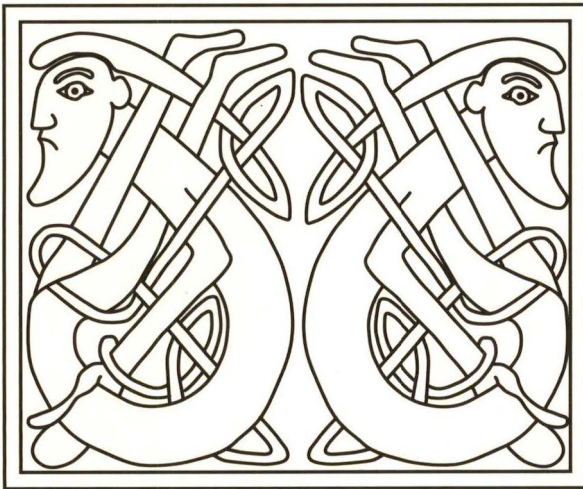


Anglo-Saxon Manuscripts

IN MICROFICHE FACSIMILE

Volume 16

*Manuscripts Relating to Dunstan, Ælfric,
and Wulfstan; the "Eadwine Psalter" Group*



Descriptions

by

Peter J. Lucas and Jonathan Wilcox

*Anglo-Saxon
Manuscripts*

IN MICROFICHE FACSIMILE

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MEDIEVAL AND RENAISSANCE
TEXTS AND STUDIES

VOLUME 343



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Volume 16

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and Wulfstan; the “Eadwine Psalter” Group*

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Peter J. Lucas and Jonathan Wilcox

*(with contributions by A. N. Doane,
Matthew T. Hussey, and †Phillip Pulsiano)*

ACMRS
(Arizona Center for Medieval and Renaissance Studies)
Tempe, Arizona
2008

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PREFACE

Anglo-Saxon Manuscripts in Microfiche Facsimile provides students and scholars with a fundamental tool in the field of Anglo-Saxon studies. The project aims to produce complete microfiche facsimiles of the nearly five hundred manuscripts containing Old English. Each issue or volume presents facsimiles and descriptions of about ten manuscripts prepared by one or more scholars. The facsimiles are in most cases produced from existing film stock provided by the holding libraries. New photography is limited to those manuscripts not yet photographed or poorly photographed. The images are up to the standards expected of good microfilm reproduction. Each description provides in brief compass the manuscript's history, codicological features, a collation, a detailed list of contents, and a selected bibliography. The descriptions are intended to be used with the photographic images to maximize their usefulness to scholars who do not have immediate access to originals or who may be unacquainted with the manuscript and its scholarship.

Manuscripts are reproduced *in toto*, even though the post-Anglo-Saxon material that is found as part of many of them may demonstrate no immediate or ultimate relationship with Anglo-Saxon interests. To have edited the facsimiles, presenting only confirmed Anglo-Saxon parts, might have eliminated important material to be noticed or discovered and in any case would remove the Anglo-Saxon vestiges from their actual material contexts. Users must decide for themselves the relevance of the images presented in this series. Several later manuscripts are included in this series even though they were not considered Anglo-Saxon by Neil R. Ker; in our view, these manuscripts have clear connections to undoubted Anglo-Saxon texts.

Each manuscript is assigned a main index number for this series; that number is given before the shelf-mark and always appears bolded and in square brackets after the shelf-mark when a manuscript in this series is mentioned in the body of a description. The index number is concorded with the catalogue numbers of Ker and Gneuss. An interim cumulative index of volumes 1–10 has been published as a separate volume (2006). An interim cumulative index of volumes 1–25 is planned; a final comprehensive index

will follow the completion of the volumes of descriptions, now projected as about 45 in number. The manuscript descriptions, after being revised, will also be published as a separate publication towards the conclusion of this project. Users of these descriptions (and of the indices) are requested to bring any errors, omissions, or relevant new scholarship to the attention of the publishers or the editors.

The editors are grateful to The National Endowment for the Humanities, an independent federal agency, for generous continuing grants in support of the project. Thanks are also due to the Evjue Foundation of Madison, Wisconsin and to the International Society of Anglo-Saxonists for generous gifts. Thanks to the British Library for permission to reproduce manuscripts, for waiving reproduction fees, and for the helpful advice of its staff. Images of British Library manuscripts Additional 37472 (1) and Harley 5915, ff. 8–9, 13 are reproduced by permission and may not be further reproduced without written permission of the British Library. We also wish to acknowledge the gracious permission and help of Mary Clapinson, Director of the Bodleian Library and its staff; images of Bodleian Library MSS Auctarium F. 4. 32 (2176) and Hatton 42 (4117) are used by permission and may not be reproduced without written permission of the Bodleian Library. We also wish to express our thanks to the following for giving permission and help: Saundra Taylor, Curator of Manuscripts, the Lilly Library of the University of Indiana, Bloomington, for arranging for permission and images of Additional 1000; P. R. Glazebrook, Keeper of the Old Library Jesus College, Cambridge for MS 15 (Q.A.15); Dr. R. Luckett, Pepys Librarian of Magdalene College, Cambridge for help with Pepys 2981; Dr. David McKitterick, Librarian of Trinity College, Cambridge for his longtime support and help and permission to publish Trinity College MSS B.15.34, R.7.28, R.9.17, R.17.1 and to A. C. Albert, director of World Microfilms, who agreed to share exclusive reproduction rights and supplied films; Dr. P. N. R. Zutshi, Librarian of Cambridge University Library for permission to publish CUL Hh.1.10; Frances Rankine of the Victoria and Albert Museum, London, for MS 661; Charles E. Pierce, Jr., Director of the Pierpont Morgan Library, New York for M. 521 and M. 724; Lord Windlesham, Mr. J. W. Davies, and Richard H. Laver of Brasenose College, Oxford for Latham M.6.15; to authorities of the Bibliothèque Nationale, Paris, for lat. 8846. All manuscripts remain the property of the respective owners, are used by permission, and may not be reproduced without the written permission of the respective owners.

A. N. Doane, Matthew T. Hussey

Notes to Users

The header of each fiche includes the following information:

[first line:] (1) assigned number for final catalogue, city, library, and shelfmark (note that for British Library manuscripts, the abbreviation “BL” is used, and for Bodleian Library manuscripts, the abbreviation “Bodl. Lib.” is used); (2) fiche number;

[second line:] (3) Ker number (N. R. Ker, *Catalogue of Manuscripts Containing Anglo-Saxon* [Oxford: Clarendon Press, 1957; repr. with supplement 1990]); (4) Gneuss number (Helmut Gneuss, *Handlist of Anglo-Saxon Manuscripts: A list of Manuscripts and Manuscript Fragments Written or Owned in England up to 1100*, MRTS 241 [Tempe: ACMRS, 2001]); (5) short title or indication of contents; (6) folios contained on each fiche (foliation may occur on first line in some cases for reasons of space).

The layout is as follows:

177. London, BL, Cotton Caligula A. vii	1 of 6
Ker 137, Gneuss 308 Heliand ff.	1r–40r

In addition to Ker and Gneuss numbers, descriptions may also include Lowe numbers (E. A. Lowe, *Codices Latini Antiquiores: A Paleographical Guide to Latin Manuscripts Prior to the Ninth Century*. Part II: *Great Britain and Ireland* [Oxford: Clarendon Press, 1934–1971])= CLA.

Abbreviations

The following character sets and abbreviations are used:

- < > expansions, e.g., d<e>i
- [] supplied; when blank, used to indicate missing text
- () erasure

	line end
	page or column end
/	used to separate folio numbers from line numbers, e.g., f. 154v/13a–6b = folio 154v, line 13, column a to line 6, column b
a b, etc.	indicate columns, e.g., f. 154v/13a–6b
“ ”	customary title
⋄	incipit, explicit, gloss
∩	interlinear
F./f.	folio
Ff./ff.	folios
r	recto
v	verso
c	century, e.g., 15c, 10/11c
chap(s).	chapter(s)
corr.	corrected
d.	died, e.g., d. 998
fl.	floruit
boldface	used for titles or headings written in MSS
A-S	Anglo-Saxon
OE	Old English
PG	<i>Patrologia Graeca</i>
PL	<i>Patrologia Latina</i>

In cases where Ker's dating of a manuscript is cited, readers should note that dating is indicated by quarter-century intervals; thus, s. x/xi, s. x¹, s. x med., s. x². A full explanation is given in his *Catalogue of Manuscripts Containing Anglo-Saxon*, p. xx.

Some descriptions include "Photo Notes" that compare the microform reproduction with the original manuscript, indicating readings visible in the original, but not on the microfiche. In this section, italics are used to indicate words and letters visible in the gutter (i.e., binding margin) of the manuscript but not visible in the reproduction, etc.

14. Bloomington, Indiana, Lilly Library, Additional 1000 (formerly Sigmaringen)

Fragment of Ælfric's "Grammar"

(with B.L. Harley 5915, ff. 8–9 [277])

[Ker 384 & Supp., Gneuss 441; cf. Ker 242]

HISTORY: An early 11c fragment of Ælfric's "Grammar." Probably from the same manuscript as the fragment of the "Grammar" in London, British Library Harley 5915, ff. 8–9 [277] in John Bagford's collection (Gatch 1985: 109). Collins (1964) shows in detail the identity of layout and letter spacing and letter forms in Lilly Add.1000 and those of Harley 5915, ff. 8–9. The Lilly leaf is first mentioned by Birlinger in 1870 as belonging to the Library at Sigmaringen: "Das Blatt fand ich beim Notar Strauven in Düsseldorf, gegenwärtig gehört es der fürstl. Hohenz. Bibliothek in Sigmaringen" (cited Ker, *Cat.*, 456). Purchased from Herbert Reichner by the University of Indiana, Lilly Library in 1961 (Collins 1976: 43).

CODICOLOGICAL DESCRIPTION: The lower part of a single leaf, apparently from a medieval binding, about 200 × 63 mm. The fragment is irregular and torn and has many worm holes. Ruling is not visible. There are 19 lines of writing remaining on both sides; the bottom line is about 52 mm. up from the edge. To judge from missing text and from the lineation of the Harley leaf, there are 6–7 lines of writing missing from the top of the leaf. The text is from the middle (vertical) portion of the leaf. The recto seems to be the hair side. Parchment is brown, the recto somewhat worn and stained. There is a thick, irregular crease, folded towards the verso, presumably from a medieval binding. The ink is very dark brown. On the verso line 3, the title is in brownish-red. There is a large area of erasure or abrasion on the verso, second and third lines up.

The fragment is sealed in a mylar cover.

CONTENTS:

From Ælfric, "Grammar," "De uerbis anomalis vel inequalibus" (= Zupitza sig. "S"):

[Note: The text of the binding strip is given in roman; context (italicized) is from Zupitza 1880. No attempt has been made to reconstruct the entire original page.]

Recto

*Ealswa of ðam gefegede. Eft queo ic mæg,
FVTVRO quibo, INfinitiuo quire . ueneo
ic gange to ceape. oððe ic beo geseald,
uenibam, ueniui. uenibo & c&era. Sum ic
eom is edwistlic word. 7 gebyrað to gode
anum synderlice. forðan þe god is æfre
unbegunnen. 7 ungeendod. on him sylfum
and ðurh hine sylfne wunigende.
sum ic eom. es. þu eart. est. he is ET PLVRALITER
sumus we synd. estis. ge sind. sunt. hi synd. PRAETERITO
INPERFec<to>. eram. ic wæs. eras. erat . PRAETERITO
PERFecto. fui. 7 swa forð swa swa on
ðrowigendlicum worde stent awriten.
FVTVro. ero. ic beo. eris. erit; ET PLVRALITER
erimus, eritis. erunt . Imper[al]tiu. sis beo ðu,
sit beo he. & pl(uralite)r simus. beon we, sitis,
<sint>. Fvtvro. esto. beo þu. sit. & plvraliter estote
beon ge, suntu <ve>l suntote. beon hi. OPTATIVO
FVTVRO utinam sim. cum sim; ET
CETERA . Ealswa gað of þisum gefegede . . .
(coll. as "S", Zupitza 1880: = 201/6–202/6).*

Verso

*. . . desum ic eom <wana> of ðam getele, dees, deest . deest mihi
pecunia me ys feos wana, desunt mihi
nummi me synd wana penegas; ET
SIMILIA. Some word syndon. DE VERBIS DEFECTIVIS.
gehatene defectiva. þæt sind ateorigendlice,
forðan ðe hi ateoriað on sumere stowe.
ferio ic slea . næfð nanne pr&eritu(m) PERFECTVM,
butan hit nime of oþrum worde. þæs ylcan
andgites: percutio. ic slea. p(er)cussi ic sloh.
fero ic bere macað pr&eritum tuli of ðam*

worde tollo ic nime. oððe bere. sisto ic sette nimð preteritu(m) of st[a]tuo. ic sette, statui. Furo ic wede. furis. furit. macað insaniui of insanio. ic wede. uescor. ic gereordige uesceris. uescitur. is deponENS and nimð PRAETERITVM pastus sum. of þam worde pascor ic eom afeded oþþe gelæswod. medeor ic lacnige nimþ pr&eritu(m) of medicor, medicatus sum. reminisc[or] ic gemune nimð of recordor recordatus sum ic gemunde . . .
 (coll. Zupitza 1880: = 202/12–203/14).

PHOTO NOTE: There are three (repeated) shots of each side.

BIBLIOGRAPHY (see also the bibliography of [277]):

- Birlinger, A. “Bruchstück aus Älfrics angelsächsischer Grammatik.” *Germania* 15 (1870): 359.
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- . “Two Fragments of Ælfric’s *Grammar*.” *Annuaire Mediaevale* 5 (1964): 5–12.
- Gatch, Milton McC. “John Bagford as a Collector and Disseminator of Manuscript Fragments.” *The Library* 6th ser. 7 (1985): 95–114.
- Zupitza, Julius, ed. *Ælfrics Grammatik und Glossar*. Sammlung englischer Denkmäler in kritischen Ausgaben 1. Berlin: Weidmannsche Buchhandlung, 1880.; repr. ed. Helmut Gneuss, Hildesheim: Weidmann, 2003.

A. N. D.

65. Cambridge, Jesus College 15 (Q. A. 15)

Peter Lombard, "Sentences"; Ælfric, Homilies (palimpsest)

[Ker 74, Gneuss 122]

HISTORY: A 13c manuscript of Peter Lombard's "Sentences" (date from Ker *Cat.*; James 1895: 13, says "14c") has been bound with older leaves, partly written over, which originally contained Ælfric's homilies. Pope (1967–68: 89) observes that the collection was likely drawn from textually late copies of Ælfric's homilies, arranged in a non-temporal order. Godden suggests that the manuscript "looks rather like a collection of general homilies for any occasion" (1979: lxxiv). The OE, written in the first half of the 11c (Ker *Cat.*, 123), has been partly erased, presumably when the leaves were re-used. A table to the "Sentences" was entered in a hand of the 13/14c. At that stage the manuscript belonged to Durham Cathedral Priory, in view of an entry in a Durham catalogue from the late 14c, which identifies both the text and the first word of the second folio, namely 'pl(ur)alitatis' (James 1895: 13–14). The text of the "Sentences" is headed in an early modern hand 'Textus iiiior libror(um) s(e)n(tent)iar(um) E'. The composite manuscript was already as it is now by the 13c/14c.

The manuscript was given to Jesus College by Thomas Man in 1685, as recorded in a note written in ink in the center of f. ix verso: 'Liber Coll Jesu. | Ex dono Mri. Man Collij Socij Jan. 21. 1685'. An earlier classmark, 'M-H-6' is written in the center of this leaf and scribbled over, with the current Jesus College designation, 'Q-A-15' (corrected in pencil from 'N-A-15') inked beneath this. The same marks of ownership are evident on the inside of the front board, with 'M-H-6' written centrally and 'Q. A. 15' written on the top right. The board also contains an *ex libris* paste-in of the Jesus College coat of arms and the legend 'Collegium Jesu Cantabrigiense | 1700'.

CODICOLOGICAL DESCRIPTION:

Binding Leaves. The binding leaves comprise 10 folios (ff. 'i-x') before and 10 folios (ff. '1-10') after the main manuscript. They now measure 278-282 × 193-196 mm., except for f. x, from which the top half has been cut away so that the surviving leaf is only 166-175 × 190 mm. The opening leaves are foliated in pencil on the upper right corner i-x, while the last ten of the endleaves are foliated in the same pencilled hand 1-10. This is the foliation used throughout this description. The first six leaves are all bifolia and appear to be in successive order, constituting the three inner sheets of a single quire. The parchment has been scraped down so much it is very difficult to tell flesh-side from hair-side, but the arrangement here appears to be FHF. Ff. vii-x also comprise two bifolia, perhaps not originally contiguous: the arrangement may be FF, although it is impossible to be certain. The final flyleaves, ff. 1 + 10, 4 + 9, and 6 + 7 are bifolia; the remaining four leaves are singletons, f. 2 with a stub between 9 and 10, f. 3 also with a stub between 9 and 10, f. 5 with a stub between 8 and 9, and f. 8 with a stub between 5 and 6. Again, arrangement of hair and flesh is very hard now to infer. These leaves are fragments of a manuscript once covered with an OE text, most of which has been erased in preparation for subsequent re-use. The scope of the surviving OE text will be specifically itemized here, followed by a codicological description of both levels of the palimpsest.

Of the opening binding leaves, f. i recto/verso contains OE text, cropped but unerased. Some OE is also faintly visible in inverse on the board of the inside cover. Ff. ii recto-iv verso have been prepared and written on in the 14c or 15c; the OE text has been erased from these pages but is occasionally faintly visible beneath or at the sides of the later text and is more clearly visible, though still partly illegible, for 2 lines at the foot of f. ii verso, 1 line at the foot of f. iii recto, 5 lines at the foot of f. iii verso, 15 lines at the foot of f. iv recto, and 24 lines at the foot of f. iv verso. The whole of ff. v recto-vi recto have had their OE text erased but nothing written over them so that the OE is still partly visible. F. vi verso is in a similar state for the first 20 lines, but the seven lines of OE text at the foot of the page have not been erased and are fully visible. Ff. vii recto-viii recto have been prepared for a 13/14c table of contents to the "Sentences": the OE text has been well erased and is mostly invisible. This is also the case for ff. viii verso and ix recto, even though these pages have been subsequently left blank. F. ix verso has notes of the 13/14c on the top half and well-erased OE under some early modern additions on the lower half. F. x, which has been cut down, is blank

on recto and verso but for well-erased OE. Ff. vii–x are bound upside down in regards to their OE text; the later text is the right way round. On ff. ii recto–v recto, vi recto/verso, viii recto, and x verso, parts of the erased OE text that have not been written over have been washed with a fluid which has left a brown stain, presumably in an attempt to improve their legibility, with mixed success.

The end binding leaves begin with verses written in a 13/14c hand continued from the previously blank last page of the original manuscript (ff. 1r–2v and the preceding verso). The OE text has been thoroughly erased from these pages and is only sporadically faintly visible. Ff. 1 and 10 have been bound upside down in regard to their OE text. Ff. 3r–8r are written over by a 14c or 15c hand. The erased OE text is occasionally partly visible in the margins or at the top of the page. It is also visible, though not always legible, at the foot of the page, for 3 lines at ff. 3r, 3v, 4v, and for 2 lines at ff. 4r, 5r–6r. The OE text has been more fully erased from ff. 6v–8r, although traces are visible at the foot of ff. 6v and 7r. F. 8v is blank, the OE text having been well erased. F. 9r is blank but for a short early modern note: traces of the erased OE are here visible but not consistently legible. Ff. 9v–10v are blank and well erased with just sporadic traces of OE visible. Finally, traces of the OE text are visible in inverse on the inside back cover. The brown wash of the opening flyleaves has been applied to some of these pages, but less extensively than to the opening: it has been used on only small parts of ff. 3r, 8v, and 9r.

The OE stratum

The written grid for the OE, where this can be seen, on ff. i–vi: ca. 238 × 177 mm., ruled in drypoint for 27 lines per page; on ff. vii–x: 232 × 170 mm., ruled for 23 lines per page; on ff. 1–10: 235 × 170 mm., ruled for 24 lines per page. Ruling for the OE text is from the recto on ff. i, iii, vii, viii, 1, 2, 4–6, from the verso on ff. iv–vi, ix, x, 7–10, and undecidable on ff. ii, and 3. The handwriting is a neat insular minuscule dated by Ker (*Cat.*, 123) to the first half of the 11c. Rubrics are written in red, as is the enlarged initial letter of a homily.

Later strata

The 14c or 15c text on ff. ii recto–iii verso is written in double columns of 34 lines occupying a written grid for each column of 222–228 × 75–85 mm. On f. iv the text continues in a long-line format 160–170 mm. wide, occupying 19 lines at the top of f. iv recto and 4 lines at the top of f. iv verso. On f. ii recto, but not thereafter, prominent initials are written in red in the margin and other capitals are touched in red. The text is possibly all in one

hand, with the material on f. iv recto and f. iv verso presumably added in stages. 'Assit p(ri)ncipio s(an)c(t)a maria meo.' is written in a 13/14c hand at the head of f. ii recto.

The table of contents on ff. vii recto–viii recto is written in a small script of 13c/14c in double columns of up to 54 lines, usually occupying a written grid of approximately 190 × 57–79 mm. The table of contents is written in a single hand of 13/14c, picking out the major divisions of the main text of the "Sentences." The notes on f. ix verso are written in 23 long lines, 175–185 mm. wide. Two different hands wrote the notes on f. ix verso, with a clear change in the color of the ink after line 17.

The 13/14c verses on ff. 1r–2v and the preceding verso are written in a single column, lineated as verse, and written in an extensive ink grid which creates a writing space of approx. 228 × 108 mm. Up to 30 lines of verse are written on a page, occupying less space than the available grid, generally extending up to 208 × 98 mm.; on f. 2v the grid includes unused guiding lines for a double column. The verses are in a single hand without decoration: space for an enlarged opening initial has been left blank. Later hands provide marginal notes.

The 14/15c text on ff. 3r–8r is written in double columns, guided by ink lining. 31–36 lines of text occupy a grid of approx. 202–216 × 78 mm. The text is written in probably a single hand without decorative features: space has been left unfilled for an enlarged opening initial. There are occasional marginal annotations.

Main Manuscript

A medieval foliation runs through the first book of the "Sentences" (most of the first 3 quires), numbering 'ii–xxvi' on the upper center of the rectos, but thereafter the book has not been foliated. Catchwords are written at the foot of the page at the end of each quire in the first 3 books to anticipate the next quire. Leaves are arranged FHFH in quires of 8; the parchment is well prepared. There is a wedge-shaped burn in the top of the main MS from about f. xii onwards that gets quite large by the middle of the book and then disappears; it impinges on the 14c annotations on f. xv, f. [liii] but it does not affect the added OE leaves.

The text of Peter Lombard's "Sentences" is written in a handsome small 13c/14c hand in double columns occupying approx. 173 × 50 mm. The written space is lineated for 40 lines in pencil, with pricking visible in the outer margin and upper and lower margin. The text is richly decorated: there are frequent rubrics written in red, and the initial letter to each section is written in red or blue, often with tails extending into the margin and ornately decorated in blue or red. The opening of each book is marked with

a letter drawn using both colors and with particularly ornate decoration. Other capital letters are touched in red. There are fairly frequent annotations by various hands written in the generous margins.

After the end of the first book (Quire III, leaf 10vb/40) (after f. xxvi verso), there is a table of the chapters of Book 2, occupying 3 pages, written in a more workaday script than the main text, followed by a blank page. Quire III, an enlarged quire, may have been deliberately extended to fit the whole of the first book. Book 2 begins with the start of Quire IV (f. [xxix] recto) and extends to Quire VI, leaf 6ra/25 (f. [1] recto). It is again followed with a list of chapters and other notes, and there are two blank pages, a verso and recto [this opening is not shown on the film]. Book 3 begins with Quire VII (f. [liii] recto) and extends to Quire IX, leaf 7rb/27 (f. [lxxv] recto), again followed by a list of chapters and notes, in this case taking the rest of the quire. Book 4 begins on Quire X (f. [lxxvii] recto) and extends to Quire XIII, leaf 10rb/9 (f. [cxi] recto), and is followed by two pages of notes before the poem commences on what was presumably a blank final page of Quire XIII.

Binding

The current binding is clearly early and may be the original binding from 13c Durham. The wooden boards are visible on the inside, against which were once pressed further binding leaves of OE, now lost, which have left their impressions. The boards are covered on the outside in weathered white leather. The quires are held in place by five sets of stitching that are visible as they are secured into the insides of the boards on either side. There is the trace of an indent for securing some kind of fastener on the front outer cover.

COLLATION:

Foll. x + 111 + x leaves; foliated 'i-x' || [i], 'ii-xxvi', remainder unfoliated || '1-10'. A⁶ three bifolia (ff. i-vi), B⁴ two bifolia (ff. vii-x) || I⁸ (ff. i-viii), II⁸ (ff. ix-xvi), III¹² (ff. xvii-[xxviii]); IV⁸ (ff. [xxix-xxxvi]), V⁸ (ff. [xxxvii-xliv]), VI⁸ (ff. [xlv-lii]), VII⁸ (ff. [liii-lx]), VIII⁸ (ff. [lxi-lxviii]), IX⁸ (ff. [lxix-lxx-vi]), X⁸ (ff. [lxxvii-lxxxiv]), XI⁸ (ff. [lxxxv-xcii]), XII⁸ (ff. [xciii-c]), XIII¹² wants one after 10 (ff. [ci-cxi]) || C¹⁰ 2, 3, 5, 8 are singletons (ff. '1-10').

CONTENTS:

Opening Binding Leaves: Old English Stratum

- f. i recto/1-verso/1 Ælfric, ÆHom 11 "Sermo ad populum in octavis Pentecosten dicendus" (fragment): 'swa swa hé him on life behét þa ða he clypode of eorþan'; ends: 'halgan gaste on anre god cundnysse an

- æلميhti god á butan ende. AMEN' (ed. Pope 1967–68: 444–47, no. 11, lines 526–74 [sig. “f”]).
2. ff. i verso/2–vi verso/8 Ælfric, ÆCHom II, 19 “Feria secunda. Letania maiore”: **Larspell** | ‘Læwde menn behofiað þæt him larwas secgan’; ends illegibly (ed. Godden 1979: 180–89, with lines 31–212 erased and mainly illegible; augmented [at f. v recto/23–verso/6, Godden’s line 238] by Pope 1967–68: 752, no. 24, and including a substitution at Godden’s lines 271–84 of ÆCHom II, 26, lines 110–133. The last substitution is viewed by Pope [1967–68: 89–90] as not by Ælfric, and by Godden [1979: 363] as certainly Ælfric’s).
 3. f. vi verso/9–24 Ælfric, ÆCHom II, 28 “Dominica xii. post Pentecosten” (fragment): SE[RMO] [not visible on film] | ‘Dixit i(esu)s ad quosdam qui in se confidebant . . . DRIhten sæde þis bigspel be sumum mánnum’; ends imperfectly: ‘7 þæt hæþene folc . . .’ (ed. Godden 1979: 249–50, lines 1–22).
 4. ff.vii recto–x verso OE contents of these pages unidentified (see “Codicological Description, The OE Stratum”).

