

85. Cambridge, Trinity College R. 17. 1 (987)

“Eadwine Psalter” (“Canterbury Psalter”)

(with London, British Library, Add. 37472(1) [165a],

London, Victoria and Albert Museum 661 [319a],

New York, Pierpont Morgan Library, M. 521 and M. 724 [332a])

[Ker 91, Gneuss —]

HISTORY: A lavishly illustrated, large-format triple Psalter containing the Gallicanum, Romanum, and Hebraicum versions of the Psalms, with marginal and interlinear glosses to the Gallicanum from the “Glossa Ordinaria” (“parva glosatura”), a continuous interlinear OE gloss to the Romanum, and a continuous interlinear Anglo-Norman (French) gloss to the Hebraicum. Probably written at Christ Church, Canterbury; dated by the script to the 1150s (T. Webber in Gibson et al. 1992: 24). The Psalter receives its common title from the large illustration of the scribe Eadwine on f. 283v, a feature added about twenty years after the Psalter was written. A direct copy of this manuscript was made in the late 12c, now Paris Bibliothèque Nationale lat. 8846 [432].

The Psalter is listed in Henry Eastrý’s (Prior of Christ Church, 1284–1331) early 14c inventory of the Christ Church library (London, BL Cotton Galba E. iv, ed. James 1903: 51, no. 323), where it appears as “Tripartitum psalterium Edwini.” As T. A. Heslop notes (in Gibson et al. 1992: 193–94), the earliest direct indication that the codex belonged to the monastic community comes in a partly erased memorandum (f. 4v): ‘Istud psalteriu(m) sancte ecc(les)ie Cantuarien(sis) traditu(m) est ad | usum d(omi)ni Thome Archiep(iscop)i eiusdem ecc(les)ie p(er) Priorem | & capit(u)l(u)m eiusdem ad suu(m) beneplacitu(m). p(er) modu(m) mutui’ (fac. in Gibson et al. 1992: pl. 2d; ed. Verfaillie-Markey 1985, who suggests that the Thomas referred to is likely Archbishop Thomas Arundel, 1397, 1399–1414).

The “Eadwine Psalter” may still have remained with the archbishops in the mid-16c, as indicated by another, more thoroughly erased, inscription on f. 1r: ‘Liber Academie Cantabrigiensis ex dono | Richardi Arkynstall anno d(omi)ni 1584’ (ed. Heslop in Gibson et al. 1992: 194; see n. 4, and pls. 2e, f). Arkinstall, who matriculated at Queen’s College, Cambridge,

1584–1585, may have appropriated the codex from Richard Cox, Bishop of Ely (1559–1581), when he was a student there (for a discussion of this complex matter, see Heslop in Gibson et al. 1992: 194; see also Keynes 1992: 40). The manuscript remained at Canterbury until it was presented to Trinity College by Thomas Nevile, Dean of Canterbury (1597–1615), and Master of Trinity (now the inside pastedown, Nevile's bookplate and label of Trinity College, was formerly on f. 2r, as in the film). Binding is from the 17c (see N. Pickwood in Gibson et al. 1992: 9). Edited and translated in 1630 by William L'Isle (1569?–1637), one-time fellow of King's College, Cambridge; edition preserved in Oxford, Bodl. Lib. Laud Misc. 201 (see Pulsiano 2000). For a full discussion of the history of the manuscript, see T. A. Heslop and D. McKitterick, as well as M. Gibson in Gibson et al. 1992: 193–213.

In all probability the "Eadwine Psalter," like its counterpart, Paris BN lat. 8846, originally had prefatory picture pages containing Old Testament and Gospel scenes which were removed; they are thought to still exist as four dispersed leaves: New York, Pierpont Morgan Library, M. 521 and M. 724 [332a], London, BL Additional 37472(1) [165a], and London, Victoria and Albert Museum MS 661 [319a]. They were likely removed before the manuscript came to Trinity College in the early 17c, and may have been removed when the book was bound around the same time, perhaps in London. They appeared in the private collection of William Young Ottely, who sold them in 1838 (for the histories of the individual leaves see their individual descriptions, also G. Henderson in Gibson et al. 1992: 25–42).

CODICOLOGICAL DESCRIPTION: The fullest account is provided by N. Pickwood and T. Webber in Gibson et al. 1992: 4–24; see also Keynes 1992: 38–41. Leaves measure ca. 455 × 326 mm., with little trimming. Writing area varies, but is generally 320 × 300 mm. (if the running headers are included, the length extends to 327 mm.). Each bifolium represents a whole skin from a single animal, with 80 leaves showing scarfed repairs made early in the process of preparing the leaves. Leaves arranged HFHF. Quires are marked by a series of one to four vertical strokes in brown crayon at the foot of the recto of each of the first four leaves in a quire to indicate their order in the quire. These marks do not indicate the order of the quires themselves. These simple ordering marks are visible in 29 of the quires (beginning at f. 13r; not visible for quires VIII and IX, ff. 53–68). At the foot of the center fold of a quire appears a longer horizontal stroke in the same brown crayon, made when the sheets were flat; Pickwood suggests that they appear to "represent a system used to mark up the unfolded and unwritten sheets, possibly to preserve the hairside fleshside alternation, with the line

indicating that the quire was complete and that no further bifolia were required" (in Gibson et al. 1992: 5). Additional marks (a 'Y' with a horizontal stroke through it and an 'X') appear at the foot of the left-hand column of text on f. 109r and f. 269r.

There are three sets of foliations: (1) modern foliation in the bottom right corners; (2) an older ink foliation in the top margins that begins ('fol. 1<us>') with the Psalter proper (f. 6r); (3) a pencil foliation (see below). There are a number of errors in the older foliation: f. 276r is marked '269'; f. 277r is marked '273'; f. 278r is marked '272'; f. 279r is marked '270'; f. 280r is marked '271'; f. 277r (older ink foliation '273') is foliated '270' in pencil in the right corner, continuing until f. 282r (pencil foliation '275'). The modern pencil foliation in the bottom right corners continues through the last leaf of the codex, f. 286. A modern hand has entered Psalm numbers in ink at the top corners (e.g., 'p: 7' = Psalm 7 on ff. 13r, 14r; 'p: 8' on f. 15r, etc.). In the lower gutters are ink arabic numbers showing quiring, probably by the binder (see "Collation," note). The hand responsible for the older ink foliation added notations on the biblical passages (e.g., 'Deut. 32' below the illustration on f. 270v, 'Exod<us> 15.' on f. 266r, and '1. Sam. 2.' on f. 264v, i.e., indicating the Canticles).

