesus (on R.): one has a hat with red strings.

29. 11^b. *Ascensio domini*. Mount in c., with foot-prints on it. Feet of the ascending Christ. Virgin and Apostles kneel on L. Peter and Apostles on R.

30. *Pentecost*. Virgin (Dove above her) in c., and three Apostles on each side. They are all seen, half-length, over a green battlemented wall with gold door. Red rays proceed from c. to their heads.

Initial to *Beatus vir*. Mostly gold. Contains Jesse, in red, sleeping: a gold tree grows from his breast, in which are the Virgin and Child. There are line-fillings in purple, red, and green (fish, grotesques, &c.) roughly done.

Initials of Psalms roughly filled with patterns, usually containing a medallion with a small grotesque.

Many margins are adorned or mended with green and red silk in a saw-edged pattern.

Gold initial to *Domine in virtute tua, Exultate iusti, Deus noster refugium, Deus repulisti, Ut quid Deus, Confitemini domino* (105), *Confitebor* (Cant. Isaiae), besides the Nocturnes and *Quid gloriaris* (51) and *Domine exaudi* (101), which have large coarse initials with a quantity of gold.

96 (Crawford 106). BURCHARDUS.

Vellum, 382 × 260 mm., ff. 4 + 176 + 4, double columns of 43 lines. Cent. xi, in a fine round minuscule, apparently Spanish.

Binding, massive modern stamped leather, by Zaehnsdorf?

Collation. 4 modern fly-leaves, 1 old fly-leaf. 1^a–7^a 8^a 9^a 10^a 11^a 12^a–22^a 23^a (wants 4) 4 modern fly-leaves.

At ends are parts of two leaves of a fifteenth-cent. service book, in double columns, with music on a four-line stave.

On f. 1 (old fly-leaf), in a small hand, occupying a little more than a column, is a letter from Urban (II. 1088-99) to the Spanish king Hildefonso.

Urbanus, etc., hildefonso glori(osi)ssimo ispaniarum regi . . . Hec sunt rex hildefonse quibus principaliter hic mundus regitur.

He has received the king's brother, Bernard, Abp. of Toledo, given him the pallium, and confirmed the privileges of Toledo. He bids the king restore the Bishop of Santiago, whom he had deprived (through Cardinal Richard, who had been legate but had been deposed by Victor III).

On 1^b, in a large hand, is a form of abjuration:

Ego · ille · anathematizo · maledico · et denego · omnes ereses quas fides catholica dampnat · et precipue illas quibus actenus infamatus fui · et aduc infamor · et inculpor · et profiteor me nunc credere · et deinceps corde tenere illam fidem · et credulitatem quam egcclesia catholica tenet auctoritate romana · si deus me adiuuet et horum omniumque merita sanctorum.

Contents: The Collection of Canons of Burchardus, Bishop of Worms in 996, in twenty books.

In red capitals: In nomine Patris et Filii et spiritu(s) sancti. amen.

Large coloured initial B: outline red, filled in with pale yellow. The stalk and loops of the B are filled with panels of interlaced work in red and blue. At top and bottom of the stalk are interlacings in yellow. The loops are filled with white knot-work on blue ground, with a human head at the central point.

Brøchardus (red capitals) solo nomine uuormatiensis episcopus (black capitals) Bruchoni fideli suo eiusdem uidelicet sedis preposito . . . mei peccatoris memoriam deprecor ut habeas

Rubric: Inc. capitula libri primi (236)

Rubric: Inc. liber primus de potestate et primatu ecclesie apostolice sedis, etc. (cxl. 491)

In nouo autem testamento post Christum dominum nostrum

Long initial I, the height of the page, the frame as before in yellow outlined with red, filled with panels of red and blue interlaced patterns.

The source of each of the extracts, of which the work is composed, is written in a minute hand beside the opening words.

There are some xiv-xvth-cent. marginalia in a rather rough hand.

Each book has a large initial of the same character as those already described, save where otherwise noted, and each is preceded by its capitula.

Lib. II f. 28, III. 42, IV. 62, V. 71^b, VI. 75, VII. 80^b.

On 83 is a full-page table of affinity, held by an awkwardly drawn, bearded figure clad in grey-blue, with bare legs and curious foliated C-shaped ornament about his neck.

VIII. 84, IX. 91^b, X. 97, XI. 105^b, XII. 112^b, XIII. 115, XIV. 117, XV. 118, XVI. 123, XVII. 125^b.

XVIII. 130^b (the office De uisitatione et penitentia et reconciliatione infirmorum precedes the capitula.

XIX. 134^b (this book is called Corrector).

XX. 163 (Liber speculationum).

Ending imperfectly in cap. xcvi (quod etiam omnes infideles resurgere debeant, etc.):

redargui non merentur. Illis saltim uerba.

Chapters xcix-cix are wanting.

No. 42 is a fragment of this same work.

97 (Crawford 109). INVITATORIES (DOMINICAN).

Vellum, 420 × 290 mm., ff. 2 + 71 + 2, five lines of text and five of music (on four-line stave, ruled in red). Cent. xv, in a large and stately Italian Gothic hand.

Binding, old black leather (? xvii) over wooden boards: two clasps.

On f. ii^b is a small ticket (modern), with a blue circle and the press-mark

Purchased at the Howell Wills Sale, Sotheby's, 1894.

A
I
13

Collation. a (two). 1^a (1 gone, 2 canc. or gone) 2^a-9^a. b (two: 2nd lining cover).

The four fly-leaves are waste leaves of a very finely written Passional, in double columns of fifty lines. It is in a splendid round hand of cent. xi, probably Italian. Headings are in uncials.

Of the two leaves at the beginning, f. i has on the recto the end of the Passion of St. Alexander, followed by:

V. Kal. Sept. Actus et uita S. Augustini Ep.

Inspirante omnium factore et gubernatore deo mei memor propositi.

This is the life by Possidius (*Patr. Lat.* xxxii. 33).

There has been a fine and gaily coloured initial to this.

f. i ends: et gubernatione aecclesie impendere iam.

The writing on f. ii^a has been washed out.

On f. ii^b is a portion of the Legend of a St. Vigilantius, who converts his father and mother. A St. Astion, who had suffered martyrdom, and a St. Bonosus, a priest, are mentioned.

Of the two leaves at the end:

iii^a has a portion of the Legend of St. Remigius:

Miraculum de translatione.

Cum beatum remigii corpus sanctissimum deferretur (!) ad sepulturam.

The text on the verso has been washed off.

f. iv, the verso of which is stuck to the cover, has a further portion of the Life of St. Augustine.

Contents:

Rubric: Ad memoriam de b. uirgine in aduentu ad uesperas	1
O uirgo uirginum quomodo fiet istud.	
Ad Benedictus ant.	
Spiritus sanctus in te descendet	2
Ab oct. Epiphanie usque ad Purificationem ad Magnificat ant.	2 ^b
O admirabile commercium.	
Post fest. Purif. ad Magn. uel ad memoriam ant.	3 ^b
Alma redemptoris.	
Ad Bened. ant.	5
Aue stella matutina.	
Tempore paschalis (!) in uesp. ad mem. ant.	6 ^b
Regina celi.	
Ad Bened.	7 ^a
Beata dei genitrix.	
Salve regina	9
Invitatories for several feasts, as follows:	11
Dom. iii in aduentu	Surgite.
S. Vincentii m.	Vincentem.
In conuers. S. pauli	Gaudemus.
Thome de aquino	Adsunt.
In chathedra S. petri	Tu es pastor.
S. Petri martiris	Celestis
S. Katherine de senis	Christum.
In commem. S. Pauli	Laudemus.
S. Petri ad uincula	Tu es pastor.
In nativ. b. Virginis	Natiuitatem.
In festo omnium SS.	Regem regum
In communi apostolorum	Gaudete.
Venite exultemus in full.	
S. M. Magdalene	17

S. Augustini	17 ^b
In communi unius martiris, 17 ^b ; unius confessoris, 17 ^b .	
Venite in full	17 ^b
S. Io. baptiste, S. Michaelis, In comm. euangelistarum	23
Venite in full	23
In i, ii, iv Dom. in aduentu	28 ^b
In vig. nat. domini, Dom. in passione, In ramis palmarum, In festo Trinitatis	29
In festo Corporis Christi, In dedicatione, In S. Nicholai, In S. Stephani, In S. Jo. euang.	29 ^b
In purif. B. V. M., <i>In S. Vincentii Conf.</i> , <i>In festo corone domini</i> , In exalt. S. Crucis, In App. Petri et Pauli, S. Katerine, In inuent. S. Stephani	30
In comm. unius uirginis, <i>In S. Dominici</i> , In Assumpt. V., <i>In transl. S. Thome de aquino</i>	30 ^a
Venite in full	30 ^b
In nat. domini, 35 ^b . Dom. in oct. epiph.	36
Venite in full	36
Dom. in albis, In ascens. domini, In pentecostes	41
Venite in full	42 ^b
In feriis per aduentum, iii ^{or} temporum aduentus	46 ^b
In Vig. Epiph., per octauas Epiph., Feria ii-vi Sabbato	47, 47 ^b
In feriis pascali tempore, per oct. Trinitatis—S. Joh. bapt.—apostolorum	47 ^b -48
Vnius martiris conf., virginis trium lectionum	48
Venite in full	48
Per e(b)domadam pasce, Per oct. Ascens., Per ebdom. penthecostes, De Sanctis pascali tempore	53
Venite in full	53 ^b
Dominicis diebus, In lxx ^{ma} , Dom. i-iv in xl ^{ma} , In die sancto pasce	58 ^b , 59
Inuentionis s. crucis, In festo S. Andree, In annuntiatione domini	59 ^b
Venite in full	59 ^b
Te deum laudamus in full	65
Ending 71 ^b .	

The feasts which I have italicized show very plainly the Dominican provenance of the book.

Decoration. On f. i is a large square initial. The letter is in red, with elaborate decoration in white upon it, and with red, green, and blue foliage growing out of it. It is on a gold ground in a blue frame. It contains a picture of the Annunciation. The Angel, kneeling on L., the Virgin, standing on R. A landscape seen through an arch in the background, through which also the Dove enters on rays. A curtained recess on R.

The painting is careful, but not very good.

A band of ornament runs down the L. side of the page.

There are also very many large initials, alternately red and blue, filled or surrounded with bold pen-work in red or violet.

98 (Crawford 110). EVANGELIA OTTONIS IMP.

Vellum, 240 × 193 mm., ff. 205, 25 lines to a page, on lines ruled with a dry point. Cent. x (late?), in an exquisite, rather tall, round and upright, minuscule hand.

Binding, brown leather, with plain central panel and roll-pattern; of cent. xvi, over wooden boards: two metal clasps, with slight ornament.

Within the cover is the printed label, dated 1843 (the last figure in ink), of the Bibliotheca Bollandiana at Brussels.

There are two letters in the volume. One is from the Comte Horace de Viel Castel, dated 2 July, 1849, addressed to one of the Bollandist Fathers; it speaks of a monk of

St. Gall, named John (an Italian), whom Otto III employed to paint an oratory at Aix, and who became bishop of Liège. It also asserts that the manuscript before us is Italian.

The other is from Father Victor de Buck to Sir Andrew Fountaine (of Narford), offering him the MS. at the price of 6,500 francs (10 Aug., 1855).

The book was presumably written either for Otto II (955-983) or Otto III (983-1002); I do not see that there is evidence to show definitely which of the two must be selected.

Collation. 1^a A⁸ B⁶ C⁴ (1, 2 cut out) D⁸-H⁸ I⁶ (K absent) L² M⁸-P⁸ Q⁴ (1-3 cut out) R⁸-Z⁸ (aa absent) bb² cc⁸-ff⁸ gg⁶ hh⁸ ii⁴.

The signatures are not original: they may be as late as cent. xv.

Contents:

f. 1*. Blank. A late inscription erased on the recto.

f. 1. Inscription at top of cent. xvii-xviii:

NB hic liber putatur scriptus seculo viii vel ix.

Title in plain gold capitals:

Incipit Episto|la beati Hiero|nimi presbite|ri ad sc̃m Dama|sum papam.

Full-page: beginning of the letter.

Outer frame gold, edged with red; four small leaves in gold at the angles. Inner frame of three main bands, separated by red lines. The outermost and broadest is of acanthus-foliage, in white on dark blue: the next, narrow, plain gold: the innermost, gold scroll-work on light purple. At the angles, four squares of light red, with a conventional four-petalled flower in white and gold.

The main ground purple, with some small ornaments in white: mainly occupied by a large B, of minuscule form, of gold edged with red (as throughout), containing panels of white and green. It has knots of plaited work and a dragon's head. Within it the ground is a brilliant green, with white ornaments, in which is set a large knot of plaited work. Around this latter are the letters: E, A, Ti, S (Beatis-) in gold—some filled with green. Below, two lines of gold uncials: -simo papae Damaso Hieronimus. Old uncoloured silk guard.

The letter: Nouum opus facere me cogis . . . uel uicina dixerunt

2

Gold initial.

Title in gold uncials.

Inc. prologus Sc̃i Heronimi super *Euangelia*

4

Plures fuisse. Gold initial, with a spot of green.

Title in red rustic capitals.

Inc. Argumentum Euangelii secundum Matheum

6

Matheus ex iudea.

Gold initial.

Inc. Breuiarium Euang. sec. Math. (red rustic)

7

(i) Natiuitas Christi. Plain gold initial.

(xxviii) . . . doctrina eius de baptismo.

In gold uncials on a purple ground: Expl. Breuiarium.

The Eusebian Canons

10

These are splendid compositions. The section numbers are arranged in four or three columns on a page. They are in red at first, then in black. Short gold lines separate the groups of numbers.

The framework is in the form of the façade of a classical temple: pediment, with acroteria (on the gable only, except on the first page); architrave (inscribed with the title of the Canon, e.g. Canon primus in quo iiii. Mat. Mar. Luc. Ioh., in gold uncials: round-headed arches underneath. The columns supporting these arches are very variously coloured and patterned. On the first page there are five columns treated thus (from L.). Nos. 1 and 5 are pink, with spiral wavy lines, alternately gold and white: nos. 2 and 4 are green, with irregular patches of gold: no. 3 is plain gold.

The capitals are of conventional foliage, usually in pink or blue (or both), heightened with white. The bases uniformly gold.

The colours of pediment, architrave, &c., are varied : pink, purple, blues, and greens occur—white patterns are usual. The names of the Evangelists are in gold in the heads of the arches.

Several old silk guards remain.

Frontispiece to Matthew

16

Outer frame vermillion, edged with blue and patterned with gold : projections of gold foliage at the angles and in the centres of the sides. Inner frame mainly gold, with red lines and small patterns in colour : at the angles, dark blue acanthus, with white patterns.

In the centre of each side is a medallion with gold ground set on a square of dull blue, with groups of three white dots in the spandrels. Each medallion contains a bust, in colour, of a beardless man in mantle, fastened on the *r.* shoulder. The mantle is twice pink and twice green, over white. Each medallion is edged with a red line dotted with white. The heads of the busts at top and on L. look to the R. The others look to L. Each has an inscription in tiny capitals round the head, as follows :

1 (*Top*). ROMANE. R. P. DIVI MEM OTTO IMPER. AVG.

2 (*L.*). XPIANE RELIGIONIS ET ROMANE R. P. OTTO IMP. AVG.

3 (*Bottom*). D. CORONATVS ROMANE R. P. OTTO IMPER. AVG.

4 (*r.*). XPIANE RELIGIONIS ET ROMANE. R. P. OTTO IMP.

Main ground purple : within the convolutions of the foliage it is green, with white dots. It is occupied by a large gold L and I (the latter springing into foliage). These have panels of white plaited-work about them, and below them, in gold uncials, the letters : -ber generationis.

ff. 11^b, 17^a are framed in green and gold, and the text of the genealogy is written in gold as far as i. 27 : qui uocatur christus.

Initials of chapters are in plain gold : others in red.

The first line of a chapter is in red capitals.

Ends 61^a : Finit Euang. sec. Math. (red capitals).

Title of Mark. Five bands, three of purple and two of green. On these, in gold capitals :

Incipit ar/gumentum / Evangelii / secundum / Marcum.

Marcus euangelista dei. Fine gold initial

62

On a patch of purple, in gold uncials :

Expl. argumentum . hic . capitula sequentis operis

62^b

(i) De iohanne baptista.

(xii) . . . et resurrectio eius.

Expl. capitula Euang. sec. Marc. (red capitals).

Leaves (? two) cut out. 64^a blank.

64^b and 65^a are two splendidly decorated pages. The frames are of the same character as those already described.

On 64^b the main ground is green. On it are four bands of purple, inscribed in gold capitals :

Incipit li/ber scī evan/gelii secun/dum Marcū.

On 65^a the main ground is purple : occupied by a large gold foliated I and the letters NITIVM. The frame contains plaited work in gold on green.

Text ends 92^b. Finit euang. sec. Marc. (red capitals).

93^a. Blank.

On 93^b the title Incipit ar/gumentum / evangelii / secundum / Lucam / exactly as for Mark, in gold capitals on alternate bands of purple and green.

Lucas antiochensis. Fine gold initial

94

ut scriptura indicat.

Item argumentum

95

Lucas antiocenus arte medicus. Fine gold initial.

Expl. argumenta.

Inc. capitula

96

(i) Zacharias angelo . . . (xx) resurrectio eius et reliqua.

In gold uncials on purple :

Expl. capitula euangelii sec. Lucam.

f. 98. Full-page of splendid decoration. Outer frame vermillion. Then two bands of gold and a band of white between them, with gold plaited-work. Within this, several bands of wavy lines—white, gold, purple. In the centres of the sides of the frame are set four squares, framed in green, containing rosettes (2) and cross-shaped ornaments (2), mainly in red and purple. Ground of panel, purple. A large Q occupies most of it, which is in gold, with panels of green and white. Below it, in gold uncials : *-uoniam quidem*.

Text of Luke ends 149^a, unfinished, in xxiv. 51 :

... et ferebatur in caelum.

149^b, 150^a. Blank.

Title to John : Incipit ar/gumentum / euangelii / secundum / Iohannem /, exactly as for Mark and Luke, in gold capitals, on alternate bands of purple and green 150^b

Prol. : Hic est Johannes. Fine gold initial.

In gold uncials on purple : Expl. argumentum.

Inc. capitula euangelii secundum Ioh. 151^b

(i) Phariseorum leuitae ... (xiiii) resurrectio eius et reliqua. Expl. capitula. 152

153^a. Blank.

153^b. Full-page. Frame in gold, and purple with gold plaited-work. Ground within, green with four bands of purple (as for Mark), inscribed in gold capitals :

Incipit liber / sc̄i evange/lii secundum / Iohannem.

At the angles are four small square pictures, with light purple ground, each representing a black-haired beardless Evangelist, seated. Each has a sloping desk on a shaft, with a ledge to support the book.

Top, L. Dark mantle over bluish white. Bending forward, he writes in a book on his knee : no book on desk on R.

Top, R. Pink mantle over bluish white. Desk on L. He sits, holding a pen, supporting a book on his L. knee, and looking to R.

Bottom, L. Pink mantle over bluish white. Leans forward to R., L. hand to his face, r. elbow on knee, finger pointing to desk with book on R.

Bottom, R. Dark mantle over bluish white. Desk on L. with book. He sits, leaning his face on his r. hand and looking towards the desk.

The classical feeling in these small pictures is very strong.

154^a. Full-page. Frame gold, blue acanthus pattern, gold, green. Inner ground purple, occupied by the letters N̄ in gold, with panels of white plaited-work and gold foliage. Above and below, in gold uncials : *principio erat uerbum*.

Five small square pictures, with purple frames and gold grounds, set in the centres of the sides and centre of the page, represent :

C. The Lamb, with cross-nimbus, facing R., his breast pierced by a spear.

Bottom. Half-length angel in pink over blue, and blue-white wings, looking up to R. and holding up scroll over L. hand.

R. Pink lion, with blue wings, couchant, head to R. : a book between his fore-feet.

L. Winged ox, similar, head to L.

Top. Eagle, with blue wings and pink body, looking back to R. : a roll under his R. claw.

Text of John ends 192^a : in gold uncials :

Finit euangelium sec. Ioh.

In gold uncials on purple :

Inc. breuiarium / Lectionum euangeli/orum legendorum per / circiculum (*sic*) anni. 192

Rubric. In uigilia natalis domini hora nona ad sanctam mariam.

There are 24 Sundays post octauam pentecostes and 5 ante natale domini.

Common of Saints, 202 : ends 203 : In agenda mortuorum.

The last leaf is blank.

The condition of the book is admirable. It is probable that some figured frontispieces to the Gospels have been cut out.

99 (Crawford 111). P. LOMBARDI SENTENTIAE.

Vellum, 317 × 210 mm., ff. 136, double columns of 36 lines. Cent. xii, late, in two very good upright hands.

Modern binding.

From the Howell Wills Sale, Sotheby's, 1894. In the cover is a label marked A. II. 30.

Collation. 1^s II^s (8 canc.) III^s-XV^s (2 canc.) XVI^s XVII¹⁰.

Belonged to the Abbey of St. Martin at Tournai: see below.

Contents:

1. Inc. prologus sententiarum Petri episcopi (P. Lombardi)

1

Cupientes aliquid... distinguntur premisimus. Expl. prol.

Inc. capitula (of Lib. I)

1^b

Prima pars sententiarum mag^{xi} Petri Longuobardi Trecensis episcopi

2^b

Liber primus de Trinitate.

Ueteris ac noue legis continentiam

On the lower margin of 47^a is a careful drawing of a portion of a human face.

Lib. II, with capitula, 67^b, ending f. 115^a:

ut samaritanus ad uulneratum. medicus ad infirmum. gratia ad miserum accedat.

2. Change of hand. Lines are ruled on either side of the columns.

Inc. prefacio in libro cui nomen Elucidarius intitulatur (by 'Honorius of Autun': often attributed to Anselm)

115^b

Sepius rogatus a condiscipulis quasdam questiunculas enodare... magistrorum sollers subtilitas.

Prima interrogatio discipuli ad magistrum.

Gloriose magister rogo ut ad inquisita mihi ne pigriteris respondere ad honorem dei et utilitatem ecclesie

Lib. II, 122^b.

Lib. III, 129^b.

Ends 136^b: ita illi maximo dedecore sunt dediti. Deo gratias. Amen.

Expl. elucidarius.

In red, in the same hand:

Liber Sancti martini in tornaco. Seruanti benedictio auferenti maledictio amen fiat fiat amen.

100 (Crawford 112). AUGUSTINIAN NUNS' OFFICES.

Vellum, 220 × 156 mm., ff. 64+86, 23 lines to a page. Cent. xv, not early, in a clear Gothic hand. Written in Germany.

Initials are plain, in red and blue. The music is on a four-line stave.

From the Howell Wills Sale, Sotheby's 1894. Inside the cover is a label, with a library mark within a circle A. IV. 87.

Collation. a⁶ (1 lines cover). 1^s 2^s (+2 after 2) 3^s-10^s 11⁴ (4 lines cover).

Binding. The first cover has a massive plate of gilt metal, with four crystals at the corners and a very coarse design in relief of Christ, throned, on the rainbow, with book, blessing: the globe below His feet; on L. and R. the letters A and M (!). His nimbus has a cross of fleurs-de-lys. The Evangelistic emblems are at the angles, and at the bottom, in C., is the Paschal Lamb.

The work does not look to me older than cent. xv, and is very ugly.

The other cover and the back are covered with purple velvet.

On the other cover the central panel contains a gilt metal figure in high relief (of cent. xiii-xiv?) of Christ seated, crowned, holding book and blessing. A small turquoise is in the binding of His book, and His eyes are turquoises. The nimbus is enamelled in dark blue, or black, and gold.

The ivory or bone carvings in the 16 compartments on the first cover are busts or almost half-lengths of Apostles, &c. The grounds are gilt, and so are nimbi, edges of garments, and attributes held by them. I cannot think they are genuine old work. They are as follows:

Front cover. Top from L. 1. Holds book inscribed P. EN/ΘC (? propheta Enoc).

2. Short cross.

3. Book.

4. Scroll: P. SIM (? propheta Simeon).

Left, going downwards. 5. Sword.

6. Book.

7. Small cross.

8. Church and key?

Bottom from L. 9. Book: IΘA P. (? Jeremiah).

10. Knife (Bartholomew).

11. Shrine or church, staff (?) or club.

12. Scroll: P. ZAC (Zacharias).

R. side, going upwards. 13. Small cross and book.

14. Larger cross (Andrew).

15. Censer?

16. Short staff (or sword): perhaps St. Paul.

Second cover. Top from L. 1. Scroll: DAN (Daniel).

2. Mace?

3. Short staff.

4. P. EZH (Ezekiel).

L. going down. 5. Book.

6. Book and club (James the Less).

7. Open box with square objects in it.

8. Orb and cross.

Bottom from L. 9. PS. ISA (Isaiah).

10. Mitred, with key.

11. Saw (Simon).

12. Scroll: P. AM (Amos):

R. going up. 13. Cup and book (John).

14. Head in dish: hairy garment: staff with scroll (ECCE AN..) John Baptist.

15. Short stick (?).

16. Small cross and book.

The style adopted in these carvings is early: the attributes are characteristic of late date.

In the Libri Catalogue of 1862 (no. 317) this book cover is described. It then contained a 'Lectionary' of cent. xi-xii (unless Libri mistook the Psalter-text for a Lectionary, which is quite possible). 'The frame of the two sides is formed by 32 large ivory medallions (16 on each side) representing Saints and Prophets with their devices, and bearing some inscriptions in uncial letters, the whole surrounded by a border of foliage in the Greek style, and by sprigs forming compartments.'

'In all probability these medallions date back to the sixth century, whilst the enamels and metal figures are probably workmanship a little less ancient . . .

'The inscriptions on this diptych have certainly been engraved by Greek artists. This will be seen, amongst other things, in certain Greek letters (the Θ, for example, instead of O, erroneously engraving ΕΝΘC instead of ΕΝΟC, and elsewhere, as well as H for E from habit) written in error in Latin inscriptions, which the artists did not understand . . .

Oratio (Bernardi).	O bone iesu	41 ^b
" "	Stabat mater	43
Octo uersus (Bernardi)	Illumina oculos	44 ^b
Office of the dead		45
Seven Psalms and Litany		61
Seven prayers. O d. I. C. adoro te in cruce pendentem		70 ^b
Erased rubric follows.		
Oratio Augustini on quire of paper inserted		71 ^a , &c.
O dulcissime d. I. C. verus deus		
Followed by texts.		
Hymn to St. Anne. Anna pia mater aue. Cuius nomen est suaue. Anna sonat gratiam		72
Verso erased, rewritten with texts (xvii), leaves then cut out and recto of 73 similarly rewritten. 73 ^b was blank.		
Sequitur preparacio ad sacram communionem		74
Prayer before, during, and after mass.		
Oratio b. Gregorii pape—part of rubric erased		80
In mea sint memoria		
Followed by erased rubric.		
O sacratissima (altered to <i>e</i>) et gloriosissima (-e) . . . O piissima (-e), <i>fili</i> added, genitrix (-cis), etc.		83
Erasures and rewritings are in the text.		
A prayer, originally beginning with T, erased and rewritten.		
Tu qui cuncta potes		84 ^b
Continued on 84* and 85.		
Passio sec. Johannem		86
91*. Blank.		
Mass of the Virgin		92
Confessio generalis		97
Versus qualis debeat esse confessio.		
Dum tua peccata dicis confessio quod sit		
Ten Commandments, Senses, Sins, Works of Mercy, Sacraments, Sins against the Holy Spirit, Peccata aliena		97 ^b
Casus papales, episcopales		98 ^b
Late Prayers, 99 ^b and three following leaves.		
In the Kalendar :		
Jan. 14. Ponciani M., in red.		
30. Aldegundis.		
Feb. 7. Vedasti et Amandi. 8. Augulii Ep. M. 19. Gabini V. M. 20. Eucharil. 27. Leandri.		
Mar. 1. Swidberti Ep. 16. Hereberti Ep. 17. Gertrudis. 26. Ludgeri Ep. 27. Guntramni Regis.		
Apr. 5. Claudiani M. 27. Antini Ep. m.		
May 4. Godehardi Ep. 8. Wironis Ep. 9. Gengulfi m.		
June 3. Pergentini et Laurentini. 5. Bonifacii Ep. m., red. 12. Odulphi c., red. 25. Lebuini C., red.		
July 2. Visitatio, red. 7. Willibaldi. 8. Kyliani et soc. 18. Frederici Ep. M.		
Aug. 25. Gregorii ep. traiectens.		
Sept. 3. Remacii. 17. Lamberti, red. 18. Columbani. 22. Mauricii, red. 28. Wenceslai.		
Oct. 3. Duorum ewaldorum. 8. Regenfredis V. 10. Gereonis et Victoris, red. 17. Florencii Ep.		
Nov. 7. Willibrordi Ep., red. 12. Lebuini C., red. 16. Othmari. 29. Radbodi.		
Dec. 12. Walerici. 17. Trans. S. Ignacii. 18. Winibaldi. 22. Didimi M. 23. Victorie V. 30. David regis.		
In the Litany a leaf of invocations is gone. There remain :		
Confessors. Radbode, Seruati, Odulphe. Virgins. Gertrudis, Ursula.		
I have no doubt of the Utrecht character of the Kalendar.		

The decoration consists of (a) good small initials in the Dutch style, e.g. f. 13, (b) full solid borders and initials in a rather coarse late style, with dead gold, viz.:

- 13^b. Virgin and Child in the initial.
- 31^b. Bearded face sketched in gold on pink ground.
- 38^b, 43, 45 (birds).
- 61. David in prayer.
- 70^b. Dove.
- 72, 74, 80, 83, 86.
- 92 has handsome initial and border without frame, ground dotted.

102 (Crawford 114). S. BERNARDINUS.

Vellum and paper, 258 × 189 mm., ff. 1 + 100 + 1, double columns of 55, 43, &c., lines. Cent. xv (1448), in several clear Italian hands, none very good. Vellum cover, limp.

Collation. 1 paper fly-leaf. 1¹⁰ (1, 4-7, 10 vellum: the rest paper) 2¹⁰ (1, 4, 5, 10 vellum) 3¹⁰-9¹⁰ (on quire 2) 10¹⁰ (wants 10-15: 1, 8, 9, 16 vellum) 1 fly-leaf.

In the cover: shelf-label Aa/II/62.

Also: Howel Wills. E Coll. Ball. (Sale at Sotheby's, 1894.)

On the fly-leaf, in red ink: *Φιλοβίβλου Κειμήλιον*.

At top of f. 1, in red, (?) *Sermo* 33.

1. Inc. tractatus restitutionum editus a famosissimo et preclarissimo uerbi dei satorum fratre S. Bernardino de Senis ordinis et religionis minorum obseruantissimo professore

Sequebatur eum multitudo, Math. (Jo.) 6. Inter cetera que ad Christianam religionem necessaria dinoscuntur—omnium bonorum premium donat benedictus d. I. C. qui cum p. et sp. s. uiuit et regnat in sec. sec. amen.

E(x)plicit tract. restit. editus a fr. B. de Senis nunc in celis feliciter regnante completus 14 die mensis decembris Gayete a. d. m^o cccc^o xlviii.

It consists of sermons numbered 33 to 39.

2. Change of hand.

Inc. tractatus de contractibus et usuris secundum S. Bernardinum de Senis ordinis minorum et primo ponitur ordo dicendorum in materia dictorum (?) contractuum et usurarum sermo primus (32^{us} added) 31

Vade et amplius noli peccare. Jo. 8. c. et in euangelio hō. A caritate quidem labitur mundus

The numbering of the sermons which compose this collection runs from 32 to 45. The last (on *Si michi non vultis credere*) ends f. 99^a:

nos eripiat immensa pietas saluatoris qui cum p. et sp. s. gloriosus et triumphator m. . . orum regnat in sec. sec. Amen.

Expl. tractatus de contractibus usurariis sec. fr. B. de Senis ordinis minorum.

A rather later note:

in isto libro sunt 21 sermones 7 de restit. et 14 de contractibus.

On 100^a are some notes on the matter of the book, and on 100^b this interesting statement, in a very difficult hand:

die lune (?) (blank) mens. Oct. viij Ind. Inchoau scribere presentem librum qui est fratris franc. [de gaete added] ordinis minorum/per manus presbiteri nich papp. . . bord (two words illegible) quicquid fr. franciscus et presbiter nicholaus promiserunt mihi pro salario et scriptura cē. ij/pro quolibet quinterno habui autem quando Inchoassem cē (?) x (blank) de cārlis. Et ego masius promisi dare singulis/dominicis diebus quinternos duos expletos [added: et est conuentus gaete sancti francisci; also: isti contracti sunt sancti francisci gaete].

103 (Crawford 115). CAPITULA AND COLLECTS, ETC., COLOGNE.

Vellum, 280 × 200, ff. 1 + 4 + 57 + 1, double columns of 29 lines. Cent. xv, in a tall, very slightly sloping, black script. The leaves lining the covers are in a smaller hand of cent. xv.

From Cologne.

Collation. 1 leaf lining cover: *a* (two) *b*²: 1⁸ 2⁸ 3⁸ 4⁴ (wants 3, 4) 5⁸–8⁸ (+1): 1 leaf lining cover.

Binding: wooden boards, covered with velvet. On the front cover is a metal plate set with stones and enamels, and thus disposed:

The border has at the angles four large oval crystals. At top and bottom these are separated by strips of enamel bearing decorative designs. In the centre of each side is a similar strip. The remaining spaces in the sides are occupied by four panels of filagree work, set with stones, each panel containing seven: four in a row at the ends next to the enamelled strips, a central one, and two others at the angles nearest to the large crystals.

Three of these stones are engraved: one with a hand in relief (top L.): another (top R.) with a seated figure, face L., holding a lyre (intaglio): the third (bottom R.) an intaglio of a bird, seated on a cushioned stool, with crossed legs, a staff diagonally set behind the bird.

The central plate of gilt metal bears in relief figures of our Lord, bearded, with book, blessing, with cross nimbus: the Virgin on L., and John Baptist (fully robed, his upper garment hairy) on R.

Discs, with the Evangelistic emblems, are at the angles.

The leaves lining the covers are from a Pie or Directory of Services.

That in the first cover has on the exposed side directions for the festivals of SS. John Baptist, John and Paul, Peter and Paul, Visitation of B.V.M., and Agilolph.

That at the end relates to SS. Scholastica, Vitalis, and Valentine, Chair of Peter and Matthias, and to Heribert, Gertrude, Benedict, and Lady Day, when it falls after Palm Sunday.

The main volume contains:

Directions for grades of feasts. Duplex, novem lectionum, Semi duplex, Officiatum, trium lectionum.

And then for the Seasons. These occupy ff. i, ii: on ii^b is definite mention of the diocese of Cologne.¹

On iii^a, in a smaller hand, directions for Collect, Secret, and Completorium for the following:

Pro quiescentibus in cimiterio.

Pro animabus nobis commendatis.

Pro subito mortuis.

Pro congregatione.

Pro illo qui locum orationis sc. ecclesiam, etc., constituit.

Collecta generalis.

On iii^b, iv^a, in a late hand (xvi, early?), with music on four-line stave, is the following:

Gaude foelix Agrippina sanctaque Colonia

Sanctitatis tue bina gerens testimonia

Postquam fidem suscepisti ciuitas prenobilis

Recidiua non fuisti sed in fide stabilis

Gereonis cum bis nonis trecentena concio

Et maurorum trecentorum sexaginta passio

Te tinxerunt et sanxerunt virginumque milium

Vndenorum et decorum exornat martyrium.

Seuerinus Cunibertus Euergistus (-lus) incliti

Agilolphus Heribertus patres urbis prediti

Felix (*a word erased*) Adauctus Albinus maurenus eliphius

Hippolitus et Paulinus ewaldi gregorius.

¹ And of the following feasts: Obitus trium regum, Anthony, Vedast and Amand, clauorum corone et lancee domini.

Felix Nabor hij cum tribus magis urbs sanctissima
 Assunt machabei quibus polles fantosissima
 Ut vobiscum supplicamus patroni propitii
 Gloriose resurgamus in die Iudicii. Amen.

iv^b is blank.

Capitula, Versiculi, and Collects for the year (no title)

I

Erit in nouissimis diebus

Initials are normally in red and blue alternately. Great feasts have decorative initials, with pen-work in purple ink.

De lancea domini, 13. Corpus Christi, 15.

Sequuntur capitula versiculi et collecte dominicarum post octauas pentecostes, 16. After Dom. xxv: Ferial Office.

Sabbato quando nocturnus seruandus est in dominica

19^b

Preces ad matutinas et vespas, 20^b, etc.

The Sanctoral begins at f. 25. It contains Eligius, Anno, Pontianus, Anthony, Aldegundis, Switbert, Heribert, Ghertrudis, Lutgher.

De Sanctis post pascha et primo de S. Georgio Capit. vers. et Collecte

30

Walburga, Cassius & Florentius, Seruatius, Herasmus, Bonifacius et soc., Medard, Mauricius, Vitus & Modestus, Aureus & Justina, Albanus, Albinus et decem millia, Udalric, Willibald, Agilolph, Kilian et soc., Alexius, Arnulph, Transl. trium regum, Hermolaus (Anne added in lower margin), Oswald, Dominic, Afra, Helena, Bernard, Malachy, Hereneus et Habundus, Paulinus (Ep. M.), Adrian, Maternus, Lambert, Wenzelaus, Duorum eualdorum, Francis, Gereon et soc., Calixtus & Burchardus, SS. Maurorum, Eliphius, Gallus, Martha, Undecim millium VV., Cordula, Severinus, Euergislus, Hupertus, Willibrord, Kunibert, Othmar, Elizabeth, Presentacio b. v. m. ad omnes homines, Columban, Thebeorum martirum; ending with Linus. A collect for Satur(n)inus, Crisantus, Maurus, and Daria is added.

Inc. capit. vers. et Coll. de communi sanctorum

50

Sequuntur Vers. et Coll. de communibus suffragiis

54

In summis et duplicibus festis.

Beginning with the Cross, St. Peter, the three kings, Felix, Nabor, Gregorius.

Ends with SS. Peter, Laurence, Tempore paschali super Regina celi, Dedicatio ecclesie.

Another hand, not much later, adds the Invitatory in dedicatione eccl., with music on four-line stave

55^b

On 57^b a late hand (xvi) adds suffrages. *De sancta cruce* and *de domina* also noted.

104 (Crawford 116). SMARAGDUS.

Vellum, 252 × 190 mm., ff. 1 + 186 + 1, 27 lines to a page. Cent. x (945), in a Visigothic minuscule, on lines ruled with dry point. Green and red ink are extensively used.

Binding, skin over boards, with faint traces of a stamped pattern: two fly-leaves from a huge choir-book (xv or xvi) with music on four-line stave.

Collation. 1 fly-leaf: 1^s (wants 4, 5) 2^s–6^s 7^s 8^s–23^s 24^s (6 a fragment): 1 fly-leaf.

Apparently written at the Abbey of Silos by a scribe John: see below.

Formerly in the Libri collection: sold in June, 1864 (lot 114), and again in 1895 (lot 63) at Sotheby's when it was purchased by Lord Crawford.

Contents: Smaragdus's Commentary on the Rule of St. Benedict (P. L. cii. 689).

Smaragdus was Abbot of St. Mihiel, in the diocese of Verdun, and died early in cent. ix (cir. 820).

The text of the Rule is written in red or green.

The Commentary begins imperfectly:

... concedat. *Currite dum lumen uitae habetis.* (Prologue of the Rule, p. 2, ed. Wölfflin, Teubner.)

After f. 3 two leaves are gone.

The Exposition of the Prologue ends f. 15^b: Si autem eredes. sine dubio. et consortes erimus. amen deo gratias.

Then, in red capitals (with green initial), monogrammatised:

Incipiunt capitula monacorum. de generibus | (minuscule) uel bictu monacorum

15^b

72 capitula ending (in green capitals): Expliciunt capitula. Incipit Regula.

Regula appellatur ab oc ut obediendum dirigat mores (green).

Regula appellatur ut beatus ait benedictus ab oc ut obedientium dirigat mores.

The Greek words: KOINOBISWTAI (*κοινοβιωται*) and KINOBIÁ are in green capitals.

Lib. I ends 83^b: sicut fons uite promanet.

Then, in red capitals: Explicit expla(na)tio liber primus in beati Benedicti regula a B. Zmarado abbate editus. Incipit eiusdem liber secundus in eadem regula. *quae* sunt instrumenta bonorum operum

38^b

Sicut sunt fabrorum (on cap. 4 of the Rule).

The vellum of f. 48 was so bad that only the recto could be used: the verso is blank, but marked in an old hand: *nichil deets* (!).

On f. 55^a an angel, with cross-nimbus, forms the initial.

On f. 58^b a bishop, with a pastoral staff and pointed head-dress: copied roughly above.

Lib. II ends f. 108^b: quum exultatione et gaudio. Amen. deo gratias.

Then, in red and green capitals, the red much faded:

Explicit liber secundus. Incipit (eiusdem or explanationis, v. s. q.) liber tertius in beati Benedicti regula.

De officiis diuinis in noctibus (cap. 8 of Rule), 109.

On 161^b the initial is a peacock.

The inner margins of the leaves in quire 24 are somewhat stained.

The text ends imperfectly on 185^b; the last passage of the text quoted is from cap. 68 of the Rule: uel contradicendo.

The last words of the page are: hinc basilus ait. omne quod tibi in . . .

The last leaf is a small fragment: it was not the last of the volume.

On the lower margin of f. 2 (reversed) is a late inscription (xvii?):

Esta Exposicion de la Reula es do Conda imp . . ssa con . . . del Cardinal Torquemada.

The decoration of the book is not very important, and is practically confined to the initials of chapters. These are in many cases drawn in outline, and the space between the lines filled in with colour, red, green, or yellow. Gold does not occur. Occasionally bird-forms are to be found. Such sketches as occur have been noticed already.

As in the case of nos. 93 and 99, so here, I believe that we can fix with precision the date of this manuscript by means of the *Antigüedades de la España* of Fr. de Berganza (Madrid, 1719): in vol. i, p. 215, he says: Juan Monge de Silos, Presbytero y notario, escribió en dicho año el Commentario que Esmaragdo hizo sobre la Regla de San Benito, y al fin del Libro dixo: Conscriptus est liber iste a Notario Ioannes Presbyter discurrente Era DCCCC. LXXX. III. obtinente glorioso Principe Ranemiro Ovetto sive Legione sublimis apicem Regni: Consulque eius Fredinando Gundisalviz egregius Comite in Castella Comitatum.

The identification of this with Berganza's book is not certain, but I venture to think it probable. Two others (93 and 99), which are certainly described by him, have followed the same track as this one, viz. through the hands of Libri. Further, some MSS. from Silos did make their way out of Spain before the principal sale in 1878. A Smaragdus occurs in the thirteenth cent., list of the Silos library (Delisle, *Mélanges*, p. 106, no. 53, Tres libros de Zmaragdos): and no Silos MS. of Smaragdus is known elsewhere. Berganza does not assert that he possessed the Silos Smaragdus of which he speaks, but I incline to think that he did. He does not refer elsewhere, so far as I can see, to the treasures of the Silos library, as he might well have done had he been acquainted with them: indeed, it seems that, with few exceptions, his manuscript materials were derived from the archives and library of S. Pedro de Cardeña. This Silos book, I think, came into his hands by accident.

The date, Era 983, corresponds to A. D. 945 of our reckoning.

Plate 162 of the New Palaeographical Society reproduces f. 152^b of the MS. The following paragraphs are quoted from the description there given:

The writing is a pre-Caroline minuscule, of the Visigothic species, sloping slightly backwards. *a* is open.

The uprights of *b, d, h, i, l* are clubbed. *d* is sometimes upright, sometimes slopes sharply back. The upper half of *e* generally rises above the line, but is not exaggerated. *f* has a short head and long tail. *g* is formed of a semi-circle open to the right, with a perpendicular tail. *i* is of two forms, tall and short, the former occurring in the middles as well as at the beginnings of words (e.g. *maiori* in l. 11). *r* is generally much compressed (e.g. *raro* in l. 17), but sometimes is of a broader and more normal form (e.g. *responsarium* in l. 9, which shows both forms). *s* has a short head, and does not descend below the line. The cross-stroke of *t* begins with a semi-circular curve on the left-hand side, as in the Lombardic type of hand.

The mark of abbreviation ^ʹ is used to represent both *ue* and *us*; e.g. *unʹquisqʹ* = *unusquisque*, *omnibʹ* = *omnibus*, *qʹ* = *que* or *quae*, *iʹsus* = *iussus*. Final *m* is indicated by a horizontal stroke surmounted by a dot which is also used over *dns* = *dominus*. The characteristically Spanish abbreviation of *aum* = *autem* is regularly used. Other abbreviations are *q* = *qui*, *fr* = *fratres*, *alioꝝ* = *aliorum*.

The symbol for *per* is written in a form resembling that usually employed for *pro*; *pro* itself is written at full length.

Corrections are made in a thin hand (see ll. 13, 15, 17, 21, 25); in the last instance the scribe has left a space blank in the line, and there is not room to insert the whole of the word required.

The book is noticed by E. A. Loew, *Studia Palaeographica* (see on 92), p. 62, no. 29, but is there assigned to 'saec. ix. ex. ut uidetur'.

105 (Crawford 120). MICHAEL SCOT.

Vellum, 193 × 132 mm., ff. 24, 15–18 lines to a page. Cent. xvi, very carefully written.

Binding, stamped leather (xvi?) over boards: metal bosses.

Two paper labels on the back, 167 and 29.

Collation. *a*² 1²–10² *b*²: paged i–xxxx from the end.

Formerly belonged to Libri: no. 920 in his sale catalogue of 1859. Purchased by Lord Londesborough.

On the first and last pages the printed monogram VF.

Pages i–xvi are occupied by a text written in green, red, and black, in a sham Arabic character, with diagrams in red.

On p. xvii is this title, in red, in a careful Gothic hand:

Interpretatio et Instructio pro Discipulis seu amatoribus Artis Magicae pro iis scilicet ad quorum manus post obitum meum libellus iste fortuito aliquando perventurus est.

Parvi licet compendii libellus iste sit, magni tamen esse momenti eundem experieris: nam scias velim curiose lector! opus hoc in arabica lingua conscriptum esse, cuius ego quidem per multos annos possessor, vir tutus, tamen ejusdem ob linguae inscitiam semper ignarus permanseram, donec tandem (!) auxilio judeorum cujusdam rabbi, extraneam hanc linguam quam optime callentis, perfecta ab eodem interpretatione ad genuinum verborum sensum rerumque contentarum notitiam pervenissem: quae vero exinde expertus nec non adeptus sum, et tu experiri adipiscique poteris, si vir magnanimus, constans atque intrepidus sis, moreve praescripto processeris: ast cum spiritibus et nequissimis, et astutissimis et humano generi infensissimis tibi agendum est; quare cum praevia sane mentis deliberatione cum cautela et providentia maxima procedas necesse est. quod si vero rem rite tractaveris et grandia et mirabilia (xix) perpetrare et efficere poteris. reliqua opus ipsum (quod fidelissime interpretatum habes) te satis docebit. unum hoc ultimatim te observare monemus, nec non etiam atque etiam hortamur, ut librum istum quam optime custodias, ne forte in manus curiosae juventutis vel ignorantium hominum incidat; siquidem per ejus lecturam, nisi more praescripto fiat, funestissimae tragoedie et luctus oriantur. quare ipse author in prima pagina singulariter admonet ut in silentio legatur. nemo igitur quicumque sit, absque circulo clara et alta voce insertas citationes spirituum legere praesumat, nisi in miser-(xx) rimum sui detrimentum et interitum preceps ruere atque certa sed sera nimis paenitentia curiositatem suam luere velit; quapropter quidquid agis prudenter agas et respice finem. vale.

In red: Michael Scotus prage in bohemia pridie Idibus februarii MCCLXI.

p. xxi: In red, green, and black.

Sequitur /interpretatio/ totius o/peris/. Aspice Inspice /pervolve/ alta /sed voce/ legere /Cave!

B b 2

p. xxii :

Almuchabola Absegalm al kakilb albaon. id est.

Compendium magiae innaturalis nigrae.

Continens citationes et vincula diversorum Spirituum.

The text is written in yellow, green, red, and black.

It begins with directions for forming the circle :

Primum et maxime necessarium in experimentis magicis requisitum est compositio circuli.

More directions as to the wand, mitre, habit, sigil, number of operators, place, time, necessity for coolness and courage.

The citations begin on p. xxix. They are for spirits named :

Almuchabzar, Achundab, Baltuzaratz, Aghizikke, Suhub, Rabuliph, Almischack, Salhabari.

Ends p. xl with the formula : Quando magister cum sociis egreditur ex circulo dicat sequentia [vide pag. xvi].

(There are references throughout to the diagrams and formulae in the Arabic portion.)

Begariston alengip harim santalsa / stai beakim tingilcas mecar / Icayrup, permagastus / aganton bandan- / kii Sragaim / zemtasta- / ras ar / gint.

Finis 5.

The book was doubtless written in Germany.

See Wood Browne, *Life and Legend of Michael Scot*, 1897, pp. 190-2, and App. IV, 270-4, where a quite similar manuscript is described, and part at least of the text of it printed. The words differ somewhat, and the date, instead of 1261, is given as 1255, but the work is essentially the same. Wood Browne suggests that it may be a degenerate copy (in respect at least of the diagrams) of the *Liber Abbaci* (a mathematical work) 'made by some scribe who did not understand the matter he had in hand, and who darkened the ground of his designs to heighten the fancied terrors of the subject'.

106 (Crawford 122). ABP. HERMANN OF COLOGNE.

Paper, 294 × 190 mm. (and smaller), ff. 16. Cent. xvi and xix.

Modern binding.

Letters of Hermann, Archbishop of Cologne, interleaved with some modern transcripts.

1. Poppelsdorf 29 Sept. 1539, in Latin :

Hermannus, etc. Nemo dubitat literarum sacrarum vel modice peritus

To the Clergy of the diocese : calls attention to the evils of the time. Turkish invasion, wars, famine, plague : enjoins penitence.

Followed by an injunction to the parish clergy to use greater cleanliness in the care of their chalices, patens, corporals, fonts, &c. Headed : Officialis curie Coloniensis.

2. In domo nostra noua Coloniensi. 26 Sept. 1537. To the Clergy, in Latin.

Hermannus, etc. Quum superiori sinodo

Explains the delay in the issue of the acts of the synod and the Enchiridion Christianae Institutionis by Peter Quentell the printer.

3. Jan. 1544. In German. Slightly imperfect at the ends of the lines.

From the Dean and Chapter of the Cathedral at Cologne, and the Abbots, and Rector of the University, to the Emperor, in answer to a letter received from him.

4. Poppelsdorf 27 July 1543. In German.

From Abp. Hermann to the Burgomaster and Council of Cologne :

Dürsichtige meine liebe getreuwem. Unserm vorigen erpieten nach gaben wir dass schryven so vnder dem Namen dess Rectoirs vnd vniversiteten daselbst an euch gegen die hoichgelerte vnserre liebe besondere Martinum Bucerum vnnd Philippum Melanchthonem ausgangen vnd vns folgent durch ewre Gesandten vberantwort, etc.

107 (Crawford 124). BEDA SUPER ACTUS, ETC.

Vellum, $14\frac{3}{4} \times 9\frac{1}{4}$, ff. 215, double columns of 40 lines. Cent. xi.

Written in Italy.

2 fo. iohannis cuius.

Formerly Phillipps MS. 11825.

Collation. 2 fly-leaves | 1⁸-3⁸ 4⁶ 5⁸-26⁸ 27¹⁰ (wants 10 blank) | 2 fly-leaves.

Contents:

1. Title in red capitals and minuscules.

Incipit liber super actuum apostolorum expositio Bede Scotti (xcii. 937)

Desiderantissimo ac uere beatissimo acca episcopo beda . . . meae fragilitati compatere Domino in christo.

Expl. prologus.

In die ascensionis domini

Primum quidem sermonem.

Ends f. 57^b: fidem seruauit. Amen.

Expl. super actuum apostolorum. Expositio bedae scotti.

2. Inc. epistola S. Iacobi apostoli. Expositio beati bedae presbiteri
Iacobus dei et domini . . . salutem. Dicit de hoc iacobo (xciii. 9).

Ends f. 77: mercedem consequetur.

Expl. liber expositionis in ep. b. Iacobi apostoli.

3. Inc. Epistola beati Petri Apostoli comentum beati Bedae presbiteri
Petrus . . . bithinie. Aduene latine

Ends f. 95^b: scriberet ecclesiis. Amen.

Expl. ep. petri i^a.

4. Inc. epistola Petri ii^a. Tractatus eiusdem

Symon petrus . . . fidem. Scriptum in sequentibus

Ends f. 107: in atriis tuis super multa

Expl. de Ep. secunda Petri Apostoli.

5. Inc. expositio beati Bedae presbiteri in Epistola Iude apostoli

Judas . . . uocatis. Quem iudas apostolus

Ends f. 111: et in omnia secula seculorum.

Expl. expositio in epistola Iude apostoli.

6. Inc. expositio epistolae B. Iohannis apostoli

Quod erat . . . oculis nostris. Hanc epistolam b. iohannes

Ends f. 131: manet in eternum. Expl. de prima epistola.

7. Inc. tractatus de secunda epistola iohannis

Senior . . . ueritate. Quidam putant hanc . . . augeat et caritatis.

Expl. de epistola secunda.

8. Inc. Tractatus in ep. Iohannis tertia

Senior . . . caritate. Qui uel qualis . . . monstret extraneos. Expl. expositio in epistola iohannis.

9. In nomine domini nostri ihesu christi. Inc. tractatus beati Bedae presbiteri super apocalipsin Liber i (xciii. 129)

Apocalipsis . . . seruis suis. Fundata per apostolos.

Ends f. 168^b: aspersit. amen. amen. deo gratias. Finit liber iste.

10. (Augustinus super primam Epistolam Iohannis.) Inc. Tractatus primus Augustini de die lucis quod est feria i^a sancti pasce de Epistola beati Iohannis apostoli et euangeliste ad parthos, ab eo quod dicit Quod erat ab initio usque ad id quod ait Quoniam tenebre excecauerunt oculos eius

Meminit sanctitas uestra (xxxv. 1977).

The 10th and last Tractatus ends on f. 215 (213)^b:

... remissio peccatorum per omnes gentes.

Finit liber iste (in red capitals).

Throughout the volume those portions of text which were used as lessons are marked with the names of the feasts, in the original hand.

The decorative initials are interesting. They are in the main of white branch-work upon coloured grounds. The chief colours are red, yellow, green, purple, and black. Animal and human forms are introduced.

The most interesting of the initials are:

f. 2. Dragon, and goat (?).

7. Lion (?).

15^b. Bust of Stephen, in margin.

21. Bust of Paul, in margin: yellow nimbus, scarlet ground.

29. Peter, seated.

33. A bird.

61. Large bust of St. James (?).

75^b. Monster.

76^a. Good interlaced work.

95^b. Wolf (?) biting his own leg.

107. St. Jude, with pastoral staff and broad pallium (?), seated, blessing: in margin.

111. Bust of St. John, with book.

131. Birds and snakes.

153^b. St. Michael, red-winged, with spear and cross, standing on serpent: in margin.

174^b. Interesting decorative work.

187^b. Nude human figure.

In the latter part of the volume blue is employed in the initials.

108 (Crawford 125). PSALTERIUM.

Vellum, 348 × 233 mm., ff. 187, 18 lines to a page. Cent. xi, late, or xii, early, in a very fine, large, black, somewhat sloping German minuscule. The t quite flat at top.

Binding, stamped pigskin over wooden boards; two clasps of leather with metal ends: flat back, with three bands. One stamp, which occurs only on the 2nd cover, is a small scroll inscribed *maria*.

The stamps appear to me to be of cent. xv.

Modern label: Psalmorum codex MS. in membrana saec. ix vel x.

In the centre of the 1st cover a small round label of cent. xix, stamped with a crest in gold: a demi-lion rampant, and motto: *Nobilis ira*.