Opening Binding Leaves: Later Strata

5. ff. ii recto a/1–iv verso/4 Tract on Seven Prayers and Capital Sins: [illegible rubric] ‘incipit t(r)actatus p(ar)uulus | de vii petit(i)onib(us) . . . et de vii vitis capitalibus | ordini earum coeptatis | Pater noster. Cu(m) h(ec) or(at)io a sapi(entissimo)’; ends: ‘te(m)p(or)e suo metem(us)’ [rest of ff. iv verso, v recto–vi verso not overwritten].
6. ff. vii recto a/1–viii recto a/53 Table to Peter Lombard’s “Sentences” Book 1: ‘D[istinctio] 1. Omnis doctrina . . .’; ends: ‘[Distinctio] 48. Q(uo)d ho(mo) aliq(ua)ndo bo(na) uol(untate) a(liud) uult q(ua)m d(eu)s | Q(uo)d d(e)i uolu(n)tas p(er) malas ho(minis) vol(untates) i(m)plet(ur) | Ut(rum) plac(er)it uiris s(an)c(t)is q(ua) Chr(istus) pat(er)et(ur) et moreret(ur) | Utrum passiones s(an)c(t)or(um) debeam(us) uelle’ [ff. viii verso–ix recto not overwritten].
7. f. ix verso/1–22 Latin Notes (13/14c?)[f. x recto/verso, cut-down leaf, not overwritten].

Main Manuscript

8. Peter Lombard, “Sentences” (2 columns with marginal notes) (ed. Petri 1971–81), titled in later hand: **Textus IIII^{or} libror(um) s(e)n(ten)iar(um)**:
ff.irectoa/1–xxviversob/40Book1: **Incipit(com)pendiu(m)sen|tenti(ar)um** mag(ist)ri pet(r)i. | Q(uod) o(mn)i doct(r)ina sit. de reb(us) (ve)l / sig/nis ‘OMnis doctrina u(e)l reru(m) | est u(e)l signor(um)’; ends: ‘quem deus non | uoluit.’ **Explicit lib(er) primus.**

- f. i recto/verso Marginal notes: 'So(rorum) de(i) n(umer)o eb(d)o(mada)'; ends: 'de fide & de el(eemosyn)is.' [These heavy notes continue only on these 2 pages, but similar notes can be seen on f. xxii recto, f. [xxxviii] recto, f. [xxxix] recto/verso, f. [l] recto].
- ff. [xxvii] recto a/1–[xxviii] recto b/30 Table to Book 2: **Incipiunt cap(itu)la s(e)c(un)di libri** D(istinctio) 1 [in gutter] 'Q(uod) unu(m) q(uid) p(ri)n(cipiu)m esse & no(n) pl(ur)a'; ends: '.44. [margin] 'de po(tentia) p(ec)ca(n)di an sit ho(m)in)e. u(e)l di(abo)lo u(e)l d(e)o | an aliqu(a)ndo r(e)siste(n)d(um) sit p(otes)tati'.
- f. [xxviii] verso blank.
- ff. [xxix] recto a/1–[l] recto a/25 Book 2: **Incipit se(cun)du(s) lib(er) de creat(i)o(n)e ang(e)lo(rum) & lapsu | ho(m)i(n)is .i. cap(itulum). Ad q(uid) f(a)c(t)a sit ratio(nal)is creatura.** | 'Plato tria initia estimauit'; ends: 'd(eu)s p(re)cepit ut in malis nulli po(testati) obediamus.' **Explicit s(e)c(un)d(us) | liber.** [a-col., lines 26–end blank, except for title].
- f. [l] recto a/40 **Incipiunt cap(itu)la t(er)tii libri.**
- f. [l] recto b/1–48 Note. 'Inuenit pleni(tu)do te(m)p(or)is misit d(eu)s fi(liu)m suu(m) . . . in plenitudine(m) potestatis.'
- ff. [l] verso a/11–[li] recto b/37 Table to Book 3: **Incipiu(n)t cap(itu)la t(er)tii libri** | '.1. Q(ua)re fi(lius) carne(m) assu(m)psit no(n) p(ate)r n(e)c sp(iritu)s s(anc)tus'; ends: 'de leg(is) & eu(a)ngelis distantia.'
- [Note: The top ten lines of f. [l] verso, column a, bear traces of a now erased text, the top ten lines of column b are blank. ff. [lii] verso/1–15 Latin note. Before this, facing pages f. [li] verso and f. [liii] recto are blank. This opening is not shown in the film. Thanks to Frances Willmoth, Jesus College Manuscript Librarian, for clarifying this point.]
- ff. [liii] recto/1–[lxxv] recto b/27 Book 3: **Incipit lib(er) terci(us) | Q(ua)re sol(us) fili(us) sit i(n)carnatus.** | 'Cvm uenit plenitudo t(em)p(or)is | misit deus filium suum'; ends: 's(ed) plenius i(n) euang(e)lio continetur' [rest of b–col. blank].
- ff. [liii] recto–verso marginal notes.
- ff. [lxxv] verso a/1–[lxxvi] recto c/18 Table to Book 4: **Incipiu(n)t capitula quarti libri sente(n)tiar(um)** | 'De sac(ra)me(n)tis'; ends: 'Ut(ru)m uisa i(m)pior(um) p(o)e(na) minuat u(e)l au(g)eat gloriam bonor(um)'.
- f. [lxxvi] verso a–b Notes: 'D(ici)t ecc(lesiastes) 34. Vnguentari(us) faciet pigm(en)ta suavi(tatis) ad unguen(tari)us'; ends: 'ex p(er)cepto pl(ac)ati' (marginal notes).
- ff. [lxxvii] recto a/1–[cx] recto b/9 Book 4: **Incipit liber Quartus | Quid sit samaritum [. . .]** | 'His tractatis que ad doct(ri)nam | rerum p(er)tinent'; ends: 'p(er) media ad | pedes usq(ue). uia duce p(er)uenit'.

- ff. [lxxvii] recto–[lxxxviii] verso Marginal notes, starting out fairly thick, dwindling to very few by f. [lxxxviii], in a hand different from the notes at the beginnings of Books 1, 2, and 3.
9. f. [cx] verso Miscellaneous notes.
10. f. [cxi] recto Clerical and Biblical notes.
- [f. [cxi] verso, 1r–2v/17 Latin verses that continue into closing binding leaves, later strata . . .]

Closing Binding Leaves: Later Strata

11. f. cxi verso, 1r–2v/17 Latin Verse. ‘[P]eniteas ‘cito’ p(ecca)tor cu(m) sit miserator. | Iudex. Et sint h(ec) q(u)inq(ue) tenenda t(ibi)’; ends: ‘Et fuga cohortum. felix adopt(i)o celi’ with marginal notes [rest of f. 2v blank].

[**Note:** The poem is found as “De poenitentia,” by Peter of Blois (ca. 1130–1203): PL 207.1153–1156; first lines are the PL text; line 93 (‘Ex mundi ligno . . .’, f. 2r/5) to end not found in the PL edition of Peter of Blois.]

12. ff. 3ra/1–8rb/36 Tract (in 2 columns): ‘[C]um su(m)ma teologice discipline di|uidit(ur) i(n) duas p(ar)tes’; ends: ‘q(uo)d d(icitu)r q(ua) i(n) iu(gali)bus ade eram(us) ip(s)o p(arte)’ [ff. 8v–10v not overwritten].

Closing Binding Leaves: Earlier Strata

f. 3r–v traces of underwriting.

13. f. 4r/22–4v/24 Traces of Ælfric, ÆCHom II, 22, “In Letania maiore. Feria III”: ‘cu[me | to] ð[e;] S[umne] d[æ]l’ . . . ‘ðæt we doð [gode sylfum;]’ (ed. Godden 1979: 211, lines 165–79; augmented by Pope 1967–68: 755–57, no. 25; ending Pope 25 (c), line 10) [reconstructed by Pope 1967–68: 90–91].
14. f. 5r/1–14 Traces of Ælfric, ÆCHom I, 18, “In Letania maiore”: ‘-sung[e] is wreht(?) wið . . .’ (ed. Clemoes 1997: 324, lines 198–213; cf. Pope 1967: 91).
15. f. 5r/15–5v/24 Ælfric, ÆCHom I, 19: **FERIA III ON OÐER GANGDÆGA DÆG** | ‘Se hælend crist’ . . . ‘w[itodlic]e’ (intermittently legible; ed. Clemoes 1997: 325–26, lines 1–15, 31–34; cf. Pope 1967: 91).
16. f. 6r Traces of Ælfric, ÆCHom I, 15, “Dominica Pascae”: Legible fragments are at the foot of f. 6r: ‘[eorðe oncneow. þa ða heo ea]ll [bi]fode [on cristes æriste;] seo sun[ne oncneow]’ (ed. Clemoes 1997: 306, lines 175–76) [identified for the first time here].
17. ff. 6v/17–7v Traces of Ælfric, ÆCHom II, 15, “Sermo de sacrificio in die Pascae”: **EFT BE CRISTES . . . 7 BE . . . A . . .** (unidentified title, deciphered by Ker, *Cat.* 123) | ‘M . . .’ Legible fragments are at the foot of f. 6v: ‘[ægðer ge æfter ðære ealdan gecyðnysse. ge æfter [ðæ]re niwan ð[y ls] ðe [ægig twynung eow derian mage]’ (ed. Godden 1979: 150, lines

5–7) and at the foot of f. 7r: ‘[Sume ðas race we habbað getrahtnod on oðre sto]we[.] | sume we w[illað nu] geopeni[an.] þ[æt] [þe beli]mpð to ðam [hal]gan husl[e] ||’ (ed. Godden 1979:151, lines 34–35) [identified for the first time here].

18. f. 9rv + backboard Traces of Ælfric, ÆCHom I, 22 [identified by Godden 1979: lxxiii].

PHOTO NOTES: Blank facing pages f. [li] verso and f. [lii] recto are not shown in the film. OE reported in items 12–18 is not visible on film.

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J. W.

66. Cambridge, Magdalene College, Pepys 2981, no. 16

Ælfric, Catholic Homilies (First Series),

Homily “De fide catholica” (fragments)

(with London, BL Harley 5915, f. 13 [277a])

[Ker 243(1), Gneuss 442]

HISTORY: Pepys 2981 is Volume I of the “Calligraphical Collection” of Samuel Pepys the diarist (1633–1703), who possessed it certainly by 1700, probably by purchase from John Bagford (Gatch 1985: 96–7). No.16 is in the same early 11c hand and in the same format as British Library, Harley 5915, folio 13 [277a]. Ker, *Cat.*, compares the script with Oxford, Bodleian Library, Bodley 340 [358]. It is pasted on to p. 9, so that the verso side can hardly be seen. The inscription around the fragment is written by Paul Lorrain, Pepys’s library clerk, taken from Humphrey Wanley’s notes (McKitterick [and Whalley] 1989: 4. iv, 6).

CODICOLOGICAL DESCRIPTION: A single membrane leaf, cut across about half-way down, now measuring 134 × 163 mm., written area 130 × 163 mm., the width being the full measurement of the written area. No prick-marks survive, but there is ruling for the surviving 15 long lines of the original leaf in a single frame in hardpoint. From the amount of text lacking between the recto side and the verso side (as reported by Ker), it would appear that the leaf was originally ruled for 30 long lines, but it is not clear whether what survives is the top half or the bottom half of the original leaf.

CONTENTS: Two fragmentary sections of text from Ælfric’s homily “Feria IIII De fide catholica,” *ÆCHom* I, 20:

recto side/1–15 ‘þ(æt) þ(æt) lator bið . þ(æt) hæfð angin . . . Is hwæðere se sunu ana geflæscha[mod]’ (as Thorpe 1844–6: 1: 284/6–22; coll. Clemoes 1997: 339/127–340/139);

verso side/1–15 [from Ker, no image] ‘[seo] beorhtnys 7 . . . þa gesceafta . . . ’ (as Thorpe 1844–6: 1: 286/2–16; coll. Clemoes 1997: 340/152–341/165).

[**Note:** There is a script facsimile in London, BL, Stowe 1061, a collection of hand-made facsimiles and manuscript leaves by the palaeographer and antiquarian Thomas Astle (1735–1803), who became FSA in 1763. F. 70r contains a script facsimile of Pepys 2981, no.16, recto side only.]

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P. J. L.

80. Cambridge, Trinity College B.15.34 (369)

Homilies by Ælfric
[Ker 86, Gneuss 177]

HISTORY: Written in a single hand of mid-11c, perhaps at Christ Church, Canterbury since Ker thinks the same scribe wrote British Library, Harley 2892, the “Canterbury Benedictional” (Ker, *Cat.*, 132; cf. Woolley 1917: pls. I, II, III). A Canterbury origin receives some confirmation from the drawing on p. 1, which has some resemblances to drawings in London, BL Royal 1.E.vii and BL Arundel 155 [175], both from Christ Church, Canterbury (Wormald 1952: no. 15). The manuscript probably did not remain in Canterbury, since it is not recorded in the Canterbury catalogues (Keynes 1992: 35) and corrections are not in a south-eastern dialect (Ker, *Cat.*, 132).

Extensive corrections and alterations attest to interest in the manuscript, some from close to the time of first writing (described in the codicological description below), others from the second half of the 12c (Ker, *Cat.*, 130). These include English glosses, as at p. 56/6, where ‘frecednessa’ is glossed above the line ‘(ve)l hermunge’. Such glosses tend to come in clusters, as in the marking of various forms of *unrotnys* as ‘sorinesse’ on p. 81. Other alterations vary in intensity through the manuscript. Latin marginalia include a pen scribble on p. 19 in the margin running sideways in a handsome small hand that is identified by James (1900: 501) as belonging to the 11c: ‘Omnia uinc(it) amo [*sic*] Omniam Omnia uinc(it) amor (et) nos cedam(us) amori. Dicite pierid’. What looks like the same hand writes another note sideways in the margin at p. 119, ‘pater noster’, beside a passage also marked by a later user (pp. 119/8–123/8), which oddly does not describe the Pater Noster (included in the next homily) but instead describes the miracle of the calming of the waters. A pen scribble at the head of p. 103 records ‘p(ro)batio pennę’. A handsome small hand has written ‘mem(en)to’ at p. 106/7–8 beside ‘7 þu nates hwon ne sægest. nan bigspel nu us.’ A significantly later (turn of 12/13c) hand has inserted the creed in Latin in the margin of p. 157 beside the OE creed in the text, for which insertion lineation has been drawn in pencil. Probably the same hand makes a gloss without the pencil lineation at p. 160.

The manuscript presumably belonged to Archbishop Matthew Parker, and certainly to his son, John Parker, whose signature is on the opening flyleaves, partly cropped at the top of p. ii, in the same red chalk-pencil as the pagination. The manuscript received the full attention of Parker's circle. On p. ii there is a Parkerian table of contents, headed 'Index sermonu(m) ut legunt(u)r' in red ink and followed by a table, written in black ink with red joining strokes, keyed to the present pagination. The same page has a black ink heading, now partly cropped, probably saying 'Sermonum liber.' Some cross-references refer to other manuscripts from Parker's collection. A black ink hand has included two such cross-references discreetly in the text. Item 1 on p. 3 has the notation 'fo. 196' on the top left margin, and item 2 has 'fo. 226,' referring to other versions of the homilies in Cambridge Corpus Christi College 198 [41]. Parker was probably responsible for the reversing of pp. 1–2 such that the portrait of Christ as judge faces the reader on opening the book rather than occupying the more structurally sheltered position facing the text, which the direction of the ruling suggests was the original position (see Ker, *Cat.*, p. 132). Such a movement would be in keeping with Parker's rearrangement of his manuscripts and his pleasure in frontispieces, evident also in his rearrangement of Cambridge Corpus Christi College 419 [58] and Cambridge Corpus Christi College 421 [59] (see further Page 1993: 51 and Wilcox 2000: 8). He may have been responsible for seeing the ending of item 27 supplied on the flyleaf at p. 433 in a hard-to-date imitative hand. The manuscript is included as no. 44 in the list of John Parker's manuscripts in London, Lambeth Palace, MS 737 (see Strongman 1977: 16).

Antiquarian interest is evident throughout the manuscript, including underlining in the text and occasional marks in the margin (as at pp. 8/5, 19/7), extensive at places (as on pp. 70–73), most likely made by William L'Isle (1569?–1637; see Lee 2000: 220 n. 30). The flyleaves (pp. iii–viii; 434–38) were used for a doctrinal index which is probably the work of Abraham Whelock (1593–1653), as with other Cambridge manuscripts, including Cambridge University Library Gg. 3. 28 [95], Cambridge, Trinity College B. 14. 52 [79], and Cambridge Corpus Christi College 419 [58]. Headed 'Homiliæ quædam Saxonice', letters A–M are on ff. iii–viii, N (which is blank) covers the blank space after the main text on p. 433, O and P are on p. 434, and R–Z are on pp. 436–38. The index fits confidently below the last six lines of item 27 supplied by the imitative hand on p. 433; both supply text and index may have been produced in the same campaign. What looks like the hand of the index has also provided some cross-references in the margin of the text, as at pp. 230, 244, 261, and 295.

The manuscript was bequeathed to Trinity College by Archbishop Whitgift (d. 1604), whose coat of arms has been added to the cover. Some of the annotations and cross-references in ink and in pencil probably post-date the move to Trinity College.

[Note: At Trinity, it formerly bore the designation B. 9. 26: the number '26' is written in black ink on the fore-edge, 'B. 9. 26' is boldly written in black ink at the top right on p. ii and struck through, and the same designation is written more scratchily in a box in the lower left margin of p. ii and has not been deleted. 'Omilia. Saxoni | 26' pasted on the inside cover records the same designation, which is the one used in Wanley's description (1705: 166–67). The current classmark, 'B. XV. 34', is written in black ink on p. ii at the top on the left and is also written in pencil on the inside front cover, while a stamp, 'Trinity College | Cambridge | Library', has been applied at the foot of p. 1 and p. 3. Page 2 has received a pasted-in square of paper with the arms and ex libris of Trinity College. The outer spine has B, 15, 34 attached in three separate paper boxes.]

CODICOLOGICAL DESCRIPTION: Leaves measure 248 × 161 mm. with a written space of approx. 201 × 99 mm., ruled in drypoint for 21 lines a page. The drypoint writing grid has a double bounding line on either side and a single bounding line extending out from the top and bottom. Cropping has removed some of the marginal additions, as at pp. 22, 78, etc., and part of the first few Parkerian page numbers, namely '3', '5', '7'. Two folios, pp. 135–6 and 165–6, were not fully cropped in width to retain marginal notes, these leaves measuring 248 × 165 mm., now folded in, but even here the marginal text on p. 135 is still slightly cropped.

Parchment is arranged HFHF. It is of medium quality, with some holes and a few lengthy tears, which have been sewn together at pp. 139–40 and 379–80. Writing proceeds around such parchment flaws indicating that they were present from the beginning. There is some moisture damage to the parchment at pp. 362–69 but with no loss of text as a result.

The manuscript is written in a single hand throughout in a black ink that remains clearly legible but has lost some of its blackness. Capital letters within the text are written in red, which has faded to a dull color. Rubrics are written in red in capital letters throughout. The first letter of item 1 is an enlarged capital 'O' in green, and the remainder of the first line is written in enlarged square capitals in red. After that first example, the first letter of a homily is written in fully enlarged form in color, with red (pp. 18, 35, 79, 103, 136, 232, 244, 245, 296, 319, 337, 363, 376, 387, 398, 415) alternating with green (pp. 26, 52, 90, 118, 136, 179, 198, 211, 249, 310, 350; the green has faded almost to black at pp. 52, 118, 211, 310). The first line of the text is written in black ink in enlarged rustic capitals (only partially enlarged for

item 2 at p. 18). The opening line of OE in item 15 (p. 245/8) has the black capitals touched in red. The opening line of OE in item 21 (p. 337/14) is picked out through red dots carefully surrounding the solid black letters.

Corrections are very common. These occur in various manners, e.g. in the margin marked by a *signe de renvoi* (as at p. 6/20) and marked between lines with an insertion caret (as at p. 7/18). Many corrections are quite extensive, as in the text added in the margin at p. 11. Some of these insertions are demonstrably from the time of the original writing campaign: a crucial clause added in three lines in the margin of p. 166 and intended for p. 166/8 ('Na þreo godas. ac hy | ealle þry. an ælmih|tig god') has the initial capital slightly enlarged and written in the rubricator's red in the same manner as the main text. Later corrections and glosses are common and are described above under "History."

A single pagination runs throughout the manuscript and is used in all of the cross-references within it and in the description here. Numbers are at the top right of each recto in the red chalk-pencil associated with John Parker; most have left conspicuous offsets on their facing verso. Early numbers only (i.e. '3', '5', '7') have been subject to cropping; the remainder are clearly visible. This pagination extends over the length of the medieval manuscript. The endleaves are paginated in pencil on the rectos, i–vii and 433–437. Quires are numbered at the bottom right of the first leaf in pencil by a small modern hand.

Pages i–viii are parchment flyleaves of the time of binding. Folio vii/viii is strengthened with a paper pastedown, through which text is visible in an early modern hand providing 16c accounts running laterally across the page. Folio i/ii was a pastedown attached to the front board at the time of Ker's description but is now a freestanding leaf, and a further impression of the 16c script is visible on p. i. The closing endleaves, pp. 433–40, are likewise parchment of the time of binding. Traces of the 16c accounts running laterally are particularly visible on pp. 434, 435, and 440. The last page was presumably once pasted down to the back cover and retains discoloration from it. The text of the homilies is continued onto the first of the endleaves in an imitative 16c hand (see item 27 in the "Contents" below). There are conspicuous water stains on pp. 361–71.

The manuscript is in a handsome 16c binding, still retaining front clasps and the nail holes for end clasps. The leather is tooled in gold. The coat of arms of Archbishop Whitgift has been added to the front and back cover: its stamping overlays and disrupts the existing pattern. This reflects its presence in Whitgift's collection before he donated it to Trinity College, Cambridge.

COLLATION:

iv + 216 + iv, paginated i–vii, [viii], 1–431, [432], 433–439 [440 pastedown], i.e. paginated on rectos only, with later pagination on the endleaves, which are parchment of the 16c date of binding.

Collation of the medieval leaves: A⁴ (ff. i–vii, [viii]); I⁸ 1 reversed (pp. 1–16), II⁸ (pp. 17–32), III⁸ 3 (37/38) and 6 (43/44) are singletons with stubs visible after pp. 44 and 38 respectively (pp. 33–48); IV⁸ 2 (51/52) and 7 (61/62) are singletons with stubs visible after pp. 60 and 50 respectively (pp. 49–64); V–XIX⁸ (pp. 65–304); XX⁸ 3 (309/10) and 6 (315/16) are singletons with stubs visible after pp. 316 and 310 respectively (pp. 305–20); XXI–XXVII⁸ (pp. 321–432); B⁴ (ff. 433–39, [440]).

CONTENTS:

[**Note:** The manuscript contains a distinctive late set of Ælfric’s “Catholic Homilies” adapted for the Temporale, first described by Clemoes (1959: 230–33) and including a number of late homilies edited by Pope (1967–68). The current sequence stretches from Easter to the eleventh Sunday after Pentecost. This probably represented the second volume of a Temporale sequence. The end here is imperfect and Pope speculates, based on contents, that the loss is substantial: “Probably, since there seems no reason for stopping with the eleventh Sunday [after Pentecost], not just a leaf or two but several quires have been lost at the end,” containing perhaps enough material to see the collection through to Advent (Pope 1967–68: 78). This manuscript is sig. “U” in the editions of Pope, Godden, and Clemoes. See the descriptions of Pope (1967: 77–80), Godden (1979: lxx–lxxi), and Clemoes (1997: 45–46).]

