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WITH

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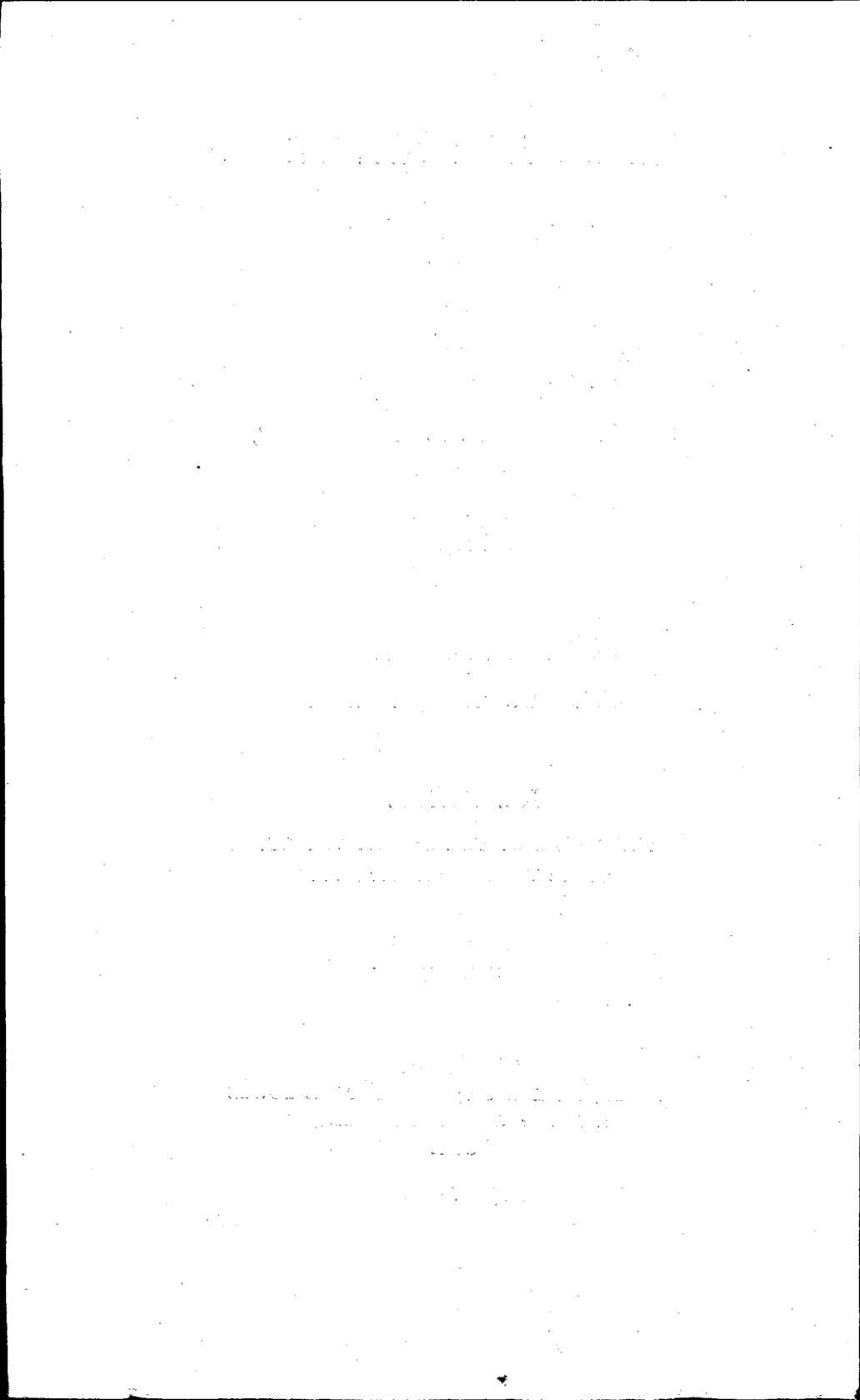
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VOL. II.

1891—1894.