It contains the book-plates of the Duke of Sussex and of the Tempsford Hall Library, and was purchased at the 'Stuart' sale at Christie's, in March, 1895.

There is a Latin note on the contents in the hands of cent. xviii-xix. The latter part, signed Bñ, is probably by a Professor Badmann, of Mainz.

A note written in ink says: Bought at Lilly's, Aug. 18th, 1846, for D to (?) J.

There is a letter of 31 Aug., 1846, from Joseph Lilly, of 19 King St., Covent Garden, to William Stuart, Esq., of which a part may be quoted:

'Herewith I send you the *Codex Psalmorum MS. on vellum*. . . I gave £48 for the Psalter. It strikes me that *from this identical MS.* was printed the celebrated Codex Psalmorum which Fust printed at Mayence (*where this MS. was obtained, before the Duke of Sussex purchased it*)', &c.

Mr. Lilly has written a similar conjecture on a loose paper fly-leaf.

On f. 1^a is an erasure of not very old writing: the word *Moguntium* (?) is legible.

In Pettigrew's *Bibliotheca Sussexiana*, iii, no. 25, the book is described and is said to have been procured 'from Mayence in Germany'. Facsimiles are given: see below.

Collation. 1 (one) 2⁶ (wants 1, 6) 3⁸-25⁸ (wants 7, 8).

Contents.

f. 1^a. Blank. On 1^b a full-page picture.

Kalendar (wanting Jan., Feb., Nov., Dec.) in red and black

2

Psalter in the version called *Gallicanum*

6

Ending with *Pusillus eram* (Ps. 151).

Cantica

170

Nunc dimittis, followed by Pater noster, Credo, Te deum, Quicumque uult.

Litany, ending imperfectly

184

Kalendar. Each month has a distich at top in red and black.

Mar. Procedunt duplices in martia tempora pisces.

Martis prima necat. cuius sic cuspidate quarta est.

The following entries are to be noted:

Mar. 4. Lucii pape.

12. Gregorii pape, *red capitals*.

17. Patricii Ep. Gerdrudis V.

20. Gumperti Ep.

27. Rōtperti Ep.

Ap. 9. Marie egiptiace. Septem uirginum.

23. Georgii m. (capitals) et Adalperti M.

May 2. Sigismundi regis et m. Anastasii Ep.
Wibrade V.

4. Floriani M.

5. Ascensio domini.

7. Iuuenalis C.

8. Victoris M.

13. Gangolfi M.

19. Potentiane V.

26. Augustini anglorum ep.

29. Maximini ep.

June 1. . . Symeonis mon.

5. Bonifacii archiep. cum alijs xii.

8. Medardi ep.

15. Viti, Modesti, et Crescentie V., *red*.

21. Albani M.

30. Festiuitas (caps.) S. Pauli.

July 4. Ōdalrici ep. et Transl. S. Martini, *red*.

6. Goaris C.

7. Willibaldi Ep.

8. Chilian et sociorum eius.

11. Transl. S. Benedicti (*partly caps: red*).

July 31. Tertullini M.

Aug. 5. Osuualdi reg. et m.

7. Afre M. Donati ep.

11. Radagunde V.

12. Eupli M.

14. Eusebii presb. (caps.).

16. Arnolfi C.

28. Pelagii M. Hermetis M., *red*. Augustini
Ep., *black*.

Sept. 1. Verene V.

2. Fidii C.

3. Antonini M.

6. Magni C.

8. Nativ. S. M., *red*. Adriani M. Cor-
biniani Ep.

11. Proti, Iacincti, Felicis et Regule.

17. Lantperti ep. et m. Eggibertus m(onachus)
o(bliit).

22. Mauricii et soc. eius. Emmerammi M.

28. Venezlai M.

Oct. 1. Remigii Germani Vedasti epp.

2. Leodegarii ep. m.

7. . . Sulpicii et Seruilliani.

9. Dionisii et soc., *red*.

10. Gereonis et soc.

16. Galli Abb., *red caps*.

26. Amandi C.

31. Quintini M. Wolfgangi ep.

In the Litany. *Martyrs* (all): Stephane, Clemens, Alexander, Sixte, Corneli, Cipriane, Blasi, Emmeramme, Lantperte, Laurenti, Vincenti, Dionisi cum soc., Bonifaci c. s., Ianuari c. s., Kiliane c. s., Ciriace c. s., Mauricii c. s., Gereon c. s., Geori, Sebastiane, Osualde.

Confessors (all): Silvester, Gregori, Hilari, MARTINE, Aureli, Ambrosi, Augustine, Basili, Nicolae, Remigi,

Maximine, Willibalde, Ædalrice, Audomare, Benedicte, Antoni, Ieronime, Maure, Columbane, Galle, Magne, Othmare, Maiole, Odilo, Alto.

Virgins end with: Afra, Iuliana, Scolastica, Walpurga, Margareta.

The Litany ends with: Deus cui proprium est misereri and *Pro congregatione*. Omnipotens sempit. deus qui facis mirabilia magna solus pretende super famulos tuos; the latter being imperfect.

Psalter:

Beatus uir. Large decorative initial B. *Eatus* in red outline decorative capitals. *Uir...impiorum* in red capitals.

Title: Iste psalmus ideo non habet titulum quia capiti nostro domino saluatori de quo absolute dicitur nihil debuit preponi.

Each Psalm has a similar explanatory rubric following the title.

Ps. ii. Psalmus dauid: Propheta de conuentu infidelium contra Christum in passione loquitur. et dominus Christus de omnipotenti regno et de inenarrabili generatione sua.

Ps. iii. Psalmus dauid cum fugeret <a facie> absalon filii sui. Christus ad patrem de persecutoribus suis loquitur, instruiturque fidelis populus ne mortem formidet, quia auctor eius resurgendo spem ei uere resurrectionis exhibuit.

Ps. cl is followed by a longer rubric:

Quinquagesimus psalmus est de penitentia. centesimus de misericordia et iudicio. centes. quinquages. de dei laude in sanctis eius. Sic enim ad eternam tendimus uitam... ubi dominum sine fine laudemus. Amen.

Ps. cli has this (the usual) marginal note in small script:

Hic psalmus proprie scriptus est dauid et extra numerum cum pugnaret cum gloria (golia) et in hebreis codicibus non habetur.

It is followed by a rubric on *Selah*:

Uerbum sela lxx interpretes symmachus et theodotio diapsalma transtulerunt, etc... ita diapsalma uocum rupta continuatio.

The occurrence of the *diapsalma* is marked by DP in red capitals in the margin.

There is a series of marginal notes in small script, but in the original hand, giving various readings. The first of these is on f. 6^b (Ps. i in consilio iustorum):

Gall(icum) quod nos sequimur in consilio ponit.

(The *Hebraicum* has *congregatione* and the *Romanum*, *concilio*.)

f. 7^b. Ps. ii. Seruite domino in timore:

Autentica psalteria habent. in .R(omanum). cum.

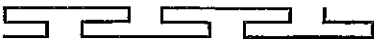
f. 8^a. Ps. iv. Irascimini et nolite peccare:

G(all.) non habet. et .R(om.) habet. Aut(entica) p(salteria) non habent. et.

On 8^b is a note referring to Augustine. On 9^a one referring to Jerome's letter to Sunnia and Fretela. All these sources are those chiefly referred to in subsequent notes. On 21^a is a reference to Cassiodorus. The expression 'autentica psalteria' is usually shortened to 'Aut. p.' or 'A. p.', later to 'A. l.' (autentici libri).

The Cantica have few marginal notes, and only short titles.

The decoration is as follows:

f. 1^b. Full-page picture. Frame: two bands of silver (narrow), between which is a broader band of key pattern  drawn in perspective so as to appear solid, and coloured light green, light scarlet, and yellow. Engraved in red outline in *Bibl. Sussex*. iii, pl. 7.

Ground in three equal bands: upper, pink; middle, blue-green; lower, brighter red.

In c. Christ, beardless, with cross-nimbus (green on silver), bright brown long hair; mantle, brown red, with blue shading over pink: robe lined with green. He is seated, blessing, and holding a book on l. knee: in a silver mandorla (inner ground green). His feet on two square silver foot-stools.

At the angles the Evangelistic symbols holding books, the angel half-length.

The picture is a stately one, but the drawing is not good. The colours bright and light: flesh tints green.

Each Psalm, except those which begin divisions, has a decorative initial in outline, usually red. Each verse has a plain red initial.

The followings psalms have large initials in colour and silver :

i. Beatus vir *Bibl. Sussex*. iii, pl. 8.

6^a

li. Quid gloriaris (dragon-tail) *l. c.*, pl. 9.

61^b

ci. Domine exaudi (green ground, rose-coloured conventional flowers)

116

This three-fold division of the Psalter into three fifties, as opposed to the more usual eight-fold division, is the earlier.

The Cantica are noticed by the Rev. J. Mearns (*Canticles Eastern and Western*, p. 64). He suggests that the MS. may be from S. Gall.

109 (Crawford 126). EPISTOLAE PAULI.

Vellum, 9 $\frac{1}{4}$ × 6 $\frac{5}{8}$ in., ff. 2 + 127, 23 lines to a page. Cent. xi, xii. Written at Christ Church, Canterbury.

Modern vellum binding, with gold tooling.

Contains the book-plate of M. Johnson, of Spalding, 1735.

Collation. α^2 | A⁸-Q⁸ (7 canc., 8 stuck to cover).

After a modern vellum fly-leaf :

a. Placitum apud Pinendam (Penenden Heath) 6 W. 1. 1072 (modern heading) :

Tempore magni regis Willelmi qui anglicum regnum armis conquisiuit et suis dicionibus subiugauit i
... et principibus huius regni eterno iure debeant exigere

See Freeman's *Norman Conquest*, iv. 364 sqq. The fullest of the old accounts of the transaction is in the Rochester History, printed in *Anglia Sacra*, i. 334.

See also W. Levison in *Eng. Hist. Rev.* xxvii, 1912, p. 717, to whom this copy was not known: he speaks of the Textus Roffensis and Vesp. A. xxii, and adds a fragment from a roll at Canterbury.

The above is in a small Canterbury script. 27 lines to a page.

b. In a larger Canterbury script, occupying 12 lines

ii^b

Confirmation of the rights of Christ Church, Canterbury, over their lands by Henry I:

H. dei gratia rex anglorum episcopis, etc. . . in omnibus comitatibus in quibus archiepiscopus Rodulfus et monachi ecclesie Christi cantuarie terras habent . . . Notum uobis facio me concessisse eis omnes terras quas tempore regis Eadwardi cognati mei et tempore Willelmi patris mei habuerunt. *and* saca. *and* socne. on strande *and* streame. on wudu. *and* felde. tolnes *and* teames. *and* grithbreces. *and* hamsocne. *and* forestaelles. *and* infangenes thiofes. *and* flæmene feruithe. super suos homines. infra burgos et extra. in tantum et tam pleniter sicut proprii ministri mei exquirere deberent.

In the *Bibliotheca Topogr. Britannica*, iii. 45 (Account of the Gentlemen's Club at Spalding) is a 'dissertation' by Maurice Johnson on this manuscript and the 'plea of Pinenden', read to the Society apparently in 1734. The charter of Henry I is printed in it.

A slip is cut off the bottom of f. 1, on which was evidently a press-mark. The position of this suggests the probability that the book may have belonged to Rochester, where many books in the Christ Church hand were to be found.

The volume does not occur in the Canterbury catalogues, recognizably at least.

Contents:

Pauline Epistles, with marginal and interlinear glosses, in a beautiful minute hand. There are also many pencil-notes, partly obliterated; some of these mark the liturgical Epistles. The references of the glosses to the text are marked by various Greek and other characters, similar to those which were employed as press-marks in the eleventh and twelfth centuries at Christ Church.

Title in red capitals, small. Initial in red, without much ornament.

ad Rom., f. 1. 1 Cor. (title in green), 24^b:

2 Cor., 48^b. Gal., 63^b. Eph., 71ⁱ. Phil., 78^b.

1 Thess., 83^b. In margin: hic scribatur ep. ad colosenses. Green initial.

2 Thess., 88. Col., 90^b. 1 Tim., 95^b. 2 Tim., 101^b.

Tit., 105^b. Philem., 108. Heb., 109.

Ending 126^b.

On the vellum leaf, which lines the cover at the end, is an old monogram:



There are also scribbles in a hand of cent. xvi:

Philippe & marie.

Salve stella maris, etc.

Mem. ꝑe viiith before mayeday.

Robart go at mayeday xx^s.

Tho bay hys iiij angells at Witson.

Tho hā xx^s.

A receipt in English,

and in the same hand, on 126^b:

philipe.

pa(r)dita sola dies si viuis mille per annos.

non restauratur pardita sola dies.

110 (Crawford 127). EVANGELIA (SVENHILDA).

Vellum, 223 × 155 mm., ff. 176, 28 lines to a page. Cent. xi, early, in a beautiful, small upright minuscule. Lines ruled with the dry point: two double vertical lines on either margin.

The book has suffered much from damp, and the vellum is discoloured and tender.

Collation. 1^a 2⁸ 3⁴ 4⁸⁻⁸⁸ 9¹⁰ (3 canc.) 10⁸ 11⁸ 12 (two: 1, 2 only left) 13⁸⁻²⁴ (wants 4, 5, 8).

Binding. The front cover is of wood, covered with metal, with a gilt vested figure of our Lord in relief, crowned, holding a book, and blessing: the ground on which it is fixed is enamelled with a floriated elliptical glory, and the Evangelistic emblems in the spandrels.

The second cover is of wood, covered with old red velvet.

The back is covered with the same red velvet.

Both covers are lined with bits of a fifteenth-century printed book, the *Summa* of S. Antoninus of Florence (large fol., double columns).

The piece lining the first cover has the beginning of the second part of the *Summa*, and a handsome initial, mainly in blue, on a burnished gold ground, within a frame of red and green.

Contents:

f. 1^a is ruled, but blank.

Incipit Prefatio. S. Hier. in Evang. (red capitals)

Beatissimo papae Damaso (red and black capitals) . . . meminere mei papa beatissime. Expl. pref. 1^b

Large initial B in gold and colour.

Large initial B in gold and colour.

Item prefatio Eusebii

Eusebius Carpiano . . . dixisse repperies.

Item argumentum	3 ^b
Sciendum etiam . . . memineris mei beatissime papa. Expl. arg.	
ff. 4 ^b , 5 ^a . Blank.	
Canons of the Gospels	5 ^b
These are under arches drawn in red outline. The capitals of the columns and the bases have slight ornaments. The titles of the Canons are written in capitals (black) in the tympana of the arches. They end with f. 11 ^b . f. 12 is blank.	
Inc. Pref. S. Hier. in IIII. Evang. (red capitals)	13
Plures fuisse . . . ecclesiasticis uiris canendas. Expl. pref. in Evangelium.	
Small initial in gold and colour.	
Inc. prologus in Matheum	14 ^b
Matheus ex Iudea . . . non tacere. Expl. Arg.	
Inc. capitula	15
1. Natiuitas Ihu Xpi. Magorum munera, etc.	
(xxviii). Et doctrina eius de baptismo. Expl. Cap.	
16 ^b . Blank.	
Three full-page pictures occupy ff. 17, 18 ^a : f. 18 ^b has a full-page initial and title to St. Matthew. Incip. Evangel. scdm Matheū. Liber generationis.	
Text	19
Ending f. 59 ^b . Colophon in delicate red capitals:	
Expl. liber scī Evangelii secundum Matheum Incipit Prologus.	
Marcus evangelista dei . . . prestat deus est	60
Large initial in gold and colour.	
Expl. Arg. Incip. Breviarium	60 ^b
i. De Iohanne baptista et uictu, etc.	
(xiii). et ascensio eius in celos. Expl. Breviarium.	
63 ^b . Blank.	
64 ^a has a full-page picture: 64 ^b title and initial: Inc. Evang. sec. Marcum. Initium evang. I. C. filii dei.	
Text	65
Ending imperfectly on 83 ^b , in xiii. 19: the last lines of the page are illegible.	
Prologue to Luke. Lucas Syrus . . . fastidientibus prodesset. Expl. Arg.	84
A different scribe, writing somewhat larger, begins here.	
Large initial in gold and colour.	
Inc. Capitula. i. Zacharias viso angelo	85
(xxi). laudantes deum in templo. Expl. Cap.	
90. Blank.	
91 ^a has a full-page picture: 91 ^b title and initial: Inc. Evang. sec. Lucam. Quoniam quidem multi conati sunt.	
Text	92
Ending 139 ^a : Expl. Evang. sec. Luc. Inc. Argumentum sec. Iohannem.	
Hic est Iohannes . . . doctrina seruetur. Expl. Arg.	139 ^b
Initial in gold and colour.	
Inc. Breviarium. i. Phariseorum leuitę	140
(xii). Et resurrectio eius. Expl. breuiarium.	
141 ^b has a full-page picture: 142 ^a title and initial: Inc. evang. sec. Ioh. In principio erat uerbum. The text is continued this time in a single line of ordinary minuscule, in the lower margin.	
The text ends on f. 175 ^a and has no colophon.	
175 ^b is blank.	
The beginning of a table of Gospels for the year occupies f. 176. The heading is: Inc. Breviarium.	
In uigilia natalis domini.	
It ends imperfectly in Ebdomada v. post theophaniam.	

The pictures are interesting, especially the first. The figure-drawing is very stiff. The favourite colours are pale greens and light reds. Purple is also employed, and gold and silver. These latter are usually edged with a thin red line. Most of the pictures and title-pages to the Gospels (all, indeed, except the first) have frames, of classical patterns, bounded on the inner side by a band of silver, and on the outer side by a band of gold.

The grounds of the pictures of the Evangelists are of two colours: a central panel of blue, surrounded by green, or some similar arrangement. The grounds of the initials to the Gospels are purple (a faint reminiscence of the purple codices). The body of these initials is of gold and silver, and they have small portions of plaited work about them.

1. f. 17^a. The frame here represents a church. The sides are tall, narrow, circular, blue towers, marked off into stages by horizontal bands of gold, &c.; tiled, domical roofs. The top is a tiled roof, the apex formed by a group of a square tower, set lozenge-wise, with two lateral circular turrets. The ground is green, with a central panel of blue.

On either side of the central figure are light-coloured curtains, with red lines and a blue band, looped aside through openings in the lateral turrets.

In C. stands the Virgin, both hands held, palms forward, in front of her body: pale bluish head-dress, dark red robe, over green with silver bands, over blue: yellow nimbus with white dots round the edge: sleeves red with white dots. She stands on a mound marked with red lines.

At her feet, R. and L., kneel two small figures of nuns, in dark red robes, with green head-dresses.

On the picture, in delicate small white capitals, are these inscriptions:

CX̄A MAPYA (Sancta Maria)

ΑΔΠΡΩ/ΠΡΥΜ/ΝΑΤῠ/ΦΕΡ/ΝΡΜ/ΥΥΡΓΩ/ΠΡΕ/ΧΑΤῠ

(Ad proprium natum fer nostrum uirgo precatum.)

Over the nun on L. is: SVENHILD · ABB.

Over the one on R.: BRIGIDA (the last two letters damaged).

Possibly Svenhild and Brigida may have been the two scribes of the book.

2. f. 17^b. Blue ground. Christ, bearded, with book, blessing, seated on the rainbow within a mandorla, composed of bands of silver, red, lighter red, white, and gold. In the spandrels the Evangelistic emblems. Christ has cross-nimbus, upper robe dark red, inner robe white.

3. f. 18^a. Matthew, bearded, seated, turned to R., working with pen and knife at a book on a silver desk. He has blue nimbus, with gold border. His robes are pale in colour. Ground green, with panel of blue.

4. f. 18^b. Frontispiece: purple ground. Initial in gold and silver, with patches of blue and green, and floral excrescences in red and white.

5. f. 63^a. Mark, white-bearded, cross-legged, in pale-coloured robes, turns to desk on R., and holds stylus and knife.

Ground dark green, with blue panel.

6. f. 63^b. Frontispiece: purple ground. Initial in gold and silver on panel of dark green and blue.

7. f. 91^a. Luke, beardless, seated full-face between two desks: he writes with one hand, and handles a book with the other. His robe is dark red over white.

Ground dark green, with blue panel.

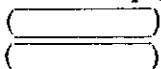
8. f. 91^b. Frontispiece. Remarkable frame, mainly in green with red lines. Purple ground. Initial in gold and silver, with inner grounds of blue and green.

9. f. 141^b. Frame in harsh dark green and salmon pink. John, bearded, seated full-face, r. hand to cheek, l. hand on a book on a desk on R. Ground dark green, with blue panel.

10. f. 142^a. Frontispiece: purple ground. Initial in gold and silver on a narrow panel of blue and green.

The initials to the prologues are by the same hand: they do not admit of distinguishing descriptions.

On f. 1^a, near the top, is an erased number, apparently 'No. 14', in a modern hand. At the bottom of the same page is a library-stamp (?), carefully erased, consisting of two oblong pieces, with rounded ends



. The inscription cannot be revived.

There has also been an oval label, now gone, inside the first cover, and there are traces of a pencilled inscription, of which the number 33 formed part.

III (Crawford 128). IUSTINUS, SALLUST, FLORUS.

Vellum, 280 × 205 mm., ff. 1 + 98 + 1, double columns of 42 lines. Cent. xv, in a small, rather scratchy hand, inclined to be current. Written in Germany.

Collation. 1 fly-leaf: 1^s–7^s (wants 5, 6) 8^s (wants 1) 9^s–11^s 12 (three) 13^s (wants 1) 14 (two): 1 fly-leaf.

Binding. Wooden boards, covered with velvet. The front cover has metal-work, thus arranged:

The border has four oval crystals at the angles. In the centre of each of the four sides is an oblong strip of enamelled metal, bearing decorative designs. Those on R. and L. are longer than those at top and bottom. The intervals between these and the crystals are occupied by eight square panels of filagree work, set with stones: those at top and bottom have four stones apiece, the others have five: 36 in all. Four of these are antique intaglios.

The centre has a border of gilt metal, sloping inwards, and stamped with square paterae of foliage in low relief, all of one design. The centre is occupied by a panel of what is said to be some soft white stone. It is somewhat damaged, and I am not certain as to its antiquity. It represents the Crucifixion. The cross is tall: the figure of Christ has cross nimbus: His feet rest on a suppedaneum, above the heads of the figures in the foreground, and are nailed with two nails. His body is carefully modelled. The Cross has blank title, and two half-length angels are above it: *not* the Sun and Moon. Below, on L., stand the Virgin and St. John: on R., two Roman soldiers, one with raised broken arm, pointing upward.

A skull is at the foot of the Cross.

Behind these figures are, on L., two weeping women: on R., three men, two with spears, the third with sponge on reed.

This metal-work, of course, cannot originally have been made for the book on which it is.

Inside the cover are two late titles: one in the hand that appears on the fly-leaf of the Himmeröde Peter Lombard (no. 6). There is also a smudged place where a small book-plate may have been.

The fly-leaf is blank.

At top of f. 1, col. 1, is an inscription in a scrawly xv–xvith-cent. hand:

Ex dono henrici goesseyd (*or* goesheyd?) ac (?) p^r
conuentus diue elisabet possidet mō
eccīa begh^a S. Katerine in herentalz.

At the bottom of the column are the letters

quod G. h.

in the same hand.

Contents:

1. Iustini Historiae.

Prol. Cum multi ex romanis . . . testimonium habituro.

Text. Principio rerum gentium nationum que

f. 41 is mutilated at the upper corners: also f. 44 more seriously.

After f. 52 two leaves are gone, with the end of lib. 39, all 40, and part of 41. Another leaf is gone after 57, with parts of libb. 43, 44.

The text ends 58^b: in formam prouincie redegit. Expl.

2. Planctus Galliae (no title)

59

A long address in hexameters, from Gallia to Britain, describing the miseries of war and praying for peace:

Si datur ire tuas presenti numine ad aures
Qui genus a priami deducis sanguine quique
Maxima preclaris animi virtutibus imples
Nomina. qui laudes totum dimittis in orbem
Sepe tuas. Audi periture verba parentis

Que ruit. et simul it regni preclara superbi
 Gloria. ni faueas rerum spes sola mearum
 Ecce ego teucrorum prolem te Gallia posco.

Ending 60^b:

et populi quot habet tua Gallia fausto
 Circum aderunt plausu numeris et voce fauentes
 Sic honor atque tuas sequitur que gloria laudes
 Queque futura canunt eterna in secula viuet.

3. A shorter poem, in elegiacs (28 lines)

60^b

Si vacat exiguo modicum dare tempus amico
 Thoma mea hec petimus carmina docte legas
 9 Plura locutus eram. sed subdere plura parabam
 Cum mea tantillum musa bibamus ait.
 Ecce puella comis faciem percussa duabus
 Cuius erat medio vertice rarus apex.
 Musa quid hoc monstri est. que gens tam barbara. nusquam
 Huic similis certe visa puella fuit
 Tunc ego sic. patrium tenet hec sibi belgia morem
 Occiput est omnis ordine tonsa nurus,
 etc.

Ending :

Tu modo quod superest suspensa collige penna
 Hec mea censure carmina reddo tue. Expl.

4. Gaii Crispi Salustii viri illustris liber de cathalina.

Inc. feliciter. Prohemium

61

Omnes homines qui sese student . . . initium narrandi faciam.

Inc. historia

61^b

Lucius Catelina nobili genere . . . luctus atque gaudium agitabantur.

Gaij Crispi Salustii liber de cathelinario bello expl.

5. Gaii Crispi Salustii de Jugurtino bello inc. prohemium

71^b

Falso queritur . . . ad inceptum redeo.

Inc. exordium historie. Bellum scripturus sum.

Ending 90^b: Ea tempestate spes atque opes ciuitatis in illo site sunt.

After a blank space are the lines:

Qui cupis ignotum iugurte noscere letum
 tarpeie rupis pulsus ad yma ruit
 licet necatum referant in carcere plures.

f. 91 is blank.

6. Lucii Annaei Flori Historiae (no title)

92

Begins imperfectly in i. 4 :

futurum ut tocius mundi opes

Lib. II begins on 95^b and ends imperfect, early in cap. 4 :

Quatuor milibus celtiberorum quadraginta : followed by a blank fly-leaf.

There is nothing to note in the modest ornamentation of the volume, save some pretty leaf-work attached to the initial of no. 5 (f. 71^b).

112 (Crawford 129). BONAVENTURAE BREVILOQUIUM.

Vellum, 177 × 118 mm., ff. 1 + 128 mm., 23 lines to a page. Cent. xiii, late, in a good, clear, black hand : written in Germany ?

The binding is of modern green velvet, over wooden boards. The front cover has on it a metal plate, with jewelled border, and in the centre a panel, with arched top, bearing a figure of *SCS ANDREAS* in enamel.

Inside is a leather *ex libris* ticket, stamped in gold, with shield : *EX MUSEO L. DOUBLE*, and an extract from a French sale catalogue, in which this was lot 383.

Pasted into the second cover is a piece of parchment, placed so that the lines of writing run vertically. On this, at top, is (xiii) :

liber ecclesie s. iacobi in leodio (Liège) qui eum violenter tenuerit anathema.

And below, in a later hand, is an extract from the *Speculum Historiale* of Vincentius, liber xxx, cap. 1, on Peter Lombard.

The book was no. 88 in the Libri sale of 1862. The binding and the drawing (see below) were figured in Libri's *Inedited Monuments*.

Collation. 1 fly-leaf : i¹⁰-xiii¹⁰ (wants 9, 10).

On the fly-leaf (recto), title, of cent. xiv ?

Contenta huius (?).

Breuiiloquium d(?) theologie dⁿⁱ Bonaurenture pulcherimum et diuinum ubi ipse procedit modo theologico a prima causa ad suos effectus. Sicut conuersiue philosophicalis deductio progreditur ab effectibus ad de . . .

On the verso is an unfinished outline drawing in the style of cent. xii, in purple and black ink. A border of classical foliage has been begun. The drawing represents : above, Christ, half-length, blessing, with book, the sun and moon, with human faces, on L. and R. : below, on L., a monk, kneeling ; an angel standing on R.

I doubt the antiquity of this drawing.

Text. Inc. breuiiloquium fratris boneurenture (Opp. Rome, 1588, etc., vi, pt. I)

I

Flecto genua mea ad patrem d. n. I. C.

There is a handsome initial ; ground mainly purplish, with groups of three white dots : foliage in green, vermilion, yellow : above, a hare.

At bottom of f. 12 : S. ab Arnim . . . de Siebeneich dono accepit MDCXXXI.

Lib. I begins f. 13^b. II, 26. III, 42. IV, 56. V, 71^b. VI, 89. VII, 112, with a good initial.

On 54 : Henr^s Sixt^s ab Arnim 7 quercus poss(idet) anno MDXC.

On 71^b, at top, erased (xv) : Cartusiensium prope Erfford.

Text ends 128^b : donec intrem in gaudium dei mei qui est trinus et unus deus benedictus in sec. sec. Amen.

Bonaventura died in 1274, and I think this must be a fairly early copy of his work.

The book seems to me to be a 'make up'. The text (which, as we have seen, was in the library of the Carthusian monastery at Erfurt) certainly does not belong to the binding. The piece of vellum, with the inscription of St. Jacques of Liège, most likely belonged to a volume containing a work (the *Sentences*) of Peter Lombard. The drawing on the fly-leaf, if genuine (which I doubt), must originally have been in a twelfth-century book. I leave others to pronounce on the character of the metal work on the cover.

113 (Crawford 130). CHRONICLE ROLL.

Vellum, a roll 14 in. wide by 20 ft. 6 in. long, of eleven membranes. Cent. xv, late (after 1485).

At each end is a slender wooden roller ; and a piece of vellum has been added at the beginning, with a title in Roman characters (xviii ?) :

Cronicae/Regum angliae/a Noë usque ad/annum/1484.

Formerly Ashburnham appendix, no. 196. Sold in May 1897.

The original title, in large Gothic letters, is :

Hic incipiunt cronice bone et compendiose/de regibus anglie. A noe usque in hunc diem.

The text begins :

Noe fuerunt tres filii videlicet Sem Cham et Japheth. Primo homo de genere Japheth Alanus nomine cum tribus/filiis suis ylyon armenyon et iregno venit ad Europam. De primogenito ylyon orte fuerunt gentes quatuor:/Latini. Franci Almani et Britanni. De latinis vero Brutus qui terram istam adeptus de nomine suo Bri/taniam vocauit. Que post ab Anglis dicebatur Anglia. (The rest of the line is filled with an ornamental band of red, upon which is a pattern in fluid gold.)

Cum enim Brutus cum suis populis primitus hanc insulam que antea vocabatur Albion inuenit et intrauit: nul/lum vero genus hominum ibidem inuenit nisi solum gigantes, etc.

The roll is ornamented with a series of medallions illustrating the pedigree. This pedigree runs in a broad red line down the centre, and only towards the end are there smaller medallions attached to it containing the names, and short notices, of members of the royal family who did not occupy the throne.

The medallions are of foreign execution, and so I think is the writing. They might well have been done in a shop at Rouen, for they strongly resemble the pictures in the inferior Rouen *Horæ*. They uniformly represent a king (or queen) throned, full-face, with sceptre, and a landscape behind him. A red band, with gold lettering, runs behind the canopy of the throne; it bears the name of the king or queen. In a few cases the medallion is smaller and contains only a crown, on uncoloured ground, with the king's name on a red band above. The colours of the pictures are good; there is a good deal of fluid gold used. All the kings, except Edmund Ironside, are beardless.

There is no serious attempt at portraiture.

The medallions are as follows—from the top :

- | | |
|-----------------------------------|--|
| 1. Rex Brutus. | 20. Rex Stephanus. |
| 2. „ Aluredus. | 21. „ Henricus. |
| 3. „ Edwardus. | 22. „ Ricardus. |
| 4. „ Adelstan. | 23. „ Iohannes |
| 5. „ Tdmundus (Edm.) | 24. „ Henricus tercius. |
| 6. „ Eldredus. | 25. „ Edwardus. |
| 7. „ Edwynius. | 26. „ Edwardus 2. |
| 8. „ Edgarius. | A medallion of his queen cut out. |
| 9. „ Edwardus (martyr). | 27. „ T. Edwardus 3. |
| 10. „ Etheldredus. | 28. „ Philippa Regina. |
| 11. „ Edwardus (Edmund Ironside). | Medallion referring to Richard II cut out. |
| 12. „ Cuntorius (Cnut). | 29. „ Henricus 4 (crown only). |
| 13. „ Haro(l)dus. | 30. „ Henricus 5 „ „ |
| 14. „ Hardecnutus. | 31. „ Henricus 6 „ „ |
| 15. „ Sci. Edwardus (nimbed). | 32. „ Edwardus 4 (picture). |
| 16. dux Heraldus. | 33. „ Elizabeth Regina. |
| 17. Rex Willelmi (so). | 34. „ Ricardus 3. |
| 18. „ „ | 35. „ Henricus (crown only). |
| 19. „ Henricus. | |

The text ends with a series of circles containing notices of the children of Edward IV. Preparations were seemingly made for carrying on the genealogy.

114 (Crawford 131). MORTUARY ROLL (VOORST).

Vellum roll, 183 mm. broad, 42½ ft. long, on 18 skins. Cent. xv, 1458-9. It tapers to a point at the top, and is rolled on its original plain wooden cylinder 245 mm. in length, at each end of which is a metal boss (plain) with ring attached.

Formerly Ashburnham Appendix, no. 197.

Mentioned by Delisle, *Rouleaux des Morts*, 1866.

It is the mortuary roll of Elizabeth Sconincx, 17th abbess of Forêt, now Voorst, a Benedictine nunnery near Brussels, formerly in the diocese of Cambrai.

It is headed by a painting of fair execution, a good deal worn. The extreme top has been cut off.

This is in two stages. The whole composition is framed in red, and has painted in grisaille, in spandrels at the angles, the Evangelistic emblems: at top, eagle and man, mutilated; at bottom, lion and ox.

The lower stage shows the interior of a building, stonework dark, windows R. and L., white: three smaller cusped windows above, blue; a large arched field in C., gold.

In C., the abbess lies dying or dead on a bed, mainly red: her head to L. Tiled floor: a large gold holy water bucket, with asperge in front. At the head and feet kneel clerics: the one on R. holds a gold incense-ship and swings a gold censer. Eight or nine nuns stand beyond the bed, one of whom holds a very tall gold processional cross, and another a crozier. A third has a large book.

The upper stage also shows the interior of a building: stonework pink, roof scarlet within: windows on R. and L. In C. the Virgin, in blue, and the Child, seated, full-face: the Child at the Virgin's breast. Below, *S. Maria*. On L. *S. Benedictus*, in black habit, with crozier and book. On R. *S. Elyzabetha*, in white head-dress, and blue mantle over scarlet. She holds an object which may be a church, and a book. All have large gold *nimbi*.

Below this picture begins the Brief, as it is called; that is, the document which sets forth the names of those for whom prayers are asked. It is written in a large upright book-hand, and has a large initial with pink flourished ground representing the Virgin (crowned) and Child, throned on a yellow seat set on a green floor. There is also a partial border of line and leaf work.

The text of the Brief:

Uniuersis sancte matris ecclesie filiis ad quos presentes littere peruenire contigerint Margareta dei permissione Abbatisa et conuentus Monasterii forestensis ordinis sancti benedicti Cameracen. dyoces. Salutem et gratiam in presenti et gloriam in futuro. Labilis sortis humane status miserabili lege constringitur. Qui momento horis incertis fine certo concluditur et in puluerem unde sumptus est reuertitur iusto dei iudicio pro ut in corpore gestum est recepturus. Sane uestis candida sancta et immaculata innocencie baptismalis licet omni diligencia seruetur et ? tutela paulatim et inperceptibiliter per successum temporis sordidatur. Et uix in hoc mundo qui totus positus in maligno est macule que de terrenis contracte sunt contagiis Valent adeo candidari ut statim anime solute carnis ergastulo ad celestis unde oriunde sunt euolare possint gaudia mansionis. Quippe stelle non sunt munde in conspectu domini ut ait iob. Per stellas singule bene uiuencium anime designantur. Quia quantis(cun)que uirtutibus fulgeant quam diu tamen in carne sunt carnis uinculis colligantur peccatisque aliquibus maculantur. ut post uitam semper aliquid remaneat ad purgandum. Restat igitur ut ignis purgatorii qui miro modo grauis est licet non sit perpetuus quod minus actum est quod minus mundum est exurat examinet et expurgat(-et) ueluti ignis aurum. Nullus enim nisi fuerit ut aurum probatissimum reponetur in domini thesauris. Hinc est quod uniuersitati uestre caritatis affectuosa precum instancia supplicamus quatinus anime dilectarum domine Elyzabeth Abbatisse sororumque nostrarum. Ode. margate. margarete. Margate. Katherine. Marie et Ghertrudis monialium professorum predicti monasterii nostri beate marie uirginis de foresto nuper defunctarum in domino ut speramus orationum uestrarum suffragiis succurrere dignemini. Ut uestris precibus adiute a peccatorum uinculis absoluantur et liberate de locis penarum sedere cum populo dei mereantur in pulcritudine pacis in tabernaculis fiducie in requie opulenta. Que scilicet domina Elyzabeth abbatisa obiit xiiij kal. Augusti. Oda xi kal. Aug. Margareta vii kal. Aprilis. Margareta viij

Idus Aug. Margareta xii kal. Febr. Katherina iii Idus nouembris. Maria vi. kal. Januarii et Ghertrudis xiiij kal. Aprilis.

Roligerulum exhibitorum presencium fauorabiliter scilicet Iohannem leonis cum uenerit recipere uelitis nos deposcimus et benigne. ut uobis et uestris in casu simili gratam uicissitudinem rependamus. Datum anno domini .m°. cccc. lvij die xvj. mensis augusti.

Iste sunt de fraternitate nostra. Ecclesia beate marie in maiori bigrad'. que tene[n]tur nobis in tribus psalteriis et nos eisdem totidem. Ecclesia S. Laurencij iuxta Leodium (Liège) tenetur nobis in nouem missis. et nos eisdem in tribus psalteriis.

Ecclesia S. petri in Affligemo.

Eccl. S. Saluatoris in heenam.

Eccl. S. petri gandensis.

Eccl. S. Marie in laken iuxta renam.

Eccl. S. Bertini in S. Odomaro (S. Omer).

Eccl. S. Michaelis in Zibbert'.

Eccl. S. Pantalionis in Colonia.

Eccl. S. Winnochi bergensis (Bergues).

Singule ecclesie predictae tenentur nobis in tribus missis et nos eisdem in uno psalterio.

Here ends the book-hand of the Brief. The rest of the roll is occupied with the *tituli* of the houses to which it was taken. These are, of course, in very various hands, mostly small and current. They record the presentation of the roll, give the date, and usually accord the prayers asked for. I transcribe the first entry and give a list of the others, with the dates, and the modern names of the less-known places :

1. Rotulus presens presentatus fuit in ecclesia beate gudule Brux(ellensis) Sexta die mensis Septembris anno domini mill^{mo} quadringentesimo quinquagesimo octauo tempore diuinarum primarum In choro eiusdem ecclesie est (?) oremus pro Inuicem ad dominum. Io. Iakeminus.

Brussels, St. Gudule, 6 Sept. 1458.		1458
2. S. Iacobi frigidimont bruxell.	Brussels, S. Jacques du Caudenberg	6 Sept.
3. S. Marie in magnis bigrad.	O.S.B.	6 Sept.
4. S. Petri hafligimensis.	O.S.B. Affligem.	7 Sept.
5. Eccl. Wilhelmitarum Alosti ord. S. Wilhelmi		7 Sept.
6. Eccl. collegiata Haltrensis.	Haeltert.	7 Sept.
7. S. Petri iuxta Gandavum.	O.S.B. Ghent.	5 Id. Sept.
8. Eccl. coll. S. Pharahildis Gandensis		10 Sept.
9. monast. S. Bauonis iuxta Gandavum		4 Id. Sept.
10. monast. de buloka iuxta Gandavum Cisterc.	Biloka Bilock <i>Gall. Christ.</i> v. 219	11 Sept.
11. fratrum minorum in Gandauro		11 Sept.
12. fratrum heremitarum S. Augustini in Gandauro		11 Sept.
13. monast. S. Victoris iuxta Gandavum ord. S. Margarete		11 Sept.
14. fratrum S. Marie de monte Carmeli in Gandavo		12 Sept.
15. fratrum predicatorum in Gandavo		12 Sept.
16. monast. b. marie trunc ord. premonstr.	Tronchiennes.	12 Sept.
17. monast. ord. carthus. prope Gandavum		13 Sept.
18. monast. ord. S. Clare prope Gandavum		13 Sept.
19. monast. sancte Victoris in monte Rosarii ord. s ^o Victoris		13 Sept.
20. Eccl. coll. b. Marie Tenremondens.	Dendermonde.	15 Sept.
	Signed, ? Burdeghem.	
21. monast. de Zwiueke iuxta Tenremond.	Cisterc. Suiveka.	15 Sept.
22. monast. b. Marie de loco S ^u Bernardi Cisterc.		16 Sept.
	Signed, Arnoldus Cantor.	
23. eccl. b. Marie Antwerpen.		St. Lambert's day
24. monast. S. Michaelis ord. premonstr.	Dioc. Cambrai	St. Lambert's day
25. Titulus moni(a)lium S. Margarete de ualle iuxta Antuerpiam ord. S. Victoris		20 Sept.

26. monast. Cartus. prope antuerp.		Vigil of St. Matthew
27. b. gumhari lirensis (Lierre)	Dioc. Cambrai	St. Matthew
28. mon. b. marie de Nazareth. Cisterc.		22 Sept.
29. mon. Regularium prope herenthals in brabantia (Herenthals)		Sabbato 4 ^{or} temporum post exalt. s. crucis
30. mon. monialium inclusarum ord. premonstr. in herenthals		Sabb. 4 ^{or} temporum
31. mon. b. marie tongherlens. ord. premonstr. (Tongerloo)		24 Sept.
32. mon. Auerbodiens. (Everbeur)		24 Sept.
33. eccl. coll. S. Sulpicii diestens. Signed, thesaurarius. (Diest)	Dioc. Liège	26 Sept.
34. eccl. coll. S. Ioh. Bapt. opidi dyestens. Signed		pro festo Cosme ac Damiani
35. mon. vallis S. Bernardi prope dyest		27 Sept.
36. mon. frat. carthus. prope diest		profesto S. Michaelis
37. in sartū b. marie in ordine b. bernardi (? die) sinte michaelis ? aimont		? 29 Sept.
38. mon. b. marie in orientem. Cisterc.		29 Sept.
39. mon. b. v. marie in valle S. Trudonis. Cisterc. (S. Trond)		29 Sept.
40. mon. b. Sulpitii in lewis ord. vallis scolalium (Leau)		29 Sept.
41. Coll. b. leonardi opidi lewen.		29 Sept.
42. eccl. b. marie in vallis virginis prope lintris. Cisterc. (Maeghden dael)		30 Sept.
43. eccl. coll. b. Ursmari Thenens. Signed (Tirlemont)		30 Sept.
44. mon. frat. minorum opidi Thenens.	Dioc. Liège	30 Sept.
45. Convent Then. ord. Carmel.		30 Sept.
46. mon. b. marie ord. S. Victoris in Thenis		30 Sept.
47. mon. vall. scēbachi in Thenis ord. S. August.		30 Sept.
48. mon. b. marie helech'mon ord. premonstr. (Helichem Hellenchines <i>Gall. Chr.</i> v. 104)		1 Oct.
49. maior eccl. in S. Trudone. O. S. B. (S. Trond)		altera die Remigii
50. eccl. coll. b. marie opidi S. Trudonis		2 Oct.
51. Conv. minorum opidi S. Trudonis		2 Oct.
52. monialium S. Katherine in mijle'. O. S. B. (Munster Milen <i>Gall. Chr.</i> iii. 998)		2 Oct.
53. monial. de herkenrode Cist. ord. S. Bernardi		2, 3 Oct.
54. conv. hassellens. ord. herem. S. Aug. (Hasselt)		S. Francis
55. eccl. Coll. SS. foyllani et quintini opidi de hasselc Signed		4 Oct.
56. eccl. S. amoris bilisiensis (Munster Bilsen)		5 Oct.
57. eccl. Cathedralis S. seruacii traiectens. (Maastricht)		6 Oct.
58. eccl. S. Marie traiectens.		6 Oct.
59. ad albas dominas monialis ord. s. Victoris parisiensis in traiecto		6 Oct.
60. predicatorum conv. traiectensis		7 Oct.
61. monast. de viuenguist. Cisterc. (Vetus Vinetum, Virignies <i>Gall. Chr.</i> iii. 1040)		fer. 4 post Dionys.
Records their own obits (nuns)		
62. eccl. cathedr. S. lamberti leodiens. Signed (Liège)		12 Oct.
63. eccl. Coll. S. petri leodiens.	"	12 Oct.
64. eccl. Coll. S. Crucis leodiens.	"	12 Oct.
65. eccl. Coll. S. Martini leodiens.	"	13 Oct.
66. eccl. Coll. S. Pauli leodiens.	"	13 Oct.
67. eccl. Coll. S. Ioh. Ewang. leodiens.		13 Oct.
68. monast. S. Iacobi leodiens. O. S. B.		13 Oct.
69. eccl. coll. S. dionysii leodiens.		13 Oct.
70. eccl. S. Bartholomei leodiens.		14 Oct.
71. eccl. b. Marie vallis scolarium leodiens.		14 Oct.
72. Mon. S. Laurencii prope et extra muros leodiens.		3rd Sun. in Oct.
Records their own obits.		
73. mon. S. Egidii publici montis extra leodium ord. S. Aug. (<i>Gall. Chr.</i> iii. 1008)		17 Oct.

74. mon. vallis benedictae prope leodium. Cisterc.		Vigil of S. Luke
75. Convent. leodiensis ordinis . . . Carmeli		Vig. S. Luke
76. eccl. bellireditus siue xii apostolorum in leodio (Beaurepart <i>G. C.</i> iii. 1042)		Vig. S. Luke
77. mon. Robertimontis		Vig. S. Luke
78. mon. Carthus. domus omn. Apostolorum prope leodium		S. Luke
79. fratr. predicat. Leodiensis.		S. Luke
80. fratr. minores Leod.		S. Luke
81. Conuent. bonorum puerorum in ciuit. Leod. ord. reg. S. Aug.		
82. eccl. coll. b. marie opidi Tongrens. (Tongres)		in festo 11,000 virginum
83. eccl. b. Odulphi lossens. (Looz)		S. Severinus
84. monast. fliederbacense (Vlierbec. <i>G. C.</i> v. 49)		Simon and Jude
85. mon. Insule ducis iuxta gempe ord. premonstr.		Simon and Jude
86. eccl. b. marie percho dominarum. Cist.		29 Oct.
87. mon. b. marie Jettens, alias de dyelegem ord. premonst. (Dilighem)		
	Dioc. Cambrai	9 Nov.
88. mon. grymbergen. ord. premonstr. (Grimberg <i>G. C.</i> v. 93)	" "	10 Nov.
89. mon. vallis lylorum ord. premonstr.		10 Nov.
90. eccl. S. Rumoldi machliniens. Signed (Malines)		10 Nov.
91. eccl. b. marie de loco S. Marie in Musene. Cist.		10 Nov.
92. eccl. b. marie In hauswica ord. vallis scolarium		S. Martin
	Signed	
93. eccl. ord. b. Aug. in Mechlinia		S. Martin
94. Convent. ord. Carmeli in Mechlinia		S. Martin
95. Conv. fratr. min. de obseruancia in Mechelinia		S. Martin
96. Conv. ord. S. Victoris in Machlinia b. marie		S. Martin
97. mon. de bethania iuxta Mechliniam. canonicarum reg. ord. S. Aug.		S. Martin
98. mon. vallis rosarum iuxta Walem. Cist. (Rosendael <i>G. C.</i> v. 68)		altera die post f. S. Martini
99. eccl. b. Gertrudis de Bergis supra zomam (Bergen op Zoom)	Dioc. Liège	15 Nov.
	Signed	
100. eccl. Coll. b. Marie opidi de Breda. Signed (Breda)		22 Nov.
101. Eccl. Coll. b. Gertrudis opidi montis S. Gertrudis (Gertruidenberg)		
	Dioc. Liège	24 Nov.
102. mon. fr. Carthus. apud montem S. ghertrud		S. Chrysogonus
103. apud capitulum b. Katherine huesdens. Traiectens. (Heusden)		S. Linus
104. Mon. ad coronam b. Marie in opido hoesden. Traiect.		S. Linus
105. Mon. beynens. prope huesd. ord. premonstr.		S. Linus
106. Mon. b. marie supra donka. Cist. (Bois le Duc, Hertogenbosch)	Dioc. Liège	fer. 2 post S. Kath.
107. eccl. Coll. et curata S. Joh. Evang. in opido de Buscoducis	" "	28 Nov.
	Signed, Gerardus Lamberti.	
108. fr. predic. in buscoducis		29 Nov.
109. mon. S. Clare in buscoducis		29 Nov.
110. fr. min. in buscoducis		29 Nov.
111. Conv. de porta celi prope et extra muros opidi de Buscoducis. ord. S. Wilhelmi		1 Dec.
	Records obits.	
112. Eccl. Coll. et paroch. S. Martini in Zautboemill. Traiect. (Zaltbommel)		2 Dec.
	Signed	
113. mon. monialium in Zautboemel		3 Dec.
114. mon. Canonicorum reg. prope Zautboemel		3 Dec.
115. mon. Insule b. marie parcium Gelis ord. premonstr. Traiect.		S. Barbara
116. eccl. Coll. b. Barbare in Culenborch. Signed (Culemborg)		5 Dec.
117. monast. nomine Mores domine nostre in Yselst'. Cist. (Isselstein)		circa Concept. Marie
	Records obits.	

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118. eccl. Coll. S. Nycolay in Yselsteyn	6 Dec.
119. eccl. Maior Traiectens. Signed. Records obits (Utrecht)	profesto Concept.
120. eccl. S. Salvatoris Traiect. „ „ „	Concept.
121. Eccl. b. marie Traiect. „ „ „	Concept.
122. Eccl. S. petri Traiect. „	9 Dec.
123. Eccl. S. Iohannis Traiect. Signed. Records obits	2 Sun. in Adv.
124. S. Pauli Traiect. O. S. B. Records obits	2 Sun. in Adv.
125. mon. S. Seruacii iuxta muros ciuit. Traiect. Cist. (nuns)	2 Sun. in Adv.
Records obits.	
126. in domo theutonicorum (?) S. marie Iherosolimitane in Traiecto	Monday (Populus meus)
Records obits.	
127. in domo S. Katherine traiect. ord. fr. S. Joh. Iherosolimitani	Monday
Records obits	
128. frat. min. in Traiecto. Records obits	Tuesday
129. frat. predic. in Traiecto. „ „	Tuesday
130. mon. S. Marie Magd. ord. S. Victoris in Traiecto in clauastro albarum dominarum	Tuesday
Records obits.	
131. eccl. S. Stephani oudwica prope traiectum. O. S. B.	19 kal. Jan.
Records obits.	
132. mon. S. Marie et S. Laurencii prope Traiectum. O. S. B.	19 kal. Jan.
133. mon. S. Marie et S. Laurencii in Oestbroch prope Traiectum. O. S. B.	19 kal. Jan.
134. mon. vallis b. Marie prope Traiectum extra muros. Cist.	18 kal. Jan.
135. vallis noue lucis apud Traiectum inferius. Carthus. Records obits	16 Dec.
136. eccl. Coll. S. Joh. Bapt. Wijck prope Duersteden. Signed (Wijk bij Duurstede)	feria 2 post S. Luciam
	feria 2 post 3 Dom. in Adv.
137. mon. S. Marie Magd. In Wijck prope duersteden ord. pred.	S. Stephen
138. eccl. Coll. b. Marie in Clivis (Cleve)	S. Stephen
139. fr. min. in Clivis	S. John
140. mon. brechurym prope cliuis	
141. mon. b. Marie in valle Comitis gelrensis quod uolgariter dici-	
tur Nouum claustrum ord. Cisterc. Many obits	Dioc. Cologne
142. Eccl. S. Victoris Xanctens. Signed. Records obits (Xanten) „ „	Innocents
143. In Haghenbusch	30 Dec.
144. In boerstenberch	31 Dec.
	31 Dec.
	1459
145. In domo Insule Regine celi prope Wesaliam ord. Carth. (Wesel)	1 Jan.
146. monial. ord. premonstr. extra muros Wesaliens.	1 Jan.
147. frat. predic. Ciuit. Wezaliens. Obits	1 Jan.
148. in domo S. Iohannis eiusdem ord. in opido Wesaliens.	2 Jan.
149. Conv. frat. herem. S. Aug. in opido Wesaliens. inferiori	2 Jan.
150. mon. Campense ord. Cist. Obits (Kempen)	Octave of S. John
151. mon. frat. ord. Carmeli. Obits	Octave of Innocents
152. mon. Martini (?) prope nussiam ord. premonstr.	Oct. of Innocents
153. mon. S. Quintini opidi Nussiens. Signed (Neuss)	profesto Epiph.
154. mon. Regularium extra Nussyam. Obits	crast. Epiph.
155. frat. min. in Nusya	crast. Epiph.
156. In mon. nouo operis iuxta G(l)adbach. O. S. B. (Gladbach)	2 ^a die post Epiph.
157. mon. Gladbach. O. S. B. Obit	fer. 2 post Epiph.
158. mon. Knechtsteden ord. premonstr. Obits	fer. 5 post Epiph.
159. mon. S. Nicolay. O. S. B.	fer. 5 post Epiph.
160. mon. S. marie in ? Konyxberch. O. S. B. (Bad hand)	fer. 6 Oct. Epiph.