- i. blank (offsets and faint traces of erased writing [rotated] visible).
- p. ii Parkerian table of contents.
- pp. iii–viii Doctrinal index probably by Abraham Whelock (see “History”).
- p. 1 [pp. 1–2 reversed] Drawing of Christ as judge in a mandorla (described by Wormald 1952, no. 15; Raw 1997: 124–26 and pl. 8).
- p. 2 blank
- 1. pp. 3/1–18/19 Ælfric, ÆCHom I, 15: DIE DOMINICA PASCAI. [sic] | ‘OFT GE GEHER|don ymbe þæs hælendes ærist; ends: ‘7 ðam | halgan gasta. nú 7 á on enecnyse. [sic] am(en)’ (ed. Clemoes 1997: 299–306).
- 2a. pp. 18/20–26/5 Ælfric, ÆCHom II, 16 (first part): ITEM ALIUS SERMO DE DIE PASCHE. | ‘HIT IS SWIÐE GEDAFE()NLIC’; ends: ‘Si lof 7 wuldor ðam | welwillendan hælende. AM(EN)’ (ed. Godden 1979: 161–64, lines 1–97).
- 2b. pp. 26/5–35/14 Ælfric, ÆCHom II, 16 (second part): F(E)R(IA) .IIII. | ‘GELOME ÆTEOW|de ure drihten hine sylfne’; ends: ‘7 godum

- geearnungum. | to ðam ecum life becuman moton' (ed. Godden 1979: 164–68, lines 98–end).
3. pp. 35/15–51/19 Ælfric, ÆCHom I, 16 (expanded with app. B 2): **DOMINICA. PRIMA. POST PASCHAE.** | 'Cum ess& sero die illa una sabator(um). & r(e)l(iqua). | ÆFTER ÐÆS HÆ||lendes æriste wæron his discipuli | belocene on anum huse'; ends: 'wunigende | on broðorlicre lufe mid gode á on ec|nyse. am(en)' (ed. Clemoes 1997: 307–12, 533–35).
 4. pp. 51/19–79/10 Ælfric, ÆCHom I, 17 (expanded with app. B 3 = pp. 46/2–50/11): **DOM(INI)C(A). II^a. POST PASCHA.** | 'Dixit ie(su)s discipulis suis. Ego sum | pastor bonus. bonus pastor animam sua(m) || ponat pro ouibus suis. & reliqua. | ÐIS GODSPELL | þe nu geræd wæs'; ends: 'þam seo wuldor. 7 lof on ealra | worulda woruld. a butan ende am(en)' (ed. Clemoes 1997: 313–16, 535–42).
 5. pp. 79/11–90/6 Ælfric, ÆHomM 5 (Ass 6): **DOMINICA. III^a. POST PASCHA.** | 'URE LEOFA HÆ||lend. þa ðe he her on life wæs'; ends: 'á on ecnyse. þ(æt) he us alysde. am(en)' (ed. Assmann 1889: 73–80, no. 6).
 6. pp. 90/7–103/16 Ælfric, ÆHom 7: **DOMINICA. IIII^a. POST PASCA.** | 'Uado ad eum qui me misit [*corr. from mesit*]. | MANEGA GOD|spell syndon gesette'; ends: 'on anre mægenþry(m)nyse. a to weo|rulde. amen' (ed. Pope 1967–68: 340–50, no. 7).
 7. pp. 103/17–118/3 Ælfric, ÆHom 8: **DOMINICA. V. POST PASCA.** | 'SUME MEN NY|ton gewiss. for heora nytenysse'; ends: 'þam is æfre an | wuldor. 7 an wurdmynt. amen' (ed. Pope 1967–68: 357–68, no. 8).
 8. pp. 118/4–135/20 Ælfric, ÆCHom I, 18: **IN LETANIA MAIORÆ.** | 'ÐAS DAGAS SYND | gehatene letaníge; ends: 'Se þe leofað | 7 rixað mid fæder 7 mid þam halgu(m) | gaste. a butan ende AMEN' (ed. Clemoes 1997: 317–24).
- [**Note:** An alternative ending of the homily is written into the right hand margin of p. 135 (which 'imitates Ælfric for a few clauses but is plainly not his work, [Pope 1967–68: 78, n. 1]; alternative ending ed. Wilcox 2006). The leaf containing pp. 135/136 is ca. 5 mm. wider than the standard cropped page, and is folded in to fit the codex; the leaf was left uncropped by the early modern binder to preserve the marginal addition, but the page had already been cropped at a time nearly contemporaneous with the main writing.]
9. pp. 135/21–156/19 Ælfric, ÆCHom I, 19: **F(E)R(IA). III. DE DOMINICA ORATIONE.** || 'SE HÆLEND CRIST. | syþþan he to þisum life com'; ends: 'he rixað | mid eallum his halgum on | ealra worulda woruld on ecnese am(en)' (ed. Clemoes 1997: 325–34; there is an additional rubric and enlarged letter and line in capitals introducing the Lord's Prayer at 136/18: **PATER N(OSTE)R. QVI ES IN CELIS | ÐV VRE FÆDER**').

10. pp. 156/20–179/12 Ælfric, ÆCHom I, 20: F(E)R(IA) .IIII^a. DE FIDE CATHOLICA. || 'ÆLC CRISTEN | man sceal æft(er) rihte cunnan'; ends: 'se þe | þurhwunað on þrynnesse. an ælmihtig | god. á on ecnesse am(en)' (ed. Clemoes 1997: 335–44). (In margin of p. 157, Symbolum of the 11th Council of Toledo, Nov. 7, 675 (= Mansi 1901–27: 11.132): 'Confitem(ur) 7 credim(us) | s(an)c(t)am 7 ineffabile(m) tri[n]itate(m). . . maiesta|tis atq(ue) u(ir)tutis') [p. 165–66, edge is turned in to preserve marginal corrections].
11. pp. 179/13–198/15 Ælfric, ÆCHom I, 21: IM ASCENSIONE D(OMI)NI. | 'Primum quidem sermonem feci. & reliqua. | LUCAS SE GOD|spellere us manode'; ends: 'Se þe leofað 7 rixað mid ða(m) | ælmihtigan fæder 7 þam halgan | gaste a on ecnesse. AMEN' (ed. Clemoes 1997: 345–53).
12. pp. 198/16–211/9 Ælfric, ÆHom 9: DOM(INI)C(A) POST ASCENSIONEM D(OMI)NI | 'Cum autem uenerit paraclitus quem | ego mittam uobis a patre & reliqua. | SE HÆLAND | her on life mid his halgum ap(osto)|l(u)m'; ends: 'Se ðe á | rixað on ecnyse. AMEN' (ed. Pope 1967–68: 378–89, no. 9).
13. pp. 211/10–232/6 Ælfric, ÆCHom I, 22: IN DIE S(AN)C(T)O PENTECOSTEN. | 'FRAM ÐAM | halgan easterdæge'; ends: 'se ðe leofað 7 rixað a butan | ende. AMEN' (ed. Clemoes 1997: 354–64).
14. pp. 232/7–244/3 Ælfric, ÆHom 10: DOMINICA PENTECOSTEN. | 'Si quis diligit me & reliqua. | IOHANNES | se godspellere. þe ðis godspell awrat'; ends: 'mid ðám halgan gaste on ecnyse am(en)' (ed. Pope 1967–68: 396–405, no. 10).
15. pp. 244/4–249/15 Ælfric, "De septiformi spiritu" (ÆSpir): DE SEPTIFORMI SPIRITU. | 'Sp(iritu)s s(an)c(tu)s p(ro) septenaria operatione... (p. 245/6) alter pe'i'or | dolus ficte. religiositatis | ISAIAS SE WITEGA AWRAT ON HIS WITE|gunge be þam halgan gaste'; ends: 'hwæðer him | godes gast on wunige oððe þæs gram|lican deofles' (ed. Napier 1883: 50 [Latin, intro. to no. 7] and 56–60 [OE, no. 8]).
16. pp. 249/16–281/20 Ælfric, ÆHom 11: SERMO AD POPULU(M) IN OCTAUIS PENTECOSTEN | DICENDUS. | 'WE WYLLAÐ EOW | sæcgan sume swutelunge nu'; ends: 'an ælmihtig god | a butan ende. AMEN' (ed. Pope 1967–68: 415–47, no. 11).
17. pp. 281/21–295/19 Ælfric, ÆHom 12: DOM(INI)C(A) PRIMA POST PENTECOSTEN. || 'Erat homo ex pharisseis & reliqua. | SUM PHARISE|isc man wæs gehaten. nichodém(us)'; ends: 'on anre godcundnyse. | we cweðað. AMEN' (ed. Pope 1967–68: 479–89, no. 12).
18. pp. 295/20–310/3 Ælfric, ÆCHom I, 23: DOM(INI)C(A) .II^a. POST PENTECOSTEN. | 'Homo quidam erat diues. & r(eliqua). || SE

- WEALDENDA | drihten sæde þis bispell'; ends: 'on anre godcund|nesse wunigende butan anginne | 7 ende á on worulde. AMEN' (ed. Clemoes 1997: 365–70).
19. pp. 310/4–319/9 Ælfric, ÆCHom II, 23 (first part): DOM(INI)C(A) .III. POST PENTECOSTEN. | 'Homo quidam fecit cenam magna(m) & r(e)l(iqua) | SE HÆLEND SÆde | þis bigspell his leorningcnihtu(m)'; ends: 'se ðe þurh his tocyme us þær | to gelaðode. AMEN' (ed. Godden 1979: 213–17, lines 1–125).
20. pp. 319/10–337/10 Ælfric, ÆCHom I, 24: DOM(INI)C(A) .III. POST PENTECOSTEN. | 'Erant adp(ro)pinquantes ad ie(su)m. & r(e)l(iqua). | ÐÆT `HA `LIGE GOD|spel us sægð þ(æt) gerefan 7 syn|fulle men ge-nealæhton þam hæ|lende'; ends: '7 rixað mid fæder on annesse | þæs [heavy vertical stroke over 's'] halgan gastes on ealra worulda | woruld. AMEN' (ed. Clemoes 1997: 371–78).
21. pp. 337/11–350/20 Ælfric, ÆHom 13: DOM(INI)C(A) .V. POST PENTECOSTEN. | 'Estote ergo misericordes & reliqua. | LVCAS SE GOD|spellere. þe wæs læce on life'; ends: 'þam is | wuldor 7 lóf a to weorulde. AMEN' (ed. Pope 1967–68: 497–507, no. 13).
22. pp. 350/21–363/15 Ælfric, ÆHom 14: DOM(INI)C(A) .VI. POST PENTECOSTEN. || 'Cum turbe inruerent ad ie(su)m. & r(e)l(iqua). | ON ÐÆRE TIDE | iu. hit getimode swa'; ends: 'þam is wuldor | 7 wurðmýnt. a to worolde AM(EN)' (ed. Pope 1967–68: 515–25, no. 14).
23. pp. 363/16–376/5 Ælfric, ÆHom 15: DOM(INI)C(A) .VII. POST PENTECOSTEN. | 'Amen [erasure] dico uobis nisi abundauerit & r(e)l(iqua). | MATHEVS SE | godspellere. þe wæs mid criste on life'; ends: 'þam is wuldor | 7 wurðmynt. a to worulde. AMEN' (ed. Pope 1967–68: 531–41, no. 15).
24. pp. 376/6–387/6 Ælfric, ÆCHom II, 25: DOM(INI)C(A) .VIII. POST PENTECOSTEN | 'Cum multa turba ess& cum ie(su)m nec | aberent quod manducarent. & reliq(ua). | MARCUS SE GOD|spellere cwæð on ðisum dægðerlicu(m) | godspelle'; ends: 'Se ðe leofað 7 rixað on ealra | worulda woruld. AMEN' (ed. Godden 1979: 230–34).
25. pp. 387/7–398/14 Ælfric, ÆCHom II, 26: DOM(INI)C(A) .VIII(I) (recte VIII) POST PENTECOSTEN. | 'Adtendite a falsis prophetis qui ue|niunt (erasure) in uestimentis ouiu(m) & r(e)l(iqua). | DRIHTEN CWÆD | to his leorningcnihtum behealdað | eow wið lease witegan þe to eow cumað'; ends: 'Sy hi(m) | wuldor. 7 lof mid fæder. 7 halgum | gaste. on ealra worulda woruld. am(en)' (ed. Godden 1979: 235–40).
26. pp. 398/15–414/21 Ælfric, ÆHom 16: DOM(INI)C(A) .X. POST PENTECOSTEN. | 'Homo quidam erat diues qui ha | bebat uillicum. & rel-

iqua. | SE HÆLEND SÆ|de þus to his halgum ap(osto)l(u)m. her | on þisum life libbende'; ends: 'þam sy | á wuldor on écnysse. am(en)' (ed. Pope 1967–68: 547–59, no. 16).

27. pp. 415/1–432/21 Ælfric, ÆCHom I, 28: DOM(INI)C(A) .XI. POST PENTECOSTEN. | 'Cum adp(ro)pinquas `s´ & ie(su)s hierusalem. | ON SVMERE TIDE | wæs se hælend farende to hierusale(m)'; ends imperf.: 'Ac uton we beon carfulle þ(æt) ure tima' (ed. Clemoes 1997: 410–17, lines 1–221).

[Note: The rest of the homily (as Clemoes 1997: 417/221–25) is supplied on p. 433, an endleaf, in a 16c hand imitating insular minuscule: 'mid idelnyss ... Sy þe lof and | wuldor on ealra worulda woruld. AMEN'; omissions and variants not found in any other extant copy].

pp. 433–439 and lifted pastedown (p. 440) Various early modern index notes and accounts (see "Codicological Description").

PHOTO NOTE: Some pages are hard to read because of heavy show-through, e.g., 147–48, 193–94, 244, 247–48, 249, 253–54, 259–60, 261, 336, 337, 339–40, 345, 349–50, 401, 404, and 409.]

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82. Cambridge, Trinity College R.7.28 (770)
“Annals of St. Neots” (with Bede’s “Death Song”);
Geoffrey of Monmouth, “*Historia Regum Britanniae*”;
episcopal documents
[Ker 88, Gneuss —]

HISTORY: Three booklets probably brought together for the first time in the 16c. Booklet A was written in Bury St Edmunds in the first half of the 12c (1120 × 1140 according to Dumville 1985: xiv) and was the copy seen and annotated by John Leland (1506?–52) at St Neots (1709: 152; 1770: 3. 214–9). How or when Booklet A went from Bury to St Neots remains a mystery (for discussion see Dumville 1985: xix–xxi). Part A contains the unique copy of the so-called “Annals of St. Neots,” a Latin chronicle (60 B.C.– A.D. 914) derived from the “A-S Chronicle,” A-S regnal lists, Asser and other hagiographical and continental historical materials. Booklet B, containing Geoffrey of Monmouth’s “*Historia Regum Britanniae*” is 12c/13c; Booklet C contains accumulated episcopal entries dated 14c–16c. The combined manuscript belonged to John Parker (1548–1618/9), son of the archbishop (who probably owned it before the son), and was given to Trinity College by Thomas Nevile (d.1615), whose brother Alexander was a member of the Parker household (Strongman 1977–80: 6–7, 10, no.7). It was used by Thomas Gale for his edition (1691). The volume is relatively small in size, having been heavily cropped by the binder. It probably suffered this fate on more than one occasion, since in the second half of the 16c the missing top line of p. 36 was supplied at the bottom of p.35, and the Parkerian pagination and marginal notes have also been trimmed (Stevenson 1904: 113; Hart 1981: 250, 271; Dumville 1985: xix).

Interest in the contents of Booklet A is shown by the transcripts made of it in the 16c or 16c/17c: Oxford, Bodleian Library, MS Top.gen.c.2 (3118), pp. 190–94 (extracts by Leland, printed 1770: 3.214–19); Cambridge, Corpus Christi College, MS 100, pp. 261–319 (written under the aegis of Matthew Parker, archbishop of Canterbury 1559–75); London, British Library, Cotton MS Vitellius E. xiv (extracts by Parker’s secretary, John Joscelyn

[1529–1603]); Paris, Bibliothèque Nationale, MS lat. 6236 (written by William Lambarde [1536–1601]); and perhaps slightly later, 16c/17c, London, British Library, MS Harley 685, ff. 1–45r (cf. Dumville 1985: xxiii–xxvii).

CODICOLOGICAL DESCRIPTION: Folios ii + 106 + i, 163 × 112 mm., membrane except for the paper endleaves. Written space varies, but in item 1 is generally 155 × 75 mm., including 4mm. for the height of the writing on the top line, but in quire I, sheets 2/9, 3/8, and 5/6, it is taller, 160 × 75 mm., and in quire II, sheet 3/6 it is slightly taller, 157 × 75 mm. Pagination in pencil excludes both front paper endleaves but includes the recto (p. 213) of the rear paper endleaf. A previous pagination in red ochre crayon (characteristic of Matthew Parker, archbishop of Canterbury, 1559–75, but also of John, his son) extends to p. 99. Catchwords occur in Booklet B at the end of quires VII–XII. Throughout, no pricking is visible; all ruling is in hardpoint.

The brown leather binding is of the 16c/17c with heraldic device of Neville on front and rear; subsequently re-backed in the 19c.

Booklet A (quires I–V, pp. 1–74): There is a double frame rule with 34 long lines, written space generally 155 × 75/83 mm. (inner/outer), but in quire II the outer width is 89 mm. at the top and 84 mm. at the bottom, and the top and bottom two lines are ruled across the whole surviving width of the leaf. Hair/Flesh as follows: I: FHFHF; II–IV: HFHF; V: HF. Booklet A is in two hands of the first half of the 12c, written at Bury St. Edmunds with change of hand in darker ink at beginning of quire II. Quire I (pp. 1–18) is by the same hand as wrote Cambridge, Pembroke College MS 15, New York, Pierpont Morgan Library, MSM.736 (dated c.1124 by Thomson 1971: pp.215–7), containing Abbo of Fleury, “Passio Sancti Eadmundi”, Oxford, Bodleian Library, MS e Mus. 112 (3578) (dated before 1125–6 by Thomson 1972: 629, n.72), and the first four quires of Cambridge, Pembroke College 12 (Bishop 1949–53: 432–3; Group A in McLachlan 1986: 21). The rest, quires II–V (pp. 19–74), is in another hand. Plain initials in blue (pp. 1, 3, 25, etc.), red (pp. 2, 4, 5, etc.), metallic red (pp. 1, 2, 3, etc.), purple (pp.4, 5), green (pp. 6, 11, 12, etc.); no color after p. 54.

[**Note:** The second hand, which also wrote CCCC 135, ff. 1–155, and others (Group B in McLachlan 1986: 21), was formerly thought to include a contribution to the Bury copy of John (*olim* “Florence”) of Worcester’s “Chronicon” (on which see Brett 1981) in Oxford, Bodleian Library, MS Bodley 297 (2468) [355], but this identification, doubted by Thomson 1972, is rejected by Darlington and McGurk (1995: lii, n.17). Dumville (1985: xvii–xviii) argues that Booklet A is quasi-authorial, showing evidence of compilation as it proceeds. For a summary of these arguments see Robinson 1988: no.351.]

Booklet B (quires VI–XIII, pp. 75–194): There is a double frame rule generally with 32 lines (34 on pp.130/31), written space 112 × 82/88 mm. (inner/outer); in quire VIII the top two lines are ruled across the whole surviving width of the leaf. Hair/flesh as follows: VI: FHFF; VII: HFH; VIII–XIII: HFHF. Booklet B is in a hand of the 12c/13c, and item 3, p. 87, is in a hand of similar date. Plain initials in green (pp. 78, 81, 84, etc.) and red (pp. 83, 86, 91, etc.).

Booklet C (quire XIV, pp. 195–213): On pp. 199–202 there is a double frame rule with 28 lines for 27 lines of writing, written space 143 × 86/89 mm. (inner/outer). On pp. 203–7 there is a frame rule double on the spine side and single on the outer side, written space 145 × 77/84 mm. (inner/outer). Other pages apparently not ruled. The quire is arranged HFHFH. Items (4)–(5a) are in a hand of the 14c; item (5b) is 14c/15c; item (5c) is of the second half of the 16c. Red shading of initials pp. 199–207. Red ink for headings pp. 201, 203. No color on pp. 208–10, nor on the sheet comprising pp. 195–6/211–2.

COLLATION:

Booklet A: I¹⁰ lacks 10 (pp. 1–18), II⁸ (pp. 19–34), III⁸ (pp. 35–50), IV⁸ (pp. 51–66), V⁴ (pp. 67–74); Booklet B: VI⁶⁺¹ singleton after 3 (pp. 75–88), VII⁶ (pp. 89–100), VIII⁸ (pp. 101–116), IX⁸ (pp. 117–132), X⁸ (pp. 133–48), XI⁸ (pp. 149–64), XII⁸ (pp. 165–80), XIII⁸ lacks 8 (pp. 181–94); Booklet C: XIV¹⁺⁶⁺² (pp. 195–212).

[Note: In quire XIV, the bifolium pp. 195/6 and 211/212 was wrapped around the core, pp. 197–208; later, pp. 209/10 was added for the continuation of item 5b. There are paper binding strips around Quires I, II, III, IV, VI, VIII, X, XI, XII, and XIV. Membrane binding strips have been used internally in Quires IV (helping to hold 1/8, 3/6 together), V (helping to hold 1/4 together, and strengthening 2/3), VI (helping to hold 1/6 together, and a large strip holding the central singleton in place), VII (helping to hold 1/6, 2/5, and 3/4 together), VIII (strengthening 1/8, 3/6, and 4/5), IX (helping to hold 1/8 together and strengthening 4/5), X (helping to hold 1/8, 3/6 together), XI (helping to hold 1/8 together and strengthening 2/7), XII (strengthening 1/8 and 4/5), XIII (strengthening 1 and 2/7), and XIV (helping to hold 2/7 + 8 together, and strengthening 4/5). These binding strips have apparently led Dumville (1985: xv) and Crick (1989: 63) to arrive at another collation for Quires IV and V, i.e. IV¹⁰ lacks 3, 7, V⁶ lacks 3, 5.]

CONTENTS:

Booklet A:

1. pp. 1/1–74/26 “Annals of St Neots”: ‘IGitur brittannia romanis usq(ue) ad gaiu(m) iulium cesarem. inaccessa atq(ue) incognita fuit’; ends: ‘Ann(o)

.dcccciiii. facta e(st) pax int(er) Karolu(m) rege(m) | franco(rum) & Rollone(m) duce(m) northmanno(rum)' [last sentence repeated at bottom of p. 74 in a different 12c hand] (ed. Gale 1691, Dumville 1985: 1–107; extracts ed. Stevenson 1904: 97–145). “Bede’s Death Song” (ed. Dobbie 1937: 90; cf. also Dobbie 1942: 108) occurs on p. 26/4–8 in the main hand in the course of Cuthbert’s letter “De obitu beati atq(ue) eximii doctoris Bede”: ‘Fortha(m) nedfere neni wyrtheth . . . after deathe heonon | demed weorthe’ (ed. Plummer 1896, I, clx–clxiv; Dobbie 1937, 117–27; Colgrave and Mynors 1969, pp. 580–86), which here forms part of the annal for the year 734. No Anglo-Saxon letter-forms, unless dotted *y* or *ę* for *æ* in ‘ær’ are allowed. No punctuation apart from a final point. The text is similar to that in Dobbie’s “Symeon group.”

[Note: A leaf cancelled between pp. 18 and 19, no text lost; scribe B begins at the top of p. 19. Annotations in the hand of John Leland throughout Booklet A. On pp. 50–51 an item relating to St Neots has been marked at beginning and end in red ochre. P. 1, margin (17c/18c): ‘Edidit cl(arissimus) Galaeus ad hoc ipsissimum exemplar Oxoniae A(nno) 1691’, a reference to Gale 1691.]

Booklet B:

2. pp. 75/1–194/20 Geoffrey of Monmouth, “*Historia Regum Britanniae*” (no book/chapter divisions): ‘Cum mecu(m) multa et de multis’ [very faint, the page much rubbed]; ends: ‘In honore p(re)d(i)c(t)o(rum) p(r)incipum h(oc) m(od)o in latinum sermonem trans|ferre curaui.’ **Finit Historia Britonum.** (ed. Giles 1844, Griscom 1929, Wright 1984)

[Note: Crick (1991: 104, 184) reports that “text is lost between the end of §25 and beginning of §26”: “there is no physical explanation.” §25 ends ‘p(ro)ph(et)a regnauit i(n) iuda’ at the bottom of p. 85. §26 begins ‘I(n)signit(us) ig(itur) Maddan’ at the top of p. 86 (cf. Wright 1984: 17). The amount of text lost over the page division corresponds to one line of writing. Perhaps the MS was copied page by page from an exemplar? There are traces of writing in the bottom outside margin on p. 85, but most of it is lost from cropping by the binder.]

3. p. 87/19ff. (40 lines of smaller script inserted in a space left blank in the midst of the text of 2 [after §31 = Wright 1985: 19/[23]], first four in long lines, the rest as verse lines) “Verses on the Ancestors of Christ and the Meanings of their Names” in another hand of similar date: ‘P(ro) nob(is) <Christu)m s(anct)o(rum) no(m)i(n)a patru(m). Signa(n)t de q(u)o(rum) . . . e(st) iosaphat iudex q(uia) chr(istu)s iudicat orbem | <con)t(ri)stans reprobos’ (Walther 1959: no. 14757; cf. James 1900–1902: 2.240). [P. 88 blank; text of item 2 continues on p. 89 without a textual break].

Booklet C:

p. 195 blank.

pp. 196 and 211 (a bifolium) an account of the second half of the 15c mounted upside down. pp. 197–198 blank.

4. pp. 199/1–202/14 Covenant for the enthronement of archbishops of Canterbury: 'Ffeodu(m) comit(um) Gloucestr(ie) <et> heredu(m) suo(rum) . . . Ite(m) lecti|st(er)nia ep(iscop)i peti deb(e)nt pro feod(o) camerar(ius) in troni 7 an|tis' [rest of p. 202 is blank].

5a. pp. 203/1–207/27 The succession of archbishops of Canterbury down to end of Robert of Winchelsey's reign (1294–1313) (hand datable 1313 or a little later): Q(ua)ntu(m) ar(chi)ep(iscop)i Cant(uarienses) i(n) ar(chi)ep(iscop)atu vixeri(n)t 7 in q(u)o g(ra)du | 7 dignitate prius erant. | ['A]ugustinus p(ri)mus ar(ch)ep(iscopu)s Cant(uariensis) 7 sedit a(n)nus | xui' ['A' filled in by a later hand].

5b. pp. 208/1–210/11 Continuation in hand of 15c, from Walter Reynolds (1313) to William Courtenay (1381–1396).

5c. p. 210/12–23 Continuation in hand of the second half of the 16c from Thomas Arundel (1396) to Matthew Parker (from 1559).

[Note: Throughout 5a–c a modern hand has added accession dates in the margins as well as initials.]

Pp. 211–212: see above, p. 196; p. 212 blank.

6. p. 213 (paper endleaf) imprint of printed injunction to county of Surrey, 16c.

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P. J. L.

83. Cambridge, Trinity College R. 9. 17 (819)

Ælfric's "Grammar"; Richard de Bury, "Philobiblon";

Alain de Lille, "De Planctu Naturae"; papal decretals

[Ker 89, Gneuss 182]

HISTORY: A composite manuscript comprising four booklets, the first (A) added to supply material missing at the beginning of Booklet B in the 16c. Booklet B dates from the 11/12c, Booklet C from the 14/15c, Booklet D from the 12/13c. From the fact that f. 131 is a 16c cancel having a paper pastedown (now lifted) imprinted with part of a statute relating to wages in Southampton (5 Eliz. 4, §15), it would seem probable that the booklets were brought together for the first time in the 16c. In Booklet C, a marginal annotation in red ochre crayon occurs in Matthew Parker's hand on f.48^{bisv}, and the whole manuscript may have been owned by him before it came in to the possession of John Parker, his son; quire letters (A, B, C etc.), underlining and marginal lines in red ochre crayon in Booklet B may be the work of either the father or the son. It is no. 40 in the list of John Parker's books (Strongman 1977-80: 16). Several of John Parker's books came to Trinity via Thomas Neville (d.1615), whose brother Alexander was a member of the Parker household (Strongman 1977-80: 6-7), but there is no evidence to confirm this line of passage in this instance. The binding is of the early 19c, and is very tight, so that the frame rule and text go right in to the spine; there was heavy cropping so that in Booklet B the quire letters in red ochre crayon and some marginal additions only survive in part.

CODICOLOGICAL DESCRIPTION: Ff. ii + 46 + 24 + 60, membrane, measuring 207 × 148 mm. Written space: Booklet A 172 × 125 mm.; Booklet B: 194 × 122-130 mm.; Booklet C: 163 × 97 mm.; Booklet D 147 × 98/132 mm. (inner/outer), but in quire XVI 161 × 100/130 mm. (inner/outer).