The original arrangement of the endleaves is difficult to determine. The 17c binder used one of the front flyleaves, possibly from an earlier binding, as a pastedown (upside-down), on the back board. The front pastedown is ruled and pricked like the calendar leaves, and may have been conjugate with a leaf missing after f. 4. Ff. 284–286 may once have been blank endleaves, or may have constituted a separate quire. F. 286 was likely conjugate with a pastedown (the drawing on this leaf would have continued onto the conjugate), which would thus not have been inverted to form a leaf coming before f. 284; ff. 284–285 and 286 + the conjugate would have formed a separate bifolium. The larger water-works drawing on ff. 284–285 was added after the leaves were bound, and it seems that these leaves have been bound in upside-down. As already mentioned, in all probability, four (or more) leaves, each containing a 3 × 4 grid of pictures on recto and verso, illustrating scenes from the Old Testament and the Gospels as appropriate prefatory material for a Psalter, originally lay before present f. 1. Four of these are thought to be extant as dispersed leaves.

Three pricking patterns are used, one for the calendar, another for the Psalms and Canticles, and another for the "Benedicite" and following texts (ff. 275 ff., but with overlap from the main text through f. 276). The Psalter is laid out in five columns. On the inner half of the page three narrow columns contain the Hebraicum (with gloss), the Romanum (with gloss), and

the commentary. The widest column contains the Gallicanum (with gloss), and a narrower one, on the outside, carries a commentary. The columns measure as follows: Hebraicum (32 mm. + 10 mm. space with triple bounding verticals), Romanum (36 mm. + 10 mm. space with triple bounding verticals), inner commentary (32 mm. + 8.5 mm space and double bounding verticals), Gallicanum (96.5 mm. + 8 mm. space and double bounding verticals), outer commentary (51 mm.). For the calendar, the leaves are laid out in a double-column format. The "Benedicite" and following texts are laid out in two columns. For the Psalter, in the main there are double rows of pricks visible along the outer edges, the double pricks giving the baseline for the Gallicanum text, the single pricks the baseline for the interlinear gloss to the Gallicanum. Single prick marks are visible along the inner edge (for full details, see Pickwoad in Gibson et al. 1992: 6-7). The main text was generally ruled eight leaves at once (with exceptions). Ruling varies: e.g., f. 125v has commentary and is ruled for 50 lines; f. 130r is ruled for 26 lines in the two left columns and 18 in the Gallicanum column. Many leaves show an additional rule that extends across the margin below the last line of text (e.g. 52 mm. below the last line on f. 136r) that varies considerably. Rulings cut across the illustrations, e.g. ff. 185r, 188r, where the rules are clearly visible, so the membrane was ruled before the layout of the illustrations was fixed.

The pricking and ruling just described is designed to accommodate a complex parallel textual layout of the Gallicanum, Romanum, and Hebraicum Psalters, with interlinear Latin, OE, and Anglo-Norman glosses, respectively, in parallel with two columns of Latin commentary. Each Psalm is preceded by a Latin preface and followed by a collect; these texts are written in a three-column layout different from that of the Psalm texts, the collects being in a larger ductus than the commentaries and written level with the prefaces of the following Psalm.

A number of scribes have participated, but one was responsible for the overall layout and design ("Scribe L1"). Headings are in red ink, text and gloss in brown ink. The Psalm texts are written in an upright formal text hand, with the Gallicanum occupying twice the horizontal and vertical space of the other versions. The Latin gloss is written in a smaller version of the formal text hand, the interlinear glosses being in a smaller ductus than the marginal scholia; the Anglo-Norman gloss is of a similar formal, upright character; the OE gloss is written in an informal but archaizing script with some insular letters but with an overall "Norman" cast to it. The Psalter texts were written first and the glosses, commentaries, and collects

were then added, but as part of a single plan. Stints generally cross quire boundaries, suggesting that production was not simultaneous.

[**Note:** See the detailed discussion of the scripts by Webber in Gibson et al. 1992: 13–24. By her reckoning, the writing is disposed amongst scribes thus, with L1 doing the overall planning and layout and L2 writing the lion's share:

L1 wrote Gall. Ps.1 (f. 6rv), Hebr. Ps. 1.3–6 (f. 6r), Gall. and Heb. Pss. 149–50 (ff. 261r–262r), Gall. Cants. 1–6 (ff. 262v–275r), Cants. 7–15, Ps. 151 (ff. 275v–281v); prologue to Ps. 150 (261v); Latin glosses on Pss. 1–3 (f. 6r) (except a couple by L3), a single gloss on Ps. 2 (f. 7r); collects to Pss. 149–150 (ff. 261v–262r), Prayer of Eadwine (f. 262r); some rubrics and tituli; this hand also wrote the Anglo-Norman gloss of Ps. 1. 1–3 (f. 6r), Cants. 2–6 (ff. 263r–275r); perhaps the OE of Ps. 1 (f. 6rv).

L2 wrote all the Latin Pss. 2–148 (ff. 7r–260v) and Rom. Ps. 1 (f. 6rv); did not write Heb. Ps. 13.4–7, Heb. Ps. 1.3–6 (f. 6v), Rom. Ps. 40.5–10, Heb. Ps. 49.15 (f. 22v/6–23; f. 87v/20–23); this hand wrote the Latin gloss on Pss. 1.3–31 (ff. 6v–54r) and on Pss. 51–148 (ff. 91r–260v); prefaces (f. 5rv) and prologues to Pss. 2–149 (ff. 6v–260v); probably wrote the Calendar (ff. 1v–4r); collects to Pss. 1–148 (ff. 6v–260v); some rubrics and tituli.

L3 wrote some glosses on Ps. 1 (f. 6r) and those on Pss. 32–60 (ff. 54v–90v), Pss. 149–150 (ff. 261r–262r), on Cant. 1–6 (ff. 262v–275r, Cant. 13 (f. 279r), and most on Cant. 15 (ff. 279v–281r).

Minor hands: one hand wrote Rom. Pss. 149–150 (ff. 261r–262r), Rom. Cants. 1–6 (ff. 262v–275r), Cant. 6.7–11, 43 (ff. 271r/21–f. 271v/22, f. 275r/25–34). Another hand supplied text on ff. 22v–23r, 73r, 87v, 266v, 271rv, 275r. Glosses on Cants. 9–11 (ff. 277r–278r), marginal glosses on Cant. 15 (f. 279v) and notes on Pater Noster and Creed (ff. 281v–282r) are in a hand similar to but not those of L1/2; this hand probably also wrote the Anglo-Norman versions of end of Cant. 8 (f. 277r), Cants. 9–11 (ff. 277r–278r), Cants. 13–15, Ps. 151 (ff. 279r–281v). Two Latin divinatory texts (f. 282rv) are in two unidentified hands.

