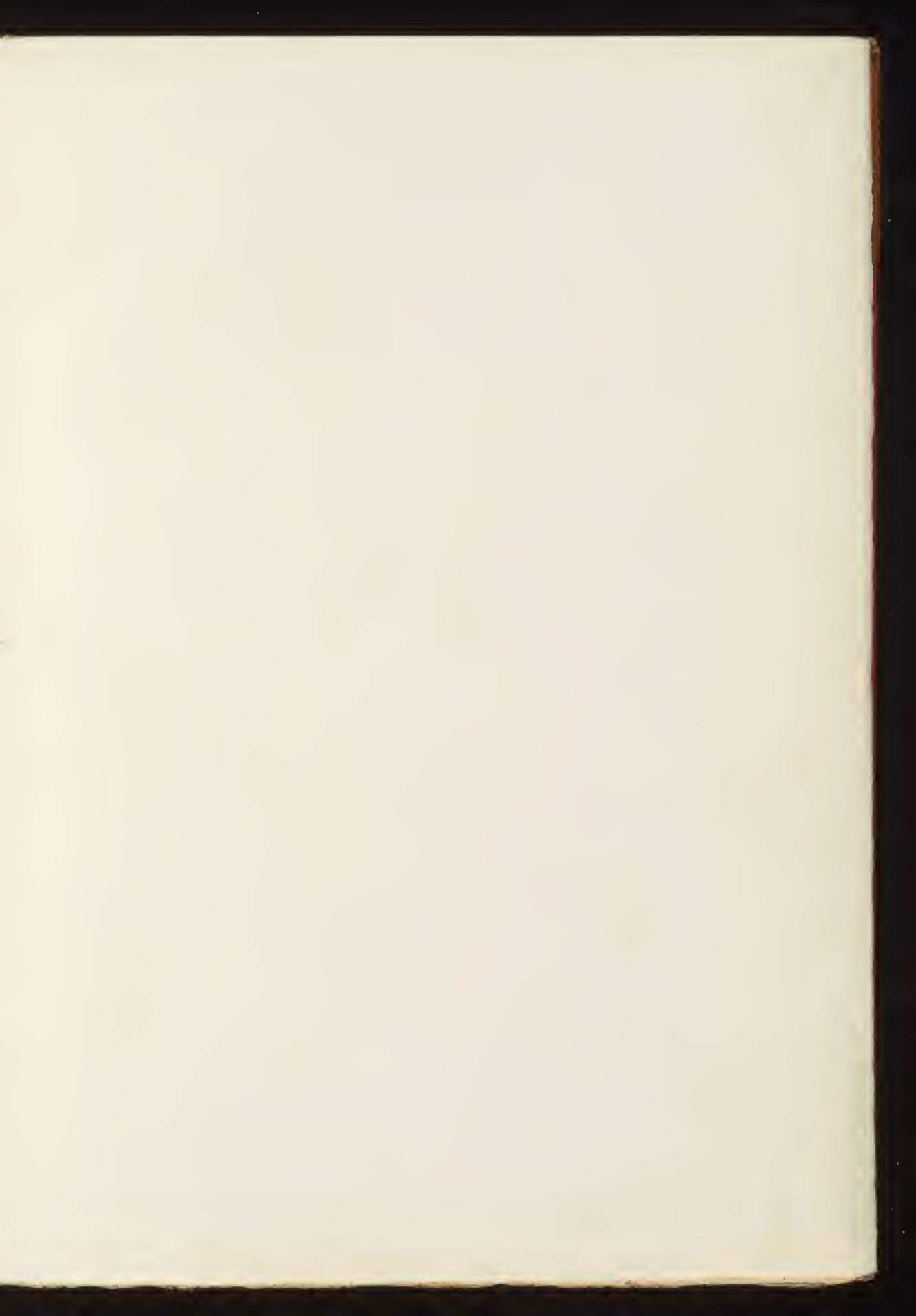
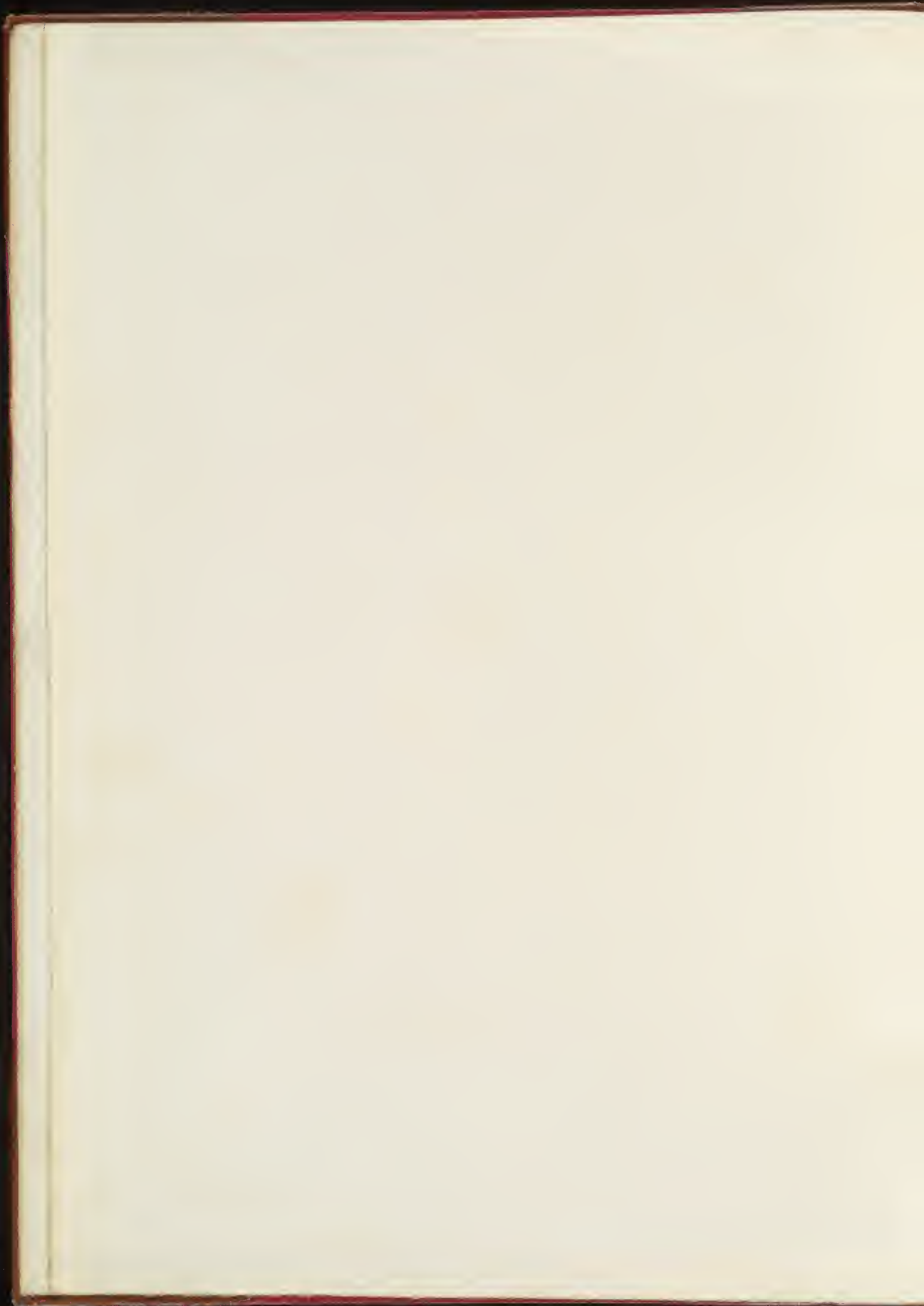




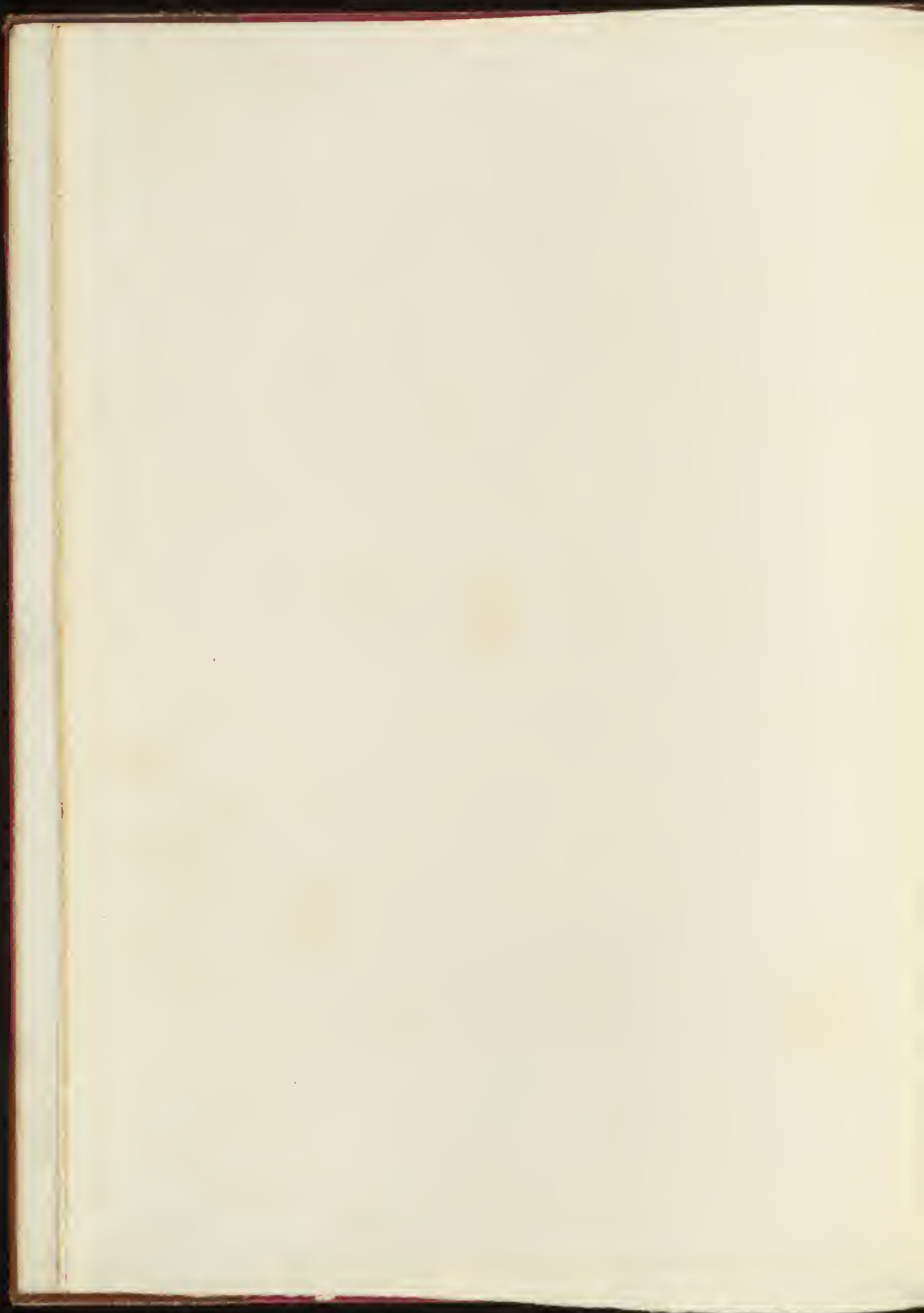
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THE
TRINITY COLLEGE APOCALYPSE





a cum sancto iohanne uenit la nef. e cu il se met en lanef uelz iourne a domien le empereur.



a cu sancto iohanne est auant de sa aprie. deuant le empereur. e cu le empereur cumande ke il set mis en un tonel plein



de oile ardam. Ia cum il est mis en le tunel. e cum il sen ist si nest de ven bieite par la grace de deu.



THE
TRINITY COLLEGE
APOCALYPSE

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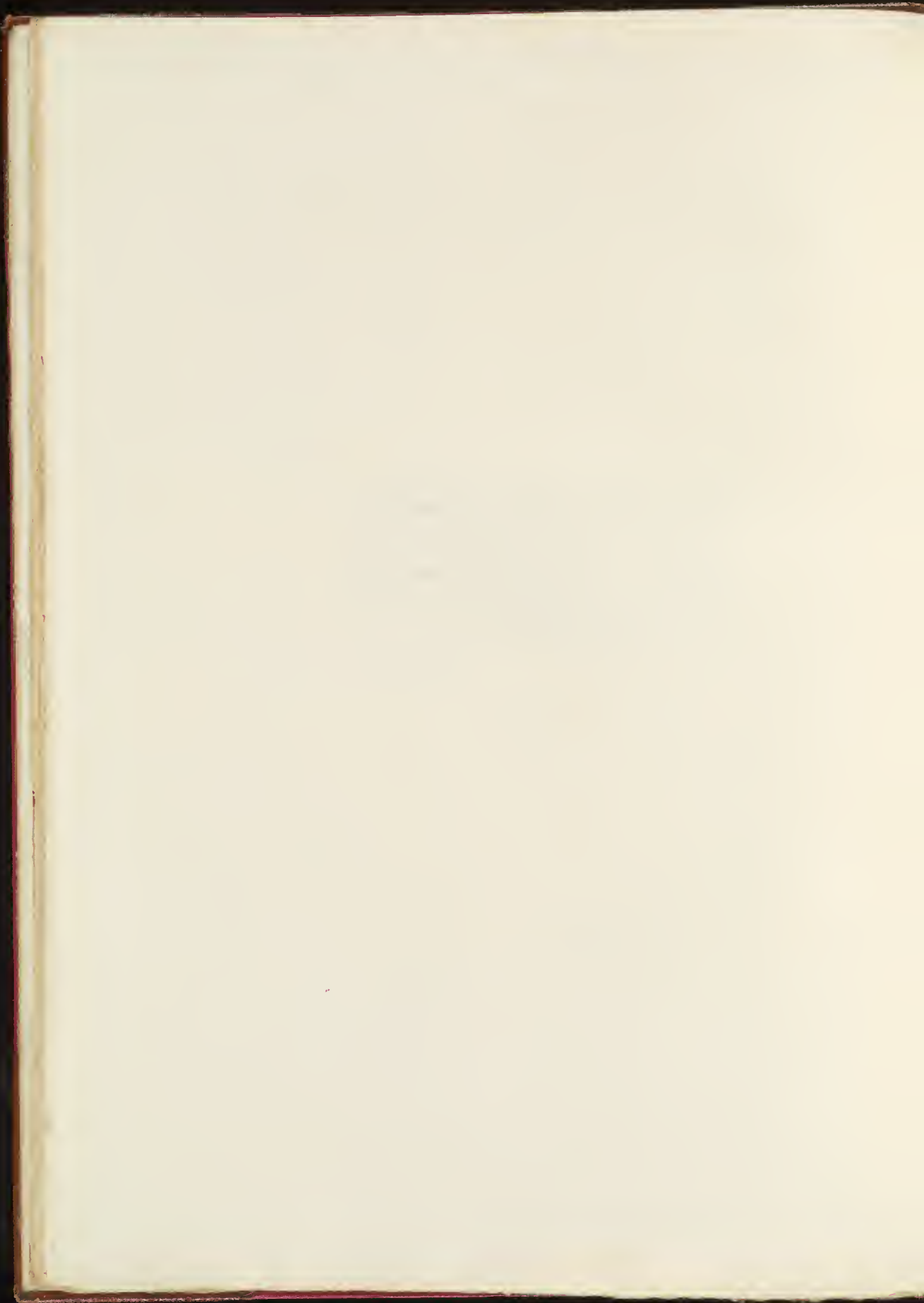
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1909

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October 1909.



CONTENTS

SKETCH OF THE EVOLUTION OF THE ILLUSTRATED APOCALYPSE—	PAGE
The Earliest Period	I
Benedict Biscop	2
Trèves Apocalypse	2
Valenciennes, Cambrai	4
The Spanish Group	4
Bamberg	4
THE ELEVENTH AND TWELFTH CENTURIES—	
St. Savin	5
<i>Hortus Deliciarum</i>	5
DIGRESSION—	
Greek Apocalypses	6
Russian „	7
THE ELEVENTH AND TWELFTH CENTURIES (<i>continued</i>)—	
<i>Liber Floridus</i> —Names of the Elders	7
Isolated Scenes	8
Fleury-on-the-Loire	8
Last Judgment in Twelfth-Century Sculpture	8
THE THIRTEENTH AND FOLLOWING CENTURIES—	
List of Manuscripts	9
Relation of Text to Pictures	11
Forms of Text	12
Illustrations not in Manuscripts	12
Decline of the Illustrated Apocalypse—Block-Books—Hunterian Manuscript	12
Albert Dürer	12
Aberrant Forms—Mr. H. Y. Thompson's Manuscript—Alexander's Com-	
mentary	13
The Apocalypse in Italy	13

THE TRINITY COLLEGE MANUSCRIPT—	PAGE
Contents—Language	14
Pictures illustrating St. John's Life—Sources	14
Pictures illustrating the Apocalypse—Peculiarities	20
Exposition	22
Corrections	23
Text written before Comment	24
Date	24
Occurrence of Franciscans and Dominicans in Pictures	24
Possible Owner of the Book	25
Place of Production	25
St. Albans and its Illustrated Books	25
Other Possibilities	25
Recapitulation	26
Description of the Trinity College Manuscript	27

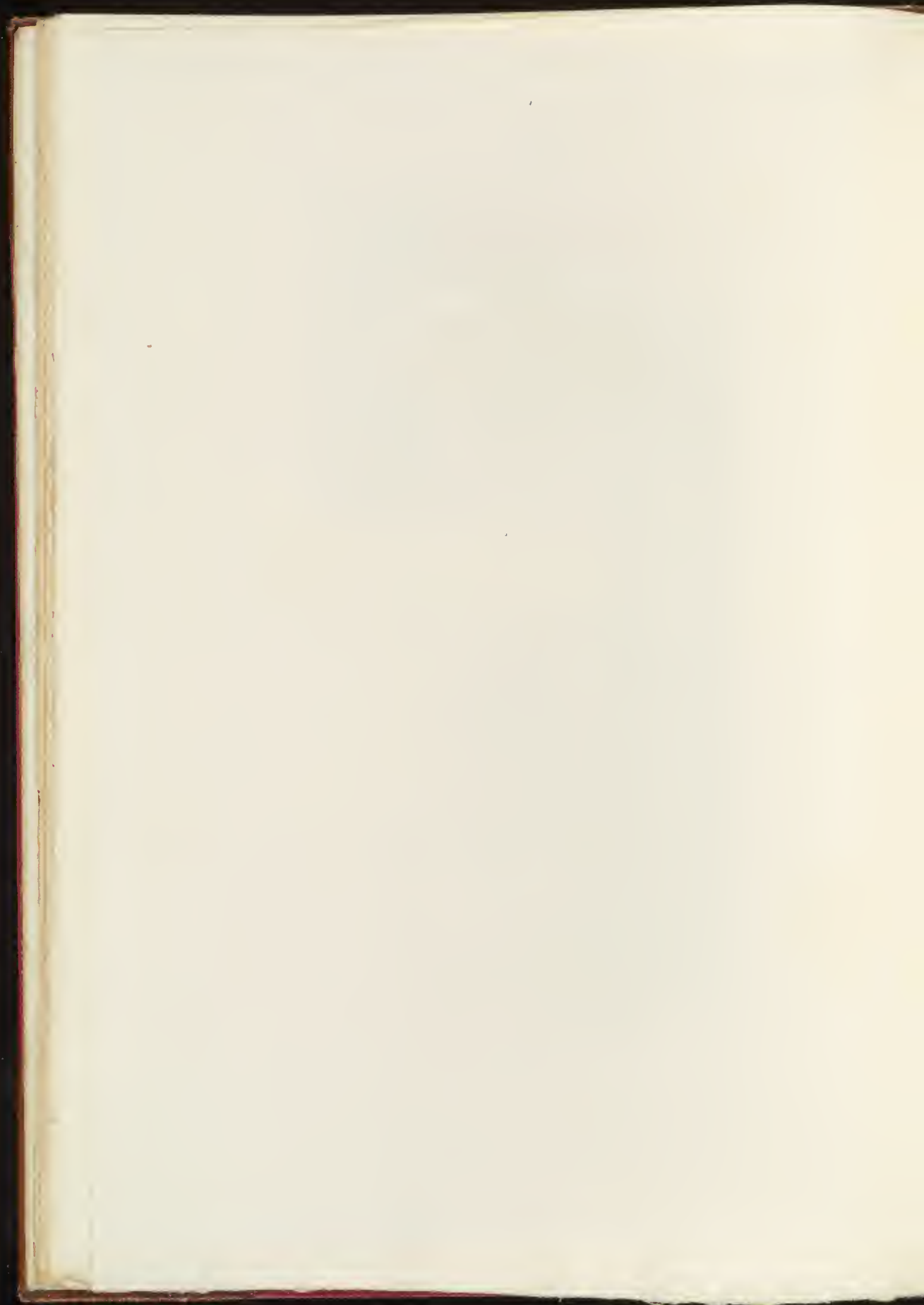
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 1817. DUKE OF MARLBOROUGH. 34.
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 1812. 8. SIR SAMUEL EGERTON BRYDGES, BART. 9, 35.
 1812. 9. WILLIAM BENTHAM, ESQ. 22.
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 1812. 12. REV. WILLIAM HOLWELL CARB. 10
 1812. 13. JOHN DENT, ESQ. 23.
 1812. 14. REV. THOMAS FROGNALL DIBDIN. 18.
 1812. 15. REV. HENRY DRURY. 13, 37.
 1812. 16. FRANCIS FREELING, ESQ. 5.
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 1812. 22. ROBERT LANG, ESQ. 14.
 1812. 23. JOSEPH LITTLEDALE, ESQ. 31.
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 1812. 24. JAMES HEYWOOD MARKLAND, ESQ. 21.
 1812. 25. JOHN DELAFIELD PHELPS, ESQ. 15.
 1812. 26. THOMAS PONTON, ESQ. 25.
 1812. 27. PEREGRINE TOWNELEY, ESQ. 32.
 1812. 28. EDWARD VERNON UTTERSON, ESQ. 27, 51.
 1812. 29. ROGER WILBRAHAM, ESQ. 17.
 1812. 30. REV. JAMES WILLIAM DODD. 11.
 1812. 31. EDWARD LITTLEDALE, ESQ. 20.
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 1819. 33. SIR ALEXANDER BOSWELL, BART.

The figures after each name refer to the Catalogue of Books presented by the several Members of the Club.

1822. 34. GEORGE WATSON TAYLOR, ESQ. 44.
 1822. 35. JOHN ARTHUR LLOYD, ESQ. 39.
 1822. 36. VENERABLE ARCHDEACON WRANGHAM. 40.
 1823. 37. THE AUTHOR OF WATERLEY.
 1827. 38. HON. AND REV. GEORGE NEVILLE GRENVILLE. 47.
 1827. 38. SIR WALTER SCOT, BART. 45.
 1846. DEAN OF WINDSOR.
 1828. 39. EDWARD HERBERT, VISCOUNT CLIVE. 50.
 1839. EARL OF POWIS.
 1830. 40. JOHN FREDERICK, EARL OF CAWDOR. 48.
 1831. 41. REV. EDWARD CRAVEN HAWTREY, D.D. 49.
 1833. PROVOST OF ETON.
 1834. 42. SIR STEPHEN RICHARD GLYNNE, BART. 54.
 1834. 43. BENJAMIN BARNARD, ESQ. 53.
 1834. 44. VENERABLE ARCHDEACON BUTLER, D.D.
 1836. SAMUEL, LORD BISHOP OF LICHFIELD. 53.

1835. PRESIDENT.

EDWARD HERBERT, VISCOUNT CLIVE. 50.

1839. EARL OF POWIS.

1835. 45. WALTER FRANCIS, DUKE OF BUCCLEUCH AND QUEENSBERRY. 71, 90.
 1836. 46. RIGHT HONOURABLE LORD FRANÇOIS EGERTON.
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 1836. 47. ARCHIBALD ACHESON, VISCOUNT ACHESON.
 1849. EARL OF GOSFORD.
 1836. 48. BEBLAH BOTFIELD, ESQ. 57.
 1836. 49. HENRY HALLAM, ESQ.
 1837. 50. PHILIP HENRY STANHOPE, VISCOUNT MAHON.
 1855. EARL STANHOPE.
 1838. 51. GEORGE JOHN, LORD VERNON.
 1838. 52. REV. PHILIP BLISS, D.C.L. 63.
 1839. 53. RIGHT HONOURABLE SIR JAMES PARKE, KNT.
 1858. LORD WENSLEYDALE.
 1839. 54. REV. BULKELEY BANNIN, D.D. 63.
 1839. 55. WILLIAM HENRY MILLER, ESQ.
 1839. 56. EVELYN PHILIP SHIBLEY, ESQ. 66.
 1840. 57. EDWARD JAMES HERBERT, VISCOUNT CLIVE.
 1848. EARL OF POWIS. 73, 115.
 1841. 58. DAVID DUNDAS, ESQ.
 1847. SIR DAVID DUNDAS, KNT.
 1842. 59. JOHN EARL BROWNLOW.
 1842. 60. HONOURABLE HUGH CHOLMONDELEY.
 1855. LORD DELAMERE. 77.
 1844. 61. SIR ROBERT HARRY INGLIS, BART.
 1844. 62. ALEXANDER JAMES BERESFORD HOPE, ESQ.
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 1846. 65. HON. ROBERT CURZON, JUN. 87.
 1846. 66. GEORGE TOMLINE, ESQ. 63.
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 1838. SIR WILLIAM STIRLING MAXWELL, BART.
 1847. 68. FRANCIS HENRY DICKINSON, ESQ.

1848. PRESIDENT.

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 1849. 71. REV. JOHN STUART HIPPISEY HORNER.
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 75. PAUL BUTLER, ESQ. 99.
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87. FREDERICK TEMPLE, LORD DUFFERIN.
1872. EARL OF DUFFERIN.
1858. 88. SIMON WATSON TAYLOR, ESQ. 88.
89. THOMAS GAISFORD, ESQ.
1861. 90. JOHN FREDERICK VAUGHAN, EARL CAWDOR.
1863. 91. GRANVILLE LEVESON GOWER, ESQ.
92. HENRY HUCKS GIBBS, ESQ. 85.
1896. LORD ALDENHAM. 189.
1864. 93. RICHARD MONCKTON, LORD HOUGHTON.
94. CHRISTOPHER SYKES, ESQ.
95. REV. HENRY OCTAVIUS COXE.
96. REV. WILLIAM GEORGE CLARK.
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100. JOHN BENJAMIN HEATH, BARON HEATH. 101.
1866. 101. HENRY HUTH, ESQ.
102. HENRY BRADSHAW, ESQ.
1867. 103. FREDERICK, EARL BEAUCHAMP. 93.
104. KIRKMAN DANIEL HODGSON, ESQ.
1868. 105. CHARLES WYNNE FINCH, ESQ.
1870. 106. HENRY SALDSBURY MILMAN, ESQ.
107. EDWARD JAMES STANLEY, ESQ.
1871. 108. REV. EDWARD TINDAL TURNER.
1872. 109. SCHOMBERG HENRY, MARQUIS OF LOTHIAN. 97, 100.
1875. 110. JOHN ALEXANDER, MARQUIS OF BATH. 108.
111. JOHN DUKE, LORD COLERIDGE.
112. VICTOR WILLIAM BATES VAN DE WEYER, ESQ. 125.
113. HENRY ARTHUR BRIGHT, ESQ. 104.
114. ALBAN GEORGE HENRY GIBBS, ESQ. 112.
1907. LORD ALDENHAM. 181.
1876. 115. REV. WILLIAM HEFWORTH THOMPSON, D.D.
1877. 116. JOHN LUDOVIC LINDSAY, LORD LINDSAY.
1880. EARL OF CRAWFORD.
1879. 117. ROBERT NATHANIEL CECIL GEORGE, LORD ZOUCHE.
118. ROBERT AMADEUS HEATH, BARON HEATH.
119. ARTHUR JAMES BALFOUR, ESQ.
120. JOHN MALCOLM, ESQ. 114.
121. WILLIAM ALDIS WRIGHT, ESQ. 152.
122. SIR WILLIAM REYNELL ANSON, BART.
1881. WARDEN OF ALL SOULS COLLEGE, OXFORD. 135.
1880. 123. FREDERIC OUVRY, ESQ. 107.
1883. 124. JOHN EDWARD TAYLOR LOVEDAY, ESQ. 121.
125. ALFRED HENRY HUTH, ESQ. 118.
128. CHARLES BUTLER, ESQ. 116, 126.
-
1884. PRESIDENT.
EDWARD JAMES, EARL OF POWIS. 73, 115.
-
1884. 127. HIS EXCELLENCY HON. JAMES RUSSELL LOWELL.
128. ROBERT ARTHUR TALBOT, MARQUESS OF SALISBURY, K.G.
129. ARCHIBALD PHILIP, EARL OF ROSEBURY. 120.
130. RIGHT HON. SIR STAFFORD HENRY NORTHGOTE, BART., G.C.B.
1885. EARL OF IDDESLEIGH. 117.
131. SAMUEL CHRISTIE-MILLER, ESQ. 136.
1886. 132. S. A. R. LE DUC D'AUMALE. 125.
133. WILL. HEN. WALT., DUKE OF BUCCLEUCH AND QUEENSBERRY, K.T. 143.
134. EDWARD HUGESSEN, LORD BRABOURNE.
1887. 135. ROBERT OFFLEY ASHBURTON, LORD HOUGHTON.
1895. EARL OF CREWE.

136. FRANCIS THOMAS DE GREY, EARL COWPER, K.G. 131.
 137. WILLIAM AMHERST TYSSEN-AMHERST, ESQ.
 1892. LORD AMHERST OF HACKNEY. 148
 1889. 138. EDWARD HENRY, EARL OF DERBY, K.G.
 139. RICHARD COPLEY CHRISTIE, ESQ. 130.
 140. CHARLES ISAAC ELTON, ESQ., Q.C.
 141. JOHN EVANS, ESQ.
 1892. SIR JOHN EVANS, K.C.B., F.S.A. 132.

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 149. RIGHT REV. THE LORD BISHOP OF SALISBURY.
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 1896. LORD MALCOLM OF POLTALLOCH. 114.
 1894. 152. SIR AUGUSTUS WOLLASTON FRANKS, K.C.B.
 153. JOHN MURRAY, ESQ. 149.
 1896. 154. WAKEFIELD CHRISTIE-MILLER, ESQ.
 155. COLONEL J. SCOTT, C.B.
 1897. 156. THE EARL OF PEMBROKE AND MONTGOMERY. 153.
 157. CHARLES BRINSLEY MARLAY, ESQ. 142.
 158. THE MARQUESS OF BATH. 141.
 1898. 159. EARL BEAUFHAMPTON.
 160. HENRY YATES THOMPSON, ESQ. 137.
 161. COLONEL THOMAS BROOKE.
 1899. SIR THOMAS BROOKE, BART. 138.
 1900. 162. EARL OF ELLESMERE.
 163. LORD WINDSOR.
 1905. EARL OF PLYMOUTH.
 1901. 164. DUKE OF NORTHUMBERLAND, K.G.
 165. EARL OF CARYSFORT, K.F. 150.
 166. EARL CAWDORE.
 1902. 167. RIGHT HON. MOUNTSTUART E. GRANT DUFF, G.C.S.I. 147.
 1903. 168. EARL BROWNLOW.

1903. PRESIDENT.

HENRY HUCKS GIBBS, LORD ALDENHAM. 85, 139.

1903. 169. DUKE OF SUTHERLAND, K.G.
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 171. DUKE OF PORTLANO, K.G., G.C.V.O.

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THE TRINITY COLLEGE APOCALYPSE

THE manuscript which the Roxburghe Club now lays before its members is certainly one of the finest extant productions of English thirteenth-century art. It is also probably the very finest of the important class to which it belongs, namely, the illustrated manuscripts of the Apocalypse of St. John.

A considerable literature has grown up about these illustrated Apocalypses; it may be pointed out in passing that the Club made an important contribution to that literature by the issue in 1876 of the admirable coloured reproduction of the Bodleian manuscript (Auct. D. 4. 17) contributed by the Rev. H. O. Coxe. It will be only right, in introducing the present publication to the Club, to put the members in possession of the chief conclusions which previous investigators have drawn from the large mass of existing material.

We need not spend time in pointing out the attractions which the Apocalypse holds out to the artist. In his presentation of his message the seer has employed means essentially pictorial; the book cannot be read without calling up to the mind's eye a tremendous panorama of images, and the temptation to translate these into visible form was, we see at once, inevitable. This being granted, let us see what the stages were which led up to the producing of the illustrated Apocalypses of the thirteenth and fourteenth centuries.

In a tract published in 1885, Dr. Th. Frimmel¹ points out very well and clearly the general lines of the history, and I follow him in the main.

The first piece of imagery which is definitely derived from the Apocalypse is the Alpha and Omega. This appears on gems, coins, sarcophagi, glasses, etc., at a very early date, most frequently perhaps in combination with the monogram of Christ. Instances of this may occur as early as the second century. Next comes the representation of the Lamb, familiar in the mosaics of some of the Roman churches. The comparison of our Lord to a lamb occurs, it is true, in the Gospel of St. John as well as in the Apocalypse; but when we see the Lamb in the mosaics standing upon a hill, we are clearly justified in deriving the image from the Apocalyptic vision of the Lamb standing on Mount Zion.

Representations of the Evangelists under the forms of the four beasts are to be found in mosaics as early as the year 400 (at Sta. Pudenziana, Rome), and are to be reckoned among the commonplaces of Christian art. That they are derived immediately from the Apocalypse and not from the Vision of Ezekiel (though this was in the mind of the Apocalypticist) is evident from the fact that Ezekiel's cherubs have each of them the *four* heads of the man, lion, calf, and eagle, while in the Apocalypse each of the beasts has the single form.

The first occurrence of a *scene* taken from the Apocalypse is probably that which is wrought in many early mosaics, on façades and tribunes of churches, namely, the adoration of God by the twenty-four elders. This was to be seen in many churches; I may cite the ancient façade of the Constantinian basilica of St. Peter and the interiors of S. Paolo fuori le Mura and SS. Cosma e Damiano.²

¹ *Die Apokalypse in den Bilderhandschriften des Mittelalters.* Vienna.

² In the *Ditochæon* of Prudentius (343—410 A.D.) a quatrain is given appropriate to be inscribed upon a picture of this scene.

THE TRINITY COLLEGE APOCALYPSE

More important to us than these isolated symbols or scenes is the appearance of a cycle of scenes illustrating the book as a whole. We hear of such representations as having existed in mosaic in the church of S. Giovanni at Ravenna.

One of the earliest records comes from our own country. In his Lives of the Abbots of Wearmouth and Jarrow, Bede tells how Benedict Biscop brought back from one of his journeys to Rome pictures of the Virgin and the twelve Apostles to adorn the "middle *restudo*," probably the tribune, of his church of St. Peter; scenes from the Gospel history to be placed on the south wall, and "images of the visions of the Apocalypse of blessed John the Apostle" for the north wall. It seems probable to me that these pictures must be conceived of as paintings on boards, ready executed, not (as Dr. Frimmel thinks) illustrated manuscripts from which paintings were to be made. But, whatever its vehicle, there is evidence here of the existence of a cycle of illustrations of the Apocalypse at Rome in the seventh century. The following century offers us an actual specimen of such a cycle.

In the Public Library at Trèves is an Apocalypse (Cod. 31) attributed to the second half of the eighth century. It is a quarto of 74 leaves, with text and pictures on alternate pages. The text is simply that of the Apocalypse written in a large half-uncial, inclining to cursive. A hand of the twelfth century has re-written large portions of the text, with the object of bringing it into conformity with the Vulgate; but it seemed to myself probable that much of the original text (which may be critically valuable) might be recovered. The drawings, which are full-page compositions, rather rude in execution and simple in colouring, number 75; but the last one in the book is either wholly or mainly by a later hand. At present it will be enough to say that the pictures contain indications of having been copied by a northern hand from an archetype which was probably Italian, and as old as the sixth century.

The following is the list of subjects in the Trèves manuscript :

1. John and an angel.
2. John and the Seven Churches.
3. Christ coming with clouds.
4. The vision of Christ among the candlesticks.
5. John bidden to write to the Churches.
6. The letter to Ephesus : Tree of Life and Paradise.
7. To Smyrna : People imprisoned by the Devil.
8. To Pergamos : A temple, (?) Satan's seat.
9. To Thyatira : Jezebel cast into a bed.
10. To Sardis : Armed men. "I come as a thief" (?)
11. To Philadelphia : A church. ("A pillar in the temple of my God.")
- 12, 13. May both illustrate the letter to Laodicea, but the treatment is not clear.
In 12, three men are seen among plants ; this *may* refer to Sardis. ("They shall walk with Me in white.")
In 13, Christ touches a door with a rod ("Behold I stand at the door and knock"), and below are a tree and a fire.
14. The door opened in heaven, and the Vision of Chapter IV, with the Elders.
15. The same, without the Elders, but showing the Beasts and the Seven Lamps.
16. The sealed book.
17. The Lamb takes the book.
18. The Lamb adored.
19. The first four seals. The four riders.
20. The souls under the altar.
21. Angels holding the winds (busts with winged heads proceeding out of cups).
22. Israel sealed.

23. The great multitude.
24. The trumpets given: The angel and censer.
25. First and second trumpets.
26. Third and fourth trumpets.
27. Fifth trumpet: Locusts emerge. They are represented as insects.
28. The locusts: with human heads.
29. The angels in Euphrates.
30. The horses (ix. 17).
31. The great angel.
32. John takes the book.
33. Measuring the temple.
34. The witnesses. The beast (pig-like, with lion's feet) emerges.
35. The witnesses ascend. The earthquake.
36. The temple in heaven.
37. The dragon (winged and crested snake, with six small heads on its neck below the principal one). The woman and child.
38. The dragon cast down.
39. The dragon casts out water, absorbed by the earth (a female bust). Flight of the woman.
40. The dragon and second beast.
41. The beast adored.
42. The beast in the temple, and false prophet (third beast). Fire falls (xiii. 13).
43. The Lamb on Mount Zion.
44. The angel with the Gospel (xiv. 6).
45. The fall of Babylon proclaimed (xiv. 8).
46. John writes (xiv. 13).
47. The harvest of the earth: men's heads are reaped off.
48. The angels with vials. The sea of glass.
49. The first and second vials.
50. The third and fourth.
51. The fifth and sixth.
52. The seventh vial.
- 53, 54. The woman on the beast.
55. The woman on the waters.
- 56, 57. Babylon, with devils in it. Men leave it.
58. The lament over Babylon.
- 59, 60. The fall of Babylon: the millstone. Men lamenting.
61. God adored.
62. Christ on the white horse.
63. The birds summoned. The fight.
64. The defeat. The beast, etc., thrown into the pit.
65. The first judgment.
66. Fire falls on the wicked host.
67. The general judgment and resurrection.
68. John bidden to write (xxi. 5).
69. He sees the New Jerusalem.
70. The angel with the measuring-reef.
71. The tree of life.
72. An angel flying down. Three men on *l*, a church on *r*.
73. The city. An angel. John writing.
74. The river of life.
- (75. Later. Church, angels, and John.)

A leading feature in this series is the attempt to represent the contents of the letters to the Seven Churches. Another is the repetition of very similar pictures. There is a reason for both in the arrangement of the book. One page of text precedes each picture; and where (as in Chapters XVII, XVIII) the subject of the text does not materially change in the course of a long passage, the illustrations of it cannot vary much.

Nearest in date to the Apocalypse of Trèves is apparently that in the Town Library at Valenciennes (Manuscript 99 [92], assigned to the ninth century). Of this few particulars are known to me. It has thirty-nine pictures, roughly executed, which, the cataloguer adds, are possibly by a Spanish hand. The text, written *after* the pictures were drawn, is signed by "Otolus presbyter," and may be by a Frenchman. At the end is a document of the ninth century relating the transference of some relics of the Passion to Oviedo.

Another, perhaps more nearly resembling the Trèves manuscript, is the manuscript No. 364 in the Town Library at Cambrai, of the ninth century. This I have seen, but have few notes of it.

To the ninth century also is assigned the *Codex Aureus* of St. Emmeram, at Munich, which furnishes a fine full-page picture of the Adoration of the Lamb by the Elders.