Booklet A (ff. 1-2), no pricking is visible, but there is a frame rule in red crayon, the top horizontal frame being double; f. 1 has an extra vertical rule inside the written space 29 mm. from the outside vertical frame line.

Booklet B (ff. 3–48), some prickmarks are visible as indicated below, and all ruling is in hardpoint. Quire II has prickmarks visible in the outer margin for 27 horizontal long lines within a single frame rule. Arranged HFHF. There are some holes in f. 7, but no loss of text. Quire III has some prickmarks visible in the lower third of the leaf near the outer edge for 27 horizontal long lines ruled beyond the outer vertical edge of the single frame rule. Arranged HFHF. Quire IV shows no prickmarks, the frame rule is double on the outer edge only, and it is ruled for 27 long lines. Arranged HFHF. Quire V has a few prickmarks visible near the bottom of the written space for 30 long lines ruled within a single frame. Arranged FHF. Quire VI has prickmarks for 27 long lines visible all the way down on f. 40, but otherwise now visible only beside the lower half of the written space. There is a single frame rule with no ruling of horizontal lines beyond the vertical frame rules. Arranged HFHF. Quire VII has prickmarks visible only on f.48. There is a single frame rule with 27 long lines, the ruling for which extends beyond the vertical frame boundary. Arranged HFHF.

Booklet C (ff. 48^{bis}–59), no prickmarks are visible, but quire VIII has a single frame ruled in crayon for 40 long lines. Arranged FHFHFH. Quire IX has a single frame ruled in hardpoint for 40 long lines. Arranged FHFH-FH.

Booklet D (ff. 72–131), quire X shows no prickmarks. It has a single frame rule in crayon, but triple on the hinge side and outer side, so as to make two narrow columns on the hinge side and one narrow and one wider column on the outer side. There are 27 long lines with lines 1 and 3, 13 and 15, and 25 and 27 ruled right across to the edges of the leaves. Arranged HFHF. Quire XI is as quire X. Quire XII is as quire X, except that ff. 96v and 97 are not ruled, and the lower two-thirds of f.97 has been cut out. Arranged HF-HFHF. Quire XIII is as quire X. Arranged HFHFHF. Quires XIV–XV are as quire X. Quire XVI has a single frame rule in crayon, but triple on the hinge side and quadruple on the outer side, so as to make two narrow columns on the hinge side and two narrow columns sandwiching a wider one on the outer side. There are 30 long lines with lines 1 and 3, 14 and 16, 27 and 29 ruled right across to the edge of the leaves. The ruling is similar to that of the preceding quires but differs in some respects, a feature which suggests the quire was added as a continuation. This quire has 16c cancels in place of its original leaves 7 and 8. Arranged HFHF.

There is no color in Booklet A or Booklet C, whose spaces left for capitals have not been filled in. In Booklet B capitals occur in red on ff. 3r, 6r, 8r, etc., and there is rubrication of capitals in metallic red or silver (oxidized red?) in quire II, and there are headings in red on ff. 8v, 14v, 15r, etc. In

Booklet D rubrics in red occur on ff. 72r, 87r, and capitals in red and blue on ff. 72r, 98r, but otherwise there are capitals in red alternating with blue both touched with gold up to f. 90r, and there is 'rubrication' in gold now rather difficult to see in all cases, very clear on ff. 82v–83r, also up to f. 90r.

COLLATION: Booklet A (16c supply leaves): I² (ff. 1–2); Booklet B: II⁸ (ff. 3–10), III⁸ (ff. 11–18), IV⁸ (ff. 19–26), V⁶⁺¹ wants 7 (ff. 27–32), VI⁸ (ff. 33–40), VII⁸ (ff. 41–48); Booklet C: VIII¹² (ff. 48^{bis}–59), IX¹² (ff. 60–71); Booklet D: X⁸ (ff. 72–79), XI⁸ (ff. 80–87), XII¹⁰ lower two-thirds of 10 cut out (ff. 88–97), XIII¹⁰ (ff. 98–107), XIV⁸ (ff. 108–115), XV⁸ (ff. 116–123), XVI⁸ 7 and 8 show 16c cancels pasted over (ff. 124–131).

[**Note:** Quire V probably had eight leaves originally, since it presently begins with a flesh side, whereas the other quires begin with a hair side, but there is a lacuna in the text only at the end, i.e., after f. 32 but not before f. 27 (but see below under Contents).]

CONTENTS:

Booklet A (16c)

1. ff. 1v/1–2v/16 OE Preface to Ælfric's "Grammar" (16c copy): 'EGO ÆLFRICUS ut minus sapiens has excer|ptiones de prisciano minore'; ends: 'gyf he nele his woh gerihtan' (as Zupitza 1880: 1/3–3/25).

[**Note:** Supplied 16c from Cambridge, University Library Hh.1.10 [97], as the following readings show: 'possitis utræq; linguę' (Zupitza 1/6), 'scio enim' (1/13), 'in scolis uenerabilis Aþel|woldi p̄sulis' (1/16–17), 'ante diximus' (2/5), 'ænine' (2/19), 'þystru(m)' (2/23), 'Ic bid nu on godes naman' (3/20).]

Booklet B (11c/12c)

2. ff. 3r/1–44v/4 Ælfric's "Grammar," begins imperfectly (lacks opening passage; contemporary intermittent OE glosses on some Latin words): 'PARTES . ORATIONIS . SVNT OCTO . æhta dælas synd'; ends: 'oðre syndon englisce int(er)|iectiones' (ed. Zupitza 1880: 8/6–280/14, sig. "T").

[**Note:** At the bottom of f. 26v below line 27 some text has been added 'sumne . beas . Creo . Ic gescyppē . . . ' (Zupitza 1880: 158/5–8), apparently to fill a small lacuna before f. 27r/1, which begins, 'Enucleas . Calceo .(ue)l. Calcio . Ic scoge me'. Perhaps the booklet was being copied quire by quire and the copyist had to make good a miscalculation at the end of quire IV. Lacuna between ff. 32v/30 ends: 'Dissilio . Ic of ahlihte . dissilui' and 33r/1 begins 'ero . eris . erit . & p̄l(ur)ite)r'. Ker notes a leaf is missing here (= Zupitza 1880: 191/5–197/1).]

- ff. 44v/5–45r/13 beginning of Ælfric's "Grammar" (out of order): 'SECUNDUM DONATUM. Om(n)is uox aut articulata est'; ends imperfectly: 'uocales. | 7 þa six' (ed. Zupitza 1880: 4/3–6/3).

3. ff.45r/15–48r/26 OE translation of “Distichs of Cato”: ‘NE beo þu to slæpor ne to idel’; ends: ‘scúfan ðeah simle ðone | hláford beforan’ (ed. Müller 1835: 28–46; Kemble 1848: 258–68; Cox 1972: 5–16 [sig. “T”, pp. 29–30]).
4. ff.48r/27–48v/22 OE apophthegm not based on the “Distichs of Cato”: ‘AC s(an)c(tu)s agustin(us) sæde swiðe swutul bispell by ðy’; ends: ‘ðeah | he mónigne fót hæbbe’ (ed. Müller 1835: 46–8; Cockayne 1864: 162; Cox 1972: 16).

Booklet C (14c/15c)

5. ff. 48^{bis}r/1–65r/17 Richard de Bury, “Philobiblon”: (Prologue) ‘vniu(er) sis chr(ist)i fidelib(us) ad q(u)os tenor p(re)se(n)t(is) sc(ri)pture p(er) uen(er)it Ric(ard)us de | Bury . . . philibi|blon [sic] amabi(liter) nu(n) cupar(e)’; (f. 48^{bis}v/23, Capitula, 20 chapters numbered in margin) **Incipiu(n)t ca(pitul)a** ‘Q(uo)d thesaurus sapi(en)c(ie) po|tissi(m) e sit i(n) libris . . . (f. 48^{bis}v/37, Text) [T]hesaur(us) desidera(bilis) sapi(en)c(ie) & sci(en)c(ie)’; ends (f. 65r/12): ‘ac eiusd(e)m (con)cedat p(er)petuu(m) fruibil(is) faciei (con)sp(ec)tu(m). Amen. | **Explicit Philo-biblon d(omi)ni Ric(ard)i Donelm(ensi)s ep(iscop)i cognominati | de Bury qu(on)d(a)m Ep(iscop)i Dunelmensis . . . po(n)tificat(us) n(ostr)i v(er)o a(n)no ii`imo`** [recte ‘(undec)imo’] fini|to ad laude(m) d(e)i felicit(er)’ (ed. Altamura 1954 [this MS sig. “Tr”, p.33]).
6. ff. 65r/19–71v/40 Alain of Lille, “De Planctu Naturae”: ‘[I]n lac(ri)mas risus i(n) luct(us) gaudia v(er)to’; ends imperfectly: ‘ut i(n) ea velut i(n) spec(u)lo ip(s)i(us) mu(n)di | sc(ri)pta n(atur)a (com)p(ar)eat’ (= Häring 1978: 806/1–826/46) (ed. PL 210.431A–482C; Häring 1978).

[Note: The first quarter of the text is represented. The last three words copied below (like catchwords) suggest this was all the copyist had to copy, rather than lost quires. The Booklet C scribe does not use catchwords elsewhere, so these lower margin words may be a sign that he was attempting to fit the last bit of text from the exemplar onto the last page of this quire. On f. 65r there is a 17c note (?Wheelock; cf. Greg 1925–32: pl. CVIII) referring to the exemplar in Cambridge, University Library Ff. 6. 12, art.1.]

Booklet D (12c/13c; for analysis and discussion see Pennington 1993)

- 7a. [see f. 98r below] ff. 72r/1–96r/23 Decretals of Pope Alexander III (dating from 1177–81), “Collectio Cantabrigiensis,” chs. 1–74 (annotated in several chancery hands): **iste liber continet litteras romanas** | ‘Alexander ep(is)c(opus) seruus seruo(rum) d(e)i. Venerabili fr(atr)i P. pari|siensi ep(iscop)o’; ends: ‘canonicam exerceas ultionem’ (ed. Jaffé 1885, analyzed by Friedberg 1897: 10–18 with full references to Jaffé; cf. Holtzmann/Cheney 1979: 31–34).

8. ff.96v–97r Notes and decretals in a 13c hand (the same hand has added a note at the bottom of f. 95v and throughout no. 7):
- f. 96v A crude drawing of a castle in blank lower sector.
- a. f. 96v/1–9 Innocent III (c. 1160–1213), Titulus XXVIII from his Decretals: ‘fine(m) litib(us) cupientes inponi’; ends: ‘friuiolas except(i)ones oppo|nat.’ (ed. PL 216.1241);
- b. f. 96v/10–22 Innocent III, Letter CXI: ‘Sedes ap(osto)lica (con)sueuit exhib(er)e se pete(n)tib(us)’; ends: ‘Dat(um) anagnie po(n)tific(atus) n(ost)ri anno sexto’ (ed. PL 215.209) (cropped marginal note at line 10 reads ‘[inn]ocenci(us) iii(us)’).
- c. f. 97r/1–10 Latin notes containing extracts from decretals, beginning imperfectly halfway through line 1: ‘i(m)potencia ill(u)d intelligat(ur) q(uo)d i(n) litt(er)is’; ends: ‘nolueri(n)t int(er)esse’ [leaf is cropped at top, excising text, bottom two-thirds of leaf cut away].
- f. 97v blank.
- 7b. ff.98r/1–107v/21 Decretals of Pope Alexander III (dating from 1177–81): “Collectio Cantabrigiensis,” chs. 75–100 (on marriage law): ‘Alexand(er) p(a)p(a) iii(us) Cassinen(si) abb(at)i. Ex litt(er)is | tuis ad nos directis accepim(us)’; ends: ‘legitimum matrimoniu(m) inter se | contrah(er)e non poterunt.’ (ed. Jaffé 1885; analyzed by Friedberg 1897: 18–21 with full references to Jaffé; cf. Holtzmann/Cheney 1979: 31–34) [the hand of no. 8 has added notes on bottoms of ff. 96rv, 104r].
- f. 107v/22–27 ruled, blank.
9. Letters of Pope Alexander III:
- a. ff.108r/1–123v/27 “Epistolae Alexandrinae” (i.e. Pope Alexander III, letter nos.1–49; no. 49 severely abbreviated and no. 12 is by Hadrian IV dating from 1154–9): ‘Henric(o) Remen(si) thesaurario. Ex litt(er)is aurelianen(sis) ep(iscop)i’; ends: ‘7 q(ui)ete deuot(i)o(n)i tue. 7 c(etera)’ (ed. Loewenfeld 1885 [lacks nos. 32 and 35] and Jaffé 1885; analyzed by Holtzmann 1940: 71–74 with full references to Loewenfeld and Jaffé).
- b. ff. 124r/1–129v/13 (in a later hand) “Epistolae Alexandrinae,” nos.50–70: ‘Alexander ep(is)c(opu)s seruus seruor(um) dei. Dilecte in chr(ist)o filie nob(i)li | mulieri comitisse trecen(si)’; ends: ‘7 allegat(i)o(n)ib(us) ap(osto)lico se co(n)spe|ctui rep(re)sentat’ (ed. Loewenfeld 1885 and Jaffé 1885; analyzed by Holtzmann 1940: 74–75 with full references to Loewenfeld and Jaffé).
10. f. 129v remainder of leaf, a note relating to the elder Pliny has been added in another 13c hand (this hand also to be found on f. 72r).
- f. 130r blank.
- ff. 130v–131rv (rotated) are 16c cancels, formerly domestic accounts.

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、 P. J. L.

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’ (facs. 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(um) 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 psalmorem 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|ne | 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: ‘Filiū 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 seignur | 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:] ‘gebletsod 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 pecingneth | 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. INGENIUM 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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97. Cambridge, University Library, Hh.1.10
Ælfric's "Grammar" and fragment of the "Glossary"
[Ker 17, Gneuss 13]

HISTORY: This very regular manuscript of Ælfric's "Grammar" and "Glossary," written in the second half of the 11c in Exeter, shows a clear and unified structure, albeit now incomplete at the end. It is written in four hands: (1) ff.1r–20v, 22r–64v; (2) ff.21r–v; (3) ff.65r–72r; (4) ff.72v–93v, and it is on the grounds of scripts that it is assigned to 11c Exeter (Ker/Watson 1987: 36). Its medieval provenance is uncertain. There are notes by Robert Talbot (ca. 1505–1588) and John Joscelyn (1529–1603). It occurs in the list of "Libri Scripti" given by Archbishop Matthew Parker to Cambridge University in 1574, where it is no. 23. According to the printed donation list to be found in some copies of Parker's *De Antiquitate Britannicæ Ecclesiæ Cantuariensis* (1572/4), sig. Ⓣ2v, the manuscript contained 290 pages, i.e. 145 leaves, 52 more than at present, and Ælfric's "Glossary" was followed by a "Hist Angliæ Saxon." Ker suggests that this last item may now be the Christ Church manuscript London, BL, Cotton Domitian viii, ff. 30–70 [189], now consisting of 41 leaves, but imperfect at the end; it contains the A-S Chronicle (ASC F), is of a suitable format, and, like Hh. 1. 10 (see under Contents below), is annotated by Talbot. If MS Hh. 1. 10 and Cotton Domitian viii were bound together in the 16c, then Hh. 1. 10 may have been in Christ Church, Canterbury (Ker, *Cat.*, 22). MS Hh. 1. 10 was lost after Parker's gift, but subsequently recovered by Abraham Wheelock (librarian 1629–1653), as recorded in a note at the top of f. 1r. It was used as the exemplar for the 16c supply leaves (ff. 1–2) in Cambridge, Trinity College R. 9. 17 (819) [83].

Ker records an 18c binding. The present binding is of 1969 from the binding shop of Douglas Cockerell & Son of Grantchester, incorporating the pastedown from an earlier binding, being a page from a 16c printing of Paulus de Sancta Maria, bishop of Burgos, *Scrutinium Scripturarum* (Paris, Anthonius Bonne Mere, colophon falsely dated 1472 but recte c.1515), sig. M5r = fo. lxxiii (pastedown not on film). Moderate cropping presumably occurred on the occasion of the earlier binding, as ink foliation numbers and 17c annotations have suffered.

CODICOLOGICAL DESCRIPTION: Folios vi + 93 + ii, membrane except for the paper endleaves numbered i–vi at the beginning and vii–viii at the end. Leaves measure 205 × 140 mm. Written space 162 × 98 mm., allowing 4 mm. for the height of the writing above the top horizontal line of the frame rule. Foliated in ink with pencil additions where the ink numbers have been trimmed on ff. 21–22, 24–32, 34–44, 46, 51, 57, 61–62, 64–68, 74–77, and 79–92. The top outer corner of f. 1 has been cut out.

In quire I, prickmarks for the 27 horizontal long lines are partly visible on the outer edges of leaves, esp. ff. 1, 7. There is a double frame hardpoint rule with the top and bottom two lines ruled across to the inner and outer edges and with the double frame vertical lines also ruled to the edges. In quire II no prickmarks are visible but the ruling is as in quire I. In quire III no prickmarks are visible except for one or two (just) on leaf 8 = f. 23, and the ruling is as in quire I. In quire IV prickmarks for the vertical frame ruling nearest the outer edge are visible at the top, and the ruling is as in quire I except that the bottom three horizontal lines are ruled right across to both edges on the outer sheet only (ff. 24/31). In quire V prickmarks are visible as in quire IV except that those for the horizontal lines are just visible for the bottom two lines on leaf 5 (f. 36), and the ruling is as in quire I. There are two extra lines of writing on f. 32r. In quire VI no prickmarks are visible, but the ruling is as in quire I. In quire VII–XII the pricking and ruling are as in quire II. All quires arranged HFHF. Quire XII now lacks its last two leaves, but these were present in the 16c when Joscelyn included words excerpted from them in London, Lambeth Palace 692, ff. 9v–10r.

Initials in red on ff. 1v, 2v, 7r, etc., in metallic red on ff. 3r, 65v, 68r, and in green on f. 2r, 3v. Rubrication in red or metallic red up to f. 16v, thereafter red only up to f. 80r, thereafter silver in quires XI and XII. Headings in silver capitals throughout, in red on f. 12r. Section numbers in silver (oxidized red?) from ff. 7r to 62r, but in red on ff. 12v, 18r, 18v, 21rv (note that f. 21 by Scribe 2). Ornamental I (13c/14c) in brown ink on f. 71v (beside text corresponding to Zupitza 1880: 223/2–11) has apparently been added as it serves no purpose in the text. Glosses of the 11c and 12c added in French (ff. 41v–42r, f. 67r/14) and Latin, as well as OE (e.g., f. 67r/21).

COLLATION: A⁶ paper flyleaves (ff. i–vi); I⁸ wants 1 before f. 1 (ff. 1–7), II–XI⁸ (ff. 8–87), XII⁸ wants 7, 8 after f. 93 (ff. 88–93); B² paper flyleaves (ff. vii–viii).

There are double binding strips or guards around every quire, with leaf 8 of quire I and leaf 1 of quire XII attached by them, while ff. iii–vi occur

in a single binding strip. Early modern catchwords on bottom last verso of each quire.

[Note: Of the paper flyleaves at the end, only f. vii recto is on the film.]

CONTENTS:

1. ff.1r/1–93v/7 Ælfric’s “Grammar”: ‘EGO ÆLFRICUS UT MINUS SAPIENS. HAS | excerptiones de prisciano minore’; ends: ‘Fif penegas | gemacigað ænne scillingc 7 xxx penega ænne mancs’ (Ed. Zupitza 1880: 1–296).

[Note: A note in the gutter of f. 17r (difficult to read due to deep shadowing on film at gutter) rectifies an eyeskip: ‘[.]& hec me | [.or] þes 7 þeos | [...n]dige. In[.]emor. un|gemundige | 7 ofþære | gefegede | naman’ for missing text: ‘hic et haec memor þes and ðeos gemyndige; myndige, inmemor ungemyndig and oðre gefegede naman’ (=Zuptiza 47/12). Marginalia by Talbot and Joscelyn, e.g. on f. 11r where the larger hand is Talbot and the smaller one Joscelyn. On f. 41v (= Zupitza 1880: 130) there is a marginal annotation by Parker ‘hic liber | scriptus et | glosat(us) post | conque(sti) An(no) | vt in alio | libro gra- | maticali | a(n)te co(n)q(uesti) An(no) | scripto p(ertinet) | & hic est | aliqua(n)to | plenior.’ The paper flyleaves have embryonic alphabetical contents/index by Wheelock.]

2. ff.93v/8–26 Ælfric’s “Glossary” (fragment): **INCIPIUNT GLOS’VL’E MULTARUM RERUM ANGLICE EXPOSITĒ | A QUODAM SAPIENTĒ** ‘D(EU)S om(ni)p(oten)s . þ(æt) is god ælmihtig’; ends imperfectly: ‘Guttur. þrotu. mentu(m) . cynn barba. beard.’ (ed. Zupitza 1880: 297–322; ends at Zupitza 1880: 298/7).

PHOTO NOTES: A few pages have areas difficult or impossible to read because of staining, dark shadow on the film in the very deep gutter, or darkness of the membrane, e.g., ff.1r, 6r, etc. The folio numbers are often illegible, esp. from 85r to the end.

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P.J.L.

165a. London, British Library, Additional 37472 (1)

Pictorial Preface to a Psalter

(with Cambridge Trinity College R. 17. 1 [85],

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

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

[Ker —, Gneuss —]

HISTORY: A single illustrated leaf thought to be from the “Eadwine Psalter” (Cambridge, Trinity College R. 17. 1 [85]), dated to 1155–1160, from Christ Church, Canterbury, and forming part of a series of illustrations prefacing the Psalter, along with the single leaf, London, Victoria and Albert Museum 661 [319a], and the two leaves, New York, Pierpont Morgan Library M. 521 and M. 724 [332a]. Likely removed from the “Eadwine Psalter” before it came to Cambridge, Trinity College in the early 17c. See history of “Eadwine Psalter” [85]. All four leaves recorded in the W. Young Ottley Sale of 1838; this leaf was lot 131 (*Ottley Sale Catalogue* 1838) and was bought by Tindall for £1; David McIntosh sold the leaf at Christie’s, London, on 20 May 1857 as lot 771; bought by the British Museum (Kauffmann 1975: 95).

CODICOLOGICAL DESCRIPTION: A single leaf mounted in mat board and contained in a mat board folder, in turn kept in a box containing six other unrelated mounted illuminated fragments. Leaf measures 405 × 296 mm. On the verso at the top is written ‘G. R.’, at the bottom a stamp ‘1857-5-[a crown]-20-37’. Pricking visible along the top of the leaf, probably to secure a protective cloth (silk) curtain. Similar sewing pattern is seen on top of the leaf of the “Eadwine Psalter” holding the Eadwine Portrait (f. 283v) (see the description of New York, Pierpont Morgan Library, M. 521 and M. 724 [332a]). Like its counterparts, each side of the leaf comprises 12 frames, some subdivided, and each bordered with gold. The frame borders are colored in red, peach, green, and light Prussian and ultramarine blue, with white used for decoration within. The scenes are colored in green, red, purple, brown, ochre, blue (of varying shades), pink, blue-grey, and gold;

background colors are predominantly blue, green, and ochre. The green is flaking off in most places, but has burned into the vellum. The recto seems somewhat better preserved than the verso. The bottom right corner of the leaf (from the recto) has been dog-eared and is worn, with the inner blue border completely lost. A note on the box containing the fragments reads: 'Transferred from the Dept. of Prints and Drawings, 26 Feb. 1907'.

CONTENTS: The frames depict Gospel scenes from the life of Christ, beginning with the announcement to the shepherds and ending with the death of Herod on the recto and from Christ's baptism to the raising of a dead girl to life, Matt. 9.25 (for biblical references, see Gibson et al. 1992: 40). The sequence of the leaves seems originally to have been: M. 724, Add. 37472 (1), M. 521, and 661. For details, see the description of New York, Pierpont Morgan Library, M. 521 and M. 724 [332a].

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Gibson, Margaret, T. A. Heslop, and Richard W. Pfaff, eds. *The Eadwine Psalter: Text, Image, and Monastic Culture in Twelfth-Century Canterbury*. Publications of the Modern Humanities Research Association 14. London and University Park: The Modern Humanities Research Association in conjunction with The Pennsylvania State University Press, 1992. 25–42; plates 9, 10.

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†P.P. / A.N.D.

277. London, British Library, Harley 5915, folios 8–9
Ælfric, “Grammar” (fragments)
(with Bloomington, Indiana, Lilly Library Additional 1000 [14])
[Ker 242, Gneuss 441]

HISTORY: Harley 5915 assembles unconnected fragments from manuscripts and printed books (the latter removed to the Library’s Department of Printed Books) from the collection of John Bagford (1650–1716), on whom see Johnson 1970, Gatch 1985, and Birrell 1988: 29–32. The bifolium numbered ff. 8–9 is in the same hand (d, g, ð are particularly distinctive) as Bloomington, Indiana University, Lilly Library, Add. 1000 [14] (formerly Sigmaringen, Ker, *Cat.* 384 & Supp.; Collins 1964, and 1976: no. 4) and they are likely fragments from the same codex. The Harley fragment was written in the first half of the 11c, but subsequently used as a binding pastedown, the inner side, ff.8v/9r, showing the offset of a (?leather) board-cover, especially at the bottom. The edges and top have been trimmed, the top so severely that text is lost. The outer side, ff. 8r/9v, has 16c(?) scribbles ‘Thoma’, ‘d’, ‘g’, ‘h’, etc.

CODICOLOGICAL DESCRIPTION: A bifolium trimmed so that it now measures 238/245 × 165 mm., written area 195/198 × 125 mm., the width being the full measurement of the written area. No prick-marks are visible, but the hardpoint ruling for a single frame with 25 long lines, with the bottom line ruled across to the hinge, is faintly visible. Twenty-four lines of text survive plus the bottom sector of part of the line above on f. 9; one line above that is completely trimmed; on f. 8 two lines must be missing.

CONTENTS: Two fragmentary sections of text from Ælfric’s “Grammar,” from “De uerbo passiuo”:

f. 8r/1–24 (top line trimmed) ‘amati essemus . . . fulfremedlice gelufod’ (as Zupitza 1880: 141/16–142/17);

[Note: Missing between recto and verso is “cum amatis sis uel fueris þa ða ðu wære gelufod cum amatus sit uel fuerit þa þa he wæs gelufod.”]