Principal corrector: corrected all Latin texts and supplied a few glosses, some tituli, and wrote the prologues to Cants. 1–6 (ff. 262v–270v); wrote Anglo-Norman gloss of Cant. 1 (ff. 262v–263r)

Anglo-Norman:

AN1 wrote Pss. 1.3–13.3 (ff. 6v–22v), Pss. 14–124 (ff. 23v–232r), Ps. 131.1–4 (f. 237r), Ps. 131.18 (f. 238v).

AN2 wrote Pss. 131.4–142.11 (ff. 237r/19–252v), Cant. 7, part of Cant. 8 (ff. 275v–276v), Cant. 12 (f. 278v), and perhaps Pss. 142.11–148 (ff. 253r–260r), as well as some corrections.

Old English hands are difficult to distinguish, but Webber notes the following:

OE1 wrote Pss. 2–25 (ff. 7r–44v), 90.15–95.2 (ff. 164r/25–170v/11), metrical version of Pss. 90.15–95.2 (ff. 164r–170v), Pss. 96.10–142.11 (ff. 173r–252v), Pss. 149–150 (ff. 261r–262r), Cants. 1–4.4 (ff. 262v–266r), Cants. 4.9–6.7 (ff. 266v/35–271r/23), Cants. 6.12–42 (ff. 271v/23–275r/15), Cant. 7 (ff. 275v–276r).

OE2 wrote Ps. 78.1–3 (f. 141r), Ps. 79.3 (f. 143r/13–32), Ps. 83.2–4 (f. 149r), Ps. 84.13 (f. 151v/9–16), Cant. 15.24–25, 38–42 (f. 280va/1–5, f. 281r), Ps. 151 (f. 281rv). Entered corrections throughout the Psalter, apparently correcting after OE4 did. This hand seems to have written the text about the comet on f. 10r (see S. Keynes in Gibson et al. 1992: 157).

OE3 wrote Pss. 78.3–79.3 (ff. 141v–143r/12), Pss. 79.7–82 (ff. 143v–148v), Pss. 83.4–84.13 (ff. 149v–151v/8), Pss. 85–90.15 (ff. 152r–164r/24), Pss. 95.2–96.10 (ff. 170v/12–172v), Pss. 142.11–148 (ff. 253r–260v).

OE4 was the principal corrector of Pss. 1–77 and wrote Cant. 8–9 (ff. 276v–277v), Cant. 9.49–50 (f. 278ra/1–5), Cants. 11.12–15.24 (ff. 278ra/8–280r), Cant. 15.26–38 (f. 289va/5–280vb/19); this hand also wrote A-N Ps. 13.4–7 (ff. 22v–23r), as well as some A-N incipits.

OE5 wrote Cant. 4.4–9 (f. 266v/1–34), Cant. 6.7–11, 42–43 (f. 271r/23–271v/22, f. 274r/15–34), Cant. 10.46–48, 51–55 (f. 277v–278rb/7).]

The codex contains 166 colored outline drawings illustrating each Psalm, Canticle, and the Creed. The outlines are filled in and shaded with a full palette of colors, shades of rose, brown, green, and brilliant blue predominating. The pictures are derived directly from the monochrome drawings of the “Utrecht Psalter,” Utrecht, Universiteitsbibliotheek 32, ff. 1–91, a Carolingian manuscript that was at Christ Church by the late 10c or early 11c (Gneuss 2001: 145, no. 939); the pictures inevitably differ somewhat because of some modification and editing of the iconography, the application of elaborate color, and of course a generally more static and hierarchical “Romanesque” visual style, as opposed to the striking spontaneity of the “Utrecht” drawings. Most of the pictorial and decorative elements were done by a single artist, though the work of several others is evident in the illustrations to Pss. 1, 2 and 4 and elsewhere (cf. Heslop in Gibson et al. 1992: 43–52, with reduced color facs. of frontisp., and pls. 20a,b, 24a,b, 28, 29; ff. 164r–170v shown in full-size color facs., Robinson and Stanley 1991).

[Note: An analogous manuscript is BL Harley 603 (Gneuss 422), a mixed Romanum / Gallicanum without commentaries but with colored-ink drawings derived from “Utrecht” that was made at Canterbury, probably Christ Church, in the late 10c or early 11c; this could have been a partial model for “Eadwine,” both as a colored exemplar and in some of its iconographic convergences, though Heslop argues against direct influence (Heslop in Gibson et al. 1992: 51–52; facs. Ohlgren 1992: 147–248). A direct copy of “Eadwine,” including the illustration cycle (with perhaps reference to “Utrecht” and “Harley”) is the unfinished late 12c manuscript, Paris, BN lat. 8846 [432], also made at Canterbury, with illustrations augmented by a Catalan artist.]

A number of illustrations show drypoint outlines that were not followed in the final execution. For example, that on f. 66r shows mountains in drypoint rising above two groups of figures to the left and right, a mount at

the center below the central figure, and a wavy line below that; the illustration at f. 53r has drypoint indicating that the combination of mountain and tree on the right was originally intended to match that on the left (visible in James's 1935 facsimile); at f. 53r, the central figure was originally lower, standing on the green hill below, but now on the brown horizontal; in the illustration at f. 234v, the axe held by the figure to the right and the spear above him were originally marked so that the spear would be more to the left and the axe slightly more advanced in its swing; in the illustration at f. 231v, the flanking clouds were originally laid out to be higher; at f. 227r, the ground was marked out originally to be lower and the central circle was marked out as an arc with a wavy line below (cf. f. 203v for an example of what the artist may have originally intended); in the illustration on f. 135r, Moses was originally horned. At f. 153v a deformity in the vellum (more visible on f. 153r) is used to form the line along which the ground in the illustration follows.

As part of the original design, before each Psalm are large painted initials showing a wide palette, consisting of a painted field and a multi-colored design, most having only scrollwork and foliage, a few with zoomorphic and human figures (see enlarged detail of 'D' of Ps. 109, f. 200 [Gibson et al. 1992, fig. 25d]). Four large initials are undecorated, in red, or once, gold (ff. 25v, 54v, 106r, and 126r). Minor initials, from ff. 5r–29r are in gold, and from f. 20v alternate gold and silver. The KL monograms of the Calendar (ff. 1v–4r) do not use gold or colored backgrounds, but are probably by the same artists as the rest of the book (cf. Heslop in Gibson et al. 1992: 53–59). The colors used within the calendar are yellow ochre, green, blue, red, and brown.