We must digress for a moment (since our survey is based on a chronological order) to notice another wholly separate and independent family of illustrated Apocalypses which took its rise apparently in the eighth century, in Spain, in connexion with the Commentary of Beatus of Libana (785) on the book. There may be about twenty illustrated manuscripts of this Commentary (they usually contain also the Commentary of Jerome upon Daniel, likewise illustrated), which range in date from the eighth to the twelfth century. Three, at least, are in England. One, in the collection of Mr. H. Y. Thompson, may be the earliest of all; its date seems to be 874. Others are in the British Museum (Add. 11695), and in the Rylands Library at Manchester. The pictures (numbering about seventy-five) in these Beatus manuscripts are distributed throughout the text, and vary in size and shape. They do not appear to have influenced in any way the later manuscripts which are the main subject of our study.

Returning to the main stream of the European art-tradition, we have a good representative of the illustrated Apocalypse of the eleventh century in a manuscript at Bamberg (A. ii. 42), belonging to an early date in that century. In this there are fifty pictures illustrating the text.

These fifty pictures (as described by Dr. Frimmel) illustrate the following episodes :

1. The angel gives the book of the Apocalypse to John.
2. The vision of the Lord among the candlesticks.
3. John writes.
- 4-6. John writing letters to the seven churches.
7. The vision of God and the Elders.
8. The Elders adoring.
9. The Lamb.
- 10-13. The four riders.
14. The souls under the altar.
15. The angels holding the winds (winged heads).
16. The multitude adore the Lamb.
17. The trumpets given. The angel and the censers.
- 18-21. The first four trumpets.
22. The eagle crying *Woe!*
23. The locusts come forth.
24. The angels in Euphrates and the horsemen.
25. The great angel of Chapter X.
26. He gives John the little book.
27. The two witnesses. The dragon adored.

28. The seventh trumpet. The Elders adore.
29. The woman with the child.
30. The dragon cast out by Michael.
31. The dragon vomits water.
32. The beast comes out of the sea.
33. The false prophet.
34. The Lamb on Mount Zion.
35. The angels flying through heaven (xiv. 6).
36. The harvest and vintage of the earth.
37. The angels with vials. The sea of glass.
38. The first three vials.
39. The three following vials.
40. The seventh vial.
41. The woman on the beast.
42. The fall of Babylon.
43. The millstone thrown into the sea.
44. The Elders adore God.
45. Christ on the white horse. The birds eat the slain.
46. The dragon, etc., overcome and cast into the pit.
47. The dragon, etc., loosed, and bound again.
48. The Last Judgment. The Cross, on Christ's right. Angels with trumpets.
Scrolls: *Venite benedicti. Ite maledicti.*
49. The New Jerusalem.
50. The River of Life.

Here we note that no stress is laid on the episode of the two witnesses. The sixth seal is wholly omitted. The representation of the Last Judgment has some important features not derived from the Apocalypse.

Not many monuments remain—or, at least, not many have come to my knowledge—to attest the persistence of the tradition during the rest of the eleventh and the twelfth centuries. Some paintings in the vestibule of the great church of St. Savin near Poitiers (late eleventh or early twelfth century), a few sculptured tympana and capitals, some pictures in the *Hortus Deliciarum* of Herrade of Landsberg, a manuscript of the Commentary of Haymo in the Bodleian, are the principal ones which I am able to cite.

With these must be coupled a literary record: the copy of some verses which, early in the eleventh century, were inscribed upon a series of illustrations of the Apocalypse on the "facies" of the Abbey Church of Fleury on the Loire. They are recorded by Andrew of Fleury in his Life of Abbot Gauzlin (†1030), and are printed in Schlosser's *Quellenbuch f. Kunstgesch. d. abendländ. Mittelalters*, p. 184.

The St. Savin paintings figured by Prosper Mérimée (in his *Notice*, 1845) represent:

1. Christ in glory (alone).
2. Angel with trumpet; three angels (in Euphrates) facing him; horsemen riding to *r.* Altar or ark in heavenly sphere above.
3. Angels on horses (*l.*) and on foot (*r.*) fight the dragon.
4. An angel opens a well (the pit). Human-headed horses (locusts) on *r.* trample on men.
5. The temple in heaven, *l.*; an angel bending from it takes the child from the woman (seated, winged). The dragon on *r.*

The pictures which referred to the Apocalypse in the *Hortus Deliciarum*¹ were

¹ Written and painted *circa* 1150; burnt with the rest of the Strassburg Library in 1870. Of the 333 pictures which it contained we have complete or partial reproductions of 228.

few. A series of nine illustrations was devoted to the miracles, cruelties, and overthrow of Antichrist. These bore some relation to the Antichrist pictures in the "first family" of the thirteenth-century Apocalypses, of which more will be said. A further series of fifteen pictures dealt with the Last Judgment, but these again were not derived from the Apocalypse. After them were two pictures of the Scarlet Woman mounted upon the beast, and her fall; and succeeding these, a figure of the woman, clothed with the sun, standing between Antichrist and the dragon.¹ Here one or two leaves were lost, which may have contained further scenes from our book. The last-named picture furnishes a curious clue to the source upon which the artist depended. In it Antichrist is shown as a beast holding a sword, and upon the blade of the sword are inscribed the letters "O AN"—the beginning of an inscription of which no more was written. I cannot doubt that these letters stand for *ὁ ἀντίχριστος*, and that we have here a direct copy of a Greek original. This is not the place to elaborate the thesis that Herrade, or whoever else was the artist of the *Hortus*, had recourse to Greek books for her models; but I have collected a good deal of striking evidence which seems to me to amount to a demonstration of that proposition.

Will it be regarded as too considerable a digression if I insert here a few words upon the definitely Greek illustrations of the Apocalypse? They are but imperfectly known to me; I am compelled to have recourse for my knowledge of them to the so-called *Byzantine Guide to Painting* (translated by Durand for Didron, and embodied in his *Iconographie*), and to the immense series of pictures from Russian illustrated Apocalypses published by Busslaieff in 1884. The works of Brockhaus and Bordier have also been referred to.

In the Greek lands it does not appear certain that the Apocalypse circulated in the form of an illustrated book. It was, however, copiously used in wall-paintings in the churches, and the *Guide* gives a description of twenty-four compositions drawn from it. Briefly put, these are as follows:

1. The vision of Christ (i. 9, etc.).
2. The Lamb and the book (iv, v).
3. The first four seals; the riders (vi).
4. The souls under the altar (fifth seal) (vi. 9).
5. The sixth seal; mountains falling (vi. 12).
6. The angels restraining the winds; the 144,000 sealed (vii).
7. The great multitude (vii).
8. The first four trumpets (viii).
9. The fifth trumpet; the locusts (ix).
10. The four angels in Euphrates; the horsemen (ix. 13).
11. The great angel and the book (x).
12. Measuring the temple; the two witnesses (xi).
13. The seventh trumpet; the adoration; the hail (xi. 15).
14. The woman (the Virgin); birth of the child; the dragon pursuing (xii).
15. The beast from the sea, and false prophet (xiii).
16. The Lamb on Sion, and fall of Babylon (xiv).
17. The harvest and vintage of the earth (xiv. 14).
18. The seven vials (xv).
19. The woman on the beast (xvii).
20. Fall of Babylon, and adoration of God (xviii).
21. Christ and His army on white horses; the defeat of the beast (xix).
22. The beast cast into the pit (xx. 1).
23. The great white throne and Last Judgment (xx. 11).
24. The New Jerusalem (xxi, xxii).

¹ There was also a picture of God wiping away the tears from the eyes of the redeemed.

Paintings which more or less closely follow these directions are to be seen in several churches on Athos; that of Xeropotamou is cited as a striking instance.¹ It will be noticed that the series is compressed; as is but natural in designs for wall-painting, where space is a primary consideration.

In Russia there appears, from Busslaieff's work, to be a number of illustrated Apocalypses in book-form. They are of late date, ranging from the sixteenth to the eighteenth, or even nineteenth centuries, and in the majority of examples the execution of the pictures is extremely rough. The number of illustrations to the text approaches that found in the more western manuscripts—sixty to seventy. The tradition followed shows some marked coincidences with the Byzantine *Guide*, but has features which do not occur in that work. Among these I may name three:

1. The representation of "the Bride, the Lamb's wife." The English and other manuscripts here often show us a banquetting scene, where the Lamb stands on the feast table or on an altar by it, and the Bride caresses Him. The Russian books agree in giving us a picture of the Bride alone in an arbour or under a canopy, richly dressed, and forming an obvious contrast to the Scarlet Woman.

2. In the pictures of the host of Gog and Magog besieging Jerusalem, where the western books show only mailed warriors, the Russian ones give us dog-headed men, who devour the inhabitants of the Holy City. In this they are influenced, I think, by the Apocalypse of the Pseudo-Methodius, who (in his turn) draws from the Alexander romances.

3. In the illustration of the general resurrection some of the Russian books show the beasts and fishes giving up the portions of human bodies which they had devoured. This I have never seen in any western book save the *Hortus Deliciarum*, and its occurrence there is another proof of the indebtedness of its artist to Greek sources.

The later Russian manuscripts exhibit profound traces of the influence of printed illustrations, both Dürer's (or his imitators'), and others yet later; but side by side with these innovations they preserve much of the older cycle.

It is difficult to believe that no manuscript of an earlier date than those published by Busslaieff has survived; but as yet no notice of any such thing has come under my observation.

I return to the consideration of the eleventh and twelfth-century illustrations. The manuscripts of the time furnish one series as yet unknown to me in detail in the illustrations of Haymo's Commentary on the Apocalypse, e.g. MS. Bodl. 352, which is rough German work of the twelfth century, and another in the *Liber Floridus* of Lambert of St. Omer. The oldest copy of this (that at the University of Ghent) seems to have lost the leaves in which our book was illustrated; but another at Wolfenbüttel (Gudianus, Lat. 1) preserves (on ff. 9b to 15b) a series of some twenty-seven pictures, some full page, others confined to compartments, which illustrate the text as far as the appearance of the false prophet in xiii. 11. A picture of the New Jerusalem occurs later on in the work.

This series does not conform (so far as my scanty knowledge of it goes) to the later ones. One strange feature which distinguishes it is the presence of names given to the twenty-four Elders. Upon examination these prove to be corrupted forms of the names of the twenty-four courses of priests enumerated in 1 Chron. xxiv. 7-18. They are equated, in the *Liber Floridus*, with the names of twelve worthies of the Old Testament, and of the twelve Apostles. The same list (without the names of these Old Testament and New Testament personages) is in the *Textus Roffensis* at Rochester, of the eleventh century.²

¹ By Didron; but F. A. Brockhaus (*Kunst in d. Athosklosteren*) does not mention these frescoes, and says, moreover, that there are no old Apocalypse paintings on Athos. Those of Xenophontos may be of the sixteenth or seventeenth century.

² More than one quite different set of names is furnished, as my friend Mr. S. Gaselee tells me, by Coptic writers.

These are the only contributions of manuscript art to our subject which I have been able to discover; and what I have said of them amounts to little more than a confession of ignorance as to their precise relation to the *formulae* followed in the thirteenth century. Yet this much we can gather, that those *formulae* did not dominate the artists of the twelfth century. And probably that fact means that they had not as yet taken shape.

It does not seem worth while to dwell at length upon the isolated monuments of sculpture belonging to these two centuries which illustrate scenes from our text. In his plates (241) Busslaieff figures a tympanum of very rude execution at La Lande-de-Cubzac (Gironde), representing the vision of Rev. i., with the stars and the candlesticks, and a capital from St. Benoit-sur-Loire of the four horsemen, the woman, the Lamb, and the souls under the altar. Doubtless other monuments—and particularly other sculptured capitals—of this period could be cited bearing on the subject; but I do not think that anything in the nature of a cycle (and it is a cycle which is mainly important to us) could be either found in any one place or deduced from the whole number.

A cycle is, however, deducible from the Fleury verses mentioned above. The order of the subjects is perturbed, and no hint is given as to whether they were portrayed in sculpture, painting, or mosaic; but they form a remarkable set. As given by our authority they yield the following scenes:

1. The great angel of Chapter X.	Two lines.
2. The death and revival of the two witnesses (xi).	Four lines.
3. The angel crying <i>Woe!</i> (viii).	Two lines.
4. The locusts coming out of the pit (ix).	Four lines.
5. The adoration of the Lamb (v).	Ten lines (elegiacs).
6. John beholding the souls of the martyrs (v. 9 or xx. 4).	Two lines.
7. He measures the temple (xi. 1).	Two lines.
8. The two witnesses (xi. 7).	One line.
9. Birth of the child and flight of the woman (xii).	Three lines.
10. The fight with the dragon (xii).	Two lines.
11. The angels in Euphrates and the horsemen (ix. 14).	Six lines.
12. The birds devour the slain (xix. 21).	Three lines.
13. The ark seen in heaven (xi. 19).	Two lines.
14. The first judgment, by the saints (xx. 4).	Three lines.
15. The beast, etc., emerge after the thousand years (xx. 7).	Two lines.
16. The general resurrection ¹ (xx. 12).	Ten lines.
17. The New Jerusalem (xxi).	Two lines.
18. Hell.	Four lines.

It may fairly be supposed that the want of order in the subjects is partly due to the presence of some large central scene or scenes round which the subsidiary ones were grouped. Such scenes would be the Adoration of the Lamb, which commonly takes up a great space when represented (as here) on the façade of a church, and the General Resurrection. Possibly, also, other incidents in the text were represented, but not provided with verses.

When all has been said, it is pretty evident that the Apocalypse did not interest men in the eleventh and twelfth centuries to the same extent as in those that followed. When we inquire for representations of the Last Things belonging to the twelfth century, we do find them—but in a different form. The great compositions illustrating the Last Judgment which we see at Conques, Moissac, Beaulieu (Corrèze), Autun, were the productions of that age, very noble monuments of its thought and skill; and very profound is the mark which they have left upon the art of the next centuries. But they are not illustrations of the Apocalypse, and therefore they form no part of my subject.

¹The verses describing this mention the orders of monks (?), hermits, virgins, confessors, martyrs (?). This is a feature emphasized in the Greek scheme. It is perhaps worth remarking that Nos. 4, 9, 10, 11 of the Fleury subjects occur among the scanty remains at St. Savin (p. 5).

With the thirteenth century we encounter a sudden expansion of our material. Illustrated Apocalypses in book-form now appear in considerable numbers. The most complete review of them which has yet appeared is that by M. L. Delisle (and M. Paul Meyer) in their volume *L'Apocalypse en Français au XIII^e Siècle*, published in 1901 for the Société des Anciens Textes Français, to accompany the photographic reproduction of the manuscript Bibl. Nat., Fr. 403. To this work I should like to acknowledge my great obligation.

I will begin by borrowing the list of manuscripts which M. Delisle and M. Meyer include in their survey. M. Delisle concerns himself specially with the illustrations, M. Meyer with the text, of the Apocalypse. It is not claimed that the census of manuscripts is exhaustive; nor do the few additions which I have contributed render it so. It may be regarded as certain that in Germany, Italy, Austria, a good many copies exist besides those enumerated here.

The manuscripts noticed by M. Delisle are the following:

Nos. 1-4 are manuscripts of the "first family."

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| 1. Paris, Bibl. Nat., Fr. 403. XIII. | Text and comment in French. |
| 2. Oxford, Bodleian, Auct. D. 4. 17. XIII. | Inscriptions on the pictures in Latin. |
| 3. Manuscript owned by the Vicomte Blin de Bourdon. XIII. | " " " " Comment in French added later. |
| 4. Manchester, Rylands Library (formerly Lord Crawford's). XIII. | Inscriptions in Latin on the pictures. |

Nos. 5-16 are manuscripts of the "second family," fully described by M. Delisle:

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| 5. Cambrai, 482. XIII. | Text and comment in Latin. |
| 6. Metz, De Salis, 38. XIII. | Text in Latin. |
| 7. Manuscript sold at Paris in 1879. | Text and comment in French. |
| 8. Namur, Séminaire. | Text in Latin. |
| 9. Brit. Mus., Add. 35166. XIII. | Text and comment in Latin. |
| 10. Eton College, 177. XIII. | Shortened text in French. |
| 11. Paris, Bibl. Nat., Lat. 688. | Text and comment in Latin. |
| 12. " " " " 14410. | Text in Latin. |
| 13. Brit. Mus., Add. 17333. XIV. | Text in Latin and French. |
| 14. Chantilly, Musée Condé, 1378. | Text and comment in French. |
| 15. Manuscript owned by Dr. Rey. XIV. | Text in Latin. |
| 16. Manuscript owned by Mr. H. Y. Thompson, No. 55. c. 1300. | Text and comment in Latin. |

The remainder of the manuscripts are less fully described:

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|---|--|
| 17. Brit. Mus., Add. 19896. XV. | Inscriptions in Latin on pictures; text follows. |
| 18. Cambridge, Trin. Coll., B. 10. 6. XIII. | Text in Latin. |

In Nos. 19-30 we have a single form of text and comment:

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|---|-----------------------------|
| 19. Paris, Bibl. Nat., Fr. 9574. | Text and comment in French. |
| 20. Lambeth, 75. | " " " |
| 21. Paris, Bibl. Nat., Nouv. Acq. Fr. 6883. | " " " |
| 22. Paris, Arsenal, 5214. | " " " |
| 23. " " 5091. | " " " |
| 24. Brit. Mus., 15. D. II. XIII-XIV. | " " " |
| 25. " " 19. B. XV. XIV. | " " " |
| 26. " " Harl. 4982. XIV, early. | " " " |

27. Manuscript owned by Mr. H. Y. Thompson, No. 38. XIV. Text and comment in French.
28. Oxford, Bodleian, Douce 180. " " "
29. Brussels, Bibl. Roy., B. 282. " " "
30. Manuscript formerly owned by Didot. " " "
- Nos. 31-37 are distinguished by the presence of a French metrical version :
31. Cambridge, Magdalene Coll., Pepys 1803. XIV, early. Latin text and French metrical version.
32. Brit. Mus., 2. D. XIII. XIV, early. " " " "
33. Copenhagen, Royal Library, Thott 89. XIV, early. " " " " Latin commentary interleaved later.
34. Cambridge, Fitzwilliam Museum, M'Clean 123. c. 1300. Latin text and French metrical version.
35. Cambridge, Corpus Christi Coll., 20. c. 1300. Latin text, French metrical version, French prose comment.
36. Toulouse, 815. XIV, early. Latin text, French metrical version, French prose comment.
37. Brit. Mus., Add. 18633. XIV, early. Latin text, French metrical version, French prose comment.
38. Paris, Bibl. Nat., Fr. 1768. Text and comment in French.
39. Cambridge, Trin. Coll., R. 16. 2. (The manuscript under discussion.) " " " "
40. Cambridge, Trin. Coll., B. 10. 2. " " Latin.
41. Dresden. " " French.
42. " " " "
43. Escorial. " " Latin.
44. Lambeth, 209. 1280 (?) " " "
45. " 434. XIII. Text in French.
46. Oxford, Bodleian, Canonici Bibl. 62. Text and comment in Latin.
47. Glasgow, Hunter, V. 2. 18. XVI.
48. Manuscript owned by Mr. A. Huth. " " French.
49. " " " " " "
50. Paris, Bibl. Nat., Lat. 10474. " " Latin.
51. Brit. Mus., Add. 22493. (Fragment.) XIII-XIV. " " " "
52. " " " 15243. XV, late. " " German.
53. " " " 17399. XV, late. " " French.
54. Paris, Bibl. Nat., Néerlandais 3. XV.
55. Antwerp, Musée Plantin.
56. Florence. (Formerly Libri and Ashburnham.)
57. Formerly owned by T. O. Weigel. (Fragment.) Text and comment in Latin.

Among the manuscripts examined by M. Paul Meyer are some few illustrated copies not mentioned by M. Delisle, viz. :

- Cambridge, University Library, Gg. 1. 1. XIV, early. Text and comment in French.
- " Corpus Christi Coll., 394. XIV. " " "
- Oxford, Lincoln Coll., Lat. 16. " " "
- " New Coll., 65. XIV. " " "
- " University Coll., 100. " " "

To these I may add :

- Cambridge, Magdalene Coll. (College Library). XIV.
 Dublin, Trinity Coll. XIV.
 Library of Mr. C. W. Dyson Perrins, Great Malvern. XIII.
 Library of Mr. C. Fairfax Murray (formerly Sneyd). XIV.
 Wolfenbüttel, Cod. August. 1617.

The Fitzwilliam Museum, Manuscript 62, XV, early (Hours of Isabel of Brittany), contains a full series of illustrations of the Apocalypse in small marginal pictures.

There is, besides, an aberrant family of which something more will be said, in the shape of the illustrated commentary of Alexander on the Apocalypse, represented by :

- Cambridge, Univ. Library, Mm. 5. 31. XIII, late.
 Prague, Chapter Library.
 Breslau Library.

Illustrations of the Apocalypse are in the *Bible Moraliste*, of which there are but few copies. Two are in the British Museum :

- Harl. 1526-7. (Other portions at Paris and Oxford.)
 Add. 18719 (ending in Rev. xi).

In Corpus Christi Coll., Oxford, 255, are some illustrations of the Apocalypse (XIII) which I have not seen.

One obvious means of distinguishing between the various forms of illustrated Apocalypses lies in the relative importance assigned to the written text and to the pictures respectively. In some copies (e.g. Nos. 2, 3, 4) the text is confined to legends inscribed on the pictures. Another fashion (and perhaps this should take rank as the normal form) is seen in those which place the picture at the head of the page, and the text, with or without comment, below it. And a third class has no fixed position (or size) for its pictures, but inserts them at the appropriate moment.

We may call the first two classes "books of pictures" and the third "illustrated books"—for in the first two the pictures are the first consideration; in the third the text is placed on an equality with them.

I may remark at this point that possibly we ought to regard the books of pictures as representing an earlier tradition than the illustrated books. The wide prevalence of the picture-roll in classical times has been insisted upon, and as it seems, rightly, by Th. Birt.¹ One specimen of a Christian picture-roll has survived in the famous Vatican Joshua; and just as those Joshua-pictures were subsequently copied into a Greek Bible, so it seems probable that the Vienna Genesis preserves a record of a Genesis-roll. Hardly any book could be better adapted to the purposes of a picture-roll than the Apocalypse; and I cannot help regarding our surviving pictured copies of it as distant descendants of an archetype in roll-form, conceived and executed by a Roman artist of the fourth or fifth century. The Trèves Apocalypse affords us a rough idea of the treatment of the scenes in days when the classical tradition was not yet extinct. The Apocalypses of the thirteenth century retain little or nothing of that tradition; yet, whether those who produced them realised the fact or not, they were working on very ancient lines.

The selection of scenes for illustration of course affords some means of classifying the illustrated Apocalypses. M. Delisle divides the mass of them into two families: The *first*, represented by only four copies, begins and ends its cycle of pictures with a series of scenes from the life of St. John. It also contains, among its illustrations of the eleventh chapter, certain pictures of the miracles and overthrow of Antichrist, of which

¹ *Buch und Rolle*, 19.

the ultimate source is not the Apocalypse but the Second Epistle to the Thessalonians.¹ The *second* family of manuscripts always omits these Antichrist-pictures, and only occasionally gives a few scenes from the life of St. John.

As will have been gathered from the list, the text accompanying the pictures varies greatly in character. It may be in Latin or French, or both, and it may or may not be accompanied by a comment. There is a distinct preponderance of copies containing a particular form of text with comment in French. The next largest class contains the text only, in Latin; a well-marked group of seven have a metrical version in French.

An English origin may be unhesitatingly assigned to a majority of the largest group, as well as to a good many other copies. M. Meyr is of opinion that the text and comment in French, edited by him, was made in France, perhaps in Normandy, not before the beginning of the thirteenth century.

It is not in manuscripts only that the fixed cycle of pictures of the Apocalypse was handed down. The famous tapestries of Angers Cathedral, made in 1377 by Nicolas Bataille from the cartoons of Jean or Hennequin de Bruges, are copied, as M. Delisle has shown, from a manuscript of the second family, not, as was formerly believed, from the Paris MS., Fr. 403. In some painted windows of the thirteenth century in France a selection of scenes occurs which conforms to the traditional treatment.² Sculptures and mural paintings derived from the manuscripts are less common. The instances I can cite are frescoes in the baptistery at Padua, in the chapter-house at Westminster, and on the vaulting of the church at St. Macaire (Gironde); sculpture on the west front of Rheims Cathedral, and on the bosses of the cloister-roofs at Norwich.

The period to which the largest number of illustrated Apocalypses belongs extends from, say, 1225 to 1350; or, more narrowly, from 1250 to 1320. The very large majority of these conform to the "second family" of M. Delisle. During the last years of the fourteenth century the demand for such books seems to slacken. There are comparatively few which can be assigned to the end of the fourteenth or to the fifteenth century. Some liberties are occasionally taken with the traditional series, as in the Paris MS., Bibl. Nat., Néerlandais 3, in which eighty-eight of the old subjects are compressed into twenty-three pictures, while on the other hand two old subjects are expanded so as to form three crowded paintings. On the whole, however, the old selection of subjects is adhered to; and, as M. Delisle shows, this is true of the block books of the Apocalypse, which illustrate some eighty-four subjects. For these block books, be it noted, an archetype was used which belonged to the "first family" of manuscripts.

One of the latest of the manuscript Apocalypses must be that now in the Hunterian Museum at Glasgow (V. 2. 18), illuminated perhaps for a member of the family of Poitiers or for a Comte de Mollyn, and certainly not much, if at all, before 1520. It is very unsatisfactory as a work of art, and the latter portion (Chap. xiv-xxii) is wanting; but it is of interest in view of its late date.

At the very end of the fifteenth century the illustration of the Apocalypse was revolutionised by the genius of a great man. Albert Dürer's prints appeared in 1498. They are fourteen in number, and in most of them several scenes are combined. There can be no doubt that Dürer drew upon earlier works for some of his details. Resemblances to the woodcuts in the German Bibles of Cologne (1480), Nuremberg (1483), and others, have been pointed out. But a new epoch begins with him. He completely dominates the book-illustrators and the glass-painters of the sixteenth century; and he extinguishes the ancient tradition. M. Emile Mâle, in his recent admirable book, *L'Art*

¹ I would note that these pictures have been added in the margin of Lambeth, 209—a manuscript otherwise belonging to the second family.

² A large portion of the great east window at York Minster (1405) is devoted to the illustration of the Apocalypse.

religieux de la fin du moyen âge en France, shows the wide range of Dürer's influence, which, I may remark, is still clearly perceptible in German engravings of as late a date as 1705.

The cycle of subjects in the Apocalypses of the thirteenth century is, as will have been gathered, fairly constant. M. Delisle has distinguished two main groups among them. In time a more minute analysis will be made possible by the collection of *data*. One such sub-division of the "second family" may be pointed out here. It consists of those copies which begin and end the book with a picture of John addressing an audience, and (in the illustration of iv. 1) show him climbing a ladder into heaven. The Royal MS., 19. B. XV. (Brit. Mus.); Corpus Christi Coll., Camb., 394; Cambridge Univ. Libr., Gg. 1. 1; Mr. H. Y. Thompson's MS. No. 38, are to be reckoned to this group, which will probably prove to be a large one.¹

I will mention two copies which afford very strange divergences from the normal cycle. One is Mr. H. Y. Thompson's manuscript, No. 55, which contains just double the number of pictures that occur in the ordinary books. Every Apocalypse-illustration has a pair to it representing the meaning of the text as expounded in the comment attached thereto. These pictures have been described by me, and M. Delisle has devoted some space to the explanation of selected examples.

The other is the manuscript Mm. 5. 31 in the Cambridge University Library. It contains a commentary on our book by one Alexander, which was printed by Io. de la Haye (Sepinus) at Paris in 1647 under the name of Alexander of Hales. The author is a confirmed Preterist in his interpretation; that is, he expounds almost the whole of the book as referring to the past history of the world. The pictures in the manuscript (which have no backgrounds, and are scattered irregularly through the text) proceed on this theory, and represent historical characters. Thus the Emperor Titus figures as the rider with the balances; he holds a large set of scales with several bowls, in which are human heads. These represent the Jews, whom Titus is supposed to have sold at the rate of thirty for a penny. St. Benedict and the Cistercian Order figure in other illustrations; Godfrey of Bouillon is the rider on the white horse of Chapter XIX. The last characters presented are the Emperor Henry (the dragon) and Pope Calixtus. The pictures cease altogether after Chapter XX. In respect of their execution they constitute somewhat of a puzzle; the architecture which occurs in them is of an archaic type, and some at least of the designs have the appearance of following quite ancient patterns. I was tempted to assign to them a German origin; and this, though not borne out by the general aspect of the writing, is shown to be correct by the fact that the author speaks early in his book of histories written in the "idioma Teutonicum."

In 1873, as I learn from Busslaieff, a photographic reproduction of another manuscript of this work, now in the Chapter Library at Prague, was issued by H. Eckert. Another copy of the same commentary at Breslau, ascribed to "Alexander Minorita," is referred to by Schultze, *Das höfische Leben* (1880).

It would be of interest (since we have seen that there is reason for thinking that our Anglo-French Apocalypses are ultimately derived from an Italian original) to follow up the evolution of Apocalypse-pictures in that country. At present, however, there are not at command the materials which permit of my doing so with any approach to completeness. When I have mentioned the frescoes of S. Elia—an ancient church near Nepi—seemingly of the eleventh century, and a manuscript New Testament of the twelfth century (Vat. 39) noticed by D'Agincourt,² I am at a loss for any other monuments which fill the gap between

¹ 19. B. XV. is certainly an East-Anglian manuscript. It has much in common with the art of the Gorleston Psalter and its congeners. The two Cambridge manuscripts may also very well be East Anglian; they are both very rough. Mr. Thompson's manuscript is French.

² Some small outline sketches of subjects from the Apocalypse are in D'Agincourt (pl. ciii. of the section on Painting). The picture of the Woman on the Beast suggests Byzantine influence; but it is not possible to form a satisfactory idea of the scheme or style of illustration.

the early times and the rise of the Anglo-French type. The fourteenth-century frescoes in the Baptistery at Padua ascribed to Giusto Menabuoi give a very fairly full set of illustrations of the text; but they are not independent of the Anglo-French cycle. In fact, it would seem that, as elsewhere, so in Italy, this came to be the dominating influence. But I would add that its popularity does not seem to have been very widely diffused in that country. Incidentally, it is interesting to note that Mr. H. Y. Thompson's manuscript No. 55 was taken to Italy when in an unfinished state, and the unfinished pictures were coloured by an Italian artist. The mosaics illustrating the Apocalypse on the vaulting of the nave of St. Mark's at Venice are apparently of a date too late to permit of their being considered here.

This slight sketch of the history of the illustration of the Apocalypse in mediaeval times may serve to introduce our main subject—the Trinity College manuscript.

To assign to it its proper place in the development will be one of our principal aims. Briefly put, the contents are as follows:

- a. A series of scenes from St. John's Life, with explanatory legends in French.
- b. The text of the Apocalypse, and a comment on it, both in French, illustrated by a series of pictures.
- c. A further series of scenes from St. John's Life.

A point which we may begin by recording—and it is one which applies to all sections of the book—is that the whole text, that of the legends explaining the pictures, that of the labels or scrolls which occur in the pictures, and that of the Apocalypse and comment, is in French, and moreover, in Anglo-French. No Latin (with the exception of a word or two on some of the scrolls) occurs throughout the volume. This fact may be of importance as an indication that the work was executed for a person who was no "clerk" and did not read Latin.

Proceeding to study the contents in detail, we will begin with the scenes from the Life of St. John with which the book begins and ends. I have mentioned that the "first family" of manuscripts includes a certain number of these; and occasionally copies which otherwise are to be classed with the second family introduce a few at the beginning, but none at the end. The series in the Trinity manuscript stands, however, almost alone in its fullness, as we shall see. It consists of the following scenes. In the list of them those which do not occur in the manuscripts of the first family are marked with an asterisk.

1. John preaching.
2. He baptizes Drusiana.
3. He is brought before the proconsul of Ephesus.
4. He is put on a ship to be sent to Rome.
5. He is brought before Domitian.
6. The cauldron of oil.
7. He is banished.
8. He sails to Patmos.
- *9. Domitian is assassinated.
10. John, recalled, is met by the Ephesians.
11. He raises Drusiana.
- *12. Crato breaks the gems. John reproves him and restores them.
- *13. Crato and his disciples kneel, and are baptized.
- *14. The price of the gems given to the poor. Atticus and Eugenius follow John.
15. John changes sticks and stones into gold and gems.
- *16. *Three* dead people raised: one bears witness against Atticus and Eugenius.
- *17. Atticus and Eugenius and others supplicate John. They pray.
18. John comforts them. They carry back the sticks and stones.
19. John destroys the temple of Diana.
- *20. Aristodemus challenges John to drink poison, and goes to the prefect.

- 21. John drinks. Aristodemus raises the two dead criminals.
- *22. Aristodemus and the prefect kneel, and are baptized.
- *23. John entrusts a youth to a bishop; he is taught and baptized.
- *24. John inquires of the bishop. The youth has joined a robber band.
- *25. John rides after him. He flees.
- *26. John kisses his hand; he is baptized; John leads him back to the city.
- *27. John consecrates him as bishop.
- *28. Christ and Apostles appear to John.
- *29. John's farewell to his people. His grave is dug.
- 30. He enters his grave. It is found empty.

Only one manuscript known to M. Delisle (or to myself) rivals this series in extent. This is the British Museum Add. MS. 35166, which I should assign to a fairly late period in the thirteenth century. It is, I believe, of English execution.¹ Its drawings are without backgrounds, and are tinted in bright light colours. The text is in Latin. Four pictures of St. John's life are at the beginning; possibly two or three may have disappeared. Anyhow, the whole series consists of the following scenes:

- 1. John before Domitian.
- 2. The cauldron of oil.
- 3. John voyaging to Patmos.
- 4. Landing on Patmos.

At the end:

- 5. Drusiana raised.
- 6. The sticks and stones changed to gold and gems.
- 7. The dead man raised (to testify against Atticus and Eugenius).
- 8. Aristodemus, etc. The criminals drink poison and die.
- 9. John drinks the poison.
- 10. Aristodemus raises the criminals.
- 11. John commits the youth to the bishop.
- 12. The youth joins the robbers.
- 13. The robbers kill and plunder.
- 14. The bishop and John. John sets out.
- 15. He pursues the youth.
- 16. He overtakes him, and brings him back.
- 17. Christ and Apostles appear to John.
- 18. John addresses the people.
- 19. John at the altar. John in his grave, dies.
- 20. The grave is found full of manna.

Thus the "first family" and the Trinity manuscript agree in giving the following episodes:

- a. Preaching of John, conversion of Drusiana, arrest of John, the cauldron of oil, the banishment.
- b. Return of John, and raising of Drusiana.
- c. The story of Atticus and Eugenius.
- d. The temple of Diana destroyed.
- e. The story of the poison.
- f. The death of John.

To these the Trinity manuscript and 35166 add:

- The story of the robber-youth.
- The appearance of Christ and the Apostles to John,

¹ In its general appearance, and perhaps especially in the look of the writing, it resembles a copy now in the possession of Mr. C. W. Dyson Perrins.

while the Trinity manuscript, besides devoting more space than the rest to several of the stories, stands quite alone in giving a picture of the murder of Domitian.

We see, then, that in this part of its contents the Trinity manuscript differentiates itself from its contemporaries, but that it is not wholly independent of the tradition which they represent.

In respect of its illustrations of the Apocalypse the same statement holds good. The list of scenes selected for illustration by the majority of copies has been set out by M. Delisle. A comparison thereof with our manuscript gives this result. Sixty-one separate pictures are devoted to the illustration of the text in the Trinity manuscript, while the manuscripts of the first family have seventy-nine. The discrepancy is partly accounted for by these facts: (1) The Trinity manuscript omits two pictures of Antichrist which the first family (but not the second) contain; (2) the Trinity manuscript condenses in several instances into a single composition scenes which in the others occupy two or three separate pictures, and hardly ever follows the converse process of expansion. It cannot however be said to depart from the main stream of tradition in its general conceptions of the figures it represents; on the contrary, it follows that stream closely in many details. We shall eventually examine the individual scenes and note the differences and coincidences. At present we are concerned with generalities.

The written contents, which (as I have stated) are wholly in French, do not exactly coincide with any other copy at present known. M. Samuel Berger thought (but, as M. Meyer shows, he was wrong in thinking) that it was closely related to that of a manuscript at Paris, Bibl. Nat., Fr. 1768. The extracts printed by M. Meyer (pp. ccc, 597) show that neither the text of the Apocalypse nor the gloss are the same in these two copies. In each the gloss is a version of an abridgment of the Commentary of Berengaudus, but the versions are not identical.

Viewed from these aspects the Trinity manuscript is seen to occupy a place apart. We will now approach the more detailed study of it.

THE LIFE OF ST. JOHN.

The text which accompanies these pictures in the Trinity manuscript (T.) is confined to (a) explanatory titles; (b) inscriptions on the pictures; (c) two short paragraphs on f. 2.

In the Bodleian Apocalypse (B.), published for the Club by Mr. H. O. Coxe, the text is confined to inscriptions on the pictures. The Paris manuscript, Fr. 403 (P.), has no text at all here.

The Add. MS. 35166 (M.) has a text in Latin, beginning *Piissimo Cesari*.

I note first that there is a clear connexion between the inscriptions on the pictures of T. and B. Thus in picture 3, T. has "Traez iohan al prouost kar il enentist le onur de nos deus."

B. (No. 3): "Trahamus iohannem ad prefectum quoniam deorum culturam adnichilauit."

Again, on No. 5 (T.): "Cestu destrut le onur de nos deus par nouele aprise."

B.: "Hic per nouam doctrinam deorum nostrorum euacuauit culturam."

In No. 7 Domitian says (T.): "Metez iohan ki despit nos deus en isil en le isle ki est apele pathmos."

B.: "Iohannem deorum nostrorum contentorem in pathmos insula exilio relegat."

There is a small amount of coincidence between the two manuscripts in one of the inscriptions of the later series of pictures (No. 73, T.); but the divergences are far more considerable. It is only in the first eight scenes that T. follows the tradition of B. and P. quite faithfully.

The explanatory titles in T. do not seem to occur in any other copy.

The two paragraphs of text on f. 2 appear to have been written in the wrong order. That which occupies col. 2 sets forth that our Lord after His resurrection sent the Apostles out to preach and heal. Among them was St. John, who diffused the grace of the Word of God throughout the world, and released many from the errors of paganism.

The paragraph which takes up col. 1 says: "All the unbelievers believed on Christ through the preaching of St. John, and among them was Drusiana, who was baptized. The enraged idolaters complained to the 'provost' of Ephesus, who sent John to Domitian at Rome. There he was put into the cauldron of oil, escaped unhurt, and was banished to Patmos, where he saw and wrote the Apocalypse as follows (*en teu manere*)." ¹

These two paragraphs are a very brief condensation of a life of St. John which appears in Latin in M. and in French in Bibl. Nat., Fr. 1768.¹ Most of it is printed by S. Berger (*La Bible française au moyen âge*, p. 95).

Both in M. and in 1768 this text begins abruptly with a letter of the "proconsul of the Ephesians" to Domitian, accusing John.² The part which corresponds to paragraph 1 of T. is missing, and hitherto no manuscript (other than T.) containing the Latin or French equivalent *in extenso* has been pointed out. It is, however, inconceivable that there should not have been originally an introductory paragraph narrating the mission of St. John and the particular act—the baptizing of Drusiana—which provoked the idolaters to accuse him to the proconsul.

The imperfect Life proceeds to tell of the cauldron of oil, the exile to Patmos and writing of the Apocalypse, the murder of Domitian, recall of John, and writing of the Gospel. It ends with the opening words of the Gospel.

Now, it is strange (but true) that none of our manuscripts give any text recounting the subsequent acts and death of John. The nearest approach is to be found in the inscriptions on the pictures in B., and in some Latin legends or rubrics in Bibl. Nat., Lat. 688 (Delisle, p. lxxxvii). The latter are principally taken from the Ps.-Isidore (*de vita et obitu SS.*). The former are from one or other of the Latin Lives, of which I shall now speak. For it will be useful to have before us a general idea of the sources of the legendary life of St. John.