161. mon. sancte martires. Cisterc.	Dioc. Cologne	Oct. of Epiph.
162. mon. ad piscinam ord. S. Aug. extra muros Colon.		
163. Eccl. Coloniens. Obit		14 Jan.
164. mon. S. Martini Colon. O. S. B.		St. Maur
165. fr. predic. Colon.		
166. Mon. SS. Machabeorum Colon.		St. Maur
167. eccl. S. Gereonis Colon.		profesto S. anthonii
168. eccl. Coll. b. Marie ad gradus Colon.		St. anthony
169. fr. Carmeli Colon.		St. anthony
170. eccl. Coll. SS. Apost. Colon.		crastino Anthonii
171. No name. 'fuyt aput nos in crastino anthonii.'		
172. eccl. S. Marie Capitolio Colon.		crast. anthon.
173. mon. b. marie ad speculum que uolgariter dicitur Seyna. Colon.		prof. Fabiani, etc.
174. eccl. undecim milium virginum Colon.		Fabian and Sebastian
175. eccl. S. Andree Colon. Obit		Fabian and Seb.
176. eccl. S. Cuniberti Colon. Obit		Agnes
177. conv. fr. S. Joh. Jherusalem Colon.		Septuagesima
178. eccl. S. Cecilie		Emerenciana
179. eccl. S. Marie Magd. albarum dominarum ord. S. Aug. Colon.		Emerenciana
180. eccl. S. Georgii Colon.		Emerenciana and Macharius
181. conv. fr. herem. ord. S. Aug. Colon.		Emerenciana and Macharius
182. mon. b. marie ad ortum		crast. Emerenciane
183. fr. min. Colon.		profesto Conv. Pauli
184. aput clarissas Colon.		" "
185. mon. Tuiciense. O. S. B. (Deutz)		fer. 2 post Conv. Pauli
186. eccl. S. Seuerini Colon. Signed		Monday, 30 Jan.
187. in domo S. barbare Carthus. Colon.		
188. mon. montis S. Walburge. Cisterc.	Colon. dioc.	31 Jan., 1458
189. mon. prati S. Marie. Cisterc.		1 Feb.
190. mon. Fons S. Marie. Cisterc. Obit (nun) (G. C. iii. 798)		4 non. Feb.
191. in claustro S. Anthonii Colon.		Purification
192. fr. S. Crucis in Colon.		"
193. mon. S. Maximini in Colon. ord. S. Aug.		Blasius
194. mon. in deytkirchen prope muros bonnenses. O. S. B. (Bonn)		Agatha
195. fr. min. in bunna		Dorothy
196. Regularissarum in Bunna		Dorothy
197. eccl. S. Cassii in Bonna. Obits		
198. mon. S. Maximini (?). O. S. B. 20 claezzzen von dorid		Dorothy
199. mon. in vijlka. O. S. B. (Vilich)		Ash Wed.
200. mon. S. Michaelis in monte Siberch. O. S. B.		
201. In Cuyssendorpp mon. virgnum inclusarum. Cisterc.		5 Id. Feb.
202. in heysterbach (Heisterbach)		Sotheris et Scolastice
203. in marienfarst ord. S. Salvatoris alias S. brigitte (cf. G. C. iii. 706)		Scolastice
204. in monte S. Appollinaris. O. S. B.		Dom. Inuocauit
205. fr. min. in andernaco (Andernach)	Treves	fer. 2 post Inuocauit
206. in lacu O. S. B. claustr. Marie iuxta renum. Obits (Laach)	"	fer. 3 " "
207. conv. fontis b. marie in hoben (Hoven G. C. iii. 797)		fer. 5 " "
208. in tulpeto in eccl. S. petri (Zülpich)	Colon. dioc.	fer. 5 " "
209. in conv. in fuscenich (Cisterc. nuns) (Fussenich)		fer. 6 post Inuocauit
210. fr. Carmeli domus Dudoñ		fer. 6 " "
211. conv. fr. ord. herem. b. Wilhelmi domus de paradiso prope duren (Duren)	Dioc. Colon.	fer. 6 " "

212. eccl. S. Georgii in conv. nostro, Cisterc.	Dioc. Colon.	crast. Iuliane
213. Mon. S. Cornelii Indensis. O. S. B. (Cornelimünster)		in decimo die in quadrages.
214. fr. Carmeli domus Aquensis (Aix)		fer. 6 post Reminiscere
215. fr. predic. domus Aquens.		Dominica Oculi
216. mon. b. Marie urbis Aquens.		" "
217. fr. min. domus Aquens.		3 Sun. in Lent
218. conv. albarum dominarum in ciuit. Aquens.		" "
219. conv. S. Joh. Bapt. Porcetens. ord. S. Bernardi. Obit	Dioc. Colon.	penult. Feb.
220. apud augustes in aquis ord. herem. S. Aug.		ult. Feb.
221. conv. fr. cruciferorum urbis Aquens.		ult. Feb.
222. conv. in Singhe ord. S. Aug.	Dioc. Liège	1 Mar.
223. conv. de valle dei. Cisterc.	" "	1 Mar.
224. eccl. coll. S. Hadelini visben.	" "	2 Mar.
225. conv. traiectionum ord. S. Aug. (Maastricht)	" "	7 Mar.
226. conv. traiectionum ord. fr. min.	" "	7 Mar.
227. eccl. b. Marie de Iuncis? ord. theutonicorum? in Traiecto superiori. Obit		7 Mar.
228. fr. cruciferorum oppidi traiectionum super mosam		Thomas Aquinas
229. Conv. de hocht ord. S. Bernardi		fer. 5 post Letare Iherusalem
230. conv. de Rodekem ord. premonstr.	" "	" "
231. conv. de Koken? Obit	" "	" "
232. fr. min. de obseruancia extra et prope traiectionum super mosam		Sabbato dominice passionis
233. Conv. de fley		13 Mar.
234. Conv. Pacis dei prope hayensis. Cisterc. (Huy)		13 Mar.
235. mon. vallis nostre domine prope huya. Cisterc.		14 Mar.
236. eccl. coll. b. marie huyens. Signed Liège		15 Mar.
237. noui monast. prope hayum ord. S. Aug.		15 Mar.
238. mon. S. Victoris prope hoyum ord. Clun.		16 Mar.
239. mon. S. Quirini prope hoyum ord. S. Marie Magd.		16 Mar.
240. fr. S. Crucis hoyens. Obit		17 Mar.
241. fr. min. hoiens.		17 Mar.
242. Conv. sollaris minorum hoiens. (Solières)		18 Mar.
243. eccl. coll. b. Begge Andanens. (Andenne)		18 Mar.
244. eccl. coll. b. marie sclad'		19 Mar.
245. mon. de vinario b. marie iuxta marchiam supra mosam. Cisterc. (Marche les Dames)		19 Mar.
246. mon. vallis S. Georgii iuxta namugum supra sampbriam. Cisterc.		4 kal. Ap.
247. eccl. coll. b. Marie Namurcens. Signed (Namur)		20 Mar.
248. eccl. coll. S. Albani Namurcens. Signed		20 Mar.
249. fr. ord. S. Crucis Namurcens.		20 Mar.
250. mon. monialium inclusarum in argenton prope Gemblacum. Cisterc. (Argenton)		21 Mar.
251. mon. S. Petri Gemblacens. O. S. B. (Gemblaux)		21 Mar.
252. mon. b. Marie de Villari in brabancia. Cisterc. (Villers)		22 Mar.
253. Dec. et. capit. S. ? Georgii taē (= Cambrai) dioc. Signed		? 2 Ap.
254. Mon. S. Dyonisii in brogroya. O. S. B. (S. Denis du Mont or de Broqueroye)	Dioc. Cambrai	3 Ap.
255. eccl. b. Waldetrudis montensis. Signed (Mons)	" "	3 Ap.
256. eccl. b. marie de montibus in hanonia ord. Vallis scolarium sub regula S. Aug.		3 Ap.
257. mon. b. marie de spinoso loco prope montes in hanonia. Cisterc. (Espinlieu)		S. Ambrose
258. mon. S. gisleni in Cella. O. S. B. (S. Ghislain)		4 Ap.
259. eccl. b. Landelini de crispinio in hanonia. O. S. B. (Crepin)		5 Ap.
260. eccl. Coll. b. Marie ad aulam. Signed		6 Ap.
261. mon. S. Joh. bapt. et Joh. Evang. Ord. S. aug. opidi Valen. (Valenciennes)		6 Ap.

262. eccl. b. marie sororum de bello monte ord. S. dominici in Valenchenis		6 Ap.
263. fr. predic. Valen.		9 Ap. (<i>sic</i>)
264. eccl. b. marie Viconien. ord. premonstr. (Vicogne)		7 Ap. (<i>sic</i>)
265. eccl. S. Amandi in pabula. O. S. B. (St. Amand)		10 Ap.
266. dec. et cap. Torn. Signed	Tournai	11 Ap.
267. mon. b. Martini	"	11 Ap.
268. eccl. S. Nicolai de Pratis iuxta Tornacum ord. S. aug. Signed		12 Ap.
269. in domo montis S. Andree iuxta Tornacum. Carthus.		12 Ap.
270. fr. min. Tornac.		12 Ap.
271. fr. S. Crucis Tornac.		13 Ap.
272. conv. b. marie de Salceto iuxta Tornac.		13 Ap.
273. eccl. b. Marie de pratis iuxta Torn. sub reg. S. Aug. ord. S. Victoris		14 Ap.
274. eccl. b. Kalixti Chisoniensis ord. S. Aug. (Cysoing)		14 Ap.
275. dec. et cap. eccl. b. petri Insulens. Signed (Lille)		14 Ap.
276. eccl. S. Iacobi. fr. predic. Insul.		15 Ap.
277. fr. min. Insull.		15 Ap.
278. eccl. b. Marie de mārletta iuxta Insulis. Cisterc.		16 Ap.
279. eccl. b. Marie de laude. Cisterc.		16 Ap.
280. eccl. coll. S. Piatu siclinens. (Seclin)		17 Ap.
281. eccl. b. Christofori ord. S. Aug. Signed		17 Ap.
282. Dec. et cap. eccl. Coll. b. Marie Curtracens. Signed (Courtrai)		19 Ap.
283. eccl. b. Marie de gronighes iuxta cureeacum. Cisterc.		19 Ap.
284. Dec. et cap. S. Salvatoris harlebecens. Signed (Harlebeke)		19 Ap.
285. Curatis de Eyne. Signed (Eyne)		22 Ap.
286. mon. vallis Virginum iuxta Aldenardum. (Oudenarde)	Cambrai	22 Ap.
287. mon. S. Salvatoris eramensis	"	22 Ap.
288. mon. b. M. de doerrzele	Tournai	24 Ap.
289. mon. b. M. de bodelo. Cisterc.		25 Ap.
290. mon. b. M. de haghe. Cisterc.	Traiect.	26 Ap.
291. eccl. b. M. Ardenburgens. Signed	Tournai	28 Ap.
292. eccl. b. M. de slusa supra mare. " (Sluis)	"	29 Ap.
293. eccl. S. Ioh. in slusa supra mare. "	"	29 Ap.
294. mon. b. M. dulcis vallis ord. S. Aug. (Soetendaël G. C. v. 263)		30 Ap.
295. eccl. coll. S. Donatiani Brugens. Signed (Bruges)		2 May
296. eccl. coll. b. M. Brugens.		2 May
297. eccl. canon. regul. b. Barthol. de eechout in brugis ord. S. Aug.	profesto S. Joh. Port. lat.	
298. fr. predic. Brug.	Vig. S. Ioh.	
299. fr. min. Brug.	" "	
300. fr. herem. S. Aug. Brug.	Ioh. port. Lat.	
301. eccl. S. Clare Brug.	Ioh. port. Lat.	
302. fr. Carthus. prope Brugis in flandria domus vallis gratie		7 May
303. Mon. S. Trudonis iuxta Brug. Ord. S. Aug.		7 May
304. eccl. b. M. de noua Iherusalem iuxta Brugis. Cisterc.		17 Sept!
305. Tytulus sor. . . sororum hoerdinne (?). ? Item fr. predic. de valle angelorum iuxta brugis . . . ghescreue den. Viisten. dach. in. meyen		8 May
306. eccl. b. M. mon. capelle thosan. Cisterc. (Doest G. C. v. 260)		7 Id. May
307. eccl. S. Andree iuxta Brug. O. S. B.		10 May
308. monial. S. Anne prope Brug. Carthus.	Oct. of Ascension	
309. eccl. de ghistella (Ghistelles)	fer. 6 post Oct. Ascens.	
310. eccl. iuxta ghistella. O. S. B.	Oct. post Ascens.	
311. mon. b. M. de Dunis. Cisterc. Signed	Dioc. Morinens.	13 May

312. dec. et cap. eccl. coll. b. Walburge furnens. Signed (Furnes) Dioc. Morinens.	13 May
313. eccl. S. Nicholay Furnens. Obits	13 May
314. eccl. S. Trin. iuxta hond ^m . Signed (Hondschoote ?)	15 May
315. mon. S. Winnoci Bergens. O. S. B. Signed (Bergues)	16 May
316. fr. predic. Bergens.	fer. 4 post Pentec.
317. eccl. b. M. et S. Elyzabeth Bergens. ord. S. Victoris	
318. eccl. b. M. de rauensberghe. Cisterc.	17 May
319. eccl. b. M. iuxta bronbourgh. O. S. B. Signed (Bourbourg)	17 May
320. mon. b. M. Watinnens. ord. S. Aug. (Watten)	18 May
321. eccl. coll. S. Audomari in Audomaro. Signed (S. Omer)	18 May
322. eccl. S. Bertini in Audom. O. S. B.	nocte S. Trinitatis
323. fr. min. iuxta S. Audom. Signed	21 May
324. fr. Carthus. iuxta S. Audom. „	„
325. fr. predic. S. Audom.	„
326. mon. sororum S. Clare iuxta S. Audom.	„
327. eccl. b. M. de S. Columba in blendeka. Cisterc. Signed	23 May
328. mon. b. M. de claromarisco iuxta S. Audom. (Clairmarais)	24 May
329. mon. b. M. de Wastina iuxta Casseletum	25 May
330. eccl. S. Petri Casletens. Signed (Cassel)	Sat. 26 May
331. eccl. b. M. Casletens.	26 May
332. mon. noue plantationis b. M. de ponte rohardi ord. S. Victoris. Signed (Roisebrecht)	26 May

These are all the entries on the front of the roll. We resume with the back: the writing here begins at some distance from the top.

333. mon. b. Petri et Vedasti in (Eversham) ord. S. Aug. Dioc. Morinensis	27 May
Signed (G. C. v. 354)	
334. mon. S. Petri de loo	27 May
335. mon. S. Martini ypres. ord. S. Aug. Signed (Ypres)	28 May
336. fr. predic. ypres. (? audomarens.) dyoc.	29 May
337. fr. min. ypres. morinens. dyoc.	29 May
338. fr. Carmeli ypres.	29 May
339. fr. herem. S. Aug. ypres.	29 May
340. mon. sororum s. clare iuxta ypris	29 May
341. fr. ord. S. Aug. b. Marie formosolensis (Wormezel)	30 May
342. mon. b. M. de busco iuxta ipram. O. S. B.	30 May
343. mon. b. M. de zinnebeka iuxta ypram (Zonnebeke)	31 May
344. mon. b. M. et s. petri de meerchem. O. S. B. (Merckem)	31 May
345. mon. dominarum vallis celi alias Werkenis in flandria. Cisterc. Dioc. Tournai (? G. C. v. 298)	
346. mon. b. M. in nouo bosco iuxta Gandavum	4 Id. Jun.
347. eccl. b. M. de cussenbeken ord. premonstr. „ Cambrai	S. Barnabas
348. eccl. b. M. in rosis prope alostum. Cisterc. (Alost) „ „	„
349. mon. SS. martirum tuorum pariterque pontificum Cornelii et cypriani apud Ninovem ord. premonstr. (Ninove G. C. v. 111) „ „	Id. Jun.
350. mon. de Belloprato iuxta Geraldimontem. Cisterc. (Graumont) „ „	12 (?) Jun.
351. mon. S. Adriani in Geraldimonte. O. S. B. Signed	Id. Jun.
352. canon. reg. ord. S. Aug. in Helzeghem „ Tournai	13 Jun.
353. eccl. coll. S. Hermetis Rodinaceñ. Signed (Renay) „ Cambr.	16 Jun.
354. mon. Carmeli in bruxella „ „	23 Jun.
355. fr. min. opidi bruxell.	23 Jun.
356. mon. b. M. Rose plantate in Jherico in bruxella. ord. S. Aug.	23 Jun.
357. eccl. coll. b. Petri andlecten. (Anderlecht)	25 Jun.
358. mon. S. Clare in bruxella	27 Jun.

359. mon. S. Elyzabeth in monte syon in bruxella	27 June
360. mon. b. M. de Camera iuxta bruxellam. Cisterc.	28 June
361. mon. vallis ducisse	28 June
362. mon. S. Pauli in zoma ord. S. Aug.	"
363. mon. brevis montis. O. S. B.	30 June
364. Coll. S. Petri louaniens. (Louvain)	Dioc. Liège 1 July
365. eccl. S. Gertrudis louaniens. ord. S. Aug.	2 July
366. eccl. b. M. ord. predic. in louanio	"
367. eccl. b. M. ord. S. Victoris in louanio	3 July
368. fr. augustinorum in louanio	"
369. fr. min. in louanio	"
370. eccl. b. M. et S. Joh. de pescho juxta louanium ord. premonstr.	"
371. mon. b. M. vallis ducis. Cisterc. (Hertogendael)	4 July
372. mon. b. M. vallis floride. Cisterc.	"
373. priorat. S. M. de Wane'a (?)	5 July
374. eccl. b. M. de Aq'ria. Cisterc. (Eauvières G. C. iii. 603)	"
375. eccl. S. Pauli Niuellens. (Nivelle)	6 July
376. Canonissarum eccl. b. Gertrudis Nyuellens.	"
377. fr. min. oppidi niuellens.	"
378. mon. fr. herem. S. Guillelmi iuxta muros opidi niuellens.	"
379. mon. de busco domini ysaac iuxta nyuellam ord. S. Aug.	7 July
380. mon. b. M. de nyzella. Cisterc.	"
381. mon. de Walteri brania. Cisterc. (Braine)	"
382. mon. b. M. in septem fontibus ord. S. Aug.	8 July
383. mon. b. M. Viridis vallis in Zoma ord. S. Aug.	8 July

The general course of the wanderings of the Roligerulus was as follows: Starting from Brussels in Sept., 1458, he went first westward to Alost and Ghent, E. to Dendermonde, NE. to Antwerp, SE. by Lierre, Herenthals, Diest, St. Trond, N. to Hasselt, SE. to Maastricht, S. to Liège, NW. to Tongres, Looz, W. to Mechlin, N. to Bergen op Zoom, Breda, E. to Bois-le-Duc, N. to Utrecht (his northernmost point). Thence, at the end of 1458, SE. to Cleves, Xanten, Wesel, S. to Gladbach, SE. to Cologne. Then, following the Rhine, South to Bonn, Heisterbach, Andernach, which is the most southerly and easterly point reached. He then leaves the river and returns NW. to Laach, Zulpich, Düren, Aachen. Then W. to Maastricht again, and thence S. to Huy and SW. to Namur, W. to Mons and St. Amand. Thence he turns N. to Tournai: westward to Lille, NE. to Courtrai, E. to Oudenarde, N. to Sluis, SW. to Bruges and along the coast to Furnes and Bergues. Thence inland S. to St. Omer. Thence back eastward to Cassel and Ypres and home to Brussels. Then E. to Louvain and SW. to Nivelles, returning by Braine early in July of 1459.

115 (Crawford 132). NOVUM TESTAMENTUM.

Vellum, 348 × 240 mm., ff. 100, double columns of 46 lines. Cent. xiv, in good Gothic Italian hand: wide margins.

Binding of cent. xix, rather rubbed, lettered on back, Manusc. Evangeliu(m), and at the bottom of the back in Italic, Caissotti.

On each cover is a small stamp (octagonal, with two long sides) bearing a monogram of H. C., the cross of an order, and the motto *Honneur et Patrie*.

Purchased at Sotheby's 14 April, 1899, lot 678.

Collation. 1¹²-6¹² (+1) 7¹² 8¹² 9⁴ (wants 4).

Contents :

Evangelia.

Inc. prefacio in Matheo

Mattheus ex iudea.

Mark, 13^b. Luke, 22. John, 36^b. The usual prologues.

Pauline Epistles :

Romans. No prologue.

1 Cor. Epistola prima ad Cor. multas causas
diversasque complectitur . . . tamen
paruulas acciones. Corinthii sunt acaici.

2 Cor. In secunda ad cor. epistola quasi in parte
superiori . . . pecuniaria queque sectantes.
Post actam penitentiam, etc.

Gal. Gal. sunt greci

Eph. Eph. sunt asiani

Phil. Phil. sunt macedones

Col. Col. et hii

1 Th. Thess. sunt Macedones

2 Th. Ad Thess. secundam

1 Tim. Tim. instruit

2 Tim. Item timotheo

Tit. Titum commonefacit

Philem. Philemoni familiares

Heb. In primis dicendum

Acts

Lucas natione syrus

Cath. Epp. :

Non ita ordo

Iacobus et petrus

Iacobus apostolus sanctum instruit

1 Pet. Discipulos saluatoris

In III the reading 'degluciens mortem'

2 Pet. Symon petrus per fidem

1 Ioh. Racionem uerbi

2 Ioh. Usque adeo ad sanctam

3 Ioh. Gaium pietatis causa

Iude. Iudas frater Iacobi fratris

Apoc.

Iohannes apostolus

In the Gospels, various readings are sparsely noted in the margin by the original scribe. Each book has a handsome initial in gold and colour.

116 (Crawford 133). PSALTER OF ST. MAXIMIN.

Vellum, 420 × 325 mm., ff. 113, double columns of 29–30 lines. Cent. ix–x (x–xi, Kraus), in a fine, clear, Carolingian minuscule, almost upright : lines ruled with dry point.

Binding of cent. xix, early?, brown calf with blind tooling and gold lines.

In the cover is the ticket of the Museum Bollandianum Bruxellis.

The MS. was purchased by Lord Crawford from the Bollandists of Brussels at a fairly recent date.

Collation. 1^s (wants 1) 2^s–7^s (1 and 8 replaced in cent. xii?) 8^s–11^s (wants 6) 12^s–14^s (wants 1) 15^s or 6 (4 or 2 leaves lost in the middle).

At top of f. 1 is a late press-mark, N. 91.

In the lower margin an inscription of cent. xvii? erased :

Ex libris Imperialis Monasterii S. Maximini.

A leaf of tables may be missing before f. 1.

The present f. 1 headed in red uncials:

Ciclus Lunaris decem et novem annorum per xii KL.

This table occupies more than half the page. Below it is a paragraph in minuscule (10 lines):

Primo decenno-uenalis anno in quo nullę sunt epactę sic invenies lunam per kalendas quasque. . . . Item nono decimo anno quia luna embolismi iii nonas marcias prima est fit in kalendas mai uicesima octaua cum uicesima nona per argumentum computabatur.

ff. 1^b–7^a are occupied by the kalendar.

Each month has a heading in red uncials of this form :

Signum Capri mens. Ian. habet dies xxxi. Lunam xxx.

And in the lower margin, also in red uncials :

Nox horarum xvi. Dies horarum viii.

In *July, Aug.* these have been erased.

The kalendar is in black and red, and in a smaller hand than the rest of the book. There is no grading of feasts. Greater feasts are in red.

Copious entries of Obits, &c., have been made in the eleventh and twelfth centuries : several hands appear, but one has done the bulk of the work. There are hardly any entries later than the twelfth century, except on f. 4^b (July), where a hand of cent. xvi has written, very badly, a long memorandum :

Nota ad rei memoriam.

Iuramentum Rev. Dom. nostri Abbatis S. Maximini Summo Pontifici coram suffraganeo Abbatis Notariis et testibus A.D. 1582 15 Julij In arca siue sacristia Abbatis ante benedictionem suam et summum sacrum prestitum ac Romam deinde missum.

Ego Rheinerus Beißer Abbas, etc.

The oath fills the whole of the lower margin. At the end is scribbled :

Orate pro F. B. E (?).

The Obits, &c., in this kalendar have been printed in part by Hontheim in *Prodrromus Hist. Trevirens.*, I. p. 373, II. 996, and also by Kraus in *Fahrb. d. Vereins v. Alterthumsfreunden im Rheinlande*, lvii (1876), pp. 108 sqq., not very correctly : last by Dr. Max Keuffer in *Trierisches Archiv* (to which I have not had access).

f. 7^b is occupied by a table, unfinished, connected with the 19-year paschal cycle. The numerals in *Greek*, A to IΘ, are in red capitals across the top. In the 1st vertical column are Roman numerals in black i-xxx, followed by i-xxviii. Cols. A-H are occupied by alphabets :

Col. A has: M-T, A-V, A-V, A-L.

Col. B: A-T, A-V, A-V.

Col. F: A-V, A-V, A-T.

Col. A: I-T, A-V, A-V, A-H.

Col. E: S-V, A-T, A-V, A-R.

Col. S: R-T, A-V, A-V, A-Q.

Col. Z: F-T, A-V, A-V, A-E.

Col. H: P-V, A-T, A-V, A-O. The rest are blank.

Preliminary matter to the Psalter occupies ff. 8-15.

Psalterium. | Inquirendum est In cuius | lingua dicitur. | (Capitals, 1st and third lines red, 2nd line black, filled with green and purple.) 8

Psalterium grecum est. In latinum organum dicitur quem hebrei nabath uocant... Nam et numerum psalmodum complendo hebrei illum psalmum addunt de quo dicitur pusillus eram inter fratres meos et adolescentior in domo patris mei. Expl.

Psalterium ita est quasi magna domus (xxvi. 1277, &c.)... primus psalmus est quia ita incipit beatus uir. 9

Dicta S. Augustini quod sunt uirtutes psalmodum (red uncials) 9

Canticum psalmodum animas decorat (cxxx. 142, cxlii. 46)... omnes uirtutes multiplicat. Explicit.

Inc. Epistola Damasi (red uncials) 9^b

Damasus episcopus fratri et conpresbitero hieronimo in Christo salutem. dum multa corpora librorum... aperire uestigium. Missa v kl. Nou. Per bonifatium presbiterum hierosolymam.

Inc. res scripta Hieronimi presbyteri (red uncials) 10

Beatissimo pape damaso... legi litteras apostolati uestri... uox ista laudis cantatur in aleph quod est alleluia.

Dauid filius Iesse cum esset in regno suo (xciii. 477)... quod est amen. quod est fiat fiat hoc est semper (11^a).

The rest of the page is filled by a list of sixty-nine names in three columns in a hand of cent. xi (?):

Ogo abbas. Rütbertus, Wikerus... Adeluncus, Hildiwinus, Ambrosius.

Isti lxx monachi fuerunt hic sub abbate Ogone qui monasterium reparauit.

f. 11^b is occupied by three columns of writing of cent. xii :

(a) Hos fecit uersus uen. beda presbiter. De regno Christi sed et orci carcere tristi.
Inter florigeras fecundi cespitis herbas (xciv. 633)

Ending : Meque tuis precibus Christo committe benignis
Viue deo felix et dic uale fratribus almīs.

(b) Hymn for St. John Evangelist, written as prose :
(S)ollempnis dies aduenit qua uirgo celos peciit

In trinitatis nomine te adoramus kirie Amen.

(c) Ten hexameter lines. Interpretation of the Parable of the Good Samaritan :

Hinc miser exiuit qui plurima dampna subiuit
Abstulit omne bonum sibi pars aduersa latronum.

Quos recreas ihesu tam sacri corporis esu
A uiciis munda sacrati sanguinis unda.

The original hand resumed :

Inc. Expositio Alleluia apud Caldeos

12

Alleluia est laus tibi soli. Allelui est laus tibi exercituum. Allelu est trinitati. Allel est laus tibi
fortis. Alle est laus lucis. All est laus pia. Al est laus. A est labarum.

Item ad (apud) Hebreos.

Al est laus tibi benedictus. Le est laus tibi aeternae. Lu est tibi laus lux lucis. Ia est laus tibi
inluminatio lucis. Qui nec tempore finiris nec adre noctis nubilo tegetis rex aeternae gloriae.

Inc. Prefatio glorie apud Caldeos.

Gloria est terra laudat. Glori est terra magnificat. Glor est terra miratur. Glo est terra tremuit in
laude. Gl est terra tibi deo exultat. G est terra.

Interpretatio psalmus ex octo per singulas litteras.

A aleph deus alleluia.

B beth filius.

F galem consolatio.

Δ delech iudicium.

The Hebrew names are attached to the Greek letters. The alphabet ends :

Υ sen uia recta.

Φ tau mansuetus Χ Ψ ω.

Inc. expositio omnium psalmorum.

I. Primus psalmus ad Christi pertinet personam ipse est perfectus qui numquam abiit in consilio
impiorum.

CL. Omnem medoliam (!) cytharę tube psalterii tympani organi et cymbalorum in laude dei spiritaliter
interpretandam esse.

Another paragraph :

Iste psalmus cottidianus christiano n(e)cesse est qui castitatis cupit propositum custodire ... quia fortitudo
mea et laudatio mea dominus et factus est mihi in salutem.

15

Inc. prefatio S. Hieronimi presbiteri

15

Psalterium rome dudum positus (xxix. 117) ... de purissimo fonte potare. Expl. prologus.

The R. margin of the leaf is cut off.

f. 15^b is occupied by title, in large coloured capitals, with initial I, the length of the page :

In Christi no/mine : / incipit / psalte/rium ab Hie/ronimo / presbitero / translatum.

Beginning of the Psalter, in coloured capitals, with large initial

16

Beatus vir ... non sedit.

Each Psalm is followed by an *oratio*. The first is: Effice nos domine tamquam fructuosissimum
lignum, etc.

The Psalter is divided into three fifties. Ps. li *Quid gloriaris*, f. 40, and ci *Domine exaudi* have large frontispieces.

Titles are throughout in red uncials: when the title consists of several lines, the alternate lines are often in black uncials, filled with colour—red, green, yellow.

ff. 48 and 55, containing parts of Pss. 68–70 and 79–82, are supplements of cent. xii, on whiter vellum, in a pointed hand, with plain red initials.

Dixit dominus, Ps. cix, and *Beati immaculati*, cxviii, have somewhat larger initials than the rest. Several of the *orationes* in the latter psalm have been wholly or partly erased.

The R. margins of ff. 79–81 have been cut away: on that of 80^a was a long note of cent. xii, of which only a few letters remain.

After f. 84 a leaf is gone, with Psalms cxxxix–cxli (Lat.).

The Psalter ends on 88^a. The last *oratio* is: Armoniae nostrae suauissimum melos.

Colophon: Expliciunt Psalmi David numero cl. Hic psalmus proprię scribitur David extra numerum cum pugnavit cum Goliath:

Pusillus eram.

Oratio added later (xii): Exauditor deus omnium deus qui superbis resistis

Incipiunt Cantica

88^b

The *orationes* are added in the margin in the hand of cent. xii which has already appeared.

Part of the margin of 89 is cut away. The margin of 91 is filled with a long note (xii) referring to the text (*Audite celi*), and beginning:

(A)ffert moyses diuersas ferculorum species, mel scilicet de petra, etc, and ending: sanguis est Christi nulla peccatorum fece turbatus.

The title to *Te Deum* is: Ymnus quem S. Ambrosius et S. Augustinus inuicem ediderunt.

It is followed by: Hymnum angeli cantent (Gloria in excelsis)

Prophetia Zacharie ad matutinum canticum

Canticum (M)arie ad uesperum

Oratio Dominica secundum Matheum

Oratio Simbolum, the clauses numbered i–xii

Canticum Symeonis ad completam

Inc. Fides Catholica S. Athanasii Episcopi, 93^b.

On 94^b, in a not much later hand, are added:

Ymnus ad nocturnas dominicis diebus. Nocte surgentes.

Ad mat. Ecce iam noctis tenuatur umbra.

Incipit. Hymn. Cantic. Ambrosii Ep. hymnus domc nocte ad nocturnam

95

Primo dierum.

H. post Euuangelium. Te decet laus.

H. in matutinis laudibus. Aeternae rerum.

H. ad primam. Iam lucis... Nunc sancte... Rector potens... Rerum deus... Lucis creator... Te lucis...

Christe qui lux... Sol angelorum.

Feria II. Somno reffectis... Splendor paternę... Inmense celi... Consors paterni... Ales diei... Telluris ingens.

Fer. III. Rerum creator... Nox et tenebre... Caeli deus.

Fer. V. Nox atra... Lux ecce... Magne deus.

Fer. VI. Tu trinitas... Aeterna celi... Plasmator.

Fer. VII. Summe deus... Aurora iam.

Sabato. O lux... Deus creator.

Added early: H. in aduent. Domini. Conditor alme, 97^b.

Inc. Hymni ad matutinum de aduentu. Vox clara. Verbum supernum

99

In Nat. Dom. Veni redemptor.

In margin, in a fine small hand:

(X)p̄e redemptor omnium... (A)gnoscat omne seculum.

PSALTER OF ST. MAXIMIN

215

Inc. hymni in pascha dom. ad mat. Te lucis auctor	99 ^b
Ad uesp. in pascha dom. (Title apparently original, but text later : a note (xiii ?), Non canitur.)	(V)ita
sanctorum decus angelorum	99 ^b
Old title obliterated : later title xii ? In pascha ad laudes ymnus. Aurora lucis	100
In margin, in small hand : A solis ortus	
And (xii-xiii) : In pascha ad noct. Rex eterne domine	
H. ad tertiam (note : Non cantatur). Hic est dies uerus dei	100
Ad cenam agni, 100 ^b .	
H. ad pentecosten. Iam Christus astra. Last verse rewritten.	
Margin, small hand : Veni creator.	
H. ad festiuitatem S. Marie Virginis. Quem terra	101
S. Ioh. Bapt. Almi (<i>corr. to</i> -us) prophetae (-a).	
In margin, small hand : Beata nobis gaudia . . . Ut queant laxis.	
H. in Nat. App. Petri et Pauli. Apostolorum passio	101 ^b
Margin : Ceteri tantum cecinere natum.	
Below (xii : first words (Sidus solare reuehit) gone) . . . optata festa diei qua maria magdalene arcem	
polorum Subiit.	
Inc. Hymni in festiu. SS. Martyrum. Aeterna Christi	101 ^b
de martyribus. Deus tuorum militum (neums added)	102
in nat. plurimorum SS. Rex gloriose martyrum.	
Margin : Aurea luce . . . Exultet caelum.	
(xii) Rex Christe martiris (l. martirum) decus.	
Item H. ad (so) eadem festiuitate martyris. Sanctorum meritis inclita	102 ^b
Martyr dei . . . Summe confessor.	
Margin : Iste confessor . . . Ihesu redemptor.	
A leaf lost here. f. 103 continues with :	
Ihesu corona uirginum . . . Uirginis proles.	
Inc. H. de Quadragesima. Dei fide qua uiuimus . . . Meridie orandum est . . . Ter hora trina uoluitur.	
Sic ter quaternis trahitur	103 ^b
H. de consecratione basilice. Ecce te Christe tibi cara semper.	
Margin (xii) : Urbs beata ierusalem.	
H. in anniuersario sacratione basilice. Christe cunctorum dominator	104
H. de aduentu dom. ad noct. Vox clara	104 ^b
Added (xii ? with neums on a very roughly ruled four-line stave).	
Gregorius presul meritis ortuque uenustus. Anglorum domino gentem peperit luculentam. Remedium	
prestans magnum precibus miseror[or]um. Hic meritis redolendo sacris pius ac uenerandus. Subueniat nunc	
magnificus nostris quoque uotis. Eterne patrie ciues fore quo mereamur. Deo patri atque nato laus cum	
sancto flatu sit. Semper (et) per infinita seculorum secula. Amen.	
Original hand : Inc. Cantica temporalia dominicas noctes. De Esaia propheta	104 ^b
Domine miserere nostri.	
Item de Esaia. Audite qui longe	105
In libro Iesu (i. e. Ecclus.). Miserere domine plebi tue.	
De quadrag. de Hieremia propheta. Deducant oculi . . . Recordare . . . Tollam uos.	
Inc. Cantica de resurrectione domini. in Osee prophete. Quis est iste qui uenit	106
Item alia cant. Venite reuertamur . . . Expecta me.	
Item Cant. Temporalia per dominicae. Populus enim sion	106 ^b
(Daniehelis) Benedictus es domine deus. (Ione) Clamaui.	
Inc. Cant. de aduentu domini. Confortate manus . . . Consolamini . . . Jurauit	107 ^b
Margin : Ecce dominus in fortitudine.	
Inc. Cant. de natiu. domini. Populus qui sedebat . . . Laetare hierusalem	108
Margin : Haec dicit dominus redemptor.	

Urbs fortitudinis, 108^b. Ecce seruus meus, 109.

Three additions, in three hands of cent. x, xi, follow

109

(a) Ora quando pro te ipso s̄i cantas.

Liberator animarum mundi redemptor.

(b) Auctor salutis unice.

(c) Audite me diuini fructus (Ecclus.). Gaudens gaudebo. Non uocaberis.

Original hand: Incipit Confessio

109^b

Deus inestimabilis misericordie Deus immense pietatis... ad sacramentum tue reconciliationis admitte.

Per I. C. unigenitum filium tuum... per immortalia regnans sec. sec. Amen.

Oratio S. Marie matris domini. Sancta Maria gloriosa dei genetrix

110^b

„ D. I. C. fili dei aeternae qui sanas omnem languorem.

D. I. C. qui celum et terram fecisti

111

Domine deus cui nulla latent occulta.

Domine deus creator omnium confiteor tibi omnia peccata

111^b

After this either 4 or 2 leaves are gone: f. 112 begins in the Invocation of Confessors in the Litany:

Pauline, Mare, Castor, Lubenti, Goar, Castoli, Satori, Antoni, Machari, Pauline, Auente, Generose, Feliciane, Daciane, Benigne, Patrici, Probi, Urbane, Galle, Uuilibrorde, Zotice, Rufe, Helie, Optate, Cyriane.

Sanctarum Uirginum. Felicitas, Perpetua, Petronilla, Agatha, Lucia, Agnes, Cecilia, Anastasia, Scolastica, Regina, Tecla, Columba, Affra, Genoueva, Cristina, Eugenia, Agape, Euphemia, Eulalia, Helena, Basillissa, Mustiola, Aldegundis, Radegundis, Brigida, Margarita, Susanna, Saturnilla, Sauina, Iuliana, Rufia, Seculina, Nicia, Sotheris (112^b), Regula, Geminiana, Podentiana, Martha, Magra, Gertrudis, Benedicta, Modesta, Monagundis.

Among suffrages: Ut imperatorem conseruare... The two last are: Ut exercitum francorum conseruare... Ut ei uitam et sanitatem atque uictoriam dones.

On 113^a, col. 1, is added, in a pointed hand of cent. xii, the prayer:

Inclina domine aures tue pietatis.

This is the only collect attached to the Litany.

Incipiunt psalmi de poenitentia . numero . vii

113

(ps. vi) Domine ne in furore, etc. After v. 2, in red uncials: Kyrieleison . Pater n̄r . et preces (and so for each Psalm). Then three verses of Psalms vi. 5 Domine conuertere; xii. 4, 5 Respice; xviii. 13, 14 Ab occultis. *Oratio*, Exauditor omnium.

Item alius ps. (xxxix) Beati quorum, followed by xxiv. 7-11 Delicta iuuentutis. Sancte domine qui remis(s)is delictis.

Item. al. ps. (xxxvii) Domine ne in furore, followed by lxviii. 6, 14, 17-19. Exorabilis domine.

Item al. ps. (cxxxix) De profundis, followed by xxiv. 18 Domine Vide humilitatem, xxv. 9 Ne perdas. Redime me domine et miserere mei sana animam (xl. 5). Intendant quesumus domine.

Decoration. The book furnishes magnificent examples of the Continental-Celtic style of decoration.

No gold is used: the elements of the colour scheme are bright red, purple, black, green, yellow. The rosettes and interlacings of the Celtic school are combined with acanthus-leaf, and foliage-terminations. Birds' heads are a frequent feature.

The general appearance of the large pieces of ornament is light, bright, and gay.

The important initials are the following:

f. 8. Initial P to prologue. The loop of the P formed by a bird's body, bent backwards. The stem of the P shows more traces of the classical style than the rest. In the loop and at the top and bottom of the letter Celtic interlacings are used.

f. 12. A much smaller initial P.

On the margin of 14^a is an outline sketch of Christ or an Apostle, holding a book and blessing.

f. 15^b is wholly occupied by the title to the Psalter with initial I, the length of the page, the remainder of the title being in capitals, which are outlined in ink and painted in colour. The stem of the I contains three panels of exceedingly fine interlaced work. Small portions have been cut away with the *l.* margin.

f. 16^a is occupied by the first words of the Psalter, with large initial B and text in capitals, filled with

colour: the first four lines consist of capitals drawn in double lines, as on 15^b; the rest are written in ink and the interiors filled with dabs of colour. The B is in a rather pale colour and has in the stem and loops beautiful rosettes, as well as panels of interlaced work. Birds' or serpents' heads terminate the loops.

The initials to the Psalms have a slight amount of ornament: those to the verses are filled with dabs of colour. Noticeable initials are on 26^b (Ps. xxvi), 29 (xxxix), 33 (xxxvii), 33^b (xxxviii), 37 (xlv).

f. 40 is occupied by the beginning of the second quinquagenary (Ps. li) with a splendid initial Q in the form of a P facing to L.

Both the stem and loop of this contain splendid panels of ornament. The title and beginning of text are in coloured capitals.

Noticeable among the smaller initials in this division are those on 40^b (lii), 43 (lviii), 45^b (lxiv), 50 (lxxii), 54^b (lxxix).

The initials on the two inserted leaves, 48 and 55, are in red.

f. 64 is occupied by the beginning of the third quinquagenary (Ps. ci) with large initial D enclosing NE, and with text in coloured capitals. This again is an extremely fine letter: but on the whole the palm must be given to the initials on ff. 15^b and 40.

f. 71 (cix) has an initial rather larger than the ordinary: another important one is the B (of minuscule form) on f. 74 (*Beati immaculati*, cxviii): notice also f. 80 (cxxii), 85^b (cxliii), 89^b (Cantica), 95 (Hymni), 109^b (Confessio). But these initials are markedly inferior in all cases to the larger ones.

I do not think anything would be gained from a more minute description of these decorative initials. Only pictorial illustration can give an adequate idea of their very great interest and merit.

The condition of the book is good: some margins have been cut off, and the lower edges throughout bear marks of constant use: but the vellum is sound and strong and the painting has not suffered from rubbing or soiling.

References to the Canticles and Hymns will be found in the two volumes of the Rev. J. Mearns on Canticles and Psalters.

117 (Crawford 134). PSALTER AND HORAE.

Vellum, 194 × 142 mm., ff. 3 + 254 + 4, 18 lines to a page. Cent. xiii, late (1280–1300), very finely written in black ink. Gothic hand.

Old wooden boards, with fragments of dark blue or black velvet.

Collation. a² (1 lining cover) + 1, 1⁶ 2² 3⁸–10⁸ (wants 2) 11⁸–18⁸ (wants 4, 5) 19⁸–23⁸ (wants 4, 5) 24⁸ 25⁸ (wants 1) 26⁸ (wants 1, 8) 27⁸ (wants 1, 8) 28⁸ (wants 1) 29⁸ (wants 1, 2, 8) 30⁸–33⁸ (wants 1) 34⁸ 35⁴ (+ 1): b⁴ (3, 4 lining cover).

Within the cover the printed label of the Bibliotheca Bollandiana Bruxellensis (whence the volume was purchased by Lord Crawford) with the date 1843. There is also a bit of paper inscribed: Statio S. Andreae.

On the fly-leaf: Philippus Wilhelmus, Comes Palatinus.

This was Philip William of Neuburg, 1685–90.

ff. i, ii have a most carefully written dedication in black letter, as follows:

Principibus nostris Illustrissimis Duci Gwilielmo: et Charissimo filio Duci Joanni: Ducibus Juliacensium, Cluuiensium, Montensium, et cet. perpetua obseruantia; ut patrie Patribus colendis, oblato hoc Psalterio manuscripto diuturnam vitam, ac fausta omnia a Jesu Christo (omnium bonorum benignissimo largitore) precatur: Ecclesie Beatissime Marie semper virginis matris Jesu Sacellanus, Illustrissimae Celsitudini ad omne obsequium semper paratissimus.

Anno reparatae salutis Millesimo Quingentesimo Octogesimo sexto (1586) Illustris: nostri senioris et iunioris Ducum deuotissimus cliens Ioannes Lewenheuerus.

On the same page (ii^b), in a late hand, is:

Ex liberali munificentia Serenissimi Principis Elect. Palatini ad Rhenum possidet Collegium Soc: Jesu Dusseldorpiense.

The pedigree therefore is, since the sixteenth century: Lewenheuer, the Elector Palatine, the Jesuits of Düsseldorf, the Bollandists of Brussels.

Contents :

Kalendar in red and black, in French. ff. 7, 8 blank	I
Psalter. The <i>Canticum Ezechie</i> follows <i>Quid gloriaris</i> : <i>Cant. Annae</i> follows <i>Exurgat</i> , but they recur in their proper place	9
Cantica, ending with <i>Quicumque vult</i>	166 ^b
Oratio b. Marie V. O intemerata	177
Memoriae of S. Augustine, Dominic, Mary Magdalene	179
Hours of the Virgin (1st leaf gone)	180
Hours of the Holy Ghost	221 ^b
Litany. (Memoria of St. Katherine, 241 ^b)	237 ^b
Commemoratio omnium fidelium defunctorum	242
Prayer: O adonai domine deus magne et mirabilis	251 ^b
Ending 254 ^a : inuocatum est nomen sanctum tuum super me mihi tam terribile et amabile omnibus diebus nunc et ante secula. Amen.	

254^b and fly-leaves blank.

Hours of the Virgin. Nine lessons at Matins:

i. S. Maria uirgo uirginum.	vi. Quasi cedrus.
ii. S. Maria piarum.	vii. O beata maria.
iii. S. dei genitrix.	viii. Admitte.
iv. In omnibus.	ix. S. Maria succurre.
v. Et sic in syon.	

Capitulum in *Lauds*, gone.

Prime, Antiphon on Psalms. O admirabile.

Nones, " " " Germinaut.

Capit. Hec est uirgo.

" Gaude Maria.

Kalendar: not full.

Jan. 8. S. lucien et S. Julien M.

Feb. 1. bride.

16. iulienne vierge.

Mar. 1. Aubin C.

17. ghertru vierge.

Ap. 1. Waleri abbe.

22. linuention saint denise.

28. uiel martyr.

May 13. Seruais ueske.

June 8. Maart veske.

25. eloi veske et C., *red.*

July 11. Le transl. S. benooit abe.

18. ernoul M.

24. crestiene.

27. le transfiguration dieu.

Aug. 9. romain le martyr.

19. phylebert.

25. bernart abbe.

27. Giorge.

Sept. 1. Gille et S. leu.

4. marcel.

17. lambert.

25. fremin.

Oct. 1. remi.

2. ligier.

9. denise et ses compaignons, *red.*

11. Nichaise le martyr, *red.*

17. florent.

25. Crespin etc.

31. Quentin le martyr, *red.*

Dec. 1. Eloy eueske, *red.*

4. Linuentions des reliques.

7. fare uierge.

11. S. fuscien, S. gentien, S. Victorine M.

14. Nichaise, *red.*

17. Ladre M.

(Thomas ap. omitted.)

Litany: Martyrs. End with Quintin, Denis, Maurice.

Confessors. Silvester is written twice. Audoen... Dominic, Jerome, Francis... Eligius, Remigius, Vedast, Leonard, Germain (end).

Virgins. Genovefa... Brigida (last).

The suppliant is a female in the prayers: O intemerata and O Adonai.

There is a great deal of heraldry in the book, principally in the line-fillings (bouts de ligne), which contain numbers of very small shields. I cannot attempt to enumerate these. The important ones are evidently those which appear on the first page of the Psalter. And, of all the charges, the most frequently recurring ones are two, of which many line-fillings are composed, especially in the latter part of the book. These are:

(a) Vaire (*arg.* and *az.*) alternating with bars *gules*.

(b) *Or*, a lion rampant *sable*.

In the cover is the following note, evidently by a Bollandist Father: 'Ce Psautier, suivi du petit office de la S^e. Vierge, de l'Office du S. Esprit et de l'Office des Morts, a été écrit 1^o Pour un wallon ou français: preuves (a) le calendrier est en français, (b) le mot *reprise* est répété dans les offices à la fin. 2^o Pour une dame: preuve l'oraison qui est à la fin au féminin. 3^o Cette dame appartenait au 2^e ou 3^{ème} ordre de S. Dominique: preuves (a) dans les litanies de tous les saints . . . S. Dominique vient immédiatement après S. Augustin, (b) après le Psautier et les Cantiques on lit des oraisons¹ en l'honneur de S. Augustin, de S. Dominique et de S. Marie Madeleine, (c) à l'Office des Morts soutiennent des Dominicains. 4^o Dans quel diocèse? Dans le Calendrier on célèbre le 25 juin la translation de S. Eloi et le 1^{er} décembre sa déposition: le 30 janv. S. Bathilde reine. 1^{er} févr. S. Bride vierge. 1^{er} mars S. Aubin C. 17 mars S. Gertrude v. 1^{er} av. S. Waleri abbé. 13 mai S. Servais év. le 11 juillet transl. de S. Benoît. le 18 août S. Arnould év. 19 août S. Philibert abbé. 1^{er} sept. S. Leu. 4 sept. S. Marcel. 17 sept. S. Lambert. 16 oct. S. Florent. 7 déc. S. Fare. 11 déc. S. Fuscien. 14 S. Nicaise. 17 S. Ladre. 5^o. De quelle famille? Les armoiries fourmillent dans le livre et sont très variées. Les vraies armoiries semblent être celles qu'on voit dans le signe des Gémeaux au mois de mai.

Nota bene. Dans le Calendrier on lit le nom de S. Bernard, mais pas ceux de S. Louis, S. François, S. Dominique. C'est donc un vieux calendrier Latin traduit au xv^e (!) siècle en français.'

The Kalendar is decorated on each page with a three-sided border starting from the initial KL at top, and composed of bands of gold, pink, and blue combined, which curve upward or downward at the outer end, and have sharp cusps on their backs. Grotesques or animals or birds are often perched on the horizontal bands.

The Occupation of each month is in the initial KL. The Zodiacal sign in a medallion half-way up the page. It is of burnished gold, and the figure is set within two interlaced squares of pink and blue, one being set lozenge-wise.

Jan. Three-faced man at table, raising a cup to his mouth.

Aquarius, in linen drawers, with a covered cup.

Feb. Warms his hands and feet at a fire on R., with a pot hung over it.

Pisces.

Mar. Prunes a tree.

Aries.

Ap. A youth rides to R. with hawk on hand.

Taurus.

May. Like *April*, but holding a flower in each hand.

Gemini hold a shield, *or*, a lion rampant *sa.*, a bend *gu.*

June. mows with scythe: in broad hat.

Cancer, a crayfish.

July. Reaps: in broad hat.

Leo, by a tree.

Aug. threshes.

Virgo.

Sept. Treads grapes: hand to mouth.

Libra, held by a woman.

Oct. Sows.

Scorpius, pink, four-legged; rather like a small lion.

Nov. Beats oak for pigs.

Sagittarius: centaur shooting back to R.

Dec. Killing pig with back of axe.

Capricorn: lower part a cornucopiae.

f. 9. *Beatus vir.* Full border; bands of gold, blue, and pink: gold balls on the colour. Many small figures are perched about on it, thus:

Top from L., lion going to L. C., woman fighting lion. R., black and white dog by a rabbit-warren. R., deer with gold antlers scratching his ear.

¹ A pencil note added: Les oraisons à la S. Vierge et à S. Jean qui précèdent sont de S. Edmond. On les voit dans l'*Officium B. M. V.* de Plantin.

On L. two climbing lions.

At bottom, L., a knight in chain armour : red surcoat ; spear, gold shield. A man on horseback holding a gold helmet.

Two knights on horseback tilting at a maid in C., who holds up two red staves vertically.

On R. a woman beating with a distaff a lion who has a swaddled child in his mouth.

Further R. a centaur shooting back at a grotesque in the margin, which is cut.

The following shields are hung on the cusplings :

L. Vaire of *arg.* and *az.*, two bars *gu.*, a bend *or.*

gu., a lion rampant *arg.*

or., a lion rampant *sa.*

R. *gu.*, damaged.

Quite effaced.

gu., effaced.

The initial has an inner ground of gold : it is set on a dark red and blue ground, with dragons partly in gold.

Above, in it, is David, bearded and crowned, playing a harp, with plectrum.

Below, David, as a boy, in red tunic, about to behead Goliath in chain armour, who falls on his knees on R.

The line-fillings contain admirable drolleries and animals as well as shields.

Of the initials to Psalms and verses, the former are normally in colour on gold, the latter in gold on colour.

Partial borders sometimes spring out of the Psalm initials : beasts, &c., are perched on these.

f. 28. *Dominus illuminatio.* Almost full border, with beasts.

Initial : gold ground. Samuel, on L., in peaked Jew's cap, blue mantle over red robe, anoints David seated in C. Jesse, in Jew's cap, stands on R.

f. 49^b. *Dixi custodiam.* Border. Initial : gold ground. David, bearded, as king, sits cross-legged and points to his mouth. A brown devil, with small pink bat's wings, horns, and claws on his knees, stands on R.

(*Dixit insipiens*, gone.)

f. 81. *Saluum.* Border on two sides only. Initial : dark red diapered ground above, lighter red below. Above, Christ, half-length, with the globe (divided into three parts), blessing : below, David, crowned, nude, in green water.

f. 99^b. *Exultate.* Border. The initial has grounds partly gold, partly red, diapered. In C. a trefoil arch, above which is an arcade of seven openings. Beneath it sits David, crowned, bearded, with red nimbus, playing with two gold hammers on six gold bells. R. and L. are two narrow arches divided by a gold transom into two stories. In each of the openings thus made is a figure. Four grotesques or beasts and four human—three women and a youth.

f. 117. *Cantate.* Border. Initial : gold ground. Three coped bearded clerks sing from a book on a desk. A very tall small vested altar on R., the Divine Hand above.

f. 131^b. *Dixit dominus.* Border. Initial : gold ground. The Father and Son each in blue over red, each blessing, and holding a red book, throned, nearly full-face : the Dove descends between them out of a cloud (white, blue, and pink).

Hours of the Virgin. The first leaf of *matins* is gone.

f. 193. *Lauds.* Border. Note a man seated on a stretched rope, with a hoop or circle of rope near him.

Initial : ground, dark blue and gold. Above, the Visitation, under an arch, on either side of which is an angel.

Below, the Nativity, with Joseph at the foot of the bed on R., and the Child in a manger on a decorated column in C.

f. 201^b. *Prime.* Border. Initial : gold ground. Two shepherds on R., with short staves. Sheep and dog on R., and a girl on a bank with bagpipe. The angel above has a scroll : (PUER) NATUS EST. *Tierce.* First leaf gone.

f. 208. *Sext.* Border. Initial : gold ground. Herod, throned, on L., cross-legged. A devil at his ear, another seizing his crown. Two soldiers before him, each with a pierced child. Limbs of dead children and a mother lie below.

None. First leaf gone.

f. 212^b. *Vespers*. Border. Initial: gold ground. The Presentation. Symeon, nimbed, on R., a cloth over his hands. Tall veiled altar in C., over which the Virgin holds the Child (in red robe, blessing). Maid with doves (nimbed) on L.

f. 218. *Compline*. Border. Initial: gold ground. The Baptism of Christ, who stands in heaped-up green water in C. John, in red mantle, on L.: an angel on R. holds the blue seamless tunic. This picture is rather damaged.

f. 221^b. *Hours of the Holy Ghost*. Border. Initial: gold ground. The Annunciation under a trefoil arch, with turrets above and red walls R. and L. Both figures stand. Gabriel's scroll has: AUE MARIA. Between them is a whole fleur-de-lys in a blue vase.

f. 227^b. *Lauds*. Border. Small initial: gold ground. The descent of the Holy Ghost. The group of Apostles in blue and red occupies nearly all the field.

f. 230. *Prime*. Border. Large initial: gold ground. Under a trefoil arch a beardless tonsured Apostle (behind whom sits another) addresses a seated congregation on R. In C. the Dove descends, breathing flame.

f. 231^b. *Tierce*. Border. Initial: gold ground. On each side, a bearded Apostle. In C. a blue tub on legs, in which are six nude figures about to be baptized. Above, the head of the Son is seen sending forth the Dove.

f. 233. *Sext*. Border. Initial: gold ground. The disappearance of Christ at Emmaus. The two disciples sit at table in surprised attitudes. The Dove descends between them, and above are seen the feet of Christ ascending. *None*. First leaf gone.

f. 234^b. *Vespers*. Border. Initial: gold ground. Under a trefoil arch a group of six seated figures: their heads damaged. Above, the Son sends forth the Dove.

f. 236. *Compline*. Border, with fine grotesques. Initial: gold ground. The Trinity represented very much as at *Dixit dominus*, f. 131^b. Slightly damaged.

f. 237^b. The initial to the Litany contains two small figures of angels. The line-fillings here are specially conspicuous.

f. 242. *Office of the Dead*. Border. Initial: gold ground. A coffin with pink diapered pall, surrounded by six or seven candles. Three women on R. Clerk in surplice, with book, and cross-bearer in surplice to L.

There can be no doubt that the book is a product of North East France or Flanders. It is full of very fine work.

A special study of the heraldry would no doubt be of interest. I regret that I cannot undertake it.

118 (Crawford 135). GREGORII MORALIUM, LIBRI XI-XVI.

Vellum, 361 × 271 mm., ff. 179, double columns of 25 lines. Cent. x-xi, in a large, very slightly sloping, admirably clear, black minuscule. Written in Germany or Switzerland: by two scribes.

Binding, old skin over boards with rounded edges. A saltire of incised double lines connects the places where five metal bosses have formerly been on each cover. The two clasps are broken off. On the second cover there has been a label, and there are also nail-holes, perhaps for the attachment of a chain.

Rebacked and fly-leaves added in recent years.

Collation. 1^a-5^a (3, 7 canc.) 6^a-13^a 14^a 15^a 16^a-22^a 23¹⁰ (2 canc.).