“Grammar,” from “De secunda coniugatione”:

f. 8v/1–24 ‘& pl(uralite)r cum amatisimus . . . Ic secge nu ge’ (as Zupitza 1880: 142/19–144/2).

f. 9r/1–24 (top lines trimmed) ‘& pl(uralite)r doceamus tæce we . . . þonne hi tæcað.’ (as Zupitza 1880: 148/12–149/14);

f. 9v/1–24 (partly visible line of text above line 1): ‘tæhtest. c(u)m docer&. . . docuisse. tæcan.’ (as Zupitza 1880: 149/16–150–14).

PHOTO NOTE: The fiche shows ff. 1r–21r. This fragment occurs in frames 19–22, the folio number 8 discernable just to the right of the third line of writing.

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P. J. L.

277a. London, British Library, Harley 5915, f. 13

Ælfric, Catholic Homilies (First Series),

“Homily for the 11th Sunday after Pentecost” (fragments)

(with Cambridge, Magdalene College, Pepys 2981 (no. 16) [66])

[Ker 243, Gneuss 442]

HISTORY: Harley 5915 assembles unconnected fragments from manuscripts and printed books (the latter removed to the Library’s Department of Printed Books) from the collection of John Bagford (1650–1716), on whom see Johnson 1970, Gatch 1985, and Birrell 1988. Folio 13, in the same early 11c hand and in the same format as Cambridge, Magdalene College, Pepys 2981, no. 16 [66], is the lower part of a leaf subsequently used as a pastedown, pasted on the verso side; Ker compares the script with Oxford, Bodleian Library, Bodley 340 [358]. At the bottom of the recto side of Harley 5915, f. 13 is the 16c inscription ‘Thomas Dayly vicari(us) de M(ar)cham p(ro)pe abe(n)doniam.’ Marcham is a village in Ock Hundred, Berkshire.

CODICOLOGICAL DESCRIPTION: A single membrane leaf, cut across about half-way down, now measuring 124 × 192 mm., written area 108 × 163 mm., the width being the full measurement of the written area. No prick-marks survive, but there is ruling for the surviving bottom 12 lines of the original leaf in a single frame in hardpoint. From the amount of text missing between ff.13r/12 and 13v/1 it may be calculated that the leaf was probably ruled for 30 lines originally. The only color is ‘Totus hic sermo meus’ written in red ink on the recto side above line 9.

CONTENTS: Two fragmentary sections of text from Ælfric’s homily “Dominica xi post Pentecosten” in the first series of “Catholic Homilies” (ÆCHom I, 28):

f. 13r/1–12 ‘lamp swiðost . þurh gyltas . . . seo gytsung þa(m) sacerdu(m).’
(as Thorpe 1844–46: 1: 406; coll. Clemoes 1997: 412/81–413/91);

f.13v/1–12 ‘sume gelicnysse to gehwilcu(m) þwerlicu(m) mannu(m) þe
| blissað . . . 7 mid wurðmyntu(m)’ (as Thorpe 1844–46: 1: 408; coll.
Clemoes 1997: 413/106–414/116).

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P. J. L

319a. London, Victoria and Albert Museum 661

Pictorial Preface to a Psalter

(with Cambridge Trinity College R. 17. 1 [85],

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

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

[Ker —, Gneuss —]

HISTORY: A single illustrated leaf thought to be from the “Eadwine Psalter” (Cambridge, Trinity College R. 17. 1 [85]) dated to 1155–1160 from Christ Church, Canterbury, and forming part of an introductory cycle of illustrations for the Psalter, along with the three leaves London, BL Additional 37472 (1) [165a] and New York Pierpont Morgan Library M. 521 and M. 724 [332a]. Likely removed from the “Eadwine Psalter” in the early 17c before the latter came to Trinity College, perhaps when bound in London. All four leaves were present in the W. Young Ottley sale of 1838, this leaf as lot 132 (*Ottley Sale Catalogue* 1838), purchased by Lloyd for £2.2s; sold by N. P. Simes through Christie’s London on 9 July 1886, lot 1095 (Kauffmann 1975: 95); the leaf was purchased by the Victoria and Albert Museum along with a number of other leaves in 1894 from Charles Fairfax Murray for £50, the date on the receipt marked 31 August. Transferred to the Department of Prints and Drawings on 8 June 1906. The leaf was originally identified referenced under the pressmark “816–1894”.

CODICOLOGICAL DESCRIPTION: A single leaf measuring 395 × 295 mm. which, with London, BL, Additional 37472 (1) and New York, Pierpont Morgan Library M. 521 and M. 724 (see James 1936–1937), probably formed a sequence of illustrations that once stood at the front of the “Eadwine Psalter,” Cambridge, Trinity College, R. 17. 1 (see Gibson et al. 1992: 25–42). The leaf is suspended in a perspex frame that is wrapped in protective quilting and boxed. The leaf is divided into 12 frames on each side (some of which are subdivided into two, yielding 22 scenes on one side and 19 on the other). As in the companion leaves, the dominant colors are blue, green, and red, with pink, white, yellow also used, and all in various shades. Gold is used on all the borders of the frames.

CONTENTS: The panels portray scenes from the life of Christ, beginning with Christ before Annas and the denial by Peter (recto) and ending with the Ascension and Pentecost (verso). For a detailed description of the contents, see the description of New York, Pierpont Morgan M. 521 and M. 724 [332a].

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†P.P. / A.N.D.

**332a. New York, Pierpont Morgan Library,
M. 521 and M. 724**

Pictorial Preface to a Psalter

(with Cambridge Trinity College R. 17. 1 [85],
London, British Library, Add. 37472(1) [165a],
London, Victoria and Albert Museum 661 [319a])
[Ker —, Gneuss —]

HISTORY: Two illustrated leaves thought to be from the “Eadwine Psalter” (Cambridge, Trinity College, R. 17. 1 [85]), dated to ca. 1155–1160 from Christ Church, Canterbury, and forming part of an illustrated preface to the “Eadwine Psalter” along with the two other leaves London, BL Additional 37472 (1) [165a] and London, Victoria and Albert Museum 661 [319a]. Likely removed from the “Eadwine Psalter” in the early 17c, before its donation to Trinity College by Thomas Nevile (1597–1615). (See description of Eadwine Psalter [85] for history of that codex.) All four illustrated prefatory leaves are recorded in the Ottley *Sale Catalogue* (1838) for 11 May, these two Morgan leaves as nos. 130 and 133; Lot 130 [M. 724] sold to Tindall for £1, acquired by Robert Stayner Holford (1808–1892), and sold in the Sir George Lindsay Holford Sale (*Holford Sale Catalogue* [London, 1927]) at Sotheby’s London, 12 July 1927 as lot 48 to Bernard Quaritch, bookseller, and purchased for the Pierpont Morgan Library in 1927, acceded as M. 724; Lot 133 [M. 521] was sold at the Ottley Sale to Payne and Foss, bookseller, for £2.8s, sold in the William and Thomas Bateman Sale (*Bateman Sale Catalogue* 1893), at Sotheby’s London, 29 May 1893, as lot 1152 to Bernard Quaritch, purchased in 1911 through Joseph Martini for the Pierpont Morgan Library. In a letter of 21 January 1911 to Belle da Costa Greene, Director of the Pierpont Morgan, Martini indicates that he left one of the leaves with John Pierpont Morgan for examination, quoting a sale price of £400. A subsequent letter from Morgan to Martini includes a receipt ‘for an illuminated leaf divided into 48 compartments (English work of the XIth century), probably preceding a Psalter or an Evangelium’, citing

a price of \$1,500, with payment noted as received by Martini (Kauffmann 1975: 95; and see Pierpont Morgan internal files on *Corsair: Pierpont Morgan Online Catalogue*).

CODICOLOGICAL DESCRIPTION: Two separate leaves, each measuring 404 × 290 mm. which, along with London, BL, Additional 27472 (1) and London, Victoria and Albert Museum 661, probably formed a sequence of illustrations that once stood at the front of the “Eadwine Psalter” (see Gibson et al. 1992: 25–42). M. 521 is mounted in a mat frame open to both sides, with two loose sheets of acetate placed over the leaves, all of which is contained in a mat portfolio. The leaf is taped onto the mat on the verso. At the bottom corner of the recto is written the letter ‘F’ in light pencil; ‘M. 521’ is written in pencil in the upper margin and also in the upper right corner beneath a piece of tape. Small slash marks are visible along the upper edge, probably to secure a protective cloth (silk) cover; a similar sewing pattern is visible on the other loose illustrated leaves associated with this one and along the top of the Eadwine portrait leaf (f. 283v) of the “Eadwine Psalter” (see Heslop in Gibson et al. 1992: 28). Blue, green, and ochre form the predominant background colors, while red, blue, green, cream white, orange, and pink are used for the dividers between the frames and for the outer border frame. Frames are outlined in gold.

CONTENTS: The leaves are divided into 12 main frames (subdivided into smaller frames) that illustrate passages from the Gospels (for the identification of the passages, see Gibson et al. 1992: 41). M. 724 illustrates passages from the Old Testament (Exodus, Numbers, 1 Samuel, Deuteronomy, 1 Kings, Isaiah) and the Gospels; one frame relates to Josephus’ “Antiquities of the Jews” (see Gibson et al. 1992: 40). The verso of the leaf contains a large field the size of six frames, containing six medallions. The sequence of the leaves seems originally to have been: M. 724, Add. 37472 (1), M. 521, 661.

The contents of the four extant picture leaves thought to be prefatory leaves to the “Eadwine Psalter” are given here, in the order that appears to be probable. There have been speculations as to how many leaves there were originally: the four extant in any case were contiguous, for they go, textually, leaves 1–2, from Luke 2.7 to Luke 2.8–14, leaves 2–3, from Matt. 9.25 to Matt. 9.27, leaves 3–4, from John 18.10 to John 18.13. For a discussion of the order and program of the leaves see Henderson in Gibson et al. 1992: 35–42; schematic diagram with biblical refs., pp. 40–41. (Cf. contents with Kauffmann 1975: 93–94.)

1. New York, Pierpont Morgan Library, M. 724 [332a]

Recto, grid of 3×4 panels with the upper three panels subdivided horizontally, reading from top and from left to right: from Exodus (1) midwives before Pharaoh, birth of Moses, the basket of infant Moses; (2) Pharaoh's daughter, infant Moses trampling the crown (cf. Josephus *Antiquities* 2.9.2–7, ed. Blatt 1958); (3) Moses with burning bush and rod-serpent, Moses and Aaron before Pharaoh and his sorcerers; (4) crossing the Red Sea; (5) Moses closing the sea; (6) Hebrew encampment and quails; (7) Moses receiving the law and the brazen serpent; (8) from Joshua: conquest scene; (9) from 1 Kings (9) crowning of Saul; (10) Saul arming David; (11) David fighting the Philistine; (12) David slaying the Philistine with God's blessing hand;

Verso, grid of 3×4 panels; rows 2, 3, 4 and cols. 1, 2 forming a single 2×3 panel for the tree of Jesse. From Luke, the top left panel (1) shows David enthroned; (2) Solomon going to his anointing; (3) Mary and Elizabeth; (6) birth of John the Baptist; (9) Zechariah naming John; (12) Nativity;

2. London, BL Add. 37472(1) [165a]

Recto, grid of 3×4 panels: from Luke (1) the shepherds and angels; from Matthew (2) the Magi and the star; (3) the Magi before Herod; (4) priests and scribes before Herod; (5) the Magi setting out to find the Christ; (6) the Magi worship infant Christ; (7) the Magi warned in a dream; from Luke (8) Jesus with Simeon; from Matthew (9) Joseph's dream; (10) flight into Egypt; (11) the slaughter of the Innocents; (12) death of Herod (cf. Josephus *Antiquities* 17.7.1, ed. Blatt 1958);

Verso, grid of 3×4 panels, six of them divided into two registers: from Matthew (1) baptism of Christ; from John (2a) Cana: wine runs out, (2b) Jesus rebukes his mother and calls for water, (3) wine jars are filled with water; from Matthew in order of the text (4) temptation of Christ with bread; (5) temptation on the temple; (6) temptation on the mountain; (7) Christ healing the leper (Matt. 8.2–3); (8a) healing Peter's mother (?) (8b) "and she rose and served him" (Matt. 8.14–15, but the healed person appears to be male); (9b) Christ giving a parable (9a) "foxes have holes" (Matt. 8.20); (10a) calming the storm; (10b) casting out demons from amongst the Gadarenes; (11a) the paralytic is brought to Jesus; (11b) he walks; (12a) the parable of the wedding feast and the petition of the scribe (Matt. 9.14–18); (12b) healing the scribe's daughter;

3. New York, Pierpont Morgan Library, M. 521 [332a]

Recto, grid of 3×4 panels, all divided into two registers, 11 and 12 further subdivided: from Matthew in order of the text (1a) two blind men

(1b) Jesus healing them; (2a) plucking grain on the Sabbath; (2b) Jesus thereby rebuking the Pharisees; (3a) healing the man with a withered hand on the Sabbath (the frame is elaborated as the Synagogue/Church); (3b) healing the blind and dumb demoniac; (4a) the loaves and fishes; (4b) gathering the fragments; (5a) Jesus praying on the mountain; (5b) walking on the water; (6a) a Canaanite woman pleads that her daughter (bound at right) be healed; (6b) "even dogs eat the crumbs that fall from their master's table"; (7a) the keys of the Kingdom; (7b) the Transfiguration; (8a) the lord accounting and releasing his servant (8b) imprisoning his wicked servant (Matt. 18.23–35); (9a,b) the Parable of the Vineyard; from John (10ab) the woman taken in adultery; from Luke (11a) Dives and Lazarus; (11b) death of Dives; (11c) Abraham's bosom and hell; (12, divided into 8 panels) the Prodigal Son;

Verso, grid of 3 × 4 panels, all divided into two registers and many further subdivided: from Matthew (1, divided into five spaces) the wise and foolish virgins; (2, divided into five spaces) the parable of the Talents; from Luke (3a) Zacchaeus climbing the tree to see Jesus; (3b) Jesus receiving him; (4a) house of Simon the Leper and preparation of a feast (Matt. 26.6 + John 12.2); (4b) the woman anoints the feet of Jesus in the house of the leper (John 12.2); from John (5a) the Samaritan woman at the well; (5b) Jesus entering a Samaritan house; (6a) Mary, "listening to his teaching" (? Luke 10.39); (6b) the woman anointing Christ's head (Matt. 26.7); from John (7a) Martha believing in Christ; (7b) the resurrection of Lazarus; (8a) the ass and the colt at Bethphage (Matt. 21.2); (8b) the entry into Jerusalem; from Matthew (9a, divided into three panels) priests and scribes plotting Jesus' death; (9b) thirty pieces of silver paid to Judas; (10a) encountering the water bearer as a sign (Luke 22.10); from John (10b) the Last Supper; (11a) washing the disciples' feet; (11b) Jesus prays in the garden (Luke 22.41–46); from John (12a) Jesus is approached by Judas and a crowd with lanterns (but the Judas figure is nimbed); (13a) Judas kisses Jesus while Peter cuts off Malchus' ear;

4. London, Victoria and Albert Museum, MS 661 [319a]

Recto, grid of 3 × 4 panels, all but 4, 6, 10, 12 divided into two registers: from John (1a) Jesus led before the priest(s); (1b) Peter in the courtyard; (2a) Jesus struck by an officer; (2b) Peter denies Christ and the cock crows; (3a) Jesus led before Caiaphas; (3b) Peter enters the court of the high priest; from Luke (4) trial of Jesus before the elders; (5a) mocking of Christ; (5b) scourging of Christ; (6) "Hail, King of the Jews"; (7a) the

way of the Cross; (7b) Simon of Cyrene carries the cross (Luke 23.26); (8a) Christ and the others about to be crucified; (8b) the Crucifixion and the sponge (John 19.29); (9a) breaking the legs of the thieves and the lance (John 19.31–37); (9b) the earthquake (Matt. 28.51); (10) the Crucifixion with Mary and John; (11a) Joseph of Arimathea before Pilate (John 19.38); (11b) Joseph of Arimathea leads the Marys to the cross (Matt. 27.55–57); (12) the Deposition;

Verso, grid of 3 × 4 panels, all but 11, 12 divided into two registers: (1a) “Do not write ‘King of the Jews’” (John 19. 21); (1b) dividing Christ’s clothes; (2a) wrapping the body (John 19.40); (2b) the Entombment; (3a) “Quem queritis?” (3b) Peter and John reach the tomb (John 20.4); (4a) Mary Magdalene and the angels (John 20.12); (4b) “Noli me tangere” (John 20.14–17); from Luke (5a,b) the road to Emmaus; (6a) supper at Emmaus; (6b) “and he vanished out of their sight”; (7a,b) Christ, nimbed, reveals himself to the disciples; from John (8a,b) Thomas doubts and believes; from John or Luke (9a) Peter catches 153 fish; (9b) Christ eats them with the disciples; from Luke (10a) the disciples feel Christ and believe; (10b) they bring him a piece of fish to eat; from Acts (11) the Ascension; (12) Pentecost.

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†P.P. / A.N.D.

346. Oxford, Bodleian Library, Auct. F. 4. 32 (2176)

“Classbook of St. Dunstan”

[Ker 297, Gneuss 538]

HISTORY: A collection of grammatical, exegetic, computistical, and literary texts, perhaps studied and augmented by St. Dunstan himself during his tenure at Glastonbury (c. 939–954) or later at Canterbury (959–88). The codex is composite, consisting of four independent units which had come together by 1601, though it is possible that three of the four were held in the same library by the 10c. The earlier histories of the four parts are hard to establish. Part 1 (ff. 1–9), containing part of a grammatical work by Eutyches, is written in a mid-9c northern French caroline minuscule and glossed in Latin and Old Breton (Hunt 1961: v). Part 2 (ff. 10–18), containing an OE homily in predominantly SE dialect, is written in insular minuscule dated to the second half of the 11c by Ker (*Cat.*, 355). The creation of the more miscellaneous Part 3 (ff. 19–36), a collection of mainly liturgical material known as the *Liber Commonei*, written in a Welsh set minuscule, can be dated to 817 × 835 and perhaps to the specific year of 817 on the evidence of marking in its Easter table on f. 21r (according to McKee 2000: 3; but see Budny in Ramsay et al. 1992: 114). Part 4 (ff. 37–47), which contains the first book of Ovid’s *Ars amatoria*, is written for the most part in a script described by Hunt (1961: xiii) as Welsh minuscule probably of the 9c.

Hunt (1961: xiv) identifies a link among Parts 1, 3, and 4 in the recurrence of a single hand that can be seen at f. 1r (bottom right), f. 20r (lower four lines), f. 36r (whole added slip), and f. 47r (whole page). Hunt identifies these short passages as the work of a scribe originally taught to write in insular script who later learned to write Anglo-Caroline minuscule, and he identifies this hand, “Hand D”, as that of St. Dunstan (on “Hand D” as Dunstan, see Bishop 1971: xx, plate 1; Dumville 1993: 50–51, 96–97; Lapidge 1993: 155–56; Budny in Ramsay et al. 1992). The first passage provides verses voiced by St. Dunstan, while the others, according to Hunt, probably replaced material that had become worn or difficult to read, including

a possibly chafed final page of Part 4. But Budny (1992: 120–21) thinks that “Hand D” deliberately restructured the book, not replacing but editing in both Part 3 and 4. Hunt relates such corrections to the mention in Dunstan’s biography of his correcting faulty books as soon as there was light enough in the morning to do so (Stubbs 1874: 49). This association of three of the parts with Dunstan explains the somewhat misleading traditional title of the codex, “St. Dunstan’s Classbook”.

Further evidence suggests that the codex may have been in Glastonbury. Part 1 can be localized to a later medieval Glastonbury provenance, since it seems to be one of the ‘Duo libri Euticis de uerbo. uetustiss(imi)’ in the Glastonbury catalogue of 1247/48 (see Sharpe et al. 1996: 206, no. 312). The codex was seen in Glastonbury by Leland before the Dissolution (Hunt 1961: xv); Leland noted the item as “Grammatica Euticis, liber olim S. Dunstani” suggesting that by ca. 1538 the book was associated with Dunstan, perhaps due to the material on f. 1r. Parts 3 and 4 can also be placed at Glastonbury: Hunt (1961: xv) shows that the 15c inscription at the foot of f. 47v, ‘In custodia f(rat)ris H. Langley’, is also found in another identifiable Glastonbury book (Oxford, Bodl. Lib., Laud Lat. 4, f. 272). Hunt identifies the heading on f. 1r, ‘Pictura et scriptura huius pagine subtus | uisa. est de propria manu s(an)c(t)i dunstani’, as a 16c attribution and speculates that the four parts were joined at Glastonbury at that time in the context of renewed interest in local saints as a relic of St. Dunstan (see also Budny in Ramsay et al. 1992: 125 and cf. Dumville 1993: 50–51, 96–97 and *passim* where he argues that Dunstan’s Anglo-Caroline script (that of “Hand D”) developed in Canterbury after his time abroad). Nothing is known for sure of the earlier history of Part 2, neither its origins nor when it was added into the codex (see Gneuss 1978: 137), though it seems possible it accreted to the other three parts in the period of the 16c inscription, as a vernacular relic (anachronistic) of Dunstan’s era. The complete manuscript was given by Thomas Allen of Gloucester Hall, Oxford, to the Bodleian Library in 1601 as a foundation gift, as is reflected in an inscription at the top left of f. 1r: ‘Tho. Allen D[ono] D[edit]’.

[Note: The figure ‘3’ at the foot of f. 1r reflects an earlier Bodleian pressmark, namely ‘4° E. 3 Art’. When manuscripts and printed books were separated, it was given the pressmark ‘NE. D. 2. 19’, as written on the mid-right of f. 1r. The number ‘2176’ reflects its listing in Bernard’s *Catalogi librorum MSS. Angliae et Hiberniae* (1697) which is also its number in the summary catalogue, reflected in the sticker on the inside front board ‘S.C. 2176: ‘Bod. 578’, also on f. 1r, mid-right, reflects the classmark from the mid-18c, while at the end of the 18c it was placed in a new room called the Auctarium as MS. Auct. F. 4. 32. ‘Auct. F. IV. 32’ is accordingly written

in ink on f. i recto along with the further identifiers 'G. C. 5 | = Selden cupbd. 64' written in pencil. The rest of f. i recto contains a modern table of contents, with identifications attributed to Henry Bradshaw (= Bradshaw 1889: 487, 483, 484), written in blue ink in a modern hand, with folio numbers added in red. Further bibliographical references are added on f. ii verso.]

CODICOLOGICAL DESCRIPTION:

The manuscript as a whole is foliated throughout in ink on the upper right of the rectos in the hand of Gerard Langbaine (1609–1657/8), whose description in Oxford, Bodl. Lib. Langbaine 5, dating to about 1650 (Budny in Ramsay et al. 1992: 124), provided the basis for the account in the 1697 catalogue (Hunt 1961: xvii). Binding from the mid-19c (Hunt 1961, p. xvii) is in brown leather with four stitching stations as prominent ribs on the body of the spine in addition to at the top and bottom. 'F | 4–32' is embossed on the spine, along with the contents, 'EUTIX | GRAMMATICUS | ETC'. The inner boards are covered in marble paper pastedowns. The boards of the binding measure 260 × 190 mm. Details of individual parts, each of which forms a single quire, are as follows.

Part 1 (ff. 1–9):

Leaves measure 247 × 180 mm., ruled in drypoint before folding four at a time for 27 lines of text within a writing grid of 191 × 126 mm., with a single bounding line on the inside of the margin and a double bounding line on the outside. There is a further bounding line some 32 mm. from the outer bounding line of the textual block, defining a writing space for marginal notes. Parchment is of high quality and is probably arranged (after f. 1) HFHF.

The main text is written in a French (Breton?) caroline minuscule of the mid-9c, with extensive marginal and interlinear glosses. Capital letters in the text are slightly enlarged and written in colored ink, originally red and now often faded to dark, many of which are emphasized with a touch of now-faded color. The incipit and explicit at f. 2r/1 and f. 2r/14 are written in colored ink which has turned to metallic grey; that at f. 2r/15 is written in red ink. The two prominent initials on f. 2r are drawn in black and decorated with green and purple coloring. Hunt (1961: v) suggests that the introduction to Eutyches on f. 1v is in the main hand, but was probably added after the main text in view of the poorer quality of the parchment. The added f. 1 is not lineated. Marginal and interlinear glosses are mostly by the main hand. A number of the interlinear glosses are in Old Breton.

The picture of Christ on f. 1r was probably added to a blank page. The drawing is in black ink, with a sparse use of orange/red color for Christ's

nimbus, for the three extenders on his rod, and for the hems of Dunstan's robe, along with the edge of his shoes, tonsure, and wrist. The initial 'D' and 'T' of the inscription on lower right are also touched in this color. The drawing takes advantage of a hole in the parchment, which defines the size and matches the curve of the outflowing part of Christ's robe on the far left. Hunt, who identifies the script of the verses at the lower right as written by St. Dunstan, points out that the psalter text on Christ's rod and book are in an English script and wording, and concludes "the drawing, the text and the scripts are consistent with a date in the lifetime of St. Dunstan" (1961: vii), who lived 909–988; Gneuss (1978) and Lapidge (1993) confirm Dunstan's responsibility for the poem and perhaps the drawing. Budny (in Ramsay et al. 1992) argues that the original drawing of Christ is not by Dunstan himself, but that he added the distich and the red pigment touches to the leaf; Budny also includes a detailed discussion of the making and iconography of the frontispiece.

Part 2 (ff. 10–18):

Leaves vary quite considerably in width, ca. 243 × 150–170 mm., with a writing space of 210 × 110 mm., ruled in drypoint for 20 lines. Pricking is visible on the outer margin of all sheets. The parchment is thick and quite discolored, arranged HFHF. There are corners of parchment missing from the lower outer side of f. 14 and upper outer side of f. 17 but with no loss of text.

The text, an OE homily, is written in a single hand in insular minuscule dated by Ker to the second half of the 11c. The opening capital 'G' at f. 10r/2 is enlarged and drawn in red that has faded to black, and the first line of text is in majuscules, after which there is no use of color or decoration. A title on the first line of f. 10r has been erased. The shape of the erasure suggests that this may have begun 'Dominica in . . .', possibly in a later hand. Above this, the number 'LXXIII.' is written in the upper margin of f. 10r in what Ker calls "an early hand" (*Cat.*, 355) and Bodden (1987: 10) calls a 12c hand. Above that there are hints of descenders in the upper margin of f. 10r from some text which has now been almost completely lost through cropping. Occasional corrections and alterations throughout the text (itemized by Bodden 1987: 9–10) are made by the main scribe and two other hands, one of which is dated by Ker (*Cat.*, 355) to 11c/12c.