The ultimate source is a book which has not survived in its entirety, but of which we possess a considerable portion in its original form—I mean the Greek *Acts of John*, written in the second century by a man who held strongly the Docetic view of the Incarnation (i.e. the view that our Lord was man in appearance only), and who was otherwise unorthodox. The writer, who speaks sometimes in the first person, posed as a personal disciple of John, and seems to have called himself Leucius; his book is consequently known as the Leucian Acts of John. Other spurious Acts of Apostles are associated with the same name, but those of John have the best claim to bear it.

These *Acts* are a remarkable production. They resemble in many ways the pagan Greek romances which were being produced at about the same time. The author has a prolific imagination, and is not devoid of humour. But his chief object in writing was to popularise his own view of the Christian revelation, and this he did by the medium of discourses put into the apostle's mouth. The interest of the stories which he tells secured for his book a wide circulation; they were certainly liked and probably believed by all classes in the Christian community. It became a question with those who were in authority in the Church how they should deal with this and similar books wherein, though the narratives might be edifying, the doctrine was poisonous. Expurgation was the means adopted. The discourses were cut out or altered in the orthodox sense; the

¹ Also in Bibl. Nat., Lat. 688; in a manuscript sold at Paris in 1879; Musée Condé, No. 1378; Trinity Coll., B. 10. 2; a copy at the Escurial.

² *Piissimo cesari et semper augusto domiciano*. So also in Mr. C. W. Dyson Perrins's manuscript.

people were not deprived of their favourite reading; only the seasoning of doctrine, which must always have been the least popular ingredient, was varied. These Catholicised editions of heretical books were far more widely diffused than their originals, and at last it actually came to be the accepted view that they *were* the originals, which evil-disposed men had at one time interpolated and corrupted.

The principal channel by which the Acts of John were transmitted to the mediaeval world was a compilation which goes by the name of the *Historia Apostolica* of Abdias, and may be assigned to the latter part of the sixth century. This is not the place to discuss the correctness of that title. It is only important to us to know that the work contains in its ten books orthodox editions of the spurious Acts of the Apostles. The fifth book is devoted to those of St. John.

The section of Abdias about St. John, abridged and altered to some extent, was circulated separately under the name of Mellitus, by whom we are to understand Melito, the well-known Bishop of Sardis in the second century.

One or other of these two books was the source from which the mediaeval Latin writers derived the greater part of their knowledge of the adventures of St. John. We may fairly reckon as the leading authority for most of the works of art which deal with this subject the *Legenda Aurea* of Jacobus de Voragine, who definitely names Mellitus (and Isidore) as his authorities.

Our main authorities are now on the *tapis*: Abdias, Mellitus, the *Legenda Aurea*. We will glance at the subjects represented in the Trinity Apocalypse, and see what light they throw on the question of source.

The first pictures show John preaching, baptizing Drusiana, and brought before the "provost" of Ephesus. These do not furnish any special clue to their source. Drusiana, the convert of John, plays a great part in the Leucian *Acts*, but the circumstances of her conversion as there narrated are not preserved to us.

The next series gives us John embarking for Rome, brought before Domitian, undergoing the ordeal of the boiling oil, and exiled to Patmos. The episode of the oil is one as to which our information is very imperfect. Abdias places it at Ephesus, and devotes but three lines to it. Mellitus, except in an interpolated text, says nothing of it. Tertullian (*de praescr. haeret.* 36), who is our oldest authority, mentions it as having happened at Rome. It is odd that at present we have no Greek testimony to the legend. On the whole it seems likely that the Leucian *Acts* did relate it, and I incline to believe that they located it at Ephesus.

We now pass to the pictures at the end of the Trinity manuscript.

The first of these, which occurs in no other Apocalypse, is of the assassination of Domitian. His death is mentioned in the Latin authorities, but no description of it is given.

Upon this follows the return of John to Ephesus, and his raising of Drusiana from the dead. Our manuscript is here in agreement with the order of events in Mellitus and the *Legenda Aurea*, but not with that of Abdias, who makes the incident of the young robber precede the raising of Drusiana. It follows Mellitus again in its presentation of this latter miracle, whereas Abdias, translating from the Leucian *Acts*, gives us a story which in some of its details may well have been reckoned unedifying.

Abdias, Mellitus, and *Legenda Aurea* agree in placing the story of Crato and the jewels and of Atticus and Eugenius next, and the Trinity manuscript is with them. This episode may safely be regarded as having formed part of the Leucian *Acts*, though it no longer exists in Greek. Let it just be noted that Mellitus (in Fabricius), abridging Abdias unskilfully, identifies the two disciples of Crato with Atticus and Eugenius. Our artist does not follow this mistake; nor does the *Legenda Aurea*, which avowedly uses Mellitus.

On the other hand, the artist makes a mistake in one picture (No. 77). He shows

no less than four people being raised from the dead at once. Three are in a sarcophagus, one is kneeling. In the text, John has been narrating an apocryphal miracle of our Lord's raising three dead persons, and then proceeds himself to raise a youth named Stacteus, to bear testimony to the folly of Atticus and Eugenius, who have bartered the happiness of heaven away in exchange for earthly treasure.

Abdias and Mellitus really agree in this, though in the Abdias-text printed by Fabricius the *three* dead have been changed by an early editor (Wolfgang Lazius) into *one*, in order to bring the story into better agreement with the Gospels. The *Legenda Aurea*, be it noted, omits to mention the *three* dead.

The destruction of the temple of Artemis, and the drinking of the poison cup, follow next in all our Latin authorities, as also in the Trinity manuscript. These episodes also we may reckon as derived from the Leucian *Acts*.

The story of the young man who turned robber has a different source. Among all the legends of St. John it has perhaps the best claim to be considered historical. Clement of Alexandria tells it in his tract, *What rich man can be saved?* and its beauty has long been recognised. Of our three Latin authorities the *Legenda Aurea* tells it, and at this point: Abdias also tells it at greater length, but places it before the raising of Drusiana: Mellitus omits it. There are indications that our artist, while agreeing with the order of *Legenda Aurea*, has been using another text; for in a speech of John to the youth the words occur: *Merci eex de tai e ne eex nent de pour. kar unkeore poex auer esperauance de uie*. This corresponds to Abdias (V. iii. Fabric., p. 541): *Miserere et noli timere: habes adhuc spem uitae*, whereas *Legenda Aurea* omits the sentence. It is, of course, possible that our artist's source was that which Abdias and *Legenda Aurea* also used in this section, namely, Rufinus's version of Eusebius's *Ecclesiastical History* (III. 23); but on the whole it is more likely that he had recourse to a life of the apostle such as Abdias gives.

As I have already said, M. gives pictures of this story of the young man, and is the only other known manuscript which does so; but in its treatment it is clearly quite independent of T.

The last leaf of T. is by an artist different from and inferior to the preceding. The composition is still good, but the execution quite poor; it is, moreover, unfinished. No inscriptions have been put in, though the spaces for them are provided. It is very possible that the painter of the rest of the series left sketches and directions for these pictures, and died or was called away to a distance without being able to execute them.

The scenes represented on this leaf are:

- l. John and a youth praying before an altar.
- r. John delivering a key to the youth in the presence of others.

I interpret this as representing the concluding incident in the story of the robber-youth. The *Legenda Aurea* ends it with these words: "Ieiunante igitur et orante pro eo apostolo ueniam impetrauit ipsumque postmodum in episcopum ordinauit." This suits the picture, the first scene of which shows the two in prayer, and the second the ordination. The *Legenda Aurea* is here abridging the text of Rufinus, whom Abdias excerpts *verbatim*; Rufinus mentions the prayers and fasting, and has the phrase "Priusquam eum in omnibus emendatum etiam ecclesiae praeficeret." The corresponding Greek is *πρὶν αὐτὸν ἐπιστῆσαι τῇ ἐκκλησίᾳ*. But Clement's own phrase appears to have been *ἀποκατέστησε τῇ ἐκκλησίᾳ*—"restored him to the church": it is in itself far more probable than that the youth so recently a robber should have been hurried into the episcopate.

I had at one time thought that this picture represented the consecration of John's successor as Bishop of Ephesus; but I now prefer the explanation given above.

Next we have the appearance of Christ, accompanied by the Apostles, who had all predeceased John, to announce to the latter his approaching death. The incident is reported by all three Latin authorities. The artist represents Christ as beardless, and holding in His hand a bulding with open doors, which resembles pretty closely the representation of the "door opened in heaven" (Rev. iv. 1) in this and other copies. I take it to be a "hieroglyph" for heaven.

The remaining pictures show the death, or, as it is usually called, the Assumption of John, which is, naturally, common to our three authorities. There is nothing in the treatment, as far as I see, to indicate that one is being followed rather than another. It is perhaps just worth noting that in the last scene of all there is no representation of the manna which was found in the otherwise empty tomb after John's death, although all three authorities mention it.

This survey of the illustrations of the Life of John shows that Abdias and the *Legenda Aurea* furnish all the materials,¹ and that the order of the latter source is followed. The question whether the artist was using a Life differing slightly from both remains open. Some collection of Lives of Saints in Latin, English, or French may quite possibly have been his direct authority. Such a Latin collection is the *Summa*, or *Abbreuiatio de Vitis Sanctorum*, which M. P. Meyer describes in *Notices et Extr.*, xxxvi., and of which I have not been able to see a copy. Its opening words are: *Cum plurimi sacerdotes.*

Various collections of Lives in French, chiefly dependent upon this *Summa* or the *Legenda Aurea*, have been also described by M. Meyer in the same publication. Of English collections, the South English Legendary, as represented by the Laudian manuscript, follows *Legenda Aurea*.

Let us now proceed to a survey of the pictures illustrating the text of the Apocalypse in T., and note the principal variations from those in the manuscripts of the first and second families. Our standard is furnished by the facsimiles of P. and B. (first family), and by the list of subjects in MM. Delisle and Meyer, coupled with descriptions of copies belonging to the second family, No. 55, in the collection of Mr. H. Y. Thompson; B. 10. 2 and B. 10. 6 at Trinity College, Cambridge; Eton College 177.

9, 10. T. here puts into one frame scenes that are separated in P. and B. The second family (II.) often add in 9 the names of islands and the sea: *bosforum mare, insula tyllis, ins. garmasia or garmosia, ins. sardis.*

T. places the seven churches *above* the Christ; in P. and B. they are on a level with Him.

11. The scheme varies. Sometimes in II. there is a separate scene of John ascending by a ladder to the door opened in heaven.

A great figure supporting the mandorla is conspicuous in P. B.

12, 13 are combined in P. B. T. gives the proclamation of the angel, and the interview with the Elder in a separate scene.

14. Not in P. B., which proceed at once to the opening of the first seal.

II. sometimes have a picture corresponding to 14. Mr. Thompson's manuscript has three. Note in T. the representation of all created beings.

15-18. These do not differ importantly. The vessel borne by the rider of the pale horse (18) should be full of fire.

21. T. stands alone in representing the twelve tribes within the great circle. In P. B. this contains only a ship and trees.

22. The scheme varies; but T.'s representation of the various classes of mankind in the lowest row is not found elsewhere.

23. T. combines two pictures, and represents God in *both* scenes (P. B. in the second only).

¹ Except in the Raising of Drusiana. Here Mellitus alone has the equivalent of the acclamation of the spectators: *Vn deue est*, etc.

- 24-27. P. B. and most copies combine these scenes to some extent, usually allotting one picture to two trumpets.
28. P. B. give two scenes. The second represents Abaddon at the head of his troop.
29. T. stands alone in adding a picture of the four angels after their release.
30. Corresponds.
31. Differs. I have not seen any other picture of St. John after he had eaten the book. It is highly grotesque.
32. The measuring of the temple occurs in II., but in P. B. is combined with the vision of the angel immediately preceding.
- 33 *sqq.* It is here that P. B. diverge, and insert pictures of the miracles and overthrow of Antichrist. T. is in general agreement with II., but expands the series, e.g. by giving one picture of the witnesses preaching, and another of their breathing fire on the people.
- There are two chief ways of representing the death of the witnesses: either they are slain by executioners (P. B.) or they perish in conflict with a monstrous beast (II.). The latter is the form in T. A slightly divergent form is in some manuscripts of II., where the witnesses are slain with the sword by a demoniac figure, who rises out of the ground or the pit.
36. T. combines two scenes in P. B., which give a separate picture of the temple in heaven.
- 37^B is not in P. B., but has correspondence in some copies of II.
39. T. combines two pictures in P. B., and adds a peculiar feature in the scene of the woman fed by an angel.¹
40. T. combines four pictures in P. B., and here again is peculiar in his representation of women and clerics fighting against the beast (40B).
41. T. combines two pictures.
42. The treatment differs from that of P. B. in showing the process of marking the foreheads; this does occur in some copies of II.
43. A noticeable feature is the *vacant* throne.
44. T. combines three pictures and omits the episode of *Beati mortui*.
- 45, 46 come very close to P. B. in the composition.
- 47, 48. T. agrees with B. in giving two pictures, where P. has only one.
49. In T. the eagle gives the vials to the angels; in P. B. and II. it is the lion.
- 50 *sqq.* The vials are differently distributed in P. B., which give:
- | | |
|------------------------|----------------------------|
| <i>a.</i> 1st vial. | T.— <i>a.</i> 1st and 2nd. |
| <i>b.</i> 2nd and 3rd. | <i>b.</i> 3rd. |
55. T. combines two pictures, the woman seated on the rivers and the woman seated on the beast.
- 56, 57 are sometimes combined in II.
58. T. combines two pictures, and omits the figure of the Scarlet Woman lying in flames, which most other copies show.
59. Like P. B., T. makes a separate picture of John adoring the angel, but omits John commanded by the angel to write.
61. It is not usual to introduce the Satanic host into the picture of the angel summoning the birds, as T. does here. On the other hand, T. omits the actual combat, and passes on to the moment after defeat, in 62.
64. In T. the saints who figure as judges have no nimbi; this is also the case in B., and in Mr. Thompson's manuscript. In P. they are the twelve apostles, clearly. It is not uncommon, further, to represent the dead rising in this scene, but T. does not.

¹ The Eucharist seems to be indicated.

65. In P. B. the Satanic army is seen rising out of the pit. So, too, in Mr. Thompson's manuscript. Omitted by T., who substitutes more detail of their defeat.
66. Here T. gives us a large composition of the Last Judgment, not drawn so much from the Apocalypse as from the current art tradition, introducing the Judge showing His wounds, angels with the instruments of the Passion, etc. One Apocalyptic detail is that of the dead standing in water, i.e. the sea giving up its dead. In the Hell below is no sign of the beasts or false prophet. The corresponding pictures in P. B. and most copies are (1) a large Hell-mouth, in which the beast, etc., are conspicuous; (2) a scene of judgment more or less resembling that in T., but without the traditional accompaniments noted above, and also without the Inferno which is so prominent in T.
- 67 corresponds to P. B., in order to find room for the inscription, omits the figure of John writing.
68. T.'s picture is very different from those in all copies I have seen, except one at New College, Oxford, No. 65, which (like this) shows the city in a kind of ground plan. So too does the Brit. Mus. MS., Add. 18633.¹ T. combines here two pictures in P. B. and II.
69. Here also T. combines two pictures in P. B. and II.

This review, which does not take account of minute details, shows that T., while approaching P. B. in some important points (notably the scenes from the Life of John), comes nearer to the second family in omitting the pictures of Antichrist, and also seems to stand alone (or very nearly alone) in some of its compositions (e.g. 21, 29, 31, 68). I say "seems to stand alone," for until all extant copies have been examined, the statement must be guardedly made. However, the designer of these pictures was an artist of such eminence that we may reasonably suppose him to have departed advisedly from the tradition which he follows as a rule.

The exposition or gloss upon the text of the Apocalypse in the Trinity manuscript is, as has been already stated, an abridgment of the Latin Commentary of Berengaudus, a monk of the Abbey of Ferrières, in the ninth century.

His work was first printed at Paris in 1548, by Cuthbert Tunstall, Bishop of Durham, from a manuscript which attributed it to St. Ambrose. It was soon recognised that a writer who quoted Jerome and Gregory (to name no other authors) could hardly have lived in the fourth century. But the erroneous attribution is responsible for the fact that in later times the book has been usually printed in appendixes to the works of Ambrose. This is the case in Migne's *Patrologia Latina*, where a convenient reprint is given in Vol. XVII., coll. 843-1058; to this edition reference will be made here.

Berengaudus was not inclined, it appears, to conceal his identity from posterity. In an "admonitio auctoris" affixed to the commentary he tells his readers that if they wish to know his name they need but look at the initial letters of the Seven Visions into which he divides his works, and add thereto four vowels, the numerical value of which, if they be written in Greek, comes to 81. Archbishop Ussher is credited with having first read this riddle. It works out thus:

The seven initials referred to are B. R. N. G. V. D. S.

The four vowels required are $\epsilon = 5$, $\epsilon = 5$, $a = 1$, $o = 70$. Total, 81.

"Berengaudus" is the result now accepted. Older readings were "Baringuedus," or "Barenguidus."

¹ This is also the form adopted in the Beatus manuscripts. I doubt very much whether this can be regarded as an indication that they have influenced the Anglo-French group.

The relation of the abridgment in our manuscript to the original Latin may be thus set forth. Berengaudus divides the book into seven visions. I will put down the space which each occupies in his commentary and in our manuscript respectively:

Visio	I. = Rev. i-iii.	Migne, P. L. XVII., col. 843-874.	Trin. MS., f. 2b-4.
"	II. " iv.	" " "	" " f. 4.
"	III. " v-viii. 5	" " "	" " f. 4b-8.
"	IV. " viii. 6-xv. 4	" " "	" " f. 8-18.
"	V. " xv. 5-xx. 10	" " "	" " f. 18-24.
"	VI. " xx. 11-xxi. 8	" " "	" " f. 25.
"	VII. " xxi. 9-xxii. 21	" " "	" " f. 26, 27.

When we allow for the space taken up by the pictures in the manuscript, it is obvious that the abridgment is of the most drastic character. I may repeat here what M. Paul Meyer has sufficiently demonstrated: that the particular abridgment found in our manuscript is not as yet known to exist elsewhere.

The corrections in the Trinity manuscript may be enumerated in the next place. They are made in a small non-calligraphic hand of the same date (as I judge) as the text, or very near it, and are in practically all cases in the margin.

On f. 2b. *Beneit* is corrected to *Benure*.

f. 3a. *poi de chose* supplied after *acuntre*.
tai for *uus*.

After *maunger* is supplied *choses sacrifies as idle*. The corrector began by writing *de sacrifier*, and drew a line through the words.

f. 4b. *eles* (= ailes) is supplied.

f. 5a. The exposition ends: *Par le leon Crist est entendu*, the next paragraph (5b) beginning: *Par le trone e les quatre bestes e les ueus une seincte eglise . . . est signefie*. The corrector notes on 5a: *Ici faut ou ie ne say ou il est continue?*, "Here is a defect, or I know not where it is continued." There are some similar notes in B. N. 403 (P.), which begin: *Ici faut glose e tixt*.

f. 5b. *e nus regnerums* for *e il regnerunt*.

f. 6b. *de sux* for *sur*.
ke le nombre de tas conseriauns for *ke les tux seriaunz*.

f. 8a. *meinderat* for *meint*.

f. 8b. *la* supplied before *terce partie*.

f. 9a. *est oscuri. k(e)* for *est enoscuro e*.

f. 9b. *cheuas* for *koures*.

f. 10a. *quatre* supplied before *corneres*.

f. 10b. *esteient* supplied after *kouwes*.

f. 11a. *esscriure* for *esscriuer*.

f. 13b. *est eiute* supplied after *le encusur de nos freres*.

f. 16b. (*deuaunt* ? cut off) *le trone de deu* supplied after *seinz teiche*.
ewangelizast for *-lisast*.

f. 20b. *coccus* is supplied where a blank is left in the exposition; the blank occurs twice, the correction once.

f. 25a. *il serrunt* for *ole serra*. In the exposition.

serrunt supplied. " "

sunt supplied. " "

f. 26b. *actiue* supplied. " "

f. 27b. *treent* for *teient*. " "

deu supplied. " "

e ke for *ke*. " "

The corrections as far as f. 16 apply to the text only; the subsequent ones to the exposition only.

The colour of the inks in the manuscript shows that the text and comment were written separately, at different times. The ink of the comment is generally blacker than that of the text; but the whole is the work of one scribe. My own view is that the (comparatively short) paragraphs of the text were written first, and the comment filled in afterwards. In one place (f. 5*a*, noticed above) there seems to have been insufficient room left to contain the whole of the section of comment.

Can we proceed to define the date and birthplace of the Trinity manuscript?

As regards the date. I had originally assigned 1250 in my catalogue of the Trinity manuscripts; the writer of the notice in the *New Palaeographical Society's* publication (pl. 38, 39) prefers 1230. I should not be sorry to follow him, but I find support for the later date in the opinion of Mr. S. C. Cockerell. With my present lights, I am not inclined to give a more precise estimate than 1230-1250.

The only definite piece of evidence which I am able to elicit from the pictures is not specially helpful. It consists in the representation of Dominican and Franciscan friars in several of the illustrations.

They probably occur first on f. 7*b*, in the picture of the great multitude of the redeemed (Chapter VII); I distinguish a Benedictine, with shod feet and a cowl over his head, a bare-footed Franciscan, and a Dominican not bare-footed (on the extreme *r.*). But here the personages are all in white, as the text requires.

We find them next, as I think, on f. 14*a* (the fight with the dragon). The Benedictine has a hatchet, the Franciscan (bare-footed) a sword and shield; if the Dominican is there, he is in the upper row of figures, in the *r.* corner.

On 14*b*, in the lower portion of the picture (also representing the fight with the dragon), I suppose the same three figures to recur.

On 17*b* (the sea of glass) they are unmistakable. The Franciscan has the cord about his waist, and the black and white habit of the Dominican is clearly indicated; the Benedictine also is clearly shown.

The same is true of the picture on 20*b*, the righteous leaving Babylon.

Lastly, on 24*b*, in the second tier, behind St. Peter, we have a nimbed Franciscan, a nimbed Dominican, and a Benedictine without nimbus. The Franciscan here (but not elsewhere) has a slight beard. It is quite possible that SS. Francis and Dominic themselves¹ may be intended. There are no clear traces of the *stigmata* on the hands or feet of the first-named figure.

There is a reason why these figures of the preaching orders should be introduced. The comment on Chapter XIV (f. 16*b*) says of the third angel, who proclaims woes to the worshippers of the beast, "Li terz aungele sunt les precheurs ki sunt a uenir en le tens auntecris." Again, on f. 12*b* it is said of the two witnesses, "Par les deus tesmoines nus poum entendre les precheurs de deus poeples, co est a sauer des gius e des paens ki precherunt par tut le tens auntecris."

To a thirteenth-century interpreter it was almost impossible not to see in the rise of the two great orders of friars a fulfilment of these and similar statements. At a later date in the same century (or early in the next) the artist who illustrated the exposition of the Apocalypse as well as the text in Mr. H. Y. Thompson's MS. 55, took the same view of its meaning: Franciscans are very prominent in his pictures, and Dominicans only less prominent. On the other hand, they are wholly absent from the manuscripts of the first family, and I have at least no note of their occurrence in any but the two copies I have named. This is not equivalent to saying that they do not occur: it will probably be found that they do; only they have not attracted my attention.

¹ Francis was canonised in 1228, Dominic in 1233.

Their introduction may be taken to have a bearing upon the question where our manuscript was produced. The Dominican order came into England in 1221, and the Franciscan in 1224. No long time elapsed before the latter order in particular became embroiled with the Benedictines and other orders of monks within whose spheres of influence they established themselves. Is it reasonable to suppose that a *monastic* artist would have made representatives of the odious orders figure to such advantage as they do in these pictures? Well, I admit that I do not think he would have cared to do so of his own proper motion; but there are two causes which might have induced him. He may have felt conscientiously bound by the text before him, or he may have been working under the orders of some exalted personage who insisted upon the introduction of the offensive figures. That the book was intended for a great personage I cannot doubt, and I incline strongly to the belief that he or she was a secular. The language, as noted above, is in favour of this; and also, perhaps, the absence of ecclesiastical dignitaries. Only one bishop is to be found, I think, on f. 7*b*, and no abbot or abess. A king occurs on 7*b*; a female in a crown-like head-dress is seen in *all* pictures in which friars or monks occur.

It is a possibility which has occurred to me that the book may have been made for Eleanor of Provence, the queen of Henry III. She had at least one friend among the Franciscans—Adam Marsh (de Marisco) appears in his letters as her adviser from time to time. Eleanor came to England in 1236, and died a nun at Amesbury in 1291.

She seems a suitable recipient for such a book as this, but I cannot detect anything which definitely puts her into connexion with it; or, for that matter, anything which prohibits the idea of such a connexion.

We are, however, no nearer to determining the place where the manuscript was made. I tentatively suggested St. Albans, and my suggestion was, also tentatively, accepted by the writer of the notice in the publication of the New Palaeographical Society. I do not now think that the suggestion need be absolutely withdrawn,¹ but there are difficulties in the way of its acceptance. The chief one, to my mind, is that we seem to have reason for associating another type of Apocalypse with St. Albans—namely, the type represented by Bibl. Nat. Fr. 403, Add. 35166, and Mr. Dyson Perrins's manuscript, in all of which the pictures are of uniform size, standing at the head of the page, painted in light, bright colours, and without backgrounds. These remind us of a group of picture-books connected with the name of Matthew Paris—namely, the Lives of St. Edward the Confessor (Cambridge Univ. Libr.), of St. Alban (Trinity College, Dublin), of St. Thomas of Canterbury (fragment in private hands abroad²). The texts are in French verse, and are illustrated in the same manner as the Apocalypses. Thomas Walsingham expressly speaks of books of this type—if not of these very books—as having been executed by Matthew Paris. The Life of Offa (Nero D. 1) is a similarly illustrated book.

The Apocalypses I have named are admittedly English; the first of them (the Paris manuscript) is at least as old as the Trinity manuscript, and probably a little older. If it is a St. Albans book, we have to face the question whether one scriptorium would be likely to produce two widely different forms of Apocalypse within the space of a few years. It is not impossible; but we must allow that it constitutes a difficulty, and renders the consideration of other possibilities very necessary.

Canterbury was probably the birthplace of at least one fine Apocalypse (Lambeth 209), which contains the arms and effigy of a Kentish lady;³ and Lambeth 209

¹ The two fine St. Albans manuscripts at Trinity College, B. 5. 2 (Glossed Gospels) and O. 5. 8 (Glossed Epistles), deserve to be thought of in this connexion. They are earlier in date than our Apocalypse; but it seems quite possible that B. 5. 2 in particular might be a product of the same school.

² Facsimiled for the *Soc. des Anc. Textes Français*, ed. M. Paul Meyer.

³ And also has remarkable similarities to a Canterbury (St. Augustine's) Bible; Burney 11.

so closely resembles Mr. H. Y. Thompson's remarkable MS. 55 in certain minute details as to induce a very strong belief that that also must be a Canterbury book. These manuscripts, however, are not like the St. Albans picture-books nor the Trinity Apocalypse.

There are very few Apocalypses, at least of the earlier period, to which we can assign definite homes. Corpus Ch. Coll. Camb. 20 belonged to St. Augustine's, Canterbury, but was given to the library there by a Countess of Huntingdon. Eton 177 has a series of Bible pictures which seem to have been copied from paintings in the Chapter-house at Worcester; and Eton 177 is a sister-book, otherwise, to Lambeth 434, which belonged to a nunnery: the name of it is gone. Trinity Coll. B. 10. 2 has pictures of the Life of Edward the Confessor, which connect it with Westminster. 15. D. II. belongs to the family of the Gorleston Psalter, which Mr. Cockerell has investigated in so masterly a fashion. The M'Clean copy of the Metrical Apocalypse found a home at Nuneaton, and another copy of the same (Add. 18633) belonged to a place of which the name has disappeared with the exception of the last three letters, *-gie*. *Radingie* (Reading) is suggested by Dr. Warner, and with great probability. A copy in Magdalene College Library, Cambridge, betrays some connexion with Croyland. The fact is, that all the really fine Apocalypses were made, not for preservation in monastic libraries, but for the use of great nobles, ladies, or prelates. An indication of this is furnished by the prevalence of the French language in the texts. The Paris manuscript made its way into the Royal Library of France in the fourteenth century; 15. D. II., Harley 4972, Lambeth 209, Corpus Christi Coll. 20, all contain evidence of having belonged to "persons of quality." The Hunterian manuscript, the latest known to me, was made for a noble French family. We must place the Apocalypses along with the Psalters and Books of Hours in the category of books made for the rich; and this makes it difficult to trace them to their origin.

I do not, as I have said, entirely relinquish the idea that our book was produced at St. Albans. It seems to me, at least, that the scriptorium of an important monastery would be the place most likely to be able to furnish three artists of the required eminence, as well as a scribe so practised as he who wrote the text of the Trinity book. I do not think we are at present in a position to deny or affirm that the great non-monastic cathedral establishments, such as Lincoln or Salisbury,¹ could turn out books of such importance as this. Personally, if I am "headed off" from St. Albans, I should prefer to take refuge in Westminster. But it is wiser to confess ignorance. The publication of the facsimile is sure to bring more light, and I leave the problem, with a natural regret that I cannot solve it myself, but in the confident expectation that others will.

By way of concluding this introduction, I will recapitulate the main features of the development of Apocalypse-illustration as they have presented themselves to me. Upon that recapitulation will follow the description of the Trinity College manuscript, with some extracts from the notice in the publication of the New Palaeographical Society. My own view of the general course of the history we have been studying is this:

A cycle of Apocalypse-pictures takes shape in Italy in the fourth to sixth century. Our oldest representative of this is the Trèves manuscript.

It is propagated, in small numbers, through the succeeding centuries to the end of the twelfth.

Some individual in England or Northern France, about the year 1200, gives an impulse to the illustration of the book, and makes it fashionable.

¹ Salisbury is suggested to me by Mr. S. C. Cockerell, and the view merits the most careful consideration. He refers me to the Belvoir Psalter and to another Psalter at All Souls College, Oxford.

Ideas are taken freely from older copies, and additions are made—notably in the shape of scenes from the Life of St. John and the Antichrist-pictures in manuscripts of the first family.

A modification of this is made early in the thirteenth century, in which the pictures from the Life of St. John are reduced in number, and the Antichrist-pictures (which are really extraneous to the Apocalypse) are omitted. This is represented by the second family (some copies); but it seems that an important archetype in this group had lost its first leaf before it was copied. Hence come the manuscripts which begin their text with *Pissimo Caesari*. Further modifications omit wholly the Life of St. John, and subordinate families of copies, yet to be distinguished, are formed.

The popularity of the manuscript-Apocalypse dwindles during the fourteenth century, but is revived to some extent by the block-books of the fifteenth. A new era is begun by the publication of Dürer's woodcuts in 1498.

The Trinity manuscript is on the border-line between the unfixed and fixed cycles. It has the Life of St. John—but in an abnormal form. Its pictures are not uniform in size or placing, and some few subjects do not occur elsewhere. In respect of its text also it stands alone. Yet it is evidently indebted to the fixed cycle.

A review of the principal departments of Christian art, taken geographically, gives the following broad results:

Italy originates a cycle adopted by or imported into England, Germany, and France. In later times it is reacted upon by the Anglo-French cycle.

France is dominated in the thirteenth century by the Anglo-French cycle.

England is largely responsible for the cycle current in the thirteenth century.

Germany is dominated by the Anglo-French tradition, but has preserved the best examples of the earlier Italian (at Trèves and Bamberg). It also has its independent cycle (probably Haymo, and certainly "Alexander Minorita"), and further shows trace of the Byzantine (*Hortus Deliciarum*).

The Netherlands adopt the Anglo-French cycle.

Spain in early times (eighth and ninth centuries) has its own cycle (the Beatus-manuscripts), but adopts the Anglo-French.

The Byzantine tradition, seemingly independent of the Italian, leaves a trace in the *Hortus Deliciarum*, but is principally preserved in the Russian Apocalypses.

The following is a description of the Trinity College Apocalypse taken (with some necessary changes) from my *Catalogue* of the Western Manuscripts in Trinity College. It contains some repetitions of matters already discussed in the Introduction.

DESCRIPTION OF THE MANUSCRIPT R. 16. 2.

Vellum, 17 × 12, ff. 32 + 3, double columns of 56–58 lines. Thirteenth century, c. 1250, of magnificent execution: English.

Given by Mrs. Anne Sadleir. On the fly-leaf she has written:

I commit this booke to the custodie of the right Reuerend Father in God Raffe Lo: Bishop of Exon, when times are better settled (which God hasten) it is with my other booke and my coines giuen to Trinitie Colledge Librarie in Cambridge, God in his good time restore her with her Sister Oxford to there pristine happines, the Vulger People to there former obedience, and God blesf and restore Charles the Second, and make him like his most glorious Father. Amen.

.. August the 20th
1649

Anne Sadleir.

Note:

Vid. Epistolam M^{ti} & Seniorum inter Chartulas praenobilis illius Foeminae Dominae Annae Sadler in hac classe reservatas.

There is an oldish mark (seventeenth century) in the cover: J. 1. 10 (R. 5. 5), probably later than the date of its arrival at the college.

The binding (sixteenth to seventeenth century) is of white skin with gold tooling. The royal arms and crown in the centre.

Collation: a² 1 stuck to cover || 1⁸-3⁸ 4⁶ 5⁴ (3 stuck to cover, 4 canc.).

I had noted the existence of an erasure on f. 1 of text and of a trace of a name on the last fly-leaf. Further inspection makes me doubt the reality of either.

Text begins.

Col. 1. Tut des mescreaus crurent en nostre seigneur iesu crist par le prechement seint iohan le apostle. —v il par la demestraunce de deu uit e ascrit le apocalipse en teu manere.

Col. 2. Nostre seigneur i. e. apres sun releuer enuea sas deciples —e deslia mus del errur de la paenierie.

It seems as if the text of these two columns ought to be transposed.

Col. 1. De (*for* Le) apocalipse ihesu crist ke deu li duna f. 2 b

Col. 2. Uerrai chose est seint iohan le euangeliste auer esscrit cest liure. Apocalipse signifie demestraunce.

On f. 3, which has no pictures, the text of the Apocalypse is continued on col. 1, and that of the comment on col. 2, and so on until half-way down f. 4 a. At that point the Epistles to the Seven Churches end. The comment on them ends:

Ke us fuscis cunstreint a fere bens par pour del fu pardurable e repentir des maus. Mes pur ce ke us estes teue io comencera a uomir tai.

Text and comment continue in alternate columns, where they are of equal length: where the comment is more voluminous, it spreads into long lines extending across the page. f. 20 a is wholly occupied with writing, and also f. 25. On the *recto* of this are text and comment in two columns; on the *verso*, comment only, in long single lines. The subject, a disquisition on the precious stones of the New Jerusalem. f. 27 b is also wholly writing. The text and comment end on this page: the latter thus:

E la grace nostre seigneur ihesu crist seit od nus tus e nus doint les armes des uertues par les queus nus garniz od lu dustr e baneur seums defenduz des enemis foreins e de ceus de deins. ke nus deseruuns estre parcerenes de la uie pardurable. ke uit e regne od le pere e od le seint esprit en secle de secles. Amen.

The Bodleian manuscript of the Apocalypse, published for the Roxburghe Club in 1876, under the auspices of the Rev. H. O. Coxe, though widely different in aspect from our manuscript, is not very far distant from it in date. It is slightly later, and some of its pictures are rather markedly similar in composition to ours. It will therefore be occasionally referred to in the course of my description.

Three artists (perhaps four) have been employed, I believe, upon the pictures. One is responsible for the first sixteen leaves, and for the pictures of St. John's life at the end, except the last leaf. His peculiarity is that he marks the colour in the faces of his figures. Their cheeks are graced with patches of pink. The second artist—quite the equal of the first in ability—leaves his faces pale. His work extends from f. 17 to f. 27 inclusive, with the exceptions of the miniature (No. 67) on f. 25 a and the remarkable picture of the New Jerusalem on f. 25 b. This, which affords the finest specimen of gold work in the book, I rather incline to attribute to a third artist. The figures seem to me to differ from the work of the other two. The last pictured leaf, f. 31, is unfinished. The inscriptions have not been added. In style it resembles the work of the second painter: but it is not so carefully drawn, and if it be his, he did this particular piece of work in a hurry. If not, it belongs to a fourth and inferior artist.

The pictures are distinguished by an extremely fine dry touch; and the scale of colour gives them an appearance of flatness, while they are at the same time incomparably rich.

The backgrounds are alternately blue and brown, studded with white patterns. Those on f. 1 are wholly of one or other colour; after that, there is a central panel of the one, and a broad border of the other.

The frames are uniformly plain bands of burnished gold.

The opening and closing pictures illustrate with unusual copiousness the Life of St. John the Evangelist. There are eight scenes at the beginning and twenty-two at the end. As to the source employed by the designer, pp. 16-20 of this Introduction should be consulted.

The following is a detailed description of the whole series of paintings. The colours employed are only occasionally specified:—

f. 1 a. In three tiers.

1. In c., St. John, young, standing full-face under a gabled roof. On r. 3, and on l. 3, converts; each group has a label and so has John.

Theirs is: L. (N)us refusuns les ydles e creum en le deu ki sein. iohan preche.
R. (N)us refusuns les ydles e creum en ihesu ki iohan preche.

John's: (T)ote choses sunt fet par deu et seinz lu nest rein fet.

Legend, above: (I)ci cum sein iohan le ewangelliste preche la parole deu as mescreaunz.

2. On l. John baptizes Drusiana in a font supported by arches. Two Christians on r. On r. of this a tower, and three pagans looking in: one in close cap, one in winged hat, and one in peaked hat.

(I)ci cum sein iohan baptize drusitine. Dans les paens cureces felesenement le espièrent.

3. L.: Pagans with label (1); two holding John. Accuser with label (2). The "provost" throned, with sword and label (3).

(I)ci le amenent deuant le prouost de ephese. ki cumaunda ke il fust mene a domicien le amp(er)eur.

The labels are: (1) (T)raez iohan al prouost kar il enentist le our de nos deus. (2) Cestu ad despit nos deus e f. 1 b.

4. John, led to the sea, embarks in a ship. Two scenes. John on l., led by a man with stick and cloak over shoulder. On r. John, with two men behind him, steps into a ship in which are five men: one (small) on the yard, another having his head held over the side by a friend.

(I)ci cum sein iohan ua uers la nef. e cum il se met en la nef uers roume a domicien le empereur.

5. John before Domitian. One behind him. He has a label: (D)eu enuea sun fiz en le monde ke nus uiuuns par lu. Accuser facing r., with label: Cestu destrut le our de nos deus par nouele aprise. Domitian (throned) full-face, on gold ground under trefoil arch; a white dog at his feet. He has sceptre and label: (M)etez iohan en un ton-el- de oile arduant por ce ke il despit nos deus. A counsellor, under arch on r., in gown with sword.

(I)ci cum sein iohan est accuse de sa aprise. deuant le empereur. e cum le empereur cumaunde ke il sei mis en un tonel plein de oile arduant.

6. John before the Latin Gate; he is clad in linen drawers, and steps into the cauldron. The gate ((P)ortia latina), many-coloured, is on l. A man leans on a staff in front of it and looks on. Two men are behind John as he steps into the tub (of wood, with iron bands). He steps out on r. towards a savage and horrified man.

Ici cum il est mis en le tuncel. e cum il sen ist si nest de ren blesce par la grace de deu.

f. 2 a. 7. Domitian orders him into exile. Counsellor, with sword, on l. Domitian (throned) under architecture, with label: (M)etez iohan ki despit nos deus en issil en le isle ki est apele patmos. John (hooded) on r., led away by two violent men.

(I)ci cumaunde domicien ke sein iohan seit issillez en le isle ke est apele patmos.

8. The voyage to Patmos. John seated, full-face (with book), in a ship, with a dragon's head at the stern and a bird at the prow. Three other men, two with paddles, one with arm raised to the sail.

(I)ci est sein iohan mis en nef uers le isle ki est apel patmos.

f. 2 b. 9. The vision of the angel. The Seven Churches. On l., in a square compartment, John sleeps on a square isle with wavy shores, surrounded by green water. An angel stands over him, with label: (C)o ke us ueez escriuez en un liere e enueez a sei eglises. On r. the seven churches in two rows: three above and four below. They are of various forms, but generally speaking consist of a cupola or dome between two towers. An angel with book stands in the arch of each (half-length). The names of the churches are written on white bands above them. Ephesus is put on l. above.