On f. 1^a (otherwise blank) is a modern circular stamp with the name W. Petersen. Also an unimportant older scribble.

f. 1^b is occupied by a title in two columns, mainly in tall red rustic capitals. The initial M of col. 1 is in gold, filled mainly with green, and the first word, *moralium*, has all its other letters filled with gold.

In the same way, in col. 2 the words *Liber* and *Pars* have their letters filled with gold, and the initial L has a mass of conventional foliage in gold. It is thus arranged:

Col. 1. Mo/ralium/expla/natio/num be/ati gre/gorii pa/pae . in/Iob/pro/phetam.

Col. 2. Liber / undeci / mus in / cipit / Pars / tertia / orditur.

Text. Q / uam / uis in pro / lixo opere /.

The initial Q is a mass of gold scroll-work edged with green, and with interstices filled with red: the next two lines have their letters filled with gold: the next one is in red.

The text of Job is written in red throughout. The hand is perceptibly smaller on ff. 11, &c.

Lib. XII, f. 30. Initial in red outline.

Lib. XIII, f. 57 " "

Lib. XIV, f. 78^b " "

Lib. XV, f. 115 " "

Lib. XVI, f. 147 " "

Ending 179^b: opitulante deo latius disserantur.

Colophon in red capitals (as for the other books).

Expl. liber sextus decimus · Pars tertia moralium beati Gregorii papae in Iob prophetam.

The latter portion of the book is written by a second scribe, whose lettering is thinner and finer than that of the first.

The style of the ornament in the initials may probably be taken as showing the latest form of Celtic influence on the Continent. Work of a very similar kind may be seen in the Fitzwilliam MS. 27, a Benedictional in which SS. Gallus and Afra are among the few saints commemorated.¹

119. HAMELDON MISSAL.

Vellum, 217 × 145 mm., ff. 414, double columns of 34 lines. Cent. xv, early (*cir.* 1405), in a fine, clear, tall hand: brown ink.

The condition, considering the trials through which the book has passed, is wonderfully good. The rubricated portions have suffered most. The volume has been admirably restored and bound in wooden boards, backed with seal-skin.

Purchased from Peach of Leicester.

Very little can be added by me to the excellent account of the manuscript by the Rev. Christopher Wordsworth, M.A., the autograph of which is with the volume. Mr. Wordsworth has repeated it in somewhat different form in *Old Service Books of the English Church* (Methuen, *Antiquary's Books*, n.d., pp. 175–86) where a reproduction of the miniature of the Crucifixion is given.

The style of the two miniatures is good and characteristic, but not especially fine. The former of the two (the Crucifixion) has a chess-board ground, the other (Christ, or the Father, in glory, with the emblems of the Evangelists) a ground of stars on brown-red. In the lower margin of each of these pages is a cross fleury, originally in gold, much of which has flaked off.

120. MALOGRANATUS, LIB. III.

Paper, 297 × 215 mm., ff. 2 + 178 + 2, double columns of 44 lines. Cent. xv, fairly late, in a good, clear, German hand.

Stamped leather binding over boards: clasps gone. Circular stamp of a six-petalled flower, surrounded by a wreath of interlaced branches.

¹ This Benedictional, which in 1895 I was disposed to attribute to S. Gallen, has been shown by Dom G. Morin to be more probably from Augsburg.

The covers are lined with a deed, of which part of the endorsement is visible.

In the cover is written: Liber domini hermanni drehus alias halffwassen presbiteri.

Also: Hoc volumen cum aliis dedit dominus hermannus halffwassen vicarius maioris ecclesie mon (? Monasterii = Münster) post mortem suam domui Castri Marie prope dulmaniam ord. Cartusiensis. Qui fuit ad plures annos deuotus hospes et receptor omnium ad se venientium ex domo ista. Obiit anno domini m^o. cccc^o. xcvi. Oretur pro eo ut bene meruit.

Dülmen is near Münster in Westphalia.

There is also a sketch of part of a figure of Christ.

Collation. a² 1¹²–15¹² (wants 11, 12 blank) b². a and b are modern fly-leaves.

Contents:

Inc. Registrum tertii libri Malogranati: De statu perfectorum Capitula (50).

Filius. Postquam igitur informatus sum a te pater de statu proficiencium

1^b

Cap. 50 ends 178^b: ad que inenarrabilia bona eterne glorie perducat nos d. n. I. C. qui cum patre et spiritu sancto uiuit et regnat deus per infinita secula seculorum. Amen.

The author, who lived about 1370, was Gallus, Abbot of Königsberg (Aula Regia), near Prague. The work was printed in 1476 (Cologne), 1481, 1487, &c.

121. VIRGILII AENEIS.

Vellum, 242 × 185 mm., ff. 2 + 124, 33 lines to a page. Cent. xiv–xv, early, in a good, clear, Italian Gothic hand.

Old binding, skin over boards. Thirteen small metal studs are on each cover, and 3-line fillets connect them. Two clasps: the metal terminations of the straps have *Aue* upon them, and the pieces of metal into which they fasten have a Lamb with flag.

Collation. a² (1. lining cover) 1⁸–15⁸ | gap | 16⁸ (4 lining cover, 5, 6 gone).

Formerly Phillipps MS. 18160: lot 1131 in sale of 1898: the name of Payne is pencilled inside the cover. There is also a catalogue number 5892.

On the fly-leaf are some inscriptions:

(a) At top: Yhs : 1509.

urbanus · na · num · acostumado.

(b) Hic liber (s. uirgilius) est gentili de spoluerinis filii q. domini Simeonis de polu. Qui manet in uico sc̃i petri in (rewritten) eirnoviis vale.

(c) (Smudged) Questo libro e de misser Doniș . spolueri . . . in le parte / f . . cū francesco spoluerin.

Below, a device: d : D sp. Below, the same device with an S in

(d) A beast transfixd by an arrow, and motto: ferito el core.

On 123^b, in a later hand (xvi):

Questo libro si e de mi Camilo spoluerini de

Contra

la Corva disan pero in cartalo

Chil carese *per* uentura simen dese segedara, etc.

On 122^a: A di 19 marzo · 1556 · mi Camilo spoluerini et mio fratesto donise andare alla scola de misero daniel che tien scola in sul corso apreso a san lorenzo.

On 1^b, in a fifteenth-cent. Italian hand, are written the lines:

Ille ego qui quondam, etc.

And at the top of f. 1, in a similar hand, the epitaph:

Mantua me genuit, etc.

The Aeneid begins at once, without title. There has been a large coloured initial and partial border: but these have been to a great extent washed out, as is the case with most of the ornament in the book.

A late fifteenth-cent. hand has drawn a pretty half-length figure in Italian dress in the initial, facing R. Lib. II, f. 12^b, with argument (10 lines):

Conticuere omnes. tum sic fortissimus heros
 sotios in monte repertos.

Lib. III, 24^b. *Arg.* Post euersa frigum.

IV, 35^b. Uritur in quarto. The book has a fairly well-preserved initial.

V, 46^b. Quintus habet ludos.

VI, 60. Queruntur sexto manes.

VII, 74. Septimus eneam reddit.

VIII, 87. Properat (!) octauo bellum.

IX, 98. Hostis habet pugnas. Initial well preserved.

X, 110^b. Occidit enee decimo. „ „

The book ends imperfectly with f. 120:

. . . stridentemque eminus hastam (l. 645).

Conijcit (catchword).

The whole of XI is wanting, and XII, up to l. 899, Vix illud lecti (121).

Ending 121^b: . . . sub umbras.

Expl. liber uirgilii. deo gratias. amen.

In a fifteenth-cent. hand, crossed out: Finito libro refferamus gratias cristo.

Quis michi furatur tribus lignis associatur.

On 122^b, in a late fifteenth-cent. hand, are two sets of one-line arguments to the books:

(a) Eneas primo libie (-cis) appellitur horis.

(b) Primus habet libicam ueniant ut troes in urbem.

There are some interlinear glosses and a few marginal notes in more than one hand. They do not seem to be of interest.

122. NOVUM TESTAMENTUM.

Vellum, 210 × 145 mm., ff. 74, double columns of 63 and 61 lines. Cent. xiii, in two very good small hands. Blue and red initials, roughly flourished.

Modern black morocco binding by Rivingtons.

Has the book-plate of Charles Lilburn.

Collation. 1¹² 2¹² 3¹⁴ 4¹²⁻⁶¹².

From Evesham Abbey, as will appear.

A slip from a recent bookseller's catalogue (perhaps that of Mr. Peach, of Leicester) is inserted, in which this book is no. 1.

Contents:

Prol. in Matheum.

Beatissimo pape damasso

Matheus ex iudea (other proll. as usual).

Ev. v.

Acts. Lucas antiocensis

f. 38^b. Blank.

Paul. Epp. No proll. until Gal. Then the ordinary arguments.

Cath. Epp. Non est ita ordo. No other proll.

Apoc. Apoc. Ioh. tot habet

Then follows, in another hand, beginning on 65^b, on the same page as the end of *Apoc.*, the Interpretationes Nominum from Masrecha to Zuzim, in 4 columns to a page.

f. 74 was blank. There are scribbles on it of cent. xvi-xvii :

Liber Samuelis Kenricke Artium Baccalaur(ei) Aedis Christi ex dono.

At the end of the Interpretationes, in later hand (xiv, late?) is :

Liber mon. beate marie sanctique Egwyni ep. et confessoris Eueshamie. Quicumque illum alienauerit vel hunc titulum furtive deleuerit Anathema sit. Amen. Johannes Norton Iunior.

There are a good many marginal notes in various hands.

123. MISSALE.

Vellum, 375 × 260 mm., ff. 341, double columns of 30 lines. Cent. xv, early, in fine Italian Gothic hand : ink brown in many parts of the book.

Massive modern binding.

Collation. Kal.⁶ 1¹⁰-9¹⁰ 10⁸ 11¹⁰-14¹⁰ 15¹² (wants 12) 16¹⁰-21¹⁰ 22⁶ 23¹⁰-34¹⁰.

Two folios have been numbered 327.

The volume contains the recent book-plate of Jonathan Peckover. Also on the fly-leaf is a recently pencilled name :

H. H. Warner, Turnford, n^r Broxbourne, Herts.

And at top of f. 1, somewhat older, but of cent. xix :

C. K. Macdonald.

Contents :

Kalendar in red and black

1

Inc. missale fratrum ordinis beate marie de monte carmeli : extractum et excerptum de approbato usu dominici sepulcri sancte ierosolimitane ecclesie. In cuius finibus dictorum fratrum religio sumpsit exordium 7

(Proper of Time : 1 Sun. in Adv. to 25 Sun. aft. Pent., followed by Rubric : qualiter officia dominicalia ante aduentum sec. diuersa tempora sunt dicenda (219^b), and In dedicatione ecclesie (220)).

Inc. sanctorale siue offitium de sanctis

222

From St. Maur to St. Thomas Apostle.

Expl. sanctorale per anni circulum. deo gratias. amen.

Below, x̄p̄3.

Inc. Comune officium de sanctis

300

Inc. misse uotue et primo de S. trinitate per annum comunitur officium

322

Office of the Virgin for the year, 326.

Inc. orationes uotue . et primo pro domino papa (famulum tuum .J.)

327^b

Missa pro defunctis

332

Inc. orationes pro defunctis tam in generali quam in speciali

334

Ad benedicendum panem, 337. Bened. omnium fructuum,—agni, 337.

Missa ad sponsam, 337^b, ending with Bened. annuli, 339^b.

Mass for St. Albert, in a later hand, 339^b (340).

Mass contra paganos, in a third hand, 340 (341).

The verso blank.

In the Kalendar :

Jan. 30. Mathie ep. et c.

31. Geminiani Ep. et m.

Feb. 3. Blaxii ep. m., *in red.*

6. Vedasti et Amandi.

18. Symonis ep. m., *in red.*

Mar. 1. Albini ep. C.

Mar. 11. Quadraginta min., *in red.*

18. Alexandri ep. m., *in red.*

Apr. 3. Ricardi ep. C., *in red.*

4. Ambrosii ep. C., *in red.*

May 4. Quiriaci ep. m., *in red.*

June 8. Medardi et Gildardi.

- | | |
|---|---|
| <p><i>June</i> 13. S. Antonii C.</p> <p><i>July</i> 26. Anne matris gloriose V.</p> <p>27. Marthe V., <i>in red</i>.</p> <p>Mary Magdalene has Octave <i>in red</i>.</p> <p><i>Aug.</i> 5. Dominici C.</p> <p>6. Transfig. domini, semiduplex, <i>in red</i>.</p> <p>7. Donati ep. m.</p> <p>23. Zachei Ep. C.</p> <p>25. Ludouici rex francorum (so)</p> <p>27. Ruffi m., <i>in red</i>.</p> <p>28. Augustini ep. C., dupl., <i>in black</i>. Hermetis m., <i>in red</i>.</p> <p><i>Sept.</i> 1. Egidii abb., <i>in red</i>.</p> <p>13. Mauriti ep. C.</p> <p>17. Lamberti Ep. C. Victoris <i>added</i>.</p> <p>25. Cleophe m.</p> | <p><i>Oct.</i> 1. Remigii, Germani, Vedasti, <i>in red</i>.</p> <p>2. Leodogarii M.</p> <p>4. Francisci C., <i>in red</i>.</p> <p>6. Sanctorum patriarcharum.</p> <p>7. Justine V. de padua, <i>in red</i>.</p> <p>Denis & 11,000 VV., <i>in red</i>.</p> <p>29. Narcisci Ep. C.</p> <p><i>Nov.</i> 20. Eadmundi reg. et m.</p> <p><i>Dec.</i> 1. Eligii ep. C., <i>in red</i>.</p> <p>5. Sabbe abb.</p> <p>7. Ambroxii Ep. C., <i>added in red</i>.</p> <p>8. Conceptio V. M., totum duplex, <i>added in black</i>.</p> <p>17. Lazari ep. m., <i>in red</i>.</p> <p>29. Thome archiep., semid., <i>in red</i>.</p> |
|---|---|

In the Litany, f. 135: *Martyrs* end with Thoma, Eadmund. *Confessors* with Antoni, Egidi, Alberte, Francisce, Dominice.

Virgins, &c.: Anna (1), Martha (3): the last are Thecla, Scolastica, Apolonia.

In the sanctoral, the Three Patriarchs (281^b) have a full office.

Almost a whole line in the rubric of Conceptio B. V. M. (297) is erased.

I should judge that the book belonged to a house of the Order (Carmelite) in North Italy, perhaps at Padua.

Decoration. There is a great deal of extremely fine pen-ornament in the smaller initials throughout the book, in red and purple ink.

Besides this, there are historiated initials and borders.

f. 7 has a border on three sides, composed mainly of massive conventional foliage. In the lower margin are three detached medallions, as they may be called, roughly in quatrefoil form. Those on R. and L. contain kneeling figures of Carmelites. That in C. has a shield; *argent*, a scaling ladder *azure*, per bend dexter. This has an outer frame of gold arabesque.

The fruits of the foliage are in hatching of gold lines, and a quatrefoil in the upper margin has a frame of gold arabesque.

The initial, like most of those which follow, has a dark blue ground, with fine and sparse white flourishing. It represents David, half-length, crowned, in scarlet, facing R., and holding up a swaddled infant (his soul: *Ad te levavi animam meam*). Christ, half-length, in the sky.

f. 18. *Christmas*. The Nativity. The Child lies in the wattled manger (ox and ass by), under thatched roof, supported on four uprights. Outside this shed, in front, the Virgin and Joseph kneel, facing each other.

25^b. Epiphany. Large decorative initial.

26^a. „ The three kings in plain robes of scarlet, green, and pale purple on L. The Virgin and Child, seated on R., under roof. Rocks behind Joseph, in r. corner in front.

26^b. Initial unfinished: the gold only put in.

93^a. Decorative initial: others on 100^b, &c., 114.

A leaf before 156 is gone. It had evidently a full-page painting (of the Crucifixion): a faint set-off of a shield is to be seen on the lower margin of 156.

156^a. Canon of the Mass. Priest, in pink chasuble, elevating the Host, the server is a Carmelite.

160^a. Easter. Christ, with Resurrection Cross, and shroud about Him, steps out of the tomb: three soldiers sleep in front.

174. Ascension. Christ, half-length, on cloud, ascending with raised arms facing R. Two demi-angels R. and L. Apostles below. The Virgin not seen.

Another initial, with man in scarlet robe and curious cap, praying.

180. Pentecost. Group of twelve Apostles below. Dove above. White lines proceed from it.

Another initial, with grotesque bird.

188. Trinity. Italian Trinity. The Dove between the head of the Crucified Son and that of the Father.

189^b. Corpus Christi. Priest, elevating the Host, in scarlet chasuble, with green cross. Server, with candle, in white.

222. Proper of Saints. St. Maurus. Bearded bishop, in scarlet cope over white, holding blue book and crozier.

228. Presentation. Temple, with three gables. Symeon on R. of altar, with attendant. Virgin and Joseph on L. Small figures.

233^b. Annunciation. Interior of a room. Gabriel kneels on L., with pink wings spread upwards. A table, with open book in C.

Another initial: a nimbed prophet or apostle, with scroll.

246^b. John Baptist: half-length, facing R., with scroll, in purplish habit over pale pink.

249^b. Peter, in purplish robe, led to R. by angel in white, with gold square on breast. Not full-length.

266. Assumption. The Virgin, half-length, with a ring of five half-length angels with coloured wings about her.

Another initial. The Virgin lies dead on a bed covered with red, with crossed hands. Behind are three pairs of angels with coloured wings and holding lighted candles. The members of each pair face each other.

270^b. Decollation of John Baptist. Two decorative initials.

272^b. Nativity of the Virgin. In a room, Anne, in bed, sitting up. She is in red, the coverlet of the bed is blue. Behind the bed a woman holds the Virgin, swaddled and nimbed. Another holds a basin with a jug in it. In front, a tub.

Decorative initial on 273, also on 274 (Michael) and 279^b.

287^b. All Saints: a group of eleven saints, including John Baptist with scroll, Peter, Paul.

300. Common of Saints. A nimbed and bearded Apostle, not quite full-length, in purplish robe over red, holding a book.

There are several handsome decorative initials in this section.

The work is good. The best pages are perhaps ff. 1^a and 266^a. A fine specimen of pen-work is on 136^a: but there are many others as good as this in the book.

A fairly close parallel, in general style, is afforded by the Fitzwilliam MS. no. 30, which is also a Missal.

124. GREGORII PASTORALE, &c.

Vellum, 188 × 135 mm., ff. 72, double columns of 37 lines. Cent. xiv, early, in a good, upright Gothic hand, perhaps Italian. Initials in blue and red alternately with flourishing counterchanged, also in red and blue.

Modern paper boards.

2 fo. dedi.

Priced at £6 10s.

Collation. 1¹²-6¹².

Contents:

1. Inc. capitula libri pastoralis Gregorii pape (lxxvii. 13)	1
Inc. pastorale b. Gregorii pape primi	1 ^b
Reuerentissimo . . . leandro coepiscopo . . . te custodiat reuerentissime frater. Expl. prologus.	
Inc. primum capitulum	2
Pastoralis cure me pondera fugere	
Ends f. 46 ^b : tui me meriti manus leuet. Expl. pastorale b. gregorii pape.	
The ink on this and the following page has suffered.	

2. Epistola Senece de moribus ad Lucilium 47
Omne peccatum actio . . . hii enim singulos timent illi uniuersos.
Expl. ep. senece de moribus.
3. Seneca de iiii^{or} uirtutibus cardinalibus seu politis 48
Quatuor uirtutum species . . . impinguat ignauiam.
(Really by Martinus Dumiensis.)
There are some marginal notes here in a rough hand.
4. Versus de formula honeste uite (13) 49^b
Ecce tibi morum speculum propono bonorum
.
Obsequiis instes ea pro te premia poscant.
5. Inc. liber b. Bernardi de cognitione hominis interioris 50
(usually called Meditationes Bernardi) (clxxxiv. 485).
Multi multa sciunt
A band of saw-edged ornament in red and blue borders the first column.
Ends: unum eundemque glorie dominum qui uiuit et regnat in eternum et ultra.
6. Bernardus in libro de xii gradibus humilitatis 58^b
Ego sum uia que ad ueritatem duco . . . et contemptus incurritur. Expl.
f. 60^b is blank.
7. Inc. ystoria barlaam et iosaphat 61
Cum cepissent monachorum multitudines congregari . . . et eos uirtutibus et donis magnificat gloriosis.
Cui soli honor et gloria in sec. sec. Amen. Expl. ystoria.
An abridgement, not identical with that in the *Legenda Aurea* (cap. 180). Several similar abridgements are described by Ward, *Catalogue of Romances* II. 128 sqq.
After the text on 72^b has been a later inscription, erased. The last words seem to be:
de monasterio B^{ti} (or S^{ti})
Petri oric . . . em
Mediolani. (This last word is certain.)

125 (R. 5983). TESTAMENTA XII PATRIARCHARUM.

Vellum, 320 × 230 mm., ff. 16, double columns of 41 lines. Cent. xiii late, or xiv early: in a very good black hand. Apparently from Switzerland.

A single quire of 16 leaves in a pasteboard cover.

On the fly-leaf is the name of Ge. Veesenmeyer Ph. St.

Ulmae 1784 m. Aug.

and some notes by him on the editions of the book. Among these:

Plura de auctore et hocce Test. Cod. disserui in Commentatione peculiari de auct. et Cod. msto. Test. xii. Patr. Altorfii 1787 conscripta edita in libello nostro Beiträge i. 92.

There is a slip from a recent French book-catalogue in the cover. Cp. Phillipps sale of 1895, lot 1109.
f. 1 is blank, with the exception of two late titles.

Testamenta xii^{im} patriarcharum translata de greco in latinum per dominum lintolliensem (!) episcopum 2
Testamentum ruben de hiis que in mundo habentur.

The initial T is remarkable, in blue, with rosettes in the stalk of it, and saw-ornament in red and blue extending down the page. Subsequent initials are in red or blue, with flourishing.

The Test. Benjamin ends f. 15^a: usque ad diem exitus eorum ex terra egypti. Explicit.

On 15^b there are two Tables, to the *Vitae Patrum*, and to *Innocentius de miseria humane conditionis*, in a different hand.

(a) Hec tabula pertinet in uitas patrum. Accidia . . . Voluntas. Expl. tabula in vitas patrum *qui liber est Conuentus fratrum ordinis predicatorum Turicensium* (of Zürich). The italicized words have been washed out.

(b) Ista tabula pertinet ad illum librum qui intitulatur de miseria hominis. Affectio . . . Vita.

Liber de miseria hominis inuenitur in fine huius uoluminis.

The quire before us seems, then, to have been prefixed (or subjoined) to a much larger volume.

126 (R. 8023). AUGUSTINI REGULA.

Vellum, 215 × 148 mm., ff. 1 + 79; 19, 20 and 24 lines to a page. Cent. xv (1478), in a large, clear, Gothic hand, on ruled ink lines, written in Germany.

Old brown leather binding over wooden boards.

Formerly in the library of the Duke of Sussex (VI. H. i. 8), no. 145, p. 196 in Pettigrew.

On the fly-leaf (xviii): Ad Bibliothecam ordinis S. Crucis ad S. Agatham 1756.

The cover is lined with a leaf of a late service-book, in double columns, unrubricated.

Collation. 1 fly-leaf. 1¹⁰ 2⁸–9⁸ 10⁶ (wants 6).

1. Inc. regula b. Augustini Yponensis episcopi (xxxii. 1377, &c.)

I

Ante omnia fratres carissimi diligatur deus . . . et in temptatione non inducatur.

Expl. reg. b. Aug. Ypon. ep.

2. Inc. Commentum Hugonis super regulam

II

Hec precepta que subscripta sunt ideo regula appellatur.

This section has a pretty initial.

Ends 77^a: non inducatur. Amen.

Expl. comm. Hugonis super regulam beati patris nostri Augustini Yponensis episcopi.

Anno d.n.I.C. M.C.C.C.C.lxxviii. Finitus est libellus iste per manum fratris henrici de calker. In festo sanctorum septem fratrum.

Marginal note in the hand which wrote the inscription on the fly-leaf:

NB. henr. Kalker alias Ridder postulatus Prior in domo pontis (or montis) Coeli obiit 14 9^{bris} a^o 1523.

ff. 78, 79. Blank.

127 (R. 8022). HORAE (SARUM).

Vellum, 201 × 145 mm., ff. 149, 16 lines to a page. Cent. xiv (middle), in a good, upright, narrow hand.

Binding, brown calf of cent. xix.

On the fly-leaf: Presented by D. Benfield Hickie to T. A. Beck, 11 Dec., 1844.

Collation. Impracticable, from the many gaps and tight binding.

On f. 1^a, in a later hand, the prayers: *Ineffabilem misericordiam* and *Pietate tua*. 1^b. Blank.

Kalendar in French, in black and red: few entries

2

O intemerata, imperfect

14

The Fifteen Oo's of St. Birgitta, imperfect

16

Sequences of the Gospels

22^b

Hours of the Virgin. (Use of Sarum)

26

Memoriae in Lauds. John Baptist, Stephen, Peter and Paul, Nicholas (gap), Mary Magdalene, Margaret.

On f. 49 one is added (xv, late) for St. William of York :

O Wyllleme pastor bone cleri patris (-er) et patrone mundi nobis in agone confer opem et depone vite sordes et corone celestis da gaudia. Ora

Deus qui b. Wylllelmum inter confessores tuos et multis miraculis decoratum virtute constancie contra fluctus seculi corborasti tribue nobis quesumus ut eius meritis et precibus a gehenne incendiis liberemur.

Seven Psalms and Litany

67

Psalms of Degrees, 81. This quire is in another hand ; the Psalms are followed by :

Salutations to Christ (Aue I. C. uerbum patris), St. Anne (Gaude felix Anna).

Aue I. cruciate. Deus qui manus tuas.

Aue et gaude S. maria gloriosa.

O pia dei genitrix. Patriarcharum (Martyrum (?)) et prophetarum numerus

Cum omnibus apostolis delete noxam criminis.

Of St. Christopher : Hic Ihesus est testis ubi cristoferus memoratur.

Vis famis aut pestis mala mors ibi non dominatur

Non homo nec pecora qui vi subiunt grauiora

Sic dedit absque mora tua nox (uox) sibi mortis in hora

Christophiori sancti speciem quicumque tuetur

Illo nempe die nullo langore tenetur

Christophori speciem quacunque die reuereris

Sertus habeto diem subito quo non morieris

Pensa qui transis hinc christofores pius an sis

Si non fac ut sis. Christum fer mente velud sis

Martir Christofores pro saluatoris honore

Fac nos mente fore dignos deitatis amore

Promisso Christi quia quod petis optinuisti

Da populo tristi bona que moriendo petisti

Confer solamen et mentis tolle grauamen

Iudicis examen fac mite sic (sit) omnibus. Amen.

V. Gloria et honore, etc. Or. Concede . . . ut qui beati Christofores martiris tui memoriam agimus, etc.

On 89^b, in another hand : Stella celi extirpauit, etc.

Office of the Dead

90

Commendationes

117

A late invocation of St. Erasmus scribbled on 131^b.

Psalter of Jerome

132

Followed by Collects : ending 149^b.

The Kalendar is of Rouen, I think. Feb. S. Austreberte. May 10 transl. S. Laurens. June 2 Marcellin, 19 Gervais (red). July 3 Marcial (red). Aug. Taurin, Phillibert, Viuien. Sept. Cuthbert. Oct. Edouart, Mellon, Romain (red). Dec. 30 Ursin.

The Litany gives very few invocations : *Martyrs* include Gervase and Protase. *Confessors* Taurinus and Romanus. *Virgins* Genovefa.

The decoration of the book has suffered a good deal from use, and many of the pictures have disappeared. Those which remain are not of very good execution. They have full borders of coloured imaginary foliage, filled in with line and leaf work.

1. f. 26. *Matins*. The Annunciation, in a room, with coloured vaulting. Gabriel, on R., with scroll. A small angel, on L., pulls aside the curtain of the canopy by which the Virgin is kneeling.

2. f. 38. *Lauds*. The Betrayal. Malchus and Peter on R.

3. f. 49^b. *Prime*. Christ before Caiaphas (whose head is obliterated).

4. f. 60. *Vespers*. The Deposition. Gold ground. Pattern of squares and quatrefoils in black. The Virgin on L. One man supports the body : one detaches the feet : a third on a ladder.

5. f. 62^b. *Compline*. The Entombment. The body still bears the crown of thorns. The Virgin, John, and Magdalene, besides Joseph and Nicodemus, are present.

6. f. 90. *Office of the Dead*. Funeral in choir: priest at altar: retable of crucifix, the Virgin (and John). Two rows of mourners.

7. f. 117^b. *Commendations*. Two Angels bear up a cloth filled with souls. The Father above, half-length, in a ring of seraphs.

The name Jhon Leuesone is scribbled on 147^b.

The book was written, I suppose, at Rouen, for English use, and owned by a Yorkshire family (cf. the *Memoria* of St. William).

128 (R. 10168). LEGENDA AUREA.

Vellum, 262 × 185 mm., ff. 293, double columns of 36 lines. Cent. xiv, in a good, clear, Italian Gothic hand.

Bound in plain calf.

On the fly-leaf: J. J. Conybeare A.M. Ex Aede X^{ti} Oxon: Al(umni) et in Acad. L(inguae) A(nglo) S(axonicae) P(rofessoris) 1889.

Subsequently it was Phillipps MS. 2779: no. 1133 in the sale of 1898.

Collation. 1¹² (wants 1) 2¹²-16¹² (misbound, 3-10 precede 1, 2: 11, 12 follow 1, 2) 17¹²-23¹² 24⁶ 25¹².

Contents:

Iacobi de Voragine *Legenda Aurea*.

Wanting the prologue. It begins in the Table

de tempore peregrinationis

de S. Urbano (f. 113^b)

and ending: De dedicatione ecclesie (f. 273).

Text begins: de aduentu domini

Aduentus domini per iii^{or} septimanas agitur.

Comparing the contents with the edition of Th. Graesse (1890: 3rd ed.), I find that the following legends are omitted:

De S. Sophia et tribus filiabus eius Gr. no. 48, p. 203.

De S. Timotheo Gr. no. 52, p. 222.

De S. Fabiano Gr. no. 64, p. 291.

De S. Apollonia Gr. no. 66, p. 293,

all of which are very short: and also

De S. Francisco Gr. no. 149, p. 662,

which is entered in the Table, but erased. There are some marginal additions, e.g. for St. Agatha. In De Pelagio papa (f. 284 sqq.) the archetype was defective. Omissions have been supplied to some extent in the margins. This is the last chapter in our MS., ending 293: sedes imperii usque hodie uacat (Gr., p. 844).

The decoration of the volume is in no way remarkable.

129 (R. 15077). DEVOTIONS.

Vellum, 130 × 90 mm., ff. 123, 15 and 20 lines to a page. Cent. xv, very well written, black ink.

Old black stamped leather binding: modern purple velvet wrapper.

Collation. 1⁸ (wants 8) 2⁸-15⁸ 16⁴.

In the cover, a note on writing of numerals:

Primo loco signat (*or* figurat) se.

Secundo „ centies se, etc.

and the date: 1568.

On 1^a, otherwise blank, *Meditationes* and the distich: Si qua sede sedes, etc. (xvi).

Part I. Table of Easters

1^b

Kalendar, in red and black

2

Seven Penitential Psalms, Psalms of Degrees, Litany

8

Office of the Dead

32

Commendation of Souls

72

Part II. In smaller script, but by the same hand.

Inc. prefatiuncula versificata in quasdam motiuas meditationes ex sacre scripture et sanctorum sententiis compilatas presertim ex sententiis b. Augustini, b. bernardi et ven. anselmi que scripte sunt ad quendam monachum anachoritam

88

Residet in cella cupit hostes vincere bella
Armaque tranquilla parat .w. sibi rithmica villa
Munera tantilla bona sunt bene diligit illa
Si tepidus fueris hec viua voce loqueris
Cum solus steteris hoc scriptum tunc mediteris
E ris stimulus bonus ris
Laus saluatoris venie spes motus amoris
(S)i vis gaudere peccata vel tua flere
Sic anima tristi meditetur passio Christi
Forteque post fletum faciet cor gracia letum
Hoc opus impletum tres partes continet in se
Prima parat fletum spem proxima prouocat in te
Tercia languorem paciens exquirat amorem.

Inc. 1^a pars compuncionis excitatiua.

Memento miser homo quod cinis es.

Pars II. Memor fui dei, f. 104.

Pars III. Memento mei deus, f. 114^b.

Ending 123^a: quia tuo amore langueo. Amen. Expl.

Some sixteenth-cent. scribbles in the last cover.

The Kalendar and Litany appear to be purely Sarum. The Kalendar has David and Chad, but not Winifred. Erkenwald is on Nov. 14 and 30 Apr.

130 (R. 15376). REGISTRUM BREVIUM.

Vellum, 254 × 190 mm., ff. 16, 33 lines to a page. Cent. xiv, late, in a good law hand.

Modern pasteboard cover.

Formerly Philipps MS. 22242, lot 642 in the sale of 1908.

Two quires of eight leaves.

Part of a Registrum Brevium.

On f. 1^a, otherwise blank:

Inc. Kalendare Registri Judicialis per quod inuenientur de facili omnia breuia in eodem contenta.

Imprimis breue quando vicecomes retornat quod quis non inuenit pleg' de persona Sicut alias et Plur' et attach' scilicet folio primo xi^o.

Breua de distringas Sicut alias et plur' Et non omittas propter libertatem.

This is the beginning of a table, of which no more was written: 1^b blank.

The Briefs begin on f. 2. Quando vicecomes mandat quod inuenit pleg'. Ricardus d. g. . . vic. lincoln. . . Quia Johannes de Molynton.

The last Brief is: Thesaurar. et Camerariis de Scaccario ad scrutand. pedes finium, etc. It ends imperfectly f. 16^b.

131 (R. 15377). SERMONS, ETC.

Vellum, 190 × 125 mm., ff. 145, varying numbers of lines and columns. Cent. xiii, several volumes.

Formerly Phillipps MS. 3738, lot 664 at the sale of 1908. Previously belonged to the Abbé Allard.

On f. 1 (xv) is Beate Marie bone^{be} and other later scribbles. The book is from the Cistercian Abbey of Bonne-Combe, dioc. Rodez. On f. 83 is an earlier inscription: Liber Sce M^e Bonecbe.

Collation. a¹. 1⁸ 2¹⁰–8¹⁰ 9⁴ | 10¹⁰⁽⁰⁾ (wants 5, 6, 10) | 11⁶ (wants 4–6) | 12⁶ (wants 5, 6) | 13¹⁰ 14¹⁰ (wants 8–10) | 15⁸ 16⁸ | 17¹² 18 (three).

On 1^a is the end of a description of the Holy Places (xiii):

-tria (?) ciuitatis est locus ubi sanctus petrus plorauit postquam Christum negauit. Contra septentrionem extra portam ciuitatis est locus ubi s. stephanus fuit lapidatus. ita constructe sunt omnes orationes in ierusalem. et ego testis qui uidi. et hunc paruissimum titulum scripsi.

1^b. Blank.

1. 34 lines to a page. Cent. xiii, early? brown ink

Sermons (Dom. prima in Aduentu), beginning imperfectly:

. . . nobis de celo qui fidem donat. donatam probat, etc.

Sermons for Advent, Epiphany, and greater feasts (St. Benedict the only non-biblical saint): ending with All Saints, and

Sermo ad excitandam deuocionem in psalmodia.

In conuentu sodalium et amicorum . . . sed et fructum afferre in patiencia. quod nobis prestare dignetur sponsus Chr. I. qui uiuit et reg. per omn. sec. sec. Amen.

83^b. Blank.

2. 34 lines to a page. Cent. xiii, in two hands: leaves lost after 87.

Tract on Dilectio and forms of Salutation (an Italian collection)

Vere dilectionis concordia est res omnino laudabilis.

Ends abruptly f. 87^b:

. . . uel grauibus cathenarum nodis afflictus omnimodam.

3. Another hand.

The ten privileges of the Virgin: Primum priuilegium marie est quod sine sorde consepta

Notes: Quidam sunt qui impelluntur, etc.

Sermon: Bene (Gene) illius sicut areole aromatum

4. Very small hand: 61 lines.

Expositions of Parables, extracts, and notes

De uinea. Pater familias deus. Vineia ecclesia.

5. 46 lines.

Verses on the Gospels, some perhaps from the *Aurora* of P. de Riga

Sec. lucam. homo quidam fecit cenam magnam.

Villa boues uxor cenam clausere uocatis

Mundus cura caro claudunt eterna renatis.

H h

The last, in another hand :

Lazarus et diues populi duo. spernit ebreus
Gentilem, etc.

97^b. Blank.

6. 34 lines.

Theological excerpts

98

In hac uita sunt iii^{or} generationes una carnalis tres spirituales.

Sermon on St. John in another hand : Aquila magnarum alarum venit ad cedrum

113^b

7. 36 lines : small hand.

Allegorical exposition of the Pentateuch

115

Plantauerat autem deus paradisum. . . . Paradisus est ecclesia.

Ends imperfectly on Deuteronomy.

8. Double columns of 39 lines.

Part of a collection of Sermons. The first complete ones are on :

Deus in loco sancto suo. Dom. xi (?).

Sumite psalterium et date tympanum.

Draco persecutus est mulierem.

Changes of hand at ff. 140, 141, 143.

The last two sermons are on :

Lectulum Salomonis.

Vie Syon lugent.

Ending imperfectly.

The sale catalogue names Epistola ad Papam among the contents.

This must be a reference to one of the *formulae* on f. 86^b.

132. ACCOUNT-BOOK (EDWARD II).

Vellum, 320 × 235 mm., ff. 16, varying numbers of lines to a page. Cent. xiv (1323-4), very well written.

Modern russia binding by Bretherton, 1849.

Formerly Phillipps MS. 22344, lot 254 in the sale of 1908.

The first and last leaves, of thicker parchment, formed the cover. On f. 1^a, in a black frame, somewhat ornamented:

Anno . xvij^o.

Liber Contrarotulatoris Garderobe Regis de Recepta
denariorum Jocalium et aliorum in Garderoba predicta tempore
Roberti de Wodehous Custodis : et Roberti de Holdeñ
Contrarotulatoris eiusdem Garderobe. Anno. r. R. E.
filii. R. E. xvij^o.

In a black frame, as above :

. holdeñ.

f. 1^b. Blank.

Recepta denar' Garder'. R. inter xx. diem Octobr. Anno xvij^o et vij. diem Julii Anno eodem finiente.
Tempore R. de Wodehous Custodis et R. de Holdene Contrarotul. eiusdem Garder. Videt.

2

The outgoing Custos Garderobe is Roger de Waltham.

- Recepta forinseca 3
From individuals (fines) and officers.
- 4^b. Blank.
- Compotus Custodis Garderobe de presento. stauro. et aliis recept. et expend. sine precio hoc anno 5
With interesting items of game, fish, wine, &c. (see below).
- 6^b. Blank.
- Vessellamenta aurea et argentea, panni ad aurum, ornamenta capelle, et alia diuersa 7
On 7^a are notes that various pieces have been given away by the king, viz. :
Two silver-gilt cups. Domine Alianore la Despensere cognate sue pro nouo anni dono apud Kenylworth, 1 Jan.
A silver-gilt olla. Arnaldo Guillelmi de Biern domino de Lascoun Vascon. una cum uno cippo. Westminster, 31 March.
A cup and an olla. Hugoni de la Paliz militi de partibus transmarinis una cum x marcis. London, 10 March.
A cup. Mag. Reymero de Tournemire clerico de Vascon. Westminster, 31 March.
A cup. Joh. de Dissy militi Roberti fratris domini Ducis de burgund. Langley, 16 April.
A cup. Pepyno de Weyre de partibus transmarinis. London, 23 March.
A cup. Isabelle Regine Angl. pro nouo anni dono apud Kenylworth, 1 Jan.
An ouch (nuchia) of gold. Offert. ad feretrum S. Edwardi in eccl. conuent. Westm., 26 Feb.
An ouch of silver. Offert. ad feretrum S. Wlstani in eccl. Cathedr. Wygorn., 8 Jan.
A silver spice-plate with arms of Oliver de Ingham. Given to the said Oliver. Rauenesdale, 6 Dec.
- On 7^b are similar notes of four cloths of gold, viz. :
Ponuntur per dom. Reg. super tumulum Gilberti de Clare dudum Comititis Glouc. in eccl. conuent. de teukesbury, 16 Jan.
Offert. ad magnum altare in eccl. cathedr. Lich(feld.), 19 Dec.
" " " Wigorn., 8 Jan.
" " conuent. de Teukesbury, 16 Jan.
- On 10^a are the Jocalia at Rauenesdale and . rneaton.
- On 10^b Jocalia given to the king, namely, three cups from Eleanor Despenser, Queen Isabella, and John de Bardelby, canon of Chichester.
- Joelx, vessel dor et dargent, draps dor, etc. . . . en la Tour de londres 11
The lists are in French from this point.
- On 11^b are entries of a large number of rings (24), and after these :
Un anel dor od 1 graunte garnette et iiii petiz saffirs et iiii petit. perl. que fut a Richard iadis Euesque de Hereford.
Un anel dor od 1 graunt saffir que fut a thomas iadis euesque dexcestre.
Un anel dor od 1 saffir citrin (?) que fut a Wauter iadis abbe de Westm.
Un anel dor od 1 saffir que fut a Wauter de haselshagh iadis Euesque de Bath et Well.
Un saffir que fust de la croice Guerch.
- On 13^a notes of gifts by the king :
An ouch of gold. Offert. ad feretrum S. Ricardi in eccl. cathedr. Cicestr., 5 July.
A cup. Reginaldo de Vilers valletto Roberti fratris d. ducis Burgund. Langley, 16 Ap.
A cup. Mag. Ade de Suthwik phisico domini Comititis Cestr., apud Fulmere, 26 Ap.
A cup. D. Theobaldo phisico domine Regine, apud Fulmere, 26 Ap.
- The lists end with 14^b. There is no summary. 15 is blank. On 16^a, near the bottom, is written :
Reddynges. Newebyry ffasterñ et si non ibi ad Bristoll.
- On 16^b, near the bottom :
Summa (?) recept. Holedeni.

The headings of game, wine, &c., on f. 5, are :

	Ceruorum pingued.		Lampron.
	Damorum pingued.		Roch.
	Best' de rascall.		Perch.
	Casei communis.		Loch.
	Casei de Brye.		Carp.
	Vinum vascon.	Birds.	Perdicum.
	vernach.		Cign.
	Rochell.		Gruum.
	reneys.		Pauonum.
	Meth.		Auc. domest.
	Bragot.		Auc. roes.
	Ceruis.		Caponum.
Fruit.	Medles.		Pultium.
	Pom. blandur. et pepin.		Columbell.
Fish.	Alec.		Heyron.
	Lupus aquaticus.		Curl.
	Pikerell.		Butor.
	Brem.		Plouer.
	Porpais.		Cercell.
	Dolfin. et baleign.		Fesant.
	Sturgeoun.		Borell.
	Hake.		Wodecok.
	Congr. sals.		Mallard.
	Lampr. rec. de Nauntis.		Allaud.
	Anguill.		Egrett.
	Salmon.		Qwaill.
	Pastell salm.		

133. PASSIO SS. FAUSTINI ET JOVITAE.

Vellum, 198 × 140 mm., ff. 1 + 48, 27 lines to a page. Cent. xv, in a clear Italic hand.

Binding, calf, of cent. xix, early.

Formerly MS. Phillipps 3391. Lot 280 in the sale of 1908.

Formerly owned by Henry Drury, of Harrow.

Collation. 1 fly-leaf, a⁸-f⁸.

On the fly-leaf IHS and nine lines of Italian verse (xvi?), beginning:

Quatro destreri piu che neue bianchi
Sopra dvn cavo di foco un gardo crudo
Cum larco in mano ele saete ai fianchi.

Passion of SS. Faustinus and Jovita, martyrs of Brescia, under Hadrian.

I

In diebus illis veniente Adriano Imperatore in partibus italie precucurrit ei Italicus comes retiarum una cum Tiberio consiliario suo ad adduam fluuium.

Handsome initial in gold and colour.

Ending: Martyres autem Christi susceperunt momentaneam mortem ut uitam acquirerent sempiternam. Acta sunt autem hec tam in ciuitate brixiana quam in ceteris etiam urbibus uel regionibus Sub Adriano Imperatore sub die quinto decimo kalendarum martiarum Regnante uero d. n. I. C. cui est honor et gloria cum p. et Sp. s. in sec. sec. Amen.

Anno domini centesimo tregiesimo secundo die xv mensis secundi tempore Adriani Imperatoris Imperii eius anno tertio passi sunt beati martires faustinus et iouita. Finis.

This text of the Passion, which is extremely fabulous, with walking statues, a talking tiger, &c., is not printed by the Bollandists in the *Acta*, but by F. Savio in *Analecta Bollandiana* XV. See *B. H. L.*, no. 2836. Of the three shorter Passions printed in the *Acta*, that taken from Mombritius, and assuredly an abridgement of a longer text, appears to resemble this one most closely.

134. DEEDS.

Vellum deed, 320 × 165 mm., with seal attached. Cent. xv (18 Henry VI).

This and 134^a were formerly Phillipps MS. 34911 : sale tickets marked $\frac{742}{2}$.

Sciant, etc., quod Ego Radulphus Bowkers dominus cuiusdam parcelle de Magor dedi, etc., Thome Robynet de Seyntbride nouem acras prati iacent. infra dominium de Magor in la Brodemede.

Witnesses. Joh. ap Phelipp Morgan. Barth. de la More, &c.

Dat. apud Magor, 20 Feb., 18 Hen. VI.

The seal is of red wax, of Bowkers, bearing two wings on a shield.

Magor is in Monmouthshire.

134 a.

Vellum deed, 350 × 125 mm., with fragments of seal.

Old number 158 on the back.

Sciant, etc., quod ego Elysabet que fuiz uxor Johannis de Benebrugg' (or Penebr., qu. Pembridge?) militis dedi, etc., Willelmo ap Ricard et Johanni ap Ricard omnia illa, terras, etc., infra terram de Gwelig-wunieth.¹

Dat. apud Gog. ecū (?)² die veneris prox. post natiū. b. Marie V. 36 Edw. III.

The seal, of green wax, is reduced to a fragment.

135. ACCOUNT ROLL (MINES NEAR CALSTOCK).

Vellum roll, about 6 ft. 3 in. long by $8\frac{3}{10}$ in. broad, on three skins. Cent. xiv, 1317.

Formerly Phillipps MS. 34022 : lot 261 in the sale of 1898, being one of two rolls composing the lot in question.

Endorsed at the bottom :

particule compoti Minere de tribus primis quarter' anni x^{mi}.

Headed : (?) vii :

Rotulus Willelmi de Hicch' Contrarotulatoris Minere domini Regis in Com. Deuon. de omnibus receptis misis et expensis appositis per Ricardum de Wigorn. Custodem Minere predicte a festo S. Michaelis Anno R. R. E. fol. E. x^o usque primum diem Jul. prox. sequentis anno eodem.

A short title follows in another hand.

The headings of the receipts are : ffor(esta ?), Mina, Argentum album, Plumbum sterile ; of Expenses : pro abstraxione Mine, Operaciones mortuorum operum, Haur'. aque, Alie mise ut ferrum, Ascer', Cep., Cord.,

¹ Is this Gwernllwynwhith in Glamorgan?

² Qu. Gogerthan in Cardigan?

Corium, Cineres, Carbon. marin., Necessaria, Fenum et Auena pro equis, Empcio mater' (materie), Expens. *Cariagii* argenti albi. Then follow two series of payments to tradesmen and workmen at Calistok. This is Calstock, which is just in Cornwall: the mines whose accounts we have here, or some of them, were in the parish of Byre, i.e. Beer-Alston in Devon, which is separated from Calstock only by the river Tamar. They were opened in the reign of Edward I: the lead ore which they yielded contained a great quantity of silver.

136. BREVIARY (PARIS: NOTRE-DAME).

Vellum, 185 × 133 mm., ff. 2 + 45, double columns of 32 lines. Cent. xv, early, exquisitely written and ornamented.

Black morocco binding of cent. xix, early.

Collation. a² 1⁶ 2⁸—10⁸ 11⁶ | 12⁶ (6 canc.) 13⁸ (? 2 canc.) 14⁸—21⁸ 22⁴ | 23 (one: the last leaf of a quire) 24⁸—49⁸ 50⁴ 51⁸—53⁸ 54² (+ 1).

On 1^b is the number 130 (xvii?).

Below, in a current xvth-cent. hand:

Breuiare commainc. la vigille de la trinite et finiss^t le premier samedi de laduent.

Et aussi commençant la vigille saint germain qui est le xxvij^{me} may, Et finissant le jour sainte geneuiefue inclus qui est le xxvi^{me} de nouembre appartenant a (*erasure*: maistre Jehan moler (*or* mozer)/mi . e .) *conseillier* du Roy...

f. ii. Blank.

Then follows:

Kalendar in black, red, blue, and gold (misbound, July–Aug. precede May–June)

1

Inc. psalterium feriale secundum usum ecclesie beate marie parisiensis

7

Diebus dominicis in nocturno nisi aliud impediatur. Hymnus. Nocte surgentes.

Litany f. 79.

Ending with Antiphon, Hymn, Capitulum, &c., for Compline, and Preces.

On 84^b is scribbled (xv): O mater dei memento mei ih̄s maria ioseph surge beatissima virgo.

Hic inc. hore b. Marie uirginis ad usum parisiensis ecclesie

85

Memorie, f. 87. Benedictiones in matutinis b. marie

89

Hymns: Beata nobis gaudia

89^b

Iesu nostra redemptio.

Iam xpristus astra ascenderat.

Impleta gaudent uiscera.

Proper of Time (last portion: from Vigil of the Trinity)

90

In isto sabbato hoc est in uigilia trinitatis domini (!). Ad uesp. super ps. Antiph. Gloria tibi trinitas.

After Dedicatio ecclesie:

Tabula de memoriis sanctorum per totum annum

172

f. 174. Blank. •

Proper of Saints (from Vigil of St. Germanus)

175

This begins with the last leaf of a quire.

In uigilia festi S. Germani ep. et conf.

Ends with Collect for St. Saturninus (29 Nov.):

Expl. festa temporis estiuale.

Common of Saints

386

Ending 410^b: Expl. commune sanctorum.

On 411, in a late hand:

Inc. benedictiones dicende super lectiones.

413 is blank. On 414, 415 are prayers in a neat xvth-cent. hand, in Latin and French :

Iesus pie Iesus bone.

Iesus amantissime, etc.

Iesus en croix filz de dieu, etc.

The Kalendar is a full one of Paris episcopal use :

- Jan.* 1. Circumcision. Duplum episcopale, *gold*.
 3. Genouefe. Dup., *red*.
 5. Symeonis in columba (columna).
 6. Epyphania. Dupl. ep. et annuale, *gold*.
 7. Rigoberti archiep. Semid., *blue*. Luciani Maxiani, etc., *black*.
 9. Guillermi bituricensis archiep. Semid., *red*.
 25. Conuersio s. pauli. Dup. antiquum, *blue*.
 27. Juliani Ep. C. Dup. ant., *red*.
 30. Batildis regine.
 31. Metranni m.
- Mar.* 7. S. thome de aquino. Dup., *red*. Perpet. et Felic., *black*.
 14. Leobini Ep. C.
 17. Gertrudis V.
- Apr.* 22. Inuentio corporum S. Dyonisii soc.que eius. Semid., *blue*. Oportune V, *black*.
 30. Eutropii Ep. M. Semid., *red*.
- May* 1. Amatoris Ep. C.
 10. Maturini C.
 11. Mammerti et Maiolis epp.
 16. Honorati Ep. C.
 19. Yuonis presb. et conf. iii lc., *gold*. Petri heremite iii lc., *black*.
 20. Nota quod die martis post ascen. domini debet fieri duplum de translatione capitis b. ludouici.
 28. Germani par. ep. et C. Dup., *blue*. Caranni m. *black*.
- June* 10. Sirie V., *added*.
 16. Ferreoli et Ferrutionis. Dup., *red*.
 25. Transl. S. Eligii Ep. Semid., *blue*.
- July* 1. Leonorii Ep. C.
 2. Marcialis Ep. Dup., *blue*.
 7. Transl. S. Thome Canturien. Arch. et M. Semid., *blue*.
 9. Theobaldi C. Semid., *blue*.
 13. Turiani Ep. C. ix lc.
 26. Transl. S. Marcelli par. ep. Dup. episcopale, *blue*.
 28. B. Anne matris marie V. Dupl. antiq., *blue*.
 31. Germani antisiodoren. ep. C. Semid., *red*.
- Aug.* 4. Susceptionis S. Crucis. Dup., *red and blue*.
 11. De S. Corona. Dup., *red*.
 25. Ludouici regis francorum. Dup., *blue*.
 26. Bernardi Abb. Semid., *red*.
 30. Fiacrii C. Dup., *blue*.
- Sept.* 3. Lupi Ep. C. Godegrandi Ep. M.
 7. Clodoaldi C.
 13. Maurilionis Ep. C.
 17. Audomari Ep. C. Dup. antiq., *red*.
- Oct.* 1. Transl. remigii. Piat M. Germani et bauonis.
 3. Francisci C.
 4. Auree V.
 9. Dyonisii soc.que eius. Duplum annuale, *blue*, with octave.

- Oct. 13. Gerald C. Dup., *blue*.
 18. Herblandi Abb.
 19. Sauiniani et Potentiani.
 20. Undec. mill. Virg. Dup., *blue*.
 21. Mellonis Ep. C. Semid., *red*.
 28. Faronis Ep. C. Transl. S. Genouefe V.
 Nov. 3. Marcelli par. ep. Dup. episc., *gold*, with octave.
 Gumali abb.
 5. Clari Ep. M. Semid., *blue*.
 13. Gendulphi ep. C. Dup. antiq., *red*.
 18. Aude V.
 26. Genouefe V. ix lc. Marcelli par. ep.
 Dec. 4. Suscepcio reliquiarum. Dup. antiq., *red*.
 7. Fare V.
 (8. Concept. b. v. m. Dup. episc., *gold*.)
 10. Nichasii soc.que eius MM. Semid., *blue*.

The Litany has: *Apostles*, Marcialis. *Martyrs*, 94. *Confessors*, 59, including Marcelle, Gendulphe, Maglori, Exceperi, Vigor, Patrici, Lauderice, Fortunate, Mederice, Guillerme, Rigoberte, Petre heremita, Yvo. *Virgins*, Valeria, Genovefa, Oportuna, Aurea, Auda.

Ornament. Ordinary initials are blue and dark red, the former flourished in red, the latter in blue-green.

Line-fillings, a modification of the saw-edged ornament in blue and red.

Borders: sharp-pointed ivy leaf: leaves in blue, red, or gold. Stems pink or blue, springing out of vertical bars of gold edged with blue or pink. Dragons occur very frequently on termination of the ornament. Each page which has a historiated initial is bordered.

Historiated initials and miniatures. The grounds are either plain gold or blue or red, with gold flourishing.

Every page of the Kalendar is bordered. In the KL, which heads each month, are two small pictures of the occupation and zodiacal sign.

- | | |
|--|---|
| 1. <i>Jan</i> . At table drinking. | Aquarius, nude. |
| 2. <i>Feb</i> . Sits warming his hands and feet. | Pisces, blue. A string connects their mouths. |
| 3. <i>Mar</i> . Pruning. | Aries. |
| 4. <i>Apr</i> . Youth in tunic. | Taurus. |
| 5. <i>May</i> . Youth, with hawk on hand. | Gemini. |
| 6. <i>June</i> . Haymaking. | Cancer. |
| 7. <i>July</i> . Reaping. | Leo. |
| 8. <i>Aug</i> . Threshing. | Virgo, with palm. |
| 9. <i>Sept</i> . Treading grapes. | Unicorn, with <i>Libra</i> and book. |
| 10. <i>Oct</i> . Sowing. | Scorpius. |
| 11. <i>Nov</i> . Beating tree for pigs. | Sagittarius, centaur shooting back to R. |
| 12. <i>Dec</i> . Killing pig. | Capricorn, goat issuing from cornucopiae. |

Psalter. First page more elaborately bordered than the rest.