Two waterworks drawings of Christ Church (ff. 284v–285r and 286r) were added after the book was bound; they are in brown ink with colored details, but by different artists; the first uses green, blue, brown, and red; the second uses red, green, and yellow (cf. F. Woodman in Gibson et al. 1992: 168–77). Added to the originally blank f. 283v about 20 years after the main production is a full-page color portrait of the scribe Eadwine, whose name appears around the edge of the portrait (this name also appears on f. 262r in the collect for Ps. 150); the background, hair, and beard are blue, the clothes are green, and there are red and brown touches. The Latin poem around the portrait is in red, with "SCRIPTOR" and "LITTERA" in green. Holes along the top edge suggest that a silk cover or shield was sewn in to protect the image; similar sewing holes to support a cover are on the dispersed illustrated prefatory leaves (cf. Heslop in Gibson et al. 1992: 28).

[**Note:** An uncolored copy of the Eadwine portrait was made by Humfrey Wanley (1672–1726) for his “Book of Specimens” (Longleat House, Library of the Marquess of Bath 345).]

A drawing of a comet in red ink, with a text in OE, was added at the foot of f. 10r.

F. 53r shows drypoint doodles in the bottom margin, and f. 141r in the right margin. An initial in the Gallicanum text on f. 219r has been cut out. An antiquarian hand is found in some scribblings above the illustration (center) on f. 233r and on f. 286r.

Bound in oak boards with gold-tooled calfskin covering from the early 17c, probably in London. Each board has a center brass boss, and clasp catches are attached to the back board, although the clasps are missing (see further Pickwoad in Gibson et al. 1992: 7–9, where the sewing is discussed; see pl. 6).

COLLATION: I⁴ (ff. 1–4); II–XXXV⁸ (ff. 5–276); XXXVI⁸ wants one after f. 283 (ff. 277–283); XXXVII⁴ wants one before f. 284 (ff. 284–286).

[**Note:** For a diagrammatic presentation, see Pickwoad in Gibson et al. 1992: 10–11. Quire numbers added by the binder (information from notes by P.P.): ‘3’ (f. 21r), ‘4’ (f. 29r), ‘5’ (f. 37v [sic]), ‘6’ (f. 45r), ‘7’ (f. 53r), ‘8’ (f. 61r), ‘9’ (f. 69r), ‘10’ (f. 77r), ‘11’ (f. 85r), ‘12’ (f. 93r), ‘13’ (f. 101r), ‘14’ (f. 109r), ‘15’ (f. 117r), ‘16’ (f. 125r), ‘17’ (f. 133r), ‘18’ (f. 141r), ‘19’ (f. 149r), ‘20’ (f. 157r), ‘21’ (f. 165r), ‘22’ (f. 173r), ‘23’ (f. 181r), ‘24’ (f. 189r), ‘25’ (f. 197r), ‘26’ (f. 205r), ‘27’ (f. 213r), ‘28’ (f. 221r), ‘29’ (f. 229r), ‘30’ (f. 237r), ‘31’ (f. 245r), ‘32’ (f. 253r), ‘33’ (f. 261r), ‘34’ (f. 269r); no number appears on f. 277r, the first leaf of Quire XXXVI, but instead on f. 279r. Ff. 269–276, Quire XXXV, is a regular quire; f. 277 is also marked with a vertical stroke indicating it is the first leaf of the quire, and the longer brown horizontal stroke crosses ff. 280–281; ff. 277–282 are also numbered 1–6 in pencil at the gutter.]

CONTENTS:

[**Note:** Description follows the modern foliation on bottom right of each recto.]

- f. 1r blank, but for inscription (see “History”) and shelfmark [not shown on film].
1. ff. 1v–4r Calendar, two months to a page, no computistical apparatus (cf. R. W. Pfaff in Gibson et al. 1992: 62–87) [the bookplates shown on f. 2r have been transferred to the inside pastedown since the film was made].
- f. 4v blank, but for effaced inscription (see “History”).
2. f. 5rv Prefatory matter to the Psalter (from the “Glossa Ordinaria”):
- a. f. 5ra/1–c/52 ‘Proph(et)ia est inspiratio diuina que | euentus rerum . . . & ad uitam feliciter faciant nos | p(er)uenire eternam. AMEN’ [rest of col. c blank].

- b. f. 5v (bottom sector has 21 lines in cols. a, b, 24 in col. c) **Incipit ep(isto)la beati ieronimii pr(es)b(ite)ri sup(er) psalterio s(e)c(un)d(u)m hebraicam ueritatem.** | ‘Eusebi(us) iheronimus sophronio suo salute(m) dicit. | Scio quosdam putare psalterium in q(u)inq(ue) | libros e(ss)e diuisum . . . Cupio te meminisse mei.’ (as Jerome, *Praefatio in librum psalmodum iuxta Hebraicum ueritatem*, PL 28.1123A–1128A; on tradition of these prefaces, see Gibson in Gibson et al. 1992: 110–11).
3. ff. 6r–262r Triple Psalter. Gallicanum, Romanum, Hebraicum versions of the Psalms, with Latin marginal and interlinear glosses to the Gallicanum from the “Glossa Ordinaria” (no critical edition; 1481 ed. in facsimile in *Biblia Latina* 1992, vol. 4), a continuous interlinear OE gloss to the Romanum, and a continuous interlinear Anglo-Norman gloss to the Hebraicum. The Psalms and Canticles have been numbered on the page by a modern hand. (For a discussion of the Psalter and the Canticles, see R. W. Pfaff, M. Gibson, P. O’Neill, and D. Markey in Gibson et al. 1992: 88–156; critical text of Gallicanum, collating “Eadwine” as “D” ed. in *Biblia Sacra* 1953.)