(I)ci est sein iohan en le isle de patmos.

10. He adores the Son of Man. On l. he stands looking to r. An angel's face in the sky speaks to him: (C)o ke us ueez escriuez en liere e enueez a sei eglises ephesum etc.—laodiciam. Below this label are four gold candle-sticks. Then John prostrate at the feet of Christ, who stands in blue robe with gold girdle, gold face, red eyes, and grey hair. A sword goes from His mouth to l. He has a label: (N)e dutez ren. io su premercin e derein e uif etc.—e ke kouein estre fet apres i ces choses (Rev. i. 17^b-19).

f. 3 a, b. Text.

f. 4 a. 11. The door opened in heaven. A narrow compartment on l.; below, John looking up. Above, the door open. Within, the head of an angel blowing a trumpet, whence issues a label: Muntez sa e io us mustrevai ke kuuent estre fet apres i ces choses. The rest of the picture is divided into four bands, interrupted in c. by a rectangle enclosing a circle. In the circle is God, in the spandrels the four beasts.

The elders have each a harp and a narrow-necked bottle. In the upper row are eight, and in the second and third rows four each, in the lowest eight.

The face of God is green ("in sight like unto an emerald"). He holds a book *liber signatus*, and a flowering sceptre *uirga iusticie*. On either side of the throne are three nimbed beasts' heads labelled *fulgura*, *uoces*, *tonitrua*, and below His feet is the globe, lettered *Asia*, *Africa*, *Europa*. Below this is white water.

(I)ci est sein iohan en le isle de patmos.

f. 4 b. 12. John is in a narrow compartment on l. In c. a mandorla. God seated, with sealed book and sceptre, and sphere (on water) below His feet. The ground behind Him is gold. In the spandrels the four beasts with labels *Secs*, *Secs*, *Secs*, *Secs*, *nostre seigneur deu iut pusaunt ki est*. On r. and l. four square spaces, each containing six kneeling elders, with gold vials; some take off their crowns. Two labels run across the groups. (N)ostre seigneur deu us estes digne recevoir glorie e honur etc.—e sont tutes choses criez (iv. 11).

f. 5 a. 13. The angel proclaims. *Quis est dignus*. John on l. The angel holds a label: (K)j est digne ouerir le liere e delier les signacles de lu. John weeps.

On r. an elder speaks to him; he has a label: Ne plureiz. ueez le leun del ligne iuda etc.—e sas set seaus (v. 5).

f. 5 b. 14. The Lamb takes the book. In a narrow compartment on l. is John with book. On r. three compartments; r. and l. groups, each of thirteen angels with label: (L)j aignel ki est ocis est digne recevoir glorie etc. (v. 12). In c. a

mandorla (the four beasts in the spandrels). God seated (full-face) with sceptre. The Lamb, with seven horns and seven eyes, takes the book (on *l.*). In the throne are six faces. Before it the Lamb with banner, a spear wounding its breast. It holds a book inscribed: *le nouel testament e le veil*. Next below, a narrow band containing the twenty-four elders, each with a harp and gold vial. In *c.* a label: (*N*)*ostre seigneur deu nus estes digne — de sus lignages e langages* (v. 9). Below this, another narrow band. On *l.* water, with fish; then birds (swan, peacock, cock, etc.); twelve men and women in two groups, with label: (*B*)*eneisun e honur etc. — en secle de secles* (v. 13); group of beasts (horse, ox, lion, etc.); water, with fish and two swans.

f. 5b. 15. The first horse. The composition of 15-17 is as in the Bodleian Manuscript (Bodl.). John on *l.* Demi-angel with scroll: (*V*)*eneis ueer*. Rider on white horse, crowned, with arrow on bowstring.

f. 6a. 16. The second horse. The lion in air has the label: (*V*)*eneis ueer*. *Co est a dire*. *Entendez aspirinauement co ke nus liex*. Crowned rider on red horse, with sword.

17. The third horse. The ox, with label inscribed as in the last. The rider on the black horse, crowned, with balances.

f. 6b. 18. The pale (brown) horse (as Bodl.). The rider here has nothing in his vial. Hell-mouth, full of devils, follows him. Over it is the eagle, with label as before.

19. The souls under the altar (as Bodl.). John on *l.* The altar, with panelled frontal, stands on four round-headed arches. In each stands a nude figure. *Les almes des tues pur le amur au deu*. Across them a label: *Seint e uerrai seigneur etc. — ki habitent en la tere* (vi. 10). On *r.* two angels clothe two souls.

f. 7a. 20. The sixth seal. The earthquake. John on *l.* Above, on *r.* of him, black sun and red moon; mountains in air; falling towers; terrified crowd (a king among them) run to a mountain on *r.* They have a label: *Muntains cheis sur nus e muscis nus de le face del seant sur le trone e del ire del aiguel pur co ke* (vi. 16).

21. John on *l.* A great circle, the circumference red, with green water inside. At the cardinal points stand four angels, those at top and bottom between two trees, holding winged masks (winds). Within is an oblong, divided into twelve narrow compartments in two rows; each contains a number of figures, and above each is written the name of a tribe: *le ligne iuda, — ruben, — gad, etc.* In the upper *r.* corner an angel proceeds out of the sun, with a label: (*N*)*e nusis a la tere etc. — en lur frins* (vii. 3).

f. 7b. 22. Three tiers; the first in three divisions. C. mandorla (four beasts in spandrels, with names of Evangelists); God enthroned, with Lamb on *l.*; globe inscribed (*A*)*sia, (A*)*frica, (E*)*uropa* below His feet; six faces on the throne. *R.* and *l.* kneeling angels (seven on each side). Label: (*B*)*eneisun e clarte etc. — en secle de secles amen* (vii. 12). Second tier. The twenty-four elders crowned, seated, with harps.

The third. John on *l.*, with label: (*M*)*un seigneur nus sauex*. Crowned elder with two labels: (1) (*I*)*ceus ki sunt cuers de blanches uestures ki sunt il e dunt uindrent*. (2) (*I*)*ceus sunt ki uindrent etc. — en le sanc del aiguel* (vii. 14). On *r.* a crowd of men and women (a king, a queen, a bishop, a monk, two priests, etc.) in white, with palms. Label: (*S*)*auete seit a nostre deu etc. — e al aiguel* (vii. 10).

f. 8a. 23. Two tiers. A. John on *l.*, with book. Seven angels receive trumpets from an eighth. On *r.*, in mandorla, God enthroned, as in 22, without the globe.

B. John. Angel with censer and incense-ship. Altar. God in a circle above it. Angel pours censer upon trees. Flames in air. Cloud above, with six faces in it (thunders).

f. 8b. 24. John. Six angels with trumpets. A seventh on *r.* blows trumpet over trees.

25. John. The second angel blows trumpet. Sea, green with band of red. Two ships capsize: four others on *r.* with frightened crews.

f. 9a. 26. John, bearded. Angel with trumpet. Six men lying dead, or tearing their hair, or attempting to drink, by a river, into which a star (*A*)*bsinthium* falls.

27. John. Angel with trumpet. Gold sun and moon on *r.* Below them a flying eagle, with label: *Alas alas alas as habitauz en tere* (viii. 13).

f. 9b. 28. John. Angel with trumpet. The locusts, with black bodies (winged, crowned), issue from (*I*)*ne pur de abisme*. Their king (crowned, black, and winged) is mounted on one. *Le rei des gresiliuns*. *Si est apele en fraunceis devastauz*. Terrified men on *r.*

f. 10a. 29. Two tiers. A. John. Angel with trumpet. God enthroned in an eight-foil medallion in air. From a face on *l.* of throne proceeds a label: *Destiez les quatre aneles — de castrien* (ix. 14). On *r.* the four angels, with vicious brown faces and bound hands, lie on green water. An angel unbinds the hands of one, who grins at him.

B. The four angels stand on water. Three of them have swords, forked spear, and axe.

30. John and another man, beardless, in dark habit, with girdle: this second figure should perhaps have been drawn as an angel. A troop of mailed horsemen, with hideous grinning faces and hooked noses, ride to *r.* mounted on locusts, which breathe fire on to men on *r.*, some of whom fall dead.

f. 10b. 31. A. John. The great angel, surrounded by cloud, a rainbow over his head, raised hand: *r.* foot on water, *l.* on earth (a little sphere, containing two oxen and a tree).

John sits on ground, writing and looking up. Above, in a cloud, seven heads (thunders); label: *ne esseruez pas les signes ke les set toueuz unt parle* (x. 4).

The angel, as before (without cloud or rainbow), hands the book to John on *r.* Label: *Receuez cest liure e deuorez le — serra cum mel* (x. 9). A face in a cloud above says: *Alex si perneiz le liure — e sur la tere* (x. 8).

B. John sits and begins to eat the book. He sits full-face, holding both hands on his stomach, and looks anxious. Angel on *r.*, with label: *Il te kouent de rechef prophetizer — e as nus reis* (x. 11).

f. 11a. 32. John, seated on *l.*, takes measuring-rod from angel. Label: *leuez e mesurez le temple deu e les orauz en lu* (xi. 1). The temple on *r.* Porch; three pointed cupolas form the roof of the main building, divided by four towers. Under a great treifoiled arch below are seen a man and woman praying on either side of a draped altar.

f. 11b. 33. A. In *c.* the two witnesses (in brown robes, bare feet, red caps, staves) address two crowds seated on *r.* and *l.*

B. The witness on *l.* breathes fire on to the people on *l.* The other addresses those standing on *r.*

f. 12a. 34. A. Crowd on *l.*; one, with wreathed head, points to the witnesses (in lighter brown). They lie on the ground, holding a broken spear, and the beast (a horse covered with mail, with dark-coloured crowned human head) gnaws the hand of one.

B. Buildings and people on *r.* and *l.* The witnesses lie dead in *c.*

- f. 12^b. 35. People on *l*. The witnesses standing full-face. A face above says: *Muntez sa*. Falling buildings on *r*; above, the feet of the witnesses in clouds. People falling from towers and lying dead on *r*.
36. John. Angel with trumpet. God (throned) in quatrefoil within circle; faces in the spandrels saying: *Le reame de cest mund — en secle de secles* (or parts of the same text (xi. 15)). The crowned elders kneel, facing *l*, with label: *Nus rendans graces — e la gent sun cureces* (xi. 17, 18^a). On *r*, the heavenly temple, with shrine (the ark) on altar, under trefoiled arch. Over the roof are four faces, lettered *Gresil, Fudres, e vois*.
- f. 13^a. 37. *A*. The red dragon; his neck cleverly represented as a mass of roughness and wrinkles. The woman (reclining in bed, with cusped nimbus, with twelve stars at the points, gold flames of the sun by her, and crescent at her feet) hands her child to a kneeling angel on *r*. The angel bears it up to a vacant throne in a circle on *r*.
- B*. The red dragon. The woman seated between trees.
- f. 13^b. 38. Michael, with spear and shield, standing on the back of the red dragon. Three angels (two on *r*, one on *l*) fight smaller dragons with hatchet, sword, and spear. Label, issuing from a face in *r*. corner: *Ore est fete saluz — de iur e de nut* (xii. 10).
- f. 14^a. 39. *A*. The red dragon casts water out of his principal mouth, which runs into a hole in the ground. The woman looks back at him. An angel above puts two wings on her. On *r*, she flies away over trees, in one of which is an owl, in the other another bird.
- B*. She sits between trees. Angel from above brings her a cake and a chalice.
- On *r*, eight small figures (women, clerics, civilians), in air and on earth, fight the dragon (in air) with bow, cross-bow, sword, javelin, spear, hatchet. The women hold red objects in their hands. The colouring of this picture is described in detail on p. 35.
- f. 14^b. 40. *A*. John. The red dragon on the shore. On the water stands the second beast, dark and spotted: kneeling worshippers on *r*. say: *Ki est semblable a la beste e ki purra cumbare od lu*.
- B*. The second beast, fighting with ecclesiastics (one a friar (?)) and women; worshippers on *r*, one has a winged head-dress.
- f. 15^a. 41. *A*. John. The third beast (or false prophet) rising out of the earth. He is dark brown, two-horned, and has a short red cloak.
- C*. He sits on a mound, facing *r*, and points with a short staff to the sky, whence flames pour down. The second beast faces him, and on *r*. are worshippers.
- B*. Three men, about to kill three martyrs (one a cleric). Two others kneel to the beast, who stands on an altar on *r*.
- f. 15^b. 42. The false prophet seated on *l*. Two men (with pens) about to mark the forehead and hand of two kneeling men. More people on *r*, one on horseback. The colouring is described on p. 35.
- f. 16^a. 43. Three-quarter page in three main tiers.
- A*. John. In *c*. quatrefoil in circle, the four beasts in spandrels outside. The inner spandrels have a delicate pattern of white on blue. In the quatrefoil is a vacant throne. On *r*. and *l*. four compartments, in two tiers. Those on *l*. each contain three, those on *r*. four crowned elders, seated.
- B*. Ten more elders, seated.
- C*. The Lamb, with cross and banner, in *c*. on Mount Sion. One figure in front of the mount, back to the spectator; a crowd on *r*. and *l*.
- f. 16^b. 44. John. Above, three angels in air, horizontal, with labels:
- (1) *Ki averad aore la beste — e devant le esgard del aignel* (xiv. 9, 10).
 - (2) *Babilon chei icels grande ki embenera la gent del vin de sa fornicatiun* (xiv. 8).
 - (3) *Dutez nostre seigneur — ke le eure de sun iugement sunt* (xiv. 7^a).
- Below, two groups of seated people; between them a falling city. Here the second artist begins.
- f. 17^a. 45. John, a tree on *r*. of him. Christ (crowned and winged), seated in a cloud, holding a sickle. Below, He reaps corn. An angel in temple-door on *r*, with label: *Metex nostre faucille — le ble de la tere escechist* (xiv. 15).
46. Angel in temple-door on *l*, with sickle. Angel by flaming altar, with label: *Metex la faucille — les grapes de lu sunt meures* (xiv. 18).
- Angel plucking grapes, which hang over a winepress. Two devils: one plucks grapes, one works the screw of the press. The juice runs out to *r*, where three horses stand in a city gate, their bridle-reins hanging down into the stream.
- f. 17^b. 47. John. In a cloud stand seven angels, conversing.
48. John. On a green sea, with band of red (glass and fire), stand nine people with harps: some are women, and some ecclesiastics, including a Benedictine, a Franciscan, and a Dominican.
- f. 18^a. 49. John. In a cloud-enclosed space; on *l*. the temple; a face seen at a window says: *Alex e aspaundes les set foies del tre de deu en tere*.
- On *r*. of the temple are the seven angels, in light robes with gold girdles. The foremost takes a gold vial from the claws of the eagle, who holds six others.
- f. 18^b. 50. First and second vials. The first poured on seated men, who writhe; the second on the sea, which is red. The angels issue from clouds.
51. *L*. The third vial poured on red rivers.
- C*. Angel standing in cloud, with label: *Vus estes dreiturel — si cum il sunt dignes* (xvi. 5, 6). Above, on *r*, the altar; a face proceeding out of it on *l*. says: *Nostre seigneur de tut pusaunt — tas iugement sunt uerrais e dreitureus*. Below, John sits on a mound.
- f. 19^a. 52. *L*. The fourth vial poured on the sun. Men below writhe.
- R*. The fifth poured on a throne (that of the beast). Men on each side sit and gnaw their tongues.
- f. 19^b. 53. *L*. The sixth vial poured on water (Euphrates), which divides.
- John, facing *r*. The two beasts, on mounds, facing each other; the false prophet between them. Three brown-tailed frogs come from the mouth or mouths of each.
54. The seventh vial poured on to seated people. On *r*, in air, three islands (marked *Isle*). Below, four cities, one falling. Above them on *r*. (in clouds) the heavenly temple, with Christ throned in *c*, in a quatrefoil. A face on *l*. of the throne says: *Il est fet*. Four heads above, lettered: *Fudres, Vois, Toncires, Teremot*.

f. 20a. 55. John, led by an angel, with label: *Venez io us mustreerai—ke set sur mutes ewes* (xvii. 1). In *c.* the woman (in embroidered garment), holding a gold-covered cup, sits full-face on the back of the red seven-headed beast.

On *r.* she sits on a group of hills, with three rivers, holding a mirror.
f. 20b. 56. John. Babylon fallen: devils' heads seen over the walls; and owls, storks, etc., perched on roofs. Above, an angel with label: *O le chei O le chei Babilon la graunt—del ire de sa fornicatiun* (xviii. 2). *R.* a gate, out of which comes monks, and a Franciscan, and a woman to *r.* On *r.* a group of king and others face them. Above, a face in air says: *Mum poeple isset de lu—solum sas oeures* (xviii. 4-6).

f. 21b. 57. An angel standing on the sea, about to drop a millstone into it. A ship on *r.* with two men.
Label: *Babiloine cele graunt cite cerra abatu par tel air-e ia mes ne terra sroue.*

f. 22a. 58. *A.* John on *l.* In *c.*, in air, Christ throned, with book inscribed *A. ω.* He is in a mandorla within a lozenge. In the spandrels, a white pattern on blue. On *r.* and *l.* faces with labels: (*L.*) *Vus tus les seius nostre seigneur—patis e grauns* (xix. 5). (*R.*) *Alleluia. Pur co ke nostre seigneur deu—ke les noces del ainel undrent* (xix. 6, 7). On the sides of the lozenge four half-circles contain the four beasts. Below and on *r.* and *l.* the crowned elders kneel. Label: *Amen Alleluia.* On *r.* and *l.* above, two faces with labels: (*L.*) *Alleluia Lowange e glorie—ki korumpist la tere* (xix. 1, 2). (*R.*) *Alleluia. E la fameie muntera en secle de secles.*

B. the marriage-supper of the Lamb. On *l.* two servants, one with dish. Then a man in red, with wreath, playing the fiddle. A table. The Bride (nimbed) embracing the Lamb, who stands above the table. Three guests on *r.* On the nearer side two servants kneel (with knife, and dish, and cup) and a harper sits. The colouring is described on p. 35.

f. 22b. 59. John and the angel. He kneels. The angel takes his *r.* hand, and has a label: *Veez ne le fetes—orez deu* (xix. 10).

60. The "Word of God." John on *l.* In a cloud-surrounded space: on *r.* and *l.* two bands of nimbed horsemen facing to *c.* In *c.* Christ, full-face, in brown robe on horseback, with seven nimbi, and a sword horizontal at His mouth, the point to *l.*

On *r.*, outside the cloud, Christ treading the winepress. His light robe is stained with blood, and on it is written: *Rei des reis-e seigneur des seigneurans.*

f. 23a. 61. John. Angel in the sun (a gold disc); label: *Venez e asembles uus—e chars des seans en eus* (xix. 17, 18).

Below, a crowd of birds flying or perched on trees, among them a magpie, owl, stork.

The second beast at the head of his army, facing *l.*

Three kings and other horsemen, all mailed; one of the horses has a vermilion housing. On three pennons are blue birds, on a fourth a blue lion.

The colouring is further described on p. 35.

f. 23b. 62. Defeat of the beast. Angel stands over hell-mouth, and thrusts down the second beast. The false prophet (in red) is already there, and devils.

On *r.* lies a crowd of dead mailed men, and horses. Birds feed on them, or perch on trees.

63. Satan imprisoned. John. Angel in air, with key and chain ending in a collar. Red dragon on earth, with chain round neck, held by angel with key, who stands and faces *r.* Dragon thrust down a stone *puteal* (*Le put de abisme*) by angel, who faces *l.*, and has fork and key in the keyhole of the pit.

f. 24a. 64. The first resurrection. John. Four figures (saints, but not nimbed) seated full-face on a rich seat. On *r.* a crowd of eleven figures.

65. The final war. On *l.* seven mailed men attack a walled city with battlements; they have cross-bow, pick, and beam, used as battering-ram against the gate. Within the city are seen seven heads of people: some are praying. Three more on turrets blow horns. On *r.* fire falls on the attacking party (ten in number this time). On *r.* of this an angel in air thrusts down the dragon with spear into hell-mouth.

f. 24b. 66. Two-thirds of page. *A.* In *c.*, Christ in mandorla (throned) shows His wounds. On *l.* above, three angels with chalice, lance and nails, cross, and crown of thorns; below, Peter, a priest, a Franciscan, a woman, a monk, and another.

On *r.* above, a group of nude men, women, and children standing in water. They hold open books. Below, hell-mouth; nude figures stand in it, holding open books: all have their eyes closed.

B. A large hell-mouth, the breadth of the picture, full of souls and devils.

f. 25a. 67. By the first artist. John on *l.* In *c.*, descending from a cloud, the New Jerusalem, many-coloured, with three open gates seen on the exposed side.

On *r.*, in air, Christ in mandorla, with labels: (1) *Veez ku (or ki i(o)) fas tutes choses noueles. Ecrivez pur co ke ce(s) paroles sunt tres leaus.* (2) *Io su A e ω. cumencement e fin. Io durrei a celu ki ad seif de la fontaine del.* From a face on *r.* of throne comes a label: *Veez le tabernacle de deu—ne plur-ne cri* (xxi. 3, 4).

Below, on *r.*, John sits, facing *l.*, writing and looking up at Christ.

f. 25b. 68. By a third artist. Two-thirds of the page. The New Jerusalem, laid out in ground-plan, with three open gates on each side. At bottom, on *l.*, John led upward by the hand by an angel, who says: *Vene(z) io us mustreerai la femme espuse del aignel.* In *c.* is a square of exquisitely patterned gold; within it, below, an angel with measuring-rod stooping to *r.*; above, on *l.*, God throned, with book inscribed *AMEN*; the Lamb on *l.* From below His feet a stream of water goes to *r.*, and passes through a beautiful conventional pattern of branch-work, many-coloured.

Over the gates (in capitals usually) are written the names of the tribes: at top Judas, Simeon, Leui. On *r.* Ruben, Isacar, Zabulon. Below, Dan, Neptalim, Gad. On *l.* Azer, Iozep, Beniamin.

The background of the gates is composed of parallel bands of gold, silver, brown, blue, purple, pink, etc., seemingly twelve in number, not counting those that compose the frame. On these are the names of the Apostles in white capitals, which have been to some extent defaced.

At top, in *c.*, *SC. (PE)RE. SC. IOHAN. ON l., SC. IVDE.*

On *r.*, *SC. BARNABE. SC. ANDREV.*

Below, *SC. MATHEV. SC. PHILIP. SC. TOMAS.*

On *l.*, *SC. SCIMON. SC. IACOB.*

f. 27a. 69. By the second artist. John kneels to an angel, with blank label.

On *r.* he kneels to Christ in mandorla, with blank open book. Outside the mandorla is a lovely pattern of yellow on blue.

On f. 28 *sqq.* the series of pictures illustrating the life of John is continued. There are three pictures on a page, separated by broad bands containing the titles, which are in a larger hand than those at the beginning.

f. 28 a. 70. The death of Domitian. In *c.* he lies on the ground, crowned, covered with wounds. On *l.*, two knights, one drawing his sword, the other about to strike and holding Domitian by the elbow. On *r.*, two not in armour attack him with axes; a third in mail, with gold helmet, pierces him with a spear.

(*Œci coment les romains oscient le empereur e ren ne uolerent auer estable de haunts ke il establi.*)

71. John's return. On *l.* a ship with sail, and steerer with paddle. John, with book, steps out. Four people and a servant with a saddled horse meet him. Label: *Beneit seit le nun deu ki seint iohan nus a remene de issil.*

(*Œci coment seint iohan reuent de issil apres la mort domicien e cum le poeple uent a cuntre lu.*)

72. John raises Drusiana. He stands in the doorway. Drusiana sits up on a bier, five relations by her.

On *r.* two poor men, one with a child attending, who carries a bowl, one with a child on his shoulders.

Three labels: (John) *Li men segnur ihesu crist te resuscite drusiane. Lenez sus si ua a ta mesun. si me aparaille a manger.* (The husband) *Vn deve es ki seint iohan preche. e un uerrai ihesu crist nostre segnur.* (A woman) *Beau sire usez vostre amie drusiane ke nus portum ci morte ke desirait nostre repair.*

(*Œci coment lem porte drusiane pur enterer. e cum seint iohan la resuscite par la priere des poueres.*)

f. 28 b. 73. The jewels broken and restored. Crato, the philosopher, in brown habit, with cowl and stick.

Label: *La richesse de cest secla ren ne uaut. Ales e despesces nos peres.*

People listen to him. Two men break up jewels on anvils with hammers.

On *r.* Crato and five others face towards John (*r.*).

Labels: (Crato) *Si vostre mestre uoit ki le pris de ces gemmes seit done as poueres fai les enters.* (John, 1) *Sire deu fetes ore ke ces gemmes soient enters e en meimes la beaute ke il furent.* (2) *Fol desp(ŷ)je i ad ici del monde ki est lowe des buches des hommes. e desp(ŷ) de deu. si cum seine est la meisme ke ne oitrae (?) la enfermete.*

(*Œci cum craton le filofose precha le desp(ŷ) del monde. e cum seint iohan le areisune del depescer des peres.*)

74. Conversion of Crato. He and his disciples kneel to John.

On *r.* John baptizes some of them in tubs; two others are stripping.

(*Œci cum craton od sas disciples e od las deus iuuenens cheent deuaunt les pes del apostle. e cum il sunt baptizez.*)

75. Two youths give bread (out of a basket held by a boy) to a crowd of poor; two (Atticus and Eugenius) are behind John, who is speaking.

(*Œci cum les iuuenens departent le pris des peres as poueres e cum les deus riches hommes de la cite de ephese si sient seint iohan.*)

f. 29 a. 76. An old man. John, with label: *Alez si acaitez nos teres ke vos vendistes. Kar le celestien guerdun auez perdu e ore vos akatez uestiment de seie e haunt nostre richesse terra ale si perderez le pardurable g(lorie?).*

On the ground are bundles of golden rods, and jewels. The two youths (Atticus and Eugenius) stoop. Label: *Ki uint unkes a nus de iloc ki nus psum crere.*

On *r.* stand three young men, listening.

(*Œci cum seint iohan turna les verges en ore e les uiles peres en peres precieuses.*)

77. John, with label: *Di iuuenel? Jo ai espandu lermes par tai a deu nostre seigneur ke tu puses resusciter de mort par ce ke nus annuntiez a ces deus iuuenens cum graunt peine les atont.* Three youths sit up in a rich sarcophagus. By it kneels a youth in brown.

The three raised youths and another face *r.* One has label: *Jo ui nos aungeles plorans e les aungeles satanas asioisans de nostre perdition. ia auez perdu le regne ke us ert aparile.*

There is a mistake here. John only raised one dead man—the kneeling figure; the three others were raised by Christ, and John merely tells the story of it.

On *r.* are the two youths in grief.

(*Œci cum seint iohan resuscite treis mors e le fiz de une uedue ki blasme les iuuenens.*)

78. John, with label: *Offrez repentaunce trente iurs a deu en queus les verges pissent retourner a lur naturete les gemmes ensement.*

Six people (two being the youths) kneel to him.

On *r.* the two youths kneel, facing *r.* The bundles of rods and the stones are seen on *r.*

(*Œci cum seint iohan dist ce ke il deivent fere par lur trespas.*)

f. 29 b. 79. John, with label: *Nostre sire ihesu crist dist ke il ne uoit pas la mort des pecheurs mes ke il conuertissent e uesquistent. e dist de ceus ki se repontent ke greinure ioie est al cel de.*

The two youths face him. Label: *Ben sanum ke nus auum peche. mes oiz pleines de lermes nus repentum. E ore te prium ke la misericorde ke us auez preche en fet nus demustreis en fet.*

On *r.* the two face *r.* One has a bundle of rods on his shoulder, the other empties a lap full of pebbles at the foot of two trees.

(*Œci cum seint iohan confortte les iuuenens. e cum il reportent les verges al bois.*)

80. (John destroys Diana's temple.) Crowd on *l.*, one with wreath. John faces *r.*, with label, and points to falling temple. Among the ruins is a niche containing an image of Diana (a dark, ugly woman), crowned. Crowd on *r.* face *l.*

Label: *Sache ceste multitudine de gent ke cest ydle de diane est diable. e ore comaud io al nun nostre seigneur ihesu crist ke cest temple de diaine seit destrut od tut les ydles ke en li sunt. issi ke nul homme ne est dammage.*

(*Œci cum le temple od tut les ydles chei par le preere seint iohan.*)

81. John, with label. Aristodemus (with label) and crowd of four face him. Aristodemus is mitred. On *r.* he stands before a throned ruler and speaks.

Labels: (John) *Coment porrei io oster ceste mescreaunce de tun corage. Si tu me dounes uenin a beuere e io le nun de mun deu apele. ia tun uenin ne me nuira.*

(Aristodemus) *Si tu uois ke io creie en tun deu io te dorrei uenin a beuere e haunt tu le aueras beu. si tu semples ne mures dunc aparra ke tun deu est uerrai ke tk proches.*

(*Œci cum seint iohan areisune aristodime. e cum aristodime demaunde deus dampnes del mestre de la cite a beuere le uenin deuaunt seint iohan.*)

f. 30a. 82. John drinking the poison out of a gold cup; Aristodemus and crowd watch him; before them lie two distorted corpses.

On r. Aristodemus, facing r., lays a garment on the two dead men; four others on r. watch.

Labels: (John) *Sire den li men pere ihesu crist a ki use creature cert e a ki tole uerminie tapit serpent dragon.* (Aristodemus) *Ou tu lessez ceste doctrine ou tu beuez cest uenim si muistreras cum tun deu est pusaunt si tu remains uif apres ceo ke tu le aueras bu.*

(Aristodemus, on r.) *A uus me enueit le apostle ihesu crist ke uus releueiz en sun nun. ke tur sachent ke uie e mort est suiet al men seignur ihesu crist.*

(*Ici cum seint iohan beit le uenim e cum aristodime met la cose seint iohan sur les enuenimes.*)

83. John, with label: *Alez si iunez une semaine.* Aristodemus (in mitre) and another kneel to him. In c. he baptizes a man in a rich font on legs. Aristodemus strips. Two on r. watch.

(*Ici cum seint iohan dist a aristodime e al mesre de la cite co ke il deunus fere e koment il les baptize.*)

84. The story of the robber (see Clem. Alex. *Quis dñus saluatur*?). John, with a youth between his arms, whom he commends to a bishop.

Label: *Icestu uus comaud i a garder e endoctriner al tesmoine ihesu crist e etote seinte eglise.*

In c. the bishop, seated, teaches the youth, also seated.

On r. the bishop baptizes him in a rich font.

(*Ici cum seint iohan baut a la eueske un iuuenel a garder. e cum le eueske enseignet le iuuenel. e cum il le baptize.*)

f. 30b. 85. John and the bishop, facing, with labels. John says: *Rendez a mai celu ke io uus comaudai e par le tesmoine de ceste seinte eglise ke uus gouernez. Io te demaund le iuuenel ke io comauda.* The bishop, dejected, says: *Mors est. Verroiment est il mori a deu kar il se departi plain de totes mauuelistes e al derain desuis mauuelis larun e ore si est en un munt od graunt compaignie de larruns si ad le munt purpris pur la gent gatus e oscire e rober.*

In c. two trees, with birds on them, projecting outside the frame. Two men, with bows, shoot at the birds. The youth sits on a mound on r., facing l., with a bow. A man with wreath on r. strings a bow.

(*Ici cum seint iohan demaunde le iuuenel e cum il est al bois od laruns.*)

86. John, on a dapple-grey horse, riding to r., with label: *Pur quai fues tu beau fiz sun pere pur quai fues tu un ueillard sanz armes. merci eoz de tai e ne eoz nent de pour kar unkeore poez auer esperance de uie. Beau fiz esteez. A man with wreath, and arrows at his belt, catches the horse's rein. Another, facing l., draws his bow. The youth looks to l., and runs to r. among trees.*

(*Ici cum le iuuenel soufiz e cum seint iohan point apres si le apele doucement.*)

87. John, on l., takes the arm and kisses the hand of the youth, who kneels to him. In c. he baptizes him in a green font. On r. he leads him by the hand into the door of a church on r.

(*Ici cum seint iohan baise la destre del iuuenel e cum il le baptize e cum il le remene al eglise dunt il fu issu.*)

f. 31a. On this leaf the inscriptions have not been added, and the drawing is by an inferior hand, and the colouring paler.

88. John and another kneel on l. before an altar in c. On r. John gives a key to one on l. Three people stand in a door on r.

This probably represents the consecration of the robber-youth as bishop.

89. John kneels on l. A beardless Apostle in c. (it should be Christ) holds a church with open doors, and speaks. Behind are six more Apostles, of whom Peter, with book, is foremost.

This represents Christ appearing with His disciples to John (then aged 99), and bidding him prepare to join them in five days.

90. A crowd of men and women, seated and standing, listen to John, who stands in blue chasuble, with cross-staff, facing l. Behind him is an altar. He resembles Peter in No. 89. On r. are two men, digging his grave with spade and pick.

This represents John's farewell to his people. At his command, a grave is dug for him.

f. 31b has only one picture at the top.

91. On l. a group of people face r. John, in pink chasuble, with joined hands, stands in a marble sarcophagus in the floor.

In c. is a draped altar. The same sarcophagus, empty. Four people on r. look into it and converse.

This represents John descending into his grave; after three days it is found to be empty.

From the description written to accompany plates 38 and 39 of Vol. I. of the New Palaeographical Society's publications I extract the following portions:—

"Nothing is known of the history of the volume before the sixteenth century. The binding, of white skin, finely tooled, with the royal arms and a crown in the centre, dates from about 1550-1560, and is evidently the work of Thomas Berthelet, the tooled designs being identical with those on a book bound by him for Queen Mary (see W. Y. Fletcher, *English Bookbindings in the British Museum*, 1895, pl. xvi.). Possibly, therefore, the manuscript at this period belonged to the royal library. Later, it came into the hands of Anne Sadleir, eldest daughter of Chief Justice Sir Edward Coke, and wife, from 1601, of Ralph Sadleir, or Sadler, of Standon, co. Hertford. On the fly-leaf is a note, written and signed by her, with the date, Aug. 20, 1649, stating that she entrusted the manuscript to Ralph (Browning, ejected), Bishop of Exeter, to be given, 'when times are better settled (which God hasten),' to Trinity College Library. She lived to see the Restoration, surviving her husband, who died Feb. 12, 1660 (Clutterbuck, *Hist. and Antiq. of the County of Hertford*, iii. 1827, pp. 229, 237). . . .

"The ruling is in plummet, with two vertical lines on each side, and three between the columns. The writing is in neatly formed, compact minuscules, with initials in blue or red, filled in and surrounded with penwork flourishes in red or blue. The small initials in the text are rather heavy; in the second quire they are distinguished by patches of red. Marginal corrections are occasionally made in a smaller hand of an English charter-type of the first half of the thirteenth century.

"From the extent and character of its decoration, the manuscript is undoubtedly one of the very finest surviving examples of an illuminated Apocalypse. The frames of the miniatures are formed of narrow bands of gold, plain or stippled, edged with thick black lines; the backgrounds consist of a rectangular central panel and a broad border, painted

blue and brown interchangeably, the surface in both cases being studded with small designs of stars, crosses, rings, trefoils, lozenges, fleur-de-lis, etc., in white or red. The miniatures are mainly the work of two artists of equal excellence, one of whom was responsible for the first two quires (ff. 1-16), and the other for the third quire (ff. 17-24). The former's colours are generally darker and more thickly laid on, and his flesh tints are pink, with a deeper patch of colour very low down on the cheek; the latter uses a somewhat lighter blue and brown for the backgrounds, and his colouring is often hardly more than a wash, while the features of his figures are uniformly pale, sometimes with streaks of white over the eye-brows and down the nose. With the fourth quire (f. 25) the first hand reappears, continuing to the end of it (f. 30); but the miniature on f. 27 was, perhaps, painted by the second hand, and there is clear evidence of a third in a specially fine design of the New Jerusalem on f. 25*b*. This has a rich gold ground, covered with a vine-leaf pattern, and with rosettes of dots enclosed within squares; the figures are also very delicately drawn, and their feet in particular have the toes less widely separated. The last four scenes from the life of St. John (three on f. 31 and one on f. 31*b*) are by a fourth hand. They are altogether of inferior execution, and have diapered grounds, and the explanatory inscriptions in French have not been inserted.

"As to the origin of the manuscript, there can hardly be a doubt that it was executed in England, and Dr. James is 'a little inclined to suggest' that it came from the scriptorium of St. Albans Abbey. He does not give his reasons, but the suggestion receives some support from a comparison of its miniatures with the best of the outline drawings in the *Life of Offa* by Matthew Paris in the St. Albans Manuscript, Cotton, Nero D. 1 (see Sir E. M. Thompson's *English Illuminated Manuscripts*, 1895, pl. 13). There was a flourishing school of art at St. Albans in the early part of the thirteenth century under Walter of Colchester, who became sacrist about 1213, and died in 1248 (see W. Page, 'The St. Albans School of Painting,' *Archaeologia*, lviii., 1902, p. 275). With his brother, Master Simon, and his nephew, Brother Richard, he executed among other works the paintings (tabulae) before the altars in the church in the time of Abbot John de Cella (1195-1214), and later (T. Walsingham, *Gesta Abbatum*, ed. Riley, i., p. 233); and he is described by Matthew Paris as 'mirabilis artifex' (*Chron. Maiora*, ed. Luard, iii., p. 159) and 'pictor praelectus' (*Ibid.*, vi., p. 278). There is no actual evidence, however, that either he or the other two artists named painted in manuscripts."

The colouring of the miniatures reproduced in the same publication is thus described:

(No. 39, f. 14:)

"In the upper part of the miniature, on the left, the central ground is dark blue, studded with red trefoils; the border reddish-brown, with white lozenges; the dragon has a red body, blue and red wings, and brown heads with blue crests; the flood issuing from his mouth and swallowed up by the earth is green. On the right the ground-colours are reversed; the woman has a blue gown and grey mantle; the wings are green on the upper side—red, white, and blue underneath; the angel is in green and grey, with red, green, and light brown wings. The gown of the woman, as she flies into the wilderness, is red, and her mantle blue, her wings red above, and blue, green, and light brown below. The stems of the trees are red and green, and the foliage red and blue, with edging of white.

"In the lower compartment, on the left, the central ground is brown; the woman, in a blue gown and grey mantle, is seated in the wilderness, and an angel, in grey and blue, with red and green wings, brings her a round cake and a cup.

"On the right the central ground is blue, and the dragon is coloured as before; the foremost of the two combatants facing him has a long brown tunic, black hose, and a green shield; the other is in grey and green, with red hose. Of those below, the archer is in blue, embroidered with red; the swordsman in grey, with a red shield; the man with the axe, in blue lined with red; and the crossbowman, in red lined with green. The two women, apparently, hold stones in their hands; the one in the centre has a brown gown, with long sleeves lined with green; the other has a blue gown with red embroidery, and a red mantle with green lining."

(No. 42, f. 15*b*; by the first artist:)

"The ground is dark blue, studded with red dots in threes; the border brown, with white rings and lozenges. The flesh of the beast (false prophet) is brown; his clothing red, lined with green; the rod in his hand uncoloured; the rock, on which he sits, blue. The man with a pen, on the left, wears a light blue tunic, and a sleeveless upper garment of brown lined with green; his hair is red, and his chaplet alternately of blue and yellow flowers. The kneeling figure is in dark blue and red, lined with green, with a green cap; the figure behind him is in light blue, and the second kneeling figure in light blue over light brown. The horseman, who represents the rich, is in brown over dark blue; his horse is light blue, and the harness red. The poor man on his left, with staff and bottle, and carrying a child strapped on his back, wears blue over red, and has swathings of blue round his legs."

(No. 58*B*, f. 22*a*; by the second hand:)

"The ground is of a lighter blue than in the preceding miniature, with a pale chocolate border. The Lamb is white, and the bride has a white dress shaded with a green wash; over her left knee is a red mantle, her veil is of the palest violet; and her nimbus is of gold. The guests on her left are respectively in pale brown, red, and pale green; the fiddler is in red, and the other figures, beginning from the left, are in yellow-brown (with a pale blue scarf), in pale plum (with a green scarf), in blue (with a green scarf), in yellow shaded with violet, and in blue."