- f. 7. 13. *Nocte surgentes*. Nimbed man in blue wakes sleeping man in red.
 14. *Beatus vir*. David sits playing harp.
 15. *Dominus illuminatio*. David kneels on one knee, pointing to cloud above.
 16. *Dixi custodiam*. Similar. David in pink. Ground blue, with gold fleurs-de-lys.
 17. *Dixit insipiens*. The fool, nude, carrying a stick terminating in a head.
 18. *Salvum me fac*. David, nude, crowned, in water: Divine Hand on R. Ground as for no. 16.
 19. *Exaltate*. David, in blue, sits playing on three bells.
 20. *Cantate*. Three coped clerks sing at a lectern.
 21. *Dixit Dominus*. The Father and Son in blue sit turning to each other, their hands on a globe.

The Dove between.

- f. 85. 22. *Hours of the Virgin*. Virgin, crowned, and Child, throned: gold ground.

23. *Memoria of Relics*. Red ground divided into squares by triple gold lines with small black dots at intersections : the squares have groups of five dots of white or vermillion.

Vested altar, with green patterned frontal. On it a gold cross, a shrine for an arm, and another reliquary.

f. 90. 24. *Office of the Trinity*. Ground red with fleurs-de-lys in red, divided into lozenges by gold lines. The Father and Son, seated, turning towards each other. Each has one hand on a globe, adorned with buildings and tree. Between them the Dove. Stone canopy above. The figures in grisaille.

25. Italian Trinity. Gold ground.

f. 95. *Historia libri Regum*. Decorative initial and border.

f. 98. *Corpus Christi*. Decorative initial and border.

f. 99^b. 25. Ground as for 23, but the gold lines are double only. Vested altar with Paschal Lamb (blue), nimbed, with banner, standing on it.

26. *Missa de corpore Christi*. Priest, in blue chasuble, at altar, on which is chalice with corporal. Gold ground.

f. 132. 27. *Libri Salomonis*. Solomon, crowned, in wooden pulpit, with book : addresses hearers on R.

28. *Liber sapientie*. A man in scarlet cap and pink robe addresses hearers on R.

29. *Job*. Job, beardless, in tattered red robe, sits in straw-heap.

30. *Tobit*. Tobit, in blue, gives alms to two beggars on L.

31. *Judith*. She beheads Holofernes, who lies on a blue bed.

32. *Hab*. Three crowned kings at table (Feast of Ahasuerus).

33. *Maccabees*. Horsemen (one crowned) on R., unarmed men on L. : two swords seem to fall on them, point downwards.

34. *Ezekiel*. The prophet lies below : above, the four beasts on blue ground.

35. *Expositiones dominicales*. Dives, beardless, at table. Lazarus crouches on L.

36. *Dedicatio ecclesie*. Bishop, with crosier, followed by a cleric : a church on R.

37. Solomon kneels at unvested altar on R., with white cross standing on it.

f. 175. 38. *Proper of Saints*. Germanus, in blue cope, with crosier, facing R.

39. Barnabas, beardless, in blue, with book, facing R. Chequered ground.

40. Birth of John Baptist. Elizabeth, in bed, with pink coverlet, head to L. A nurse stands on R. holding John (swaddled and nimbed). Chequered ground.

41. Two executioners beheading several martyrs (*Legenda* for Octave of John Baptist).

42. Peter and Paul (L.) facing each other.

43. Paul in wooden pulpit on R. addressing hearers on L.

44. Margaret, in blue, holding small cross, rises from the back of the dragon.

45. Mary Magdalene, in vermillion over dark robe and linen wimple, holding casket. Chequered ground.

46. Marcellus as bishop, with book, facing R.

47. Priest in vermillion over white (in C.). Joachim and Anne retire on L. : on R. an altar and a man by it.

48. Invention of Stephen. Two men working with spade and pick uncover three nimbed bodies.

f. 259. 49. Laurence, in pink dalmatic, with gridiron and book. Blue ground with gold fleur-de-lys.

50. Assumption. The Virgin, in pale purple on gold oval. Four angels support it.

51. Octave. The Virgin, in scarlet over blue, with book.

Grotesque mitred head in border.

52. Bartholomew, in dark robe, kneeling face R. On R. hill and tree. Ground as for 25.

53. Louis, crowned, with sceptre and book in blue over scarlet.

54. A man beheads John Baptist who leans out of a white tower on R.

55. Nativity of the Virgin. Anne, in bed covered with blue, head to C. A nurse on R. holds the child (nimbed and swaddled).

56. Exaltation of the Cross. A battle of horsemen, the Christians on L.

57. Matthew writing on scroll on desk : white-robed angel on R.

f. 326^b. 58. Michael, in blue armour : white shield, with red cross : smites the head of a devil on L. with long cross.

59. Paul on L. Dionysius, in scarlet chasuble and mitre, kneels on one knee on R.
 60. Dionysius, seated in C., in pink cope: men on R. and L. place a mitre on his head.
 61. Simon and Jude face each other. Blue ground, with white lines and red dots.
 62. All Saints. Group of five apostles.
 f. 365^b. 63. Martin, in blue cloak and scarlet tunic, on white horse with red trappings, divides his cloak with lame beggar on L. Red ground, with white lines and scarlet dots.
 64. Katherine, kneeling, face R., in blue, crowned. An executioner about to behead her. Red ground, with pattern in black and white, and gold lines.
 65. *Common of Saints*. Group of apostles.
 66. A beardless martyr about to be beheaded.
 67. A group of martyrs being beheaded by two men.
 68. A bishop, in blue cope, with crosier.
 69. A virgin, in blue, with book.

137. PSALTER, ETC.

Vellum, 182 × 127 mm., ff. 6 + 163, 21 lines to a page. Cent. xv, early? in good Gothic hand.

Binding, brown calf of cent. xix, early, with blind tooling: stamp of a crest: a griffin's head, collared and winged, surrounded by garter-motto and surmounted by a coronet.

Collation. Kal.⁶ 1⁸–20⁸ 21⁴ (wants 4).

Contents:

Kalendar in red and black	
Psalter (with the Prayer-book divisions added throughout in a seventeenth-cent. hand)	I
Cantica (<i>Benedicite, Benedictus, Te Deum, Quicunque, Magnificat, Nunc Dimittis</i>): the remainder occurring at the ends of the several Nocturnes	152
Litany	159

On 162^b, in a straggling hand of cent. xvi:

Praye ffor the well ffare of *sir* John Wyllughby that owys thys boke and ffor the solle of Anne hys wyff. this boke be delyuered to Anne Robbys byinge now at Sempryngham Abbey.

f. 163. Blank.

The following useful note is pencilled on the last paper fly-leaf:

N.B. Sr John Willoughby was eldest son of Sir Henry Willoughby Knight & Baronet of Wollaton in the Co: of Nottingham. He married Ann daughter of Edward Grey Visc^t Lisle, & died in the 3rd of Edward VI 1549 without issue. His next brother Sir Edward was great grandfather to Margaret wife of Robert 1st Lord Spencer, by whose means it is probable that this book came into the Althorp Library.

See Thoroton's *Nottinghamshire*, Thursby's edition, 4^o, 1770, Vol. II, 209–11.

In the Kalendar:

<i>Jan.</i> 30. Aldegundis V.	<i>June</i> 14. Basilii Archiep.
<i>Feb.</i> 6. Amandi Ep.	<i>July</i> 13. Georgii M.
<i>Mar.</i> 1. Albin Ep.	16. Bertini Abb.
12. Gregory, <i>added</i> .	26. Transfiguratio domini.
17. Gertrudis V.	<i>Sept.</i> 4. Bonifacii Ep.
19. Juliane V. M.	10. Lamberti Ep.
<i>Apr.</i> 16. Basilice V.	<i>Oct.</i> 1. Remigii Germani Vedasti Bauonis.
<i>May</i> 2. Bertini Abb.	2. Leodegarii M.
13. Seruacii Ep.	4. Francisci C.
<i>June</i> 5. Bonifacii Ep. M.	8. Benedicte V.

Oct. 14. Donatiani Ep. C.
 22. Seuerini Ep.
 27. Amalberge V.
 Nov. 6. Winnoci Abb.

Nov. 7. Willebrordi Ep.
 12. Liuni Ep.
 Dec. 14. Nichasii, red.

In the Litany : *Martyrs*. Liune, Nichasi, Crispine, Quintine, Lamberte, Bonefaci, Gereon, Victor.
Confessors. Eligi, Amande, Vedaste, Bauo, Audomare, Bertine, Winnoce, Basili, Donatiane, Wandregisile, Ansberte.

Virgins, etc. Gertrudis, Aldegundis, Benedicta, Brigida.

These are characteristic of French Flanders.

Decoration. Each verse of each Psalm has a small initial ; these are alternately in gold and blue : the gold initials have pen flourishing in black, the blue in red ink.

Each Psalm has initial in gold, with ground of blue and pink arranged quarterly in a rough fashion, with pattern on it in white.

Each Nocturne has a figured initial.

1. *Beatus vir*. Ground red with pattern in gold : quatrefoils in lozenges.

David, crowned, in blue robe and red hose, sits playing the harp on a mound on L., surmounted by a tree : he has a long yellow beard. Trees on R.

There is a sparse and rather rough border of line and leaf work : green leaves and red and blue buds, with gold knops.

2. *Dominus illuminatio*. Ground red, with gold flourishing : vested altar on L., with gold retable. David, robed as before, kneels at it, holding his crown in L. hand, and pointing to his r. eye with r. hand. Border as before.

3. *Dixi custodiam*. Ground and border as no. 2. David, robed and crowned as before, hobbles to R. leaning on a stick. Hills behind.

4. *Dixit insipiens*. Ground red, with gold pattern in squares. Hills R. and L. The fool, in blue tunic and yellow hood, facing R., has a hobby-horse between his legs and plays on a pipe. Border as before.

5. *Saluum me fac*. Ground and border as no. 2. In the foreground a piece of green ground. Beyond it a lake, from which the crowned head and hand of David emerge, facing R.

6. *Exultate*. Ground resembling no. 1. An interior with tiled floor, a red settle occupies the further side of the room. David sits almost back to the spectator, in a solid wooden chair, and plays on five bells hung on a wooden ring. Border as before.

7. *Cantate*. Ground and border as no. 2. Interior, with red-tiled floor. Six clerks in copes, blue, pink, scarlet, and green, stand about a desk with book on it.

8. *Dixit Dominus*. Ground and border as no. 2. The Father in blue over green, and the Son in pink over scarlet, seated on a white throne, without back. They join in holding an orb.

The work of these initials is rather above the average. The initial to *Beatus vir* is considerably the largest. All seem to be by the same hand.

138. HORAE.

Vellum, 109 × 75 mm., ff. 1 + 190, 16 lines to a page. Cent. xv, in an Italian hand, with French ornaments.

Binding, yellow morocco, by C. Kalthoeber.

Collation. 1 fly-leaf. 1⁶ 2⁶ 3¹⁰ 4⁸ (8 canc. ?) 5⁸⁻⁷ (+4*) 8⁸

The quires are eights *plus* inserted pictures. The collation is hardly practicable: there seems to be no gap.

Contents:

Kalendar, in red and black, not full
 Hours of the Cross

I
 13

Hours of the Holy Ghost	21
Hours of the Virgin: secundum consuetudinem Romane curie	28
Office of the Virgin for Advent	104
Seven Psalms and Litany	114
Office of the Dead	137
Oratio quando euigilatur quis de mane, et incipit a lecto surgere dicat sic primo signatus signo sancte crucis	185
Potentia patris + sapientia filii + Bonitas sp. sancti	
Gratias tibi ago omnip. pater qui me ac nocte	
D. s. p. . . . qui nos ad principium	
Salua nos domine saluator	
<i>Egrediens de camera</i>	187
Benedicat me deus pater	
<i>Intrando ecclesiam uel cappellam.</i>	
Asperges.	
<i>ad crucem</i>	
Adoramus te	187 ^b
D. qui unigenitum	
Conscientias nostras	
Actiones nostras	
Emitte ques. d. angelum	
190. Blank.	
In the Kalendar:	
<i>Jan.</i> 14. Aldegunde V.	<i>Sept.</i> 9. Gorgonii M.
<i>Feb.</i> 6. Amandi Ep., <i>red.</i>	17. Lamberti Ep.
23. Milburge V.	23. Tecle V.
<i>Mar.</i> 4. Adriani M.	<i>Oct.</i> 1. Remigi et Bauonis, <i>red.</i>
17. Patricii Ep.	9. Dionisii Ep., <i>red.</i>
30. Quintini M.	14. Donatiani Archiep., <i>red.</i>
<i>Apr.</i> 17. Petri dyaconi.	31. Quintini M.
20. Victorii M.	<i>Nov.</i> 12. Liuini Ep.
<i>May</i> 17. Brandani Ep.	15. Machuti Ep.
23. Desiderii Ep.	19. Elysabeth.
<i>June</i> 5. Bonifatii Ep.	<i>Dec.</i> 1. Eligii Ep., <i>red.</i>
14. Basilii Ep., <i>red.</i>	14. Nichasii Ep., <i>red.</i>
<i>July</i> 2. Visitatio Marie, <i>red.</i>	17. Laçarii M.
3. Thome Ap., <i>red.</i>	19. Paulini Ep.
13. Amelberge V.	The Litany (short) has:
26. Anne matris Marie.	<i>Monks.</i> Nycholae de tolentino.
<i>Aug.</i> 5. Dominici C.	Anthoni, Bernarde, Francisce.
7. Donati Ep.	Dominice, Alexi.
12. Clare V.	<i>Virgins</i> , etc. Elyzabeth, Ursula.
19. Magni M.	Probably the occurrence of St. Donatian (of Bruges)
<i>Sept.</i> 1. Egidii Abb., <i>red.</i>	in red is the most significant of these entries. The
3. Marcelli M.	British element, represented by SS. Milburga, Patrick,
5. Bertini Abb.	and Brandan, is noteworthy.

The writing, small initials in gold, and pen-work, are all very good. Borders have uncoloured ground, and line and leaf work, with insertions of naturalistic and conventional flowers. Neither they nor the pictures are remarkable for their execution, but the general effect is very good, and the condition for the most part excellent.

Brief notes of the pictures will be sufficient.

f. 13^b. 1. *Hours of the Cross*. The Crucifixion. The Virgin swooning on the left: on R. the Centurion, on foot, with scroll: *Vere filius dei erat iste*. Landscape.

f. 21^b. 2. *Hours of the Holy Ghost*. In a room, with tiled floor. Landscape seen through the window. The Virgin sits in the midst, with open book on her lap. John kneels before her. The Dove is above her head.

f. 28^b. 3. Perhaps originally the frontispiece to *Obsecro te*, which may have disappeared. The Virgin and Child seated beneath a canopy in a tiled and walled court. Two small angels, one holding a gold vase, which the Child touches, the other playing a guitar.

f. 29^b. 4. *Matins of the Virgin*. The Annunciation. The Virgin kneels at a book-desk on a chest-like base, in a tiled court. Stone canopy above. Gabriel on L. with scroll (*Ave . . . dominus*). The Father, on a cloud, sends forth the Dove.

f. 58^b. 5. *Lauds*. The Visitation. Two figures only before stone gateway, in landscape.

f. 64^b. 6. *Prime*. The Virgin, Joseph, and a small angel adore the Child. The Dove above His head. The scene is the stable: a pink and gold hanging on L.

f. 70^b. 7. *Tierce*. Three shepherds. Angel with scroll (*Gloria . . . deo*).

f. 76^b. 8. *Sext*. The Adoration: five figures only, in stone building, with wooden roof.

f. 82^b. 9. *None*. The Presentation: a maid with the Virgin. Anna and another, with Symeon.

f. 88^b. 10. *Vespers*. Gold ground. The Massacre of the Innocents. Herod, throned, and a courtier: two soldiers slaying babes: one woman.

f. 97^b. 11. *Compline*. The Flight. Joseph leads the ass to R.: an idol falls from a column.

f. 104^b. 12. *Advent Office*. Gold ground. The Coronation of the Virgin. She kneels to Christ, throned, on R.: an angel presents her. Two blue angels hold the crown above her head.

f. 114^b. 13. *Seven Psalms*. The Judgement. Christ on the rainbow: two angels with trumpets. The Virgin and John (Evangelist) kneel on earth below.

f. 137^b. 14. *Office of the Dead*. Funeral in Choir. Three mourners in black sit on a bench: a beggar, with crutch, addresses one of them. Four clerks in copes. Priest at altar.

139 (R.-S. 1692). PERIZONIUS IN TERENCE.

Paper, 160 × 100 mm., ff. 166, numbered; written in a very neat upright hand, on one side of the page only. Cent. xvii.

Contains a book-plate, with written press-mark, B. l. 5 (party per pale: dexter quarterly 1 and 4 *arg.*, 2 and 3 *gules*, a fret *arg.*, over all a bend dexter *sable*, with three escallops: sinister barry of 8 *or* and *gules*. Supporters two wyverns collared: surmounted by a ducal coronet. Motto: Dieu defend le droit).

Contents:

Annotata Perizonii in Terentium.

In Latin. The order of the plays is:

Andria, 1.

Eunuchus, 64.

Heautontimorumenos, 108.

135-9. Blank.

Adelphi, 140.

Ending 166.

Iac. Perizonius (Voorbroek), born 1651, died professor at Leiden in 1715.

140 (R.-S. 3088). BIBLIA.

Vellum, 305 × 210 mm., ff. 3 + 314, double columns of 60 lines. Cent. xiii (first half?) and xiv, early, in a good, small, black pointed hand: probably English.

Binding, dark blue morocco, of cent. xix, early. 2 fo. pedes euuangelizantis.

Collation. a (three) 1¹²-3¹² (wants 8) 4¹²-14¹² 15¹⁴ 16¹² 17¹² 18⁸ 19¹² (12 canc.) 20¹²-23¹² 24² | 25¹² 26¹² 27¹⁶.

Contents:

On ff. i, ii are the following matters, in hands of the fourteenth century.

f. i^a. List of the Libri biblie, in red and black.

Table of Roman and Arabic numerals up to 1000.

Hic figurantur (!) Epistole et Euuangelia secundum seculares.

For the Proper of Time only.

f. ii. Notandum quod omnes libri tam ueteris quam Noui Testamenti quos in ordine canonum recepimus sunt numero lxx.

(List follows.)

Versus:

Post pentateucum sequitur Josue, Judicum, Ruth, etc.

Alius ordo:

Quinque libri Moysi, Josue, Judicumque secuntur, etc.

Alius ordo biblie:

Pentatheu. Generat. Exittque. Leui. Nume. Deutro.

ii^b, iii are blank: a slip has been cut from the top of each.

Prologues of Jerome. (a) ad Paulinum.

(b) in Pentateuchum.

Gen.-Deut.:

Expl. liber helle addabarim quod grece dicitur deuteronium habens uersus ii. d. c.

Joshua, with prologue: Tandem finito . . . habens uersus d. cc.

Judges, Ruth.

Expl. lib. Ruth habens uersus .M.

1-4 Reg. Prol. Uiginti duas

After 2 Reg. Expl. samuel lib. secundus habens uersus ii.

„ 3 Reg. „ habens uersus ii. d.

„ 4 Reg. „ habens uersus ii. cc. l.

1 Par. Prol. Si septuaginta

„ habens uersus ii. xl.

2 Par. „ habens uersus ii. c. No prayer of Manasses.

Iob. Prol. Cogor. At end: Iob quoque exemplar

In the margin the books of the *Moralia* of Gregory, which treat of successive portions of the text, are noted.

Isa. Prol. Nemo cum prophetas

Ier. „ Hieremias propheta. Lam., Baruch.

Ez. „ Ezechiel propheta

Dan. „ Danielelem prophetam

Parab. „ Liber Salomonis id est parabole

Iungat epistola

Eccl., Cant., Sap., Ecclus., Oratio Salomonis.

Minor prophets. Prol. Non idem est ordo

Esdras, Neemias (i-vii. 69). After this is:

Expl. liber esdre ii^{us}. Inc. liber tercius.

Then follows Neh. vii. 70-xiii.

Tobit, Judith (the latter written by mistake continuously with Tobit).

Hester. Prol. Librum hester uariis

1, 2 Macc. Prol. Machabeorum libri

There are many corrections of the text in these two books.

f. 217^b. Blank.

Ev. Proll. Matheus ex iudea, etc.

218

Acts.

Paul. Epp. Rom. no prol.

1 Cor. Corinthii sunt Achaici

2 Cor. Post actam

Gal. Galathea sunt Greci

Eph. Ephesi sunt asiani

Phil. Philipenses sunt macedones

Col. Colocenses etiam sicut laodicenses

1 Th. Thess. sunt macedones

2 Th. Ad Thess. secundam

1 Tim. Timotheum instruit

2 Tim. Item ad Tim.

Tit. Tytum commonefacit

Philem. Philemoni familiares

Heb. In primis dicendum

Cath. Epp. Non ita est ordo.

1 Pet. Discipulos saluatoris

2 Pet. Symon petrus per fidem

No other prol.

Apoc.

In two other hands, the second of which may be of about 1300 :

Interpretationes nominum

275

In quadruple columns :

Aaz—Zuzim (Zusitis, consilium).

The order of the books, the irregularity of the prologues, and the division of Nehemiah are noteworthy points.

The book is decorated with a certain number of historiated initials and marginal pictures in an unusual style : good drawing, bold and rather rough ; high lights left untouched by the brush : the principal colours employed being green, brown, red, blue : no gold.

Prol. Mitred bishop, in chasuble, sits writing, face R. : brown ground.

Gen. Creation of Eve. Christ stands on L.

Exodus. Lower margin. Two pictures in separate frames. L. a Hebrew mother sits up in bed wringing her hands. R. an Egyptian midwife holds an infant by the hand and stabs it. Blue and brown ground.

Lev. Kneeling Jew offers a lamb : altar on R.

Num. Large. Christ on L., with book. Moses, horned, on R., a tree between them.

Deut. Large. Moses, horned, on L., with book. Group of three Jews on R. Outside the frame of the picture, on R., a bit of green sea with a fish in it.

Jos. Robed and bearded figure with blank scroll. *Jud.* No picture.

Ruth. Naomi, her husband and son, with slaves, walk to R. A red gate behind them.

1 *Reg.* Robed figure, with staff. 2 *Reg.* Robed figure, with book.

3 *Reg.* King, with scroll. 4 *Reg.* Similar.

1 *Par.* Robed figure, with staff. 2 *Par.* Seated man, in hat, with open book.

Iob. Robed figure, with scroll.

Isa. Prophet, with scroll. *Jer.* Another. *Lam.* Figure, with hand to face.

Ezek. Writing at desk, with pen and knife. *Dan.* With book, pointing up.

- Prov.* Solomon sits on L. Three seated figures on R.
Ecccl. Crowned lady, with cup. *Cant.* No picture.
Sap. Solomon, seated, with hand to face: book on desk on R.
Eccclus. King, holding a building with three spires.
Osee. Prophet, with scroll: and so for the other eleven, the attitudes being varied.
Esdr. Robed figure, with book. *Neh.* Another. '3 *Esdr.*' (Neh. vii. 70). Man, with book, on L. On R. a man in tunic (one of the heads of families) pouring coins (marked with crosses) out of his skirt.
Tobit. Seated, gives a coin to a beggar, with staff, on R. *Judith.* No picture.
Hester. In text. Ahasuerus, in C., puts his *r.* arm about Esther's neck and repulses Vashti on R. All three are crowned.
 1 *Macc.* Two crowned kings, in armour, on horseback, charge each other.
 2 *Macc.* No picture.
Matt. Medallion in margin. Angel, with scroll, facing L.
Mark. „ „ Winged lion.
Luke. „ in text. Winged ox.
John. „ in margin. Eagle.
Acts. About $\frac{3}{4}$ of a column. Above, Christ ascending in a mandorla, held by two angels. His head is hidden by a cloud. Red ground. The picture is divided by a plain transom, below which are the Virgin and Apostles. Blue ground, with white dots in groups of three: practically all the grounds are so adorned.
Rom. More than half a column. Paul holding up a sword (by the middle of its blade) in *r.* hand and book in *l.*
 1 *Cor.* Small. Paul with sword, and so for the others (except *Heb.*, which has no picture), the attitudes being varied.
James, with book. 1, 2 *Peter.* Peter, with keys. 1 *John.* John, with book. 2, 3 *John*, *Jude.* No pictures.
Apoc. John, writing at desk.

141 (R.-S. 3139). ÆGIDIUS ROMANUS DE REGIMINE PRINCIPUM.

Vellum, 240 × 170 mm., ff. 1 + 175, double columns of 37 lines. Written in 1303, in a beautiful Gothic hand, Italian, but not specially Italian in aspect. Pale ink.

Calf binding by C. Kalthoeber.

Collation. 1 fly-leaf. a¹⁰-q¹⁰ r⁸ s⁸ (wants 8).

On the fly-leaves are one or two oldish numerals which may be press-marks, viz. *a* 97, *b* 7906, *c* Z 44.

Contents:

Prol. Ex regia ac sanctissima prosapia oriundo . . . phylippo . . . nobilitas requisivit. 1

Initial: salmon pink on gold. The author, seated in black habit, holding an open book inscribed *santi spiritus assit*.

Partial border: in the angle of it, at bottom, another friar in black habit, seated, leaning his head on his hand and holding a book.

Inc. capitula prime partis primi libri de regimine principum in qua tractatur ubi est ponenda felicitas et in quo reges et principes debeant suam felicitatem ponere.

Cap. 1. Quis sit ordo procedendi in regimine principum.

Oportet ut latitudo sermonis

1^b

Pars ii. f. 11. Text, with bust in initial and foliage springing from it

12

Pars iii. f. 42^b. Initial: half-length figure of young man in blue gown and black round cap, with crossed hands.

Pars iv. f. 52^b. Initial, with half-length figure.

Lib. II, Pars i. 60^b. „ „

„ Pars ii. 81^b. „ „

„ Pars iii. 98^b. Beardless nimbed figure, half-length, in initial.

Lib. III, Pars i. 113. Female (?) figure, with white tippet, over blue, holding sceptre.

„ Pars ii. 126. Figure, holding scroll, with some numerals on it.

„ Pars iii. 153^b. Figure, with blue head-dress, and blue gown with gold bands.

Ends 173^b: ad commune bonum et ad pacem ciuium. Nam si intendant commune bonum et pacem ciuium merebuntur pacem eternam quam deus ipse suis promisit fidelibus qui est benedictus in sec. sec. Amen.

Expl. liber de regimine regum et principum a fr. Egidio de urbe compositus ordinis fratrum heremitarum sancti agustini. Deo gratias. Amen.

Qui scripsit scribat semper cum domino uiuat.

Scriptus est hic liber per Johannem quondam Mathei militis de ciuitate castelli not(arium). Anno domini millesimo . Trecentesimo tertio. Indictione prima tempore domini bonifatii pape octauu et completus . die iouis . sexto mensis Iulii.

On the last two leaves are a good many medical receipts and a few other notes: one in Italian:

giouani fei fauore empisa a

donne (?) giotti e dei companni.

142 (R.-S. 13048). EPISCOPAL OFFICES (AUXERRE).

Vellum, 215 × 135 mm., ff. 2 + 150 + 2, 30 lines to a page. Cent. xv late, in a clear Gothic hand.

Dark green morocco binding (xviii-xix) with gold tooling.

On the fly-leaf in a neat hand (xix early):

'Diurnale Romanum Codex MSS. membrani.

This manuscript is in a finer state of preservation than any ancient one I have ever seen; it is therefore very curious and valuable.'

At the end a printed slip (xviii?): William Trone. Maidenhead.

Collation. a² A⁸-P⁸ Q⁶ R² S⁸ T⁸ V⁶, b².

Episcopal offices.

Inc. ordines sacri et primo ad confirmandos infantes

1

First tonsure

1^b

Inc. officium in sacris ordinibus celebrandis

3

In the Litany (f. 8) we have: *Apostles*, Marcialis. *Martyrs*, Gervasi Prothasi Peregrine Vigili... Thoma. *Confessors*, Germane... Lupe Eligi Remigi Marcelle Agnari Censuri. *Virgins*, Columba.

Music on four-line stave.

Consecration of the sacred vessels

22

24^b. Blank.

Dedicatio ecclesie

25

The Greek and Latin alphabets are written saltirewise in blue and red capitals on f. 37^b.

At the end of the office (72^b) in a later cursive hand is added

In nomine, etc.

Porta sis benedicta etc.

Office for Candlemas

73

Feria quarta in capite ieiunii

73

In cena domini

78

Dominica in ramis palmarum

93

Benedictiones solennes

93

Including SS. Gervase and Protase, Anne, 'Sancte sorores', i.e. Maria Iacobi and Maria Salome, Abdon and Sennen, susceptio reliquiarum.

f. 112. Blank.

Consecratio altaris

113

Reconciliatio ecclesie

126

Consecratio episcopi

129

Benedictio abbatis

143

Benedictio abbatis canonicorum

146

Ordinatio abbatisse

147

Benedictio cimiterii

148^b

The saints, Peregrinus, Vigilius, Agnarius, and Censurius, marked in the Litany, are of Auxerre.

The decoration is confined to a few partial borders of foliage on uncoloured grounds, and initials in gold and colour. On f. 1 in the border is a shield azure a cross fleury *or*: a crosier-head above it. These should be the arms of Bp. Jean Baillet 1478-1513.

143 (R.-S. 15441). LUCRETII I-III.

Vellum, 122 × 72 mm., ff. 58, 31 lines to a page. Cent. xvii (1672), in a very beautiful and regular small Italic hand.

Black morocco binding with gold tooling: lettered on back, T. Lucreti, and at bottom, M. Red silk lining to the covers.

Has the printed ticket, Bibliotheca Lamoniiana Y 116, and above f. 1 a circular stamp with a large L.

Each page is framed with red and gold line.

Title in gold, blue, and red.

Lib. I. f. 1.

II. f. 20.

III. f. 40.

Ending: Mensibus atque annis qui multis occidit ante.

Dephainx scrip. 1672.

Collation is impracticable.

144 (R.-S. 16362). HORAE.

Vellum, 80 × 60 mm., ff. 2 + 243, 12 lines to a page. Cent. xv. Italian Gothic hand.

Binding, brown leather.

Collation. A² (1 lining cover) a¹² b⁸ (8 canc.) c¹⁰-s¹⁰ t⁶ v¹⁰ x¹⁰ y¹⁰ z¹⁰ &⁴ +⁴ (4 lines cover).

Contents:

Kalendar, in red and black

I

f. 13. Blank.

Missa in honore b. Marie

14

Inc. offitium beatissime u. Marie

20

With office in Advent.

Inc. officium in agenda mortuorum

132

Seven Psalms and Litany

196

Hours of the Cross
Verses of St. Bernard
In the Kalendar :

230

238^b

Mar. 1. Herculani Ep. M.
2. Albin Ep. M.
11. Gorgonii et Firmi MM.
14. Petri M.

Apr. 7. Dionisii ep. C.
8. SS. septem uirg. MM.

June 13. Antonii C., *red.*

July 2. Visit. S. Marie, *red.*

26. Anne matris domine nostre, *red.*

Aug. 13. Clare V.

20. Bernardi abb.

Aug. 25. Lodouicij C.

28. Augustini Ep. C., *red.*

Sept. 2. Antonini M.

Oct. 4. Francisci C.

10. Cerboni Ep. C.

16. Galli abb.

22. Cordule V. M.

Nov. 7. Prodocimi Ep. C.

Dec. 5. Sabbe abb.

7. Ambroxi Ep. C., *red.*

8. Conceptio V. M., *red.*

The early Popes are all entered.

The Litany has *Confessors*: Prodocime Ludouice.

Monks: Francisce Antoni Dominice Bernarde.

Virgins: Justina (last).

The indications, Prodocimus and Justina in particular, point to Padua.

The suppliant in a prayer on f. 241 is masculine, 'famulo tuo N'.

The ornament is fair.

f. 14 has border of penwork with gold studs, on uncoloured ground.

f. 20. *Matins of the Virgin*. Framed border, ground uncoloured (as throughout). Gold initial with half-length of the Virgin and Child on green ground.

Lauds. Unframed border in fluid gold. Initial in gold and colour.

Prime. Framed border in fluid gold. Initial in gold and colour.

The other Hours have similar borders with varying amounts of colour besides the fluid gold.

f. 132. *Office of the Dead*. Full border. Initial of an angel in air blowing a trumpet: skulls and bones lie on the ground. Late style.

f. 196. *Seven Psalms*. Full border. Initial with praying angel in red-gold robe.

f. 230. *Hours of the Cross*. Full border. Initial with Christ bearing the Cross to R., a rocky hill on L.

The general condition of the book is good, but the colour of the few figured initials has not stood well.

145 (R.-S. 20933). HORAE.

Vellum, 205 × 145 mm., ff. 3 + 6 + 156 + 4, 22 lines to a page. Cent. xv, in a clear Gothic hand: with very ugly pictures. Written in Flanders for English use.

Old black leather binding.

Collation. a⁴ (wants 1) Kal⁶ 1¹⁰ 2⁸ 3⁸ 4¹² (three canc.) 5⁸ (+ 2*) 6⁸ (+ 7*) 7⁸ (+ 5*) 8⁸-10⁸ (+ 2*) 11⁴ 12⁸ (+ 1*) 13⁸-16⁸ (+ 3*) 17⁸ (+ 5*) 18⁸ (+ 2*) 19⁸ (wants 6) b⁴.

At the end is an engraved book-plate with the Spencer crest. The word *Wimbledon* is written upon it.

Contents:

Kalendar in red and black

i

Inc. quindecim orationes ad passionem Christi (the Fifteen Oos of St. Birgitta of Sweden)

1

Memoriae, viz. The Trinity

8

Wilgefortis, *added*

10^b

The Three Kings, *added*

11

K k 2

John Baptist.	
D. I. C. vexillum sanctissime tue crucis, <i>added</i> .	
O gloriosa domina que filium dei portasti, <i>added</i> .	
John Evang.	
Erasmus, <i>added</i> .	
Thomas of Canterbury: text erased and partly rewritten in cent. xvi.	
Crown of thorns and nails, <i>added</i> .	
George.	
Sebastian, <i>added</i> .	
Christopher.	
Anne.	
Wenefreda, <i>added</i> .	
Theobald, „	
Mary Magdalene.	
Antony, <i>added</i> .	
Leonard, „	
Katherine	
Barbara	27
Margaret.	
Inc. hore b. Marie uirg. sec. usum Anglie	31
Salve regina, farced with rhyming quatrains	72
Rubric. Has uideas laudes qui sacra uirgine gaudes.	
Obsecro te, 76. O intemerata, 78. Gaude flore uirginali, 79 ^b .	
Seven Joys (Virgo templum trinitatis: rubric obliterated)	81
Prayer to the Five Wounds, &c. Omnibus consideratis	85
Oratio Bede de septem uerbis (rubric crossed out)	88 ^b
D. I. C. qui septem uerba.	
Prayers: Precor te piissime	90
Aue d. I. C. uerbum patris	
Aue principium nostre creacionis	91
Aue uerum corpus	
Aue caro Christi	
Anima Christi	
Omnibus confessis, etc. (rubric crossed out): D. I. C. qui hanc sacratissimam	91 ^b
Seven Psalms. Fifteen Psalms. Litany	92
Office of the Dead	107
Commendaciones animarum	127
Psalmi de passione Christi	139
Psalter of St. Jerome. Rubric. Beatus uero iheronimus	144
Fly-leaves blank.	
In the Kalendar:	
Jan. 31. Ignatii Ep.	Mar. 18. Edwardi Ep., <i>red</i>
Feb. 6. Amandi et Vedasti.	20. Cuthberti Ep., „
sente dorothe, <i>added</i> .	Apr. 3. Richardi Ep., „
11. Golonete V.	8. Kalixtii.
19. sente susanne, <i>added</i> .	11. Gullaci Ep. (!)
20. Eleutherii Ep.	19. Alphegii Ep.
Mar. 2. Cedda Ep.	30. Eutropi M.
4. Kyerani Ep.	May 7. Johannis beuerlacii.
15. Seualdi Ep.	16. Brandarii M.
17. Patricii Archiep., <i>red</i> .	19. Dunstani Ep., <i>red</i> .

May 20. Bernardini C.
25. Aldelmi Ep.
26. Augustini Ep., *red.*

June 1. Clari Ep.
3. Erasme M.
5. Bonifacii Ep.
8. Edmundi archiep., *red.*
16. Richardi Ep., "
20. Edwardi regis, "
22. Albini M., "
25. Eligii Ep.

July 2. Visitatio marie, *red.*
3. Thome Ep., "
7. Thome canthuariensis, *red.*
15. Swithini Ep.
18. Arnulphi Ep.
26. Anne matris marie, *red.*

Aug. 5. Oswaldi regis.
12. Clare V.
20. Bernardi abb.

Aug. 25. Ludouici regis.
31. Cuthburge V.

Sept. 4. Cuthberti Ep., *red.*
5. Bertini abb.
16. Edithe V.
17. Lamberti Ep.
25. Fimbarri Ep.

Oct. 1. Remigii et bauonis.
2. Leodegarii Ep., *red.*
4. Francisci C.
6. Hugonis Ep., *red.*
13. Edwardi regis, *red.*
15. Wulfranni Ep., *red.*

Nov. 16. Edmundi archiep., *red.*
17. Hugonis Ep., *red.*
19. Elyzabethæ vidue.
20. Edmundi regis, *red.*

Dec. 14. Nichasii Ep., *red.*
17. Lazarii M.

In the Litany: *Martyrs*: Thoma *erased*. *Confessors*: Medarde, Cedda, Albine, Swithine, Edwarde, Cuthberte, Edmundæ, Oswalde . . . Dominice, Francisce, Bernardine. *Virgins*, &c.: Elizabeth . . . Gertrudis . . . Clara . . . Martha, Ursula.

Decoration. The borders have uncoloured grounds copiously dotted. Some of the flowers, foliage, &c., show an attempt at copying nature.

The pictures are very bad and wooden. Their subjects are:

f. 7^b. 1. *Fifteen Oos*. Christ standing in a room holding book inscribed *ego sum veritas et vita*. Two small angels worship.

2. *Memoriae*. The Trinity. The Father seated: the body of the Son on His knee. The Dove above the Son's head. The scene is an interior with pillars and windows and tiled floor.

3. John Baptist in an absurd landscape with lamb on book.

4. John Evangelist with cup, in a room.

5. A single knight about to attack St. Thomas of Canterbury at the altar. The faces of Thomas and of Grim the cross-bearer have been obliterated.

6. St. George on white horse piercing the dragon. The princess and lamb in the background.

7. St. Christopher carrying the Child. Hermit with lantern on R.

8. St. Anne teaching the Virgin to read: in a room.

9. St. Mary Magdalene holding a casket: in a room.

10. St. Katherine crowned with sword and wheel; standing on Maxentius.

11. St. Barbara with book standing by a red tower in a ridiculous landscape. A figure of God half-length amid stars at the top.

12. St. Margaret rising out of the back of the (wingless) dragon: in a room.

13. *Matins of the Virgin*. The Agony in the Garden. The Chalice and Host on a rock on R. Three Apostles on L. Soldiers outside the railing of the garden behind.

14. *Lauds*. The Betrayal. Peter and Malchus on R. Judas (apparently) is nimbed.

15. *Memoriae*. *In text*. The Dove on the orb in a rayed glory of pale blue, green, yellow, red.

16. Michael and the devil, in landscape.

17. Peter and Paul, in a room.

18. Andrew with his cross in an arrased room.

19. Stephen, in blue dalmatic, with stones and book in a room.

20. Laurence, similar, with gridiron and book.

21. Nicholas, as bishop, in room : boys in tub on L.
 22. All Saints, a group with black and gold arras in front.
 23. *Pro pace*. A beardless man in blue robe with red border kneeling on tiled floor, altar on R., door on L.
 24. *Prime*. Christ before Pilate in a room with tall square-headed window.
 25. *Tierce*. Christ scourged by two soldiers : Pilate on L.
 26. *Sext*. Christ bearing the Cross : the Virgin and two other women (?) follow.
 27. *None*. Christ on the Cross. The Virgin, John, and another, and Longinus piercing the side, all on L. The centurion with scroll (*vere . . . iste*) and two others on R.
 28. *Vespers*. The Deposition. Nicodemus on ladder on R., Virgin and two others, with Joseph of Arimathea, on L.
 29. *Compline*. The Entombment. The same personages.
 30. *Salve uirgo*. *Initial*. The Virgin and Child on a crescent in a glory.
 31. *Obsecro te*. *Initial*. Pieta.
 32. *Virgo templum*. The Presentation of the Virgin. The priest receives her at the top of a flight of steps. Altar seen within. No other figures.
 33. *Prayers to the Five Wounds*. *In text*. The Fall.
 34. The three Crosses, one with title.
 35. Half-length of Christ, blessing, with fleur-de-lys glory.
 36. The Right hand pierced emerging upward from blue cloud : pink ground with gold flourishing.
 37. The Left hand, similar.
 38. The Heart and four wounds, blue ground with gold ermines.
 39. The Right foot (as 36).
 40. The Left foot : with differently coloured cloud and ground.
 41. *To the Virgin*. Virgin and Child in a glory : green and black arras in front.
 42. *To St. John*. He stands in a room holding a cup.
 43. *Prayer of Bede*. *Initial*. The Crucifixion. The Virgin, &c., on L., two men on R.
 44. *Seven Psalms*. The Judgement. Christ on the rainbow, two angels with curly trumpets. The Virgin and John Evangelist kneel in centre. Between them five people rise from graves.
 45. *Vigils of the Dead*. The raising of Lazarus : he steps out of a grave in the green-tiled floor of a room. Christ, Mary, and two men on L.
 46. *Commendationes animarum*. Two angels bear up three souls in a white cloth. Christ half-length above. Three graves in earth below. The Dove in C.
 47. *Psalms of the Passion*. Blue ground with gold ermines. The Man of Sorrows seated in the Tomb surrounded by the instruments of the Passion.
 48. *Psalter of St. Jerome*. He sits in Cardinal's robes and hat, in a room : before him is a desk with a closed book on it. The lion very small, in gold, in the R. corner.
- The landscapes, trees, &c., are quite childish in execution. The pictures do not seem to merit a more detailed description than I have given.

146 (R.S. 22205). CHRONICA.

Vellum, 213 × 153 mm., ff. 16, 33 lines to a full column. Cent. xv late, very clearly written.

Red morocco binding with Spencer crest in garter, and coronet.

Collation. 1¹⁰ 2⁶.

On 16^b : Ex libris Wolstani Paxton dono fratris sui 1630.

Rubric. Cronica regum britannie que nunc anglia dicitur . a Bruto primo rege ibidem regnante usque ad Edwardum post conquestum anglie quartum . Qui quidem Brutus regnum hoc creauit tempore quo hely sacerdos et iudex in israel regebat populum in iudea.

The text is that of an ordinary chronicle-roll written in book-form. The text is usually in two columns, and the genealogy runs down between them, often forcing the text into irregular shapes.

Text begins: Brutus iste genere troianus secundum magorum vaticinium utrumque parentem interfecit.

There is a nice initial, pink on gold, and partial border of feather-work.

The Heptarchy (f. 7) fills about three pages with genealogy, leaving no room for text.

The notice of Henry VI ends: Et sepultus est apud Cherchesbery.

Text ends, on Edward IV, with the date of his coronation: a Thoma Bouchier Cantuar. archiepiscopo a. d. M^o. cccclxi^o.

ff. 13-16 are blank.

147 (R.-S. 22947). REGISTRUM BREVIUM.

Vellum, 232 × 180 mm., ff. 3 + 341, 32 lines to a full page. Cent. xiv late or xv early, in a very pretty law hand.

Newly bound in dark morocco.

Collation. a (three) 1^a-6^a 7¹⁴ 8^a-35^a (4 canc.) 36^a-42^a.

On ff. ii, iii is a table of the 108 *capitula* into which the Registrum is divided; in a different hand from the rest of the book. It begins with:

Breve de recto patens	} Cap ^o 1 ^o .
Breve de recto in london	
Breve de recto de dote	} Cap. 2 ^o .
De recto de rationabili parte	

and ends:

De conducto CV^{to}.
 Carta de terris et utlag' CVI^{to}.
 De certiorando super allocatione carte CVII^o.
 De diem clausit extremum CVIII^o.

Text begins on f. 1 with a handsome initial R in gold with a quadripartite internal ground of pink and blue, both patterned with white:

Ricardus d. g. Rex Angl. etc. Balliuis suis de A. salutem. Precipimus vobis quod sine dilatione plenum rectum teneatis Nicholao Wymbyssh clerico de uno mesuagio cum pertin. in Hokesworth, etc.

Spaces for additions are sometimes left at the ends of chapters: e.g. ff. 58, 67^a, 76, 80^b, 81, 85^b, 107-110, 116, 122^a, 128^a, 130-132^a, 134^b, 138^b, 145-150, 154^b, 155^a, 157^b, 165, 166^a, 168, 169, 170^b, 182, 188^a, 190^b, 221^b, 222, 224^b, 229^b, 234^b-236^a, 249^b-252, 254^a, 256^b, 257, 258^b, 260^a, 261, 273^b, 276^b, 279^a, 281, 286, 287^a, 291, 295, 296^a, 298, 299^a, 314^b, 315, 322^b, are blanks.

Additions have been made in many places, largely by the original hand (at least there is great variety in the colour of the ink), and a few by later hands.

The original hand ends on f. 336^a with the text of cap. cvii. That of cap. cviii is added by another hand on 336^b, 337^a. On 337^b the same hand adds a formula *Melius inquirend'*.

On 338, 339^a are Briefs added by a third and rougher hand.

ff. 339^b-341 are blank save for some effaced notes on 341^b.

148 (R.-S. 23012). VIRGIL (FRAGMENT).

Vellum, 255 × 110 mm. (and less where mutilated), ff. 4, 53 lines to a complete page. Cent. xii-xiii, in a clear slightly sloping minuscule, perhaps German.

Modern binding.

Evidently a fragment taken from a binding.

f. 2 is mutilated at top, cf. f. 4: the outer margin with about a third of each line is cut off.

The fragment contains the following portions of the *Aeneid*:

f. 1. *Aen.* v. 411 Vidisset tristemque to 517 uitamque reliquit in astris.

f. 2^a. *Aen.* vi. 69 (sol)ido de marmore templum to 117 omnia nec te.

f. 2^b. *Aen.* vi. 121 Si fratrem pollux to 170 inferiora secutus.

f. 3. *Aen.* vi. 276 Et metus to 381 nomen habebit.

f. 4. *Aen.* v. 628 Sideraque to 677 Diffugiunt.

f. 4^b. *Aen.* v. 681 sub robore uiuit to 729 fortissima corda.

(f. 4 containing only half-lines.)

ff. 1, 4 are a sheet, 2, 3 another sheet; not consecutive.

149 (R.-S. 1815). BIBLIA.

Vellum and paper, two volumes, 210 × 140 mm., ff. 338 and 294, 35, 32, &c. lines to a page. Cent. xiv, in a fairly good hand, rather current: doubtless written for private use.

Modern binding.

Collation. Vol. I. Outer and middle sheets of each quire vellum, the rest paper. a¹²-d¹² (one canc. in 1st half) e¹²-q¹² (12 canc.). A¹²-G¹² H¹⁴ (14 canc.). aa¹²-cc¹² dd¹⁴ (14 canc.).

Vol. II. a¹² (wants 12) b¹² (wants 1) c¹² d¹² (wants 12). A¹²-D¹² (wants 6, 7, 12). aa¹⁰ bb¹² (12 replaced in cent. xix) cc¹²-pp¹² qq¹⁶ rr¹² (wants 12).

Contents:

Vol. I. Prologues: Frater Ambrosius

Desiderii mei

Capitula (50) to Genesis

Genesis to 2 Paralipomenon with the usual Prologues.

The Prayer of Manasses is cap. xxxvii of 2 Par.

Vol. II. Ezra, Neh. (with a lacuna in capp. iv-vii), Job, Jud., Esther.

f. 45. Blank.

1, 2 Macc. ending in 2 Macc. xv. 33 contra templum.

On 87, 88 a number of Biblical dates with English notes (xviii-xix).

88^b, 89. Blank.

Change of hand.

Ev. Matt. proll. Matheus ex iudeis

Matheus cum primo.

A good many marginal notes at first.

Paul. Epp., 178. Acts, 231^b. Cath. Epp., 257^b. Apoc., 270.

List of Epistles and Gospels for the year

274

The sanctoral in this list gives some information as to the provenance of the book, which seems pretty clearly to be the diocese of Utrecht.

The following characteristic entries occur:

Ponciani M.

Ghertrudis V.

Wyronis C. (after 6 May).

Gengulfi M.

Seruacii Ep.

Odulfi C.

Decem milium MM.

Lebuini C.

Transl. S. Thome.

Plehelmi.

Frederici Ep.

Francisci C.

Gereonis et Victoris.

Galli C.

Undecim Mil. Virg.

Seuerini Ep.

Willibrordi Ep.

Lewini C.

90

1

5^b

6^b

On f. 1, in the hand of f. 87, is:

Ex libris T. Win. (?)

Aula Magdal.

Oxon.

150 (R.-S. 1816). IN ARISTOTÈLEM, ETC.

Vellum, 152 × 92 mm., ff. 6 + 240, 25 lines to a page. Cent. xiii late, in a charter hand. Blue initials, with red flourishing.

Modern binding, with blind tooling, by Zaehnsdorf.

From Whalley Abbey. On the fly-leaf preceding f. 1 is (xiv early): Liber loci benedicti de Whalley dimissus communi armario de Whalley per dompnum Gregorium quondam abbatem de Whalley.

This was Gregory de Norbury who died in 1309.

Collation. a⁶ 1¹²–18¹² | 19¹² 20¹². Modern pencilled foliation, incorrect ultimately by three leaves.

Inscriptions on the fly-leaves:

i^b. Tho the Ryght Worshepful Syr Jhamys shenlay knyght be thys deleueryd w^t sped.

ii^a. ffor my Hon^{ble} ffrend S^r Raph Ashton Baronett, Illustri Dominationi V^{rae} deuotissimus J. M. (?), Preston, July 19^o, 1622.

iii^a. Nic. Baily, and other scribbles.

Contents:

1. Compilacio medullat(a) de libris naturalibus Aristotelis et aliorum philosophorum. Prologus 1

Cum omne desiderii compos et maxime creatura rationalis appetat suam perfeccionem . summa vero et finalis perfeccio hominis sit in cognicione unius infallibilis veri.

Ends 3^a: quicquid in eisdem ad mor[t]alitatē ductile inuenerimus in sequentibus memorandum notabimus . ad informacionem morum et detestacionem viciorum et maxime ad honorem dei . qui cum sit nobilis in fine nobilitatis et a digniori semper inchoandum . ab ipso sumamus exordium.

De unitate et simplicitate dei. De trinitate diuina, etc. 3

Dicit igitur aristoteles in x phisice prime deus inquit est unus . eternus . nobilis in fine nobilitatis . vita eterna et continua.

The last portion of the compilation is a series of extracts from the *vetus ethica* libb. i–iii, beginning f. 198 (200): followed by *Elucidacio noue ethice aristotelis* 211 (214).

Cum anima humana ut dicit magister

Ending: (de eternitate felicitatis): numquam cessabit effectus ad apta ad propositum.

Expl. noua ethica arist.

Qui scripsit scripta sua dextera sit benedicta . amen.

219 (222)^b. Blank.

The opening words are identical with those of a fragment in Balliol College MS. 246, probably wrongly called in Coxe's Catalogue an anonymous comment on the *Meteora*. It appears there with works of Holcot.

2. Valerius ad Rufinum de non ducenda uxore (cf. Map, *De Nugis Curialium*, Dist. IV) 220 (223)

Loqui prohibeor . . . sed ne horrestem scripsisse videar vale.

Expl. Ep. Val. ad Ruf. de non ducenda uxore.

Quod sequitur hic inmediate reperitur primo libro b. Ieronimi contra Iovinianum in fine 227 (230)

Fertur aureolus de nupciis . . . labore tuo adquisita incertos usus relinquere.

3. Mirabilia Romae 229 (232)

Murus ciuitatis Rome turres trecentas sexaginta .i. . . reuera multum maius exstiti(t) quam scriptura ipsa declaret.

Printed by Montfaucon, *Diar. Ital.*, p. 282, and separately at Rome in 1864, &c., and by Parthey. The present copy gives a different text.

241 (244)^b. Blank. Unimportant scribbles on the last pages.

151 (R.-S. 4599). MISSALE.

Vellum, 217 × 150 mm., ff. 7 + 303, double columns of 29 lines. Cent. xiii late, in a very fine clear hand, rather narrow and pointed.

Binding, green morocco of cent. xix early, with gold tooling.

Collation. a⁸ (+1) 1¹²–13¹² (wants 12) 14⁸ 15¹²–26¹² (7, 9, 11, 12 canc.) (quires wrongly numbered by an old hand). Old foliation in red on verso of leaves to clxvi.

On i^a, otherwise blank, is pasted a portion of a book-plate, shield party per chevron engrailed, chief *or* three bezants *sable*: base *sable* a stag passant: crest a half figure of a man nude holding sword by its point in R. hand, and halbert in L. *Motto*: Sub libertate quietem.

Contents: Kalendar in red and black

vii^b. Blank.

Proper of Time: 1 Sun. in Adv. to 25 Sun. after Pentecost, and Dedicatio Ecclesie

Prefaces, clxiv^b. Ordo Missae, clxvi^b.

Spaces left for musical notes, but none inserted.

A leaf is gone (frontispiece to the Canon) after 167. Canon, 168.

Proper of Saints: Stephen to Thomas the Apostle

This portion is foliated from i to cxxv.

Common of Saints

Missae votivae

Officium pro defunctis

Gloria and Credo in smaller script

Added probably by the same hand:

Epistle for the Feast of the 11,000 Virgins

Office for Ash Wednesday

Office for Good Friday

Benedictio ignis in sabbato pasche, and Exultet

In a late ugly hand (xv):

Exorcismus salis, 298^b. Exorcismus aque, 299.

In another late hand:

Saluam fac ancillam tuam deus. Conuertere domine usquequo. Et mitte ei domine auxilium de sancto.

Et dominus custodiat introitum tuum et exitum tuum. et auferat a te spiritum elationis. amen

Another hand, single lines: Missa contra paganos

Another hand, double columns:

In sollempnitäte sacramenti altaris

In die visitationis Marie

Ending 303^b.

In the Kalendar and Sanctoral:

Jan. 3. Genouefe V. *comm.*

10. Vullermi Ep. C. *xii lc.*

11. Hic agimus precipuum officium defunctorum
episcoporum et abbatum.

Jan. 17. Speusippi Eleusippi et Meleusippi. *comm.*

28. Iuliani Ep. C. *comm.*

Feb. 6. Vedasti et Amandi Epp. *comm.*

16. Iuliane V. M. *comm.*

i^b

i

i (171)

xcii

ci

cxix^b

cxxv^b

296

296

296^b

297^b

300

300^b

300^b

302

<i>Mar.</i>	1. Albini Ep. <i>comm.</i>	<i>Sept.</i>	18. Precipuum officium defunctorum fratrum et familiarium nostrorum.
	18. Ob. Honorii pape tercii.		19. Sequani Abb. <i>comm.</i>
	20. Cuthberti Ep. C. <i>comm.</i>		24. Andochii Tyrsi et felcis MM. <i>comm.</i>
<i>May</i>	8. Petri Ep. C. <i>xii lc.</i>	<i>Oct.</i>	1. Remigii. <i>xii lc.</i> Germani Vedasti. <i>comm.</i>
	11. Mammerti Ep. C. <i>comm.</i>		2. Leodegarii Ep. M. <i>comm.</i>
	19. Potentiane V. „		4. Francisci C. <i>xii lc.</i>
	23. Desiderii Ep. M. „		21. Undecim milium virginum. <i>xii lc.</i>
	24. Donatiani et Rogatiani MM. <i>comm.</i>	<i>Nov.</i>	5. Malachie Ep. C. <i>xii lc.</i>
<i>June</i>	8. Medardi Ep. C. „		16. Edmundi. <i>xii lc.</i> (Ethmondus in Sanctoral.)
	22. Albani M. „		17. Aniani Ep. <i>comm.</i>
	28. Herenci cum sociis suis „		19. Elysabeth „
	30. Marchialis Ep. C. „		20. Precipuum off. defunctorum parentum nostrorum, <i>red.</i>
<i>Aug.</i>	11. Sancte corone. <i>xii lc.</i>		21. Columbani Abb. <i>comm.</i>
	17. Mammetis M. <i>comm.</i>	<i>Dec.</i>	1. Eligii Ep. C. <i>comm.</i>
	20. Bernardi Abb. <i>xii lc.</i>		14. Nichasii sociorumque eius. <i>xii lc.</i>
	25. Genesis M. <i>comm.</i>		
<i>Sept.</i>	7. Euurtii Ep. „		
	17. Lamberti Ep. M. „		
	In the Sanctoral only: Roberti Abbatis.		
	Seruacii Ep. C.		
	Dominici C.		