[Note on layout: The contents are described in the way established in this series, but this cannot capture the complicated reality. Each Psalm has a conventionalized treatment: preceding the Psalm texts, in two columns usually and towards the outer edge, often falling on and filling the page preceding the Psalm texts, is its Preface; then follows a large framed page-wide space for the rebus-like illustration; below this is the Psalm area, laid out in columns—from inside of page to out—the Hebraicum with a French interlinear gloss, the Romanum with an OE interlinear gloss, a column of Latin commentary from the “Glossa Ordinaria,” the main Gallicanum text with double spacing and larger script, with incidental Latin interlinear notes, and finally, at the edge, another column of Latin commentary from the “Glossa Ordinaria.” The traditional tituli head each Psalm, except the first which traditionally has no titulus: there is some scribal confusion as to how to place them up to Ps. 10 (f. 19r) (cf. Pfaff in Gibson et al. 1992: 88). The Psalm-text columns are labeled in red either at the top or bottom of the page ‘HEBR(AICUM)’, ‘ROM(ANUM)’, ‘GALL(ICANUM)’. The Psalm area is finished by a collect to the Psalm, written in a larger hand than the columnar commentaries, and nestled in the inside columnar space next to the Preface to the following Psalm forming the outer two columns. The outer three columns of the Psalm-text spaces form in effect a copy of the “Glossa Ordinaria” as usually found. Further Latin glosses and sentences are scattered in margins. A schematic diagram of the layout of f. 43v is provided before the first plate in Gibson et al. 1992 and a colored facsimile of f. 201v, showing the beginning of Ps. 111 (unfortunately not showing the collect), is pl. 28.]

- ff. 6ra/1–262ra/29 Hebraicum with interlinear Anglo-Norman gloss (f. 22v, 22 lines blank in col. at Ps. 13.3; ff. 232v–236v, Pss. 125–130, lack A-N gloss, A-N gloss ends on f. 260v): **HEBR.** ‘BEAT(US) | UIR | qui non

- abiit | in consilio i(m)pi|orum' [gloss:] 'beone | uret | li heom | ki ne alat
| el cunseil de | feluns'; ends: 'Om(n)e | quod spirat lav|det dominum'
(Anglo-Norman ed. Markey 1989).
- ff. 6rb/1–262rb/29 Romanum with interlinear OE gloss: ROM. 'BEATVS |
VIR | qui non abiit | in consilio i(m)pi|orum' [gloss:] 'Æði | se were | þe
ne eode | on ðere rede v(el) þæhte | arleasre'; ends: 'om(n)is | sp(iritu)s
laudet d(omi)n(u)m' [gloss:] 'eælle | gæst hergæd drihten' (OE ed.
Harsley 1889; Pss. 1–50 coll. Pulsiano 2001 as "E").
- [Note: On ff. 164r–170v is an OE metrical version of Psalms 90.15–95.2 (essentially
the same text edited as the *Paris Psalter*, Paris, BN lat. 8824 [431]): 'Eripia(m) |
eum & glorifi|cabo eu(m) longi|tudine die|rum' 'Ic hine | generie 7 his næmæn
swilce gewuldrige | geond ealle weorðeodæ'; continens (with a break at Ps. 92.1–2,
f. 166r(b)/1–7) to f. 170v(b)/11: 'Can|tate d(omi)no & bene|dicite No|men eius'
'Singæð | nu drihtne 7 his soðne næman'. (ff. 164r–170v, color facs. Robinson and
Stanley 1991; variant text ed. Krapp 1932: 63–68 [Krapp does not consult this
manuscript]; cf. Baker 1984; O'Neill 1988).]
- ff. 6rc/1–262rc/43 Titulus and preface [ruled for twice as many lines of
text as Rom. and Heb.]: '¶ Primus psalmus bip(ar)titus . . . Non sic .i.'
'¶ Precat(ur) cogitatione | actu uerbis docendo', etc.
- ff. 6rd/1–262rd/15 Gallicanum [ruled for wider space and requiring half as
many lines as Rom. and Heb.]: GALL. 'BEA|TUS | VIR | qui non abiit in
consilio impi|orum' [interlinear glosses from the "Glossa Ordinaria":]
'¶ consensu. ¶ Vt adam qui uxori consensit a di-|-abolo decepte ¶ adeo
in regione(m) d(ei) quamuis impii hoc molirentur | ¶ cogitando ¶ posi-
tus | ¶ in praua op(er)atione que e(st) uia ad morte(m). ¶ quia natus in-
ter peccatores sed n(on) tenuit | eum illecebra s(e)c(u)li ¶ serpentes &
eue'; ends: 'in cymbalis iu|bilationis omnis spiritus lau|det dominum.
[gloss:] '¶ ne putes cymbala sine anima. | addit iubilationis'.
- f. 6re/1–262r "Glossa Ordinaria" ("Parva glosatura") [ruled for twice as
many lines of text]: '¶ Abiit adam cum p(er)suasioni dia|boli consen-
sit.; ends: 's(ed) pura int(ent)io|e | aduertitur' (see Gibson in Gibson
et al. 1992: 108–9).
- ff. 6v . . . 262r Collects, those to Pss. 1–59 and 69–134 from the "Hispana"
tradition, those to Pss. 60–68 and 135–150 from the "Romana" tradi-
tions: 'Domine apud quem est | salus plenitudo', etc. (ed. Brou 1949:
112–36 [Pss. 1–59, Hispana]; 193–96 [Pss. 60–68, Romana]; 139–73
[Pss. 69–134, Hispana], 222–27 [Pss. 135–150, Romana]).
- [Note: Each collect is located at the end of the corresponding Psalm in the inner
column next to the opening commentary to the following Psalm, i.e., the collect
to Psalm 1 occupies the bottom 10 lines of the inner column of f. 6v, next to the
opening of the commentaries on Psalm 2. The "Hispana" series ends with Psalm

134; the substitution of “Romana” collects for Psalms 60–68 in a “Hispana” series is apparently unique to this manuscript (and its immediate copy, Paris, Bibl. Nat. lat. 8846 [432]; see Pfaff in Gibson et al. 1992: 94–103.)

f. 10r (bottom) in the hand of the latest OE glossator, added drawing of a comet (Halley’s comet in 1145?) with an OE note: **BE COMETA þam steorran** | ‘Ðyllicne leoman . . . 7 þonne | for fortacne’ (pr. and discussed Keynes in Gibson et al. 1992: 157–64 and pl. 40d; Keynes disputes that it represents Halley’s).

f. 262rbc Prayer for Eadwine: ‘Om(ni)p(oten)s & misericors d(eu)s clem(en)tiam | tuam suppliciter deprecor. ut me | famulum tuum. EADWINU(M) . . . animę meę p(ro)ficiat sempiternum. AM(EN)’ [this is sited to the right of the collect to Ps. 150, ‘Armone n(os)rę suauissimu(m) melos . . . con|laudare mereamur. p(er) dominum’] (cf. Pfaff in Gibson et al. 1992: 86–7).