Part 2 clearly once circulated as an independent booklet (see Robinson 1978). There is a vertical fold mark throughout Part 2, at approx. 75 mm. from the inner margin, indicating that the quire was once folded vertically, f. 18v being on the outside, since text has been chafed off around the fold. While all of the parchment is somewhat soiled, f. 18v has seen considerably more wear: it is now somewhat more dark and mottled, with extra creas-

ing, drops of water damage, and a sheen (probably from the rubbing of the parchment) not seen on other pages. In its folded form, this single quire would have constituted a booklet some 90 mm. in width with a height greater than 240 mm. (in view of some loss from the top due to cropping).

Part 3 (ff. 19–36):

Leaves measure approx. 246 × 180 mm. F. 33 is made up of two half-leaves, measuring 193 mm. and 125 mm. in height, stitched together horizontally at their overlap with two sequences of stitching across the page. The text proceeds uninterrupted over the stitching. The parchment is pricked and ruled in drypoint for two columns of text, each of 29 lines, in columns measuring ca. 213 × 70 mm., although the text is sometimes in long lines. Arrangement of parchment is HHHH. F. 36 is a supplied half-sheet measuring just 160 × 145 mm. with a lighter parchment color, supplying text on the upper verso only. Hunt notes that the position of the present outer bifolium (ff. 19/35) is not original and that the text on f. 19r follows without a break from f. 36r (1961: viii).

The bifolium that bears ff. 19/35 was originally folded inverse to its present position, so that f. 19 now is the first folio of the quire and f. 35 the last, when previously f. 19 was the outside final leaf of a former subsequent quire. Hunt hypothesized that “Hand D” supplied f. 36r, a severely foreshortened leaf with its recto lower half blank and verso entirely blank. Hunt’s theory would have “Hand D” supplying f. 36r to bridge a gap of missing text from f. 35v to f. 19r, with the bifolium (ff. 19/35) enclosing the supplied singleton f. 36 for a repaired quire of 3. Hunt does not account for when f. 19 was turned around to its present position (Hunt 1961: 8). Budny (in Ramsay et al. 1992: 110–11) argues for a similar reversal and that “Hand D” was not supplying lost text, but editing the text down. She claims that formerly f. 35 had been the first leaf and f. 19 the last leaf in a former quire (following f. 34v), and that probably two inner bifolia (4 folios) are now lost from that hypothetical quire (containing lessons spanning from Genesis 22 to Deuteronomy 31). The extreme rarity of this bilingual liturgical text makes it unlikely “Hand D” had access to a second copy to supply the lost text. Thus he must have copied it from the now absent leaves, and this physical restructuring of the booklet was an “editing” project rather than repair work. These lost bifolia were replaced with the supply (f. 36) by “Hand D”, allowing the codex to retain the lesson from Genesis 22 on ff. 34–36 as a conclusion to the set, and for “Hand D” to fold the leaf f. 19 around to form a protective cover for the booklet (Budny in Ramsay et al. 1992: 110–111, 118–122).

The text was written in Wales in the early 9c (Hunt 1961: viii) with a Greek uncial in column A and Latin minuscule in column B on ff.

24r–28v/17. On ff. 28v/18–36r, the Latin text switches to column A and the Greek to column B though transliterated into Latin insular minuscule. Rubrics are written in red, which has sometimes turned to the dark metallic color. Initial letters are enlarged and decorated, drawn in black with yellow filling and the use of red in roundels. Smaller enlarged capitals are less fully decorated and filled in yellow or red. Some opening passages are marked out by the use of red dots, as at f. 29va/11. Red ink is used for the text at f. 20r/15–18, for the runic letters on f. 20r, for alternate columns in the charts on ff. 20v, 21r, as well as in the tables and columns at 23v and 24r. The text on ff. 22v–24r has been thickly glossed by the main hand.

Part 4 (ff. 37–47):

Leaves vary considerably in width, measuring 243 × 160–180 mm., ruled in drypoint for 37–41 lines of text with a double bounding line on either side and a writing grid of ca. 210 × 105 mm., although verses rarely extend to the full margin on the right. Parchment is stiff and arranged HHHH. F. 47, a supply leaf, has a different, limper-quality parchment and measures 240 × 170 mm., ruled for just 26 lines.

The script is Welsh minuscule probably of the late 9c (Hunt 1961: xiii), except that f. 47r is written in Hunt's "Hand D", i.e. the probable hand of Dunstan. The text of the Ovid is written in verse lines. The initial letter on f. 37r is enlarged, drawn in black ink, and elaborately decorated with multiple beasts' heads. The initial 'P' at f. 37v/2 is somewhat enlarged in black ink and decorated with two beasts' heads. Initial capitals at f. 39v/15 and 16 have been touched with green color. There are frequent interlinear and some marginal glosses as far as line 389 up to f. 42r/28 with a few more glosses on f. 45v, some of which are in a hand that resembles that of the main text (Hunt 1961: xiii). A number of glosses are in Old Welsh. OE was added to the originally blank f. 47v in two hands of the 11c (Ker, *Cat.*, 355, suggests the second half of the 11c). The first two lines are in one hand, the fragmentary line 3 is in another. There is no decoration or majuscule writing.

COLLATION: Foll. iii + 47 + i, foliated i–ii (iii), 1–48. Ff. i–ii and 48 are paper flyleaves of the date of binding, f. iii is a parchment flyleaf.

Part 1: I⁸⁺¹ f. 1 added (ff. 1–9); Part 2: II⁸⁺¹ f. 18 added (ff. 10–18); Part 3: III¹⁶⁺² ff. 33 and 36 added (ff. 19–36); Part IV: IV¹⁸⁺¹ ff. 40 and 43 singletons, f. 47 added (ff. 37–47).

[**Note:** In quire III, ff. 33 and 36 are added, 33 originally and 36 as a 10c addition. Ff. 19 and 35 are misbound in reversed order (see above).]

CONTENTS (complete facs. ed. Hunt 1961):

Part 1 (ff. 1–9):

f. 1r Drawing (10c?) of Christ with St. Dunstan at his feet. 16c Inscription, top margin (apparently attempting to imitate the 10c script at lower right): ‘Pictura et scriptura huius pagine subtus | uisa. est de propria manu s(an)c(t)i dunstani’. Text on the virga from Psalm 45.6 (Romanum): ‘+uirga recta est | uirga regni tui’. Text on book in Christ’s arms from Psalm 33.12: ‘Uenite | filii au|dite me | timore(m) | d(omi)ni do|cebo uos’. Verses at lower right by St. Dunstan: ‘Dunstanum memet cle|mens rogo chr(ist)e tuere | Tenarias me non sinas | sorbisse procel-las’ (see Gneuss 1978: 138–48; ed. Lapidge 1993).

1. ff. 1v–9v Eutyches, “Ars de uerbo” with marginal and interlinear Latin and Old Breton glosses (ed. Keil 1868; Old Breton glosses ed. Stokes 1860–61: 232–4 and 292):

a. f. 1v/1–14 “Accessus ad auctorem” and gloss on Greek conjugations: **IN HONOMATE SUMI TONANTIS. ARS EUTICIS GRAMATICI | incipit.** ‘De nomine auctoris huius libri multi dubitant . . . Queritur eni(m) p(ri)ma | posit(i)one cuius uerbi quæ litteræ preциdunt finaleм. o’

[Note: In the originally blank space, a distich in “Hand D” inscribed in lower part of the page: ‘Qui cupis infestum semp(er) uitare chelidru(m). | Cordis ab affectu pace repelle dolum’. These are two lines from a poem, “De bono pacis” by Eugenius of Toledo (d. 657) (ed. F. Vollmer 1905: 234; ed. Alberto 2005: 210; cf. Lapidge 1993).]

b. ff. 2r/1–14 Prologue: **INCIPIT ARS EUTICIS DE DISCERNENDIS CONIUGA|TIONIBUS.** | ‘CUM SEMPER (gloss: ‘i(d est) q(uia) sepe’) NOUAS QUESTIONES DOCTORIBUS AUDI|TORUM (gloss: ‘i(d est) dis[ci]pulo(rum)’) . . . Alter (gloss: ‘de duob(us)’) indicio finalitatis speciales exsequitur regulas. **EXPL(ICIT) | PROL(OGUS).**

c. ff. 2r/14–9v/27 Eutyches, “Ars de uerbo” (glossed in Latin and Old Breton): **INCIP(IT) LIB(ER) .I.** | ‘TRES quidem sunt coniugationu(m) species apud grecos’; ends imperfectly: ‘sem(en) seminis semino. as. memor memoro .as.’ (ed. Keil 1857–80: 5.447/1–460/36; Breton glosses ed. Stokes 1860–61: 232–34).

[Note: “Hand D” has added red lead pigment syntactical glosses ff. 2v, 3rv and highlighted some initial capitals and *signes de renvoi* for the gloss.]

Part 2 (ff. 10–18; cf. description by Bodden 1987: 5–11):

2. ff. 10r/2–18v/16 [rubric or title erased on f. 10r/1, on top margin ‘L.xx. iiii’] Homily on the Finding of the Holy Cross (LS 6 (InventCrossMor)): ‘GEHERAÐ GE NU HWÆT IC EOW SECGAN WILLE | ymbe þa hal-gan rode þe Crist on þrowode’; ends: ‘he mancynne gecyð | hæfð a on

alre wurulda wuruld a | on ecnesse. AMEN' (ed. Morris 1871: 3–17; ed. and trans. Bodden 1987: 60–103) [f. 18v/17–20 blank].

Part 3 (ff. 19–36):

3. "Liber Commonei" in parallel Latin and Greek columns with Old Welsh glosses, (contents as identified by Hunt 1961: viii–xii; cf. Bundy et al. 1992: 111–14):

a. f. 19r/1–19v/29 Lessons and canticles for the Easter Vigil: **lectio deuteronomi** | (col. a) 'Et scripsit moyses hoc canticu(m) | in illa die'; (col. b) 'CAe. egrapsen. moyses. ten aden [*corr. to: oden*] | tauten | en ecine te emera'; ends: (col. a) 'iustus et s(an)c(tu)s d(omi)n(u)s'; (col. b) 'theos. pistos. ce. u. cestin' n'. [*sic, LXX: οὐκ ἔστιν*] en. auto. adicia | diceos cæ osios quyrios. finit amen' (=Deut. 31:22–32:4; ed. Fischer 1986: 39–40). At f. 19v/30 is the colophon (long line): 'finit opus in d(omi)no o thei. q(u)iri. altisimo meo patre commoneo script(um) simul ac magistro'.

[**Note:** f. 19 is conjoint with f. 35 and originally followed the 10c supply leaf f. 36r; text follows that on f. 36r (see Hunt 1961: x–xi); see above on codicological restructuring.]

b. f. 20r/1–15 Isidore, "Etymologiae" (3.7.3–6): 'Numeri linialis numeriis (est) inchogans [*sic*]; ends: 'i(d) (est) q(ui)nq(ui)es. xxu. | cxxu' (ed. Lindsay 1911).

[**Note:** 'inchogans'-cognates spelled similarly in items 3.i and 3.q.]

c. f. 20r/16–25 Alphabet of Nemnivus: 'Nemnius istas reperit literas uitu-perante'; ends (written vertically beneath invented runes derived from the OE *fuporc*): 'utl. orn' (ed. Derolez 1954: 157–9).

[**Note:** Nemnivus has been tentatively identified as the British scholar Nennius (Derolez 1954: 157; Hunt 1961: viii; Budny in Ramsay et al. 1992: 111).]

d. f. 20r/26–29 Computistical Notes by "Hand D": 'Ab VIII id(us) februarii. usque nonas martii. luna . . . ipse est dominicus pasche'.

e. f. 20v/1–15 Table of the course of the moon through the zodiac (cf. Bede, *De temporum ratione*, ch. 19, ed. Jones 1943: 219).

f. f. 20v/16–29 Lunar table.

g. f. 21r Table for the dates of Easter for the nineteen-year cycle from 817–32: 'Anni | ab inca|rnatio | ne d(omi)ni | n(ost)ri i(es)u | ch(rist)i | dies | ebd(omadae) | in | k(a)l(endas) | ian(uarii)' (cf. Bede, *De temporum ratione*, ch. 46, ed. Jones 1943: 263–65). [The year 817 is highlighted with prick holes, see McKee 2000: 3 and Budny in Ramsay et al. 1992: 114.]

h. f. 21va/1–21vb/29 Unidentified commentary on Paul's Epistle to the Colossians 2:14 (smaller script, in two columns, 39 lines per column): (Opening invocation 'in nomine s(an)c(t)ae trinitatis. amen' above the

two columns) **de quaestione apostoli** | ‘Delens q(uod) adu(er)su(m) nos erat chyrographu(m) decreti’; ends: ‘Quib(us) p(er)sonis lo(q(ui)tur p(er)sona uiri ante legem et sub lege sub | q(uod) e(ss)et filius d(e)i cu(m) uirtute diuinitatis in se et’; concluded at col. a/30: ‘uigilat p(ri)mu(m) filiu(m) q(uod) n(on) fuit in se diuinitas’.

- i. f. 22r/1–3 Victorius of Aquitaine, extract on moon on day of creation: **enonoma chr(ist)i incipit paruu(m) argumentum de luna** | ‘CU(M) die quarta existentis mundi . . . in chogatione [sic] noctis exorta est’ (cf. Ó Cróinín 1982: 426 n. 6; Budny in Ramsay et al. 1992: 112).
- j. f. 22r/4–22v/20 “De saltu luna” (extract from the anonymous Irish text “De ratione computandi” on abortive moons) [first three lines in red ink (f. 22r/4–6), following three (f. 22r/7–9) in higher grade uncial]: ‘SCIENDum nobis quod abortiua lu(na) et xiiii lu(na) p(ri)mi | mensis et saltus’; ends: ‘unde quæ p(ri)ncipium p(ri)oris ab initium sequentis non | tenet [sic, then repeated centered] tenet abortiua lu(na) dicitur’ (see Ó Cróinín 1988: 177–78 n. 69; Budny in Ramsay et al. 1992: 112).
- k. f. 22v/21–26 (17 lines of small script + 4 lines at top of f. 23r) Glosses to the “Calculus” that begins at f. 23r.
[Note: The first *signe de renvoi*, ‘⊙.’ is picked up from f. 23r/19: ‘in libra duo ⊙.’ Written in a much smaller minuscule glossing hand, like the interlinear and marginal glosses on f. 23r–24r.]
- l. f. 23r/1–23v/29 Extracts from the “Calculus” of Victorius of Aquitaine (thickly glossed): **Incipiunt pauca excerpta de mensuris calculi. olearia i(n)cipiunt.** | ‘Mensura centum sextarii omnes sextarii’; ends: ‘census (gloss: ‘i(d) est) p(ro)p(ri)u(m) mensu(m)’ soldus (gloss: ‘i(d) est) soldus maior’) ab uno | quoq(ue) denarios .x. scri[p]t[ulae] amen’ (ed. Friedlein 1871: 72–76). Glosses include Old Welsh (ed. Williams 1929–1931).
- m. f. 23v On lower part of the folio, taking up two-thirds of the remaining space in two columns, a table of signs for weights and measures: ‘. assis xii uncias’; ends: ‘+ obellus i scri(pulos)’ (ed. Hultsch 1866: 2.127–128).
- n. ff. 23v–24r margins On lower part of f. 23v, taking up the right third of the page, is a multiplication table of measures in 2 cols., and continued in 4 cols. at the top of 24r and vertically in one col. in right margin (written in the smaller script of the glosses on ff. 22v–23v): ‘Bis media i(d) .est) sescla . . . bis cile discile’ (ed. Friedlein 1871: 69–70).
- o. f. 24r down left side: Greek alphabet with Latin equivalents.
- ff. 24r–36r (+ 19r–19v [item a, above]) Liturgical lessons and canticles in columns of Greek and Latin for the Easter or Whitsun Vigil (see Fischer 1986):

- p. ff. 24r/1–28v/17 Extracts of Minor Prophets in Greek and Latin: **INCIPiunt pauca testimonia de p(ro)phetar(um) libris p(er) greca(m) lin(guam)** | (col. a): 'Και Διατεμου αιτοις | εν τε εμερα | Διατεξεν' [*sic; pro* 'καὶ διαθήσομαι αὐτοῖς ἐν ἐκείνῃ τῇ ἡμέρᾳ']; (col. b): 'Et disponam ei(u)s | in illo die | testamentum'; ends: (col. a): 'και καρΔιαυ αντροπου | προς τον πλεσν αιτου' [*sic; pro* 'καὶ καρδίαν ἀνθρώπου πρὸς τὸν πλησίον αὐτοῦ']; (col. b): 'et cor hominis | ad proximum eius' (Latin is ed. Haddan and Stubbs 1869: 1. 192–97 but not in order of the manuscript).

[Note: Greek is in the left-hand column in uncials, Latin in the right in insular minuscule. The Greek transcription does not use exactly the Greek-Latin alphabet running down the left hand margin of f. 24r. Passages (corresponding to Latin text) are Hos. 2.18, 4.1–3, 4.9, 6.1–2, 6.6, 10.12, 12.6, 8.3–4, Amos 3.8, 5.3–4, 5.14; Mich. 3.1–2, 4.1–2, 4.5, 5.2, 6.8, 7.6–7, Joel 3.18, Abd. 15, Joel 1.8–9, Nah. 3.13, Habbak. 2.4, 3.3, Soph. 1.14–16, 1.18, Agg. 2.7–8, Zach. 1.4, 8.16–17, 8.19, 9.9, 13.5, 13.7, Malach. 1.6, 1.10–11, 2.7, 3.1, Zach. 2.8, Malach. 4.2–3, 4.5–6.]

ff. 28v–36r, 19r–19v Lessons and Canticles for the Easter Vigil; Latin is in the left-hand column in insular minuscule and Greek on the right, transliterated in Latin insular minuscule letters (ed. Fischer 1986):

- q. ff. 28v/18–31v/3 **Incipit lectio prima geneseos tam per latina(m) q(uam) p(er) greca(m) linguam.** | (col. a): 'IN principio fecit d(eu)s | cælum et terram'; (col. b) 'EN ARchi epoeisen o theos | ton uranon ce tin gin'; ends: (col. a) 'ab omnib(us) operibus suis | quae inchogauit d(eu)s facere'; (col. b) apo panton. ton ergon. autu | on irxato o theos pyise' (= Gen. 1.1–2.3; ed. Fischer 1986: 23–29).

r. ff. 31v/4–32v/4 (col a) **lectio exodi cum cantico** | 'Factum est autem | in uigilia matutina'; (col. b) **lectio εξοδου / Exodi** | 'EGeneto de | en ti. fylaciti. eorthini'; ends: (col. a) 'd(omi)n(u)s conterens bella. | d(omi)n(u)s nomen est illi'; (col. b) 'kirios. syntribon. polemus | dyquirios. [*sic*] onoma. autu' (= Exod. 14:24–15:3; ed. Fischer 1986: 29–31).

s. ff. 32v/5–33v/18 **lectio esaiae prophetae** | (col. a) 'ET ADpraechendent .uiii. mulieres | unum hominem dicentes'; (col. b) 'Ce epilempsonte. epta gyneces | enos. anthropu. leguse'; ends: (col. a) 'et non iustitiam sed clamorem'; (col. b) 'ce. u. diciosynen alla graugen' (= Is. 4:1–5:7; ed. Fischer 1986: 31–33).

[Note: F. 33r/18–33v/13 is marked for omission (Hunt 1961: xi).]

t. ff. 33v/19–34r/17 **lectio esaiae prophetae** | (col. a) 'Est hereditas credentib(us) in d(omi)no | et uos eritis mihi iusti d(ici)t d(omi)n(u)s'; (col. b) 'Estin. cleronomia tys pisteuuisin | is [LXX: θεραπεύουσιν] quirion | ce. ymis. este. mu. dicey legi quirios'; ends: (col. a) 'propter

d(eu)m s(an)c(tu)m israhel | qui glorificauit te'; (col. b) 'enecen tu theu. tu. agiu israhel | oti edoxa sense' [*sic*, LXX: ἐδόξασέν σε] (= Is. 54:17–55:5; ed. Fischer 1986: 34–35).

u. f. 34r/18–34r/29 **responsoriu(m) psalmi d(avi)d** | (col. a) 'Quemadmodum ceru(u)s desiderat | ad fontes aquarum'; (col. b) 'On tropon. epipothi e elapos (*corr. to* 'elafos') epi tas | pegas. ton ydaton'; ends: (col. a) 'ubi est d(eu)s tuus'; (col. b) 'pu estin o theos su' (= Ps. 41:2–4; ed. Fischer 1986: 34).

v. ff. 34v/1–36r/9 **lectio geneseos** | (col. a) 'D(eu)s temptauit habracham | et dixit ad eum'; (col. b) 'O theus epirasen ton habracha(m) | ce ipen pros auton'; ends (in "Hand D"): (col. a) '& habitauit habraha(m) ad puteu(m) | iurationis'; (col. b) 'Ce catocesen habraham epi to frear [LXX: φρέατι] | tu orcu' (= Gen. 22:1–19, ed. Fischer 1986: 35–38) [remainder of f. 36r blank, except for 'impSECU p(ro)' at bottom edge].

[Note: The writing on f. 36r is supplied by a 10c hand, perhaps "Hand D," the hand of Dunstan (see "History"). Text of Deut. on f. 19rv may continue text from f. 36r. Remainder of f. 36r and all of f. 36v blank, except for 'inpSECU p(ro)' in a different hand at the bottom margin of 36r. The lower half of f. 36 is cut away.]

Part 4 (ff. 37–47):

4. ff. 37r/1–47r/26 Ovid, "Ars amatoria," Book 1 (with sporadic Latin and Old Breton interlinear glosses): **Ouidii nasonis Artis am(a)toriae lib(er) p(r)im(us)**. **Incipit** | 'SI quis in hoc arte(m) populo (gloss: 'romano') n(on) nouit amandi'; ends (in "Hand D"): 'Hic teneat n(ost)ras anchora lacta rates. finit.' (ed. Kenney 1961: 113–42; Old Breton glosses ed. Stokes 1860–61: 234–36 and 293).

[Note: f. 47 is a supply leaf in "Hand D".]

f. 47v originally blank; now f. 47v/1–2 'her segð hu se halga apostol paulus lærð ælcu(m) | mæssepreoste þe godes folce to lare byð gesett' in 11c hand (Penitential of Pseudo-Egberht 3.15, ed. Raith 1933: 44–45); f. 47v/3 (in a different 11c hand) 'þ(æt) he beo wær'; f. 47v/4–end blank, except at lower margin 'In custodia fratris H. Langley' in 15c hand.

PHOTO NOTE: Throughout the manuscript many of the title inscriptions are illegible or invisible on the film. On about a dozen pages, parts of words near the gutter are cut off in the film because of the tight binding; see the note of Hunt (1961: XVII).

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379. Oxford, Bodleian Library, Hatton 42 (4117)

Collectiones Canonum

[Ker —, Gneuss 629]

HISTORY: A large and complex manuscript, the history of which is in part controversial. Booklet A (quires I–XVII) was originally written in Brittany in the second half of the 9c and supplemented in France in the early 10c and England in the 10c/11c. It contains six 9c–10c Breton glosses (printed by Stokes 1879a: 2: 16–17 and 1879b: 328). A Breton name ‘Matguoret’ occurs on f. 22r in a Latin marginal addition (printed by Deuffic 1985: 307). Breton neumes occur on f. 10lv. Additions on ff. 94r and 138r include some Hisperic words (10c) resembling the Cornish/Breton glossator of the Cambridge Juvenus, Cambridge, University Library Ff. 4.42 (Bradshaw 1889: 471, 487, but cf. Jackson 1953: 49–51). Booklet B (quires XVII–XXIII), written in northern France, 9c/10c, was joined to A by writing the title incipits for item 5 on the last two leaves of Booklet A, which were re-pricked and ruled from the back for this purpose. The last leaf of quire XVII has been excised and the last two lines of f. 143v show erasure of some text in capitals, presumably to ensure continuity over the quire division on to f. 144r. Booklet C (quires XXIV–XXV), written in northern France in the early 10c, was apparently joined on by starting the text of item 6 on the last three leaves of Booklet B, the heading being added on the bottom three lines of f. 188v and the new matter beginning on f. 189r. Later in the 10c, the manuscript was brought to England (cf. Lapidge 1993: 90 and n. 24). In England, the first quire was supplied as a replacement for the former first quire (now lost) in a hand of 10c/11c which Bishop (1963: 421–23, and 1971: xxvi) identified as ‘scribe xx,’ found also in BL Harley 110 [262], BL Royal 15 B. xix .i [302], and BL Royal 5 E. xi [286], and connected with Christ Church, Canterbury, through ‘scribe xxi’ found in BL Royal 5 E. xi, and Cotton Domitian ix [190], and ‘scribe xxii’ found in BL Cotton Domitian ix and Cambridge, Trinity College B. 14. 13 (289) [78], which is ascribed to Christ Church, Canterbury (Ker 1964: 33). According to Pollard (1975: 143–44), the medieval binding was from Canterbury (see below).

Before 1023, the date of his death, Wulfstan, bishop of Worcester, annotated the manuscript, especially f. 47r (the first folio of quire VII in Booklet A), and throughout Booklet C (Whitelock 1965: 215; Ker 1971: 328–30; some doubts expressed by Hohler 1975: 225, n. 59; countered by Cross and Brown 1993: 73–75); Patrick Wormald (p.c.) noted that Wulfstan's glosses to Booklet C apparently supply information gathered by correlation with similar content in two Worcester manuscripts: Cambridge, Corpus Christi College 265 [45] and Rouen, Bibliothèque Municipale 1382 (U.109) (cf. Cross 1992b: 69); so Hatton 42 was presumably in Worcester in the 11c (cf. Sauer 1980). There are words and names in OE (11c) on ff. 49r and 79r (Lucas 1979: 8), also a scratched name 'wulfwinus' on f. 22v (Dumville 1993: 6, n. 8). The spine of the medieval binding (now mounted on the inside of the rear end-board) has the inscription 'LIBER .S. WUFSANI' (with wynn for 'W': Barker-Benfield 1993: 431–33), who is probably Wulfstan (rather than Dunstan, as previously suggested by Stubbs 1874: cxii, who wrongly thought the manuscript came from Brittany to Glastonbury, like Bodleian Auct. F. 4. 32 (2176) [346]; cf. Barker-Benfield 1993), and the name 'Wulfric cild' on f. 79r may refer to the man who married Wulfstan's sister. The Bodleian *Summary Catalogue* (4117) suggests that cues to a Commune Sanctorum of a gradual entered in a hand of the last quarter of the 11c in the outer margins of ff. 133v and 134r may show Canterbury provenance, but this seems unlikely.