These indications seem to me to point to a Cistercian house in France, probably eastern France: but I cannot locate the book very precisely. An old pencil note on the fly-leaf which describes it as a Hereford book is without any foundation.

The decoration is confined to initials in red and blue, and pen-work.

The most conspicuous are on ff. 1, 168, 171.

152 (R.-S. 5003). DIURNALE.

Vellum, 106 × 85 mm., ff. 2 + 395 + 4, 16 lines to a page. Cent. xvi (1581), in a fairly good, rather current hand: red and black, a good deal contracted. Written by Sebastianus Fabri (Schmidt), one of the confessors or preachers at the convent of Clares in Nuremberg.

Old red leather binding, stamped, over wooden boards. Two metal clasps.

Collation. a² (1 lining cover) Kal⁸ (1 canc.). 1¹⁰–15¹⁰ 16¹² 17¹⁰–21¹⁰ 22⁶ (6 slip) 23⁸ 24¹⁰ 25¹² 26¹⁰–31¹⁰ 32⁸ (4 canc.) 33¹² | 34¹⁰–38¹⁰. b⁴ (4 lining cover). Several additions on slips occur.

On ii^a (xvi): Hoc diurnale mihi Fratri Ioanni Kneuro ii die Decemb. A^o (15)97 donatum est, a quodam parrocho, cuius ut memor sim in meis preculis qualibuscunque fuis ad Dominum Deum. Amen.

On the last cover is a circular red leather ticket, modern, stamped in gold with the initials E H and a rose with stem and leaves between them.

A series of tags (20) with blue and green beads is attached to the leaves.

Contents:

Kalendar in smaller script than the rest, red and black	1
Thabula signorum seu minucionum	7
In nomine domini inc. ordo diurnalis ad usum fratrum minorum secundum ordinem s. romane ecclesie	8
Proper of Time: 1 Sun. in Adv. to 24 Sun. after Pentecost, followed by ferial antiphons.	
Proprium sanctorum per anni circulum secundum ritum romane curie	139 ^b
Saturninus to Katherine followed by offices de lancea et clavis d. n. I. C. and St. Gabriel.	
Inc. commune sanctorum	237
Inc. ordo diurni officii b. Marie V.	256

Memoriae, 343^b, including St. Francis, Saints of the Order, Commem. de S. Clara, 347, de S. Francisco, 351^b.

Tabula parisiensis de dominicis diebus imponendis hystoriis ab oct. pent. inclusiue usque ad aduentum exclusiue 352^b

Alia tabula 355

Officium in agenda mortuorum 356

Feria IIII^a cinerum usque in cena domini et nullo alio tempore ante inchoacionem matutinarum absolute incipitur canticum graduum in feriali officio psalmi semper dicuntur sedendo oraciones et versiculi sedendo (*sic*) 376

Penitential Psalms 380

Litany 386

Benedictiones mensae for the year 390

Colophon in red, 394^a: Explicit feliciter anno incarn. d. (1501) n. I. per me fratrem sebastianum fabri dum (=tum) temporis socius confessoris venerandi patris Iohannis weyss ad sanctam claram in Nürnberg. Et nota anno domini M^o CCCC^o L^o reformatum fuit monasterium clarissarum. Et primus confessor tempore reformationis fuit.

(394^b. Black ink:)

Venerandus pater Iohannes gur et cum hoc predicator.

Socius pr. heinricus fuchs.

Secundus pr. Wigandus.

Predicator pr. Ioh. enfler.

Socius fr. Ehardus.

Tercius confessor et predicator venerandus pr. fr. Nicolaus Karoli et cum hoc commissarius et in pluribus conuentibus acceptissimus gardianus et primus Vicarius huius prouinc(i)e.

Socius fr. Vitus.

Quartus confessor pr. Ioh. pogner.

Predicator Iohan. swarcz.

Socius fr. Vitus.

Quintus confessor et cum hoc predicator Ioh. sartoris.

Socius pr. Vlricus strobel.

Sextus confessor pr. Vlricus strobel.

Predicator fr. mathias dyssler.

Socius frat. maurinus.

Septimus confessor et predicator pr. Iohēs windhauser.

Socius fr. purckhardus. Et fr. robertus gallicus.

395^a

Octauus confessor pr. lucas.

Predicator pr. melcher et pr. Ioh. Gur.

Socius fr. Cunradus weinstein.

Nonus confessor pr. Anthonius weger.

Predicator pr. ludowicus buffel. Socius fr. Cunradus weinstein.

Decimus confessor Ioh. Winthauser.

Predicatores pr. melcher et pr. stephanus.

Socii fr. rufinus. Et fr. petrus qui eciam fuit confessor in monaco. Et fr. sebastianus.

Undecimus confessor et cum hoc per 4^{or} annos predicator venerandus pr. fr. heinricus vigil'. Et post hoc institutus fuit ad predicandum venerandus pr. stephanus fridelini.

Socius frat. sebastianus fabri.

Duodecimus confessor pr. Ioh. weyss.

Predicator pr. stephanus fridelini.

Et pr. michael de lanszhut.

Socius frat. sebastianus fabri.

cum hoc = 'who was at the same time'; pr. = pater.

395^b. Blank.

In the Kalendar Franciscan feasts are of course prominent :

- Jan.* 16. Quinque fratrum ordinis minorum. duplex, *red.*
 26. Off. mortuorum pro fratribus sororibus benefactoribus et nb'tū (nobiscum?) sepultis, *red.*
- Feb.* 4. Gilberti C. 9. Apolonie, *added.*
 15. Transl. S. Anthonij de patua.
- Mar.* 3. Kunegundis imperatricis festum terre, *red.*
 18. Gabriel archangel.
 19. Ioseph C. nutritoris domini.
 20. Joachim, *added.*
- Apr.* 5. Vincencii ord. pred. solenne, *added.*
 29. Petri M.
- May* 1. Walburgis.
 19. Iuonis solenne, *added.*
 20. Bernhardini C. ord. min. Maius dupl., *red*, with octave.
 25. Transl. S. Francisci. Min. dupl., *red.*
- June* 13. Anthonii C. ord. min., *red*, with octave.
- July* 2. Visitacio S. Marie, *red*, with octave.
 4. Festum s. bonaventure seruetur prope (?) 2 dom. Iulii, *red.*
 13. Henrici imperatoris, *red.*
 20. Off. pro fr. benefactoribus, etc., *red.*
- Aug.* 8. Dominici C.
 12. Festum sanctissime V. Clare. Mai. dupl., *red*, with octave.
 19. Ludovici Ep. Maius dupl., with octave. Sebal di C.
- Sept.* 1. Egidii abbatis festum terre, *red.*
 9. Kunegundis imperatricis Virginis, *red.*
 17. Stigmata seraphici patris nostri francisci. Ma. dup., *red.*
 27. Elziarii C.
 28. Off. pro. frat., benef., etc., *red.*
- Oct.* 2. Transl. sanctiss. Clare V. Mi. du.
 4. Seraphici p. n. Francisci. Ma. du., *red*, with octave.
 7 or 8 added in margin. 7 Fratrum ord. min. Dupl. minus.
 27. Yuonis C.
- Nov.* 8. Transl. ludovici Ep.
 19. Elyzabeth Vidue. Minus, *red.*
 21. Presentacio Marie. Mi. dup., *added.*
 28. Off. pro patribus et matribus, etc., *red.*
- Dec.* 8. Conceptio S. M. V. Mai. dup., *red*, octave added.

In the Litany :

Martyrs. Otto cum sociis.

Confessors. Ludouice, Bonaventura.

Monks. Francisce (2nd), Anthoni, Bernhardine, Dominice, Bernharde.

Virgins. Clara (1st, *in red*), Elyzabeth.

153. TEMPLUM DOMINI, ETC. (BYLAND).

Vellum, 161 × 125 mm., ff. 3 + 248, mostly 32 lines to a page. Single and double columns. Cent. xiii (1269, &c.), in several good clear hands, somewhat of the charter type.

Binding, modern light brown leather over the old wooden boards : there was originally a clasp.

Collation. a² (1 lines cover) + 1: 1¹⁸ 2¹⁴ (wants 10-14) 3¹⁰ 4¹⁰ 5¹⁸-7¹⁸ 8¹⁰ (wants 16) 9¹⁸ (+1) 10¹⁸ (wants 18) 11¹⁰ 12¹⁰ (+1) 13¹⁰ 14¹⁰ 15¹² 16¹⁰ (wants 7-10).

On f. 1 (xv):

Liber monasterii beate Marie de Byland ex procuratione fratris Thome Welton scholaris eiusdem Monasterii et Bachalarii in diuinis.

Quem librum J. Orwell prior mon. beate Marie iuxta Eboracum habet ex mutuo.

The name of Thomas Welton is also inside the cover.

At the bottom of f. 4 is this interesting inscription, in a hand but little later than the text: Circa hunc librum laborauit fr. Robertus de Dictoñ prior sancte marie de Byland . . . dei . qui legis . ora pro anima eius.

On the fly-leaves are also some scribbles in shorthand. These, coupled with the Byland provenance, strongly suggest that the MS. belonged to Henry Savile of Banke. Many of his MSS. came from northern houses, and he wrote in shorthand on the fly-leaves. The catalogue of his MSS. has been admirably edited by Mr. J. P. Gilson (*Trans. Bibliogr. Soc.* 1909). I do not at present find our MS. in the list.

There are also some xvii cent. notes of payments (names Tho. Hopper, Cuthbert Ward, Cuthbert Maugham: and the name Joseph Carr).

The names of others of the Hoppers (xvii) and Carrs (1761, &c.) occur in the book.

The book was later in the Ashburnham Collection, appendix no. 97, sold in May, 1897.

Contents:

1. (Roberti Grosseteste Templum domini)	2
Capitula (liii)	2
Heading: secundum Robertum Lincolniensem	3
Rubric: <i>De templo materiali et spirituali.</i>	
Text: Templum domini sanctum est quod estis vos. cor. 13. sermo iste quamuis omnes tangat quos spiritus dei inhabitare debet	
In the margin the chapters are numbered up to lxii (De inuidia).	
Ending 14 ^b : unde patet quod inuidie difficilis est curatio.	
A blank of nine lines.	
2-5. Double columns.	
2. In prologo libelli qui dicitur flores Bernardi	14 ^b
In hoc opere sequenti multa utilia non solum de uirtutibus . . . quorumlibet existit materia.	
A rubricated inscription in lower margin erased.	
Capitula of ten books, with references to the sources of the <i>Flores</i>	15
<i>Capitula subscripta excepta sunt sententiis uen. patris Bernardi in quibus continentur uerba quedam de beatissima dei genitrice maria. de dignitate et excellentia b. virginis. Inc. de assumptione eiusdem</i>	24
Non est quod me delectat magis . . . cauendum et hoc et illud quia utrobique periculum.	
This is at most only an extract from the <i>Flores</i> .	
3. Pene Inferni terribiles	27 ^b
Ignis in quo si totum mare congelatum influeret unam scintillam non exstingueret . . . et illaqueantur et capiantur.	
4. At top is pencilled <i>Flecto genua</i> (the incipit of no. 6)	28
De ortu autem originalis peccati hec tenenda sunt . . . precipui augustini de trin. xi.	
5. <i>Sermo.</i> Ecce nos reliquimus omnia . . . hec uerba dixit b. petrus domino	29
Another hand: single lines.	
6. Summa fr. Bonauenture Generalis ministri Fratrum minorum	30
<i>Pref. in sequens opus.</i> Flecto ienua mea ad deum patrem (Opp., t. vi, pt. i).	
Capitula of the seven parts	34 ^b
Text. In principio intelligendum est quod doctrina sacra	35 ^b
Ends 96 ^b : in gaudium dei mei qui est trinus et unus deus bened. in sec. sec. Amen.	
Hic liber est scriptus qui scripsit sit benedictus.	
Explicit expliceat ludere scriptor eat.	
There is some ornament in blue and red at the beginning.	

7. Inc. prol. in *Itinerarium mentis in deum* (Bonaventura, Opp., t. vii) 97
 In principio primum principium . . . et pars mea deus in eternum bened. deus in eternum et dicet omnis
 populus . fiat fiat. Amen.
8. (Margin : Augustinus in meditationibus) 112
 Videbunt in quem transfixerunt. Fr. kar. transfigat nos lancea christi
 Other extracts follow, ending 114^b.
 On 114^b : Margrat Hopper (xvi-xvii).
9. Ecce descripsi sapientiam tibi tripliciter. prou. xxii. Cum omnis scientia gerat trinitatis insigne
 Largely in tabular form.
 The *incipit* is given by Bale as that of the *Itinerarium mentis in deum* of Robert or Roger de Twyford
 alias goodluck alias bona fortuna.
 Ends 127^b : sanctitudo est monasterii consecratio . amen . amen.
10. A series of extracts in two other hands, ending with the *Te deum* 128
11. Versus de b. Virgine Maria : with some few interlinear glosses 130
 Virgo parens loquitur . et mistica res aperitur.
 Se notat et natum . uerbis . signisque notatum.
 Mons ego (sum ?) . lapis hic . ego uinea . botrus hic . aula
 Regis ego . rex hic . ego vellus et area . ros hic.
 Sidus ego . sol hic . ego nubes . rumen hic . urna
 Legis ego . mane hic . ego Iesse virgula . flos hic.
 Vestis ego . Iosep hic . ego tellus . vermis hic . olla
 Moab ego . spes hic . ego serua (?) troni . salomon hic.
 Hester ego . sceptrum hic . ego sum rubus . ignis hic . arbor
 Thuris ego . thus hic . ego virgo . rinoceros hic.
 Vrbs ego . conditor hic . ego cortex . granum hic . oliua
 Pinguis ego . liquor hic . ego Ianua clausa . means hic.
 Sum fauus ipsa . mel hic . ouis ipsa . set agnus hic . ipsa
 Massa vitri . Iubar hic . arx ipsa syon . dauid est hic.
 Dulcis ego . magis hic . miserans ego . plus hic . Amatrix
 Pacis ego . dator hic . homo sum set homo deus est hic.
- Some late scribbles are at the bottom.
12. Capitula libri sequentis qui dicitur Florigerus (xxvii) 130^b
 Prol. Quorundam librorum gloriosi et incomparabilis doctoris Augustini 131
Inc. lib. florigerus. Da mihi domine scire. (Confess. lib. 1^o.)
 Ends 148^a : sic aperietur . Te prestante qui uiuis et regnas deus per om. s. s. amen.
Anno Domini M^o. cc^o. lx^o. ix^o. scriptus fui.
 (Names of John Carr, John Ker, Joseph Carr 1761, on 148^b.)
13. (Bonaventurae Lignum Vitae) 149
 Prol. Christi confixus sum cruci . verus dei cultor.
 At bottom in large red letters. Domino : Ihesu :
 Text. Expergiscere o anima 150
 Ends 165^a : petimus obtinere Ad laudem . . . Cui cum patre . . . decus et imperium per infin. sec. sec.
 Amen. Expl.
- The lower part of the leaf (blank) cut away.
14. Some Sermons of St. Bernard on Canticles. 166
 a. Deus canticum nouum canam tibi 170^b
 b. Osculetur me 176^b
 c. Meliora sunt uerba tua 181^b
 d. Oleum effusum
 (William Maire's name, xvii, on margin.)
 e. On the same 187

<i>f.</i> On the same	192 ^b
15. (Iohannis de Deo Poenitentiale)	199
Prol. Uen. patri ac domino A. diuina prouidencia urbis Bonon. Episcopo . . . magister Iohannes de Deo.	
Capitula of the seven parts	199
Inc. liber primus qui est de confessione generali	201
Sic tene quod subtiliter et astute	
Ends 242 ^a : adquiritur regnum dei. Expl. lib. septimus ad honorem summe trinitatis pa. et fi. et sp. s.	
Amen. a mag. Ioh. de deo compilatus. Alleluya.	
<i>Conclusio mag. Iohannis super libro.</i>	
Expl. liber penitentiarius a mag. Ioh. de deo yspano, etc. (sub anno domini m°. cc°. xlvii) . . . et doctoribus et magistris. Alleluya.	
242 ^b . Blank.	
16. Distinciones decretorum per ordinem	243
Memorial verses on the same	246 ^b
17. Tituli of the Decretales Novae	247
18. A list of, and notes on, the books of the Civil Law	248 ^b
De corpore legis sunt libri isti:	
Digestum.	
Codex.	
Forciatus.	
Tres priores collaciones . et sunt ix.	
Instituta, etc.	

154. REGISTRUM BREVIUM.

Vellum, 122 × 90 mm., ff. 214, 33-39 lines to a full page. Cent. xiv late-xv early, in a good English law hand.

Binding, russia of cent. xix.

Purchased at Sotheby's.

Collation. 1^a-4^a (wants 4-6) 5^a (wants 2) 6^a-12^a (? 4 canc.) 13^a 14^a (wants 3) 15^a-18^a 19^a (4 canc.) 20^a-28^a one leaf added.

There is an old numbering of the quires, as follows:

1-13 are marked from *h* to *v*, 14 is *x*, 15 *y*, 16 *z*, 17, 18 no mark, 19 *h*, 20 *7*, 21-28 *a* to *g*.

Contents:

Registrum breuium.

De vasto. Regula

I

Fait a sauer ke sont cynk maners des briefs de wast.

De estreppamento

5

Repleg', 6. The head-lines are very sparsely inserted. I give all that exist.

Trans', 17^b.

De decepcione, 37.

Prohibicio cum supersedeas, 73.

De stat. stapule, 76.

De stat. mercatorio, 77. De recognicionibus debitorum, 77^b.

Audita querela, 80. Supersedeas de execuc. faciend., 81.

Scire fac' audita querela, 81^b. De recognoscat., 82^b.

De secta ad molendinum, 83^b. De cur' claudend., 84^b.

De communa pasture, 85^b. De amensuracione pasture, 86^b.

De annuo redditu, 87^b. De cartis reddendis, 88. De medio, 88^b.
 De eiectione custodie, 89. De intrusione, 91.
 De herede raptu, 91^b. De eschaeta, 92.
 De conuencione, 93. Dedimus potestatem ad finem leuand., 95.
 De certiorand. super conuenc., 96^b. De dote unde nichil habet, 97^b.
 De secta faciend., 99^b. De statuto, 101.
 A quire seems to be gone (viz. quire *z*) after f. 114.
 De assisa no. dis., 115. Communes assise, 122^b.
 De admittendo in socium, 123. Attincta, 125^b.
 De reddiseisina, 127^b.
 Assisa mortis antecessoris, 142.
 Nuper obiit, 144^b.
 Quare eiecit infra terminum, etc., 145^b.
 De ingressu, etc., 149.
 De intrusione post mortem tenentis in dotem, 156.
 Cui in vita, 157^b. Cessauit, 159.
 Forma donacionis (in te descendere), etc., 160.
 Diem clausit extremum, 166. De etate proband., 168.
 De dote assignand., 170. Elegit, Leuari, 171, 172.
 Ad quod dampnum, 174. De theolonio, etc., 185.
 De libertatibus allocand., 188. De corrodio, 191.
 De annua pensione, 193. De idiota, De leproso amouendo, 195.
 De onerand., De nominacione facta per regem, 196.
 De ratificacione, 198. Litera procuratoria, 200.
 De vicis et venillis mundand., 201^b. De idemptitate nominis, 202.
 De attorn. vic', 204. De custumis, 204^b.
 De manucapcione, 206. Supersedeas, 211^b.
 On 214 are added some supplementary formulae, one of 6 Henry IV.
 On 214^b in a late xv cent. hand is:

Iste liber constat Edmundo Spencer filio et heredi	} Amen.
Rici Spencer ex dono magistri Willelmi Sprygge	
Bacularii utriusque iuris cuius anime propicietur deus	

There is no notable ornament in the book: the initials are normally in blue with red pen-work about them.

155. LEGES ANGLIAE.

Vellum, 258 × 158 mm., ff. 2 + 126, 24 lines to a page. Cent. xii, in an admirable hand, noticeably narrow and upright.

There are line-fillings consisting of blue or red waved lines with short curling branches. Binding, old brown leather rebacked.

Collation. 2 fly-leaves: 1¹²-4¹² (+ 4 leaves after 2) 5¹⁰ 6¹²-10¹² 11 (six).
 2 fo. v. hyd.

The book is a copy, and, as it seems, the oldest copy, of what Dr. F. Liebermann has called the *Leges Anglorum Londoniis collectae*. To his tract *Über die Leges, etc.*, Halle a. S. 1894, and his larger work *Gesetze* (I) reference will be made in what follows.

But first the fly-leaves of our MS. must be described:

f. 1^a. In red (xv): Omnibus <omnia> non mea somnia, and: ffe linn.

In black in the same hand: Sola superbia vinceret omnia heu male fata tum.

In hands of cent. xvi or xvii, the names Thomas Hothersall (several times), Richard Houghtonn.

On i^b in a similar hand: Richard Talbott is my.

On ii^a is the conclusion of the text on ii^b.

On ii^b in a good but rather difficult hand of cent. xiii of the charter type, parts of an office for St. Thomas of Canterbury, viz.:

Memoria ad vesp. *primas*. Ant. Pastor cesus in gregis medio . pacem emit cruoris precio . letus dolor in tristi gaudio . grex respirat pastore mortuo . plangens plaudit mater in filio . quia viuit *vertor* sub gladio.

Inuit. Assunt thome martiris sollempnia . virgo mater iubilet ecclesia. Y(mnus). *martir's dei*. Ant. super spalm. Summo sacerdotio thomas sublimatus . est in virum alium subito mutatus. Beatus vir. A. monachus sub clerico clam ciliciatus . carnis carne fortior edomat conatus. Quare. A. cultor agri domini tribulos auellit . et vulpes a vineis arcet et expellit. Domine quid. V. Gloria et honor.

Resp. Studens liuor thome supplicio thome dampnat exilio.

Ver. Ordo. sexus. etas condicio nullo gaudet hic priuilegio. *totum*.

R. Thomas manum mittit ad fortia spreuit dampna spernit opprobria. nulla thomam frangit in(iur)ia. Ver. clamat cu(n)ctis thome constantia.

omne solum est forti patria. Gloria (*or Alleluia*).

R. Far (?) et granum oppressum palea . iustus cesus prauorum framea . celum domum commutat lutea. Ver. Cadit custos vitis in vinea . dux in castris cultor in area. celum. Gloria.

Ant. in ii^o nocturno. Nec in agnos sustinet lupo deseure . nec in ortum olerum viream transire. Cum in. A. Exulat vir optimus . sacer et insignis . nec cedit ecclesie dignitas indignis. Verba. Exulantis predia preda sunt malignis . set in igne positum non exurit ignis. Domine Deus. Ver. posuisti.

R. Ex summa rerum leticia summus fit planctus in ecclesia . de tanti patroni absentia . set cum redeunt miracula . redit populo leticia.

(Continued on ii^a.)

Aqua thome quinquies varians colorem . in lac semel transiit quater in cruorem.

A. Ad thome memoriam quater lux descendit . et ad eius gloriam cereos ascendit (acc-).

A. Tu per thome sanguinem quem pro te impendit . fac nos Christe scandere quo thomas ascendit. Ca. Omnis pont. (?) Y(mnus). Deus tuorum.

A. Opem nobis o thoma porrige . Rege stantes iacentes erige . mores actus et vitam corrige . et ad viam pacis nos dirige. benedictus.

A. Salue thoma virga iusticie mundi iubar . Robur ecclesie . Plebis amor . cleri delicie . Salue gregis tutor egregie . Salua tue gaudentes glorie. M.

The text of the book begins f. 3:

De numero prouinciarum et patriarum . . . et ad profectum animarum populorum totius regni predicti.

Handsome initial: gold on blue ground which is edged with red.

Marginal additions. After 'imperium quam regnum': *marg.* Loegria que modo anglia uocatur medietas . . . sunt autem in loegria consulatus triginta quinque.

Cambria est que modo uallia uocatur . . . decem et septem consulatus.

Albania est que modo scotia uocatur . . . et continet in se orchaneiam orda^s | man . gurrh . et enchega . . . | am. Sunt autem in Albania | decem et octo consulatus. Numerus | consulatum totius regni britannie septuaginta.

The above in a small script, probably the original hand: ends of lines damaged.

Later on are three marginal supplements, certainly by the original hand, probably of accidental omissions: also some interlinear supplements.

= Liebermann's § 2, pp. 4-7. His first section is the Expositiones uerborum which are absent from this MS., as from Claudius D. ii.

De numero hydarum anglie. Myrchene land est de .xxxviii. hydes . . . to parlingeþice feoper 7 xxiiii. hund hydan

= Liebermann, 3, 3 a, pp. 8-10.

After this begin the borrowings from the *Quadripartitus*.

Incipiunt leges Ine Regis Westsaxonum (in blue)

Ego Ine dei gratia Westsaxonum Rex . . . manbota domini.

= Liebermann, 4 a, p. 11.

Diximus de blaseriis . . . denarius reddatur

9^b

De forefang, written continuously with the last, . . . periculo conquisitum.

= L. 5, 5 a, p. 11.

There is an interesting pencil note at the head of this paragraph of cent. xiii.

In libro alex̄ non quia (est ?) | de legibus Adelstañ.

De hundredo tenendo. Hoc est iudicium . . . sexaginta solidos

10

= L. 5 c, p. 11.

Here also is a pencil note (xiii): hoc de(est) in libro alex̄ | hoc de legibus Adelsta(ni).

Nullus uendat equum . . . regiones

10^b

= L. 6, p. 12.

Una moneta . . . detineantur

10^b

= L. 7, p. 13.

Regnauit . . . britannie illustre

10^b

= L. 8, p. 14.

The last three items are written as one paragraph in a somewhat browner ink than the rest though most likely in the same hand: and rather more closely. The number of lines to this page is 27½ as against 24 elsewhere. In short they are a slightly later addition.

Hec sunt leges Aelfredi Regis (in red)

11

Ego Aelfredus Rex hec collegi . . . iudicia destinabunt.

Gold initial on blue, edged with red.

= L. 9, p. 14.

Concilium Aelfredi et godrun Regum

17^b

Hec sunt pacis agenda . . . quod denebet habeant (as Claud. D. ii).

Gold initial as before.

= L. 10, p. 15. Concillium (for Fedus) is in Claud. D. ii.

Si quis rectum . . . supradictum est

18

= L. 10 a.

Cogitate etiam quia mei estis (omitting the remainder of the sentence, as Claud. D. ii).

18^b

= L. 10 b.

Alia contra (as Claud. D. ii, for *concilia*) Aelured et godrun

18^b

Hoc est concilium quod Alfred Rex . . . qui rex sit in populo.

= L. 10 c, p. 15 (Eadward and Guthrum).

The four lines following *populo* bear traces of having been written over something else which took less room: the vellum is soiled, and the lines run out into the margin. But the hand appears to me to be the same throughout. The reason for noting the fact is that at this point begin certain spurious additions of the compiler:

Fornicationem adulterium . . . prohibeo

20

Uniuersis liberis hominibus . . . pro bruto et Zefalo et stulto reputamus.

Pacem firmam . . . diligenter obseruant.

Nullus supersedeat hut howut nec uth hest. [marg. original: uel burbotam . uel brigbotam . uel firdfare]

nec herebode, etc. . . pro menbris.

20^b

Sint eciam uicecomitibus . . . predictum.

Omnes sint in lune . . . fratres regni [margin, small but very likely original hand: pro communi utilitate . . . desolabitur et cetera].

Et in lagam hoc est [ut *added above line*] legibus pareant [deuote *added above line*] . . . obedientes sint.

Et in tyenmannetale . . . quod idem fecit.

Et in fridgilde . . . regni.

Regnauit uero . . . leone papa.

= L. 11, 1-9, 12, pp. 16-20.

- Hic inc. decretum Aelstani Regis Westsaxonum. De decimis dandis (in red) 21
 Ego Aelstanus transgressionem meam . . . alia altari et tertia societati.
 Gold initial as before.
 = L. 14 a-g, p. 21.
 Decretum sapientum Anglie primo exonie, etc. 27^b
 Hec sunt iudicia.
 Gold initial.
 = L. 14 i, p. 22.
 Ending: Et si thainus sit qui hoc faciat uel aliquis alius.
 Decretum Adestani de pace obseruanda (in red) 28^b
 Ego Aestanus rex notifico . . . quod ipse.
 Gold initial.
 = L. 14 k, p. 22.
 Decretum episcoporum et reliquorum sapientum de cancia . de pace obseruanda (in red) 29
 Karissime episcopi tui . . . implere ualeamus.
 Gold initial.
 = L. 14 l, p. 22.
 Decretum episcoporum et reliquorum sapientum londoniarum 30
 Hoc est constitutum . . . quam fuit antea.
 Gold initial.
 = L. 14 m, p. 22.
 Hic incipit institutum de ordalio 33^b
 Precipimus in nomine domini . . . centumviginti sol. wite.
 = L. 14 n, p. 22: the title differs. *Hic inc. inst.* is wanting, and we have: De ordalio precipimus.
 Regnauit uero . . . imposuit (no colophon) 34
 = L. 15, p. 22.
 Post pacificatam britanniam . . . explicabitur. Deinde . . . constituit 34
 Gold initial.
 = L. 17, p. 26.
 Rubric. Inc. leges chnutonis Regis anglorum britonum danorum sweuorum Norwegarum 35
 Hec sunt instituta . . . ei uelle sit. Amen.
 = L. 18, p. 27.
 f. 43^b has only two lines of text at top, ending: quibus fuerat ante compellatus. The rest of the page and three lines at top of 44^a are left blank. The text then resumes: Si quis furi obuiaabit, and goes on f. 50^a. After *uelle sit. Amen* is a paragraph:
 Istas leges quas angli dicunt eadwardi regis ex chnutonis primum institutione diductas esse sicut ab antiquis accepimus compendiosa posteris breuitate transcurrimus. Predicto namque eadwardo Ælredi regis scil. filio in regnum reuocato mediante Ailwino Wintoniensi episcopo et godwino comite conuocatis apud hiertes heued tocius anglie baronibus ita demum in regem suscipiendus auditur . si eis chnutonis leges et filiorum eius inconuulsa stabilitate suo tempore mansuras iuramenti satisfactione sanctiret.
 f. 50^b is blank.
 Decreta domini Regis Willelmi bastardi et emendaciones quas posuit in anglia que olim uocabatur britannia 51
 Hic eciam intimatur . . . super forisfacturam nostram plenam.
 Gold initial.
 = L. 24, p. 32.
 Leges boni Regis eadwardi quas predictus Rex Wilhelmus postea confirmauit 53
 Post adquisicionem anglie prefatus Rex Wilhelmus
 Gold initial.
 = L. 25, p. 38.
 Ends with the section: Item de bono rege eadwardo. Rex autem eadwardus . . . uictoriose adeptus est hec actenus. L. *Gesetze*, p. 666.

Item de ducibus normannorum in neustria que modo uocatur normannia

73

Primus Normannie dux Rollo

Gold initial.

= L. 26, p. 64.

The sections, which have gold initials, are:

Primus Normannie . . . frater eius et regnauit annis triginta octo

De secundo Willelmo Rege. Anno uero terciodecimo . . . finem fecerunt.

De primo Henrico rege (*rubr.*). Cui successit Henricus frater eius . . . iusticiam in terra. Duxitque uxorem generosam . . . de iure boni Regis Eadwardi ultimi. Dilexitque deum super omnia . . . Matillis regina optima. Obiit uero predictus rex . . . in abbatiam quam construxerat. Regina enim Matillis . . . apud Westmonasterium. Cuius anime propicietur deus.

The first portion of this genealogy is in Liebermann, *Über die Leges Edwardi Conf.*, 1896, pp. 134 sqq.

De libertate ecclesie et totius anglie obseruanda leges henrici primi

75^b

Hec sunt denique . . . faciat imperare.

Gold initial.

Carta predicti primi Henrici Regis pro iniustis exactionibus et occasionibus a secundo Willelmo Rege fratre suo qui ruffus uocabatur: regno illatis

75^b

Henr. d. g. Rex anglorum . . . Galtero Giffard Comite.

Gold initial.

Item epistola eiusdem omnibus fidelibus suis

77

Henr. d. g. Rex anglie . . . Roberto filio Sawardi apud Westmonasterium.

De causarum protractione, etc.

78

= L. 31, p. 69. Text, *Gesetze*, p. 547.

Ending f. 123^b: Et uulnus ipsum forade preuenerunt.

Expliciunt leges Gloriosi Henrici Regis primi.

The rest of the page blank.

De primo Stephano Rege

124

Huic successit Stephanus . . . quam construxerat.

Carta primi Stephani Regis.

Stephanus d. g. Rex Anglie . . . Willelmo Martel Apud London.

= L. 32, 33, p. 76.

f. 124^b. Blank.

De matillide imperatrice

125

Predictus autem Rex henricus primus . . . sepulta fuit in normannia scilicet apud beccum herlewini.

Gold initial.

De secundo Henrico rege

125

Iste uero secundus rex henricus . . . crimina uero sua fuerunt publica et ualde notoria.

= L. 35, p. 77.

Carta istius secundi regis henrici

125^b

Henricus d. g. Rex anglie . . . Teste Ricardo de luci apud Westmonasterium.

= L. 37, p. 78.

Item epistola eiusdem omnibus fidelibus suis

126

Henr. d. g. Rex anglie . . . Jocelino de Ballolio . apud Westmenstre.

= L. 38, p. 78.

At the bottom of f. 1 in a sixteenth-century hand are the initials P (or possibly p) . W.

The hand that has written them is, I think, the same that has added throughout the book a number of marginalia in Latin and Law French.

A late thirteenth-century hand has also added head-lines and notes in Latin. The purpose of all the notes is to call attention to points in the text. The two pencil notes quoted above are the only ones I have seen that are of intrinsic interest: they both mention a liber alex. (I suppose Alexandri.) An explanation of this has occurred to me which I give for what it is worth. The manuscript of the Leges, which once

belonged to St. Augustine's Abbey at Canterbury and is now Cotton MS. Titus A. xxvii, contains *inter alia* the *Gesta Alexandri*.

This Canterbury MS. was consulted by Andrew Horn in the fourteenth century, and its variants recorded by him in his own manuscript (Corpus Chr. Cambr. 70), so that it was regarded as possessing some authority. My guess is that the annotator of our MS. was referring to Titus A. xxvii, and that *Liber Alexandri* is his loose designation of it. A connexion with Canterbury is suggested by the office for St. Thomas on the fly-leaf.

The absence of any entry of our MS. from the catalogue of the St. Augustine's Library can be accounted for. The section of the catalogue which would have contained the books on Civil and Common Law was never completed, or, at least, has not survived. The catalogue at present ends with the Canon Law books.

If this conjecture be not allowed, we must suppose that Alexander was the name of the then owner, or of a former owner of the book referred to. In this case it is natural to think of the Chancellor of King Stephen, Alexander, bishop of Lincoln, who died in 1148, and who may well have owned a manuscript of the ancient Laws.

It remains to identify the author of the sixteenth-century notes, and of the initials P. W.

156-158. BIBLIA.

Vellum, 457 × 310 mm., three volumes, double columns of 36 lines (vol. III has 38). Cent. xv, in a fine upright Gothic hand: written in Germany.

Binding, brown leather of cent. xviii.

Collation. Vol. I. 1^s-32^s 33^s (wants 5), foliated in red i-cclix.

Vol. II. 1^s (wants 1) 2^s-27^s (wants 7, 8), foliated i-ccxiii.

Vol. III. 1^s (wants 1) 2^s-25^s 26^s 27^s 28^s (wants 6), foliated i-ccxvi.

From the Celestine convent at Metz as will appear.

Contents: Vol. I.

On the fly-leaf in an old hand: A. 2. Primus Tomus.

This leaf is ruled like the rest for text in double columns.

2 fo. runt. Quicquid.

Inc. epistola s̄i Ieronimi *presbiteri* | ad paulinum de omnibus diuine hys|torie libris

i

At the bottom of f. iii in a nearly contemporary hand:

Istud volumen est conuentus b̄e

Marie celestinorum de metis

Biblia

.I.

Prologue to the Pentateuch. Desiderii mei

iv^b

v^b. Blank.

Inc. liber gene(se)os qui hebraicè | vocatur | bresith

vi

It has a large initial I the length of the text. The letter is very broad and divided quarterly into four fields of red (L.) and blue, which are patterned. Near the top and near the bottom are two medallions: green ground with two red rosettes, scarlet frame: in each the letter S in white pierced vertically by a long white cross. At the middle a lozenge, green frame, scarlet ground bearing three yellow towers, and a tall cross of the same between the two in chief. Elaborate pen-work surrounds the whole and runs along the lower margin.

xxxiv^b. Blank. Exod., xxxv.

At the bottom of xlvi^b is a rather later note (on c. xxvi):

Ab isto capitulo transi si uis usque ad signum sequens tale (a heart) quia materia tediosa. There are similar notes at caps. xxix and xxxvi.

f. lviii. Blank. Leuit., lix.

Note at the top: Transi hinc usque ad ix cap. iiii^{or} folia.

Num., lxxv. Various notes of omission occur.

lxxxxvii^b. Blank. Deut., lxxxxviii.

Joshua (with prol.), cxvii.

cxviii^b. Blank. Judges, cxxxii. Ruth, cxlvi.

cxlviii^b. Blank. Prol. to 1 Reg., cxlix ; text, cl.

2 Reg., clxx. clxxxv^b. Blank. 3 Reg., clxxxvi. 4 Reg., cciv^b. ccviii^b. Blank.

1 Par. (prol. : Si septuaginta), ccxxii.

2 Par. (prol. : Eusebius ieronimus), ccxxxix.

Oratio manasse regis iuda with rubric following 2 Par. on f. cclix^b.

A note : Nota post hunc librum incipiat liber esdre in principio 2ⁱ vol.

A blank leaf, ruled, follows.

Vol. II.

Inc. prol. in libro primo Esdre. Utrum difficilius

i

Text, i^b, with handsome initial.

On iii^a at bottom of col. 2 the inscription of the convent of Metz is repeated, ending : Biblia .2.

Nehemiah, vii^b. 2 Esdr. (Et fecit), xvi.

Tobit (prol.), xxiv. Judith (prol.), xxxi. Esther (prol.), xxxix.

Job (prol. : Cogor and Si aut), xlvii.

Prov. (prol.), lxiv. Eccl. (Memini), lxxvii^b. Cant., lxxxii^b, speakers distinguished in the margin by rubrics.

Sap. (Liber sapientie), lxxxiv^b, a pretty grotesque drawn at the end of the text.

Ecclus. (prol. of Jesus), lxxxviii.

The Prophets follow. Isaiah (prol.), cxvii.

Hereabouts, letters in the top line are carried up and ornamented with spirited heads washed lightly with colour.

Ezekiel ends ccxiii^b. Blank leaves have been cut out after it.

Vol. III.

Daniel (prol.), i.

The Metz inscription is at the foot of f. iii, ending : Biblia .3.

The minor prophets (prol.), xii^b.

1 Macc. (prol. of Rabanus, and Machabeorum libri), xxxix^b.

2 Macc., lviii.

Gospels. Matthew (prol. : Matheus ex iudea ; Matheus cum primo), lxx^b.

Pauline Epp. Rom. (prol. : Romani sunt in partibus), cxxxv.

Note : Est prefacio b. Ieronimi in omnes epistolas Pauli cum prologo speciali in epistolam ad Romanos in fine huius libri qui hic primitus deberet legi.

Acts, clxxvii.

Cath. Epp., clxxxxvii.

Apoc. (prol. : Omnes qui pie), ccvi.

Ending f. ccxvi^b. Following the explicit is this rubric :

Annno (!) domini .M^o. cccc^o. xlv^o

v^a die septembris completus

fuit liber iste per manus fratris Iohannis

pulchri roberti pro monasterio be

ate Marie virginis de metis ordinis

celestinorum. orate pro eo.

On two following leaves (unnumbered) in a slightly later and smaller hand :

Inc. prol. b. Iheronimi in omnes epp. b. Pauli ap.

Primum queritur

Sequitur specialis in ep. ad Romanos.

Romani sunt qui ex iudeis . . . cohortatur.

Expl. prol. spec. Sequitur argumentum.

Romani sunt partis ytalie, etc.

Require in loco suo.

A piece has been cut out of the last leaf.

Each book and prologue has a large and skilfully executed initial, most commonly in a combination of blue and red with a quantity of red and blue flourishing about it. The initials to chapters are alternately in red and blue. The work does not admit of a detailed description.

159. EVANGELIA (? METZ).

Vellum, 130 × 96 mm., ff. 204, 21 lines to a page. Cent. xii early, in a clear upright Gothic minuscule: written in Germany. The earlier leaves stained and somewhat damaged.

Binding, red morocco with gold tooling by Bedford: in velvet case.

Collation: impracticable owing to the tightness of the binding.

Contents:

f. 1^a. Blank.

Rubr. . . . Opto ut in christo valeas . et memineris mei papa beatissime

I

Prologus quatuor evangeliorum.

(P)lures fuisse

Ammonius quidem

3

Inc. aliud argumentum . sc̄i hieronimi presb.

3^b

Sciendum etiam ne quis

Rubr. Opto ut in christo (etc. as on 1^b) . . . beatissime.

Red and black capitals: Beatissimo · Pape · Damaso · Hieroni(mus)

4

Novum opus . . . uicina dixerunt (opto . . . beatissime *added in margin*).

Inc. argumentum secundum Matheum

5^b

Matheus ex iudea

Expl. arg.

Inc. Breviarium eiusdem de natali

6

i. Natiuitas christi . . . (xxviii) de baptismo.

Expl. Brev.

The Canons of the Gospels under arches.

8

Frontispiece to Matthew.

12^b

Text. Liber generacionis Ihesu Christi, with large initial, and in red and green capitals, occupying the whole page

13

Prol. to Mark

60

Breviarium, in smaller script: i. Ysaie testimonio iohannes angelus

61

Ending imperfectly in xxxvii: . . . eorum in foro ambitum notat.

Text of Mark beginning imperfectly in ii: Postquam autem traditus

63

Ending 93^b.

Prol. to Luke

94

Breuiarium. i. Prefatione lucas theophilo

94^b

Ending (xciii): promissum patris missurum se dicens ascendit in celum. Expl. capitula.

Inc. Liber evang. sec. Lucam (99^a).

99^b. Blank.

Text. The first page in alternate lines of red and black with spaces between. The initial partly outlined

100

Ending 154^b. Expl. ewang. sec. Lucam. V · iii · dccc.

Prol. to John

154^b

Capitula. i. In principio uerbum deus apud deum ... (xlv) et quod crucis morte foret martyrio coronandus

155^b

Expl. capitula.

Incipiunt euangelia sec. Iohannem (158^a).

158^b. Blank.

Text. The first two lines in red and black capitals with spaces between and ornament indicated. The initial not inserted

159

Ending 199^a: Expl. euangelia quatuor euangelistarum.

In red capitals: Inc. capitulare ewangeliorum de anni circulo

199^b

In nat. domini . ad S. Mariam maiorem . Sec. Lucam Kl. III. Exiit edictum, etc. (Kl. = capitulum).

The *capitulare* like the *breviaria* is in smaller script.

The list for the year ends 204^a. A leaf is missing after 201 containing Holy Week to the beginning of July.

Rubric. Inc. *Lectiones* de diuersis causis

204^a

Pro ubertate pluuię.

...

In agenda mortuorum.

Expl. liber ewangeliorum.

Hoc scripto nostri pars est exacta laboris.

204^b

Iam teneant (*sic*) nostras . ancora iacta rates.

Hic laus scriptoris . et grati pignus honoris.

Larga manus tribue que bona promeruit.

(In black capitals) Ambrosius me scripsit.

The *capitulare* for the year seems to be entirely Roman.

Omissions in the text of the Gospels especially by *homoeoteleuton* are fairly frequent. They are supplied in the margin by more than one good hand. The sections corresponding to the Canons are also written in the margin in the original hand.

The ornamentation of the tables of Canons is effective but rough. The arches are round throughout. There is a principal one, and either two, three, or four subordinate ones. The shafts have ornamented bases, and capitals which may be called Corinthian. The faces of the arches are covered with patterns. The title of the Canon is usually written in the tympanum in red capitals. The colours employed are red, yellow, green, and purple.

The single picture, of St. Matthew, is thus arranged. Red marbled frame. A transom about two-thirds of the way up. Above it a trefoiled arch, under which, on a ground of slate-blue with groups of three white dots, is an angel half-length (yellow nimbus, robe shaded with red, red and green wings) holding a scroll inscribed in red *Matheus . euāñ*. Spandrels of green with red and white conventional foliage. Below the transom, ground of slate-blue, dotted (as above): outer edge of green. Matthew beardless (yellow nimbus, robes shaded with red and brown) sits turned to R. holding pen and knife over his book (inscribed *Liber generationis . . . Iacob autem*). The seat and the book-desk are marbled in red and brown. The drawing is very bold, clean, and good.

The opposite page has a similar frame. The ground is mainly pale yellow. The letter L is in green with a diaper in black outline at the meeting of the limbs, and is surrounded by very fine bold red conventional foliage: the execution excellent.

The writer of a notice from one of Quaritch's catalogues pasted into the book says that a monk Ambrosius was a scribe of note in the monastery of St. Arnulf at Metz about A.D. 1070-1090. But I think this date is too early for the book, which seems to me to belong to the following century.

160. HORAE (ITALIAN).

Vellum, 55 × 42 mm., ff. 218, 11 lines to a page. Cent. xv, in a Gothic hand of Italian type: by a Flemish scribe.

Red morocco binding with fine gold tooling: French, of cent. xix early.

Collation. 1¹² 2⁸-9⁸ (+1) 10⁸-25⁸ (+1*) 26⁸ 27⁴.

Contents:

Kalendar in Latin in red and black, not full	I
Confessio ante missam, followed by the Mass of the Virgin	13
Sequence of the Gospels	27
Hours of the Virgin (use of Rome): matins only, as it appears	39
Office in Advent, 72.	
92, 93. Blank.	
Seven Psalms and Litany, 94.	
Psalter of St. Jerome, 134.	
Litany of the Virgin, 176.	
Or. S. Augustini. Deus propitius esto, 188 ^b .	
Salve sancta facies, 192.	
Memoria of S. Nicholas, 195. 197 ^b . Blank.	
Rubric: <i>Quicumque intuetur arma d. n. I. C.</i> , etc., followed by the	
Prayers of St. Gregory (D. I. C. adoro te)	198
Quicumque vult, 201.	
Obsecro te, 209 ^b .	

The Kalendar has: *Feb.* 1 Brigide V. 20 Eleutheri Ep. *Mar.* 1 Albini Ep. 4 Adriani M. 7 Thome de aquino. *Ap.* 5 Vincentii C. (Ferrer). 18 Petri diaconi. 30 Petri M., *red.* *May* 18 Brandani Ep. *June* 5 Bonifatii Ep. *July* 2 Visitatio Marie, *red.* *Aug.* 5 Dominici C. 12 Clare V. 19 Magni Ep. M. *Oct.* 4 Francisci C. *Nov.* 16 Machuti Ep. *Dec.* 16 Paulini M.

In the Litany: *Martyrs* end with Thoma, Petre. *Confessors*, with Dominice, Francisce, Thoma (de Aquino), Vincenti (Ferrer), Bernarde, Leonarde. *Virgins*, with Elisabeth, Clara.

The prayer *Obsecro te* names the owner, in the clause: Et michi indigno famulo tuo *Ieronimo*.

On the fly-leaf is pasted a slip of paper inscribed in an old hand:

Eleonora Gonzaga.

Below this is written in a modern hand:

Firma autografa staccata della primitiva legatura

F. P. Litta.

The decoration is almost confined to a series of borders of decent execution (line and leaf, on plain ground, with insertions of foliage, &c., in colour).

One picture only remains, at f. 72^b (Office of the Virgin in Advent). It is in French-Flemish style, and represents the Coronation of the Virgin. She kneels before the Son who is throned on R.: a small angel in red above her should be holding a crown, but is not doing so.

161. HORAE.

Vellum, 101 × 75 mm., ff. 191 numbered, 16 lines to a page. Cent. xv (end), in an Italian-Gothic hand: written by a Flemish scribe.

Binding, red morocco with gold tooling, of cent. xviii early (?)

Purchased from J. Rosenthal of Munich: a slip from one of his catalogues is at the end.

Collation. The quires are of 8 leaves: the pictured leaves being 'extra' leaves. There are no gaps.

Contents:

Frontispiece (2 ^a blank)	1 ^b
Kalendar in Latin in red and black: not full	2 ^b
De sancta facie nostri redemptoris. Salve sancta facies	15
Hours of the Cross	18
Hours of the Holy Ghost	26
Hours of the Virgin, secundum usum Romane ecclesie	34
Office of the Virgin in Advent	103
Seven Psalms and Litany	114
Office of the Dead	135
Obsecro te	181
O intemerata	184 ^b
Quicumque vult	186 ^b
An erasure of 5½ lines at the end.	

The Kalendar has: *Feb.* 6 Amandi Ep., *red.* 27 Alexandri. *Mar.* 4 Adriani M. 31 Sabine V. *Ap.* 9 Marie egipciace. 15 Helene regine. 30 Quirini M. *May* 14 Seruacii Ep. 16 Dympne V. 26 Bernardini C. *June* 5 Bonifacii Ep., *red.* 8 Medardi Ep. 14 Valerii Ep. 17 Alexii C. 25 Eligii Ep., *red.* *July* 2 Visitatio Marie, *red.* 3 Trans. Thome, *red.* 17 Alexii C. *Aug.* 26 Seuerini Ep. *Sept.* 26 Cypriani M. *Oct.* 1 Remigii et baionis, *red.* 4 Francisci C. 14 Calixti pape, *red.* 21 XI^m uirginum. *Nov.* 19 Elizabeth vidue. *Dec.* 1 Eligii Ep., *red.* 15 Nichasii Ep., *red.* 18 Lazarii M.

The Litany has: *Martyrs*, Blasi. *Confessors*, Marcelle. *Monks*, Francisce, Benedicte, Anthoni heremite, Bernardine, Ludouice. *Virgins*, &c., Clara, Elizabeth.

The suppliant in *Obsecro te* is masculine.

The decoration is of a high order. As is not infrequently the case in these late books, it is practically confined to a series of full-page pictures, and to the borders of these and of the pages that face them. The smaller initials demand no notice.

The borders in this book are sometimes the usual ones of pale fluid gold with cut flowers, fruit, insects, and birds, and sometimes are so treated as to show interiors of buildings or landscapes. In two cases the picture is treated as if it were the retable of an altar.

The execution is highly skilled, and no doubt the work of a Flemish artist.

f. 1^b. The book begins with a full-page picture which may originally have stood before *Obsecro te*. The border is divided into fields by a series of gold arches. At the bottom is a gold table on which is a peacock investigating a pot of pinks or daisies. Other openings are filled with jewels or fruits, and a gold vase.

The picture shows a tent in C., the Virgin and Child seated in it. Two angels in gold-coloured robes: one holds back the hanging of the tent, the other (R.) kneels with a book. Behind, a brick wall, trees, birds in the sky.

15^b. Treated as a retable (*Salve sancta facies*). Christ in red robe half-length holding a crystal orb with gold cross, and blessing. Blue ground. In front is a low vested altar with book on desk, chalice with square blue cover upon it, on which lies the Host (?): a spoon and a pax lie on R.

The rest of the border, and that facing it (16^a), represent the interior of a church painted in fluid gold, with an altar-tomb, an altar with book on it and candle by it, green riddle, and square red cushion (?) hanging on the wall by one corner.

18^b. *Hours of the Cross*. Treated as a retable. The Crucifixion. Magdalene embraces the Cross. The Virgin swooning, John, and another Mary on L. The centurion on a white horse, and soldiers, on R. Soldiers in the distance.

In front, a table or altar, on which lie the nails, hammer, dice, curved sword, and pincers. In the border, L. angel with reed and sponge, column and scourge, R. rope and scourge.

The border of 19^a shows part of a building in which are the tomb, purple robe, lantern, cross, ladder, lance, sword, ewer and basin, cresset, dice, candle, column and cock.

26^b. *Hours of the Holy Ghost*. Pentecost. The Virgin kneeling at a desk in C. Eleven Apostles in varied attitudes surround her. The scene is a columned building.

The borders are divided much as on f. 1^b. The spaces, with red and blue grounds, contain plants, scroll-work, the Dove.

34^b. *Matins of the Virgin*. The Annunciation. Gabriel enters on L. The Virgin kneels at a desk, a red bed on R. The Dove in a glory.

Borders pale gold with pot of pinks, red roses, violets, &c.

53^b. *Lauds*. The Visitation. A brick-and-stone house in the background.

Borders pale gold with conventional scroll-work, birds, acorns, strawberries.

66^b. *Prime*. Joseph (R.) and Mary adore the Child. The stable occupies the C. Men look over broken walls behind.

The borders show a landscape: at each extremity is a man climbing a tree to reach a bird's nest. Below, grotesque creatures are fighting.

72^b. *Tierce*. Two shepherds, one kneeling. An angel in a glory: a fine city in the distance.

Borders pale gold with iris, violets, pansies, columbines, insects.

76^b. *Sext*. Adoration of the Magi, one is a negro. Joseph on R.

Borders pale gold with elaborate garlands of fruit and flowers pecked by red-breasted birds: insects.

82^b. *None*. Presentation. Circular altar in C. Joseph and a nimbed maid attend the Virgin. Behind is a metal screen with candles on the top.

The borders show a landscape with two large circular enclosures fenced by gold wattled rails. Within each of these are fantastic gold columns, and a pond with birds: white rabbits are feeding on the grass.

87^b. *Vespers*. Two soldiers, one with fine red hose, are struggling with two mothers and killing their babes. Behind is a half-timbered building and trees.

Borders pale gold with violets, snails, &c.

96^b. *Compline*. Joseph leads the ass to R. In the distance, houses and leafless trees. A soldier is seen pursuing a mother.

Borders pale gold with pinks, roses, insects.

103^b. *Advent Office*. Coronation. The Virgin in blue mantle, with long golden hair kneels in C. back to the spectator. The Father (L. in tiara) and Son (R. with orb) hold the crown over her head. The Dove above. Background pale yellow shading into red and edged by blue clouds.

Borders pale gold with gold foliage, and birds and flowers.

114^b. *Seven Psalms*. In the tank of a great fountain in the courtyard of a palace Bathsheba stands combing her hair. One of two maids on L. holds up a great convex mirror on a stand. Above on L. David looks out of a window.

The border shows the same scene over again, with Bathsheba in a pond in a walled enclosure, a maid watching her, and David at a window.

135^b. *Office of the Dead*. Raising of Lazarus. He kneels, in shroud, near a grave in a grass-plot. Two men, one holding his nose, look on on L. Christ and two Apostles on R. Trees and church behind. Mary and Martha do not appear.

The borders are divided, as on f. 1. The openings contain candles with scrolls about them, and skulls.

181. *Obsecro te*. Partial border: at bottom the Man of Sorrows half-length in a pale glory: on R. the nails, cross, pieces of money, pincers, cock: on L. the column, reed, and lance.

Initial. Pietà: the two figures half-length at the foot of the Cross.