(No. 61, f. 23*a*; by the second hand:)

"The ground-colours are the same as on f. 22. St. John, on the left, has a green robe, a red mantle and hood lined with blue, and a gold nimbus. The angel's tunic is light brown, his mantle violet, lined with green, his wings light red and blue, his nimbus gold. The birds are brown, except the magpie and jay on the right. The beast is dark grey-brown, with heads of lighter brown. The housings of the foremost horse are red, with a green border round the nose, eye, and ear; the horse in the foreground is white, with dappling in light blue. The chain-mail, crowns, and helmets of the riders are light blue or red, and their shields green, blue, and brown, with borders in red or green."

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ci cu sen iohan le ed-anaclise preel



la p-erle deu ad mifer...



a cum sen iohan bapaze druhane. Dunt les pacif curcel. felicitatem le experent.



a le amant deuant le prouost de ephese. ka cumanda ke il fust mene a domatru le aiopans.



ci cum seint iohan na uerf la nef. e ai il se met en la nef uerf romme a domien le empereur.



ci cum seint iohan est auale de sa aprife. deuant le empereur. e ai le empereur cum aund de ke il fet mis en un tonel plan



de oile ardam. *ora lagrima* ci cum il est mis en le tunc. e cum il sen ist si nest de ren biece par la grace de deu.



et cum mande dominien ke sen iohan seut issutez en le isle ke est apele pachmos.



et est seut iohan mis en nef uer le isle ka est apde pachmos.



Nur des m'craunf' creurent en nostre seigneur
 Iesu crist par le precheur seint iohan le apost
 le entre tel queus d'ruisme creant est baptizee. Vint
 ierul ke aozrent les ydelz cummuiz pr'ferent seint
 iohan et la menerent deuant le prouost de la cite de
 ephes uil precha la parole deu dicant ku il le enuise
 rent de la sa creuene. Vint il comanda ke seint ioha
 fust amene a roinne deuant dominien le empereur
 pur fuir des ac'houz. a ku cummandement il fu mis en
 un tonel deoide ardaunt pur la cunfessum del nun
 ihu crist. dunt il en issi sine fu de ren bleste par la gre de
 deu. l'pus si fu mis en issit en le isle ke est apele pachmos
 al cummandement le empereur dominien pur la nent
 uerquitable a stabler de sun prechament. y il par la
 demonstraunt de deu et aserit le apocalipse en tu
 manere.

Nostre seigneur ihu crist a pres sun releuer cuuca
 sal deupel en tute le monde si cumanda a eul
 precher la ewangile a tute creature e baptizee la cre
 aunt e releuer les moiz e enchaer dea blez. e garir tutes
 mala diez. del queus seint ioha le apostle e ex angelate
 ausi cum un flume de parais aspaundi la grace de
 la parole deu en tute le monde e baptizee les creant e
 releua les moiz. e gan les mala diez. e fustint moiz en
 bulantur pur ihu crist. e il resp'endi de ueruel de mo
 tel mala diez. e il decerui uer les peuntz del seint ihu
 crist. e eo ke il precha par parole del ap'le de ewangile
 il le cunfirma par le enfaumple de sa seint conuer
 sarum. e desha mis del erur de la paonete.



De apocalypse ihu crist ke deu h duna fere aper
a sal seraiuz que choses kaurer estre ser tost.
e il lignifia enuencur par sun aungle a sun sechaitz iohā
ku pora desuone a la parole deu. e testimone a ihu crist de
kaurer ke il iur. Bmāc ser ki hnt eku or les paroles de
ceste pphete. e gar i cel dyol ki sunt estur en lu. Kar le
crist est yret. Iohan a ser eglise ke sunt en asie maun de
saluz. Grace e pes ser a nous de celu ki est e ki estur e
ki est auant e de ser esprit ki sunt en le egard de sun
croune. e de ihu crist ki est leu testimone pmanen
del moze e pue del test de ece. ki nuls ama. e nuls laua
de nos pechez en sun sanc. e nuls fist regne e prestre a deu
e a sun pere. a lu ser glorie e au pur en sale de sale. Am.
Cest ke il uent od nuel e cheskeun ou le uera. e ceus
ki le uent yout. e a deseres tue les lignez de ece se deplur
un sur les. Am. Io. su. r. r. es. unum. unum. e fin
dit nostre signur deu. ki est. e ki estur e ki auant
est tū puaunt. o iohan uostre frer e parner en
tribulauun e en reame e paacur en ihu fu en leisle

Tertu chose est sicut iohann le ewan geliste auer estur
est luere. Apocalypse signefie demustre. la que
le le pere dona al fiz en raunt cu il estur homme. le fiz do
na a sa memel. co est a saue deunite al hūmāc ke il
pōt fere aper a sal seraiuz. I' est eperit hie de beneure. dūc
les deus en ne ualēt sanz le crez. kar lue eor ren ne ualēt
sanz reure. kar akant agnēt estipour pur estre un nobil
e sages de la gent e pur flour en tpozeant choses. Le cel e pūc
co est a saue de ugnēt. Kar si il regardet le crist de la uenue
nostre signur rēke a la fin del monde il e bref en regard
del crist ke uire est deuant. Par ser eglise une saue eglise
est enreue pur les ser dūm de saue estipour. Aue signefie
cūhaue. kar crist ynt enre les cūhaue de cest secle troua
nuls del quail il fona la eglise. e ar est luere e ser en nūb
de ser. I. a pūc de se autuis. kaurēt les ser estipūels a ser egl
se. La seade e en la quele il ue le sege mist al tel. e est seau
sur. La uer cū haue l'ouren le luere. En la qre les ser aūgele
od ser bulnet. E la que ser aūgele od ser phiole. En la sime
la uer cū haue l'ouren le luere. En la sime la glorie del ser. en

ueni tost. vnz co ke u' auz. ke nul autre ne receue
 ca couronne. Ki auerai uenir iole frai piler en le tem
 ple de mun deu. e il n'au' istea mis. e io essauerai sur
 in le nun de mun deu. e le nun de la cite mun deu. ad
 nodud ierusalem. ke decendi del cel de mun deu. e mun
 nun. Ki ad oullet oid ke le epur d'at est' istel. **Q**al
 aungste del eglise de laodie est' unuz. Co dist amen
 leau temoie euerai. ki est' k'omen' emour de la creatu
 re deu. Io sai ras oueraigns. ke u' nest' ne frad' ne chauf.
 Io uodera ke u' fust' frid' u' chaud. **M**es pur co ke u' est'
 tuer: io cum' en'era a u' nom' ras de ma buche. pur co ke
 u' dures ke io su' uche. e' en' d'ni. e io ne ai mester de nul.
E ne sauz ke tu s' ch'at. e pouce. e auogle. e nu. Io re
 amonest' akaur de mai oz art' e aspruue. ke tu ses' r'che.
 e ke tu ses' uetu de bl'anche u' ch'uref. e la buche de ca
 muste ne app' pas. e ougne' uof' oz de uolure ke tu
 pusef' uer. Io ch'at' e re'p'ng' ceul ke io am'. **A**me
 idun' e' f'at' rep'raunce. **V**ez io est'ois al' ul' si ap'd. **Q**e
 lu ki auerai od' ma uof'. e er' ouer' la porte. io en'era
 a lu e mangere' od' lu. e il od' mai. Ki auerai u' en'cu
 il' f'rad' od' mai en' mun' tron: si cu' io ai uenir e set
 od' mun' pere. en' sun' throne. Ki ad oullet oid ke le e'p'n
 re' d'at' est' istel.

me d' e loc nul ne entre si par d'ef' nun. Idun' le fr' deu ad
 la d'ef' dau. pur co ke u' p't' sa hum'ance del' ligne' dau
 ki il' ap'd' la d'ef' dau. par' ki nul' chof'el' sunt' ouer'. e set
 chof'el' ke deu a dau. e dau a dem' parla. Ki ouer'le nul
 ne d'ot'. **M**ost' e nul' ne ou'ad'. **N**ostre' sa'gnur' ihu' crist' ouer'
 le uen' u' t'at' m' e a en' t'nd' d'umie' est' s'p'ure' ki arap' s'ou'e
 en' lu ke nul' ne purat' cloze. q' il' d'ot' la sup'flue' ob'f'ena
 u'nt' de la let'ure de la lai. la quele' nul' ne purat' ouer'.
Laodie' est' nul' la se'ime. la quele' est' u' r'ep'rat' ama
 ble' ligne' a nostre' sa'gnur'. **I**un' la mult'itud'ine' del' eduz.
 ke est' f'ant' eglise' est' am'able' ligne' a nostre' sa'gnur'. **C**o
 dist' amen' leau' t'emoie' e u'era. **A**men' sign'ifie' leaun'it'
 ou' t'ro'ement'. **L**e quel' amen' est' leau' t'emoie' e u'era.
 ki est' cum' en' em'our de la creatu' re deu. ne nu' pur co ke il'
 f'ice' creatu' re' mel' pur co ke t'urt' chof'el' sunt' ent' de lu. **I**o
 sai ras oueraigns. ke u' nest' frid' ne chaud. **E**le ne est' er'
 pas' frid'. pur co ke in' est' ke ole' ne u'it' pas' l'et' ou' t'at' m'
 de la f'et'. ole' quid'ou' est' d'it' t'ure'le' t'ol'ement' par' f'it'.
Ele ne est' er' pas' chaude' pur co ke ch'ar' t'li' f'ait'. **L**a ma
 uolunt'e' ke u' f'ust' frid' u' chaud. **C**o est' a dur' ke u' f'ust'
 v'raill'ant' en' ch'ar' t'. u' ke u' quid'ou' est' t'at' est' er' p'ch'ur'
 si cum' u' est'. ke u' f'ust' cum' t'ent' a f'et' u'ent' par' pour'
 del' su' pardurable' e' rep'ent' del' mauf'. **M**es pur co ke u' est'
 t'at' io com' en'era a u' nom' ras.



Apres: io tu un ul' ouer' en le cel e la p'riman
 ne uof' ke io oi auis' en' de une' busine' par
 la uen' od' mai. **M**un'ez' sa e io u' m'ust'era' quel' chof'el'
 kouent' est' f'et'. a p'el' u'el' chof'el'. **Q**io fu' tant' tost' en' d'
 pur'. e un' sege' est' er' nul' en' le cel. e sur' le sege' un' scaun'
 e' ed'u' lu' s'et' u' est' er' semblable' a la p'ere' de n'aspe' e de s'ar
 d'ne. **E** le arche' del' cel' est' er' cum' un' le sege'. semblable'
 a la uen' de s'm' arag'le. e' cou'ru' le sege' u'nt' e' que' sege'.

La p'm'ere' uof' ke io oi auis' e' de une' busine' par
 la uen' od' mai. **P**ar' la p'm'ere' uof' por' est' er'
 t'and' u' le uen' u' t'at' m' e' a' m'us' me' est' auis' ke u' en'
 t'and' u' le uen' ioh' an' le bap't'ist' de ki' co' est' est' er'. **E** tu en'
 f'et' f'erez' ap'le' p'p'he' del' u'el'haun': tu u'ral' deu' au' la
 face' nostre' sa'gnur' ap' au' l'et' sa' f'uer' d' u'nt'ez' sa. **d**e' s'p'ur'
 p'uz' u'nt'ez' chof'el' e' ad' r'et' f'et' sa' p'is' f'ice' a' t'el' est' er'. **Q**io
 fu' tant' tost' en' ep'ur'. io est' a dur' kaun' io kom' en'era' t'at'

e sur les seges nuz e quatre uuz cures de blanche uel
 cure. e ce sur chescun d'euz. Et del throne issent fu
 dres e uoz e uoz. e se lauzet ardeur deuant le
 throne. ki sunt le seigneur e deus e deuant le seigneur
 aut cum une mer uertine semblable a un cristal. Et en
 un le seigneur e en un le seigneur quatre bestes plains de ois de
 uant e derre. Et la premiere beste semblable a leon.
 Et la seconde beste semblable a un. Et la tierce beste auer
 tain face de homme. Et la quatre beste semblable a egle
 uolant. Et la quatre beste chescun de tuz auer lit
 e il sunt plains de ois en un e de d'anz. e il ne auerent
 nul repos de iur ne de nuit a dire. Ses ses ses nostre
 sagnur deus en p'uisant. ki est. e ki est. e ki auer
 est.

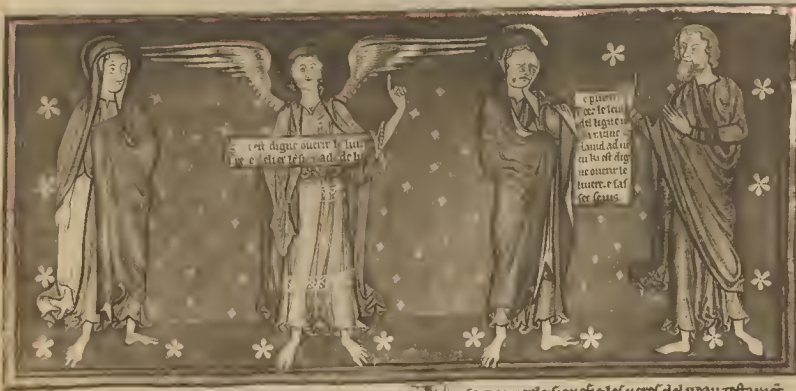
en crist io in seigneur de charnel. Par le uel deus
 du crist. par le cel seigneur eglise. par le seigneur les queos de
 seigneur. par la uerite de la iasp. e la rouure de la sa
 d'ne la d'ne e la uerite de crist. par le arche del cel.
 La misericorde deus est figure. par les unques uel del pe
 nel del uel testament. par les seigneur deus del uel del
 uel testament. par la blanche uerite deus. par de
 ue. par les courones de ois. bonc ou auer. par les sudres. mu
 rades deus par les seigneur. par les uel. par les uel.
 res. le sagnur deus del uel pardurable. par les seigneur. les que
 ewangilistes. e par les seigneur deus eglise. les uel. ple
 le uel. e de seigneur. le uel testament e le nouel. pla
 mer. unne le nouel testament. est auer.



Aussi cum la quatre bestes donent gloire e honur
 e benedictum al seigneur sur le throne ueraine au le
 seigneur de seigneur. les uel eglise deus deuant le seigneur
 au le throne. e adorer le seigneur en seigneur del seigneur.
 Et auerent le seigneur deus deus e deus.
 Nostre sagnur deus. uel est digne deus. gloire e ho
 nur e uerite. e pur ke il crastit nuz choses. e pur ta
 uolunté estant e sunt nuz choses. Et io in en
 le d'ne del seigneur sur le throne ueraine deus de de
 uel e de hois e eglise de seigneur.

Causi les que bestes donent. En cest li par les que
 bestes les que uel del ewangile sunt figure. Les
 que bestes donent gloire e honur e benedictum al seigneur
 en seigneur de seigneur. pur ke le eglise deus ewangile est li
 par que le monde epreche. par la quele apse honur eglise
 e benedictum est deus al pere. e al fiz. e al seigneur eglise. Idem
 a la uel de que bestes les uel que nous charit deus le
 seigneur en le throne. pur ke le seigneur deus estant par que
 le monde auant le eglise deus ewangile. le auerent de

uante le regard de deus ke il uerit od li en seigneur de seigneur.
 Et il uerit le seigneur deus deus. par le seigneur deus
 bonc ouerit li seigneur. Les seigneur uel li seigneur de
 uante le seigneur. kaunt il uerit deus. uel ke il sunt de
 uel ne nuz a seigneur. Et deus. Nostre digne nostre sagnur deus
 receuere gloire e honur e uerite. Le regne del cel nostre sagnur
 pur ad promit a seigneur. uel ke il donent pur le regne le
 pris de li bonc ouerit. Et pur ke le seigneur. ne uel pas
 est ps de seigneur. il li digne le ps deus le ad. uerit de li la
 ue pardurable. Les seigneur donent gloire a deus kaunt.
 kaunt il sunt de uel il sunt par cele eglise de deus
 gloire par eglise. si est il digne le ewangile. Ke la gaur
 uel nos bonc ouerit. e gloire nostre seigneur kaunt
 al cel. Il sunt. Pur ke le crastit nuz choses. e pur ta
 uel il estant e sunt. si il estant koment sunt
 est. Tuz auerent estant par uel e par uolunté de deus
 deus ke il sunt. e il sunt en cel eglise en quel eglise
 deus le uel. uel deus. Et kaunt nuz choses deus
 est. uel nuz que. kaunt e regne en seigneur de seigneur.



Quo in un foiz anugele prehaunt od graunt uo
 is. ki est digne ouerir le luere e desluer les signa
 del de lu. Et nul homme ne pour ne en tel ne en tere ne
 desu tere ouerir ne regarder le luere. Et no pluroc mure
 pur ce ke nul ne est troue digne ouerir ne ueer le luere.
 Et un des uous dunt a mai. Ne pluroc. Vez le leun del lig
 ne iuda ad uenir raone de dauid ki est digne ouerir le
 luere e saf ser les mures.

Le foiz anugele signefie les peres del uau testa met
 ki pechent od graunt uoif eut estre auent a la raunfunt
 de humane ugne. La demande del anugele signefie
 le desir de sanz. La sanz desirouent uer est eor saf parol
 Nul anugele ne nul homme moiz ne uif une ne appareit
 ki pour rander humane figure de pouste del diable foiz
 sul ihu ist. La quele raunfunt est le ouerir del luere. Le ual
 signefie les spheret ki distent komet e en quel tans ist fu
 auent. Par le leun ist en iuda.





Ekaur il auer ouer le secun seel. io oi la seun de beste d'auant. Venez uer. Et un autre cheual for issi. e il est d'une a celui ke seer sur lu. ke il prest la pes de la terre. e ke il se encreualent' e il est d'une une graunt eper. o oi la seund best d'auant. Venez e uez.

Le for cheual signefie le seun deuant la lai. Le seor nostre signur. Le eper. les es-el del deliure e la destrucion de sodoine. Il ad voue pes. e male. La fiz deu auent male pes od les fiz del homme. Kaur il p'terit lur filef. e donerit lur filef a euf. Jecher pes fu p' p' let es-el del deliure. Et auer toue ke tel bonf tuit let mau'e e let mau'e bonf.



Epul ke il ouer le tref sel. io oi la terre beste d'ur Venez euez. Et io in un cheual. e celu ki seer sur lu auer une balaunce en sa main. Et io oi ausi eime uoif en nul q'or beste ke d'ist. D'ur lu cret de foimere a un deuer. e s'ulmet de oize a deuer. e ne blef cret pas un ne oile. **C**o uerueur del tref sel apertent a la lai. e a euf ki furent sur la lai. Il est efer en le geode ke moyses kaur il fune lat pens le muerent tref met. Epul la mere li fist un uetel de uue e le oue de deuz e de jost de aril. e de pas. e le uue de deuz le uetel de la tref. Moies signefie est. Le tref met. tref tref. le tref deant le deliure. e le tref aps le deliure tref a moyses. ele tref. demoyte tref la uenue nostre signur. Par le uetel de uue la uenue

ter uingne mane est signefie. la quele le sauer del pe purter a reposer ar sun fiz. en la quele il p't char. e pora tref nos efer met. for sul ignoance e peche. **P**le aril. la uingne de la beure marie. **P**le pes ke gard letim. la humilite gardene del uer uerueur. D'ur oie d'ist. pur to ke il regardat la humilite de la aumele de co me d'urit tref gmo auant uenue. **P**le flume le uue de. **P**le lu ou le uetel ent ou moyses fu nul tel g'us. e ple uencha tel g'us. La fille pharion. co est la fille au deable signefie leure eglise ke e q'le re del patit. La fille pharion. co est leure eglise. p't moyses co est est. del uencha co est del g'us. co est moyses p'tour tel o'ualet uero sun colin. e il u' bustun ardaume met il ue fu d'era en pie. **P**le bustun poui entendre la uenue marie. Et pur la chose ke fu e. ple bustu est en tume cu il fu homme. La flume signefie la d'auure. La balaunce signefie le oue d'ingre't de la lai. si ad donec aume pur aume. oit p' oit. d'ur pur d'ur.



Kauit il auer ouer le qrt sel. io oi la uoi de la quarte beste' d'isaine. Venet e uet. A io u' un cheual pale. e celu ki set sur lu fu apele mozt e enfern in s'wor. e pouste est dune a lu sur les quatre parties de la terre. a tuer de espe. e de fem. e de mozt. e de bestes de la terre. e cheual pale signefie les ybe

tes. Le seur d'el cheual e nost' seigneur ki habret en s' pphes. ki e sur des eluz e mozt as reprouez. Les queus il hait chekkan sur a la mozt pardurable pur lur felonci. Enfen s'wor est pur ce ke nul ki despiret tel manant d'el pphes ke il auerit nul auant pla' ualhe nostre seigneur enfern tel' m' gura. p' tel q're part de la terre tuer la terre est enu' d'ur.



Kauit il ouer le quint sel. io u' sur ult' auer les alme' des' uel' pur la parole' dei. e pur le res'mone' ke il auerit. e il enouit od' graunt uoif e d'her' e'ur. Treske a uimbei' seigneur seur e uerai ne n'get e uingez nostre sanek. de ceus ki habitent en terre. A blai' ches' estole' sur sunt d'ine' e sur it' dit' ki il se reposit' un keoz par un pecc' tant' t're a' raurit ke les tuz' ser' raurz e lur freres' sacre' par'ouph' ki sunt a tuer' ausi' cum' eus. **T**outre seigneur ouer le quinz e le seure e le seure sel ke a partent al nouel' testament. e ki est' xpo'it' un' d'el' uel'. kaunt co ke il parla par semblance' e co ke il fist par figure' de' uis'uar' al' m' ch'el' de' seure' eg' u' it' Le ouerture' del' quint sel' a partent' as' uar'it'. Le quel' il

ouer' kaunt' il' lur' d'una' la' uoie' ke' eluz' auer' p'ent' Le' auer' de' d'it' it'. Les' alme' des' seuz' se reposit' sur' le' auer' pur' co' ke' il' se' ar' d'it' a' crist' en' la' uoie' d'el' cel' u' m' b'el' a' lur' ch'el'. Il' s'wor' Treske' a' u' ben' N'ul' ne' d'et' rendre' mal' pur' mal. e' le' ewangile' d'it'. H'et' ben' au'of' man'it'. Les' seuz' dei' de' uer' le' d'et' un' ce' qui' tel' reproue' se' uer'it' d'au' uer' en' cors' e' en' alme'. pur' auer' pleit' lo'wer' en' cors' e' en' alme'. ne' uie' pur' uen' auer' de' lur' en' e'us'. Les' blai' ches' estole' signefient' la' gloire' d'el' seuz' alme'. Or' uer' il' une' estole' d'ine' auer' uer' il' d'et' en' alme' e' en' cors'. Re'po' set' p' un' pecc' tant'. Q'et' tant' n'est' for' pecc' en' u'gar' d'el' tant' a' pres' le' uer' de' u' u'ite'. Par' tel' alme' des' tuz' deuz' en' d'it' tuz' tel' eluz' ki' sunt' mozt' al' monde' e' uer'it' a' deu'.

in li niches de cast' p'ent'it'



Chaunt li aignel auz ouert le fume sel graunt
 verrauer fu fer. Et le solai fu fer neuz aus cum un
 sac de pel. et out la lune fu fer eunfane. e les etoile del
 cel chevoit sur la terre. aus eunf le fer lest char sun faveit
 kaunt il est mu de graunt uent. Et le sel fen depara cum
 lincr enuolupe. ⁊ deskeime muntaine e les illel sunt
 muet de lur lu. Et les roie les pincet e les ballist e les
 nichel e les fust. e les sciff. e les traunt se musteent en
 foss. e en puez des muntaines. Et dunt as muntaines
 e al porcel. Et dunt sur nus. e mustent nus de la face al se
 aunt sur le throne. e del curiel del aignel. pur co ke le
 graunt ur de lur curiel uent. Et ki purra oter.

Le ouerture del fume sel a partent al deeter del gus e al a
 pel del paent. Il ouert le fume sel kaunt il pempit poutre
 co ke il auct auant dunt. Gunt te mot par la rote en cest liu. les
 gus fut signitez. Iremot est fer kaunt cete gus fut delatuz plet
 tomont. Li solai e fer neuz kaunt les gus ki par contusaine
 de un sul deu. e pla garte de la resplesdoice entre gart ce le
 solai. e pul fut haut de rote gnt pur lur telome. La lune sig
 nete le synagoge ke est en sanc del sanc ihu crist par les cete
 les tel pncel del prestel. e les notard e les phansais fut entra
 daz. P le cel. le uen estamit ki pater del gus treste a paent.
 P les muntains. ceut ki manent en la cete. p les ille. ce kumar
 sere et chaumpstrel. P les roie e les ballist. ce ki gourentent le po



pres i to u qre aungel est sur les qre aung
 giel de la terre e il t'adrent les qre uerz de la terre
 Ke il ne fussent sur la terre ne sur la mer ne sur aucun
 arbre. Et io u un autre aungel muntaunt de la ne
 soune del solail e auer le signe del uuaunt deu. e
 il tra od graunt nois as qre aungel as queut est du
 ne nure a la terre e a la mer e a dister. Ne nusef a la terre
 ne a la mer ne as arbres: reke a uuaunt ke nus m'erehu
 les seruauntz nostre deu en lur frunt. Quo oi le nombre
 del merchez. cent mil. e qraunte qre mil merchez de tar
 le ligne del fiz de israd. D el ligne iuda: dore mil mer
 ches. D el ligne ruben: dur mil merchez. D el ligne gad:
 dur mil merchez. D el ligne aser: dur mil merchez. D el
 ligne isephalim: dur mil merchez. D el ligne manasse:
 dur mil merchez. D el ligne suncon: dur mil merchez.
 D el ligne leui: dur mil merchez. D el ligne ysachar:
 dur mil merchez. D el ligne zabulon: dur mil merchez.
 D el ligne ioseph: dur mil merchez. D el ligne beniamin
 dur mil merchez.

pres i to u qre. Or cilment a mult'annee seure e ghe
 est q'lece des painz apref le decter del gual. P les qre aung
 giel. qre regna fut auanduz d'el assierent e de p'auuz. e de
 gref e de uuauntz. La pouste de quail passa solent ou a uuaunt
 bunt par les qre aungel fut solent le romis f'eduz. P les
 qre aungel uerz maner de g'ent. P les qre uerz ki cumouit le
 nusuel e l'pluc a aruse la terre a d'ere pes a uerz g'ent e figure
 p la te e la mer uerz g'ent fut figure. P les arbre l'p'ue de
 la te. La aungel uerz figure e est. Le signe del uuaunt deu.
 e la douure. Le cret d'el' sun face. In d'el' figure confesum.
 Ruben e uerz p'ere le fiz de ueue. Gad e uerz p'ere uerz. Aser
 e uerz p'ere uerz. D'ep'alum num alarg'ement. Manasse
 oblie. Suncon nam ou. Iou auuste u p'is. Ysakar: Iou
 re. Zabulon: habitade de force. Iosep: eno'ement. Benia
 min: le d'ecan. e est mis par d'el' ki e uerz p'ere le fiz de d'el'z.
 La d'el'z del p'ere: le fiz deu. Aser ewangile dist ke les seuz
 deu seruaunt mis en la d'el'z deu. I. o' d'el'z sunt ser fiz de
 d'el'z kaunt il sunt s'ist'ere de d'el'z uerz: e fut mis en les seze
 el'el'z: u uerz est: d'el'z: e ren seudre.



Apres i co sim une gür campaigne la quele
 nul homme ne pour numbrer de totz gent. e
 agnel. e poeple. e lan gage. aslaunt d'uaunt le trone
 en le asgard del aignel. kouters de blaunche'us. fures. e
 pauntes. la uicouit des sanz. ki ia ne ceter de la lo'wange deu.
 Saluz ser a nostre deu ki ser sur le trone e al aig
 nel. Et cez les aunges esturent enuirt le trone e en
 un'un les uel. e enuirt les qur bestes. e il chorent en
 le egard del trone en tur face. cil adoret d'eu d'islaunt
 auez. Bencifun. e clarte. e saure. e rene de graet. ho
 nre e uirtut. e foiz. ser a nostre deu en sede de sedes.
 amez. Qui des uel respundi d'islaunt a mai. Ies ki
 sunt kouters de blaunche'us. fures. ki sunt il e d'ime
 un d'eu il. Et d'ist a lu. Qui sagur il le sanz.
 Et me dist. Ies sunt kaudient de graunt tribula
 nun e sauretur tur uirtutes e les en blaunche'us en le
 saure del aignel. pur co sunt il d'uaunt le trone de deu
 e le seruier de iour e de nuit e sur temple. e celu ki ser
 sur le trone manet sur eul. Et il ne uertut fat ne feun
 en auant. ne le solas ne nule ebalne ne cherra sur
 eul. por co ke le aignel ki est en nule trone les gouerne
 ra. e les amonera as fures des des. e de uie. e de uirt
 d'era nre l'ame de tur oiz

Apres i co mune gür campaigne. Par la campagne auat
 dire. ke est cips en numbr. les elud. ki ualant en
 saure egise sunt figure. ki fut por en regard des reproue.
 P les blaunche'us. fures. la necesse des alme sunt figure. P les
 pauntes. la uicouit des sanz. ki ia ne ceter de la lo'wange deu.
 ene ualut. en. ke si cil la uie deu est d'ue a fat sent auil est
 la lo'wange. P les aunges ki sunt auant numbr. pour
 en ceter. les aunges ke sunt en uirt al nun de a duos mede
 P eul ki sunt n'is sanz n'ibres. les aunges ki un'isent al
 tel. Ia sunt n'is benecifun si cil auant. ke il demustent tel
 al tel. e cez en le monde de uirt nostre sagur en uie ma
 mel manet. P le uel sur entendant les medes de leure egise.
 p saure iohan les auditeurs. P le saure des esoles. e entendant ke il
 sententent de poche. De p'ime p'hap'ime. apres par les ter
 met de rep'raunt. e p'les ouert de misericorde. e pauntes bo
 uel ouert. Et il sunt en le egard de deu. P le cople deu. et le tel
 auant du. ple seruise. le amur de deu. Le trone deu sunt sal sanz
 sur queul il met. Les sanz ki auant sent par deu de d'eu
 re seru' p'emp'z. P le solas pour entendre les p'caunt
 des homies. p la ebalne del solas temp'raunt del diable.
 Deu gouerne sal sanz. kaurt il ordene tur uolunt' si.
 ke il ne pour autre chose uolot for. et ke deu uoir. La fun
 raue de uie. est. ki dist io su uie. co ki e sanz lu e morte chose.



Ekaunt il auct ouert le seime sel. silen et fu fet
 au tel ausi cum dom oure. Et io u fet aungel
 estant en le regard de deu e fet busines lur sunt donez.
 Et un autre aungel mur e estur deuaunt le auct. e il
 auct un orn en tenfer en la main. e mur de encens li
 sun diuiz. ke il diuast des ovesunt des sont taz sur le
 orn auct ke est deuaunt le troue. Et la fumee des en
 ces des ovesunt des sont muura de la main del aungel
 deuaunt dei. Et li aungel prist le encense e le oupli
 del fue del auct. e le ura en terre. e conuert. e uoir. e fudre.
 e graunt uerituz sunt fet.

Ekaunt il auct. En le ouerture del seime sel. la nature
 est et mil Kouenablement. ki est repos de la laiz. kar
 le seime iur est ur de repos. Auct ouert le seime sel. kar il
 demustat al mestres de seime eglise p le seime eglise. ke chostel
 ke furent fet deuaunt p signification. p la silence. la pel ke est
 fet par octouen en la uisuaue ihu est p tuit le monde. de
 nu oure. io est pon de rent. Li aungel od le seime signefie est
 p le orn auct. seime eglise. p le orn en tenfer. tel que cest
 apostoles. e des auct sanz. p le encens. tel com aundanz
 del ewangile. p le fu le seime eglise. Duur li aungel est pon
 pli tel que cest de sal demple. ke fut li orn en tenfer. a ps la encens.



Les fet aungelz ki auentit se busines se apa
 rilent a sonz lur busines. Et li premier aun
 gelle sona sa busine. e gressu e fu moelle en sanc est fet
 e il est ier en terre. e la terre pue de la terre est arte. e ter
 re pue des arbres est arte. e cur le uert sem est art.
 par la fet aungelz. ki se aparlent a sonz lur busines
 sunt encorduz sur les mestres de seime eglise ki ser
 uent treske a la fin. p le busines la saone de lur aprie.

Ple chaunt des busines. lur pehemer. Par le premier
 aungel fut encorduz les pehemer deuaunt la lai. ki pehemer
 on la nature. p le gressu ki ser tel que cest del maunet. tel
 paroles des seime. p le fu le seime eglise. p le sanc est encorduz
 est. ki est des pel. auncient souent auant d'ist. e auant figur
 par lur fet. p la terre pue de la terre. e ki fut saone. p le en la
 ple des bonz. p le arbres. tel que cest de la te. p le uert. tel que
 fut. p le seime. tel que cest.



Li secund aungel sona sa busin. e ausi cum un
 graunt muntaine ardaunt de fu est ier en la mer.
 e la terre partie de la mer est fet sanc. e la terre partie
 de la creature. ke est en mer. ke auct almes m'ozur

Par le secund aungel. moyses. e les autres mestres de la lai
 sunt encorduz. p la graunt muntaine la lai. de moyses
 est signefie. ke pur la pehemer est acipare a une gnt muntaine
 e ke est ardaunt. pur la spirituelle muntaine. ki

e la terre parue des neff neceunt.

Plamer sunt entendus les gnos pur la graundur de leur
 felonie. Chexkune renussim en la lai fu fet par espaun
 demore e arulement de sanc. Platerre parue de la mer:
 e la terre de l'ostium e la terre de l'ostium. Les ellzakuuuet a deu: e fut
 auer al
 man
 de



Quatre aungle sona sa busine. e une graunt ebe
 que ardaunt auis unum rism: chei del tel. e chei
 en la terre parue des flumes. e les funcaines des esvel
 e le nun del estele est die abraham. E mur hou
 mus suyr moif des esvel pur to ke des sunt fet arue
 res. Le estele signefie les pheres. ki nunvent al tel
 p'contenplatum. il cheit en terre pur amur de leur pro

met. a receire les pecheurs par leur pecheument a la uie de uen
 ce. Ple rism les paroles des pheres. Ple fu del ostium leur espi
 rit. Ple flumes e les funcaines: les deux lignes. Platerre parue: i ceul
 ki furent elluz ala uie pardurable. Ple estele ki est apele abran
 chui. co est a dire abone. les manaces des pheres sunt signefies.
 Amertume de repenancee fist ceulz moure a peche e uuerceur
 que ki desceurent estre saulz. Ceulz sunt moif pur le amertume des



Quatre aungle sona sa busine. e la terre par
 ue deu solail. e la terre parue de la lune. e la ter
 re parue des esteles est fetu. nlls ne la terre parue de eul
 est enofcure e la terre parue ne lusait pas sur la terre. e de
 la uie ensemblement. E io u e oia la uoi de une egle.
 uolaunt par mi le tel desaint od graunt uoif. alas.
 alas. alas. al habraunm en terre. des autel uoif des aun
 gles ceulz ki estment a soner leur busine.

Li q'raungle signefie crist e las aposteles. Ple solail
 le poeple des gnos. plalune le sinagoge. plus esteles les
 p'ncel des prelatz. e les pharisais fut signefies. Pur co
 ke nul auun signefie le arsun de la terre parue de la te
 ke f'et sur le chaunt del p'ncen aungle. e la conue

sun de la terre parue de la mer en sanc sur le chaunt del te
 cund aungle. ele turner de la terre parue des esvel en
 a loue sur le chaunt del terre aungle. en ben: il f'uyte
 ke nul n'interp'unt en ben. le f'our del solail. e de la lu
 e des esteles. Platerre parue del solail ki est enofcure. ceul
 ki crurent en crist des gnos fut entendus. Ensemblement
 platerre parue de la lune e des esteles. les p'ncel de prelatz
 e les pharisais e les pharisais ki crurent en est. il fut enof
 cure: al gnos. ms il resp'endistur en le egard de deu.
 Platerre parue del uie: nul poum entendre les aposteles.
 platerre parue de la uie ceulz ki crurent des pacis. Ple tel
 seunt eglise. Ple egle est e las aposteles. Le p'ncen auun
 a partent al heres. le seund al pacis. le terre a auun est.



Li quint aungle sona la busine. e io u ime ebe
 de chor del cel en la terre. e la des del pur de abime
 li est dune. e il outa le pur de abime. e la fumee del
 pur munta si cum la fumee de une graue fornise
 e le solail. e le er sur ensofuitz de la fumee del pur.
 e greffant issirent en terre. e pouste lur est dune si cum
 ur tel scoypunt de la terre. A lur est commande ke il
 ne blefisen le fan de la terre. e nule uere chose ne nul
 arber fo souf les houmeil ki ne auerent le signe de deu
 en lur front. A lur est dit ke il ne les traisent mes ke
 il fuisseit roement par une mes. e lur tument si en
 le tument de escoypun kaunt il fer houme. En
 tel ur tel houmeil quereit la mort e ne la trouerent
 e il desirunt muir e la mort se fuera de euf. Qel s'it
 le semblaunt del greffant. il sunt semblable a che
 ual aparlet e barade. e sur lur chesl auil cum e korou
 nel semblable a or. e lur face si iume face de houme
 e il auerent cheueil si cum cheueil de femme. e lur dent
 etraue si cum dent de leon. e il auerent beuue si cum
 beuue de fer. e la uoif de lur des si cum la uoif de
 murel kourel turaunt curant en barade. e il auerent
 kousel semblable a escoypun. e poustet ebe
 rent en lur kousel. Lur pouste est a muir as houmeil
 cum mes. A il auerent sur euf un rei aungle de abis
 me. le nun ki est en ebrui. abaddon. en griu. apol
 hou. en latin il auer le nun gremman. en fraun
 ceit de wastant. Vn alal est passe. e tikeue deus ue
 nent a pres icel choses.

Le que aungle signe le descedunt de sainte eglise
 de terre. Il sonerent lur busine kaunt il soule
 rent en tuel maneres pur la desceintur de la fo. P le este
 de les matres del orgel sui entendu. ki respandent p
 apste e p saur deuant ke il desceint. e il sui reuueit de se
 sainte eglise e auumpant as reproue. P le pur tel buchel
 del orgel. P la des haunt poe. ke il auerent en mal est sig
 nite. P abime. lur queoit. La des de pur de abime est do
 ne as herges. pur to ke dau fuisseit herche estre si dist ha
 postie. Il koume herges estre. ke euf ki sui pouue saure
 fer apost. moue il. Le estel ouer le pur de abime. kaunt
 tel orgel ouerent lur queoit a demuiter les maus ki
 auerent en lur queoit. P la fumee ke auantist rof
 par uer est entendu lur apste. P fumee queoit del

felunt sunt saure entendus. si en dist h yphor. Lur
 queoit sui si cu une fornise ardaunt. P le solail est
 entendu souf ent. en est lur. ple solail sunt enten
 dus les seint pcheur ki sunt lasimembret. P le er le
 tent poe ki estz sinter a euf. ki furent euofant a euf
 ki les orges deluere. mes il respandent as autres leuif.
 A de la fumee e issirent greffant en terre kaunt p le apste
 del orges sunt des orges sunt engo dret. Il issirent en terre
 pur to ke il fuisseit de la cypane as euf. e sui moit
 as deluere. Len dist soure ke deu donne to ke il soure
 P les scoypun sunt entendu de abis. P le seint e ur ur
 re chose. le teal poe est signie. P les arber tel meffant
 de saure gise. Lur est desceint. co est a dire ke dau ne fise
 si pas ke il desceint les seint pcheur. ne le poe deu.
 ki pimpliret la fo. p boue ouerent. Le figure dau est chun
 re. d'it s'it iohā manes dist. vni est chare. P les frunt
 ki muiter soure les q'it del penitē del seint euf
 les queoit del reproue. Il sui de legr desceint ki ne uir le
 figure deu to est chare. en lur frunt co est en lur queoit.
 Dau ne fuisse ke il tel wastant. mes ke il fuisseit roment
 tel p une mes. Lur le ceit de ceit me est deparit en une
 age. Le p'nerent est enfaunt. le seund. puere. le ter.
 ardaunt. le q'it. auerent. le queit ual de ce. En ur le ceit
 de ceit ur tel orges sui ammentel uir ke il se chouseit
 en p'p'et del seint. kaunt il lur fuisseit quele peine se
 ta lur moit. Le p'nerent me est. de la neuaunt del
 monde ceitke al diluue. Le seund. del diluue ceitke
 a moisten. Le ter. de moisten. ceitke a dan. Le q'it de dan
 ceitke a ceit. Le que. de ceit. ceitke a la fin del monde.
 En tel meffant sunt les orges turaunt. p to ke lur so
 uer de la peine pduable. u pur toke il uerent. ke lur
 fautes amduerent sunt uerent. P le uerent pou
 eruaide la moit del alme. En tel uerent les houmeil que
 rent la moit. e ue la rouerent pas. e iste rasim aparant
 as euf. En tel uerent. co est en tel uerent. en queit le grae del
 ew. aungle resp'ent. quist seint pou la moit en p'p'et. it
 seint eglise. e nule auerent de seint e il ue la rouerent pas.
 P les theuans les p'p'etant sui signie. a queit tel orges
 sui del seint. P les uerent. saur del seint est entendu.
 Li aposte dist. p'ner del seint est folie deuant deu. P la
 face la seint de d'ne est euf. P les auerent la grae
 auerent del seint. P lur rei est entendu de de abis.