In the 16c the manuscript was annotated by Matthew Parker (archbishop of Canterbury 1559–75) in red ochre on ff. 22v, 23rv, 38rv, 73v, 106v, and red ochre underlining occurs also on ff. 9r, 13r, etc. Other 16c annotations may show the hand of Parker's secretary, John Joscelyn, e.g. 'Martinus' on f. 9r. In 1622/3, the manuscript was certainly in Worcester, since it appears as no. 221 in the catalogue of Worcester manuscripts made by Patrick Young (Atkins and Ker 1944: 48–49; cf. also pp. 9–17 on Parker and Hatton). In 1671, it came to the Bodleian from the collection of Christopher, 1st Lord Hatton (1605–70), son of Sir Christopher Hatton, KB, the Elizabethan courtier, of Kirby Hall, Northants, via the bookseller Robert Scott, who was then the Bodleian's principal London agent. Several Hatton manuscripts have a Worcester connection (Ker 1941–9: 28; Philip 1983: 56–57).

CODICOLOGICAL DESCRIPTION: Folios [iii] + 204 + [iii], membrane except for the paper endleaves, 312 × 211 mm. The very thick membrane is well prepared, which often makes it difficult to determine F/H sides, especially in Booklet A. Written space (including the 4 mm. of the top line of writing where it occurs outside the frame) varies: in Booklet A 234–248

× 149–154 mm.; in Booklet B, 230–240 × 139–148/159–162 mm. (inner/outer); in Booklet C, 230–235 × 143/162 mm. (inner/outer). Quire numbers occur in Booklet B at the bottom center of the last verso page in quires XVIII–XXII: ‘i.’ on f. 151v; ‘ii.’ on f. 158v; ‘iii.’ on f. 166v; ‘iiii.’ on f. 174v; and ‘v’ on f. 182v. Medieval binding, white leather on oak boards, very similar to Oxford, Bodl. Lib. Auct. F. 1. 15 [343] also with scribal connections with Christ Church, Canterbury, through Bishop’s ‘scribe xv’, and attributed to Canterbury by Pollard (1975: 143–44). Re-backed in the nineteenth century with the old back laid down the inside of the rear cover. The sewing is drawn very tight, and there is some repair of leaves in the gutters of the spine. Foliation in pencil excludes the paper endleaves.

Pricking and ruling (in hardpoint) is done from the front with the sheets folded except in quire XVII, which has been pricked again from the back. In quire I, there are single prick-marks at the bottom of the page about 17 mm. below the bottom line of writing to indicate the boundaries of the single vertical frame rule, but no separate prick-marks are visible for the vertical frame rule in quires II–XVII, except for the secondary reverse pricking of quire XVII.

[Note: The details of the pricking and ruling and the arrangement of hair/flesh sides differ from quire to quire:

Booklet A: In quire I (ff. 1–7), pricking is visible about 9 mm. to the outside of the outer frame rule, with 31 prick-marks for the horizontal lines. Frame 243 × 152 mm. ruled with the top and bottom horizontal lines extending approx. 18 mm. beyond the outer vertical frame rule. Arranged (F)FHF. Initial large capitals are written partially to the left of the vertical frame rule.

In quire II (ff. 8–15), pricking is visible exactly on the inner and outer vertical frame rules, with 31 prick-marks for the horizontal lines. Frame 238 × 152 mm. ruled with the vertical frame rules extending approx. 16 mm. above and below the top and bottom horizontal lines respectively. Arranged HHHF.

In quire III (ff. 16–23), the pricking is as in quire II, except that there are 32 prick-marks for the horizontal lines. However, the frame is uneven, taller on the inside (249mm.) than the outside (240 mm.), so that while the lines are horizontal at the top they rise progressively more inner to outer towards the bottom. The prick-marks on the outside are slightly less far apart from each other than those on the inside. Arranged HHHF.

In quire IV (ff. 24–30), pricking is visible on the inner vertical frame rule and about 2 mm. outside the outer vertical frame rule, with 35 prick-marks for the horizontal lines (the bottom one not used for writing). Frame 251 × 152 mm. The thick hardpoint rule goes beyond the outer vertical frame rule frequently and irregularly, as also in succeeding quires. Arranged HHHH.

In quire V (ff. 31–38), the pricking is as in quire IV. Frame 251 × 152 mm. Arranged HFFF.

In quire VI (ff. 39–46), pricking is visible about 7 mm. outside the inner and outer vertical frame rule, with 34 prick-marks for the horizontal lines (the bottom one not used for writing). Frame 246 × 149 mm. Arranged HFFF.

In quire VII (ff. 47–54), pricking is visible about 2 mm. outside the inner vertical frame rule (none visible on the outer side), with 35 prick-marks for the horizontal lines (all used). Frame 247 × 154 mm. Arranged FFFF.

In quire VIII (ff. 55–62), the pricking is as in quire VII, except that there are 37 prick-marks for the horizontal lines (the bottom one not used). Frame 248 × 154 mm. Arranged HFFF.

In quire IX (ff. 63–70), pricking is visible about 3 mm. outside the inner vertical frame rule (none visible on the outer side), with 33 prick-marks for the horizontal lines. An extra line (line 34) has been ruled below. Frame 246 × 151 mm., including the extra line ruled at the bottom. Arranged HHHH.

In quire X (ff. 71–78), the pricking is as in quire VII, except that line 35 is not used for writing. Frame 239 × 149 mm. Arranged HFFF.

In quire XI (ff. 79–86), pricking is visible about 1 mm. outside the inner vertical frame rule (none visible on the outer side), with 36 pricks for the horizontal lines (all used). Frame 248 × 153 mm. Arranged HHHH.

In quire XII (ff. 87–94), the pricking is as in quire XI, except that there are 34 prick-marks for the horizontal lines. Frame 245 × 150 mm. Arranged HHHH.

In quire XIII (ff. 95–104), the pricking is as in quire VII, except that there are 34 prick-marks for the horizontal lines (the bottom one not used). Frame 234 × 152 mm. Arranged HHHHH.

In quire XIV (ff. 105–114) the pricking is as in quire X. Frame 240 × 153 mm. Arranged HHHFH.

In quire XV (ff. 115–124) the pricking is as in quire X. Frame 241 × 153 mm. Arranged HFFFF.

In quire XVI (ff. 125–134), the pricking is as in quire X except that from about line 28 the pricking has been ignored and the ruling allows for wider-spaced lines so that one less line is ruled than the prick-marks indicate (i.e. 34 not 35). Frame 241 × 151 mm. Arranged HFHHH.

In quire XVII (ff. 135–143), the pricking is as in quire X. Frame 235 × 152 mm. This quire has been pricked a second time from the back (f. 143v), presumably in anticipation of the addition of Booklet B. There are 27 prick-marks on the inner and the outer vertical frame rule for the horizontal lines, and there are additional prick-marks top and bottom for a double vertical frame but only single vertical frame lines are ruled. Frame 237 × 148mm. Arranged HHHHH.

Booklet B: In quire XVIII (ff. 144–151), pricking is visible near the outer edge of the leaves, with 27 prick-marks for the horizontal lines. Prick-marks for the double vertical frame rule are visible on the bottom horizontal line and about 4 mm. above the top horizontal line for writing. Frame 240 × 144/162 mm. (inner/outer). Arranged HHHFH.

In quire XIX (ff. 152–158), the pricking is as in quire XVIII. Frame 240 × 139/159 mm. (inner/outer). Arranged HFFF.

In quire XX (ff. 159–166), the pricking is as in quire XVIII, except that there are 26 prick-marks for the horizontal lines. Frame 230 × 141/159 mm. (inner/outer). Arranged HHHH.

In quire XXI (ff. 167–174), the pricking is as in quire XX. Frame 236 × 141/161 mm. (inner/outer). Arranged FHFF.

In quire XXII (ff. 175–182), the pricking is as in quire XVIII. Frame 240 × 141/160mm. (inner/outer). Arranged HHHF.

In quire XXIII (ff. 183–190), the pricking is as in quire XX. Frame 234 × 138/155mm. (inner/outer). Arranged HFHF.

Booklet C: In quire XXIV (ff. 191–195), no prick-marks are visible, but there is hardpoint ruling with a double vertical frame, 237 × 143/162 mm. (inner/outer). Arranged HFHF.

In quire XXV (ff. 196–204), the pricking is as in quire XVIII, except that the top prick-mark is not used for ruling, so that 27 prick-marks give 26 horizontal ruled lines. Frame 235 × 143/162 mm. (inner/outer). Arranged FHFFF.]

The script of quires II–XVII is caroline minuscule, written in Brittany, second half of the 9c, ff. 8–23 by the first hand, ff. 24–142r by the second hand. Quire I (ff. 1–7) is in A-S caroline minuscule of 10c/11c by ‘scribe xx’ (Bishop 1963: 421–23). Ff. 142v–188v/20 are in a northern French hand of the 9c/10c. Ff. 188v/24–204 are in another northern French hand of the early 10c.

[**Note:** According to Pächt (1966: 1: 32–33), ff. 8–142 (i.e. Booklet A excluding its last 2 leaves, and minus quire I) and ff. 189–204v (i.e. the last three leaves of Booklet B, and Booklet C) were both written in Brittany in the second half of 9c, while ff. 142v–188v (i.e. the last two leaves of Booklet A, and Booklet B excluding its last 2 leaves) were written in northern France in the mid-9c, i.e. earlier than the other folios. Unfortunately, this dating does not fit with the codicological structure and paleographical overlaps. Booklet B was added to Booklet A, and Booklet C was added to Booklet B. It is possible that Booklet C was attached to Booklet B before both were attached to Booklet A. There are thus three datings given for the Parts: Pächt A & C, second half of 9c, B mid-9c; Gneuss A first third of the 9c, B first half of the 9c, C 9c; Lucas A second half of the 9c, B 9c/10c, C early 10c: the last is the one preferred here.]

Quires II–XVI have section-initial capitals colored with red and silver. F. 142v has an ornamental capital I flourished in red at the beginning of item 5. On ff. 142v–143, other capitals are flourished in red and silver; thereafter capitals in brown and occasionally red (unflourished).

COLLATION [the very tight sewing makes checking the collation difficult]: I⁶⁺¹ (ff. 1–7), II–III⁸ (ff. 8–23), IV⁸ wants 6 (ff. 24–30), V–XII⁸ (ff. 31–94), XIII¹⁰ 3 (f. 97) and 8 (f. 102) are singletons with the stub between 2/3 used for section numbers (ff. 95–104), XIV–XVI¹⁰ (ff. 105–134), XVII¹⁰

wants 10 (ff. 135–143) | XVIII⁸ (ff. 144–151), XIX⁸ wants 4 (ff. 152–158), XX–XXIII⁸ (ff. 159–190) | XXIV⁸ wants 2, 5, and 8 (ff. 191–195), XXV¹⁰ wants 4 (ff. 196–204).

CONTENTS:

Booklet A (quires I–XVII):

1. ff. 1r/1–130r/8 “Collectio Canonum Hibernensis” (Recension B; differs from Recension A, ed. Wasserschleben 1885; see H. Bradshaw in Wasserschleben 1885: lxiii–lxxv, who points out that of the fourteen manuscripts he lists, eight, including this one, are of Breton origin):
 - a. f. 1r/1–14 Preface: ‘Expositio in Synodos’ (upper margin, modern hand) | incipit li[ber] | IN NOMINE PATRIS ET FILII ET SPIRITVS S(AN)C(T)I AMEN | ‘SINodoru(m). ex[em]plariu(m). in numerositate(m) conspiciens . . . quam uoluerit sine ulla cunctatione reperi&’ (Wasserschleben 1885: 1).
 - b. f. 1r/15–1v/26 Extracts concerning synods:
 - f. 1r/15–22 from Isidore’s “Etymologiae”: ‘i. De nominibus senodi. Senodus ex greca autem interpretatione committatus uel coecus . . . Coecus uero conuentus | est (ve)| congregatio. a coeundo id e(st) a conueniendō in unum’ (as Lindsay 1911: 6. 16. 11–13);
 - f. 1r/22–1v/4 citation from Isidore’s “Etymologiae”: ‘ii. De principalibus sinodis. Isidorus in libris ethimologiarum. | Inter caetera autem concilia .iiii. e(ss)e . . . quæ nestorium duas personas | in chr(ist)o adserentem iusto anathemate condampnauit’ (cf. Lindsay 1911: 6.16. 5–8);
 - f. 1v/5–14 from Isidore’s “Etymologiae” with canonical notes: ‘iii. Sinodus calcidonensis .dc.xxv. sacerdotum sub marcio principe | abita est’; ends: ‘Regulæ apud sardinenses .xx.’ (as Lindsay 1911: 6.16. 9 for first Isidorian part);
 - f. 1v/15–26 from “Canonum ecclesiasticorum,” “xxv. Regulæ expositæ apud antiochiam in encaeniis” attributed to Dionysius Exiguus: ‘De diebus congregationis sinodorum. Senodus antiochensis | ait propter utilitates ecclesiasticas & absolutiones . . . Nullis uero liceat apud se celebrare concilia preter | eos quibus metropolitana iura uidentur e(ss)e commissa’ (as PL 67.163).
 - c. ff. 1va/27–2rc/23 Tituli (3 cols.; col. c on f. 23 continues down 3 lines into the next item): INCIPIVNT TITVLI | ‘i. De episcopo . . . lxxviii De uariis causis’ (pr. Bradshaw 1893: 62, Wasserschleben 1885:2).
 - d. ff. 2r/21–130r/8 (long lines) “Collectio canonum Hibernensis”: DE AEPISCOPO CAPITVLA. | De nomine episcopi ‘ep(iscop)os Nomen | grecum os in us conuertens’; ends: ‘dei(n)de subiudice | flamme

relinquat(ur) finit amen ego ago gratias d(e)o (as *Wasserschleben* 1885; cf. *Kenney* 1929: p. 247, no. 82, *Dekkers and Gaar* 1961: no. 1794, *Lapidge and Sharpe* 1985: no. 613, *Reynolds* 1994).

[**Note:** The books are divided into chapters, with their titles written in the same script and ink as the main text. The order of the last two books as edited “*De contrariis causis*” (ff. 127v–128v = *Wasserschleben* pp. 240–43) and “*De uariis Causis*” (ff. 128v–130r = *Wasserschleben* pp. 235–40) is reversed. The last section in the manuscript is as in the edition Bk. 16, ch. 14 (*Wasserschleben* 1885: 49; see his note, p. 237.)

OE Content: OE gloss on f. 49r/4 ‘bus nyw(e)’; on f. 79r/27 OE name ‘wulfric cild’ between two drawn-in heads (cf. *Lucas* 1979: 8).

2. ff. 130r/10–132v/12 “*Collectio Canonum Wallici*”: **INCIPIVNT excerpta de libr(is) romanor(um) & francor(um)** | ‘Si quis homicidiu(m) ex <con>tentione’; ends: ‘domin’o’ canis. | q(uia) comederit ille reddat’ (ed. *Martène* 1717: 4.13–18, PL 96. 1320–24; *Wasserschleben* 1851: 124–36, *Haddan and Stubbs* 1869–78: 1: 127–37, *Bieler* 1963: 136–49; cf. *Dekkers and Gaar* 1961: no. 1880, *Lapidge and Sharpe* 1985: no. 995).
3. ff. 132v/14–134v/26 “*Canones Adomnani*”: **INCIPIVNT CANONES ADOMANI**. [sic] | ‘Marina animalia ad litora delata’; ends: ‘octob(ris). is i(d est) uir. ra i(d est) uidens. hel i(d est) d(eu)m’ (ed. *Martène* 1717: IV. 18–19 (incomplete); *Migne*, PL 88. 815–16 (incomplete); *Haddan and Stubbs* 1869–78: 2: 111–4; *Wasserschleben* 1851: 120–23; *Bieler* 1963: 176–81; cf. *Kenney* 1929: p. 245, no. 80; *Dekkers and Gaar* 1961: no. 1792; *Lapidge and Sharpe* 1985: no. 609).
4. ff. 134v/27–142r/22 “*Gaii Institutionum Epitome*,” Book 1: **incipit gais institutionv(m) lib(er) .i. dic(it) .i.** | ‘De libertatibus seruo(rum) omnes homines. | aut liberos e(ss)e aut servos’; ends: ‘de clericoru(m) | tunsura æclesiastica.’ **Finit hoc opusclv(m) i(n) d(e)i nom|ine** (ed. [*Theodosius*] 1586: 1–14). Tables of affinity on ff. 138r, 139r.

Booklet B (quires XVIII–XXIII, added to the end of quire XVII):

ff. 142v–179r (items 5–12) “*Collectio canonum*”, the second recension, attributed to *Dionysius Exiguus*:

[**Note:** a collection of synodal decrees and canons gathered and stabilized in the 6c. The first recension includes Greek and Latin material from synods at *Nicea*, *Constantinople*, *Ephesus*, and *Chalcedon*. The version in this manuscript is the second recension (“*Interpretatio Dionysii altera*”), which is in Latin only and excludes *Ephesus* but includes the “*Canons of the Apostles*,” *Serdica*, *Carthage*, *Gangra*, *Ancyra*, and *Antioch*. The collection here includes the *Canons of the Apostles*, *Nicea*, *Ancyra*, *Neocaesaria*, *Gangra*, *Antioch*, *Laodicea*, *Constantinople*, *Chalcedon*, as well as a much later synod of *Rome*.]

f. 142r/23–34 (added in an unpracticed English hand) verses from *Jer.* 3 and penitential clauses relating to wives.

5. *Canones Apostolorum*, “*Interpretatio Dionysii altera*”:

- a. ff. 142v/1–143v/23 tituli: **INCIPIVNT TITULI CANONU(M) APOSTOLOR(UM) | NUMERO .L. | ‘i. De ordinatione ep(iscop)i’**; ends: ‘xluiiii Q(uo)d non debeat una mersio in baptisate | quasi in morte d(omi)ni p(ro)uenire’ | **EXPLICIUNT TITULI CANONU(M) APOSTOLOR(UM)** (ed. Turner 1899: 1.2–8);
- b. ff. 144r/1–149v/2 *Canons of the Apostles*: **INCIP(IUNT) ECCLESIASTICE REGULE S(AN)C(T)OR(UM) AP(OSTO)LOR(UM) | PROlatę p(er) clementem ecclesie romanę | pontificem quae ex gregis exemplaribus | In ordine primo ponuntur quib(us) qua(m) plurimi | quide(m) consensum non praebuere facile & tamen | postea quaedam(m) constituta pontificum ex ipsis | canonib(us) adsumpta e(ss)e uidentur. INCIPIUNT | CANONES AP(OSTO)LOR(UM) DE ORDINATIONE EP(ISCOP)I | ‘EP(ISCOPU)S. a duobus aut tribus’**; ends: ‘docete om(ne)s gentes. || baptizantes eos in nomine patris et filii et sp(iritu)s | s(an)c(t)i.’ | **EXPLICIT CAN(O)N(UM) APOSTOLORU(M)** (ed. Turner 1899: 1.8–32).

[**Note**: The long superscription of 5b is written uncertainly in majuscule and minuscule. Lines 2–7 have been bracketed on the right and ‘quib(us)qua(m) . . . facile’ underlined, to indicate its status at the head of the text.]

6. Council of Nicea (325) “*Interpretatio Dionysii altera*”:

- a. ff. 149v/4–150r/4 tituli: **INCIPIVNT TITVLI CANONV(M) NICAENI | CONSILII NVMERO .XX. | ‘i De eunuchis et qui se ipsos absciderunt . . . xx De flectendo ienu [sic]’** (ed. Turner 1899: 1.250–51);
- b. ff. 150r/5–150v/5 *Constitution and Creed*: **INCIPIV(NT) CONSTITVTIO ET FIDES NICE|NI CONSILII CU(M) SUBDITIS CAPITULIS SUIS | ‘Facta e(st) aut(em) haec sinodus apud niceam bith|niae . . . aut mutabile(m) filiu(m) d(e)i anathematizat cathollica et apostolica ecclesia’** (ed. Turner 1899: 1.252–53);
- c. ff. 150v/6–16 Preface: **INCIPIT PRAEFATIO SS. [Sancti] CONCILII. | CONcilium sacr(um) uenerandi culmina Iuris. | condidit . . . hoc sale conditus dulcia mella fluit’** (ed. Turner 1899: 1.254);
- d. ff. 150v/17–155r/15 *Canons*: **DE EUNUCHIS ET QUI SE IPSOS ABSCIDERUNT. | ‘Si quis a medicis p(er) languorem desectus e(st)’**; ends: ‘placuit | s(an)c(t)o concilio stantes d(omi)no uota p(er) soluere.’ | **ET SUBSCRIPSERUNT .CCCXVIII. QUI IN EODE(M) | CONCILIO CONUENERUNT. EXPLIC(IUNT) CANON(E)S** (ed. Turner 1899: 1.255–73).

7. Council of Ancyra (314) “Interpretatio Dionysii altera”:
- a. f. 155r/16–155v/21 Tituli: **INCIPIUNT TITVLI CANONU(M) ANCIRA|NI CONSILII NUMERO .XXIII. | ‘[i] De pr(es)b(ite)ris qui immolauer(unt) te(m)pore p(er)secutionis . . . xxiii De his qui uirginu(m) corruptionib(us) conscii sunt’** (ed. Turner 1907: 2.37–43 [col. VI]);
 - b. ff. 155v/22–156r/1 Preface: **INCIPIVNT REGVLÆ. ANCIRANI | CONCILII. | ‘Istae regulae. priores quide(m) sunt Nicenis. | sed ideo nicaenę prius scripte sunt . . . concilii || congregati apud niceam’** (ed. Turner 1907: 2.49);
 - c. ff. 156r/1–160r/11 Canons: **DE PRES(B)ITE)RIS | QUI IMMOLAUER(UNT) TEMPORE P(ER)SECUTIO/NIS ‘Pr(es)b(ite)ros immolantes. & iter(um) luctam(en) | adeuntes’; ends: ‘iussi sunt suscipi. secundum | gradus paenitentiaę constitutos.’ ET SUBSCRIPSE|RUNT .XVIII. EP(ISCOP)I QUI IN ECL(ESI)EM CONCILIO CONUENER(UNT) | EXPLICIUNT CANONES CONCILII ANCYRANI** (ed. Turner 1907: 2.55–115).
8. Council of Neocaesarea (314–325) “Interpretatio Dionysii altera”:
- a. f. 160r/12–160v/5 Tituli: **TITULI CANONU(M) NEOCAESARIENSIU(M) CON|SILI NUMERO .XIII. | ‘i De pr(es)b(ite)ris qui uxores acciper(unt) uel fornicatis’ . . . xiii De numero certo diaconor(um)’;**
 - b. ff. 160v/6–162r/10 Canons: **INCIPIUNT CANONES CONCILII NEOCESARIENSI | INC(I)P(IT) REGULAE PROLATÆ IN SYNODO NEO|CESARIENSI NUMERO .XIII. | De pr(es)b(ite)ris qui uxores. acceperunt u(e)l fornicati sunt | ‘i Pre(s)b(ite)r si uxorem acceperit | ab ordine deponatur’; ends: ‘Idipsum aut(em) et actuum ap(osto)lor(um) liber insinuat.’ | ET SUBSCRIPSER(UNT) .XVIII. QUI IN EODEM | CONCILII CONUENERUNT** (ed. Turner 1907: 2.199–41 [col. VI]).
- 9a. ff. 162r/11–163v/3 Council of Gangra (340–341) “Interpretatio Dionysii altera” (preface): **INCIP(IT) SINODI S(ANCTORUM) GANGRENSIS PRE/FATIO | ‘Dominis honorabilib(us) consa|cerdotalib(us) in armenia . . . quid hor(um) susceperit | obseruandum’** (ed. PL 84.111–12).
- 10a. ff. 163v/4–164r/18 Council of Antioch (314) (“Interpretatio Dionysii altera” tituli (placed amidst Gangrensis): **TITVLI CANONV(M) ANTIOCENI CONCILII | NUMER(O) .XXV. | ‘i De his qui contraria gerunt his quae regulariter | de pascha statuta sunt in niceno concilio . . . xxv Ut ep(iscopu)s dispensandi res ecclesiasticas habeat | potestatem’** (ed. Turner 1907: 2.221–27 [col. V]).