162. HORAE (PARIS).

Vellum, 172 × 135 mm., ff. 203, 13 lines to a page. Cent. xv (middle), in good Gothic hand.

Modern purple velvet binding.

Collation. 1¹² 2⁸⁻⁵ 6⁶ 7⁸⁻⁹ 10⁶ 11⁸ (wants 2) 12⁸⁻¹⁹ (one canc.) 20⁸ 21⁸ (wants 2) 22⁸⁻²⁵ 26⁶.

Contents: Kalendar in French in red, blue (alternate lines), and gold

I
13

Sequences of the Gospels

Obsecro te, 19. O intemerata, 23.

O Maria piissima, 27^b.

Hours of the Virgin (use of Paris: nine lessons in Matins), 29.

Seven Psalms and Litany, 101^b.

Hours of the Cross, 120. Hours of the Holy Ghost, 127^b.

Office of the Dead, 131.

xv Joys in French, 180.

vii Requests in French, 187.

Or. de nostre dame. O tu trescertaine esperance, 191.

Or. deuant le crucefix. Deus qui uoluisti, 194.

Or. entre leleuacion, etc. D. I. C. qui hanc carnem, 195.

Aue regina. Salue regina. Regina celi, 196.

Alma redemptoris. Inuiolata, 197.

Concede nos. Magnificat. Ad dominum. Retribue. In conuertendo. Ad te leuauit. Aue. Interueniat, 198-203.

In gold in the Kalendar: 25 Aug. S. Loys. 1 Sept. S. Leu, S. Gile. 9 Oct. S. Denis.

In the Litany: Louis, Genevieve.

Decoration. Every page is bordered: line and leaf-work on plain ground: insertion of conventional foliage in gold and colour: with occasional grotesques.

The Kalendar pictures are introduced into the ornamentation of the borders, without frames or grounds: the sign half-way up the outer margin, the occupation at bottom.

Jan. Aquarius nude with two pitchers.

Man warming hands and feet at a fire.

Feb. Pisces head to tail: red line connecting their mouths.

Two men hold up their hands: they stand between two trees: a fire on L.

Mar. Aries.

Two men: one prunes vines, one loosens the soil with a mattock.

Ap. Taurus.

Seated lady: a youth gives her a flower.

May Gemini embrace.

Lady on horse with hawk on hand.

June Cancer: a red crayfish.

Man mowing.

July Leo.

Man reaping.

Aug. Virgo with palm.

Man and woman threshing.

Sept. Libra held by girl in red.

Man treads grapes.

Oct. Scorpius.

Man sowing.

Nov. Sagittarius, centaur in blue doublet, shoots back to R.

Man beats oaks for pigs.

Dec. Capricorn issuing from cornucopiae.

Man spears a boar among trees.

14^b. Cock in border.

28^b. Two shields: the bearings quite obliterated.

29. *Matins of the Virgin.* The Annunciation. The angel kneels on L. with scroll *Aue . . . plena.*

In the border are the initials *i. i.* in gold : and below, a large shield painted over with red.

In the initial : two angels with music scroll inscribed *Aue regina celorum salus*, and on the initial, very minute, in gold, the motto *Foye sans fin*.

Some initials to Psalms contain busts of men, clerks or civilians, nicely painted. A bear tied to a tree occurs more than once in borders : on f. 51 a woman in a swing.

55^b. *Lauds*. The Visitation : two figures in a landscape.

56^b. Toad in the border.

68. *Prime*. Joseph and the Virgin adore the Child : ox and ass in front on R. : shepherds look over the railings : four small angels on the roof.

73^b. *Tierce*. Two shepherds : angel with scroll *Gloria . . . deo*. The motto *Foye sans fin* surrounds the picture.

77. Warrior in plate armour in the border.

78^b. *Sext*. Adoration of the Magi : motto about it as before.

80. Pheasant in border.

86^b. *None*. The Presentation : on the stone façade of the Temple R. and L. are four statues, two of prophets and two of warriors. The Temple is a domed structure. The Virgin (attended by the maid) kneels. The picture to *Vespers* is gone.

94^b. *Compline*. The Coronation : gold ground. The Virgin kneels : an angel holds her train, another crowns her. The Father throned on R. Motto as before.

101^b. *Seven Psalms*. David in prayer in a landscape : God in the sky surrounded by red cherubs. A river and bridge are conspicuous.

In the initial : *i. i.* and flowers.

104. Mermaid with comb and glass in the border.

112. Rabbit sitting on bellows.

120. *Hours of the Cross*. The Crucifixion : L., the side pierced and the sponge offered : the Virgin swoons : R., soldiers and Jews. Motto as before.

122. Cross with crown of thorns and title in the border.

125^b. Man with lance, reed, and sponge.

127^b. *Hours of the Holy Ghost*. Pentecost. The Virgin on a stone throne : Apostles stand and sit around her.

128. Swan in a fountain in the border, with neck gorged with a crown.

131. *Office of the Dead*. A cloistered churchyard. A man digs a grave. Clergy. Mourners with coffin. In the upper story of the cloister or *charnier* are skulls. In the sky the soul ascends to God.

137^b. In border angel with scroll *Regina celi letare alleluia quia*.

142. Man telling beads.

169^b. A curious white speckled beast playing bagpipes.

181^b. *Fifteen Joys*. The Virgin and Child sitting in a garden with stone battlemented wall : a canopy of arras over her. A basket of flowering plants near. Two angels play harp and organ.

188. *Seven Requests*. Gold ground, patterned. The Judge on the rainbow. The Virgin and John Baptist on clouds. Three dead rising : two angels above with trumpets.

One of the most frequent features in the borders is a beast perhaps meant for an ermine, white, speckled, with long nose and tail, and wearing a red and gold collar.

The quality of work is good but not fine. The borders are monotonous. Some of the best painting seems to me to be in the small busts in initials.

We have the initials and motto of the person to whom the book belonged : but the armorial bearings have disappeared.

163. HORAÆ.

Vellum, 155 × 110 mm., ff. 1 + 175, 18 lines to a page. Cent. xv late, in a good Gothic hand of Italian type, and Flemish execution.

Binding, modern black morocco with blind tooling.

Purchased from Messrs. Sherratt and Hughes of Manchester. In the cover is pasted a description in French from a catalogue of J. Rosenthal of Munich.

Collation. 1 fly-leaf, 1⁶ 2⁸ 3⁸ (+2) 4⁸ (+1) 5⁸–11⁸ (+1*) 12⁸ 13⁸ (+1*) 14⁸–16⁸ 17¹⁰ 18⁸–20⁸ (+1) 21⁸ (+four after fifth leaf: wants 7, 8).

Contents:

Kalendar in red and black	I
Salutacio ad faciem saluatoris, with frontispiece	13
Oracio ad uulnus lateris christi. Aue plaga lateris	15
Hours of the Cross, with frontispiece	16
Mass of the Virgin	22
Hours of the Virgin, with frontispiece	27
Office of the Virgin in Advent	72
f. 79. Blank.	
Seven Psalms and Litany, with frontispiece	80
Office of the Dead, with frontispiece	97 ^b
Symbolum Athanasii	130
Verses of St. Gregory, with frontispiece and rubric	133
Stabat Mater, with frontispiece, followed by	137
Stabat uirgo iuxta crucem	139
Ante crucem uirgo stabat	140
Obsecro te, with frontispiece	141
Prayers of Innocent III on the Seven Sorrows, with rubric	145
The first prayer begins: Propter illius erroris commotionem	
Quedam protestacio ad bene viuendum, etc.	152 ^b
O dulcissime Iesu anime mee benigne redemptor	
Or. deuotissima ad I. C.	154 ^b
Recordare domine quod de nichilo me fecisti	
Memoriae	160 ^b
Michael, John Bapt., James, Sebastian, Nicholas, Antony of Padua, Helena.	
Prayer, with frontispiece and rubric (indulgence of 4000 years from Pope Innocent)	164
Culter qui circumcidisti sacrosanctam carnem christi	
Prayers ad sacramentum	167 ^b
Aue salus mundi uerbum patris, and others: ending 170 ^b with Aue uerum corpus.	
171–175. Blank.	
The Kalendar has:	

Jan. 30. Aldegundis V.

Feb. 6. Amandi et vedasti, *red.*

Mar. 4. Adriani M.

17. Gertrudis V.

23. Maximi Ep.

28. Columbani M.

31. Pastoris ep.

Ap. 16. Petri dyaconi.

30. Quirini M.

May 13. Seruacii ep.

May 19. Potenciane V.

20. Bernardini C.

23. Helene regine.

June 5. Bonifacii ep., *red.*

8. Gildardi et Medardi.

13. Anthonii de padua.

14. Basillii ep., *red.*

25. Eligii C., *red.*

July 2. Visitacio b. Marie, *red.*

3. Transl. S. thome, *red.*

Aug. 5. Dominici C.
12. Clare V.
25. Ludouici regis francie.

Sept. 5. Bertini Abb.
17. Lamberti ep.

Oct. 1. Bauonis et remigii, *red.*
4. Francisci C.
9. Dyonisii archiep., *red.*

Oct. 12. Geraldi C.
14. Donatiani archiep., *red.*
16. Galli C.

Nov. 3. Huberti Ep.
19. Elizabeth vidue.

Dec. 1. Eligii C., *red.*
14. Nichasii archiep., *red.*
17. Lazari M.

The Litany has: Adrian, Louis, Francis, Anthony, Dominic, Clara, Anna, Elizabeth.

Decoration. All the principal borders take the form of architectural frames, usually with Gothic niches and statues done entirely in fluid gold, shaded with brown. Other borders are divided into small fields of triangular or other geometrical forms, with natural flowers and fruit, birds, &c.

The paintings are skilful and good, but not of the first class. The attribution of them to Memling is absolutely without foundation.

f. 13. Frontispiece to *Salve sancta facies*. Full-page. Jesus Christ half-length blessing. He is in rose-coloured mantle over purple robe, with diagonal green scarf: He holds a crystal orb with tall gold cross in L. hand. His head is rayed: three of the rays prolonged and floriated. The ground is blue.

The opposite page is framed, and has statues of SS. Peter and Paul. On a purple panel at bottom, in gold, is: *Ihesus redemptor mundi miserere nobis. Saluator mundi adiuvam nos.*

f. 15. *Oracio ad vulnus lateris dextri*. Partial border.

In text: two angels in purple hold between them the wounded Heart. Ground blue with *Ihs* in gold.

f. 16. *Hours of the Cross*. Full-page. The frame has statues of Adam and Eve on columns: round these are scrolls inscribed respectively I C L I and O M D (*Iesu Christe . . .* and *O mater Dei*).

A panel below is inscribed in gold:

O passio magna O profunda vulnera
O effusio sanguinis O dulcis dulcedo
O mortis amaritudo Da mihi vitam eternam.

In the angle on L. is the bust of a youth.

The picture represents Christ crucified, in a landscape. On L. the Virgin and another woman kneeling, John standing: on R. three Jews richly clad.

The opposite page is framed: statue of angel with sword. Inscription below, *O homo, memento mori*. Skull on R.

f. 22. *Missa b. v. M.* Framed page, with statues on green ground.

f. 27. *Hours of the Virgin*. Full-page, framed, with statue.

The Annunciation: both figures half-length. The angel (L.) has sceptre and scroll *Aue . . . et bene(dictus)*. The Dove on a ray. Behind the Virgin, a red bed with white pillow worked with crosses crosslet at the corners.

f. 28^a. Framed.

f. 41. *Lauds*. Partial border. In text: the Visitation. Two half-length figures in landscape.

f. 49^b. *Prime*. Partial border. In text: Joseph (shielding candle-flame) and the Virgin adore the Child.

f. 53^b. *Tierce*. " " Two shepherds in amaze: a glory in the sky.

f. 57. *Sext*. " " Adoration of the Magi: one is a negro.

f. 60. *None*. " " The Presentation: Symeon in gold mitre and chasuble.

f. 63. *Vespers*. " " The Flight. Joseph follows the ass to L.

f. 68. *Compline*. " " Herod stands on L. Two soldiers slaughter children: a mother fallen to the ground.

f. 72. *Office in Advent*. " " The Virgin crowned kneels to the Son, throned on R. with imperial crown, and orb.

f. 80^b. *Seven Psalms*. Full-page, framed, with statues. David in prayer. A palace on L., some black-and-white buildings on R. God is seen in the sky holding three darts.

f. 81^a. Framed, with statues on blue ground: at bottom a recumbent corpse, and a skull. The Raising

of Lazarus. He stands in an earth-grave in c., behind him kneel Martha and Mary, and behind them stands a Jew holding his nose. Christ and Apostles on R. Buildings and a view behind.

f. 82^a. Framed, with statues on red ground.

f. 130. *Quicumque vult*. Partial border. In text: St. Athanasius half-length, as bishop, in a building, with crosier and book.

f. 133^b. *Prayers of St. Gregory*. Full-page, framed, with statues. The Mass of St. Gregory. The Vision of Christ over the altar on R. He stands in the tomb holding the lance and reed: His wounds bleed into the chalice. Behind and about Him are the column, cock, scourges, nails, cross with title, buffeting hand, and three heads of men. Gregory kneels. A cardinal holds up his chasuble, another holds the train. A third cleric holds a candle.

f. 134^a. Framed, with statues on green ground: one is of a cardinal.

f. 137^b. *Stabat mater*. Full-page, framed, with statues. Pietà. John on L., Magdalene on R. Cross and landscape behind.

f. 138^a. Framed.

f. 141^b. *Obsecro te*. Full-page, framed: statues of Moses and Aaron on dark ground. Inscription below, in gold *Ecce ancilla... verbum tuum*. The Annunciation: a room with a tiled floor and bed on R. Gabriel on L. with sceptre. The salutation *Ave... tecum* written in gold in the air. On a ray, the Dove, followed by the Child who bears a T-shaped cross.

f. 142^a. Framed, with statues.

f. 154^b. *Recordare domine*. Partial border. In text: Christ in purple, half-length, with crystal orb, blessing. Ground blue.

f. 160^b sqq. *Memoriae*. Partial borders and pictures in text:

f. 160^b. Michael standing on the devil: tiled floor. Blue ground.

f. 161^a. John Baptist with lamb and book in landscape: blue mantle over garment of skin.

f. 161^b. James the Great with long staff and book: hat on back.

f. 162^a. Sebastian in red hose only: shot by an archer on L.

f. 162^b. Nicholas as bishop: three boys in tub on L.

f. 163^a. Anthony of Padua in dark habit with crucifix and small nude kneeling figure on book.

f. 163^b. Helena, empress, with cross and book: blue ground.

f. 164^b. *Prayers of Innocent*. Full-page, framed: statues on blue ground.

The Man of Sorrows, standing in the tomb, surrounded by the instruments of the Passion. He is crowned with thorns and holds the lance, reed, and scourge. The purple robe lies on the edge of the tomb. The three caskets stand also on the edge of the tomb. Behind are the cross with title, column with cock, ropes, and scourges, two hands (one pulling the hair of Christ, the other opened to strike), a turbaned head, a hand holding a rod, the nails, and dice. Red ground.

f. 165^a. Framed: statues on dark ground.

164. HORAE (PARIS).

Vellum, 220×155 mm., ff. 267, 14 lines to a page. Cent. xv (*circ.* 1430), in a fine Gothic hand.

Red velvet binding: gold clasps (xix) with figures in relief of Moses and Aaron on the clasps, and of the four Evangelists on the portions attached to the covers. The covers are lined with blue morocco tooled in gold of cent. xix early.

Collation. 1¹² (5 replaced) 2⁸ 3⁶ 4⁸ (8 *canc.*) 5⁸ (wants 1) 6⁸–11⁸ (wants 5) 12⁸–14⁸ (wants 1) 15⁸ (1 replaced) 16⁸ 17⁶ 18⁸ 19⁸ 20⁴ 21⁸–27⁸ (gap) 28⁸ (two) 29⁸ 30⁸ 31¹² 32¹⁰ 33 (three?: no gap) 34⁸ 35⁸: followed by some 32 leaves of blank paper, and fly-leaves.

Contents: Kalendar in French in red and blue (alternate lines) and gold

f. 1

The leaf containing *May* is from an inferior book.

Pater noster, 13. Aue, 14. Credo, 28. Benedicite (before meat), 31. Deus pacis (after meat), 32. Misereatur and Confiteor, 38.

Sequences of the Gospels, 41. *Mark* is followed by *Ver.* Ascendens Christus, etc., and Collect: Deus cuius filius in alta celorum.

Passio secundum iohannem, 60. *Ver.* Tuam aurem. Collect: Deus qui manus tuas.

66. Blank.

Hours of the Virgin (use of Paris, wanting f. 1 of matins), 67. First leaf of Text also wanting, and of Compline.

Seven Psalms and Litany, 111. The first leaf (111) supplied from an inferior book.

Hours of the Cross, 133. Hours of the Holy Ghost, 145.

Office of the Dead, 153. Lauds, 193.

Obsecro te (wanting first leaf), 209.

Aue cuius concepcio, 213.

Gaude uirgo mater Christi (les .v. ioyes), 215^b.

Les vii. ioyes. Gaude flore uirginali, 217.

Salve regina, 220, followed by: Aue regina celorum. Inuiolata. Alma redemptoris. Omnip. sempit. deus qui gloriose uirginis.

Depuis pasques iusques a l'ascension. Regina celi.

Memoriae, 223. Of the Trinity, SS. Michael, John Bapt., Peter, Paul, Christopher, Fiacre, Nicholas, Martin, Antony, Owen, James the Great, Stephen, Eustace, Gervais, Sebastian and Fabian, Leger, Cosmas, Clarus, Claudius, Denis, Laurence, Katherine, Margaret, Cecilia, Genevieve, Lucy, Faith, Agatha, Avoye, Agnes, Magdalene.

Hymns, 262. Veni creator. Vexilla regis. Christe qui lux es. Eterne rex altissime. Pange lingua gloriosi. Iste confessor.

Kalendar. May. An inserted leaf of inferior execution with entries (not full) in gold, red, and blue, has Translacion S. Owen in red on May 5. Nicolas in gold May 9, Yldeuert May 27. It is probably from a Rouen book.

In the rest of the Kalendar only the very great feasts are in gold, not Genevieve or Marcel.

The Litany has: *Confessors.* Marcelle, Germane, Eligi, Egidi, Maglori, Sanson, Ludouice, Thoma. *Virgins.* The last is Genouefa.

With the book are the following documents:

(a) A short description of it when 'in the possession of Sir Gregory Page Turner'. Ending:

'This Beautiful Book remained in the Collections of the Kings of France till the Revolution.'

(b) Two notes, dated 1824, one descriptive, headed:

Brought from Battlesden Park.

The other a note of sale:

Revd. (perhaps erased) S. Higgs.

1824. *B^o at I. Christies.*

Nov. 4. 5. 39. 99. 15. 0.

(c) Letter from Charles Read, Chef des travaux historiques et du Musée de la Ville de Paris, dated 20 Nov. 1867, and addressed to Dr. F. W. Richards, suggesting the sale or loan of the book.

(d) Copy of Dr. Richards' answer 22 Nov., 1867, declining to sell.

(e) Extract from a printed sale catalogue of Sotheby's, descriptive of the book.

Decoration. This is exceedingly rich and copious, and much of it is the work of a most accomplished artist.

Every page is bordered fully. Line and leaf work on a plain ground is the basis, with insertions of conventional and naturalistic foliage, &c., in gold and colour. Peacocks are noticeably frequent in the borders.

A plain band of gold and lake with black boundary lines and a single white line on the colour separates the text from the border.

Initials and line-fillings are on burnished gold grounds.

The borders are rich in effect but monotonous in design.

Kalendar—pictures. The zodiacal sign is in a medallion half-way up the border. The occupation in a larger medallion in the lower margin.

1. *Jan.* Aquarius, nude, kneels on one side and pours from a gold jug into a river. A gateway behind him on R.

2. A man feasting, on a settle, back to a fire-place: round wickerwork fire-screen, and fire-dogs. He is in rich red gown with fur: black and white flat cap. Two servants wait on him, a third with wand guards a buffet of plate behind on R.

3. *Feb.* Pisces in stream.

4. Two men warm themselves at fire on L.: one binds, another carries, a faggot: a fourth cuts down a tree on R.

5. *Mar.* Aries in landscape.

6. Three men prune vines which are set in pits.

7. *Ap.* Taurus in landscape.

8. Three ladies sit in a garden and pick flowers. The one on L. in blue with tall conical head-dress and veil: the second in purple-red with heart-shaped head-dress: the third in fine red with black head-dress.

May. Inserted leaf without picture: perhaps removed because the picture of *Gemini* had a shield serving to identify the owner.

9. *June.* Cancer, crayfish in water.

10. Man cutting hay, woman raking.

11. *July.* Leo among rocks: den with other lions.

12. Man and woman cutting golden corn.

13. *Aug.* Virgo among golden sheaves.

14. In barn: two men thresh. A third shovels grain into a sack.

15. *Sept.* Libra held by a woman: arras and trellis behind and on R.

16. Three men: treading grapes and pouring must into cask.

17. *Oct.* Scorpius.

18. Man on horseback, harrow attached: another sowing. In ploughed field.

19. *Nov.* Sagittarius: white centaur shooting backwards to R.

20. L. Huntsman with three dogs, one pulling down a stag.

R. Man beating oak-tree for pigs.

21. *Dec.* Capricorn: lower part a cornucopiae.

22. Boar at bay: man with spear, facing him: three dogs: horseman behind on L.

The main series of pictures now begins. The larger ones have arched tops. All are large except where otherwise stated.

23. *Pater noster.* Above: Christ throned on clouds, in gold robe: angels play instruments on R. and L.: background of red seraphs.

Below: landscape seen over a coloured arras: in the foreground a group of worshippers turned to Christ. In C. a man in red gown, and a lady with tall head-dress and veil. Ecclesiastics on L. Cripple and poor folk on R.

24. *Initial.* Noli me tangere.

Gold fountain, stork, swans, peacocks, in the border.

25. *Ave Maria.* Above, the Trinity: the Son (L.) with cross, the Father (R.) with tiara.

Below, in C. the wall of a windowed stone building: L. the Annunciation, the angel flying down: R. landscape with figures: a woman carrying a basket of birds on her head.

26. *Credo.* In a room: a group of the Apostles seated each with an inscribed scroll bearing his clause of the Creed.

27. *Initial.* Above, the Trinity: below, a group of worshippers looking up.

28. *Benedicite.* Above, Christ in dark purple stands blessing a loaf of bread, between Peter and Paul (?) seated with books.

Below, a group of seven people seated and standing: including two who may be the Virgin and Joseph.

29. *Deus pacis.* In an apsidal building, Christ at the head of an oval table on which are a flagon and two bowls. The Apostles stand about it.

30. *Confiteor.* In a church. A confessor in black on a wooden seat, on L. a lady penitent in red with tall head-dress and transparent veil covering her face kneels to him. Three others, one a lady, sit, stand, or kneel on R.

31. *Sequences of the Gospels.* John, in red, sits writing, on the island. Devil on R. about to steal his ink-bottle. Eagle on L. excited. Deer and birds on the island. In air, half-length, the Christ of the vision. Two swords proceed from His mouth. The seven stars are on L., the seven candlesticks on R.

Initial. Sea and ship.

32. Luke, in blue, writing in a fine room with books on floor and tables. The ox couching.

33. Matthew in a fine wooden roofed hall. The angel holds the ink.

34. Mark. His desk is conspicuous. The lion on L.

The first leaf of *Matins of the Virgin* is gone.

35. *Lauds.* The Visitation: in a fine landscape. A maid attends the Virgin and an older woman, Elizabeth.

Initial. Half-length of Joseph with stick and keg on shoulder.

36. *Prime.* Joseph and Mary adore the Child: also three small angels. The stable on L. The shepherds approach in the distance.

Initial. A shepherd.

37. *Tierce.* The angel with scroll *puer natus est*, and shepherds. A good picture. There is a stone well-head in C. The woman who so often appears in this scene is putting a wreath on the head of a shepherd.

Initial. Shepherd and dog.

(*Sext* is gone.)

38. *None.* The Presentation. A maid attends the Virgin. Symeon is not nimbed. The temple has a golden dome.

Initial. Joseph with staff and candle.

39. *Vespers.* The Flight. Joseph leads the ass to R. The husbandman (reaping) and soldiers in the background.

Initial. A soldier killing a child.

(*Compline* gone.)

40. *Seven Penitential Psalms.* Inserted leaf, with a bad bright stiff picture of David in prayer, in a courtyard: a table with crown, harp, and ink-pot before him, a curtained canopy behind him. God in the sky.

41. *Hours of the Cross.* The Betrayal: a fine crowded picture. Malchus lies on L. Jesus holds his ear in His R. hand. Peter sheathes his sword.

Initial. A soldier in high hat and high boots leads on another.

In the border are seven medallions, viz.:

42. The Raising of Lazarus.

43. The Entry into Jerusalem.

44. The sop given to Judas. John lies on Jesus' breast.

45. The washing of feet.

46. Christ wakes the sleeping Apostles.

47. The Agony. The angel holds a cup. Soldiers approach on L.

48 (smaller). Christ standing: on R. two or three soldiers in armour have fallen backwards.

49. *Prime.* Christ among soldiers before Pilate, who is washing his hands, and speaking or listening to his wife on R.

50. *Tierce.* The Crowning with thorns. The crown is pressed down upon Christ's head with two staves. A man in front gives Him a reed.

51. *Sext.* The Nailing to the Cross. The thieves are already hung on T-shaped crosses. The right hand of Christ is being nailed. A man stretches the arm with a cord and places his foot on Christ's body. Another bores the Cross for the nail at the feet. In front a smith is forging a nail.

52. *None.* The Piercing of the Side. The Virgin has swooned. Magdalene embraces the Cross. The

centurion has the scroll *vere filius*, etc. The legs of the thieves are broken. On R. is the man with the reed and sponge. The blindness of Longinus is not indicated.

53. *Vespers*. The Deposition. The Virgin is supported by John on L. One of the women supports the legs of Christ. Magdalene on R.

54. *Compline*. The Burial. The tomb is across the front of the picture. The arrangement recalls the Saints Sépulchres. Five figures—two women, the Virgin, John, another woman—stand full face (from L.). Joseph and Nicodemus in front bear the body. John touches the shroud. Some soldiers approach in the distance.

55. *Hours of the Holy Ghost*. Pentecost. Not quite the conventional scheme. The building is shown partly as an exterior. The Virgin is the conspicuous figure.

Initial. Two apostles with books looking up.

56. *Office of the Dead*. *Placebo*. An interior. A dying man in a canopied bed: nude, with head-cloth. A woman closes his eyes. Nearer the front a woman in a chair reads. On R. a row of two friars and four monks sit on a settle, back to the fireplace. Farther away is a table with holy-water pot, cross, and candle: and near it two men open a chest full of money.

Initial. Sexton in black cap, purple gown, and black scarf over R. shoulder, walks along carrying a handbell (announcing the death).

Man fights dragon in border.

57. *Matins*. *Dirige*. The office in choir. The hearse has at one end a band of *azure* semee with fleurs-de-lys *or*, and the candles borne by mourners on L. have shields of the same. Friars, monks, mourners. A man in rich red robe is present as well as the clergy. The spectator looks eastward, and the end of the coffin is presented to him.

58. *Lauds*. *Requiem*. The funeral in the churchyard. The shrouded corpse is being laid in the grave by one man, two others hold the rich pall above. Mourners are at the head and foot. The priest is sprinkling the holy water.

The churchyard which is surrounded by buildings was thought to be the Cimetière des Innocents at Paris: but I doubt the attribution. There is a small square structure with open upper story and conical roof, near the centre of it.

The next pictures illustrate the *Memoriae*. The beginning of a prayer to our Lord is gone.

59. *Aue cuius concepicio*. A coped angel meets Joachim and Anna in a landscape: the heads of some Jews are seen on R.

60. *The Five Joys*. The Virgin praying (in the Temple?). Gabriel with sceptre flies down. On L. three maidens in prayer.

61. *The Seven Joys*. The Virgin crowned and throned, and the Child. Angels play harp, trumpet, lute, organ, and three sing from a noted scroll. Canopy, with arras.

62. *Salve regina*. A similar picture: but here there are only two angels with lute and organ. The Dove is above the Virgin's head.

63. *The Trinity*. The Baptism of Christ. Angels on R. and L. hold the garments. The Dove descends on a ray on which is written in gold *hic est filius meus in*.

64. St. Michael, in gold cuirass with sword and spear topped by a jewelled cross, stands on one devil and fights another. Behind, in C. buildings on a hill (Mont St. Michel?), R. and L. 'skies' of blue angels.

65. Decollation of John Baptist. The body leans forward out of a window in a castle wall. The swordsman puts the head into a great silver dish held by Salome on L.: Herod and others on R.

66. St. Peter with keys at girdle sits in a grated prison (part of a castle) with his hands closely chained together: an angel in white is releasing them.

67. St. Paul falling with his horse. On a ray which smites him is written in gold *solus solus cur me persequeris*. No other figures.

68. St. Christopher, bound to a column in front on R., is shot by two archers. Behind is the prefect throned among courtiers. An arrow strikes him in the breast and he falls forward.

69. St. Fiacre, in black over white, cuts down a whole row of trees with an axe: spade and pick lie by him. A woman in red on R. addresses him.

70. St. Nicholas half-length in air, richly vested. In front a ship attacked by two devils who break the mast. Two people in the sea: others in the ship.

71. St. Martin elevates the Host: an angel flies down bearing two blue and gold sleeves. The servers, vested in blue, look up. Martin's chasuble is red. (Martin had given his tunic to a beggar. The angry archdeacon had bought him a poor short-sleeved *paenula* instead, in which he went to celebrate [Beleth, quoted in *Golden Legend*].)

72. St. Anthony in dark habit and skull-cap with stick, bell, and fire at his feet, is attacked and beaten by three devils. His cell and chapel behind.

73. St. 'Oyn' vested in red chasuble consecrated as bishop. Six bishops are present. Two place the mitre on his head. Two deacons in front with book and crosier.

74. St. James the Great beheaded on a block. Pilgrim hat and staff lie in front. Jews on R. Compare the picture by Fouquet from the Chevalier *Hours* at Chantilly.

75. St. Stephen stoned by three men: one in front gathers stones in a basket. Saul sits on L., another by him. Above, Christ with orb. Red and blue angels on R. and L.

76. St. Eustace in red tunic, black hose (or boots), gold spurs, kneels. The stag with the crucifix between the horns goes off on R. Horse and dogs on L. and in front.

77. SS. Gervase and Protase vested in red are raised out of a river by two angels. Spectators in front on R.

78. St. Sebastian (L.) is shot at by two archers. A small angel with a crown above him. Troops on R.

79. St. Leger vested in red and mitred sits with bound hands in a building. Two men bore out his eyes. Men look out of windows above.

80. SS. Cosmas and Damian with bound hands are cast out of a ship in a calm sea. Above, Christ among angels.

81. St. Clarus (first bishop of Nantes) as bishop in blue cope, with crosier, kneels to a Pope attended by two cardinals who stand on R. under a canopy in an apse. Two other copped figures kneel on L. The Pope is St. Linus, first successor of Peter.

82. St. Claudius of Besançon as bishop in red cope, with cross-staff, stands on L. admonishing a bear which is drawing a two-wheeled cart. An ox harnessed tandem-wise in front of the bear looks back at the saint. Four masons in the background are building a church. (The bear had killed one of the oxen and was forced to take its place.)

83. St. Denis in red chasuble and mitre, attended by Rusticus and Eleutherius in blue dalmatics, is seen at the ogee-arched window of a fine stone building. Outside, our Lord, holding the Host and chalice, housels him. Two angels, one holding the cruets, kneel.

84. St. Laurence nude on the gridiron in a low stone enclosure. Three tormentors with forks. Ruler and others stand at his head.

85. St. Katherine being beheaded. The angel breaks the wheels on L. Dead men. Spectators in the distance.

86. St. Margaret bound, back to a stake and tormented with torches by seven men. Olybrius the ruler on R.

87. St. Cecilia in blue kneels, and her husband in red sits, under a canopy with green and gold arras: an angel flies down holding two red crowns over their heads.

88. The foreground is occupied by a view of Paris. The Seine in front. Two bridges with houses on them, leading to the Île Notre-Dame. The church of Notre-Dame and the Sainte Chapelle are seen. Above, in air, St. Genevieve kneeling in red with candle: a devil on L. with bellows: an angel on R.

This is the picture that interested M. Charles Read.

It was noticed in the *Gentleman's Magazine* for 1861, p. 276.

89. St. Lucy in red on R. stands in prayer. Two oxen goaded by a man try vainly to drag her by ropes towards a river on L. Spectators behind. The Divine Hand in the sky.

90. St. Faith on L. touches the eyes of a kneeling man with staff: five other blind men and women approach. A gold chapel behind.

91. St. Agatha hung by her hair to a gibbet. Two men torment her with pincers. Spectators on R.

92. St. Avoye in red seen at the window of a stone building, as in no. 83. The Virgin houses her. Two angels kneel holding the cruets.

93. St. Agnes bound, back to a stake; a little lamb at her feet. The flames do not touch her, but invade two groups of men on L. and R., one of whom is about to behead her.

94. The *Noli me tangere*. Magdalene kneels on L., her casket by her. The scene is a garden with trellises. Our Lord carries the Resurrection-cross and banner (white cross on red).

The condition of the book is very good. The pictures show a most practised hand: the colouring is wonderfully bright and fine. The tradition that the owner was a member of the Royal Family of France receives some support from the occurrence of the arms of France in the funeral-picture.

165. ABBOT ISLIP. DEVOTIONS.

Vellum, 115 × 80 mm., ff. 10 + 76 + 10, 13 lines to a page. Cent. xv late, well written, in upright Gothic hand: with curious ornamentation.

The binding is of dark brown leather over wooden boards: with remains of two metal clasps. On each cover is a panel of gold tooling consisting of a frame of roll-ornament, angle-ornaments in the form of elaborated fleurs-de-lys, central panel with the arms of England and France quarterly (for Henry VII?). The shield is put together in part at least out of stamps originally separate: for instance, its outline is composed of four curved pieces of branch-ornament and two plain curved pieces back to back: and the pale or vertical dividing line is a rod with a fleur-de-lys at each end.

Collation. a² (1 lining the cover) b⁸: 1⁸ (+ 1*) 2⁸-9⁸ 10⁴ (wants 4): c⁸ d² (2 lining the cover).

Contents:

Quire *b* has on its first 4 leaves prayers added in a clear hand of cent. xvi or xvii early, viz.:

(a) Stella maria maris.

(b) The peace of our Lord Jesus Christ. The vertue of his Holy passin.

(c) Per signum ta (i.e. Tau) Tu a peste et fame libera nos Jhesu. hic est titulus Triumfalus hic est Jhesus Nazarenus rex iudeorum. Christus venit in pace et deus homo factus est Jhesus. Amen.

(d) To St. Roche against the Pestilence.

O how magnificent is thy name (followed by a Collect in English).

(e) A prayer to St. Apolonia.

O Apolonia noble vergin of Christ (followed by Collect).

The remainder of quire *b* is blank.

The original MS. begins with a frontispiece

f. 1

Prayers: Te inuocamus te laudamus domine deus pater omnipotens ex quo omnis paternitas

2

Confiteor tibi domine I. C. omnia peccata mea

4

Psalms xxi (xxii) *Deus deus meus* to xxx (xxxii) *In te domine speravi*, ending with v. 6 (domine deus ueritatis)

6

Antiphon: Christus factus est. *Collect*: Respice quesumus domine super hanc familiam tuam

Passio d. n. I. C. secundum Iohannem

22

Or. Deus qui manus tuas

24

De VII verbis domini or. D. I. C. qui septem uerba

25

Orationes dicte quindecim O. O D. I. C. eterna dulcedo (by St. Bridget of Sweden)

28

Gracias tibi ago d. I. C. qui uoluisti pro redempcione

41

O bone Ihesu O dulcis Ihesu

43^b

In te inimicos nostros uentilabimus cornu . . . et letetur cor meum ut timeat nomen tuum domine

46^b

Ver. Sit nomen domini benedictum. *Or.* Deus virtutum cuius est totum quod est optimum

O intemerata

47^b

Obsecro te

51

Gaude uirgo mater christi, with Collect, &c.	57
Gaude flore virginali " "	59
Stabat mater " "	61 ^b
Stella celi exstirpauit " "	64 ^b
The Five Joys: Aue cuius concepicio, with Collect, &c.	66
Domine deus omnipotens . . . da michi famulo tuo .N. uictoriam	69
Headings of Psalms follow: <i>Deus in nomine tuo. Indica me deus. Deus misereatur nostri. De profundis.</i>	

Voce mea ad.

<i>Or.</i> Miserere miserere nobis miseris	71
O bone Ihesu duo in me agnosco	72
<i>Ad eleuacionem.</i> In presencia sacrosancti corporis	73
O d. I. C. qui hanc sacratissimam carnem	75 ^b
Aue uerum corpus	76 ^b

Quire *c* in the same hand as quire *b* has:

A praire to St. Anne. O God which hast voutsafed to bestowe
Devotion to St. Winifred.

(*Memoria.*) Aue gemma claritatis ad instar carbunculi

Ora pro nobis sancta Wenefreda, etc.

Deus qui b. Wenefredam

Oremus. Omnipotens sempiterne deus qui b. Wenefredam

Litany of St. Winifred in English. (5 pp.)

The himme. For Winefrede vir(g)ine pure
that ouercomminge youthful lures
didst serue our Lord a life secure
eternall life to gaine, &c. (7 stanzas).

When y^e mayde was dead, then y^e tirant raged,
where y^e head did rest, there a fountaine flowed:
whose water is now loued for diseases it healeth
and y^e bloody collour yet on stones remaineth:

O Blessed Wenefrede intercession make
that we may all wickednes vtterly forsake.

O God who didst rayse from death the blessed virgin St. Wenefrede, &c.

The next leaf but one has on the verso:

Remember Robt. Smallwood, 1539.

On the following leaf written the reverse way, in the hand of quire *b*, &c., is a prayer in English partly erased:

O My most blessed lord and saviour who of thine infinite bounty hast not only visited the sick in person, &c.

The following names of owners occur:

Quire *b* after the prayer *Stella Maris*:

Katharin: Fortescue (second in date).

Katheren: Poole (earliest in date).

Elizabeath: Warneforde (latest in date).

Katheren Poole wrote the prayer *Stella Maris*.

Eliz. Warneforde wrote the devotions in English to SS. Roch, Apollonia, Winifred. All are of cent. xvi.

In modern times the book belonged to Edwin H. Laurence, F.S.A. (see the fly-leaf), lot 528 in his sale, 1892, and to Lord Amherst of Hackney, in whose sale it was no. 742.

The original maker and owner was John Islip, the well known abbot of Westminster from 1500 to 1532. He has introduced the rebus of his name into many of the borders, consisting of a human eye and a slip or branch of a tree. In the border on f. 2 is also a scroll inscribed in gold *islip*. His own figure is also introduced, in one case with a mitre behind it.

Other devices which occur in the borders are roses both red and white, and the split pomegranate. Besides these there are strawberries, pinks, and blue flowers.

The style of the decoration is very rough and unskilled, the colours pale, the drawing poor. The borders are modelled on those commonly used at the time, in which natural flowers, &c., are set on a ground of fluid gold. The gold is here replaced by yellow.

The writing and smaller initials are by a practised hand.

The pictures are:

f. 1^b. Full-page. Crucifixion with the Virgin and St. John. Landscape with city.

f. 5. Large initial. The Man of Sorrows standing in the tomb; rays about Him, the cross behind. IC. XC. in gold on the red ground.

f. 21. Initial. Christ in red robe holding a green knotted branch (*Ecce Homo*).

f. 28. *Fifteen Oos*. Half-page. St. Bridget of Sweden in white head-kerchief and blue mantle over red, kneeling at desk on L., a canopy behind her. Green and black tiled floor. Pink ground with gold hatching. On R. Christ appears half-length in a blue cloud showing His hands and side wounded.

f. 43^b. *O bone Ihesu*. Initial. Christ in purple robe, seated with orb, blessing: pink ground with gold hatching.

f. 47^b. *O intemerata*. Half-page. Pink ground with gold hatching. The Virgin (L.) holding the Child: another figure facing R. which ought to be St. John but seems to be a woman.

f. 52. *Obsecro te*. Ground as before. The Virgin crowned and the Child seated on R. Islip kneels on L. in black habit with crosier: mitre behind him. Scroll on which is an eye, perhaps a slip, and *Pastori succurre Maria Johanni*, i.e. Islip Pastori, &c.

f. 57. *Gaude virgo*. Initial. Pink ground. The Annunciation. The Virgin on L.

f. 58^b. *Gaude flore*. Half-page. Pink ground. The Father throned on R. The Virgin kneeling to Him, a crown above her head. Islip kneeling on L. at desk; a mitre behind him.

f. 61^b. *Stabat mater*. Half-page. The Virgin seated; seven swords in her bosom. A landscape behind.

f. 66^a. *Ave cuius concepicio*. Half-page: ground partly pink and gold. Islip kneels at desk on L. On R. the golden gate and Joachim and Anne embracing.

The following pictures are uniform with this in size and illustrate the same text.

f. 66^b. The Birth of the Virgin. A woman holds the infant, another with a jug feels the warmth of the water in a tub. Anne in bed behind.

f. 67^a. The Annunciation. The Virgin on L. Lily-pot in centre. Gabriel on R. with scroll *ave—plena*.

f. 67^b. The Presentation. Virgin, Joseph, and Maid on L., altar in C., Symeon on R.

f. 68^a. The Assumption. Background of sky. The Virgin borne up by four demi-angels.

166. (R.-S. 16286) BIBLIA.

Vellum, 387×265 mm., ff. 313, double columns of 60 lines. Cent. xiii in a good pointed hand. English work.

Binding: modern, brown morocco antique with gilt ornaments by F. Bedford. From the library of Henry White, J.P., D.L., F.S.A.

Collation. Modern fly-leaves. 1¹⁰–13¹⁰ 14⁶ 15¹⁰–31¹⁰ 32^a (wants 8).

Contents:

Prologue. Jérôme to Paulinus. Frater Ambrosius	1
Prol. to Pentateuch. Desiderii mei	3
Gen.–Deut.	
Jos. Prol. Tandem finito.	
Jud. Ruth.	
1–4. Reg. Prol. Uiginti et duas.	701
1, 2. Par. Prol. Si .lxx. interpretum. Prayer of Manasses absent.	

Esdr. I (Ezra). Prol. Utrum difficilior.

Esdr. II (Nehemiah). Colophon. Expl. liber Esdre I^{us}. Inc. secundus.

Esdr. III or II (4 Esdr. i, ii). Expl. liber Esdre II^{us}. Inc. liber III^{us}.

Esdr. III (3 Esdr. or 1 Esdr. of Apocrypha). Et egit iosias pascha.

This is the less common of the two old Latin versions of the book.

Ends: secundum dispositionem domini dei israel.

Expl. lib. esd. III. Inc. III^{us}.

Esdr. IV (4 Esdr. iii-xiv).

Expl. lib. Esd. quartus. Inc. liber quintus.

Esdr. V (4 Esdr. xv, xvi).

Judith. Prol. Apud hebreos.

Esther. Prol. Librum hester uariis.

Ruffini rursum in libro hester. Alphabetum usque ad thecam (sc. theta) litteram

f. 126 is in narrower columns, and has the verso almost wholly blank.

Tobit. Prol. Cromatio et eliodoro.

1, 2 Maccabees. No prol.

Preliminary matter to the Psalter:

(a) Daud filius Iesse cum esset.

(b) Psalterium rome dudum positus.

(c) Scio quosdam putare psalterium in .v. libros.

The Psalter in two versions.

In Christi nomine inc. psalterium de translatione lxx^{ta} interpretum datum (? emendatum) a S. Ieronimo presbitero.

At the top of the page, partly cut off, is the distich: Tres quinquagenos psalmos dauid ordine pangit. Versus bis mille .vi. centum .vi. canit ille.

The two versions are the *Hebraicum* in the outer columns and the *Romanum* in the inner.

The Psalms are numbered up to clxx, the divisions of the 119(118)th Psalm being numbered as separate Psalms.

Isaiah. Jeremiah. Lamentations with note of the Hebrew alphabet at the end, and Post interpretationem elementorum intelligentie.

Baruch. Prol. Liber iste qui baruch nomine. Epistle of Jeremy.

Ezekiel. Daniel. The usual prologues to the four major Prophets.

Hosea-Malachi. Prol. 1. Non idem ordo.

2. Sanctus Iohel.

3. Ozias rex.

4. Iacob patriarcha.

5. Sanctum ionam.

6. Temporibus ioathe.

7. Naum prophetam.

8. Abacuch luctator.

9. Sophonias speculator.

10. Aggeus festiuus.

11. Zacharias memor.

12. Malachias aperte.

Job. Cogor per singulos.

Prov. Jungat epistola.

Eccl. No prologue. Cantica. Salomon inspiratus.

Ecclesiasticus.

Ending: Expl. oracio ihesu filii sirach .i. pro phil.

Wisdom. Prol. Hunc librum ieronimus asserit non a solomone ut putatur sed a philone . . . cuius expositionem presbiter bellator .viii^o. uoluminibus comprehendit.—nec inter canonicas recipi scripturas.

Gospels. Proll. Matheus ex iudea, etc.

Acts. Lucas natione syrus.

Suspiciantur quidam quotienscunque paulus.

Item in argumento. Item de casus (causis) scribendorum actuum.

Cath. Epp. Non ita est ordo.

1 Pet. Symon petrus filius iohannis.
Discipulos saluatoris inuicti.

2 Pet. Symon petrus per fidem.

1 Joh. Iohannes apostolus et ewangelista.
Rationem uerbi.

2 Joh. Usque adeo ad sanctam feminam.

3 Joh. Gaium pietatis causa.

Jude Iudas frater iacobi unam.

Paul. Epp. Rom. Primum queritur.
Romani sunt ex iudeis.
Romani sunt partis.

1 Cor. Hanc ep. scripsit apostolus.

2 Cor. Hanc item ep. scripsit.

Gal. Galathe sunt greci (longer than usual, ending) commendat personam suam dicens.

Eph. Hanc ep. scripsit ap. ephesiis. Ephesii autem sunt asiani.

Phil. Hanc ep., etc. Philipenses autem sunt macedones.

Col. " " Colosenses uero sunt asiani.

Laod. Without prol.

1 Thess. Hanc ep., etc. Thessalonica metropolis est.

2 Thess. Hanc ep. scribit item ap. thess. orta apud eos grauiori tribulatione.

1 Tim. Hanc ep. . . . Timotheus autem iste fuit filius.

2 Tim. Hanc secundam ep. item scribit ap. a roma de carcere.

Tit. Hanc ep. scribit ap. tito quem creauit episcopum.

Philem. Hanc ep. scribit ap. philemoni colosensi qui nulla ecclesiastice.

Heb. Multiphariam uel multipliciter. Paulus doctor egregius.

Apoc. Without prologue, ending f. 312^a.

On 313^b, in a hand of cent. xiv early, large and fine, in blue and red, is a table to find Easter, thus:

i	N(on) . apriles
ii	vii . Kal . Apr.
etc.	Idus Apr., etc.

Quando .1^a. lune currit per .o to Dominica prima post etc. erit pascha.
xix

There are neat marginal notes on Genesis and on Matthew. One of the former f. 4^b is: perizoma dicitur a peri quod est circum et zoma .corpus. unde. *martiris izoma seruat michaelis agalma.*

This line was inscribed on a gold image or plaque of St. Michael which was found on the body of St. Edmund at Bury when Samson opened the shrine, as Jocelin of Brakelond tells (Arnold, *Memorials*, i. 311).

This *may* be taken as evidence that the book belonged to Bury: but it is not conclusive, to my mind, for I believe that the verse made its way into grammatical tracts unconnected with the Abbey.

The notes on Matthew largely consist of memorial verses.

Deut. xxxii (The Song of Moses) is given in two versions. That which occupies the L. column of the recto and the R. column of the verso is the older or non-Hieronymian, beginning:

Attende celum et loquar et audiat terra uerba ex ore meo
and ending:

et emundabit deus terram populi sui.

On the recto the two versions are written in two narrow columns, together occupying the breadth of a single ordinary column. On the verso, they are in columns of the ordinary breadth.

None of the other *Cantica* are similarly treated.

167. (R.-S. 16281) DONATUS.

Vellum, 285 × 200 mm., ff. 1 + 12 + 1, 30 lines to a page. Cent. xv (1469?) in a large rather scratchy but clear Gothic hand: ruled ink lines.

Old brown stamped leather binding over wooden boards: four large roses in medallions at the corners: clasp gone.

The MS. is not attached to the cover, and need not have belonged to it originally.

In the cover is a small recent armorial ticket, arms surmounted by coronet, supported by cranes, motto *Victoria concordia crescit*.

On the fly-leaf: C. T. de Murr, and a title written in part at least by him.

Donatus siue Grammatica linguae Latinae.

1369. Linearum 30.

Archetypon Donati Gutenbergii.

The initial to the text in blue on gold ground, framed in red, contains two small shields:

(1) party per pale *arg.* and *gules*: per bend a snake *sable*.

(2) party per fess in chief *arg.* a portion of a wheel (3 spokes) *gules*.
in base *azure* a fleur-de-lys *arg.*

There is a pretty partial border.

The text consists of a single quire of 12 leaves containing:

Donatus de partibus orationis.

Partes oracionis quot sunt octo | que Nomen Pronomen Verbum | etc. . . . at at ast signa sunt similia.

(Paradigm of verbs) Amo verbum actiuum in indicatiuo modo dictum temporis presentis

Ending 12^b: Vnum participium habet quod est volens.

Deo gracias 1. 3. 6. 9.

These figures and especially the 1. 3. have been at least inked over again: they are separated by red dots which seem original. I am at least confident that the date of the book is not 1369. It might be 1469.

168. (R.-S. 3346) PERSIUS.

Vellum, 207 × 185 mm., ff. 24, 14 lines to a page. Cent. xv, 1457, in an Italic hand.
Bound by C. Kalthoeber.

Collation. a¹⁰ b¹⁰ c⁴.

Auledis Flaci persii liber incipit

Nec fonte labra

There are scholia beginning:

In principio huius operis Breuiter querendum est que materia, etc.

They are not continued on the same scale and cease altogether towards the end.

Ends 24^b: finitor acerui.

Explicit ignotus per totum Persius orbem. Amen.

Ego leonardus filius Saraceni de Scto Johanne ciuis vinc (?) scripsi et finiui decima septima hora die Jouis 14^o mens. Julii . 1457.

A Greek scribble below: *Εν τω παροντι χρονω απ αυτου . . . εβδοριαδος.*

169. (R.-S. 3422) VALERIUS MAXIMUS.

Paper, 306 × 220 mm., ff. 215, 26 lines to a page. Cent. xv (1449) in a good clear Italic hand.

Spencer collection.

Calf binding by Kalthoeber.

Collation. a¹⁰-q¹⁰ r⁸ s¹⁰-x¹⁰ y⁸ (wants 8).

At top of f. 1 very faint IC and Nescis quid uesper uehat.

Valerius Maximus de dictis factisque memorabilibus.

No title or initials.

Lib. I. Capitula. De Religione, etc.

Text. Urbis rome, exterarumque gentium.

Lib. II. 21, III. 42, IV. 64^b, V. 89, VI. 116, VII. 140, VIII. 160, IX. 185, ending f. 210, supplicio coegit.

Deo et gloriose V. Marie genitrici eius gratias semper. Amen.

Expl. Valerii Maximi factorum, etc., liber nonus feliciter. Anno d. n. I. C. Millesimo Quadring. Quadrag. Nono. Indictione terciadecima die decimo mensis Iunii scriptus complete in terra de fontanella diocessis cremonensis per me Viuium de Carminatis. f^q (?) M. Johanni de Bergamo propria manu mei.

Claruit autem vir iste clarissimus Valerius Maximus temporibus diui Augusti, etc.

Floruerunt etiam eo tempore viri illustres

Titus liuius patavinus summus historicus.

Sextus pythagoricus, etc. A list of 21 names ending with :

Melissus spoletinus gramaticus.

Unde merito dici potest tunc seculum floruisse et quia etiam orbis pacem habuit uniuersus. Decimus huius operis liber qui et ultimus uel negligentia uel maliuolentia librariorum deperiit. Abbreviator vero titulos eius habebat integre fortassis. Tamen de uno tantum hoc est de prenomine Epytoma representabat.

This refers to the anonymous tract *de Praenomine* which is appended in many MSS. (but not in this) to the text of Valerius Maximus, and is called the tenth book. The text of it will be found in the Teubner edition of 1888 by Kempf.

In the margins the Greek passages are added, and occasional corrections made, and titles written, by several hands.

170. POLYCHRONICON.

Vellum, 318 × 220 mm., ff. 119, double columns of 40 lines. Cent. xiv late, near 1400, well written : commonplace English ornament : blue initials with red flourishing.

Calf binding of cent. xviii.

Formerly Phillipps MS. 1048, lot 419 in the sale of 1895.

Has the book-plate of Laurence W. Hodson, Compton Hall, near Wolverhampton.

Collation. 1 (one) 2⁸-6⁸ (wants 5) 7⁸-13⁸ 14¹⁰ 15⁸ (wants 3) 16⁸ (wants 7, 8).

The Polychronicon of Ranulf Higden.

Beginning imperfectly in Lib. II

vellet iterum contra nabugodonosor negauit ei tributum pensurum (Rolls series iii. 90)

Lib. II ends f. 1^b. Lib. III. 1^b, initial in gold on colour, and band of ornament extending the height of the page between the columns, and spreading into leaf work in the margins : of rough execution.

Only half a column of Lib. III remains : f. 2 continues with Lib. IV.

cdm̃: omittit ptholomeum philometorem et iterum omittit ptholomeum soth in secundo ordine regiminis sui (l. c. iv. 256).

Lib. V. 26^b, with similar ornament to Lib. III.

On 31 at top (cut): Johannes harrisson de Waltham (xv).

A gap in cap. 13-14.

Lib. VI. 55^b, with ornament as before.

Lib. VII. 77^b, with ornament.

A gap in cap. 27-38.

Ends with cap. 51 (1376) on the Wycliffites: nudis pedibus incedentes huiusmodi errores in populo ventilantes et palam in eorum sermonibus predicantes (l. c. viii. 428).

Sir T. Phillipps adds in pencil: For the continuation see my MS. No. 8140.

The verso is blank but for an unimportant scribble.

171. ANTIPHONER.

Vellum, 580 × 405 mm., ff. 1 + 208 + 1, 6 lines of music and 6 of text to a page. Cent. xv early?

From a Dominican convent in Northern Italy.

Collation. a³ (1 lines cover): 1⁸-26⁸: b² (2 lines cover).

Binding. Brown leather over wooden boards: with triple incised lines intersecting diagonally. There are many plain metal bosses and studs on the covers and edges, and in the centre of the second cover is a circular plate of metal, pierced.

A thick strip of white skin remains at the top: three others, two on the fore-edge and one at the bottom, are gone.

On the blank fly-leaf is a label with painted and gilt arms of Pope Julius II? (della Rovere). The shield is oval *az.* an oak (?) tree *or.* At the top of the gilt frame are the tiara and keys.

Contents:

Antiphons, from the Feast of the Trinity to the Assumption.

In festo S. Trinitatis ad vespervas super psalmos.

O beata et benedicta et gloriosa trinitas.

f. 1^a. Initial: half-length of a Dominican nun turning to R. and writing *O beata* in a music book: gold ground.

Benedicat nos deus.

f. 3^a. Large initial mainly in blue and red, on burnished gold ground. It has a frame, part of which is a kind of rosary on a red ground: similar to, but not identical with, that on f. 94 and 191^b. Each loop of the B contains a half-length figure (of the Father and Son) in blue mantle over pink robe, blessing, and holding a red book. They are carefully made exactly alike. The dove, head to L., is seen on the gold ground at the meeting point of the two loops.

On f. 12 (Lauds) is a fairly important decorative initial. Also on 14^b.

18^b. Deus omnium exauditor est.

Large decorative initial with head in centre.

33^b. Dom. i. Augusti. In principio deus.