Que l'ime aungel s'ona la busine. e io di une uoi
 des conent del om aucte ki est deuant les oiz
 de dai deuant al fist aunge ki aucte la busine. Des l'ie
 les q'tre aungels ki s'ont liez en le graunt flume de
 eufrate. A q'tre aungels s'ont des l'ie. ki est en apa
 rille. en houre. e en iur. e en meis. e en an. ke il t'ualent
 la terre paure des hommes. e le mumber del host a the
 ual. unz sel. mil fez. dus mil. e io le mumber de euf.

Par le l'ime aungel s'ont signef les martir. P le om aucte le
 nre eglise est entendu. P les q'tre conent. les q'tre ewangels.
 S'unt iohan di une uoi del q'tre conent. pur ce ke une fei e une
 apote de la quele les q'tre martir del ewangile enlaignent. P les q'
 tre aungels s'ont euf. q'tre martir. Le regne del asturent. e del
 p'sant. e del grece. e de romaunt. P euf martir est entendu. e del
 monde. P les heuf del q'tre aungels s'ont entendu les parolez
 de nostre s'agur. kar so ke il s'ont par la pouste. i to est il dit aucte co



maun
 de.

Eio m' cheuant en c'usm. e cest ki seient sur
 aut auctor heuunt ardaiz. e iacant. e su
 fant. e les restes de cheuant. anli cum restes de leunt.
 e de lur buche issi fu e fumee e fume. La terre partie des
 hommes est otus de ces trois ruz. de fu. e de fumee
 e de fume ki issit de lur buche. Kar la pouste des che
 uants est en lur boche. e en lur kouz. Kar lur kouz
 uesf semblables a serpens auant cheff. eul misent en i
 ces chofes. Et les autres hommes ki ne fuir otus. en ces
 ruz. ne furent repentaunce des ouz. e de lur
 manz. ke il ne aorastur diables. e les autres sembla
 unes e argentins. e ceus. e perus. e de fust. ki ne
 pouut uer. si ou. ne ater. e ne furent repentaunce de
 lur homadus. ne de lur enuie. ne de lur fornic
 ruz. ne de lur l'uz. **E**t que auant fut des
 luf. par ce ke les mauns homs et puris. uruz le poe
 ple deu les quant pas auer le deuaunt. Ce ke il dist ke il
 fut apant. et demulter ke les mauns deuat se rent de
 pleuuz fut prest par desir a ruz le poeple deu. Pour

est enuie. le rent del amercement del monde et de
 al diluue. Pour le rent del diluue et de ke a la lau. Pour
 meil le rent desir la lau. Par le rent de grate. Cest
 ki fut signifié par le que aungel. fut signifié par le host
 a cheual. ce fut les puris. et de sainte eglise. Pour cheuant
 le poeple deu est enuie. sur le quel li diable fet. Pour
 heuunt la diuete des quous del reproue. Pour feul. et de
 de peus. Pour iacant. ki a ad figure del. hoire de deu
 ke il vendur a lur deu. Pour fume ke pur. et blasme.
 Pour restes de cheuant. les autres de roume fut signi
 fié. Pour fu ke issi de lur buche. les autres komande
 munt. par quant les seul fume otus. Pour la fumee ke cost
 auant. le hoire ke il rendur a lur deu. Pour les d'uz.
 les autres de seut. les autres il pouut otur. et ne
 m' auer. Pour le couz. la epise des poe. e des filo
 sotes. La terre que ke est. et saunt. de la quel que
 mur fut otus. e les autres moze. et notur. par deu.
 fut otus. Les autres. ce est a dir. les autres. ki ne ren
 tent pas en. et. perent.



Eio in un aurre foer aungele deendaunt d'ed cel
 couert de nue. e le arche del ed' e' en fin chef.
 e la face e' en le folan. e' e' fol' p'el' a' un' un' p'ier
 de feu. e' il a' un' en sa main un' linc' ouert. e' il mist
 sun destre pe' sur la me'. le fonsur sur la terre. e' il era
 graunt uoif. a' un' am' fer li leun kaunt il t're. A' kaunt
 il a' un' t're. les fer touert parlerent sur uoif. A' a' un' en
 les fer touert a' un' par le sur uoif. uoif e' s'cruen.
 A' io in un' uoif d'ed cel d'is'ant. Les signet ke e' les fer to
 tonent un' par le. ne les e' s'cruen. A' un' aungele ke io in
 e' s'cruen sur la mer. e' sur la terre. leua la main al cel. e' n'ra
 par le uoiaunt en sede de seles. ki era le ed. e' a' un' les
 chofes ke sunt en lu. e' la terre e' kaunt ke sunt en lu.
 e' la mer e' kaunt ke sunt en lu. ke t' un' se'ra de'ore
 met. met en les uoif de la uoif del se'ra aungele. kaunt
 il a' un' t'ra e' s'cruen sa b'is'ne. le mistere de deu fer
 ra fin. si e' un' ewang'le. par sa s'cruen. p'heres.
 A' io la uoif d'ed cel d'erech' par launt od mai e' d'is'ant
 A' io e' receu' le linc' ouert de la main del aungele
 a' s'cruen sur la mer e' sur la terre. A' io a' un' al aungele e'
 d'is'ant ke il me donast le linc'. A' il d'ist a' mai. Receuaz
 le e' d'is'ant le. e' il fin uoif uoif a' un' met. met il se'ra
 en ta buche a' un' cum dur mel. A' io re'cu' le linc' de la
 main del aungele. e' note de'ore. e' il d'ist en ma buche
 a' un' cum dur mel. A' kaunt io le a' un' de'ore nun uen
 re' e' s'cruen. A' il d'ist a' mai. Il re' k'ouert de re'cher
 proph'et. a' s'cruen. e' a' s'cruen. e' a' s'cruen. e' a' s'cruen
 de re'ch'. Pur co ke il ad uoif d'is'ant les adu'ert' de
 se'ra e' s'cruen ke ole ad s'cruen d'ed' e' d'ed' paent. il re'
 uen' ke il a' un' de la p'p'ite e' un' ole e' un' t'ra e' s'cruen
 a' un' t'ra. Le foer aungele signet uoif se'ra uoif i'hu' crist.
 D'unt il a' un' t'ra d'ist. uoif se'ra uoif e' s'cruen e' s'cruen

barate. ki d'eren daunt del cel fu couert de nue co est
 de char. ke est e' un' du p'nu' e' ki par p'it de char se'ra
 furna a' hounne ki il uoif re'ndre. P' le arche d'ed cel. la
 mistere e' s'cruen. P' sun chef. la d'is'ant e' s'cruen
 du en cest lu. P' le folan souent e' s'cruen du nostre se'ra
 nue. pur co ke le folan p'it t'ra e' s'cruen. uoif e' s'cruen. par
 sa beante e' s'cruen. P' le p'ier de fin. n'us poum en
 tendre se'ra e' s'cruen. u' pur co ke ole e' s'cruen. e' s'cruen
 de se'ra e' s'cruen. u' pur co ke ole ar' s'cruen. fin d'ed' a' un' de'ore
 e' de fin p'ome. P' les d'is'ant. daunt e' un' d'ed' deus po
 e' s'cruen. de quel d'is'ant. e' s'cruen. uoif e' s'cruen. e' s'cruen
 On p'it d'is'ant. poum e' s'cruen. le neu e' s'cruen. e' s'cruen
 uel. Le linc' ke il a' un' ouert en sa main. il est d'is'ant
 de'ore e' s'cruen. de se'ra e' s'cruen. N'ostre se'ra i'hu' crist
 est uen t'ra. le linc' ouert en sa main. pur co ke il ouert
 le e' s'cruen. de'ore de'ore e' s'cruen. a' s'cruen. e' s'cruen
 e' s'cruen. P' le p'ier de se'ra e' s'cruen. le nouel t'ra e' s'cruen.
 e' s'cruen. P' le se'ra e' s'cruen. P' la uoif e' s'cruen. a' s'cruen. e' s'cruen
 g'le fu ba'le plus e' s'cruen. ke a' s'cruen. d'is'ant a' un' p'it
 d'is'ant. Il k'ouert de'ore p'it la p'it de'ore. uoif
 pur co ke il se'ra e' s'cruen. e' uoif u' uoif d'is'ant ala uoif
 p'it. uoif uoif e' s'cruen. a' s'cruen. Le p'it e' s'cruen
 mist sur la terre. kaunt il ba'la e' s'cruen. la la a' s'cruen
 g'nt. Il e' a' p' ewang'le a' un' t'ra. pur co ke sa uoif
 sona par uoif le monde. P' les fer touert. poum e' s'cruen
 fer uoif. P' le se'ra aungele. les p'it e' s'cruen. ke s'cruen a' un'
 uoif en la fin del monde sunt e' s'cruen. Le uoif nostre
 se'ra e' s'cruen. P' se'ra i'ohan en cest lu. d'is'ant e' s'cruen
 d'is'ant. P' la buche e' s'cruen. ke s'cruen. uoif uoif
 g'nt poum e' s'cruen. les quos d'ed' a' un' p'it. P' le uoif en
 ki t'ra le ordure del cos' dem'ur'. d'is'ant e' s'cruen. la re
 m'embraunt de se'ra e' s'cruen. uoif se'ra e' s'cruen. kaunt.



Qun roiel m' e' est d'unt semblable a' un' uoif d'is'
 saunt. Le uoif e' s'cruen. le temple de'ore e' le a' un'
 e' s'cruen. A' d'is'ant. la me'um ke est d'is'ant le
 temple. uoif e' s'cruen. e' s'cruen. pur co ke il est do
 ne a' s'cruen. e' d'is'ant. le se'ra e' s'cruen. e' s'cruen
 de'ore. **Q**ar le roiel d'unt les a' un' t'ra. e' s'cruen
 e' s'cruen. le ewang'le ke il est d'unt de uoif se'ra uoif
 e' s'cruen. e' s'cruen. e' s'cruen. P' uoif d'is'ant e' s'cruen

u' uoif e' s'cruen. Le roiel ke est d'unt a' se'ra i'oha' a' un'
 se'ra e' s'cruen. pur co ke d'is'ant d'ed' e' s'cruen. e' s'cruen
 le ewang'le. P' le temple se'ra e' s'cruen. P' le a' un'. les se'ra
 e' s'cruen. les p'it sunt e' s'cruen. P' les or'ant' en lu. le a' un' t'ra
 e' s'cruen. ke est a' s'cruen. P' la me'um de'ore s'cruen. e' s'cruen
 les g'nt. a' s'cruen. la parole de'ore ne est pas p'it. e' s'cruen
 a' un' t'ra. a' s'cruen. par m' e' s'cruen. A' un' t'ra. e' s'cruen. e' s'cruen
 d'is'ant. la se'ra e' s'cruen. uoif se'ra e' s'cruen. e' s'cruen. d'is'ant.



No dunt a mas deus resuonnet e il ppheterum
 mit uel. e deus tene e l'caunt. couer de saes.
 Les sunt deus oluere d'aus chaundelabre. deuant le
 elgard nostre seigneur astant en mi la terre. Et si akeun
 lur uoderat nure. fu ultra de lur buche e d'euora lur
 euent. Et si nul lur uoderat blest. issi u koutur estre of
 est. Les unt poeste d'ore le tel ke il ne ploieut al uel de lur
 pphete. e il unt poeste les eod' a cumuerit eut en sanc
 e feur la terre de cheskeune plaie kaunt il uoderat.
Dostre seigneur apele h'adam e enor deus resuonnet.
 ki un dunt anantur sun seund auenture. si ai
 seint iohan une deuantur sun p'nomm. Et il tel apde d'aus
 oluere e deus chaundelabre. astant deuantur deus en mi
 la terre. Li oluere apote le oile. ki est mit sur le chaundela
 bre. ke il alume atur. ki sur en mi d'us. Pe oile en est lu
 unt poum entendre? e sp'ituel sauer. Chelkam est fer
 chaundelabre idunc. kaunt il p'nter p'mplir coke nol
 tre lire dist en le e'vangile. Issi h'ist nostre h'ime. ke d'uaire
 uos boues ouerit e glo'it'ur nostre pe ki est au tel. Les
 deus seint fut oluere. kaunt il deuantur. en akeun lu
 de la terre u de uoderat. seruent a deus p'grace de contem
 pla'um. Il seruent idunc chaundelabre. kaunt il uen

derant a p'mplir le miste de lur p'cheneur. e p'che
 reur la parole deus a seut. e ad'reproue. La launtene
 est mit idunc sur le chaundelabre. kaunt le miste de
 p'cheneur est h'ile a un saure ber. ki alume p' la fl'ide
 de boues ouerit co ke il p'che. La launtene est idunc mi
 te kaunt le miste de p'cheneur est h'ile a akeun repro
 ue. ki koutur par maues ouerit le ven ke il p'cher
 si en seint gregore dist. La ue de lu est despir. il remeure
 ke sun p'cheneur seut despir. Fu ultra de la buche a tel
 seint. e deuaire lur euent pur co ke lur ap'le issi d'el'eu
 era les erus auentent. ke t'el uel ki mit seure poeste
 uerit ke raine uat co ke auentent e tel font d'it'ur
Ple tel seint eglise. p'la plus les parol' des seint. il poum
 entendre sp'ituaunt. Les seint. d'om'it teel a akeun
 ke la plus de ueriteude il decende sur eut. les queit il ne
 poure rep'ere del t'ene de auentent. Et il le ouerit al au
 ent. les queit il rep'ere de erur de auentent. P'les e'ue
 les queit il com'ertur en sanc. h'it'ur figure le p'ple.
 Sans dem'it'ere deune uentant. Il com'ertur idunc
 le e'ue en sanc. kaunt il uig'entur la g'ra' ki d'eparat'ur
 de la se'it'ur est. e'ur a d'amp'uer par mo'it pardurable.



aunt il auerunt sim lur esmone. la beste ke
 nuntia de abisme sia barale a tuncit euf. e il
 les noince e les ofera. e lur coz grrunt en les ruel de
 la graunt are. ke est apde espuntiaument sodome
 e egypte u lur sognur est cruchie. Et de poeple elignes
 e langage. e pauc. uerit lur coz par tresurf e demu.
 e il ne sufferant lur coz estre mis en monumens. e les
 habitans en terre se desoirnt sur euf. e emuierunt. e il
 auerunt dunt entre euf. pur co ki est deus phetel.
 cumuierunt euf ki habitant sur la terre.

Ceste beste signifie auncet. Il sia barale a tuncit euf
 k'auit il les puris. Il les uerit ne mie suruui
 raunt euf par rasiun. mes il uerit euf par uer. Si nul
 uolum encedre uerit uerit par la graunt are. pur co
 ke il dist u lur sognur est cruchie. nuf erunt. pur co ke
 cele uerit se destruit deske en terre. e ceste ke est edifie
 pur lu ser asie en autre lu. Ne ole ne dex pas estre ape
 le sodome ne egypte. pur co ke est habit de cruchie.
 Ensemblement co est a sauer. ke la u il un kel nume en
 cest lu et graunt are. il signifie babiloue la ure au
 diable ki est se des repouze. Co ke il dist les coz des
 sanz estre a terre en la rue de la graunt are. nuf pou
 entendre ke il gisent en queunke rue. ki apartent al

dret de aucun repouze. Mes en euf me est uis ke si ca
 nus entendum p la graunt are tuz les repouzes. isti ke
 nus entendum p la rue. les quoz des repouzes. Les
 coz des sanz grrunt en la rue de la graunt are. pur co
 ke les sanz gisent a ceuf. al queuf il ne sunt tenu de nu
 le ualue. si estunt al sanz ki agardent p les oz de lur
 pensie cum graunt est lur uerit e lur gloire. Sodome
 ne e egypte est apde k'ouciablen are la are au diable.
 pur co ke sodome est uerit are auoile. e egypte tenebre.
 Ki est celu ki sofre pur auoile et pur ter. chert ke les
 maues ki ne finent hasten en ouerant mallement
 par trochauble. alant estre plunge en la languane de
 enfer. Il est desat les coz des sanz estre a terre en la rue
 de la graunt are u lur sognur est cruchie. ke si est
 est cruchie des maues au diable. en uerit la manere
 est des phetel de maner est maues forant oser.
 Nuf poum entendre p tresurf e demu. uerit aunc e demu.
 en queunke est des phetel phetent. p les monu
 mens. les pensies des repouzes. Les repouzes ne suffre
 runt pas lur coz estre mis en monumens. pur co ke il
 encedent lur aspe de lur pensie. Il esterrunt sur lur
 pel. k'auit les maues uerit a pur la resurrectiun
 lur uerit e lur gloire. e il dunt gnt pour chert sur



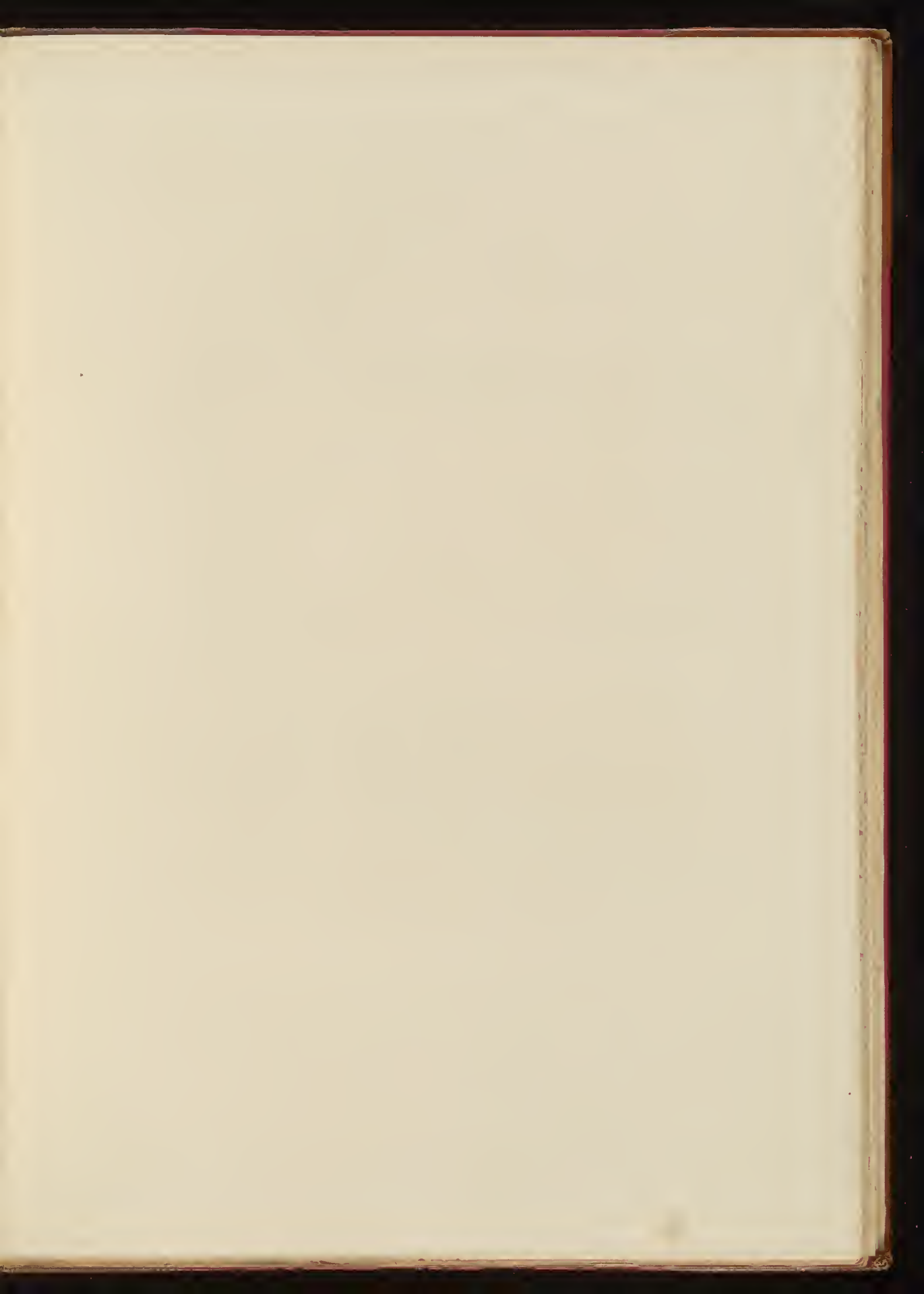
E apres ces uns e deus. le esprit de nre dnt
 ra en eul e il esturent sur lur pes. e graunt pour
 chei sur eul ka tel iurent. e il ourent une graunt noif
 del cel disant. **M**untz fa. Et il muntrent en le cel
 en nre. e lur entent les iurent. e en tel oure graunt
 tere mur est fir. e la dame parre de la cre chei. e en la
 tere mur finte olas fist un homme par nre. e les au
 tel sunt remus en pour e il donerent gloie a den del
 cel. **L**e secund alaf est ale. e nre le rez alaf uen da
 colt. **G**raunt pour. chera sur lur entent. kaunt
 il uerunt lur gloie en le iur de u. **W**ite. e il serunt ten
 blet de hidisable pour e durunt. **I**el fut eul les queit
 nre anunt en gabat. e en semblaunce de echar. nre
 eul sen q. **I**amel sur nre deure e lur fin sent honur. **R**o

ment fut il akunt eul les fir deu. sur for est entre
 les seuz. **A** malache le pphete en la psonc nostre seigneur
 dit. **V**ez ke no u en uen helat le pphete ki turnea les
 queos del pes as fir. **E** **D**us entent les queit ple p. **P**he
 helu eul a turner a la fe ihu est. **P**le deu nre nome n
 poum entendre les prechunt de dnt poeple. **C**o est a laue
 del queit e del parre? **K**i prechunt par nre le reus aunt est.
Terunt signife moueunt del queos. **T**erunt sera fir
 ple p. **P**he nre helu e moe kaunt nre se conuerunt
 a repouaunce e a la fe par. **P** la dnt par ke chei nre
 poum entendre les queit? **K**i garit eul la lai. **K**i reuunt
 la fe ihu est ple prechunt nre helu cherunt e serunt ten
 che de la cre an diable. **S**e nre fut moe an diable
 e nre a deu. **L**es aunt nre en pour. **L**ourit deu ple nre



Le secune amgde sona sa bntine. e graunt uo
 il fure fer en le cel disant. **L**e regne de cest
 monde est fir a nostre seigneur e al crest de lu. e il reg
 nera en secle de secle. **E** les nre eque nous ki seure
 en le esgard de den en lur leges. cheurent en lur fact.
 e il aorent den disant. **N**us rendunt graunt a nre
 nostre seigneur deu nre p. **S**ant ki d. e ki est. e ki

Le rez alaf apert. a nre mant ke li diable fia
 p. **A**unt est. e al nre de n. **P**le secune amgde
 les seure prechunt ki sunt a nre en la fin del monde
 fut eul dnt. **I**l sonerunt lur bntine kaunt il munt
 runt la parole deu. **P**le cel poum entendre seure e
 gite. **P**le nos graunt. les parole del seunt. **I**l apele
 le regne de cest monde le homme en la p. **S**er de que



sunt uertue graunt et gnaustel. e la gent se ouuertur. e
 ta ure auent e le vent des mouz. iuger. et en dire le loy e a d
 siraunt. e yheret e a sounz d'irauntz unum. as p'unt
 e as graul e a desuastur aut ki coump'ent la terre.
 Et le temple deu est ouert au cel. e le arche del testament
 de lu est ueu en le temple de lu. Et s'indret. e uol. e retemor.
 e graunt greul sunt fet.

deu regne u diable. Deu regne en tal sent. li diable
 en ceul ki sunt de la part. Il est tra desul aut les fiz de
 cogoul. Le regne de cest monde sera dunc fet de nostre
 sagnur e de sun est. kaunt li diable od aut' aut' ke d.

ad desu: terra plunge en enfer. P le uertue uent
 en cest lu poum entendre let almet del sent ki demo
 reus od nostre sagnur en le cel. Li et seget sign'at'ent.
 p'urable regos. No hie sire ceul g'ur uerut kaunt lu en
 le diable p la passum. Il regna' kaunt il fist humen
 ligne sicut a lu. la gent se ouuert' kaunt let maunet pur
 s'ureat saunt eglise. ke el est'is'ent le nun ihu est. Le
 curus deu uent'ra: al ur de u'ite. Et maunet coru'p'te
 la terre est lur char' e la terre del aut' p' maunet' pol'
 e maunet' en saun'p'te. P le temple u poum entendre
 la beuure mane. P le arche del testament' est' pur to
 e le temple d'ur ouert. pur to ke nostre sagnur e fet ueruable a d' p' lu.



Un graunt signe apparut en le cel. une femme
 couverte del solail. e la lune sur ses pes. e en sun
 chet une corone de durz etoiles. e ole auer en sun uen
 tre. e ole enour en saun'caunt. e ole su curment' ke ole
 en saun'caunt. Et un autre signe est ueu al cel. Voz un
 g'ur dragun uel ananur let' uel' e del' coel en la terre
 e le diadentel. e il uert' la terre p'ne del' etoiles del cel
 od la cour. e les mist' en la terre. e le dragun estur de u'it'

Ceste s'ane sign'ie saunt eglise. En cest lu pou' enten
 dre le monde: p le cel. P le g'ur sign'ie: g'ur salu ke la
 uent' ihu est. e sun p'ch'em'ent' a p'ona al' munde. P le so
 laul est. P la lune ke uert' e des'ent' u poum entendre cest
 riunde: ki saunt eglise a p' desul' sal' pes. P la corone est.
 u la p'ent'ar del' seant. P let' dur' etoiles: let' dur' ap'ostel'
 saunt eglise est' uent' ke ole en saun'caunt' kaunt ole de
 phur' aut' ke ole uert' g'ur en p'ithe. Li dragun sign'ie

furent uerme graunt e regnaist. e la gent e curterre. e
 ta ure auant e le tens del mont. ugent. eruidre le low. or a ci
 seraunt. e pphete e a sauz durauz tuu tuu. as pncif
 e al graul e a desualter eul ki coumpire la terre.
 E le temple deu est ouer au cel. e le arche del testamont
 de lu est uen au temple de lu. E fudret. e uos. e reuonoz.
 e graunt greul sunt fet.

deu regne u diable. Deu regne au sal seut. li diable
 en cel ki sunt de la part. li est ra deus eul let fir de
 cogoul. Le regne de est monde sera dunc fet de nostre
 seigneur e de sun est. kaunt li diable od eul eul ke il

ad deus. sera plunge en enfer. P le uincere uerit
 en est lu poum en reudre let alme del seut ki demo
 rent od nostre seigneur en le cel. Let seges signuicet.
 plurable reposit. Nostre sire reur gnr uerue kaunt il uerit
 le diable p la passuon. li regna. kaunt il fist humen
 ligur sunt a lu. la gent se uerit. kaunt let maues par
 s'ureur saue eglise. ke il est uerit le nun ihu est. Le
 curul deu uerit. al ur de uerit. Let maues couipure
 la ure co est tur char. e la ree del auct p maues potes.
 e en maues en saunple. P le temple u poum en reudre
 la beuere mane. P le arche del testamont. erit. pur co
 e le temple dit ouer. pur co ke nostre seigneur e fet uerue au. plu.



Qun graunt signe apparut en le cel. une femme
 couverte d el solail. e la lune sur sal pes. e en sun
 chef une corone de dur. estal. e ole auant en sun uen
 tre. e ole enour en saunant. e ole en curment. ke ole
 en saunant. E un autre signe est uen au cel. uerit un
 gnr draun rus auant let uerit e dis uerit en sal teste
 e let dia demet. e il orot la ure pur des estal. d el cel
 od sa tout. e let mist en la terre. e le draun d'ur deu auir

Qeste sime signet saue eglise. Au est lu pot enre
 are le monde. p le cel. P le gnr signe. gnr salu ke la
 uerue ihu est. e sun prehemet. a porta al mun de. P le so
 lail est. P la lune ke uerit e desent u poum enreudre test
 monde. ke saue eglise a p deus sal pes. P la corone est.
 u la pence del seut. P let dur estal. let dur apostol
 seure eglise est uerment ke ole en saunant. kaunt ole de
 plure. eul ke ole uerit gnr en p'ethe. Li draun signe

la femme. ke c'est e enfante. ke il deuoist sun fr
 kaur ole ust enfante. E ole enfanta un enfant
 male. ki c'est a gouverner rure gent en uage de fer
 e sun fr est iam a dat. e a sun rone. E la femme sen
 fut en wastine. u ole a lui a parole de den. ke il la pe
 ser aloket. nul un e deus ent. e sefaunt.

he le deable. La nist colur signifie mozt. kar mozt est
 en le monde p enue del diable. P les ser restes nul les r
 prouet. p les queus li diable deent humen hgne. Les di

a demel signefit la reale pouste. La pmece est signefit
 les reproues deuant le diluue. La femme est la femme ap
 le diluue. La terre est apres la lai. La qire: sans p
 e maunest. La quere: les maunest gnil ki tu: est
 nostre signeur e purifit les a postel. La sime: les
 purifit de sainte eglise. La femme. est a un rest. P la
 uou: a un rest. P la terre pue del estel: est ki seent
 de la pfa apse. Dus poum euen dire la douure mare: p
 est femme en est lui pur co ke ole est mer de sainte
 eglise. epur co ke ole enfanta ien ki est chef de sainte eglise.



batalle est fer al cel. michel e sas aungel e umba
 rrent od le dragun. e le dragun e umba rrent e sas
 aungel. e il ne ualurent. ue lur lui uel mes troue al
 cel. e i cel graut dragun. le auuene serpent. ki est ape
 le deable e sathanas. ki trauit sur le monde. est iete en
 terre. e sas aungel od lu. E io oi une gramt uoie en
 le cel disaunt. Ore est fere sainte e uerue. ele regne
 de nostre signeur. e la pouste de sun ent. pur co ke le
 ceustur de nos frere. ki les entour deuant le esgard
 nostre signeur de sur e de sur. e il le uen quere pur
 le sanc del aigne. e pur la parole de sun tesmoine.
 e il ne auerit pas lur alme ruse a la mozt. pur co
 alced il let ent. e il ki habitent en ent. Alas a la terre
 a la mer. pur co ke le diable est decendu a l'auant
 gramt ur. e sachant ke il ad poi de ent.

Michel est unipere. ki si di. est signefit. Ba
 talle est fer en le cel. co est pur le cel. co est a sauer
 pur le salu de nul les elus. michel e umba rrent od le dragun
 pur co ke est. en purbaunt. en suffraunt. e uonauit
 pur le salu de houme. umba rrent. P les aungel est mi
 chel sunt entendu les apostel. Li dragun e umba rrent
 li diabe. e le auant multitudine des diables. a un rest
 les gnil a un rest est ke il le r wastent. Li e umba rrent a un
 rest les aungel e sur michel. haut il purifit les apol
 restes ples gnil e ples paent. velle il let ust ofus. Li di
 able ne sas serant: u poure uerue est ne sas apolde

Et il sunt a un rest des queus des elus. ple pbenent est
 e de sas apostel. A dirent li diable est apele serpent
 pur co ke il si le pmeten houme en senblaunt de ser
 pent. u pur co ke il deat humen hgne. ple neniue de
 sa malice. Diabe est uerue rrent e umba rrent aual. Il
 e umba rrent de l'ozgul. il e umba rrent de l'ozgul. al
 est e un rest p ent. sathanas e imipere conuict. Li di
 able e sas aungel s'it iete en terre. pur co ke il s'it od
 les reproues. ki s'it entendu pte. P la gramt uoie del
 cel est entendu nos des aungel e uonauit e lo: uant
 d'ur: pur la saunt de houme. Il rstant uerue a un
 rest le diable pur co en queus le diable regna. le pe. e le
 fr e le seur e pur a un rest a regner. Li diabe e un
 rest kaur il iete a un rest en peche p las entent ent.
 La ransun del sanc ihu est dona al seint ke il puse
 uerue le diable. Il uerue pur la pole de sun tes
 moine. en gardant la fr. la quel e il rson uerue
 e poulaunt de ouer. Et il ne auerit pas lur alme ruse
 ke a la mozt. pur co ke il ne la uol e un rest gartier en ceste
 uer: ke il uasent est: nul il e un rest mur pur un
 rest de ent. ke il e un rest lur alme en la uer p d'uaire.
 Dus poum ples ent. e ples manant en ent entent
 d'ur est eglise. ki rre est une e un rest eglise. P la terre les
 gnil. pla mer: les paent e les a un rest reproues poum ent
 dre. atquent li diabe est decendu od gramt ur. e a un
 rest cu il se ke le ur de uerue est p ps: ient est il p coure
 a decenere la gent.



Pus ke li dragon vint ke il fuert en terre: il pur
 siwa la femme ke enfaunta le monde e deus ele
 de un grant egle sunt dune a la femme ke ole no
 last en desor lui n ole est murie par un tens e par
 plusieurs tens. e par dem tens. de la face al serpent.
 Et la serpeur mist hors de la buche apres la femme
 esse ausi cum un flume ke il la fist estre vee del flu
 me. e la terre aida a la femme. e la terre ouz la buche
 e transgluta le flume ke le dragon mist hors de la
 buche. Et le dragon eueit a cunre la femme: ala fe
 re bataille od tel arcef de la femme. ki gardent les
 commandementz deu. e unt le tesmoine resu.

Pus ke li diable vint ke il auent pdu grant mul
 tudine del esuz. e enlof de dems les desheries des
 quecol d'el reprouet. il pursiwa la femme co est sainte
 eglise. kar il enua les empereur de roume e tute la
 mulardine des maues a pursiwaere le poeple deu.
 Pte eglise pouun encendre est. Deut eles sunt deus resu
 mant. Deut des sunt dones a sainte eglise. colite d'el
 resu mant. ke ole eschaper le diable. e ke ole murie

al pais ed estre ple aprie de est. Il apele est pais deere.
 si cum nostre seigneur dist en le ewangile. kar un dist
 sai auer l'asse non murie n of ovaill en le desor e auer
 ale quer une ke auer ere. Il apele le hu de sainte eglise
 est pais. si cil d'ira en le ugenite. Les benoist nam
 por uerit e reueit le regne ke est aparte aus de
 la nestance del monde. P un tens. e plusieurs tens e
 dem tens. le tens de la passion ihu est uerke a la fin
 del monde est figurie. Le flume de esse s'it charnail
 desur. kar un h diable uer ke sainte eglise ne por estre
 abate par psecution inel esche e estre femme. il
 eueit la misericorde de charnail desur ke il la fa
 ce estre vee par est. Nos pouun encendre les reprouet
 p la terre. ki furent receus d'el charnail desur. Aus po
 un encendre par meime la terre est. n p la buche de la terre il
 pou en redre la poude de est. La terre aida a la femme co est
 est: sainte eglise. Il ouer le seu de la misericorde: e la pou
 ce est de del tue eueit le flume de uerit. Les auer de la
 femme de sainte eglise sunt les fluz. ki sunt a nostre en la
 fin del monde. od les queus auerit le combrea.



Un dragon est en sur la grauele de la mer.
 Et io u une beste muntant de la mer
 auant ses testes e des coens. e sur les coens des dia
 demes. e sur ses cheffes les nouns de blasfemie. Et la bes
 te ke io u est ce semblable a une beste ke l'en apele
 paule. e sa pes ausi cum pes de uers. e sa buche cum
 buche de leon. e li dragon li donna sa uertue e grant
 pouste. Et io u un de sa testes ausi cum oses de moze
 e la plaie de sa moze est garie. e sur la terre sa finerui
 la apre la beste. e il aduertit le dragon pur ce ke il
 dona pouste a la beste. e il aduertit la beste disant.
 Ki est semblable a la beste. e ki perra un nombre od lu.
 Et li est dune buche par l'autre grant chose. e blasse
 mit. e li est dune pouste a ses quatre uertus mes.
 e il ouert sa buche en blasphemie. e a mesdire deu
 e le nom de lu. e le tabernacle de lu. e ceus ki habi
 tent en le tel. Et est done frere barthele od les saint.
 e auant ceus. Et est done pouste en nul lignee e en
 poeple. e langages. e paus. e il le ouertur ceus ceus
 ki habitent en terre. les nouns des queis ne sunt

Car la guele de la mer sunt entredus la multitu
 dne des reproues ki sunt auent en tel cest. Ceste
 beste signifie auent. e plaie mes ensemble ceus qui en
 tendus les reproues. La beste est u' un nombre de la mer.
 pur ce ke auentit leua de la compaignie de reproues.
 La gent ke auentit sia suer a sa fin signifie pie des
 coens. Et est ceus qui signifie les ser uices p'ncipaus lesque
 io uoi un nombre solli ce ke prudence les uertue. Il mist
 le premier un idolaire. ce est honur des ydes. le secul.
 libidine. le ce. ur. le q'it ogul. le quier seherie. biffe
 rme est ceur libidine e seherie. mes ke il secur mis par
 un. kar libidine signifie en mens ke seherie. le s'it aua
 ricia. le seure blasfemie. u desord. La blasfemie auent
 est auca plusieurs nouns kar il dura blasphemie en plu
 surs maneres. **P** le parde ki est dit auer diuers colurs
 la ypoche auentit est entredus. **P** le uis ki est quocor
 beste. por estre entredus la uertue dunt il detencia la
 gent. **P** le leon sacredre dit il detencia le poeple deu.
 Li diable li dura la uertue ke est ceur male. pur ce ke
 il m'entra en lu. e kar il pot peusier li fra de mal.

pas escire en le liure de me del aignel ki est ofis de la nefiance del monde. Ki ad oullet oïd. ki ad. ame ne en chetivusim. il mar en chetivusim. e ki nuz de espre. il li konunt estre ofis de espre. Qest est la patim te e la fa des senz.

P la beste ke ètunc nuz ofis nuz ausi tunc ofis. est en teu du blafeme la quele met ke ole ser en pense de akent maunef. il nela ofur demulter. Qest li diable refusatare este teste en aunteit. Il aovunt aunteit

ceul ki sūt signifiz p terre. e le diable en lu distanz nuz ne estre semblable a lu. Il sia barade od les senz. bl. in distanz akent. un sautes en espauntanz. e au dera en curmentanz ke il les ament en sa erur. Es si il por estre ke les ofis seient ment en erur. Il les uentrez ne mi en surmuntanz in of en tu. Wunt. Le liure de me est la pdestinazion de deu en quele pdestinazion les reprouf ne sūt pas escire. Li aignel est de ofis del comencement del monde pur coke la mort est pfigure en le pmeren homme. em abel. e en ysaac. ciosp.



Co in une autre beste muntanz de la terre. cil auer deul cont semblable al aignel. e il parla si cum le dragon. e il sefer tuz la pouste de la beste devant sun esgard. e il fist la terre. e tuz le habitanz en lu aozer la pmerene beste. de ki la plaie de mort est garie. e il fist graunt signes. ad ceulz issi ke il fist su drem dte del cel en terre. en le esgard del homme.