4. ff. 262v–281r Canticles and Ps. 151:

[Note on layout: From “Confitebor tibi domine” through “Audite caeli” (ff. 262v–275r), the Canticles are given in three versions: the Gallicanum, with marginal and interlinear gloss; the Romanum, with continuous OE gloss; and an Anglo-Norman version; these are arranged so that they begin and end more or less on the same lines. Beginning with “Benedicite omnia” (f. 275v), only a single version (Gallicanum, in two columns) is given with a continuous OE gloss above an A-N gloss. Latin commentary is included for “Benedictus dominus,” “Magnificat,” “Nunc dimittis,” “Pater noster,” and “Quicumque uult” (OE ed. Harsley 1889: 245–269; A-N ed. Markey 1989). Columns and line numbers not given for the Canticle texts and commentaries; the lines of A-N and the Romanum are spaced similarly, though the Romanum has the OE interlinear gloss; the Gallicanum has much ampler line-spacing, approximately one line of Gallicanum to two lines of Romanum, and the Gallicanum has an interlinear Latin gloss, and its commentary, appearing to both left and right, bears almost three lines to one line of Gallicanum text. Each Canticle is headed by a large illustration. The columns are arranged so that the A-N is always on the inner margins of an opening and the Gallicanum, braced by commentary text and with interlinear Latin glosses, is always on the outer margins of an opening. Contents given in this order: Gallicanum, Commentary, Romanum, A-N. Romanum and A-N versions usually share one titulus heading both texts. The Latin commentaries and glosses to nos. 4a–f are drawn from the “Glossa Ordinaria” (Gibson in Gibson et al. 1992:110.)]

a. ff. 262v–263r “Confitebor tibi” (Is. 12.1–6):

Gallicanum: ‘CONFITEBOR tibi d(omi)ne . . . quia | magnus in medio tui s(an)c(tu)s isr(æ)l’ [gloss:] ‘¶ in t(er)ris uisus (est) 7 cum h.c.e.’

Commentary: ‘P(ro)ph(et)auerat ysaias. quod d(eu)s | p(er)cut(er)et flum(en) egypti . . . ut s(e)c(u)lo colligat disp(er)sos isr(æ)l. | v(e)l syon. eccl(es)ia.’

Romanum: (titulus over two cols.) Cantic(um) ysiae p(ro)ph(et)e | 'CONFITEBOR | tibi d(omi)ne' [OE gloss:] 'Ic andette | ðe drihten'; ends: 'quia magnus | in medio tui s(an)c(tu)s | israhel' [gloss:] 'forðan micel | on midle þines halig | isræhele'.

Anglo-Norman: 'Ie regeirai atei sire . . . Kar granz | est el mileu de tei | li feiz de israel'.

b. ff. 263r–264v "Ego dixi in dimidio" (Is. 38.10–20):

Gallicanum: 'EGO DIXI in dimi|dio dierum meoru(m)' [glosses:] '¶ in corde meo desp(er)atione uite. | ¶ unum p(er)fectione op(er)um'; ends: 'cantabimus cuncti(s) | diebus uite n(ost)re in domo d(omi)ni'.

Commentary: 'Ego dixi. Narrat que | tempore angustie cogita|ret . . . descend(er)it ut uincto(s) | lib(er)aret'.

Romanum: (titulus over two cols.) Canticum ezechie regis. 'e'GO dixi | in dimedio di|erum meoru(m)' [OE gloss:] 'Ic cwīðe | on midlene | dægæ minræ' [originally 'IGO, the 'I' being a figure of a naked horned man: glossator corrected by interlining a minuscule 'e']; ends: 'cantabi|mus cunctis die|bus uite nostre | in domo domini' [gloss:] 'singæþ | eallum dægum | lif ure | on huse drihtnes'.

Anglo-Norman: 'IEDIS en la mai|enetet de mes | iurz . . . canterun(s) | par-tres tuz le(s) iurz | de n(ost)re uie en la | maisun del seignur'.

c. ff. 264v–265v "Exultauit cor meum" (1 Kings 1.1–10):

Gallicanum: 'EXVLTAVIT COR MEV(M) IN | DOMINO' [gloss:] '¶ tris-tis sine filio'; ends: '& sublimabit cor|nu christi sui' [gloss:] '¶ excel-sam faciet potestate(m) chr(ist)i. / omnes | iusti cum capite un(us) sunt chr(istu)s. ¶ Primu(m) omniu(m) canticorum'.

Commentary: 'P(er) os anne hæc p(ro)ph(et)an|tur'; ends (line 7, left): '¶P(er) cardin(em) omnia accipe'.

Romanum: (titulus over two cols.) Cantic(um) anne mat'ri's samuleli's'. | 'GAUD|E|BAT | cor meu(m) in do|mino' [OE gloss:] 'heorte min on | drihten'; ends: '& sub|limabit | cornu christi | sui' [gloss:] '7 under | þeodeþ | horn christes | his'.

Anglo-Norman: 'Eslethescad | li miens | cuers el seignur . . . e exalce|rat la corne | de sun crist'.

d. ff. 266r–268r "Canticum Domino" (Ex. 15.1–19)

Gallicanum: CANTICUM MOYSI | 'CANTEMVS DOMINO | gloriose' [gloss:] '¶ n(on) simplicit(er) magnificat(us)'; ends: 'Filii au|tem isr(ae)l ambulauerunt p(er) | siccum in medio eius'.

Commentary: '¶q(ua) scit uictoriam gra(tia)'; ends: '¶Egyptus fluctib(us) uicioru(m) | mergitur s(ed) isr(ae)l non in fundu(m) | humor peccati'.

Romanum: **Cantic(um) moysi.** | ‘CANTEM(US) | domino | gloriosæ’
 [gloss:] ‘drihtne | wuldor’; ends: ‘Filiis autem israhel ambulaver(un)t |
 p(er) siccum. per | medium mare.’ [gloss:] ‘Beærn eællengæ isræhe|le
 eodon | þurh drige þurh | midde sie.’

Anglo-Norman: ‘CANTUNS | al seigneur | kar glori|osement’; ends: ‘Mais li
 filz acer|tes de israel. | alerent par secche|ce el milliu de li.’

e. ff. 268r–270r “Domine audiui” (Hab. 3.2–19):

Gallicanum: **Canticum Abbacuc.** | ‘DOMINE AVDIUI | auditionem tuam’
 [gloss:] ‘¶quod d(eu)s homo’; ends: ‘Et super excelsa mea. | deducet
 me(us) uictor in psal|mis canentem’ [gloss:] ‘¶in salmis int(er) ang(e)
 los cana(m) t(ri)umphu(m) ei(us). 7 in t(er)ra pace(m) hominib(us) |
 ¶qui p(ri)m(us) in agone uis.’

Commentary: ‘¶D(omi)ne .a. hystoricę’; ends: ‘7 p(ro) montib(us) in humili
 | u(er)santur.’