Initial I on fine blue ground: the stalk of the letter is panelled with gold and silver on red.

51^b. Dom. viii post trin. Attendite a falsis prophetis.

Handsome initial of the ordinary kind, in red and blue, with pen work. Others of the same type are plentiful about here.

At 59 is In transl. b. Dominici.

61^b. Fulget decus ecclesie. Large initial in blue, orange, buff, and other shades, on blue ground with small white ornaments.

Dominic nimbed, in white habit, head to L., is lifted from a green sarcophagus with waved lines of ornament. In C. behind is a bishop in mitre and cope with open book. At each end is a group of coped clerks and Dominican friars, some of whom are touching the shoulders and feet of the saint to lift or lay him down.

69^b. (Lauds.) Decorative initial.

70^a. (Nat. of John Baptist.) Fuit homo. Initial of the same type as the last. St. John in pink robe over hairy robe stands holding a slender triple cross crosslet, and with R. hand raised. On each side are yellow rocks, and there are three very conventional trees in blue and red. The ground is blue.

80^a. Decorative initial. Also at 87^a for SS. John and Paul.

94^a. (SS. Peter and Paul.) Symon petre antequam de nauis.

The initial is in a frame of which the marked feature is a band of gold and silver and blue lozenges on dark red ground. The letter is mainly of pale purple on blue. The internal ground is of lozenge-shaped compartments with quatrefoils drawn in gold on red. Above, Christ half-length (cross-nimbus, blue robe over pink) hands down the white keys to Peter half-length below, in yellow robe over blue.

107^a. (Lauds.) Decorative initial.

111^b. (St. Paul.) Qui operatus est. Large initial mainly in pink and yellow, on blue ground. Paul in vermilion robe over blue stands holding sword point upwards in R. hand and book in L.

122. (Lauds.) Decorative initial.

126^b. St. Mary Magdalene. Recumbente ihesu. Initial of moderate size mainly in vermilion and buff on blue. Mary Magdalene, completely covered by her yellow hair, stands full face, with joined hands.

129^b. Letetur omne saeculum. Large initial with pink-purple ground. *Noli me tangere*. Christ (in blue over pink robe) stands on L. and perhaps holds a short roll in His L. hand. Magdalene kneels on R. in vermilion over blue. A bluish tree behind her.

141. (Lauds.) Decorative initial.

152^b. St. Dominic. (First vespers.) Decorative initial.

155^a. (St. Dominic.) Mundum uocans ad agni nuptias.

Large initial in pink and yellow on blue. It has a central shaft dividing the picture into two parts. On L. St. Dominic stands facing R. and holding an open book before him. On R. a group of six Dominican friars kneel to him.

165. (Lauds.) Decorative initial.

171. Leuita laurentius. Large initial with blue ground. On L. Laurence beardless in a pink dalmatic with a pattern of quatrefoils in lozenges drawn on it, and perhaps a narrow stole tied round the R. shoulder, stands blessing: in his L. hand he holds a purse and coin. On R. a cripple in yellow tunic, with a scabellum or little trestle to support him, holds up his R. hand, and a blind man or leper in blue with bandaged head and purse at girdle, holds out both hands.

182^b. (Lauds.) Decorative initial.

191^b. Assumption. Uidi speciosam. Large initial with frame as on 94^a. The ground is a peculiar dull red. At top, the Virgin half-length in a glory is borne up by two angels: all three are in blue and pink. Below, two groups, six Apostles in each, looking up: Peter and John are prominent.

201^b. (Lauds.) Decorative initial.

On 205-8 is the Dies irae, without rubric.

The ordinary initials throughout are alternately red and blue, with flourishing, counter-changed.

The painting of the figure subjects is extremely good. It is characterized by a sureness and clearness of touch often absent from early Italian miniatures. Perhaps the finest piece of work is that on f. 3^a: but the *Noli me tangere* on 129^b is also remarkable for its feeling.

The writing and the subordinate initials are good but not distinguished. The music lines are in red throughout.

172. (R.-S. 16285) EVANGELIA (ROLINKHUSEN).

Vellum, 158 × 120 mm., ff. 155, 30 lines to a page. Cent. xi in a very fine small minuscule: very beautiful.

Binding, modern red velvet by C. Murton. In the first cover is a plaque of ivory (75 × 58) of the style of the twelfth century representing the crucifixion. Christ is nailed to the cross with four nails and stands on a *suppedaneum*: the title is indicated at the extreme top of the cross. The sun and moon are busts on bowl-shaped crescents, full face, both covering their eyes with both hands. The Virgin's hands are slightly extended. St. John holds a book.

Book-plate of Henry White, J.P., D.L., F.S.A.

Collation. a². 1⁸ 2¹⁰ | gap | 3⁸-6⁸ 7¹⁰? (wants 5, 6) 8⁸ 9⁸ | gap | 10⁸-14⁸ 15 (one) 16⁶ 17⁸-19⁸.

On ff. 1, 2, in a hand of cent. xv late, are forms of the oath to be taken by the *praeposita* of the collegiate church of Rolinckhusen (probably Rellingshausen near Essen).

First in Latin: Juramentum domine preposite ecclesie in Rolinchusen:

Ego N electa preposita in Rolinchusen Juro quod nulla bona ecclesie in Rolinchusen alienabo, etc.

Then in the vernacular: Ich N ene gekoren prouestynne to Rolinchusen swere dat ich gene gude der kirkchen van Rolinchusen sal af brenghen, etc.

Estates in Vroitzem, Hertene, Wedich, Kyrckvelde, Mudinchoue, Wintrode, Berendorp, Coenseel, Kyrckhertene, are mentioned.

This note follows: Desen eet sal der prouestynnen een notarius vor lesen und vraghen or dan aff sey dat so hailden wyl so seghet sey Ja so sal sey legghen or vingher op dat crucifix und sweren.

2^b. Blank. On 3^a, originally blank, is pasted an initial from a choral-book (xiii) of rather rough work representing St. John (?) nimbed holding a blank scroll and a disk with an eagle displayed upon it, in white.

3^b. Blank.

Prologue, without initial. Plures fuisse . . . quam ecclesiasticis uiuis kanendas.

Red capitals. Expl. prlgs IIII eva(n)geliorum.

Inc. Epistl. Hiermi presb.

Beato pape damaso

In canone primo concordant

Hieronimus Damaso papae. Sciendum etiam

Eusebius ca(r)piano. Ammonius quidem

Inc. argumentum sec. Matheum. Matheus ex Iudea

Inc. Breviarium eiusdem. I. Natiuitas Christi . . . doctrina eius de baptismo. Expl. Brev.

10^b. Blank.

In double columns, and probably by another hand.

Inc. capitul. Evangeliorum per circulum anni

Vitus and Gereon occur in the sanctoral.

20^b. Blank.

Two leaves, probably, are wanting, with the frontispiece to Matt. which begins imperfectly.

f. 21. Abraham genuit Isaac, ending 54^a.

The Ammonian sections in the margin throughout.

Argument. Marcus euangelista dei. 54^b. Breviarium. I. De Ioh. baptista . . . ascencio eius in celis 55

56^b. Blank.

Text begins imperfectly: Vox clamantis, 57; ending 79^b.

Argument. Lucas Syrus 80 Capitula. I. Zacharias uiso angelo . . . laudantes deum in templo

On 84^a, in the hand of ff. 1, 2, are directions for the installation of a *praeposita* of Rolinchusen:

Wanner dat Capittel van Rolinchusen wil keysen ene prouestynne.

5^b6^b6^b

7

8

8^b

11

80^b

Text of Luke beginning: Factum est autem cum sacerdotio, 85; ending 124^a.

Argument. Hic est iohannes, 124. (Capitula) Phariseorum leuite . . . resurrectio eius

125

Text beginning: Fuit homo missus, 126; ending, 155^a.

The ink of the last leaves has suffered considerably.

173. ACCOUNT-ROLL (SEPTÈME).

Vellum roll about 26 ft. long by 1 ft. broad on nine skins: the R. edge somewhat damaged. Cent. xiv (1346-7).

Endorsed in a hand of cent. xvii-xviii:

Dez le 26. Juillet 1346 au 11. avril 1347. Compte de n. pierre Berre chatelain et receueur des Reuenus de la chatelainerie de Septime.

Headed:

Computus domini petri berre Juris periti castelli (castellani) septimi de Reddit . . . | Eiusdem castelli a die vicesima sexta mens. Julii inclus. A. d. milli^o ccc^o xlvj^o ad undecimam | diem mens. aprilis exclus. A. d. mill. ccc^o xlvij. Videlicet de triginta septem septimanis Red . . . | apud chambr. presentibus guill^o bour et petro bonmardi de chambr. auditoribus computorum p . . . | Regis de chambr. clericum. Et est sciendum quod dominus bartholomeus del layco miles olim castel . . . | septimi debet computare de exitibus dicte castelli de octo septimanis quinque diebus f . . . | xij mens. maii exclus. A. d. mill. ccc^o xxx. Item guichardus ponczardi olim castellan^{us} dicte . . . | debet computare de exitibus eiusdem castelli a die xxv mens. marcii Inclus. A. d. mill. ccc^o xxx^o . . . | usque ad diem octavam mens. Julii exclus. anno eodem videl. de decem septimanis tribus diebus . . . | guigo de seysello dominus aque bellece castellan^{us} ante ipsum debet comp. de exitibus eiusdem castelli a . . . | mens. marcii inclus. anno (mill.) ccc^o xlvj usque ad xxvi diem mens. Jul exclus. anno eodem videl. de . . . | septimanis quinque diebus.

The headings are: Frumentum, Siligo, Auena; Cuniculi, Galline et pulli, Cera; denar. Census, garde et recogniciones, firme, cornagium, Ramate, mutagia, laud. et uend., legata, int^ogia, banna concordata, banna condemnata, banna de arr', Investiture, tayllie, escheyt', inuenta, pedagium, nondine, commune?, vendiciones, opere castri, opere camere domini, opera molend', op. furni, librata capelle, librata domini com., Jornate, salar', condiciones (?).

There is an old endorsement, and some few entries, on the lower end of the roll, at the back.

The Castellum Septimi must be Septême, in the arrondissement of Vienne (Isère), to which city frequent reference is made. Septême is N.E. of Vienne.

An *Étude historique* on the district was published by J. B. Bardin in 1888.

174. ORIGENES SUPER EP. AD ROMANOS.

Vellum, 303 × 205 mm., ff. 164; 22, 27, 32, &c., lines to a page. Cent. ix in Carolingian minuscule; several scribes have been employed. Most of the hands are rather rough.

Old parchment binding over paper boards.

Collation. (2 modern fly-leaves.) 1^a (1 a fragment) 2^a-8^a 9^a (+ a slip, 66*) 10^a-16^a 17^a 18^a (6 canc.) 19^a 20^a (2 canc.) 21^a 22^a.

f. 1^a (the fragment) is blank: on 1^b are some faint old marks in red, viz. part of what might be a large B, and the letters

ð ///
I C
ETERN

On 2^a: marks of cent. xii:

xlvi.

dg. *volentem me paruo*. In sex libris translata · Adamantii greci.

(In larger letters :) Explanatio **Origenis** super epistolam pauli ad romanos.

Near the bottom of the page:

S^ci Petri belvacensis.

This last inscription also occurs at the bottom of ff. 91, 162 (163)^b.

The upper R. corner of this first leaf is torn off.

The letters dg are a class-mark, belonging to a set introduced at the end of the twelfth century in the Beauvais Chapter-Library. In the excellent memoir of M. Henri Omont on this Library (*Recherches sur la Bibl. de l'Égl. Cath. de Beauvais. Mém. de l'Acad. des Inscr. et Belles-lettres*, xi. 1914), will be found all the information now available as to the character and history of the collection. Our manuscript is mentioned at p. 82.

Title in red capitals:

2 (1)^b

INCIPIT EXPLANACOSVP EPL PAVE / (smaller) ADROMANOS.

Uolentem me paruo subuectum nauigio oram tranquilli litoris stringere

ff. 2^b, 3^a are in a small regular hand: with 3^b this changes to a large rough hand which continues to 8^b.

The prologue ends 5^a: quibus poterimus conpendiis exsequimur (*corr. to -amur*).

Paulus seruus Ihū xpī: De paulo iam diximus.

The initial P is in outline, and modestly decorative.

The old signature of quire I is not visible.

Quire II (f. 9 sqq.) begins in a distinctly different hand, but by the time we have reached ff. 14, 15 the scribe of f. 3, &c., seems to be again at work. The quire is signed at the bottom of f. 16^b in the middle of the margin.

At f. 20 (21)^b in uncials: Expl. Liber primus. Inc. secundus.

On the lower margin of 30 (31)^a the letters L^{an} are written in a hand of a different type, possibly of Corbie (?).

On f. 51 (52)^b, in red uncials: Expl. liber secundus το θω ηκαρηστηας (*εὐχαριστίας*).

On 56^b, the quire-signature and: GOT. III. Similarly on 64^b.

66^b, and the slip 66*, are in distinctly smaller script: 66*^b is blank.

The hand of the following quire is sloped.

On 77^a, in uncials: Expl. liber III. Inc. quartus. Amen (?).

On 103^a, in small uncials: Finit liber IIII. Inc. V.

On 135^b, Explicit.

On 136^a, in small red uncials: Inc. Liber ui.

The initial (N) of the text is in black outline, washed with yellow, and edged with red: rough: slightly ornamented.

Ends imperfectly in Lib. VI (Migne, *P. G.* xiv, col. 1098): possumus tamen et hoc modo intellegere. A small portion of Lib. VI, and Libb. VII-X are wanting.

The text in Migne continues to col. 1292 (194 cols.). The portion contained in our MS. occupies cols. 833-1098 in Migne (266 cols.): about 120 leaves of our MS. would contain the missing portion of the text.

A corrector of the eleventh or twelfth century (early) has been at work on the text: the original scribe's work is full of errors. How many scribes have been employed I do not feel able to declare with certainty: but three or four seem distinguishable.

The MS. was seen or heard of at Beauvais by Montfaucon (*Bibliotheca bibliothecarum*, 1739, p. 1290). He gives the title exactly as it appears on the fly-leaf here: Explanatio Origenis super epistolam Pauli ad Romanos, but does not describe the book.

It appears that several of the oldest MSS. from the Beauvais Chapter-Library were recently in the possession of M. Le Caron de Troussures at Troussures (Oise): one is described by M. Delisle (*Notices et Extraits*, xxxi. 2).

The Troussures MSS. were dispersed in 1908 (sale to J. Pierpont Morgan), 1909, and 1912. (Omont, l. c., pp. 16, 17.)

The oldest MS. of the Commentary is of cent. vi at Lyons.

On the last fly-leaf of our book is a modern printed ticket:

M^{me} Aurélie de Tournay . née Comtesse Fuchs,
and a cutting from a French catalogue, in which this MS. is no. 6, is in the volume.

175. VITA S. FRANCISCI.

Vellum (and paper), 193 × 140 mm., ff. 1 + 136 + 4 + 1, 22 lines to a page. Cent. xiv, in a fine round Italian Gothic hand, and xv.

Binding, new brown morocco.

Collation. 1 fly-leaf. 1^s–17^s | 18^t | 1 fly-leaf. Quire 18 is paper, of cent. xv.

Contents:

The two vellum fly-leaves are from an earlier manuscript (xiii–xiv) in a small hand, not Italian: a fragment of a treatise on the Virgin.

Inc. prologus in uitam beati francisci

1

Apparuit gracia . . . aliqua subnectuntur. Expl. prol.

Inc. uita beati francisci. de conuersatione santi francisci in habitu seculari.

3^b

Uir erat in ciuitate assisii

Cap. xv. In festo translationis b. francisci . de canonicatione et translatione ipsius, is divided into 9 lessons.

Ending: magnificentia uirtutis altissimi . cui est honor et gloria per infinita sec. sec. amen. Expl. uita b. francisci.

Inc. quedam de miraculis post mortem ipsius ostensis . et primo de uirtutibus sacrorum stigmatum. 98

Ad omnipotentis dei honorem et gloriam b. patris francisci

The last miracle in the original hand is:

Apud segusiam iuuenis quidam de riparolio ubertinus nomine

This ends imperfectly, f. 136^b. It is completed, and another added by a hand of cent. xv. (italic script).

The added miracle begins:

In castro chore hostiensis diocesis vir quidam crux (crus) sic ex toto perdiderat

Ending: hoc signo s. franciscus suas consignabat litteras quotiens caritatis causa scriptum aliquod dirigebat. Sed ecce dum per diuersa miracula gloriosos patris Francisci.

Only about a page of text is wanting.

It is the *Legenda Maior* by Bonaventura: often printed, e.g. Bonaventurae opp. Lyon 1668, vii. 274.

The Miracula, unfinished in this copy, are printed l.c. 299, and by Lipomannus and many others.

The decoration of the book is modest. There is a small portion of characteristic Italian ornament on f. 1.

An extract from a printed Catalogue is pasted in at the end.

On f. 139 is a circular stamp, a coronetted shield bearing an ox, and in chief three stars: inscribed Marco Lazzari.

176. SERMONS.

Vellum, 250 × 165 mm., ff. 2 + 204 + 1, 34 lines to a page. Cent. xv in a clear English hand, which becomes more pointed and less pretty as it goes on.

Vellum binding of cent. xviii (?).

Purchased from Quaritch. Formerly in the Bedfordshire General Library (instituted July, 1830), of which the stamp is on f. 1. On the fly-leaf, in a hand of *cir.* 1700, is:

Bedford Library.

The gift of Ralph Smith of Islip in y^e County of Oxford Esq.

Earlier owners were: (1) Hugo Mellyng. His name (xv) is on ff. i, ii. On i^b, possibly in his hand, is:

Willelmus Sewarde de Vppyngham. pistor et groc.

He has also written on ii^a:

3 *us.* *Contenta*

Sermones Magdalenenses.

(2) On f. 1^a at top:

Liber ricardi ewer emptus a henrico staoci^o (stacionario¹) a. d. 1531 die fe. 9.

(3) On f. 1^a: Liber leonardi arderni emptus a ricardo Ewer (erasure).

These two owners have covered the fly-leaves with notes.

Collation. 2 fly-leaves: 1⁸-25⁸ 26⁴: 1 fly-leaf.

The first and last fly-leaves are from a French MS. of cent. xv early, with a fragment of the story of Griseldis in French prose. The writing is faint. One chapter begins (1^b): Adonc gautier le marquis de saluce manda querir Griseldis que tantost elle venist a lui a son palais.

There are 23 lines to the page.

f. 1. Headed: Dominica. 1^a aduentus domini.

Inc. prologus in sermones dominicales per annum per Johannem ffelton vicarium ecclesie marie Magdalene Oxon. collectos. excerptos de diuersis doctoribus scilicet Pari(s)iensi: Januensi. lugdunensi. Odone. ceterisque doctoribus

Penuria studencium in materia morali . . . ad legencium utilitatem et mihi ad meritum. Amen. Expl. prol. Dom. 1. aduentus.

Dicite filie syon . . . Sciendum est quod gratia dei est nobis necessaria.

Ends (Dom. xxv post festum Trinitatis) . . . concordia dulcis. Ad illa eterna gaudia perducat nos I. C. Amen.

Expl. serm. domin. compilati per d. Joh. ffelton. cuius anime propicietur deus.

Scriptoris miseri dignare deus misereri. deo gracias.

Table. Abraham . . . Zodiaco, in double columns

195

Note: Sciendum est quod in ista Tabula, etc. . . . leuiter patebunt.

Rubric: Expl. sermones domin. per annum per Ioh. ffelton vicar. eccl. Marie Magd. Oxonie horum collectorem. Cuius anime prop. deus. Amen.

Liber completus ludere scriptor eat.

Finis adest letus. que fuit ante grauus.

Nomen scriptoris Ihon fferyng plenus amoris.

Valeatis in domino.

A piece is cut out of f. 201.

On 202^b, perhaps in Hugo Mellyng's hand, neatly written:

Carta redemptionis generis humani.

Sciant presentes et futuri. Now knoweth 3e alle that ben here

And after schal ben bothe leef and dere

Nomen et cognomen.

That I Ihesus of Nazareth

ffor loue of man haue suffred deth

Vp on a cros with woundes fyue

Whiles I was man on erthe a lyue

Dedi et concessi.

That I haue gyuen and made a graunt

To alle that askyt yt repentaunt

¹ The mention of a stationer makes it likely that the book was bought at a University, probably Oxford.

Redditus. Heuen blysse withowte endyng
 As longe as I am there reynyng kynge
 Kepe I no more for al my smerte
 But loue of man w^t al hys herte
 And that thou be in charyte
 And loue thy neygbores as i do the
Warantizacio. Thys ys the rente y^t thou schalt gyue me
 As to the cheef lord of the fee
 Yf any man say to the now
 That I haue nat dyed for mannes prow
 Rather then man schulde be for lorn
 3yt wolde I efter be al to torn
Hiis testibus. Witnessse the day turnyd in to nygth
 And the sunne withdrow hys lygth
Et multis aliis. Wytnesse the erthe that þanne dede qwake
 And harde stoneys al to brake
 Witnessse the veyle that thenne dyde ryue
 And men that roos from deth to lyue
 Witnessse my moder also seynt Jon
 And other that were there many oon
In cuius rei testimonium
sigillum meum a(pposui). In witnessse of the whiche thyng
 Myne owne seel ther to I hyng
 And al so for the more sykernys
 The wounde of my syde the seel yt ys
Data et cetera. This was gyuen on the mounzt of caluarye
 The fyrste day of gret mercye.

There is a Latin text, e.g. St. John's Coll., Camb., 83. 4, and a far longer English form in the Vernon MS. On f. 204^b: *precium huius libri*, 205.

And:

Scis (Sis) castus iustus sobrius sanctusque benignus
 Recta docens bene disponens pius et sine fastu
 Ne rixans, non sis cupidus nec percute quemquam
 Talis si fueris poteris bonus esse sacerdos.

At the top of the last fly-leaf (xv). *Stipulam stubbul . . .* The name ffreston.

The rest of the writing on these leaves is by Ewer or Ardern.

There are many MSS. of these sermons. The work was finished in 1431. The author gave some books to Balliol College.

177. STATUTA ANGLIAE.

Vellum, 150 × 70 mm., ff. 286, 15 lines to a page. Cent. xiv-xv in a fairly good legal hand.

Modern binding.

Formerly Phillipps MS. 23852.

Collation. 1^a-17^a 18^o 19^a-36^a.

Contents:

Inc. Capitula Magne Carte [xv-xvi facte temp. H. tercii postea confirmate temp. E. primi filii sui]

1

Capitula of other Statutes follow :

Magna Carta	9 ^b
Carta de libertate Foreste	25
Carta de Foresta	27
Sentencia lata super cartas (<i>headline</i> Prouisiones de Merton)	31 ^b
Prouisiones de Merton	34
Stat. de Marleberge	43 ^b
Stat. Gloucestr.	63 ^b
Stat. Westminster I	76
" " II	122
" " III (de Emptoribus Terrarum)	207 ^b
Stat. de Rageman (Fr.)	209 ^b
Districciones Scaccarii	212
Stat. Scaccarii	214 ^b
Stat. de Bigamis	226
Stat. de Berwick	230
Stat. de anno et die bisextili	232
Stat. de quo Waranto	233 ^b
Stat. de Recognitione ponend. in ass. habent. C. solidos Redd.	235 ^b
Stat. rerum quo waranto	239
Visus Franciplegii	240
Stat. Circumspecte agatis	243 ^b
Stat. de present. Vocat'. ad Warant.	246
Articuli de Wynton	249
Stat. eiusdem	251
Stat. de mensuris et ponderibus	259 ^b
Stat. de finibus leuandis et de attornatis faciendis	260
Stat. de defensione Juris	262
(Assisa monete et panis?). Que voluntate principis	264 ^b
Assisa Seruisie etc.	271
Charge to Jury (?). Primes uous nous dirrez	277 ^b
Quaunt frauntre home fra homage, etc.	281 ^b
Weights and measures. Per statutum tocius regni Anglie	283
De torns de vist'. Ce sont asques articles tochaunz la corone, etc.	283 ^b
Ending imperfect with f. 286.	

178. JAC. BRACELLUS, ETC.

Paper, 285 × 212 mm., ff. 210, 35 lines to a page. Cent. xv, in a good clear Italic hand. Vellum wrapper.

Formerly Phillipps MS. 16074 and 18425.

On the fly-leaf (xvii-xviii) is: Liber III^{mi} atque Excellent^{mi} Domini Alberici Cybo Princ. Masse atque Carrario Marchionis et cet.

Collation. 1¹⁰-11¹⁰ 12⁸ 13¹⁰-20¹⁰ 21¹² (12^a fragment).

Contents:

- | | |
|---|----------------|
| 1. Jacobi Bracelli Historia Genuensis (no title) | I |
| Inter maxima plurimaque literarum beneficia . . . posteritatem fraudaret. | |
| Iohanni ulterioris hyspanie Regi qui currentis equi lapsu exanimatus est | I ^b |
| The beginnings of the books are not marked, save Lib. III (f. 21). | |

- Ends unfinished (?) f. 43^a :
 et manente tantum pacis nomine cuncta citro ultroque ut in hostes agerent.
 ff. 43^b–50 are blank.
 The History was first printed at Milan *cir.* 1477 and often subsequently: e.g. Basel, 1520; Hagenau, 1530; Paris, 1532, &c.
 There is a long study of the author by C. Braggio in *Atti soc. Ligure stor. patria*, xxiii. (1890) 5–295.
2. Walterus Burley de vitis philosophorum (no title) 57
 De vita et moribus philosophorum veterum tractaturus . . . informationem conferre valebunt.
 Tales philosophus Assianus, ut ait Laertius.
 Ending with Priscianus gramaticus :
 Scripsit insuper librum de naturalibus questionibus ad Cosoroem Regem persarum.
 Expl. liber deo gratias amen.
 Facto fine pia laudetur virgo Maria.
 Manus scriptoris sit felix omnibus horis.
3. Quidam philosophus 110
 Fervet animus te videndi iterum desiderio pater alme . . . remaneo tu peroptime V^a. rure III
 Kalendis Madij.
 Camillus ahati . . . Scicitanti latino quodam . . . Rome III^o id. quintilis ex nostro forulo raptissime 112^b
 Mutius Franco de Nigrono 113^b
 Benue quam raptim . Ex plutido nostro quinto Kal. Nou.
 Pii pape secundi . . . Uniuersis fidelibus . . . Ezechielis prophete magni 114^b
 Rome, 1463. 11 Kal. Nov. Pontif. nostri anno sexto. G. de Picolominibus.
 123^b. Blank.
 Gianotii Manetti Civis Florentini Laudatio Ianuensium ad clarissimos Ianue legatos Florentie com-
 morantes sequitur ut infra 124
 Mihi sepius cogitanti . . . vel maxime superari.
 Hec habui que in laudes, etc. . . . uberius exornauere.
5. (Jac. de Bracellis de nobilibus Genuensibus) 131^b
 Optare videris Magnifice et ornatissime vir . . . quod a me postulasti.
 Quatuor illustratur Genua familiis . . . ex descriptione Ligurie que sequitur plane cognosces.
6. Iacobi Bracelei Genuensis ad Blondium Flauuium Apostolicum Secretarium Descriptio ore ligustice 133
 Reuersus in patriam clarissimus vir Andreas bartholus . . . a nostris esse traditur.
 Finis per Jac. Braceleum.
7. Letters of Bracellus and others 137
 Dom. A. Laudensi Episcopo. Genoa. 11 May, 1443.
 D. Pape Calisto v^{to}. 5 Nov. 1455.
 D. Joh. Viviratiano Vicario petre sancte. 3 Kal. Nov. 1455 138
 Sacre Regie Maiestati Anglie. 4 June, 1456.
 (From P. de Campofregoso Dux, Ianuensium Consilium et Officium octo prouissorum rerum
 Anglicarum, signed by J. Bracellius.)
 To the Abp. of Canterbury, Chancellor of England, from the same. 4 June, 1456 139
 Sacre Regie Maiestatis Anglie. 7 Ap. 1456, from the same 139^b
 Lud. de Vale (per Jac. Brac.) to Blanche of Milan. Genoa. 13 Nov. 1460 140^b
 The same to Fr. Sforza. 5 Dec. 1460.
 to Timoteo de Maffeis. 16 Oct. 1460 141^b
 J. B. to M. Bp. of Urgel. 16 Kal. Feb. 1456 142
 Raphael Dux (per J. B.) to the Duke of Milan. 11 Dec. 1445 142
 J. B. to Jo. Andr. Vigenius 142^b
 to Fr. Nigrono apud Londinium. 16 Kal. Nov. 1457 143
 to Leonardo Griffio, Milan. 5 Id. Mai. 1459 143^b
 to Jo. A. Vigenius. 9 Kal. Feb. 144

to Steph. de Bracellis ap. Hyspalim.	
to Vitaliano Borromeo. 1 Jan. 1444	144 ^b
to Gul. de Traversagnis ord. min. 7 Id. Mart. 1461	145
to Fr. Barbaro. Venetian ambassador at Milan	145 ^b
Pontius Pillatus iudee procurator Tiberio Cessari . . . venumdari vel (?) pati. Vale. V ^o Kal. Apr. 146	146
(Tischendorf, <i>Ev. Apocr.</i> p. 433).	
Pius papa II. Duci Mediolani	146
Communicavimus non sine tristitia. 19 Dec. 6 th year.	
The same to Genoa. Fabriani, 7 Id. Jul. 1464. 6 th year	147
P. de Campofregoso, etc. to Nicholas V. 15 Ap. 1455	147 ^b
Helianus Spinula to J. Cardinal, of Pavia. 14 Sept. 1464	148 ^b
Lud. de Vale, etc., D. Petro (grand seneschal of Normandy). 8 Oct. 1460	149
The same to Joh. Comes Dunensis (Jean Dunois). Oct. 1460	149 ^b
Angelo Gatulo legato ducis Calabriae ap. Venetias. Oct. 1460.	
Pascali Mari (Venice). Nov. 1460	150
Regi Timetis et Africe	150 ^b
Ioh. Ursino Princ. Tarentino.	
Hel. Spinula J. Card. de S. Chrysogono. 1464	151
Lud. de Vale, etc., Joh. duci Calabriae. June, 1460	151 ^b
The same Marino Princ. Rovani. 1460	152
Jac. de F. . . sco. 1460	152 ^b
Borsio March. Estensi. 1460	
To the same. 1460	153
J. B. to J. M. Filelfo. 1437	153 ^b
T. de Campofregoso to the King of England. 1440	154
to Humphrey, Duke of Gloucester. 27 Mar. 1442	154 ^b
J. B. to Andreolo Giustiniano. 1442	155
to Nic. Campofregoso (with an epitaph in verse)	155 ^b
to Anth. Spinula. 1463	156
to Leon. Griffio (Milan). 1463	156 ^b
to Anth. Simone de Butigolis (Pavia)	157 ^b
to (his son) Steph. de Bracellis (Seville).	
to Joh. . . . 1456	158 ^b
Lentulus senatoribus Rome. Apparuit temporibus nostris . . . inter filios hominum (the apocryphal description of our Lord).	
Anth. Inanus (?) to J. B. 1464	159 ^b
Jac. de Campofregoso, etc., to Andr. de Claramonte	160
J. B. to Pius II. 1459	160 ^b
Pius II to Paul de Campofregoso Abp. of Genoa. 1463	161
Petrarch to Wic de Aceolis, Seneschal of Sicily	162
P. de Campofregoso Sacre Reg. Maiest. Anglie utriusque Scicilie. 17 July, 1456 (per Gotardum)	167
8. Historia de origine belli inter Gallos et Britannos	168
Quod me rogasti inter multas ac varias curas . . . placuisse cognouero.	
Diuturnum atque atrox bellum . . . ad nostram usque etatem pro (?) viris prope exhausta est Finis.	
9. Letters beginning with three of Joh. Mucius	177 ^b
Then an Oratio Liuii (ex nono Macedonici: xxxix. 40)	179 ^b
Sed omnes patricos plebeiosque . . . collegam ei L. Val. Flaccum adiecerunt.	
Further letters of Joh. Mucius (9).	
Luchetus Grimaldus (7).	
Joh. Grimaldus (2).	
Simon Joaldus (1).	

Anon (1).

Pius II to the Genoese, prid. Kal. Feb. 1463 (1).

Leonelus Grimaldus (12).

fr. Vincentius ord. pred. (5).

Doge Cristoforo Moro to duke of Milan 1463 (1).

Manuel Grimaldus (1).

The last (imperfect) is from Leon. Grimaldus to fr. Thomas de Nigro.

Jac. Bracellus was Chancellor of the Genoese State in 1431.

179 (English 229). SERMONS. THE MIRROR.

Paper and vellum, 282 × 250 mm., ff. 143, double columns of 40-47 lines. Three volumes. Cent. xv (1432) in various hands, rough but fairly plain.

Modern calf binding, blind tooling.

It has a printed ticket, the book-plate of Charles Clark of Totham Hall, Essex, with a set of doggerel rhymes on it. The date 1859 is written on this ticket.

The Collation appears impracticable.

On two fly-leaves, in a hand of cent. xv late, is a list of the contents. Also the name: Tho: Gibbon (xvii).

I. 1. The first sermon, on *Omni tempore benedic dominum*, begins imperfectly f. 1.

-hert. when þⁿ kepes hit clene fro syne and so þⁿ schalt se god almighty.

Ends: . and dyed on gode fryday. Amen.

2. In rogacionibus. Estote prudentes . . . Gode men and women euere cristen man is holden to here cristes worde 1^b

3, 4. Sana animam meam 3, 3^b

5. Dom. 1. aduentus. Hodie in domo tua oportet me manere 5

6. Dom. 6. post pentecost. Mortuus uiuet 6^b

7. Dom. 7. „ „ Christum sanctificate 9

8. Dom. 6 (or 19: the headline gives both) post pent. In nouitate vite 11

9. Exhibete membra uestra, unfinished 13

On 14^b, in another hand, the beginning of a sermon on 'Now is tyme profetabull' (? Nunc est tempus acceptabile).

II. 10. Sermons in Latin. 15

Dom. 1. aduentus. Cum appropinquasset ihesus hierosolimis.

Appropinquacio Christi versus hierosolima significat mortaliter eius aduentum.

11. Dom. 2. Erunt signa. In hoc euangelio fit mencio de aduentu 17^b

12. Dom. 3. Cum audisset Iohannes 20^b

13. Dom. 4. Miserunt iudei 23^b

14. Parate viam. 24

15. In vigilia Natalis domini. Exiit edictum 25

16. Dom. in lxx^a. Simile est regnum celorum homini patrifamilias 25^b

17. Dom. in lx^a. Cum turba plurima (the Sower) 28 (30)

Ending imperfectly with f. 31.

III. In a hand of rather earlier aspect:

A portion of the collection of English sermons called *The Mirror* 32

The first leaf is now bound as f. 54, headed: Assit principio sancta Maria meo.

M () haue will to here rede romance and iestes þat ys more þenne ydelschip.

After this is a gap: apparently f. 32 is the next remaining leaf: it begins imperfectly:

here eizen schul be blynde þat þe schul se no lyght.

Then follow the sermons for the four Sundays in Advent, Epiphany, &c.

A gap after f. 51. Quinquagesima. 1st Sun. in Lent (then f. 54 the prologue), then the Lenten Sundays, &c., with gaps after ff. 51 and 80: ff. 88-91 are vellum: the hand changes at f. 92.

After f. 117 (Dom. 24 post Pent.) is a gap: f. 118 continues with a sermon on the Annunciation. Missus est Gabriel.

In principio erat uerbum	122
De apostolis. Hoc est preceptum meum ut diligatis	124 ^b
Unius martiris. Dixit .I. discipulis suis. si quis uult post me venire	127 ^b
Unius confessoris. Homo quidam peregre proficiscens	129 ^b
De omnibus sanctis. Videns turbas	131
Epistola pauli. Si linguis hominum loquar	134
Ad uincula S. petri. Oure Lorde after he, etc.	135
Three short sermons In aduentu	136 ^b
In natiuitate. De purificatione. Assumptio	137 ^b , 138
De angelis. Dedicacio ecclesie	138 ^b
A gap. f. 139 gone.	
End of an exposition of the Lord's Prayer	140
Multi sunt uocati	140
On the Ten Commandments. Non habebis deos alienos	140 ^b
Ending 163 ^b : ne no ere here . ne eigh of worldely man se. Amen.	
Colophon in red:	

Explicit iste liber.

Iste liber constat ꝛc ꝛarię dę Węlbę(ck).

Si quis hunc librum a predict' Aþaþhi(a)

Alienauerit anatema sit. amen.

Et scriptus erat Anno domini mill^{mo}

cccc^{mo} xxx^{mo} secundo.

The words dotted underneath have been erased, but I am nearly certain I have deciphered them correctly. Above the name of the abbey has been written—also in the fifteenth century: 'Domino Roberto Prestwold'.

Other MSS. of *The Mirror* are C.C.C.C. 282, Pepys 2498.

180 (English 239). ITER JUSTICIARIORUM, 1329.

Vellum, 265 × 200 mm., ff. 55: 39, &c. lines to a page. Cent. xiv in a fairly good legal hand.

Modern parchment cover over paper boards.

Formerly Phillipps MS. 10178, sold at Sotheby's in 1910, lot 282.

In the cover is the signature of Tho: Martin (of Palgrave, Suffolk).

Collation. 1^s-5^s 6¹² 7⁸ (1-3 only left).

Incipit Iter North(amton) Coram Galfrid. le Scrop. Joh. de Cant' et sociis suis. Anno R. 2. (*corner of leaf gone: added below*) E. tercii tercio. (i.e. 1329).

Rex vicecom. North. salutem.

The commission to the sheriff reciting the commission to the judges in hec verba:

Edwardus d.g. rex etc. dilectis et fidelibus suis G. le Scrop. Lamberto de Th(r)ekynham Ioh. de Caunt', J. Rand(olf) et J. de Redenal salutem. Sciatis quod constituimus vos Justic' etc. . . . Et ideo vobis mandamus quod die Lune prox. post fest. omnium sanctorum prox. futur. apud (Westm. *lined through*) North' conueniatis, etc. . . . Teste me ipso apud Glouc. tercio die Septembr. anno r. nostri tercio . . . Item dominus rex mandauit Thome de Louth~~er~~ aliud breue (which is recited). The above are all the names of the judges which occur.

Après la comission dez Justicez del Eyr cest assauer sire G. le scrop et ces compaignouns come piert par meisme la comission lieu et entendu ledite sire G. pria et comanda de part le Roy a les grauntes de Counte, etc.

The text ends f. 53^b with the explanations of English law terms :

Burgh bote hoc est esse quietus de auxilio dando ad faciend. Burg' Castrum vel muros prostratos.

A later note at the bottom of the page, ending : xii^s vi^d.

Particulars of the lives of the judges mentioned here are in Foss's *Judges of England* III, le Scrope, p. 493, Threckingham, 533, &c., Redenhall and Randolph, 482, Louthar, 457.

181 (English 240). JO. PECKHAM OCULUS MORALIS, ETC.

Vellum, 282 × 207 mm., ff. 51, double columns of 29 lines. Cent. xiv in a large clear Gothic hand.

Modern paper boards.

Formerly Phillipps MS. 466, sold at Sotheby's in 1910, lot 650. It was one of the collection purchased by Sir T. Phillipps from Leander van Ess. No. 465 (Flores Bernardi) seems to have formed part of the same volume.

From the Abbey of Campen. On f. 1 is : liber ecclesie Campensis, also on f. 13.

Collation. 1¹⁰-3¹⁰ 4¹² 5¹⁰ (wants 10).

On f. 1^a are some notes of the contents, and also the title :

In hoc volumine continentur

Tract. de oculo morali

Flores b. bernardi abb.

Further there is a dialogue with the soul of St. Bernard in verse written as prose :

Mira loquar sed digna fide. Bernarde quid hoc est ?

Vivis adhuc ? [Viuo *added*] Non. es rogo mortuus ? Immo.

Et quid agis ? Requiesco. Taces an faris ? Utrumque.

Cur retices ? quia dormio. Cur loqueris ? quia uiuo.

Quid loqueris ? Sacra mistica. Cui ? Mea scripta legenti.

Non cunctis ? Non. Ergo quibus ? Qui celica querunt.

Nomen habes ? Utique. Bernardus. Num sine causa ?

Non. Dic ergo, quid hoc ? Est bernardus bona nardus.

Cur nardus ? Quoniam flagro. Quo flagramine ? Dulci.

Cui flagras et ubi ? Lectori, codice sacro.

Num cognomen habes ? De Clareualle, Manes hic ?

Mansi, sed modo non. Ubi nunc ? In uertice montis.

Qualis eras in ualle manens ? Humilis. Modo quantus ?

Maior nunc sursum quanto minor ante deorsum.

Nonne tui quidquid uallis habet ? Ossa. Quousque ?

Donec celeste fiat terrestre cadauer. Amen.

On f. 1^b the text begins : a title of cent. xv has been added :

Johannis Pithsani (Peckham) Archiep. Cantuar. ordinis fratrum minorum liber de oculo morali Inc. feliciter. Prologus.

The original hand now begins :

Inc. tract. moralis de oculo. Prol.

Si diligenter uolumus in lege domini meditari . . . Presens autem opusculum in capitulorum quindenarium est distinctum.

Capitula.

Text. Cap. 1. De numero parcium oculum componencium.

Sciendum ergo quia sicut potest elici ex sententia constantini in libro quem fecit de oculo . et ex verbis alahacen.

Ends 51^b: et illic eriguntur . ad illud regnum nos perducatur qui sine fine viuit et regnat. Amen.

Followed by the beginning of a table in another hand.

The initial to the prologue is of gold, with external ground of pink, and internal of blue, flourished.

Pencilled directions to the rubricator remain for many of the chapters.

The tract was printed under the name of Pithsanus at Augsburg in 1475 (?).

It is more commonly attributed to Grosseteste, and also to Joh. Gualensis (Wallensis).

182 (English 243). BEDAE HISTORIA, ETC.

Vellum, 282 × 200 mm., ff. 169, double columns of 31 lines. Cent. xii, in a very fine upright minuscule.

Ancient binding, parchment over wooden boards, carefully restored. At the angles and in the centre are holes marking the position of metal bosses, and there are remains of two clasps with slight ornamentation. On the front cover is written (xv): Beda super ecclesiasticam historiam gentis Anglorum.

Formerly Phillipps MS. 1089, sold at Sotheby's in 1910, lot 72.

From the Abbey of Gladbach. On f. 1^a is (xv): liber monasterii S. Viti martyris in Gladbach. The monastery is in the diocese of Cologne, and was founded in 973.

In the cover is pencilled (by Phillipps?): Longman.

Collation. 1^a–13^a (wants 4, 5) 14^a–21^a (wants 8) 22^a (wants 2, 3, 6, 7: 8 stuck to cover).

Contents:

1. Bedae Historia Ecclesiastica

1^b

Inc. pref. Bede presb. in eccl. hystoria gentis anglorum:

Gloriosissimo Regi Keolvvlf Beda (in small black and red capitals) . . . pie intercessionis inueniam.

Expl. pref.

Inc. capitula eiusdem libri (lib. I. only)

3

Inc. liber primus eccl. hyst. gent. angl.

4

Brittannia oceani (red and black capitals).

Lib. II. Capp. 31^b, text 32: III. Capp. 56, text 58^b: IV. Capp. 90, text 90^b: V. Capp. 124, text 124^b.

The chronology in V. 24 is carried on to A.D. 766. The record for A.D. 731 ends: Gdolbaldo rege merciorum quintum decimum agente annum. Then follows:

Anno ab incarn. domini dcc. secundo (*sic*) egbertus pro vuilfrido eboraci episcopus factus . cynibertus ep. lindisfarorum obiit.

Anno ab inc. dom. dcc. trices. tercio tatuuini archiepiscopus accepto ab apostolica auctoritate pallio ordinauit alnuich et sigfridum episcopos.

ar

Anno ab inc. christi. dcc. xxx. quinto tatuuini ep. obiit.

Anno ab inc. dom. dcc. trices. quinto nothelmus archiep. ordinatur. et egbertus ep. accepto ab apostolica sede pallio primus post paulinum in archiepiscopatum confirmatus est: ordinauitque fruidubertum et fruiduualdum episcopos: et BEDA presb. obiit.

It continues with only slight variations from the text of Holder (p. 291), Mayor and Lumby (p. 174), Plummer, i. 361.

Ending: et frithubertus uere fideles episcopi ad dominum migrauerunt.

Continuing with Bede's text: Hec de historia ecclesiastica brittanniorum . . . apparere semper ante faciem tuam.

Beda dei famulus monachorum nobile sidus
Sinibus (Finibus) e terre profuit ecclesie
Sollers iste patrum scrutando per omnia sensum
Eloquio uiguit . plurima composuit.
Agnos hac uita ter duxit rite triginta.
Presbiter officio . utilis ingenio.
Iuni septenis uiduatus carne kalendis
Angligena angelicam commeruit patriam.

Anno ab incarn. dom. dcc. xxx. v. ab obitu b. pape gregorii cº. uicesimo septimo.

In lib. iv, after f. 99, two leaves are wanting, containing iv. 9 uel castigan(do, etc., to iv. 11 termi) naturus ostenderet.

The only other MSS. containing the continuation of the chronology are said to be Phillipps 256, B. M. Add. 10949. In *Mon. Hist. Britt.*, p. 288, the two Phillipps MSS. were used. The one before us was assigned by the editors to cent. xiv. None of them has been examined since the publication of the *M. H. B.* except the British Museum MS. which has been collated for this passage by Plummer (i. 103). Phillipps 256 is assigned by Dr. Schenkl to cent. xiv, and probably the dates given in *M. H. B.* should be reversed.

Each book has a good initial usually in red outline, with pale colours, green, yellow, &c. Initials of chapters are in red.

2. Visio Wettini

162^b

Prefatio in uisionem wuettini, in the prose version of Heito (printed in *P. L.* ciii. 769, and best by Dümmler in *Poetae Carolini*, ii. 267).

In prouincia alamannorum uel sueuorum in monasterio S. Marie semper uirginis quod auna nominatur . . . quinta uero feria id est pridie non. nouembris crepusculo uespertino migravit ad dominum.

Inc. ipsa uisio que fratri nostro wuettino reuelata est pridie ante transitum eius . quomodo ceperit infirmari.

Cum predictus frater die sabbati (red and black capitals).

After f. 165 a leaf is gone, which contained capp. x sub fin.—xv sub init., and after f. 166 two leaves are gone, containing capp. xviii sub fin.—xxviii sub fin.

The chapter *Quomodo ordinatis orationibus feliciter migravit ad dominum* ends: et sumpto uiatico ultimam huius instabilis uite clausit horam. Then follows:

De duobus clericis quorum alter alteri post mortem apparuit

167^b

Ciuitas est brittannie namnetis nomine dicta . in qua erant clerici duo.

Ending imperfectly: quatuor guttas iecit super eum . quarum due utrinque faciem eius prope oculos . due utrasque manus retro pollices quasi ignito cauterio perforauerunt . locumque capacem micis

f. 169, stuck to the cover, is blank.

183 (R.-S. 22431). HARLESTON TRANSCRIPTS.

Paper: folio, ff. circa 40 written. 1853.

On the fly-leaf a note of the contents by D. Morton, Harleston, Apr. 9, 1855, viz.:

1. A short extract, de Ecclesia de Herlestone, from Lansdowne MS. 761.

2. A copy of almost the whole of Cotton MS. Nero C. xii.

Letters. 1. From D. Morton to Mr. Appleyard, noting the omitted portions in the transcript of Nero C. xii. 27 Margaret St., Cavendish Sq. May 15, 1854.

2. From John W. Trahern to Lord Spencer. 33 Belgrave Square, June 25, 1854, on visiting Harleston: offering certain drawings.

The transcripts are dated 1853, and were collated by Sir F. Madden with the originals.

APPENDIX

COVERS OF A GOSPEL-BOOK.

Metal, 420 × 258 mm.

Acquired with the Crawford manuscripts. They belonged to Samuel Rogers the poet, and passed at his sale into the Bateman Collection. They are figured in the sale catalogue of the Bateman Heirlooms, 1893 (lot 44, plates IV, V), when they were bought by Mr. Talbot for £1,000. They had been sold for under £400 in the Rogers sale.

The plan of each cover is the same. In the centre of each is a tall ivory plaque, probably the leaf of a diptych. The borders are of metal, composed of square panels, each with one, or two, figures in relief, with their names incised in Lombardic capitals on the smooth field, alternating with square or oblong panels, bordered, and covered with filigree work, set with five stones apiece, most of which are oval plain stones *en cabochon*: a few intaglios are among them.

Ivories. I ^a_b^c; II ^a_b^c.

Figured Panels. A-K.

Decorated Panels. 1-10.

C	1	A	2	D
3	I			4
E				F
5				6
G				H
7				8
I	9	B	10	K

Ivories. These are clearly of earlier date than the metal-work, and are described as German work of the tenth century. Each is surrounded by a border of acanthus-leaf, and is divided, by two slightly ornamented transoms, with three fields *a*, *b*, *c*, each of which contains a subject.

I a. The Annunciation. Under, or in front of, two round-headed arches divided by central column with acanthus capital. The arches have a wavy moulding.

On L. Gabriel with circular nimbus incised with rays. He holds a long staff, and his R. arm is extended. On R. the Virgin seated in a chair with ornamental legs and uprights. She has a plain nimbus, her R. hand is on her head, her L. rests on her thigh.

b. The Nativity. At top in *c*. is a small triangular gable or pediment, R. and L. of this are two demi-angels with extended wings. Below it, in *c*. the heads of the ass (L.) and ox over the oblong manger (made of planks?) in which is the swaddled Child. On L. sits Joseph bearded and nimbed, his L. hand supporting his

chin, his R. on his L. knee. On R. the Virgin, nimbed, reclines on a more or less oval mattress; she looks at the Child or at Joseph.

c. The Baptism. In C. Christ, beardless, in loin-cloth, with cross-nimbus, His hands hanging down, above His head, the dove flying down vertically. On R. John, bearded and nimbed, in full robes, his R. hand on Christ's head, a short roll in his L. On L. two angels, nimbed, with cloths over their extended hands. Below their feet, a small figure of the river-god, Jordan, reclining, with urn. Water, shown like folds of drapery, rises to Christ's middle (but not in front of the figure).

II a. The appearance to the women. On L. the sepulchre, a small round tower with tiled roof. In front, full-face, sits a nimbed angel holding a staff terminating at top in a palm-like leaf: his R. hand on his breast. Next, facing R. two nimbed women with mantles covering their heads, one tall, one short. The shorter, nearest to R., has her L. hand at her face (drawing away her mantle?) and her R. extended. Next, a tree with three conventional branches at top. On R. facing L. Christ bearded and robed, with cross-nimbus. His R. hand is raised, a short roll is in His L. hand.

b. The Ascension. In C. in a plain oval glory, the ascending Christ facing L., bearded and robed, with cross-nimbus; in His L. hand a long slender cross over His shoulder, His R. stretched up and clasping the Divine Hand above. R. and L. at top two small angels in clouds flying horizontally. Below on L. three couples of figures, looking up. All are nimbed; five are apostles, the sixth (foremost at bottom) the Virgin. On R. three similar couples of apostles in somewhat varied attitudes of excitement. In C., below Christ's feet, two angels standing, each with an arm raised vertically.

c. Pentecost. Most of the field is occupied by a chevron-shaped enclosure, filled by eleven figures of seated Apostles (5 on each side, one at top). All are nimbed. Over the head of the one at top is the Divine Hand, from which proceed rays.

The spandrels at top, R. and L., are occupied by two buildings: the one on L. has arched openings through which are seen looped-up curtains: the other has a square-headed door, and a like curtain is seen within.

The triangular space in the foreground has a large object like a rosette, springing out of the border below. It is probably, as Westwood says, a font: nine-sided, with reliefs, including lions (?), on the panels.

Figured panels. First cover. I should assign all these panels to an early date in the thirteenth century: others would call them twelfth-century work. They are of fine and dignified execution.

A. *IHC XPC.* Christ throned, blessing, with book.

B. *S. MARIA MATER DNI.* The Virgin, crowned, throned, holding a fruit in her R. hand. The Child, not nimbed, on her knee, robed, His R. hand raised to her face.

C. In the following panels the inscriptions are all placed vertically and read from the top downwards.

L. *S. IOHES BAPT* outer robe of skin: he holds medallion with Lamb and flag.

R. *SCS ANDREAS APL'S* holding a plain cross.

D. L. *S. PETRVS APL'S* with cross and key (broken).

R. *S. PAVLVS APL'S* with sword and book.

E. L. *SCA AGNES* with palm and book.

R. *SCA CECILIA* with book: R. hand slightly raised.

F. L. *SANCTA KATERINA* crowned, with palm and book.

R. *SANCTA VRSULA* crowned, with blank scroll descending to her feet, and a fillet hanging over the fingers of her R. hand.

G. L. *SCS STEPHANUS* beardless, in dalmatic, with palm and book.

R. *SCS LAVRENC* beardless, in dalmatic, with palm, and gridiron (without legs or handle) supported in both hands.

H. L. *S. MARIA MAGDAL'* with casket in R. hand, L. hand slightly raised.

R. *SCA PETRONILLA* with palm and book.

I. L. *S. AGRICIVS ARCH'* in low mitre, chasuble and pall (?), with plain crosier and book.

R. *SCS MATHIAS APL'S* with long-handled hatchet and book.

K. L. *S. PHILIPVS APL'S* with long-staved cross held in both hands.

R. *S. IACOB' FR DNI* with sword, the blade between his feet.

Second Cover.

A. S. IOHES EVVANG. bearded, throned, with scroll in L. hand hanging down to R., inscribed I PNCIP. ERAT, and book in R.

B. SCS EVCHARIVS PMVS TREVIORum ARCHIEPC. bearded, throned, in low mitre, chasuble, and pall, with plain crosier in R. hand and book in L.

C. L. SCS MODESTVS
R. S. CIRILLVS ARCHIEPC } Both habited like St. Eucharius; each has crosier and book.

D. L. S. MAMERTVS ARCHIEPC
R. S. VALERIVS ARCHIEPC } Similar. Mamertus has his crosier in his L. hand.

E. L. MARIA with book held in both hands.

(between the figures) SORORES DNE NRE.

R. MARIA with book in L. R. hand slightly raised.

F. L. S. MARTINVS EPC habited like the former bishops: book in R., crosier in L. hand.

R. S. NICHOLAVS EPC similar: crosier in L. hand, R. slightly raised.

G. L. (IOA)CHIM. No attribute.

R. ANNA MAT DNE NRE, flat-topped head-dress bound under the chin.

H. L. S. SEVERA VIRGO with book held in both hands.

R. S. SCOLASTICA VIRGO with covered head, book in L. hand, R. raised.

I. L. SCS CELSVS, quatrefoil brooch on his bosom: book in L. hand.

R. S. BENEDICTVS, tonsured: in monastic habit: book in R. hand.

K. L. CONSTANTINVS REX, bearded, nimbed, crowned, in a rather short mantle over a dalmatic (?): holding a sceptre with leaves at top, and an orb.

R. HELENA REGINA crowned, nimbed: a band under her chin: two tresses of hair (?) dependent: in a long mantle over long robe: holding in both hands an oblong box, doubtless of relics.

The selection of saints figured here is undoubtedly characteristic of Trèves; specially so are Petronilla, Agricius, Matthias, Eucharius, Modestus, Cyril, Mamertus, Valerius, Severa, Celsus, Constantine, Helena.

Eucharius occupies a place of honour, at the bottom of the second cover, in the centre, and alone; in the place, one would say, of a signature to a document. I have no doubt, apart from other evidence, that this work was done for his Abbey at Trèves.

The presence of Benedict and Scholastica points to a monastic institution.

Decorated Panels. No detailed description of these is practicable. The following engraved gems occur:

First Cover. Panel 2. Intaglio Hermes?

4. Indistinct subject.

5. St. Paul with sword, on a white opaque stone, seemingly of modern date.

6. Two indistinct figures, very rough.

Second Cover. 8. A bull: an intaglio apparently of good execution.

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