Ceste beste signifiz un des deceptes aunteit plus maunef des aunteit. u nul ki le preherunt. La quele se munta de la terre. co est de la compaignie al reprouf. P les deul cont pou en rendre les gus e les paus ke il de ceura. Kar li diable ki parole paunteit il ptra p las deceptes. Il sia tuz la pouste de la pmerene beste en le esgard de lu. co signifiz en un de lu. Aunteit e las de

e il traï les habitans en terre pur les signes ke li
sunt dunt a terre en le regard de la beste. e il dist
as habitans en terre ke il feroient la semblaunce de
la beste. ka ad la place de espee e uel qui. Et uel donc
ke il donast esprit al ymagie de la beste. ke le yma-
gie de la beste parlast. e il fia ke kukunkef uer aue
le ymagie de la beste seroit otat.

ceptes furent miratels en sun mun. mes lur mirades serunt
faus. Il blema la gent. e kaunt il este de bleher ien
erra ke il les gant. Et il se demoustra en si gnr clart ke

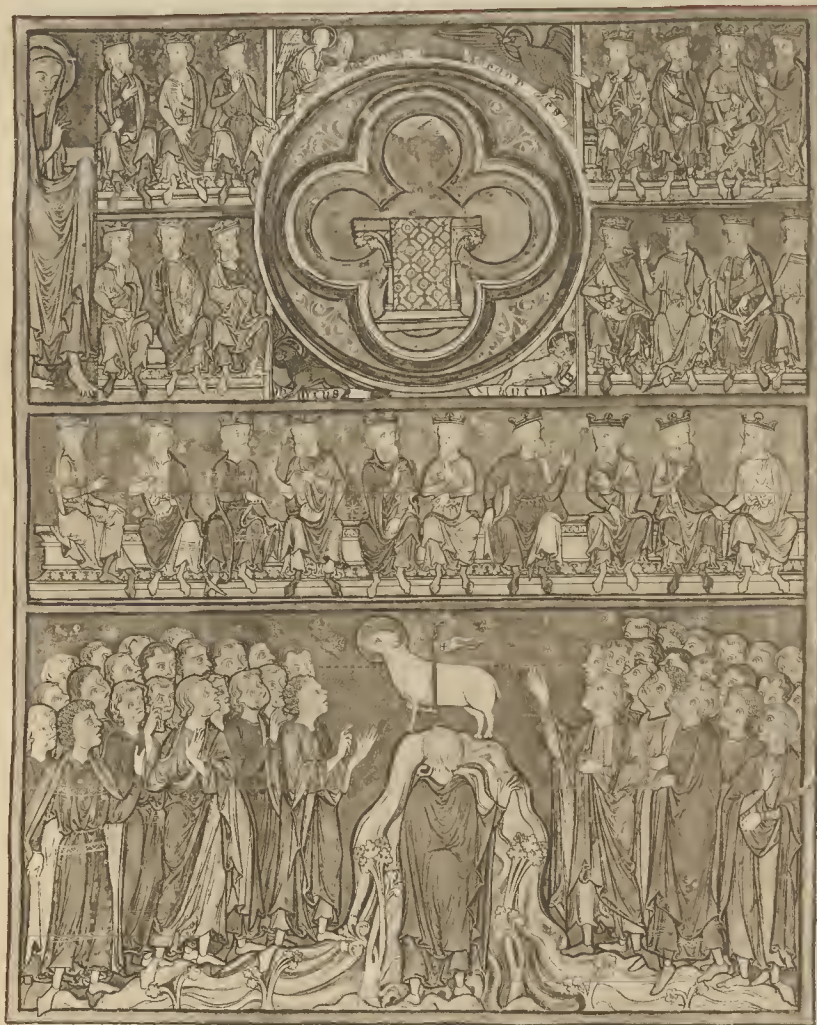
il ser tenu deu entre la gent. Si cum dist li aposte.
Jes ke il sese en le temple deu demoustrat sai ansi cu
deu. Nule reme est ke caunt tute les temple cu fer la de-
moustrance de signes. Pur co les serans aumreit de
ceuerur legerreit tel fous. p tel occiret des signes.
Qo ke il dist la beste. uer u la place de espee. e au uel qui.
il por estre kauntreit se feigne par del deable moure
e releuer. ke il deceure les homme p cest fer plus legere-
ment. Il fuit le ymagie aumreit caul ke le tendreit pur
deu. Les serans aumreit durreit espiret al ymagie. kaunt
il aistruendreit et ke ceureit en le mesdiret de deu. Les serans serunt
otat.



Su fia nul les por. e les graunt. e les riches e les po-
ueres. e les fraunt. e les seff. aue le merk. en la
destre main. u en lur frunt. e ke nul ne puse a char-
ue uindre fors celu ka ad le merk. id nun de la beste
u le nombre de sun mun. Ja est saue. K i ad mren
deuenteur. a ceintre le nombre de la beste. kar co est
nombre de homme. e le nombre de lu est sit cens
e seclauent fis.

Il por estre ke si cum nul aumie le figure ihu ist co est
a saue la nos dunt nul sunel murel. usi ke aum-
reit er sun ppe merk. dunt ceul se oir murel ki
aueit en lu. Nus pouin aucten estre ceuendre.
Tel d'amples aumreit losserme mes. e en si gnerit
pur co un caurel nehesel estre erie. ke homel du
seur od habundaunt ufer tel. e pur co deu aue se-
membres de engendret. ke homel e femmel se als
blasent. e estre felonie ke akunt se deheruere. e
a pfer ouz les charment desir. Et kaunt il auer ad
conferme p uermet este felonie aple il deceurent
les hommes erent ka plus serunt en lun a mal ke
a deu. Souent p main ouerel sunt ceuendit. Il
aueunt le merk aumreit en la destre main. kar
il banireunt mainesel ouermet konerables
ala eprise aumreit. Il auerit en lur frunt. ple

seunt la poise est simit ngr. pur co ke plus maine
set ouerel lur poise est serunt touz. Nus saunt ben
ke homme ne por moure saue. uendre e akare. Dunt de-
caunt sera la pscraunt aumreit plus uide de co
ke cele chose sera ceuendre a tuz. saunt la quele chose
humene me ne por pas estre sustaine. Les serans
aumreit fuitre cele chose ke il pren greit caul lu uo-
leunt garder la fra e clere. si cum de neceste.
Ja est saue. Ka ad ceuendreit aucte le nombre
de la beste. De cest nombre nul ditent murel chose.
Il uer troue plusurs unis cas les serent des quail
cest nombre est erone. mes ne puer. uer il ne poiret
neir a uaur uer. si le nun aumreit er akere
chose de tel. et si ne of ren dure de caunt uer ce-
reue chose. K i ser si le nun ke li sera mis desal parant
conreyne est nombre.



Cio uert un aiguel estur sur le mur de syon
 e od li. cent mil e quarante qre mil. auant le
 nun delu e lenun de sun pere. estur en lur frunf.
 Et io ou uer uos del cel ausi cum uer uos de murf
 ewel. e ausi cu un uos de graunt touer. Et la
 uos ke io or. ausi cu de harpant. harpant en
 lur harpant. e il dhauntour ausi cu un nouel
 dhaunt deuant le sege e deuant les qre betel
 e deuant les ueil. e nul ne pour dire le dhaunt for
 t et cent mil. e quarante qre mil. ki sunt prest de la
 cer. Iet sunt ausi ki ne sunt pas foile od femmel

In regardant den le cast de cele leun. cest nombre
 aparceit. al ahmet del elus ki sunt en le cel. Li aiguel
 demustre lit. sion est interpret agard P le mur de sy
 on. li desy en eindre le pas celestre. in qui pas lit et od
 lat elus. od le pe eod le fir det le seur epur etre enrdi.
 Iet nist del queit il aurent etre en lur frunf. P les fids
 si pou eindre le queit. u la ture et elare. Soue p seic
 iob a tel leant de celestre siet enredus P ewel le poeple
 et lignie. La uos del harpant est dure a oant. Et que
 chose est plus dur al leant ke peute cu gnt de la uoc del
 elus en le cel. Et cu la uoc de d en est dure. ausi est la lo

kar il sunt ungs. Les siwent le aignel la u d unkeua. I est saint pnt hoel de rus pntuel a deu cal aignel. e mousingr ne est pas crone en lur buche. il sunt sanz terehe.

sa loWange. P le sege e p le qtre bats les scaut ki sunt en ceste ue siir en renduz. Le noud mntament est dir nouel chaunt pur to ke le ual uir deualit. u pur to ke il fer nouel poeplet. Lesalmes de ces snt apse uingnes. pur to ke tute la corap tuu de perche est oste par vapreine. e par repentaunce od bond ocurel. Li nest une mue ki cu pemplet. Il siwent le aignel kar lur uolunt est solum sa uolunt. Il sunt pntes pur to ke il sunt poi en regard del reprod. Il snt sanz menson. Pur to ke il uisnt en la pure akensintz perche tuorel le empireur akensintz par repentaunce.

de lu. Quant cilz seinz ne pouit estre a saute de la uen de de u. en ren maner il ne pouit estre a saute de la loWange de lu. Et tautu ai il snt pres solz de lere plus dement. le uenir e plus conuise. e tant en plus le conuise ar plus le emere. e tant en plus le emere plus snt il seuent en



Eto en un autre aungle uolant par un tel a uant le pardurable ewangile. ke il ewangeli fait al scaut sur la ter. e sur tote gent. e hgnel. e langa gel. e poeple disaunt od graunt uos. Dutez nostre se ignur e donez honur a lu. pur to ke le our de sinunge uant uer. e aozet lu ki snt tel e tere la mer e tuel. I est chofel ke sunt e tuel. e les furaunt del ewel. Et un autre aungle le seyn disaunt. Et le cha de cha babilo la graunde. la quele embueera tute gent del ual de la foru caruun. de ur. Et le rez aungle siwi ceus disaunt od graunt uos. ki auerad aozet la beste e le y magne de lu. ece resu le merk en sun haunt. u en sa man. il beuerad del uin del uin de deu. ki est med le od uin en sun banap. eil serad curuente de fue de susse en le esgard del seint aungel. edemaunt le esgard del aignel. e la fumee de lur curuents onure ra en sede de sntel. ne il ne auerunt repos de iour ne de uir ki aozerunt la beste e le y magne de lu. e ki or resu le merk de sun nun. I est la sustaunce del seinz. ki gardent les comaundemens de u. e la fru i du. Et io o i une uos del cel disaunt. Etenez. Veure sunt id moos ki moerunt en nostre saigneur. Le espiit dist ta desozmes ke il se reposent de lur traua. kar lur ocurel lur siwent.

Cest aungle signifie est e las apotlet. e les autres prechours est. Le ewangile est dir pduable pur ke die doune uir pduable al scaut la apse de lu. La gent al quens tere ewangile est preche. ne quereit

ren for tere. e mistrent sur lur repos en tere. Quoma bleneur il mist de epus pour epus honur. Pour bute le homme a penitence. penitence a bonis ocure. le apeler. Les serunt ungs egrement en leure de uer se ki ourent le ewangile e ne uolent retouner la fa ihu est. ceus ensemble ki rature la fa. ene la pauplyte p ocurel. De resu a ki plus est baile plert demaunde. I est autre aungle signifie les metrel de saunt eglise. ki la gouernent apris les psecutiuns. Babilone signifie la tere au diable ki est fer de tuz les manuul. Ece cha pur coke tute la ture as diabe les hu. oste pla fa ihu est. Et il est dir deus fez cha depar les psecutiuns. e depar la deiable ture. Le uin de ur. sunt les ceus del pacis. les quens chokem en seigna a tere. Ili ke les ceus au diable passerent en tute gent. I est autre aungle signifie les pchours ki snt aue ur en le ceus auncel. Il pchour ke uir ne aue au tuel. ne ke uir ne prete las onttes al sal uerua uicel apsel. ne ke uir ne fac las ocurel. kar edu ki fer il sera pduablem air dampne. P le uin del ur deu. La deure damnaunt est entendu. P to ke il dist pur la deure de deu est signifie. P le banap. il poi entendre le ugonie de deu. duc dampnaunt e deureur sui medel en le ha uap deu. co est en sun ingement. Beurel la moos ke mo ur en nostre saigneur. to est a tere de ki mozt de pnt al snt epus en char. De l'ocurel. co est del ceus de lur mozt il reposerit. Lur ocurel lur siwent. co est se a tumpant a tuel. V beurel les moos ki uoest pure la fa ihu est.



io un une blanche nue. e sur la nue un fauuit
 senblable al hie de boume auant en sui chief une
 coroune de or. e en la main une ague fauille. E un autre
 aungle isti del temple. enaunt od graunt uois al fauuit
 sur le sege. Orer ra faulle e seter. pur co ke le ouit uent
 ke leu hier pur co ke le ble de la terre eut chut. E se
 to kiseri sui la nue unist la fauille en terre esta.

grapel de la terre. P la blanche nue se ter cor est signife. P la coroune de or la nobilitie des sens edel aungle
 ki uentruur od lu al ugentur est donuure. P le temple dunt il est nou istur. saint eglise est signife. Li ia a lu kist
 sur la nue ke il metit la fauille en terre e fait. pur co ke leu saint boume uentruur le monde eut mis en mal e auant hidur
 de la cheuure del monde pent cheskeim ur ke le regne deu auengue. p ki il seient deluereit de turt angules

est aungle signefie est la fauille le su ki deswaitea
 le monde. Il ue est aurt p le ble de la terre icl elus
 eut signefie. Co est le ble de ki nostre seigneur dist eut
 euaugle. En le vent de seter. io dirai a mal seut. Qui
 ler de pmet la rardene e hoz le eu fessaut a arder. un
 fumeur metez en estu en mal graungel. Cest ki sunt
 ilokel signefie p fumeur il sui signefie ia p ble. Cest
 ki sunt ilokel signefie p rardene il sui signefie ia p les



un autre aungle isti del temple ki est en tel.
 auant une ague fauille. E un autre aungle isti
 del aurt ki ad pouste sur le fuecia od graunt uois.
 a celu ki aurt le ague fauille dilaunt. Orer ra
 fauille e uentruur les grapel de la uigne de la terre

un e h aurt aungle od les fauilles signefie est.
 e aurt aurt les fauilles signefie est le su p ki un
 de seut deswaite. E pur co ke nostre seigneur apara au
 tre as durtuureit. e aurt as uent durtuureit il est sig
 nifit p durt aungles. I est durtuureit le uentruur en tel

pur to ke les grapes de lu sunt meures. Et li aunge
 le nuit la fauulle en terre. en cendena la uigne de la
 terre. e les must en le graunt lai dedure de deu. e li
 lai est desole de hors la terre. e li sane emist del lai rest
 ke al freus del cheuant. par nul est adiel est cent.

pourde sur le feu to est le quart. signefient les estuz. n'ilauntz en ceste me. ple fu poum entendre charite. La uigne
 signefie le monde. Iust apeli le lai enfern. Nul poum entendre le plingement del maunet en enfer. ple foler
 del lai. P la terre. iustm celeste. Ple sane la paine del maunet. Ple espar de mu e si cent a hadiel. les sans restent
 fut signefiez. P les cheuant sans pastuz de sainte eglise. fut signefiez. P les freus p queus cheuant fut gouner. sur ap
 se.

clarte en quele il est ueu des aungeles en la benedictioe
 leste. Les maunet le uerit en tele semblaunce. en
 quele il est ueu en terre des hommes. Vu de vad signefie et
 p d'ant fauulle. Le wast de d'ant maunet. ple estur dit ra
 unfin. La communitatun des maunet est gre. e plus gre
 apres la mort. Li aungele ke est del temple. e celu ki auter



io in un. iune figure en le tel graunt e moueluf
 ser aungeles. iunus ser derent plaet. pur to ke le
 fut deu est fure en eul.

ti ser a m'itun del ser aungeles. auant les ser fiol
 deuant. i to ke. iuegne a la uariatun de eul. ke il d'ic
 graunt m'itunet est auant en la u'itun de eul.



io in anu cum uie mer uerine medle od fue etat ki
 uen quere la beste. e le unagne de lu. e le num
 bre de sun num. asbaum sur la mer uerine e il au'it

la mer uerine est medle od fu. pur to ke deume
 est purte ki est entendu pla me. est medle od spm
 tuat entendant. ki fut au'it p fu. Q'ent ki ne i'it.

lur auet dunt sanc a beuer si cum il sune digne.
 Et io oi une uoiz del auet disant. Signeur
 deu cur pusaunt. tal uigmeus fut uerou e demerit.

deu al feloun pople. mes cil fut fer de lur pech en cur mur plus maumes. e ne me s'itament despireur les ammaunde
 me de deu mes il oisierent les seauuz de la pole de deu. **D**us poui ple qre aungele encudre le aungele de cel pople.
 ki uer le maumes pople estre dampnez p le dreit iugmeur de deu: lou sun iugmeur. kar pur moze temporele ke il
 ret al demerit. il refuierent moze p'urable. Nus pouim p le auet encudre les sens hommes ki furent en cel tem ki souerit le dreit iuge
 me de deu.



Li qre aungele epaundi la fiote en le solai
 et il est doue arandre les hommes de chaud e de
 feu. Et les hommes brulerent de grant chaud e il
 diserent blasmeus en eunte le nom de deu auant
 pouste sur tel plaies. ne il ne furent repenante ke il
 donastent gloze a lu.

Li qre aungele signefie crist e las aposteles e las au
 tres p'cheus. si cil nul auant dit le qre aungele en
 le d'uisiun deuaunt pur signefie. **L**i qre aungele epaun
 di la fiote en le solai. pur co ke crist e las aposteles auet
 diserent od apere uoiz. ke les feluns gus furent a des
 ceur des romains. Et romains refuierent la fiote del ur
 de deu. ne me pur co ke il diserent peccer. mes pur co ke
 il diserent uenter le sanc ihu crist. **P** le chaud le sege.
 par le fu la fem e le epice par les queus cil les gus
 sunt prest desuaites. pouim encudre. **K**ar il est doue
 al roumeus a ruver akemus des gus t'ummes de di
 uites mesises. akemus a arater de lur terre. **K**i uoiz
 sauer cum gur fu la chaline dunt les romains cur
 maierent les gus. lister iosephum. est trouua ke
 nule gus uikes plus erudemur ne peurent de
 cur. **E**t il furent si felouns ke mes ke il sau a cur ke il
 sustinrent maus uerit ois pur lur felonies. il ne refe
 rent pas de lur blasmeus. mes il diserent mur pur
 blasmeus a auer de uerit uerit. **D**e il ne fut
 pour de repenante ke il donastent gloze a deu.
 Il donastent gloze a deu si il felouns repenante en
 sens en et e gardastent las couraument.

Li quint aungele epaundi la fiote sur le sege de
 la beste. et un raume est fer oscur. et maierent
 lur langage pur dolur. et il messecur a deu del tel pur
 lur dolur e lur plaies. et il ne furent nule repenante
 de lur ouerit.

Li quint aungele signefie les deccurtes peccer ki
 auantur a eunte les erreges. ausi cil nul auant
 dit le quint aungele auer signefie ki soua la quinte
 buline. **E**t ilock par les gresuns. e in par le sege de la
 beste sunt signefie les heretes. **L**a beste signefie le di
 able. ki fer al queus des heretes. **L**i quint aungele et
 paunda la fiote sur le sege de la beste. pur co ke les sens
 hommes descouuerent les erres des erreges. e astudierent
 a demulter queie peue lur fu apreste. **E**t un raume
 est fer oscur. pur toke la apreste des erreges est fer oscur
 a ceus al queus of fu ueu de. par la apreste des sens
 p'ges. **I**l maierent lur langage pur dolur pur co ke
 cheskeun de cil rep'raient auerit erres. **K**ar auerit ne
 s'it pas canomui ne libellui u akemus des auttes. **K**ar
 cheskeun uoierit establier las erres. e rep'raient auerit erres.
Il dolerent pur co ke il furent couraunt des leant ho
 umes. **L**ur plaies estur les erres de cur. **L**es erreges
 blasmerent deu pur lur dolur. **K**ar auerit cil ki fu
 rent plus liuantes des sens mesises. auerit pl' uoiz
 rent blasmeus a cur maierent. **K**i uoiz dit estre sensre
 penante. **K**ar apere trouerit akemus des uerit
 uerit des heretes. **K**i fait repenante de las erres.



li sime aungele espaundi la fiote en le graunt
 fluue de cusiare. e le esve de lu entechi. ke un
 fust aparle a tres de la nefaunce del solail. Et ou
 de la buche del dragun. e de la buche de la beste. e
 de la buche del faus pphete tres espris nent neq en ma
 nare de venel. to sunt espris de deabiel sefaus signel e il
 uerunt al res de cur la terre assembler eul en barai
 le al graunt iur de deu le rursafaunt. Vez io uenel
 cum lez. B. ceter sct ki uelle e gard la ucture ke il
 ne uoist nu. e ke il ueue sa leclse. Et u assembla eul
 en le lu ki est apde en ebreu. ermagedon.

e sime aunge ad memel la signefi carun ke celu
 ki sona la sime busine kar il signefie tel seint marcel
 escul sunt in signefiel p le fluue de cusiare. ki fut la
 signefiel p let cheuachur del queul la terre pur de ho
 umel sunt uis. et fut let puris de seinte eglise
 Et espaundi la fiote sur le fluue pur co ke let seint auat.

disient quele dampnatum est aparle as puris de
 de seinte eglise. P le esve est enca du la pteurum. Le
 esve fu entechi. kar let seint esturte en prechement tel
 ke a raure ke la pteurum purit fu. Dus pouun en
 tendre p let res la multitudine de gent ke uunt a la fa
 sse crist. Le esve fu entechi. et a uer aparle. kar let se
 curunt furent sunt. faune poer edone a us de ueura
 la fa sse crist. Il uenent de la nefaunce del solail. co
 est de erit. kar p le espris del lu il uenent a lu. pur co
 ke il donner ke il uengit e il let reat le uoler ele pfer est
 du de lu. si ci il distu ne poer ten fore sanz mai. Et tres
 espris nent neq signefie let depleit auerent. ki le pre
 cheur p cur le monde en ki diables manderunt e p ki
 buche diables parlerunt. P let res. pople erit sunt en
 rendu. Il let quillerunt en barate a puris de seinte
 eglise. ke il seint dampuel en le gir cur de deu le cur
 pufant. Et cur uoist fut uctura ci let. Et uctures del
 alme fut bonel ouerel. Ermagedo signefie miltant ceuruf.



Ele femme auugle eparundi sa fiote en le cer. e
 une graunt uof uil del temple. del trouo disant.
 Fer est. A foudref. e uof e rouerf sunt fer. e graunt
 recour est fer. quel ne uinket de ed rouf. del quel
 geur furat en rar tel recour est graunt. A la graunt
 cer est fer en tres pof. e les cer des paent cheunt. A
 la gnt babloue uirt en memoire deuaunt deu. dont
 a lu le hanap de uirt. del ceruf del ur de deu. e cheke
 un ule fu e munant de uirt pas roues. A graunt
 greul deen di del cel en les houmes li cu
 e les houmes blaftement dai pur la plare del greul. pur
 co ke ole est fer preigaunde. Par le femme auuge
 le tel precheur fait li hnt auer en le cerf auerent fut
 figure. auh cu il auit dit celu auer figure ki sona la se
 nne busine. P le er les uant houmes fait figure. Le
 auugle eparundi sa fiote en le cer. kar les pecheur distet
 al nom. cal manent. ke il seroit dampne purable
 uirt. La gnt uof est uof del pecheur. P le temple saunt
 eglise est entendu. de ki le uof de pecheur uirt. La que

le est dit auer uil del roue. pur coke saunt eglise est
 le roue deu. Qo ke il dit fer. co est la fin del mund est
 pres. P le foudref. les mra del ke deu fia p cal fait fu en
 rendit. P la uof. le precheur del saunt. P la rouerf
 le eparundi sur de la peue p durable. Terrou figure
 fouer motuement del quoz. A keus ferit m de mal
 en ven si auil les gnt ki erent en cest. A keil de ben en
 mal. fu ceul ki deu expurte la ceu uil. e fu uirt la
 cite auerent. La graunt cer est la cer au diable. co est
 la multitudine del reprouf. P les tres pof fu en entendu.
 les gnt ki ne uolent erer en uil. e la paent. e les
 fait crestent. Qo ke il dit ke les cer des paent cheunt.
 il me est uil apertur al ur de u uile. Babloue uer
 en memoire deuaunt deu. kar tel cer u uida en quel il
 ad establi iuger le monde erndir a chekeun solit
 ke ad fer. P le uir de fin ceruf la peue p durable. co am
 la signification uirt. les uil e les munant. ke les cer
 del paent. P le uil la gnt p le munant et sur puel. P le g
 sit. La uirt auer de deu. Et blaftement ke il uirt en quoz. ferit i dnt del
 rouerf.



Um del ser auugle ki auerit les ser hnt uer
 e parla od mai disant. V uirt e iou multere la
 dampnatum de la graunt fote. ke ser fur uirt e uel.
 o ki cer les int de la uer uirt fozmation. e ceul ki
 habitat en cer sunt eunent del uirt de la lechere. A
 il ne porta en desert en epar. A iou une femme ser
 fur une beste rouge. plame de uirt de blaftement a
 uant ser rofel. e dis coe. e la femme ester auouue
 de purpre. e de rouge ser. e auer de or. e de prentise pe
 e de margarant. auant une hanap de or en sa main
 plam de abhominatum. e de la or de fozmation. e
 ole auer en fin serit dnt mu de mistere. Bablon
 la graunde mer de fozmation. e del abhominatum de la re.
 Et iou la femme auerit del saunt des saunt. e del laue
 del maruf uil. A iou une figure de la uirt co la uirt de
 gnt eparundi la uirt. A la auugle dist amant. pur que
 chose u il asinet uil. Io il dnt le facerment de la fem
 ue e de la beste. ke ad les cer restet e les dit com. La beste

Iou uirt auit auerit sur le epar de la femme bu
 sine le ur de u uile buent. cipe. en memoire la ma
 uer il cipe le ur de u uile. fu le epari dnt de
 la femme fiote. e u dnt la cer au diable sur la semblai
 ce de la fote femme. e il dnt uirt apres quele peue ole
 suffira pur sal felouf. La auugle od la fiote figure
 les pecheur. Iou uirt la figure de uil les uil. I est
 fote figure roue e en ak am uil epar auer. fu pur
 uirt saunt eglise. en ak am uil gnt auerit la cer
 au diable. La auugle miste a uoh la dampnatum de la
 fote. pur co ke les pecheur multere al ceul. las peue del
 uant. La quele est dit ser fur les cer. pur coke de
 la multitudine de gens ke est figure peue. la cer au
 deble est fer. Od la quele les cer de la uer fut fozma
 tum. pur coke il auerit les cer de la uer p durum.
 Le uir de la lechere fut dnt epar. e dnt foz
 mel de la mauuise cer. A pele les habitant de la
 uer uil les reprouf. La uirt est la malice de bablon

io in aprefi i coum autre aungele de tendre iunt del
 tel. anant graunt poure. et la terre est alumee de
 sa gloire. et en a od force uost chaur. Ole che ole che
 babilou la graunt. cole est fere habiterum des dia
 bles. e garde cheksam nent ne oist. pur co ke rufes
 rest de la terre burent del ur de la fomatun. e les re
 is de la terre uir fet fomatun od lu. e les marvais
 de la terre sunt fet ribes de la uerite de las dettes. Et io
 un autre uost del tel dafaunt. Ilse de lu unum poeple
 ke il ne fetz pechiez de lur foies. e ke il ne treuist de
 lur plaies. pur co ke las pechiez puu detre uel ke al
 tel. e de la uerde de las nauuistes. R on dal a lu
 si cum ole ad rendu a u. e double alu double solun
 las oueris. En te beuere ke ole ad medle. medle lu
 double. Taurit cil ole se a gloire e fu en d cheet. au
 taurit li doues de taurment e de plur pur co ke ole
 chit en sin quoc. To les rone. e io ne fu pas uede e
 rone uerua pour de plur. Pur co en un uir uen
 detre las taurment. mozt. e plur. e foun. e ole terra
 arde de fu pur co ke deu est foz ki la uige. e las rest
 de la terre se deplaurant e plau detre fur lu. ki un
 fet fomatun od lu. e ki uel quere en dettes. karit
 il uerunt la founce de sin arsun. estauit en lous
 pur la pour de sa taurment. e dilaunt. A las alas.
 babilome tel gnt are icelle foz are pur co ke a un
 oure uerua nignit. e les markaus de la terre
 plaurant e gain taurit fur lu. pur co ke nul hounie
 ne a threes mes lur mozt. O est de o. e de argent. e
 de preuise pe. e de mangartel. e de blanchete. e de
 puyre. e de rouge sei. e cheksam fuit de rhin. e en il
 uoies de uure. e uel les uoies de pe puyse. e de ar
 un e de fer e de marbre. e Kanale. canone. ke est une
 uiaure de herbe. ke est en fin la uerite. e de odour
 maiz e de uignent. e de ment. e de uin. e de oile. e
 de saun e de fureur. e de uant e de ostant. e de
 cheuant e de karref. e de man e plep. e des almes
 des hounies. e tel poum del desir de ra alme depar
 ture de ra. e tuel gref. e tuel daret pur de ra.
 e les marvais. ne uerunt mes en luchof. ki sunt
 fet ribes de lu. Il esterrunt en lous pur la pour de lur
 met de lu. plaurant. e gain taurit. e dilaunt. A las
 alas. icelle gnt are ke est a uerite de blanchete.
 e de puyre e de rouge sei. e en oed e o. e de puyse pe
 e de mangartel. pur co ke a un oure taur de ribes
 sunt detre. e cheksam gouerment. e nul ki uoies
 en lu. e les uoies ki ouerunt en mer. esterrunt de
 lous. e errent ne uant. le lin de sin arsun. e dilaunt.
 Ki est scablabile a cest graunt are. Et il uerunt pou
 dre fur lur thet. e il errent plaurant. e gain taurit
 e dilaunt. A la alas icelle graunt are. en la quele ruf
 fut ribes ki auerit nent en mer des pur de lu. pur co
 ke ole est des uerite a un oure. Et fere fur lu le tel. e les
 sans apothel. e les pphes. pur co ke deu una nostre
 uerit are de lu.

ner. Et mes ke nul del cheksam uerit uerit de cest felonie. lur serants sunt souent de co solet. Et co regarda les
 uerites. co les d'emples forst. Il ad une autre felonie uerit uerite. ki est fere de ceul ki fut apele uerite k'ent. kar
 il p'ent louwer de ceul p'ent ki fut auerite. e uerit en uerite leual. le quel il purit auerit a uerite p'le auo

et d'hoies ke se uerit ap'ent uerite graunt are
 a la uerit uerite are. co est a uel les repoues.
 C'est aungele figure est. ki decendi del entere. ke il uerit
 les hounies a d'entere. Ki est dre auer gnt poure. kar il ad
 meime la poeste ke le pe pur co ke il est o'ed al pe pur fo
 lum de uerit. La terre est a uerite de la gloire pur co ke p'ap
 se de la fa uerit uerite est de uerite des entres de igno'ant
 ce. e de uerite uerite. La uerit est. et la ap'ite del ewangile.
 Le dure de cest fere. Ki dit de uerite. ole che. ole che. Ole
 che de uerite par le epe del ewangile. Ole che era a la se'unde
 fere en le detra ur. par mozt p'durable. ke est apele en cest
 luere la se'unde mozt. Nul uerit fu babilome man'it au
 deuble. mes co fu uerit uerit. et hounies. foz ke ap'ent le p'che
 ment de la fere. Ceul ki fut les diables il fut de uerite ne d'ep
 ruf. e les uerit ne o'ent. Il sunt garde'it de babilome. ke
 si cil les aungeles garde'it les est. ke il ne p'entent sil'it
 p'ent. en meime la uerite les diables garde'it les mau
 uerit. ke il ne uerit de lur pechiez. ke il ne saent k'uff.

Plez uerit uerit de la terre. n'it poum errenter les amant
 del secle. ki douit lur alme a p'du'it pur pur'it de uer
 ches. Il apele dettes la uerite de babilome. Ple tel en cest
 lur. est figure fere egle. Vos del tel. est uost des p'entent.
 D'otre seigneur auo'it a las estus p'is p'entent. ke il est
 hof de babilome. ne mie p'it mes p'entent. Les plaies
 de babilome sunt uerit. D'otre seigneur agare les mau
 uerit de babilome t'ur dit. O est il resemble ke il ne uer
 pas co ke il uer. karit il ne fere pour de uerit uerite. Et
 deterrunt ren detre a'f'ant double al gnt uerit uerit
 karit it'ur che. les dampnera en co'ce en alme. Ple
 beuere poum errenter les uerit uerit ke les uerit uerit
 fust. Taut cil ole se glo'ia. co est ke ole se ad'ra en o
 gul. e se en'plia en uerit. taut auerit plus de taurment.
 Ole se apela rone. en ak'ent e mauere. karit ole se ghan
 sa en p'ent de cest secle. O est se dit ne uerit uerite. pur co
 ke ole la sic ke ole ne po'it pas che deterrunt de uerit uer
 po'ent. dunt ole uerit. Li l'ebere. ole dit ke ole ne uerit
 pour de plur. pur co ke les mau'it. mes ke il sa'ent ke
 il serit damp'it. il se feigneur ne mie sa'ent. e auerite
 de uerit la memoire de mozt. ke est p'entent ne deterrunt
 la lere de lur quoc. Pur co en un uerit uerit foz plaies.
 mozt. e plur. en foun de repos. co est en le ur de uerite.

Il esterrunt de lous. p'entent e puolure ne nu p'ent.
 e auerit uerit de lur felonie pur les queis il sunt
 taurment p'durable. Nul poum en cest lur p'entent
 karit errenter en ki uerit de ben ke resemble ke il
 sunt. Il ad ak'ent al queis sa'ent des se'untent lais est
 done. ki p'entent les causes des po'entent en uerit uerit. mes
 pur co ke il se ap'ent pur lo'wer e ne mie pur deu. il ne
 uerit uerit nul lo'wer de deu. C'est che'ant taurit et ia
 passe en le se'leta uerite. ke a p'entent uerit ak'ent de uerit.
 ki un'it uerit uerit. ki uerit dire nule parole pur
 boson de pouer sa'nt lo'wer. Nul pou'it errenter plez
 markaus est ki deterrunt lo'wer pur le ben ke il
 sunt. P'entent uerit poum errenter ceul ke uerit uerit de
 gnt de se'unte egle. les que' d'ame est pur uerit uerit

des donf. e
 erredous.





Apres i co io oi ausi cum une graunt nos de
 muret businet. en le cel disaunt. alleluia. lo
 waunge e glorie e uerue est a nostre deu. pur co ke il
 safingement sunt uertus d'eternaus. pur co ke il
 ad iuge de la graunt sole. ke corumpi la terre en sa le
 cherit. e il uenia le sanc de saf sanc de la mam delu
 Et il disaunt d'ereche alla. e la fumee muret en se
 cle de secler. Et les unte que uel cherent en lur face
 e les que baret. e aozertit deu saunt sur le trone
 disaunt amen alla. Et une graunt uolissi del cone
 disaunt. Jusais les sanc de lu dire lo waunge a nos
 tre deu. e il lu le doct pur e graunt. Et io oi ausi
 cu une uol de une graunt busine. e ausi cil la uol
 de muret ewel. e ausi cum la uol de gire conetel. di
 saunt alla. pur co benoite seigneur deu corpusair.

Alleluia. est lu estre chaunt eun e fez de ser uol.
 A la premiere fez e a la secunde. de la uol de
 muret businet. a la terre fez del unte que uel e del
 que baret. A la quarte fez de la uol ke ussi del trone.
 ne une alla. mes le unte que uel est chaunt. co est di
 ct lo waunge a nostre deu. Alla dist auant cu loy
 nostre seigneur. A la quinte fez alla est chaunt del
 uol ensemble. co est de la uol de busine graunt e de la
 uol de muret ewel. e de la uol de graunt conetel.
P muret businet. les ellus ki furent deuant le diuine
 e ki furent apres trefte a traunt ke la lai fust donee
 fut entendant. ki chauntit alla. kar il plurent a deu
 solu lai uerue. A la secunde fez il disaunt alla. cum ke
 furet apres le diuine ki uel seigneur solu lai uerue. P
 fumee. renome pur estre seigneur. Jus lai uol ben ke en

a regne. aouun. e alcum. e donum glorie a lu pur co
 ke la uocel del anel uindrat. e la epuse se aparla
 e li est done. e li est done. ke ote se kocure de blaunche
 seie resples d'launre. Blaunche seie siunt les droiture
 aucte del sens. Et d'ist a mai. Et d'ist a mai. Et d'ist a mai. Et d'ist a mai.
 apele. Al loper del uocel del anel. Et d'ist a mai. Et d'ist a mai. Et d'ist a mai. Et d'ist a mai.
 nouel testamant est. d'ist a mai. pur co ke le nouel est eumenu en le uel. si d'ist a mai. Et d'ist a mai.
 tere. et alia pur co ke il gardierent les comandement de la lai. Ple troue siunt signefie les yphoc. pur co ke il siunt le sege
 deu. e il ordna sal iugement. par. La graunt busine signefie est. La uocel de la busine le prechement del ewangile
 P la uocel de mure. ewel. la multitudine de grece auget saunt est. siunt eumenu. P la uocel de grece con arret. les elus ki
 siunt aucte en la fin del monde. Et d'ist a mai. pur co ke la nusen co de nostre seite a ioure seunt eglise
 sai en apula. apuse. et ke il seunt un. Soutre eglise ke est la epuse al anel se aoma de d'ist a mai. Et d'ist a mai.
 elus est ote. kaunt il siunt pur del uocel del ewangile en seunt eglise. a quel maner siunt aul boni maner. le loper
 del elus sera idun. kaunt il seunt en la iote p'antable eula. beunre celestre apres la reureceni. u les boni seuntur
 souleuere.

le ceal deu oc fu le diluue. pui en apit s'odome e go
 moire siunt des'astel par le fu celestre. La fumee de
 hablonie munta en seide de selet. pur co ke este reno
 ue ra uel ne departra de la buche al seant. P le uocel
 que uel. les perel ki siunt de fu la lai. siunt eumenu
 d'ist. atquant les q'ar beites siunt aouit. p les queint le
 d'ist. atquant les q'ar beites siunt aouit. p les queint le
 d'ist. atquant les q'ar beites siunt aouit. p les queint le



Eo chei deuaunt les perel del aungre ke ote aza
 se. e d'ist a mai. Vee. uel selet. Jo su un seua
 unt e se seuaunt de cal selet au aunt le seuaunt ihu.
 Aozz deu. Le seuaunt ihu est le seuaunt de yphoc.

Va ransun del sanc nostre sagur ihu est dona
 al seant. ke il siunt selet selet deu e au paunt al aung
 gret. Pur co d'ist aungre eate aozz de hoime ki a
 ure hoime deu deus sai. Pur la que chose il se d'ist
 seuaunt seuaunt iohan e seuaunt al aung seant. Q'ere
 ne chose est les perel de uel testamant aucte u le seuaunt
 de profete. ki auaunt d'ist aung seuaunt aucte
 e la passiu e reureceni. d'ist aung seuaunt aucte
 tel. ki ke uel seuaunt seuaunt aucte aucte aucte aucte
 de prophete.



Jo uel selet ouer. e uer un blaunche cheual. eetu ki
 est sur lu il est apele seuaunt e uer. et iugit eai

Par le ceal est eumenu seuaunt eglise. P le blank che
 ual la humant ke se selet deu p'ist. sur le quel



La beste est prise eod lu le faulz phere ki fist sig
 nel devant lu. p les quens il traieus ki rufu
 rent le merk de la best. e ki adourer le yma gine de lu
 ces deus s'it mis sus cile estauk de fu ardaunt de
 fustre. e les autres sunt otus en le epece del saunt sur le
 deual. ki issent de la buche. e tuz les oiseaus sunt asa
 ules de lur char.