- 9b. ff. 164r/19–166r/12 Council of Gangra, Canons, “Interpretatio Dionysii altera”: INCIP(IT) REGULAE GANGRENESES QUAE | POST NICAENU(M) CONCILIU(M) EXPOSITE | SUNT NUME(RO) .XX. | De his qui nuptias exsecrantur. | ‘i Si quis uituperat nuptias et dormientem; ends: ‘simul cu(m) | eor(um) memoriis exsecrantur. anathema sit.’ | EXPLICI(T) REGVLAE GANGRENSIS CONCILII (ed. Turner 1913: 2.185–211 [col. VI]).
- 11a. ff. 166r/20–167v/13 Council of Laodicea (364) “Interpretatio Dionysii altera”, tituli: TITVLI CANONU(M) APUD LAODITIAM | FRIGIAE CONGREGATI NUMER(UM) .LVIII. | ‘i DE DIGAMIS [*recte* ‘bigamis’] . . . lviii Quae psallere uel legere in ecclesiis conuenit’ (ed. Turner 1913: 2.327–39 [col. III]).
- 10b. ff. 167v/14–173v/20 Antiochene Canons: INCIPIUNT REGULÆ ANTHIOCENI CONCILII | Regulæ expositæ apud anthicia(m)[sic] in enceniis numero xxv | (first titulus) De his qui contraria gerunt his que regul|anter de pascha statuta sunt In nicae|no concilio. | ‘ONm(e)s [sic] qui ausi fuerint dissoluere definitio|nem; ends: ‘et hos | oportet corrigi s(an)c(t)a synodo id quod condec& | app(ro)bante. | Et suscripserunt xxx ep(iscop)i qui in eode(m) concilio / conuenerunt.’ | EXPLICIT TEXTUS CANON(UM) CONCILII ANTIO \ CAENI (ed. Turner 1913: 2.933–315 [col. V]).
- [Note: On f. 169 a large irregular tear or flaw at the outside top corner of the membrane antedates the writing; no text is missing.]
- 11b. ff. 173v/21–178v/25 Laodicean Canons: INCIPI(T) TEXTUS CANONU(M) CONCILII LAO|DICENSIS EXPOSITE APUD LAUDICIA PHRIGIÆ | NUM(ERO) LVIII | S{(an)c(t)a synodus quae aput | laudiciam frigiae pactianae con]uenit [bracketed words are illegible] || [a repeat of the first ten tituli (only) intercalated before the text, f. 174r/1–12: ‘i De digamis . . . De his qui cu(m) hereticis nuptia(rum)’] ‘De his qui secundum ecclesiastica(m) regulam | liberae ac legitimae secundis nuptiis iuncti | sunt’ [‘liberae’ and ‘legitimae’ changed to ‘libere’ and ‘legitime’]; ends: ‘sed | sola sacra uolumina noui testamenti uel ueteris.’ | EXPLIC(IT) CANONES CONCILII LAODICENSIS (ed. Turner 1913: 2. 341–89 [col. III], tituli on 327–29). [Last two lines of text on leaf erased; there are 27 lines of writing, as on the adjacent leaves.]
12. Council of Constantinople (381) “Interpretatio Dionysii altera”:
a. ff. 178v/26–179r/9 tituli: INCIP(IUNT) CANONES CONCILII APUD CONSTANTINOPOLI(M) || CONGREGATI NUMER(O) .iii. | ‘i Ut

ea quae apud Nic'h'eam statuta sunt immota | p(er)maneant . . . iii De
MAXIMI INLICITA ORDINATIONE' (ed. Turner 1913: 2.405);

[Note: Outer margin of f. 179 has been trimmed vertically right up to text area.]

b. ff. 179r/10–180r/6 Canons: **INCIPIUNT REGULAE CONSTANTINO-**
NOPOLITANO [*sic*] | **Sub theodosio piissimo imp(er)atore apud**
constan|tinopolim expositæ s(unt) canones num(ero) .iii. | 'Hae-
dificationes [*recte*: hae definitiones] expositae s(unt) ab ep(iscop)is
centu(m) quin|quaginta'; ends: 'In irritu(m) deducta e(ss)e uideantur'
(ed. Turner 1913: 2.407–21 [col. IV]);

c. f. 180r/7–180v/6 Creed ("secundum Dionysii codices"): **expositio fi-**
dei cent(um) quinquaginta s(an)c(t)or(um) qui | constantinopolim
congregati sunt | 'Credimus in unu(m) d(eu)m patrem omnipo-
tentem . . . uitam futuri s(e)c(u)li amen' | (creed followed by subscrip-
tion formula) Et subscripser(unt) ep(iscop)i .cl. qui in eode(m) concilio
c(on)uener(unt)' | **EXPLIC(IT) CANON CONSILII CONSTANTINO-**
NOPOLITANI (ed. Turner 1913: 2.467, 435).

13. ff. 180v/4–186r/12 Canons of Council of Chalcedon (451): **INCIP(IUNT)**
REGULAE ECCLESIASTICE P(RO)MULGACË | A CALCHAE-
DONENSIS S(AN)C(T)O CONCILIO NUM(ERO) .XXVII. | **DE**
CANONIB(US) UNIUS CUIUS QUE CONCILII | 'Regulas s(an)c(t)
or(um) patru(m) p(er) singula. nunc usq(ue) concilia | constitutas';
ends: 'Si uero lai|ci anathematizentur' (ed. Mansi 1762: 7.371–80).

14a. ff. 186r/14–187r/9 Synod of Rome (721), "Capitula of Gregory II":
'Gregorius apostolicus papa ante corpus | memoratum uenerabilis
chr(ist)i apostolor(um) | principis inferendo sententia(m) dixit | .i. Si
quis presbyteram duxerit in coniugio | anathema sit . . . xuii Si quis ex
clericis laxauerit comam, ana|thema sit et r(es)ponder(unt) om(ne)s
tertio anath(ema) sit' (ed. Mansi 1767: 12.263–64);

b. ff. 187r/10–188v/20 Synod of Rome, Subscriptions: 'GREGORIUS
EP(ISCOPUS) S(AN)C(T)AE CATHOLICÆ'; ends: 'Et subscripserunt
.iiii. diacon(es) qui in | eodem concilio conuenerunt' (ed. Mansi 1767:
12.264–65).

Booklet C (quires XXIV–XXV, added to the end of quire XXIII):

15. ff. 188v/24–204v/24 (plus two lines added) Ansegisus, "Collectio Ca-
pitolarium": **INCIPIVNT EXCERPTA QVË CONGREGAVIT |**
KAROLVS REX DE SENODUS [*corrected to*: 'sinodus'] **GALLICIS.**
| **DE HIS QVI AB EP(ISCOP)O EXCOMMUNICANTVR ||** 'Sunt
eni(m) aliqu(i) qui culpīs exigentib(us) ab episcopo p(ro)prio exco(m)-
municant(ur)'; ends: 'Vt spontanea p(ro)fesione reus r'e'um n(on) faci-

at neq(ue) illi | de altero credat(ur) qui se criminosu(m) e(ss)e confesus e(st)' (ed. Boretius 1883: 394–450; cf. Cross 1992a) [notes in bottom margin].

PHOTO NOTES: Many folio numbers not legible. A number of folios are partially illegible (f. 1r is worst) because of rubbing or blotches of shadow on the uneven surface of the membrane. On f. 204v some headings in red ink have faded; later pen trials appear at the bottom of the page. Film does not include modern paper flyleaves.

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409. Oxford, Brasenose College, Latham M. 6. 15

Ælfric, Homily fragment

[Ker 352, Gneuss 670]

HISTORY: A binding strip written in a script of the first half of the 11c (Ker *Cat.*, 429) was used in a copy of Erasmus, *Lingua* (Cologne, 1530) (see below). The binding is identified by Ker as mid-16c English work (1957: 430). The date when Brasenose College acquired the book is not known. In Ker's time the fragment was still *in situ* inside the front cover. It was removed in the course of a rebinding in approximately 1991 (according to Richard Laver, the Assistant Librarian), when the book was rebound by Period Binders, Lower Bristol Road, Twerton, Bath, BA2 9ES, as recorded on the envelope currently containing the fragment.

CODICOLOGICAL DESCRIPTION: The strip measures 146 × 36 mm. The written space takes the top 102 mm. with a lower margin of 44 mm. The fragment has hair on the recto. Lineation is scored from the verso; lines are 9 mm. apart. Eleven complete lines of text survive, with traces of a twelfth above. The text is written by a single scribe of the first half of 11c, who makes fairly extensive use of accents. There are no signs of decoration such as touching in red of capital letters, nor of glosses or corrections.

The fragment was cut from the lower middle part of a page. Clemoes (1997: 64) calculates that the page when complete consisted of 28 or 29 lines. This would make the original leaf approximately 360 mm. tall, assuming an upper margin of approximately the same dimensions as the existing lower margin. A matching piece of parchment, of similar size (148 × 34 mm.) and quality but entirely blank, remains in place at the end of the binding of the Erasmus.

The fragments are associated with a printed copy of Erasmus with the following title page: "LINGVA | PER DES. ERASMVM | Roterodamum. | Opus nouum, & hisce tempo-|ribus aptissimum. | Anno M. D. XXX." To the front of this has been inked a classmark 'O[?]. 1. 14' (cf. Adams 1967, #688). The paper leaves measure 148 × 93 mm. They have been bound with a pair

of paper flyleaves at either end cut from the top part of a large printed book in Latin with Latin and German printed annotations and a running head 'APOLOGIA COMPLANATIONES ISAIÆ,' with pp. 201–2 at the end and 203–4 at the beginning. The parchment flyleaves were placed outside this page, extending from the binding only part-way into the length of the page, as is evident by a scoring effect on inner and outer re-used paper flyleaf. Outside this is a blank (later?) paper flyleaf at either end, then a calf binding around boards, with an unidentified faded coat of arms, and with the Brasenose coat of arms pasted into the inside front cover.

CONTENTS:

[Note: Text of the binding strip given in roman; bracketed and italic context from Clemoes 1997. No attempt has been made to reconstruct the entire original page. The line breaks are conjectural.]

recto Ælfric, ÆCHom I,1 "De initio creaturae" (fragment):

[. . . 7 god him] gesette nam[an adam. 7 he wæs þa
sume hwile anstande]nde. God þa [*hine gebrohte on neorxnawange.*
 7 hine þær gel]ogode. 7 him t[*o cwæð. Ealra þæra þinga þe*
on neorxnawange] syndon þu m[*ost brucan. 7 ealle hi beoð þe*
betæhte buton an]um treowe þe [*stent onmiddan neorxna-*
wange ne hrepa þu þ]æst treowes wæ[*stm. for ðon þe ðu*
byst deadlic gif þu ðæs tr]eowes wæstm [*geetst. Hwi wolde god*
swa lytles þinges him for]wyrnan. þe h[*im swa micle oðre þincg*
betæhte. Gyse. hu mi]hte adám to[*cnawan hwæt he wære.*
buton he wære gehyr]sum on sumu[*m þincge his hlaforde. Swilce*
*god cwæde to him. N]ás ðú þæt ic e[*om þin hlaford . . .*]
 (ed. Clemoes 1997: 181, lines 68–77).*

verso Ælfric, ÆCHom I, 1 (fragment):

[. . . *Ða sette adam eft hire oðerne naman. aeua. þæt is lif for ðan*
ðe heo is ealra] lybbendra [*modor. Ealle gesceafta*
heofonas 7 en]glas. sunnan [*7 monan. steorran 7 eorðan.*
ealle nytenu] 7 fugelas. [*sæ. 7 ealle fixas. 7 ealle*
gesceafta god] gescéop 7 ge[*worhte on six dagum. 7 on ðam*
seofodan dæg]e he geéndod[*e his weorc. 7 geswac ða 7 gehal-*
gode þone seof]oðan dæg. fo[r *ðan ðe he on ðam dæge his*
weorc geendo]de. 7 he beh[*eold þa ealle his weorc ðe he*
geworhte. 7 hi w]æron ealle. sw[*iðe gode. Ealle ðing he ge*
worhte buton æl]cum antimbr[*e. He cwæð. geweorðe leoht.*

7 ðærrihthe wæs] leoht gewór[den. He cwæð eft. geweorðe
heofen. 7 þærr]iht(e w)æs heof[en geworht. . . .] (Clemoes 1997: 182, lines
93–103).

PHOTO NOTES: The fragment has been photographed verso preceding
recto.

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J. W.

432. Paris, Bibliothèque Nationale, lat. 8846

Illustrated Triple Psalter ("The Paris Psalter")

[Ker Supp. 419, Gneuss —]

HISTORY: An unfinished deluxe illustrated tripartite Psalter with an extensive corpus of Latin marginal and interlinear glosses on the Gallicanum, from the Latin "Glossa Ordinaria"; a continuous Anglo-Norman French gloss to the Hebraicum; and a few scattered OE glosses to the Romanum. *Pace* Heimann's positing of an intermediate copy (Heimann 1975), the manuscript is probably a direct copy of the "Eadwine Psalter" (Cambridge, Trinity College R. 17. 1 [85]), as well as possibly making direct use of the "Utrecht Psalter" (Utrecht, Universiteitsbibliotheek 32, Stirnemann in Gibson et al. 1992: 186–191). The Psalter dates to the late 12c (c. 1170–1190), written and partly illustrated in Canterbury, but appears to have come to Catalonia by the 14c (Meiss 1941), where the program of illustrations may have been completed by an artist known as the Master of San Marcos between 1350 and 1370 (Sclafer and Laffitte et al. 1997: 39). Although ending at Ps. 98.6, the Psalter is not physically incomplete; rather, the omission of Latin marginal commentary after the first verse of Ps. 98 and of the Anglo-Norman gloss from f. 174v suggests that the work was abandoned. Listed by Delisle (1863–74) and described by Leroquais (1940–41: 2: 78–91), who treats each miniature in the manuscript.

In two 19c references to an inventory of the library of Jean Duc de Berry (1340–1416) from the Archives du Cher, Comte de Bastard (1792–1883) claimed the inventory had a clear reference to a manuscript that could only have been this Psalter. Delisle was unable to confirm the reference, since the inventory was lost in a fire in the Archives du Cher (see Stirnemann in Gibson et al. 1992: 192; Sclafer and Laffitte et al. 1997: 37–39). After its possible stint in Jean Duc de Berry's library, the book can be traced to the Library of Margaret of Austria (1480–1530, regent of the Netherlands) and it appears in inventories of Margaret's library from 1516 and 1523. According to an inventory of 1565, the book had passed to Margaret's niece, Marie of Hungary (1505–1559), sister of Charles V (1500–1558). Her *ex libris* plate

was attached to the previous binding. When Marie died in 1559, the book entered the Library of Burgundy in Brussels, where it was inventoried in 1615–1617 for Archdukes Albert (1559–1621) and Isabella (1566–1633). In 1794, the manuscript was transferred from Brussels to Paris, entering into the Bibliothèque Nationale from the library of Napoleon I (1769–1821); its Napoleonic binding was made in 1809 by P. LeFebvre (Sclafer and Laffitte et al. 1997).

CODICOLOGICAL DESCRIPTION: i + 177 + iii leaves, foliated A, B, 1–175. Foliated in ink in upper right of leaves; a second foliation in pencil agreeing with that in ink is partly erased throughout. Signature marks in two hands, written in the lower right of the margins of the following folios: ff. 53r–56r, 61r–64r, 69r–72r, 77r–80r, 85r–88r, (in the second hand) ff. 141r–144r (with two asterisks in Indian-yellow in another hand on f. 144r), [149r]–152r, 157r–160r, 165r–168r; a dash is used to mark the beginning of the second part of a quire at ff. 57r, 65r, 73r, 89r, 153r, 161r, 169r. The numerals on ff. 28r (‘.iii.’), 36r (‘.iiii.’) and 44r (‘.v.’) mark the end of quires, and suggest that this numeration did not take into account the illustrations of Quire I, or was written before the quire was added. Modern signatures (in Arabic numerals) appear on ff. 13r–16r (‘a1’–‘a4’), 29r–32r (‘D1’–‘D5’), 37r–40r (‘e1’–‘e4’, with a dash on f. 41). Furthermore, a small cross is written at the top right of ff. 17r and 25r, and ‘eø’ at the top right of f. 24r. Two pencil doodles in the bottom margin of f. 162r, others on ff. 101v and 148v, and an outline drawing of a head in the bottom margin of f. 23r.

Leaves measure 484 × 315 mm., with a written space of c. 303 × 295 mm.; ample lower margins measure c. 103/120 mm. Leaves have been trimmed: note cropped signatures and the illustration at the top of f. 101v, where the pinnacle and flag are cropped.

The first four folios present a pictorial introduction to the Psalms; ff. 1–3v and 4v are divided into a 3 × 4 grid of panels, with decorated frames around the borders. F. 4r consists 18 round medallions all bordered by a heavy blue and gold frame. In the picture cycle of ff. 1–4, the positions of ff. 3 and 4 should be reversed: f. 4v contains scenes from the Annunciation, ending with the suicide of Herod, while f. 3r presents 12 scenes beginning with the baptism of Christ. The prefatory picture cycle is drawn in black ink with gold background and richly painted in blue, red, purple, green, and brown.

The layout of the Psalter is complex and programmatic, based on that of the “Eadwine Psalter” [85]. The leaves are ruled for five columns; the two innermost columns from the gutter outward contain the Hebraicum with Anglo-Norman gloss and the Romanum with no gloss but for the five in-

stances of OE glossing; a third column provides space for Latin glosses to the Gallicanum. These three columns are narrow, and between the second and third column they are triple bounded. The main column on each page is roughly twice as wide and double bounded; it contains the Gallicanum in a larger script with space and ruling for interlinear glosses. On the outside of each leaf is a narrow column with further glosses to the Gallicanum. The leaves are double pricked in the outside margin, and ruled for both the main text and the interlinear and marginal glosses, and the outside column is usually custom ruled for the gloss. The writing area for each leaf is single bounded. Each psalm is preceded first by a Latin preface, in two or three columns with a different layout from the columns of the Psalter text, and an illustration which takes up approximately one-third of the whole page with frames marked with black lines, and all frames by the English artist. Rulings gradually become sloppier, and bounding verticals are often ignored, while the plummet used to make the rulings becomes more pronounced. Beginning on f. 93, no framing line is used.

Illustrations are in two series: an English artist of the date of the writing who illustrated Pss. 1–39 (ff. 10r–70r), Pss. 42–44 (illustrations on ff. 75r, 76r, 78v), Ps. 48 (f. 86v), Pss. 50–51 (ff. 90v, 92r); after which, a Spanish artist completed the illustrations to Pss. 40–41 (ff. 72v, 73v), Pss. 45–47 (ff. 80v., 81v), Ps. 49 (f. 88v), Pss. 52–92 (ff. 93r–174r), while the Psalter was in Catalonia in the 14c (Meiss 1941: 73–77). Illustrations before f. 93, by the English artist, predominately use blues, browns, pinks, and at times green; backgrounds are typically burnished gold, with figures in conventional stiff poses. Beginning on f. 93, there is greater use of green ink in addition to the introduction of grey and red; backgrounds are at times patterned, and architecture and figures more numerous and naturalistic, with lavish details incorporated.

Historiated initials at ff. 93r, 94r, 97r, 98v, 100r, 103v, 106r, 107v, 108v, 111r, 113r, 117r, 120v, 121v, 126r, 131r, 145r, 146r, 149r, 150v, 152r, 154r, 156v, 161r, 169v, 170v, 173v, with an initial showing a dragon at 124r. The prefatory matter at f. 5r shows gold initials with alternating ink and blue infill. At the beginning of the Psalter proper (f. 6r), the three “B”s of ‘Beatus’ are in gold with light brown inlay (first and second) or blue inlay (third) on a blue (first and third) or brown (second) background; ‘BEATUS VIR’ to the Gallican all in gold. The three scrolls at the top are blank. Small initial letters are in gold on alternating pink and blue backgrounds with alternating blue and pink infill. At f. 103v, the initial letter “D” of ‘Deus’ in the Gallican column was originally planned to be roughly a third larger, judging from the outline. On f. 51r, top margin, a drawing was begun but erased;

on f. 72v, bottom right, is an illustration incised in drypoint showing a hart and, to its right, a figure which properly illustrates Ps. 41.2, although here placed within Ps. 40. Throughout, in extremely light tan or burgundy ink, taking on the aspect of offset, are a series of letters (some written backwards), words, and diamond-patterned background, irregularly shaped, although they do not form figures: f. 137v and 149r show, e.g., 'MEDDICE'; see also ff. 95r, 98r, 111r, 125r, 133r, 150r, 151v, 157r, 160r.

Each Psalm has a red rubric, and each column of psalm text is usually labeled "Gall.," "Rom." or "Ebr." in red usually in the upper, but sometimes in the lower margin. Each Psalm has a large decorated initial capital and much smaller decorated initial capitals for each verse. The main text and gloss are written in black ink in later 12c Gothic hands with notable consistency. There may have been several scribes at work on the book, writing in several different sizes or registers of script (the large Gallicanum; the medium collects, Hebraicum and Romanum; the interlinear and marginal glosses). Only the Anglo-Norman gloss and OE glosses seem to vary from the primary script style in the codex. The Anglo-Norman gloss may be later, though its differences from the Latin text hand may stem from a style associated with its language or exemplar. The OE gloss seems to be by the Anglo-Norman glossator. It has been noted that neither the scribes nor the artists can be tied to known Christ Church monastic scribes or artists and that they may represent the work of artisanal professionals, who made this book on a commission for export to the Continent for diplomatic purposes (Dodwell 1990: 22–23; Dodwell 1954: 98–100; Stirnemann in Gibson et al. 1992: 190). The script draws on that of the "Eadwine Psalter" yet displays the more fractured look of Gothic textura. The complex textual layout and rich illustration suggest a highly coordinated effort between well-trained and well-funded makers of books.

Most leaves containing illustrations are protected by modern paper overlays. A paper flyleaf at front bears the shelfmark 'Suppl. Lat. 1194' and the note 'Volume de 174 Feuillet | plus les Feuillet A. B préliminaires | Le Feuillet B est blanc | 16 October 1873.' Folio B has a stain on the recto and a smaller one on the verso, which also shows offset from the illustration on f. 1r. Leaves are slightly yellowed, with some wear along the bottom, but otherwise in excellent condition. Cover of brown leather over boards.

COLLATION: i (flyleaf), I⁶ (ff. A, B, 1–4; A–B originally blank flyleaves), II–XXII⁸ (ff. 5–172), XXIII²⁺¹ (ff. 173–175), iii (flyleaves).

[Note: Scلاffer and Laffitte et al. 1997 give a different collation: “1 bifolium et 4 ff ajoutés en tête (A–B et 1–4); 20 cahiers de 8 ff. (5–164) et 1 cahier de 10 ff. (165–174)” (39).]

CONTENTS:

1. f. A recto Petition to the Virgin (14c Catalan hand): ‘Sancta regina om(n)ium genit(ri)x om(n)ipotentis v(ir)go maria’; ends: ‘p(er)om(n)ia s(e)c(u)la. amen.’ [BN stamp at bottom; ‘Suppl. Lat. 1194’ written in upper right; verso blank.]

f. B blank.

ff. 1r–4v Picture Cycle. Ff. 1r–3v each present 12 scenes treating from creation through the life of Jesus; f. 4r shows 18 medallions, without text, of Abraham, Isaac, Jacob, David, the Virgin, and Jesus, with the twelve apostles. Titles to pictures added in the 14c Catalan hand of f. A recto.

[Note: The contents of these leaves have Old Testament scenes from Adam to David and from the Gospels. They are very similar but not identical to the picture leaves associated with the “Eadwine Psalter”: London, BL Add. 37472 (1) [165a], London, Victoria and Albert Museum 661 [319a], New York, Pierpont Morgan Library M. 521 and M. 724 [332a]. For a description of the scenes in the Paris MS pictorial preface (and the other illustrations) see Omont 1906 and Leroquais 1940–41: 2: 78–91. Cf. description of picture cycle in the “Eadwine” leaves [332a]. A deluxe and rare color facsimile was published by Moleiro Editor in 2004.]

2. f. 5r Prefatory Matter to the Psalter (3 cols.) from the “Glossa Ordinaria”: ‘Proph(et)ia est inspiratio diuina que | euentus reru(m)’; ends: ‘& ad uitam felici|ter faciant. nos p(er)uenire eternam. AMEN’.

f. 5v (3 cols. Below six-panelled illustration of first Psalm [title faded and not visible on the film]) **Incipit epistola beati ieronimi presb(ite)r(i). super s(e)c(un)d(u)m ebraicam ueritaten.** | ‘Eusebius ieronim(us) sophronio suo salute(m) di|cit’; ends: ‘Cupio te meminisse mei’.

3. ff. 6r–174v Triple Psalter with interlinear gloss and two columns of commentary. Ends incompletely at Ps. 98.6 ‘nomen’, the work abandoned at that point. Interlinear Latin gloss to Gallicanum and on two sides with the “Glossa Ordinaria” (no critical edition; a version printed by Adolf Rusch in Strassburg, circa 1481; reproduced in facsimile in Froehlich and Gibson 1991). Interlinear Anglo-Norman French gloss to Hebraicum (ed. Markey 1989); Romanum not glossed but for a handful of inadvertent OE words (see below).

[Note: The complex realities of the prefaces, text, glosses, scholia, prefaces, collects, and illustrations cannot be simply described. Each Psalm has a preface in two or three columns; the preface is followed by a large framed (up to f. 93) illustration

occupying the entire width of the page and about a third of its height. Following the illustration are the five columns of the Psalter texts and glosses, both interlinear and marginal. The Gallicanum dominates visually and textually, occupying approximately twice as much space and written in a larger script. Each Psalm (in its three versions) is concluded with a collect occupying the column not used for the next Psalm's preface; cf. the note on the contents of the "Eadwine Psalter" [85]. The textual material, its order and layout (except for the omission of the OE gloss to Romanum) is essentially identical to that of the "Eadwine Psalter"; cf. Stirnemann in Gibson et al: 186–89).

ff. 6ra–174ve Hebraicum: 'B|EATUS [vir] | qui non abiit | in consilio i(m)pi-
orum' [gloss:] 'ki ne alat | el cunseil de | feluns'; ends incompletely: 'in
his qui in | uocant nom(en)' [Ps. 98 not glossed].

ff. 6rb–174vd Romanum [unglossed]: 'BEATUS [vir] | qui non abiit | in
consilio i(m)pi|orum'; ends incompletely: 'inter eos q(ui) in|uocant
nom(en)'.

ff. 6rc–173vc Latin glossing: '¶ Hec om(n)ia non om(n)i | bea [erasure]', etc.

OE CONTENT: Five vestigial occurrences of OE glossing remain, probably accidentally included by the scribe (each is at the end or beginning of its Psalm). On the Romanum column of text: f. 69v Ps. 38.14, 'ma ic ne beo'; f. 103v Ps. 59.3, '[.]od | ðu adrife | us 7 | tobrece'; f. 109v Ps. 64.2, 'þe | geriseð lofsang | god on sion 7'; f. 135r Ps. 77.1, 'folc | min | lage <ue>l ewe <ue>l æ mine'; f. 154v Ps. 87.2, 'god | helo minre' (see Hargreaves and Clark 1965; Toswell 1994).

ff. 6rd–174vb Gallicanum: 'BEA|TUS | VIR | qui non abiit in consilio impi-
|orum' [interlinear gloss:]: '¶ consensu. ¶ Ut adam q(ui) uxori consensit
a diabolo | decepte. ¶ a deo in regione(m) d(ei) qua(m)uis impii hoc
molirent(ur). | ¶ cogitando. ¶ positus. | ¶ in praua op(er)atione que e(st)
uia ad morte(m). | ¶ quia natus int(er) peccatores s(ed) n(on) tenuit
eu(m) illecebra | ¶ serpentes 7 eue. ¶ u(el) in mundo', etc.; text ends:
'inter eos q(ui) inuocant nomen'.

ff. 6re–174re Commentary: '¶ Abiit adam cu(m) p(er)suasioni diabo|lli con-
sensit.'; ends before Psalms end on f. 174r margin below text: 'Intentio
| monet auditores laudare d(omi)n(u)m 7 exultare'.

Collects ff. 6v . . . 174r (at end of each Psalm): 'Domine apud quem est
sal|us plenitudo', etc. Last collect is to Ps. 97, 'Tibi d(omi)ne flumi-
na . . . deser|uiant famulatu(m). P(er)' (collects ed. Brou 1949: 112–36,
193–96, 139–51; see the entry on the collects in the "Eadwine Psalter"
[85]).

f. 175 blank

PHOTO NOTES: A very deep gutter and its shadow obscures inner parts of text on most openings. F. 175 and three final flyleaves not photographed.

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