Romanum: ‘D(OMI)NE | audiui auditu(m) | tuum’ [gloss:] ‘ic gehire ge-
 hirnesse | ðine’; ends: ‘& sup(er) excelsa | statuit me ut | uincam in
 clari|tate ipsius’ [gloss:] ‘7 ofer on hyhðo | gesette me þet | ofer swiðe
 onbirhtnesse | his.’

Anglo-Norman: ‘SIRE ie | oi. la | tue oian|ce e criens’; ends: ‘E sur les | meies
 haltesces | demerrat mei li | uenquerere en | psalmes | cantant.’

f. ff. 270v–275r “Audite caeli” (Deut.32.1–43):

Gallicanum: **canticum moysi.** | ‘Audite cęli [gloss: ‘maiores’] quę | loquar.
 audiat [gloss: ‘min(or)’] ter|ra uerba oris mei’; ends: ‘& propitius | erit
 terrę populi sui’ [gloss:] ‘¶pop(u)lo qui e(st) t(er)ra i(d est) regnum
 ei(us)’.

Commentary: ‘¶Predixerat d(eu)s moysen moritu|ru(m) e(ss)e’; ends: ‘post
 op(er)a cep(er)it hab(er)e scientiam secretorum.’

Romanum (titulus over two cols.): **canticum moysi.** | ‘AUDITE | cęlum &
 lo|quar. & audi|at’ [gloss:] ‘heofon (ve)l li [sic] 7 | sprece 7 geh`i`ræþ’;
 ends: ‘Et emundabit d(omi)n(us) | t(er)ram pop(u)li sui’ [gloss:] ‘7 ge-
 clensade drihten | eorðan folces his.’

Anglo-Norman: ‘OEZ ciels | quels co|ses ie pa|role’; ends: ‘a la terre | de sun
 peple.’

[Note: Beginning with “Benedicite omnia,” the text is in two columns in Latin, with continuous interlinear glosses in both OE and A-N, the OE above the A-N (except the first line of item g., where they alternate on one line, within brackets. Some Latin scholia on the text in the margins.)

g. ff. 275va–276rb “Benedicite omnia” (= Dan. 3.57–88): **ymnus | t(ri)um
 pue|rorum.** ‘BENEDICITE OMNIA | op(er)a domini domino’ [A-N

gloss:] ‘Beneissiez {vos tutes | weurcs de damnedeu beneissiez al seignur’ [OE gloss:] {‘Bletsige ealle | wiorc drihtnes drihten’; ends: ‘& super ex | altatus in secula’ [A-N gloss:] ‘e suressal | ciez es siecles’ [OE gloss:] ‘7 ofer up | æhæfæn on worold’.

- h. ff. 276va–277rb “Te Deum”: ‘TE deum laudamus’ [A-N gloss:] ‘Sire. tei deu loums’ [OE gloss:] ‘þe God we heriað’; ends: ‘non | confundar in ęternum’ [A-N gloss:] ‘ne | serai cunfunduz en parmanable’ [OE gloss:] ‘ne beo | ic gescynd on ecnyse’.

[Note: This is out of its usual place following the “Nunc dimittis.” Pfaff (in Gibson et al. 1992: 104) says this is because “Eadwine” is following the textual order of its model, the “Utrecht Psalter.”]

- i. f. 277ra–vb “Benedictus Dominus” (= Luke 1.68–79): **Prophetia zacharie** | ‘BENEDICTVS D(OMI)N(U)S | deus israhel’ [A-N gloss:] ‘Beneid seit damnes | deus de israhel’ [OE gloss:] ‘geblotsod béo drihten | god getreowa’; ends: ‘ad dirigendos | pedes nostros in uiam pa|cis’ [A-N gloss:] ‘a es drecier | noz piez en la ueie de | peis’ [OE gloss:] ‘to gerech- enne | fet ure on weg sibbe’.

[Note: At the bottom of f. 277r and top of 277v, a commentary from “Glossa Ordinaria” in two cols.: ‘¶Benedictus. quia dum bonitatem d(e)i rogauit p(ro) lib(er)atio(n)e . . . donec ad mansione(m) p(er)petuę pacis inTREMVS’; at the top of f. 277v, col b, the commentary impinges on the OE gloss, forcing ‘ingehid’ (to ‘scientiam’) to be written at the end of col. a.]

- j. ff. 277va–278rb “Magnificat” (= Luke 1.46–55): **Canticum s(an)c(t)e MARIE**. | ‘MAGNIFICAT ANI|ma mea dominum’ [gloss:] ‘¶anima 7 sp(irit)u deo pat(er) 7 filio deuota unum d(eu)m ex quo | omnia 7 unum deum per quem omnia pro | ueneratur affectu’ [A-N gloss:] ‘Magnified la meie anme | damnedeu’ [OE gloss:] ‘gemiclað sauwl | min drihten’ ends: ‘abra|ham & semini eius in secula’ [A-N gloss:] ‘a abraham e la semence de lui es siecles’ [OE gloss:] ‘abraha(m) | 7 sæds worne his on woruld (ue)l awuor’l’ d’.

[Note: Commentary in two cols, bottom of f. 277v, and top and outer margin of f. 278r: ‘¶Audita responsione elizabeth . . . 7 q(ui) humiliat exaltabi|tur’ (edge trimmed).]

- k. f. 278r a–b “Nunc dimittis” (= Luke 2.29–32): **Canticum simeonis**. | ‘NVNC DIMITTIS SER|uum tuum domine’ [gloss:] ‘¶uiso rede(m)ptore. ¶ad mortem CARNIS. | ¶Quia | responsum accep(er)at a spiritu s(an)c(t)o non uisurum se’ [A-N gloss:] ‘Or leises tu | tun serf o tu sire’ [OE gloss:] ‘Nu forlet þeow | þinne drihten’ ends: ‘& gloriam | PLEBIS TVE | ISRAEL’ [A-N gloss:] ‘e la glorie | de tun puple | ISRAEL’ [OE gloss:] ‘7 wuldor | folkes ðines’.

[Note: Commentary in two cols. at bottom of f. 278r: ‘¶Cum pueritia post .vii . . . t(um) omnis isr(ae)l saluus erit!’]