La beste sera ple e le faulz phere de lu. kaunt cele
 chose sera pempu. ke li aposte seunt poul dist. Ki nostre
 seigneur ihu crist: p le epece de la buche. e destrue
 ra p la uisitation de la uerue. Auncerit ch faulz phere

lit nuz nuz en le estauk de fu. cost euz nuz en lur
 malice d'urunt en lu r'oke a la fin de lur uie.
 Co ke il dist ke les autres sunt otus en le epece del se
 aunt sur le cheual. jette en d'elun il mist pur con
 fessu. Kar les seunt le epise de queus est errendy p
 la epece. gaverunt les deus kaunt auncerit sera
 r'ue. pur co ke il g'entur le trefaut homme ele plus
 maunel de tuz gent euz deu nent mozel. ki il sa
 uerit euz r'ue p trefautuete moze. Les oiseaus se
 r'it a sault de lur char. pur co ke tuz les euz: se ehoi
 rit mur. de lamoz auncerit. pur co ke la uisitation de
 de deu lur ad deluere de li trefautuete enem.



io ni un aungle devant del cel auant la
 des de abisme e une graunt cheue en la main.
 e il prist le diagan le auncerit sepeit ki est le diable
 e lacanal? ele ha p nul aunc. e le mist en abisme cil

est aungle signifie crist. Sun deuant del cel:
 est la incarnation. Il ad la des de abisme to
 est de euz. pur co ke il gart euz ke il uoz de la en
 uie. e il soffre euz ke il uoz cheu deuantuunt

clost e ansla su lu. ke il ne nansmes la gunt. ref
 ke arantur ke nul auzr sacit fims. Et a pres i cel cho
 fet il li koutent esit dehez y un purer tant

en la dampnatiun de lu. P la chone la graunt po
 est e figurie. Crist pris le auzr uen sepeur. ki
 est apde diable e sarbanaf. kaunt il datur la emp
 re p la moze. Nus desm entender p nul auzr sur le

reus de la uerue ihu crist. neske a la fin del monde. Il ha le diable ne nre plent corporeus mes p lents de la gunt
 poeste. Nus poum entendre en tres maneres le lier del diable. co est ke il est lie en abime y la uerue de deuteur
 pucaunt. neske al ceus establie. Il ke il ser lie en les queus des mauves. p les queus des quous abime poer estre enen
 du. e forsdol des queus as estus. Il ke il ser tenu e deteure ausi en des lieux ke il ne pusez tempore ne deteure les
 eluz. P la gunt. les queus il uert pas suffere deteure les eluz sunt solantur cur dur. Le cur tant est le cur auzr crist.



io in seges est seditur sur eis. et sur est done ugentes.
 e les almes des ruyez pur le resourne ihu. e pur
 la parole deu. e ke ne adozere la beste ne le imagine de
 lu ne resourne sun merk. en lur seus u en lur mains. e
 il uelquere e regnerent od crist nul auzr. Les auzr
 des mox ne uelquere neske a traure ke nul auzr se
 ient fims. Qest est la premiere resurreccion. De uert sur
 Runt par en la premiere resurreccion. La secunde moze
 ne anera pas pouste en ceus. mes il serent les prestres
 dou crist. e il regnerent od crist nul auzr.

ur co ke nul auzr ayant dur p quel otre la ma
 serende deu gard sa eluz de lur enun. il liure ke
 la glorie ser desce a la quele lur almes sunt au cest chel
 kauntur. P les seges le pas celature. p les seus les almes
 des seus sunt figurie. P le ugentes poum entendre
 les ma des ke sunt ser a lur sepulchre. P les almes des ruy
 zes pou entendre les maris ki sunt ruyzes co diuersent.
 P ceus ki ne adozere pas la beste ne le imagine de lu. no
 quid estre entendur. ceus ki sunt a ceus des auzr crist. P nul
 auzr est enen du le rent del ascensiu ihu est neske a la
 fin del monde. en quel cas les almes des eluz sunt les

coz se chosent en le tel. Tr: les eluz sunt les membres est. es un membre se chosent. nez les auzr se chosent od lu.
 La uert des seus ke un dera a despres sera la uote a ceus ki sunt a uentre en la fin del monde. per co ke il serent un
 coz. Qest est la premiere resurreccion. Le ceus de la passiu ihu crist. neske a la fin del monde. Auzr est la premiere moze
 des mauves. kaunt il desce pient cest uie. e sunt plunget en enfer. La secunde moze est la dereme dampnatiun en
 coz en alme. Les auzr co sunt les reppoues ne uelquere pas mes il sunt plunget en enfer. P le uun de prestres sunt
 orandus ceus les eluz. u pur co ke il sunt les membres del souren p se. u pur co ke il se chosent a deu par boues de ceus auzr.



E kaurt nul auzz serrunt finit. sathanas ser
ra dehe de la charre. e n'istria. e naua la gent
ke sunt sur les qre angles de la ter. gog emagog
e il les quillera en barade. le numbr des queus est si cil
grande de la mer. Q'ilm'ent sur la hauteur de la
ter. e il aurom'ent les herberges des sens. e la ure a
mer. Et su decendu de deu del cel. e les deuora. e le dia
ble ki les tra et ure ente estanc de fue e de sufre. u la
best e le faus phere serrunt armentez de ur e de nure
en secle des secl.

diabie deceua ceul legement p'auentit. Il les quillera en barade pur ce ke il les amena a purifier sainte eglise.
Le herberges des sens e la ure am'ent significent sainte eglise. la quele il purifieront od ure sur force. Que istria del
cel pur ce ke kaurt s'ignur nostre uindicta al ingruent. su uendit deuant lu. ki desvastera la cumpant des mau
uis e le monde. si cil dau dist en le nouaument s'ist' saume. Ki ira deuant lu. e en l'ambria d'urum sal eue
nus. Et le diable est ure en le estanc de fue e de sufre. Ce sera idunc perupli kaurt nostre s'ignur dirra. Alet u ma
les en le su p'durable. ki est aparie au diable e a sal aungel. Et il serrunt armentez de ur e de nure en secle de secl.
De quel numbre la misericorde nostre ircharur. nus d'aigne deluere. ki ure erque od le pe e od le saint esprit en secle de secl.



cumege. eaf houmeaf. eaf foumaturf. eaf uem
maunt. eaf idolaurf. eaf raz mercurf. lur parre
ferra en le eflaunk arlaunt de fu e de fuere. la que
te et la femme de moir.

e pl'duente le couf def houmef. ke de deu. e il puruere aier a ceuf plar apfe. e deluere de pil. e en rufaurt fouent
ceuf innocet efer en gre damage. e akcunt douner uerent uf iugement pur pour def houme. e pur paer led. ebe
pour et male. Oforaunt ne uie guf e parit folement. inf ceftent ki ne creit pas a la dreture de deu. Pl'ef d'ou
megef poum entendre. ceuf ki fure fi fent hunte. ke ne pur pour de hunte fere efcuungez chofes deuant gent.
houmeaf il apeler ceuf ki ne v'ent houme. e ceuf ki pouent haine en lur queref. Muel manerf fu de foumaturf.
En curf le manerf ke houme fer le deir de lur char faunt la femme efpufe. to et apele foumaturf. Et i ad foum
caturf de pence. Venunant fu ceuf ki ruyent la gent pueit. e ceuf ki femer deford entre frere. Idolatrel fure ceuf
ki auent ydel. e les auerf auf. Mensungef fu akcunt ki fure numbref curer leger pech. Nul mentant fure p
qdaunt. e pouenture ene nu pmaue. il ne dit pas de truf mensungef. Huel mentungef fu kufit mozeant. Gra
mentunge de deffaire. e de blaffeme. e kuenent de haine. e de enue. e de auare. e de uene glone. Et fahez ke fe
ur iohan dit. deuf et uerte. e uule et ne et fi curate a uerte cu mensunge. Vunt la pte def mercurf ferra en lef
raunk de fu e de fuere. Vunt la mifericorde de deu nuf garde p fa pur. ki ur en regne en fede de felef amen.



Un de let aungeles auant les fiols plains des
 ser de ces plains eunt e parla od ma disaunt.
 Venit io te mustera la femme espuse del aigne. Qu
 me pnt en esport eunt graunt murraunt e haunt
 e il me mustra la femme eunt deusiu deidaunt del
 cel de deu auant la darre deu. Salumere estur sem
 blable a pece pntine. ausi eunt la pece de iaspe chaci
 ental. A ole auer un mur graunt e haunt. auant
 duz portz. e en eis portz duze angles. e unnt eunt ke
 sunt les murs des duze ignes des fi de israell. Del on
 cre tres portz. Del north tres portz. Del su tres por
 tz. Del ouidant tres portz. A le mur auer duze
 fundement. e en eis duze les murs des duze apotles.
 e del aigne. A celu ki parla od mai auer un me
 sure de un rosel oure ke il mesura la ure. e les portz
 de lu e le mur. A la ure estur un en quatreure. la
 lungur estur auant eunt la laur. e il mesura la
 ure del rosel. p duz mil etia duz. La lungur e la hau
 teure e la laur. sunt uent. E il mesura les murs de lu
 eunt e graunt que auer la mesure de honne la que
 re est e del aungele. A la femme del mur estur de
 pece de iaspe. A deusiu la ure est de uer oz sembla
 ble a uerre u ure. Les fundement del mur de la ure
 de chekeune precieuse pierre. e premereu fonde
 ment estur iaspe. Le secun d la plure. Le troz. calce
 dome. Le qre. smaragde. Le quint. sardonie. Le
 sixte. sardie. Le seume. crisolite. Le vyame. beulle. Le
 noume. topaze. Le duze. crisoprasus. Le vnzime.
 ianire. Le duzime. amantite. A les duze portz sunt
 duze margarant par chekeune porte. e chekeune
 porte estur de une margarant. A la mur e de la u
 re estur de uer oz ausi eunt uer tres respit d'auant.
 A io ne u poure de temple en lu. Kar nostre sagneur
 deu n'emp'auant est le temple de lu e le aigne. A la
 re urea mester de solail ne de lune. ke il luseit en lu.
 Kar la darre de deu la lumera. e il aigne est la lum
 ere de lu. e la gent n'aur m la lumere de lu. e les re
 is de la terre apozentur lur gloire e honne en lu. e les
 portz ne serunt pas dos a lu pur. Kar n'ur ne sera
 pas uokel. e il apozentur gloire e honne de gent en
 lu. ne u entrera en lu akeune chose foite. e felaunt
 abhonnauun e en esunge fois ceus ki sunt eunt
 en le tuer de ue del aigne. E il me mustra un flu
 me del es de uer respit d'auant ausi eunt ental.
 il uent del fige de deu. e del aigne en un la mur e de
 lu. e del un e le auer pte del flume un arbre de uer
 poraunt duz fruz par chekeun m'el. r'ndant
 sin fruz. e les foies del arbre a saunt de gent. E uer
 maudit chose ne sera mes. e le fige de deu e del aig
 uel serunt en lu. e les serant serunt a lu. e l'ur
 n'ue la face de lu. e le nom de lu en lur fruz. e n'ur
 mesu sera. e il ne auerunt mester de lumere de la
 mur ne de solail. pur io ke nostre sagneur deu a
 lumera eus. e il regnerunt en seie del secul. E il dist
 a mai. A es parotz sunt tres leant e uer uer. A nostre
 sagneur deu. del esprit del iherel. enua sin aungele
 mustera a sa serant que chofel koner estur ser uer
 Voz io n'ang igne en e. Venit ser ki gard les poles
 de la iherel de cest huere.

Un sum p le aide de deu uenit a la serme auant.
 ki apozent a tuc cel ent ke ere a p'el la generale r
 s'nterun. en la quere est de ser la glorie del secul.
 ki est figure sur la semblaunt de la ure de israell.
 La aungele signifie les precheur. ki serunt uerke a la
 fin del monde. Iohan uer la semblaunt del secul.
 Kar les secul p'deure se abozent a demustre as leant
 cu graunt est la benure celeste. La quere est il ap'el
 la espuse del aigne. e la femme pur ki ausi eunt il
 ust de uerpi su pe il p't nostre humanite. Il de uer
 pi sa uer. pur co ke il enera le eir de sa mere e le cost
 ke il p't de lu. il mist pur sa eglise. La quere il auant
 si od sa. ke il ser chef e ole uer. La murraunt signi
 fic est. Sur este murraunt est la mesun nostre signum.
 co est t'ent eglise funder. La ure de israell auer la dar
 re de deu e n'ue la sur. La pece precieuse uer poum en
 tendre le pe. La iaspe f'z. P le cristal le secul esport.
 Le p'mereu est sans n'um. pur co ke le pe est de sa me
 ure. Le secul e le uer sunt demustre p n'um. pur
 co ke le f'z. del uer. e le secul esport est del un e del
 auer. P la pe precieuse poum entendre esperance.
 p la iaspe f'z. ple cristal. charite. P le mur est ent
 quereu od uer les membres. P les duze portz les duze
 apotles e lur a p'ite est figure. Les duze angles sig
 nifient les auer precheur. P les murs des duze lig
 nes. poum entendre les pe del ueu testament. P me
 mes les murs il poum entendre le ueu testament. A
 uer chekeune uerke del monde il dist sa uer uer
 uer portz. ke il demustre ke nul ne pore uer en
 secul eglise. si par la confession de la t'ent secul.
 P les qre aungeles le ap'le del ewangile ki est en qre
 lu uer. por eire en eunt. Un fundement est. co est ent.
 de ki uer les auer fundement sunt auer uer. Por
 sauer est sauer en eunt. La aungele ki pla od secul
 iohan signifie est. ki mesura la ure e les portz de lu
 e le mur. kaunt il rendat le lo' uer a chekeun solu
 la que de lur ouerel. P la q'reure de la ure p'f'ice
 est figure. A chose q're ad. uer comert. del queus les q
 ur regardent le cel. e les que la terre. Les que comert sig
 nifient les que ewangiles. ki sunt dubles. pur co ke
 il b'alent auer de deu. e de profime as p'et'auement.
 P la lungur. la ure p'durable. P la laur charite est
 figure. La lungur est ausi g'ur eunt la laur. pur co
 ke auer eunt chekeun auer est greigneur en char
 te. auer sera il greigneur en uer. ad eunt la signi
 ficant uer les duze etad'is. ke les duze portz. P
 la lungur pou entendre. f'z. p la laur. esperance.
 p la hauteur charite. P les murs ki sunt fer de me
 dit' portz. le auer multitude del secul est figure.
 P la uerel sur de la iaspe est figure. f'z. P la iaspe les
 simple ki ne s'it pas p'tz. P le uer uer ke est plus
 der de nul metal. les aungeles s'it signifie. les queus
 nul peche ne soula uerke. Le p'mereu fundement
 est iaspe. La iaspe est uer. e signifie les secul secul
 les ki se desherent de uer. les queus mes ke lur uer
 disur ser enofuun un poi del seculer seculer. co
 est lur f'z. il ne uerent pas recharer lur pechez del au
 monel. e del auer ouerel de misericorde. Le seculer.

poles de lur pecheement sunt signifiz. P le fluue cum d'hal ke ist d' lege. La glorie del seint est signifiz. Et pur coke u fer en cest liure souent mention de d'hal. io dirai ak tunc chose de la nature del cristal. Ceste pe est plus d'ere de nul auter pe. il nest en vestres liur u ferid ia ne de par. e il est plus mol nest la roche dunt il nest. e il a cheun poi sa raune en lu. e il est dunt sus auantur les aungles treke al sumer. e est agu al sumer. Il signifiz chesteun p'fir. La pe a ki u la est signifiz crist. La clare del cristal pure de pense. Et les aungles demustrent p'ferum de bonel oeuvres. Ia queleil eludiar garder vecke a la fin. Il est agu en le sumer. pur co ke tunc la entenda del seint tunc a lu ki est un e en ki il sunt fer un. P le un e le auter pur del fluue nuf pou amandir aungles e houmel. Il est dunt feruz. siu' les dunt apostol. elur s'vane. P les mes le tens del commencement del monde vecke a la fin. Les foies ki sunt les poles del e'vangile douerent saunt amur gent. P le lege. les seint s'it encenduz. Et las serauuz li seruranc en amaur. e en lous'aur sauz. Ie nun de deu est le fiz deu. Il ad dir d'us fer. ces poles sunt tresceus e nerous. ke chesteun fer fer creable a este p'phete. Notre seigneur deu ki dona le e'p'ure de p'phete a tuz seint p'phete. il omua sun aungle ki musta a seint cohan tuz le mustes ki sunt amreus en cest liure. ke il musta a las serauuz que chose ko uent' estre fer vof. Coke nuf ne sau' pas est auent' a nuf quel ke co ser chose passe u auent' pur co ke co est auent' ke il uerget a uofre quoz. Lo uent' iguement co est ugent' co dist il en la p'one nostre seigneur. Il gard les poles de este p'phete. ki gar les co m'andement de deu od bonel oeuvres.

De la nature de cristal.



Quo iohan ki or e u tel chosef. e puf ke io auer gi
 euen. io cheu keto aozale deuant les pos del am
 g'le pur co ke il me musta tel chosef. Et il dist a mai.
 Verz nel ferz. Io sur un cuntenaunt. e de ras feret. p'fe
 tel e de tuz ki gardent les poles de cest liure. Hoze deu
 Et il dist a mai. Ne ez neit. auside les poles de la pro
 phete de cest liure. Kar le tens est pres. Et lu ki must
 auste unkeze. e ki est en soleure. soche unkeze. e li dir
 munt fue d'ere unkeze. e li saunt ser seunse
 unkeze. Verz ke io uent' tost. e ma mark'andise est
 od mai rendre a chesteun solum sal oeuvres. Io lu
 R. 7. ces. promerent. e d'ereu. ammentent' efin.
 Deuer ser ki seu ort lur u'chere. ki lur pouste ser
 en le arbre de uie e ki il auent' p'les porces en la cre
 Debois les cheins. e les emenmaunt. e les neit e'hal
 tel e les hom'oches. e les serauuz as'jelle. e chesteun
 ki ser e ame menunge. **T**o ihe auent' un
 aungle a refonuer a u. tel cho'el en eglise. Io lu la m
 ene e'g'ne dau. et'ne resp'and'ant' em'au'ele.
 e le e'p'ur. e la e'p'ur d'ere uent'. e ki ore d'ere uent'.
 Ki ad'at' u'ner. Ki uoir reuener le e'p'ur seun de'ere.
 Io ioh' refonuer chesteun auent' les poles de la p'phete

Saint gregore e'p'ur pur que chose l' aungle ne
 uolent estre aoz de lu. Kar li aungle auer de
 muste a soun iohan est saut' en sun lege. e les que' bestel
 e les un'que' uent'. il ne dist pas ke il uolent auer aoz
 le aungle. Enten blem'ent' kaunt' il auer demustre
 com'ent' les ser seaut' sunt ouer del aungel. e tel chosef ke
 sunt ser sur le d'haunt' des busines del ser aungles. e tel
 chosef ki sur l'ur estre tel sur le e'p'and'ement' del ser ho'el.
 il ne est pas dir ke ke il uolent auer aoz le aungle. C' kaunt'
 li est demustre le doctre de auent' e'le e le lier del diable
 en ab'ime e la glorie de la resurrecc'ion. il ut le uolent
 aoz. Et kaunt' il uent' a tel lu u il dist ki li aung
 le h demustre com'ent' la e'p'ur est iour a ist. co est se
 uer eglise. Ia u il dist pur co ke tel no'el del aungel un
 d'ere. il uolent aoz le aungle. Et kaunt' il h demustre
 cum'ent' seure eglise a pres' la resurrecc'ion sera auer
 paine a erit e reg'ion od lu p'ch'ablement' il uolent aoz
 le aungle. Seure eglise est auer chesteun un' a est.
 p'fu e p'au'cel bonel oeuvres. l' ole sera auer apres' la re
 surrecc'ion mur plus haument'. e mur plus noblement'.
 kar ole sera tuz entenable a regner e amandir saunt'
 fin od lu. Idunt' seure iohan uolent aoz le aungle d'ent'

ne de cest liure. si akeun met a tel chose. de un
- sur lu les plaines de cest liure. Et si akeun
am enise des paroles del liure de ceste pphete. de
roudera la pie del liure de me e de la sainte eie e de
ces choses ki sunt esort en cest liure. dit celu ki portez
cristome de cest chose. To uenk tost adrextel. am.
Ventez nostre seigneur ihu. La gracie de nostre seigneur
ihu crist ser od uis tresus. 145.

mentent a lre. Crist ad le lowe de las seruaunt od sai. De lu uent tute la bunte del saul. e tute ur gloze istra de
lu en le tens auent. P les estoies en cest un nous poum entredre nos almes. Et pur co ke nus pecheum souent il kouer
n les saunt en ozant. en uelant. e ieunant. en donant aumone. P le arbre de me n poum antredre saur.
Les saunt uir pouste en le arbre de me co est en saur. pur to ki uent ki uir saur il sūt pnt saunt a auer uer. e un
tantum del diables. e a ptere vout onnamel. Tant entredre la porte en la cite. to est ptele pour ke est it. P le arbre de
me est it signifie de ki si cū de une racine nnt saunt saur. P la porte nous poum entredre la misericorde e la ddoner
te de deu. ceste porte sera ouert ad drextant. e ole sera dote ad nent drextant. P les chens n poum entredre les fa
ur pecheur. Tu: les pecheurs serut debutes iduue de cele veure. ki moent saur repiraunt. Crist est la racine de
dau. pur co ke dau est it de lu si cū auer houmet. Il est le fiz dau. pur co ke il uirt de la lignee solim la char.
Crist est estale manete. la quele est apde lunfer. kar est aluma tur le monde p la usance. Et le esus. e la espule
co est it e saur eglise emment les houmet de ke un uir p despituel e p prechant a reuente les pduitables lovers.
Ceus oient ki saur deuue despituel. e ceus ke seuent beus pnt il poue estre saunt dunt en amonstant a r
autres od cul. ki ad saf aprel la in pduitible il kouent ke il uiegnent planee de bonet ouerter. Nus deunm emon
due la malisun ne nu estre done al gpositiur. mel ad heerege. li gpositiur ren n auer ne ren n amonster mel il
ser apor les oscurez. de le stoue en esponant. u il demuntre uoiste n espituele euen dement. Iohan requere. uent
nostre seigneur ihu. Et nus deusi requere sa uenue en nutes manet. Nus requere sa uenue en le oensun domunde
kaunt nul diu. un regne auene. cōle tant aprel la resurrexion. en le quel tur les saunt serut glouiez. Nus gū
en peche. e volonable chose est a nul. ke nul pum sa uenue. en repentaunt. e plozaunt en ozant. en saunt ab
stiene. en donant aumones. ke il repere a nul en donant sa misericorde. Nus sumi nul en le oensun de ignozant
te. dunt il est a deper ke il uegnent a huer nos quous. de la lumere de sun saur. Nus sumi guez des enemis nnt
ueables dunt de u est a requere ke il uegnent n defendez p la nē ueable ponste. Nus suffirunt emunt ueable dunt il
est a requere ke il n dōnt suffiraunt e patente en aduertez ke n ne saunt pas uenue de mal. mel ke n uenkant
mal en ben. Aures enemis sunt de deus e nnt plus mauent des quous nul sumi guez saur nul entrel. co sunt
auarite e gloune. eleherie. enme. ire. e haing. orgoul e nane gloune. pour de pentee despit de prome. blaffime
e autres miz les que est lung est a curter. Ces sunt ueritables enemis ki uent de nul memel e demozur od u
e il genent tute uel. il uirt nent nombreables dars de males pensel. ples quant il uis plaire asidantent. Les
enemis dehors ne present en ule manere la cite de nostre quous si les enemis de deus ne sūnt. Requere uel
ke il uengez si edegner en nul i ces tresgraunt emunt del tur en tur. ke si cest ne seurt estur n poum
estre saunt. Et la gracie nostre seigneur ihu est ser od u. e n dōnt les amel del uertuel ples quant n guez od lu
distre e vaneur. saunt defenduz des enemis forens e de cul de deus. ke n dōnt nnt estre pteent de la me pdu
table. ki uir e regue od le pe e od le saur espituel en seile de seile. 146-3.

fez pur co ke deus conuincunt de saur eglise od ent:
li saur demuntre. Le despituel est asceter a ceus: del que
uote ue est pas euen due. Il est dit a seur iohan. ke
ne enelast pas las poles de cest liure. to est ke il ne nul
sast les oscurez en reuente. le quel conuincunt il p
emph en pechant. Celu ki nnt unil uerkeore. il ne
dūt pas to en conuincunt: uel en manelant. kar
isti dunt les mētes ad despituel ki sunt uel. ne lre pas.
e ceus entredre ke lre nētre le dit en manelant si cū

ci coment tel romant osterent le an, ercur, e era ne uolunt auer stable de kar, ke n est bl.



ci coment saint iohan reuent de issil apres la mozt donu gen. e cu le poeple uent a tuer lu.



ci coment lem porte drah eue pur entrer. e cu saint iohan la resuscite p la pere del poeple





fi Went seint iohan.

ci cum sent iohan torna les uny et en oz. e les unes peres en peres preausel.



ci cum sent iohan refusare tras mox. e le fiz de une uature ka blasme les iuuencaus



ci cum sent iohan dist co ke il deuenit fere pur lur trespas.



ci cum saint iohan cunforte les iueneus. e cū il reposit les uoyes al bois.



ci cum le temple od tut les ydles che par la priere saint iohan.



ci cū saint iohan arisune aristodime. e cū aristodime demaunde d'aus



dampnes del mestre de la cite a beuere le uinim deuaunt saint iohan.

ci cū saint iohan bat le uenim. e cū aristodime mer la coze saint iohan sur le uenimel.



ci cum saint iohan dist a aristodime calmetre de la cure co keil deuent fere. e komer il le



bapuze

ci cū saint iohan baut a la cuecke un iuuenel a garder. e cū le cuecke enseig



ner le iuuenel. e cum il le bapuze.

ci cum sanc iohan demande le iuuenel. e cum il est al bois od larins.



ci cum le iuuenel senfu. e cum sanc iohan point apres si le apele doucement.



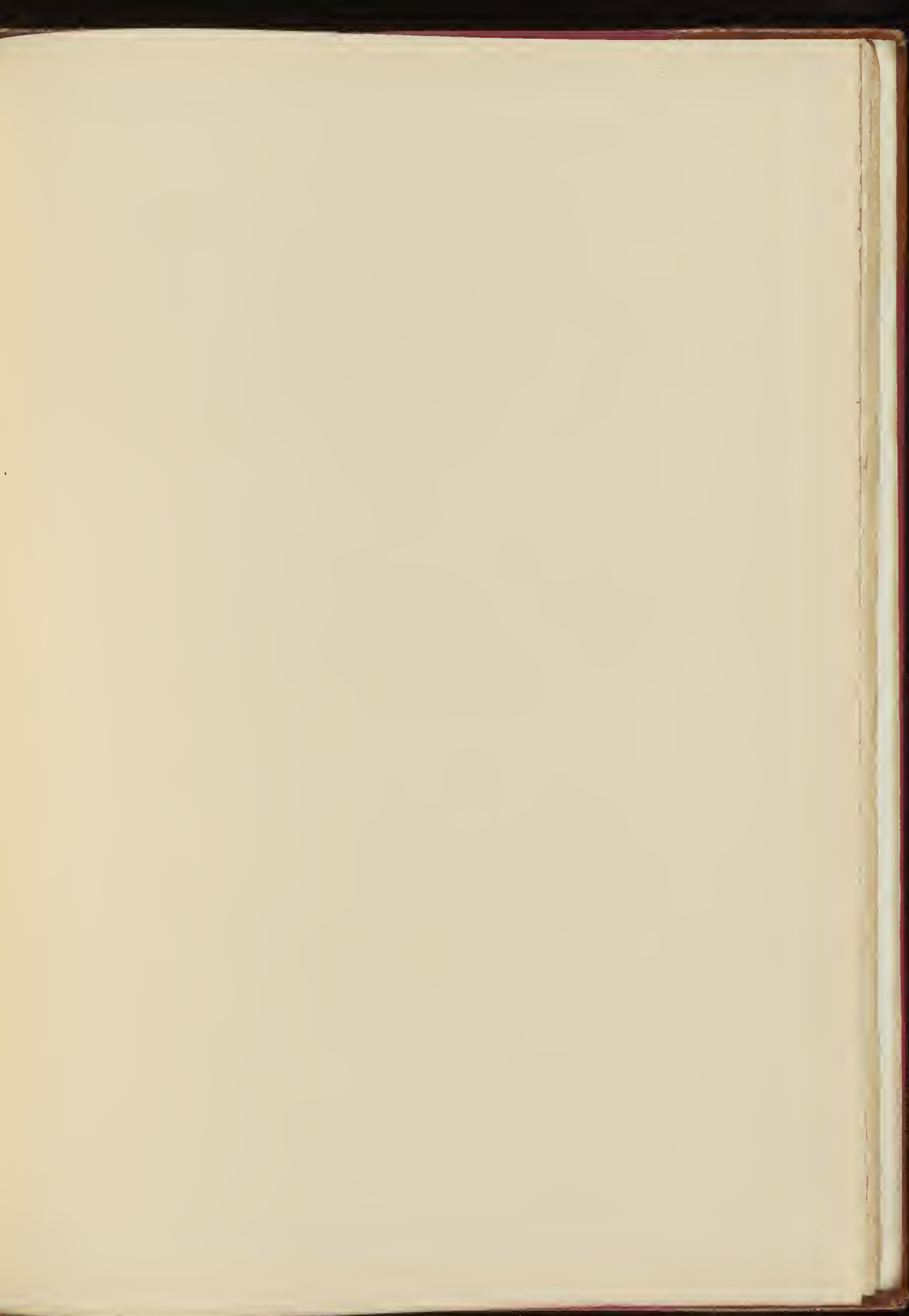
ci cum sanc iohan baiste la destre del iuuenel. e cum il le baptize. e cum il le reme

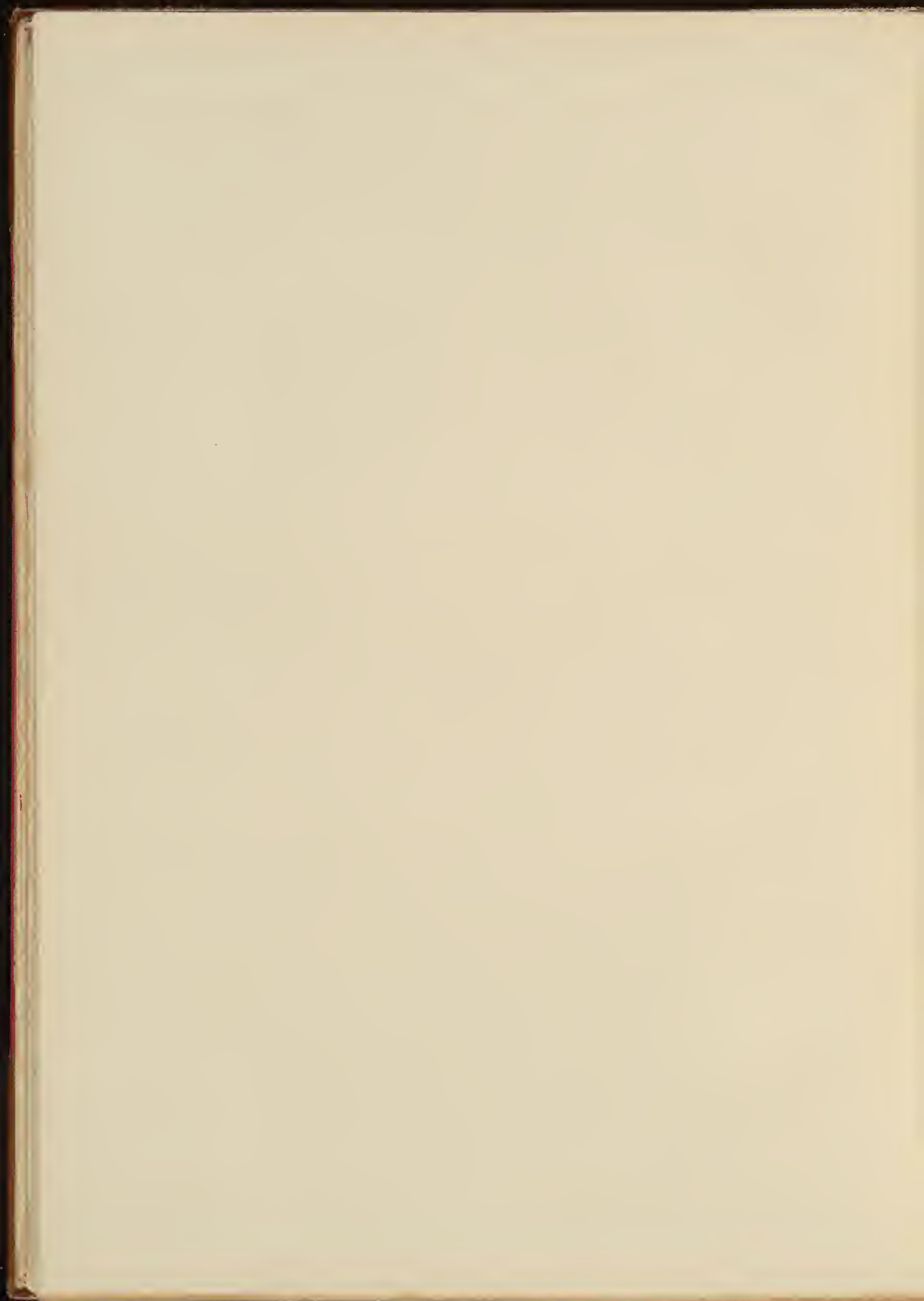


ne al eglise dunt il fu issi.









Royburghe Club.

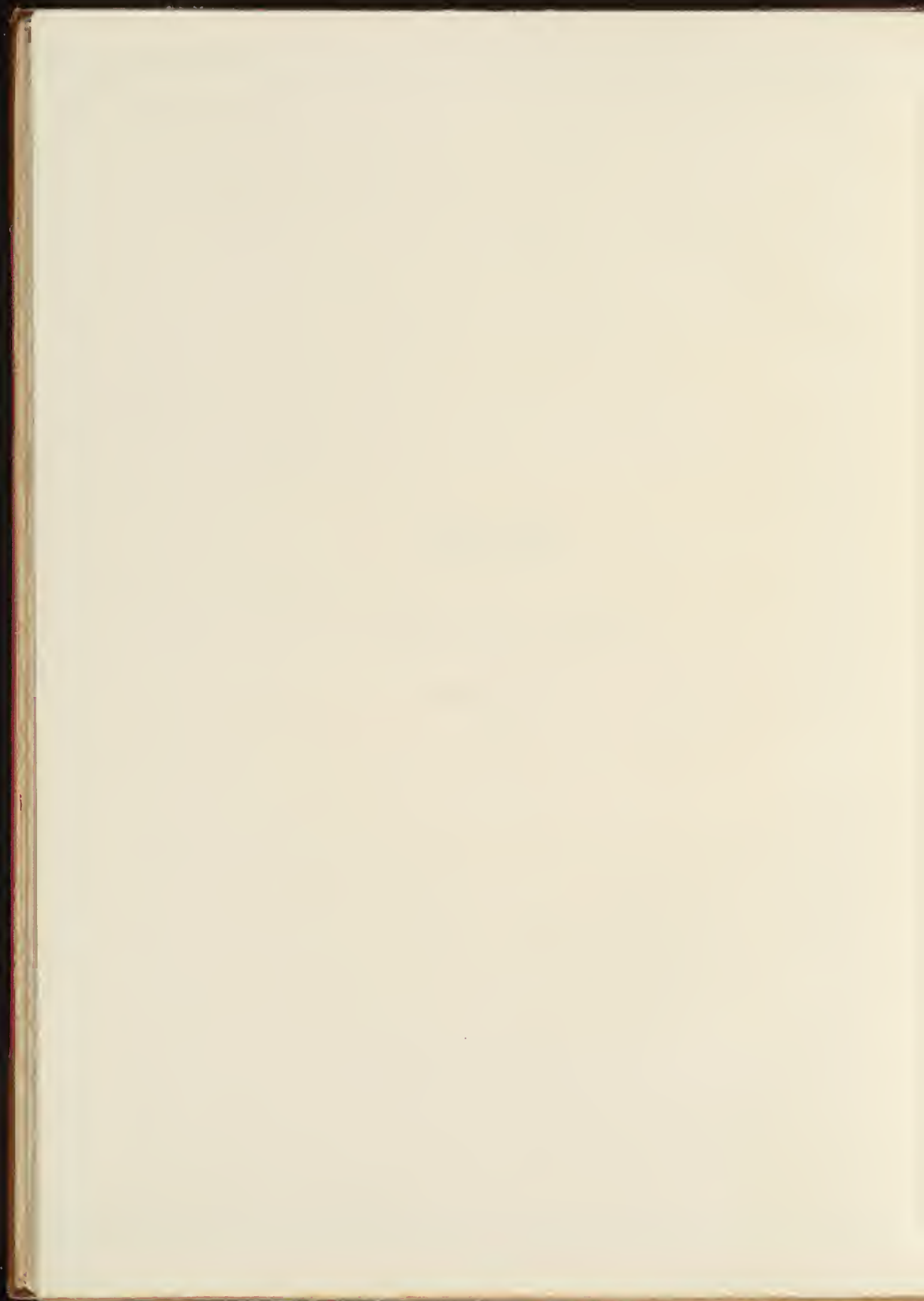
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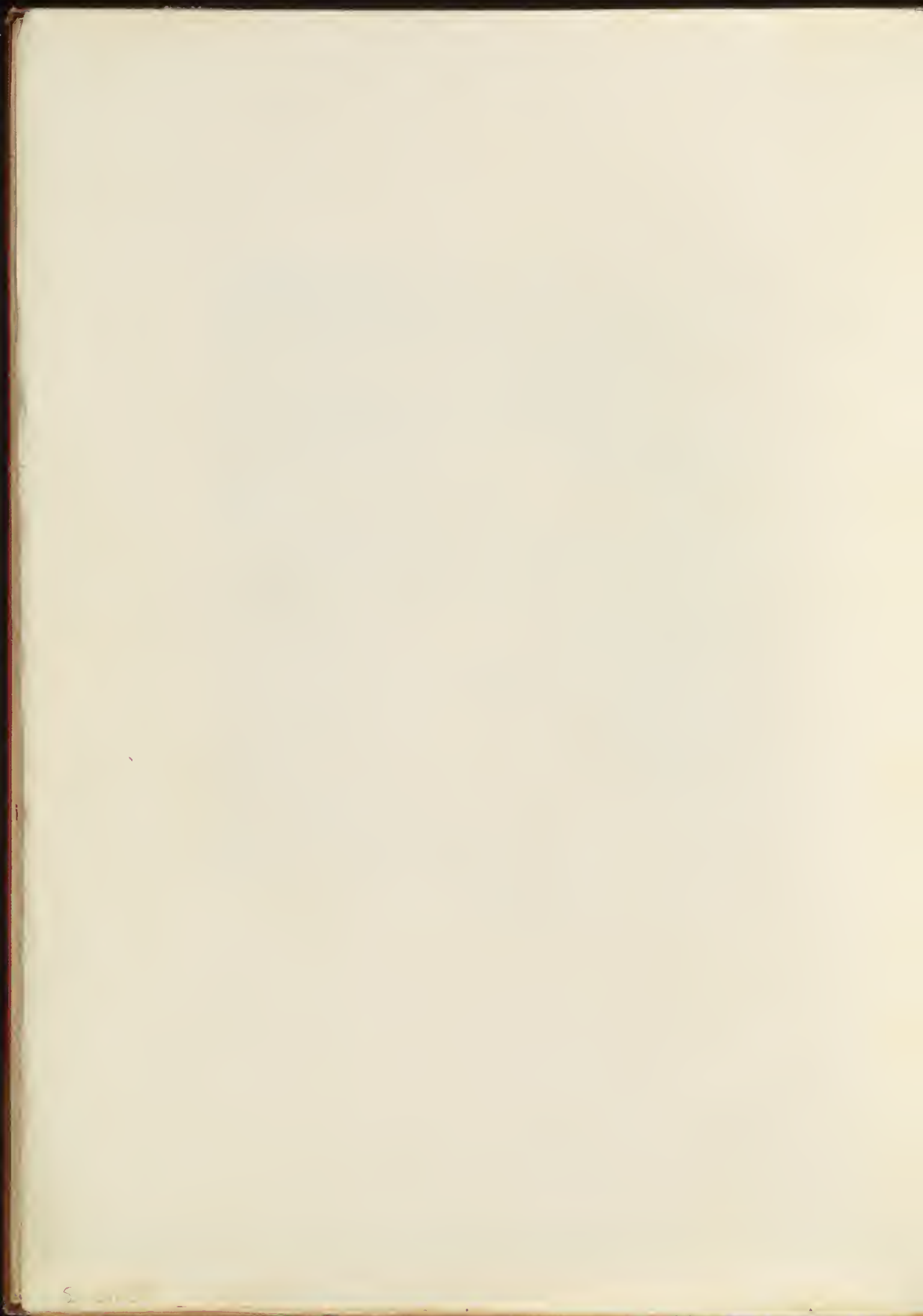
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