- l. f. 278v a–b “Gloria” (= Luke 2.14): ‘GLORIA IN EXCELSIS | deo’ [A-N gloss:] ‘essuueraines halteces | a deu’ [OE gloss:] ‘wulder on heahnesse | gode’; ends: ‘Cum SANCTO | spiritu in gloria dei patris | AMEN’ [A-N gloss:] ‘od le saint | esperit. en gloire de deu le pere. | certainement’ [OE gloss:] ‘Mid halgum | gaste on wuldre godes fadres | gea la ge (ve) | sy swa’ (= Luke 2.14)
- m. f. 279r a–b ‘PATER NOSTER QVI ES | in cęlis’ [A-N gloss:] ‘Li nostre perre ki ies | es ciels’ [OE gloss:] ‘fæder ure þe ært | on hefone’; ends: ‘Sed libera nos a malo. AMEN’ [A-N gloss:] ‘Meis deiure nus de mal. Issiseit’ [OE gloss:] ‘Ac alys us fram yfele. swa beo hit’.
- [Note: Commentary at top and in margin of f. 279r, in long lines: ‘¶Mathe(us) .vii. ponit petitiones. . . siue utroq(ue) modo intelligatur’ (= Augustine, *Enchiridion* 30.115–16, ed. Evans, CCSL 16.110–11).]
- n. f. 279ra–vb “Apostles’ Creed”: ‘CREDO IN DEUM | patrem omnipoten|tem’ [A-N gloss:] ‘{Ieo crei en deu | le perre tut puant’ [OE gloss:] ‘ic gelefe {on gode | fædera ælwealdend (ve) | ealmihtig’; ends: ‘carnis resurrectio | nem. uitam. ęterNAM | AMEN’ [A-N gloss:] ‘resurrecciu de charn | uie pardurable. | Seit seit.’ [OE gloss:] ‘flesces up arisnesse | lif eche | beo hit swa’.
- o. ff. 279va–281rb “Athanasian Creed”: ‘QVICVMQ(UE) VVLT | SALVVS ESSE ante | omnia opus est’ [A-N gloss:] ‘Ki unques uult | salf estre deuant | tutes choses est busum que il tien’ [OE gloss:] ‘Swa hwa swa wile | hal beon. beforan | ealle ðinge þearf is þ(æt) he healde þane fulfremedon’; ends: ‘saluus | esse non poterit’ [A-N gloss:] ‘salfs | estre ne purrad’ [OE gloss:] ‘ne meagan heo | hi borhgen beon’.
- [Note: Commentary on all outer, lower and upper margins: ‘¶hic beatus athanasius lib(er)um arbitriu(m) | potuit sicut dicit in psalmo . . . quia semp(er) p(er)ma|net eo quod est’ (= Bruno of Würzburg, *Comm. in fidem Athanasii*, PL 142.561B–568D; cf. Gibson in Gibson et al. 1992: 110).]
- p. f. 281ra–vb Psalm 151: **Hic psalm(us) p(ro)prie scribit(ur) dauid & extra numerum cu(m) pugnauit cv(m) | goliath. hic psalmus in ebreis codicib(us) non habetur sed nec a septu|aginta inquit interpretib(us) additus est & iccirco repudiandus** [A-N gloss to rubric:] ‘Ceste salme demeniement est escrite de dauid . . . e purceo seit arefuser’ [OE gloss to rubric:] ‘þes ilca psalm is iwriten bi seoluan dauide . . . 7 forþi he is to ascunianne’ | [Psalm:] ‘PVSILL(US) ERAM | inter fr(atre)s meos’ [A-N gloss:] ‘ieo ere pecringneth | entre mes freres’ [OE gloss:] ‘Ic wes lest | imo[n]g mine broððran’; ends: ‘& abstuli opp(ro)briu(m) a filiis israel’ [A-N gloss:] ‘e toli la reprice des fiz israel’ [OE gloss:] ‘7 binom þet ædwit off israheles sunan’.

[Note: The OE gloss is in language of the mid-12c: "The safest conclusion . . . is that the gloss to Psalm 151 was copied from a near-contemporary exemplar which, judging by its close agreement with unusual variants in the Latin text, was probably composed at Christ Church, Canterbury" (P. P. O'Neill in Gibson et al. 1992: 131.)

5. f. 281v–282r Two unidentified continuous commentaries in 2 cols.:

a. f. 281va–b On the Lord's Prayer: 'Dicitur quia d(omi)n(u)s n(oste)r ie(su)s chr(ist)i filius dei. de inpenetrabili sapi|entia sua docuit discipulos suos orare dicens . . . Ut diuina pietatis & nos & ipsos ad cęleste regnum | p(er)ducat. AMEN'.

b. f. 281v–282ra/53 On the Apostles' Creed: 'Simbolum. greca lingua dicitur. Pro latina interpretatur . . . Pax cultus iusticię. Silentium. & securitas usq(ue) | in sempiternum amen'.

6. Two prognostications (cf. C. Burnett in Gibson et al. 1992: 165–67):

a. f. 282ra/54–b/50 Note on chiromancy: 'Lineę nat(ur)ales .iii. s(un)t in planitie om(n)is chyros . . . De | occultis alias aggetur' (ed. Burnett 1987).

b. f. 282v Onomancy [divination by the letters of a name] (written in two columns, lacking instructions): 'Dies sol(is) .xxiii. lune .xxvi. martis .v. mercurii .xx. Iouis .xviii. veneris .xxx. | Saturni .xxiii'; ends: 'S. T. V. X. Y. Z.' (ed. Burnett 1988).

f. 283r blank.

7. f. 283v Eadwine Portrait, with text in frame: (along top frame, down right side, down left side, along bottom:) 'SCRIPTOR S[C]RIPTORVM. PRINCEPS EGO. NEC OBITURA. DEINCEPS LAVS MEA NEC FAMA. QV|IS SIM MEA LITTERA CLAMA. LITTERA. TE TUA S[C]RIPTVRA QVEM SIGNAT PICTA FIGURA. | PREDICAT EADWINVM FAMA PER SECVLA VIVVM. INGENIVM CVIVS LIBRI DECUS IND|ICAT HVIVS. QVEM TIBI SEQUE DATVM MVNVS DEVS ACCIPE GRATVM' (ed. and tr. Heslop in Gibson et al. 1992: 180).

[Note: The picture in its frame is the full size of the page and lavishly colored and decorated; added on the blank original leaf about 1170, probably in commemoration of the chief scribe of the book (i.e. L1?). The name "Eadwine" occurs worked into a prayer near the bottom of f. 262r (q.v.), suggesting that he (or an unlikely namesake) was party to the original campaign of bookmaking (cf. Heslop in Gibson et al. 1992: 178–85 and Pfaff 1992: 282).]

f. 284r blank

ff. 284v–285r waterworks drawing (larger) (cf. F. Woodman in Gibson et al. 1992: 168–77).

f. 285v blank.

- f. 286r waterworks drawing (smaller).
 f. 286v blank [not on film].

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