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II. ON A MANUSCRIPT OF THE NEW TESTAMENT IN LATIN IN THE LIBRARY OF PEMBROKE COLLEGE.

The copy of the New Testament which forms the subject of this paper is one of exceptional interest in respect of its pictorial decorations. It is in the Library of Pembroke College: and the kindness of Mr R. A. Neil, the Librarian, enables me to lay the actual volume before you to-night. As I said, it is a book of exceptional interest in itself; but in my eyes that interest is increased by the fact that it belonged to the Abbey of Bury S. Edmund's, to which it was presented in the XIVth century by Reginald de Denham, Sacrist. This is the person whose name is attached to the *Registrum Sacristæ* in the University Library (Ff. 2. 33): he was Sacrist in the time of Edward II. The volume has no press-mark, probably because it belonged to the Church and not to the Library. There is nothing to show whether it formed part of William Smart's bequest to Pembroke College or not; I have not found any mention of it in Wren's Register. Nor is it clear that it was executed at Bury: the fact that it is older than Denham's time makes it not unlikely that it was written somewhere else, and bought by Denham for his monastery. We have the name of the scribe who wrote the text; it does not tell us much, for it is given simply as William.

The book is of two dates, or rather, consists of two parts of different dates, namely, the first six leaves, which consist of pictures, and date from the latter part of the XIth century, and the text, which must have been written, I think, late in the XIIIth century. It may very well be the case that Denham found the pictured leaves attached to an early Gospel book or Psalter in bad condition, and that he united them with the somewhat later text, and presented the whole to S. Edmund. I can cite a somewhat similar case. At S. John's College there is a Psalter (K. 26) whose text is of the XVth century, while the 46 pictures which precede it are of the XIIIth. I will now proceed to describe the volume.

It is a large folio of 279 leaves, in gatherings of 8 leaves, one blank leaf being lost at the end.

f. 1a is blank.

f. 1b has scribbles of English verse (from Lydgate—monk of Bury) of cent. xv, xvi, and a map of cent. xiv, as it seems. In this map no outlines are given: only the coast of France is indicated by a vertical line, and some of the towns by a rude sketch of a fort. I give the names in the order in which they occur, beginning from the North.

frigia	herford
Norwegia	bristoue
tarenes	oxonia
Scocia	Vinthonia
S. Andreas	suthamton
struuelin	habia webey (? Haverfordwest)
Dacia terra	Cornubia
beryk	[an illegible name]
Insula Man	mons michael
Tessernon (W. of Man)	tintagel
Vaterford	dorneda
Dublinia	(In France)
Turnior	parisius [fort]
cestria	Carnotis
be[fort]ri	Neustria
Anglia	Depe[fort]
norhamtone	Britannia
Wallia	na[fort]untis
bangor	

Then follow six leaves of drawings of the xith century. The earlier ones are coloured with light washes of red, blue, green and pink: the back-grounds are plain: no gold is used. Each page is enclosed in a frame of varying pattern, and contains several pictures. They seem to me certainly English.

f. 2a. Border of triangles.

1. *The Wicked Husbandmen.* (a) A throned man with a staff speaks to a young man (the Heir): (b) Three husbandmen in a vineyard with wattled fence and tall tower, drag in the young man from *L.*: (c) he lies prostrate, and the three men attack him with ball-headed mace, axe and spear.

2. *Cleansing of the Temple.* Under three arches with turrets above them (a) a group of 12 Apostles (two have books), (b) a table with money falling: Christ going *R.* with scourge of 3 lashes, points to a table with doves on it: (c) a crowd going off to *R.*, with cattle.

3. *Feeding of the Five Thousand.* *L.* the Apostles: *C.* Christ seated on a mound faces *R.*: two Apostles offer to him (a) five round

cakes, (b) two fish in a boat-shaped dish: *R.* seven tiers of people sit facing *L.*

f. 2b. Border of lozenges.

4. *Healing of the Man born blind.* *L.* the Apostles: *C.* Christ with his fingers on the eyes of the blind man, who wears a rough cloak covered with spiky points, and blue trousers: *R.* blind man facing *R.*, his hands on his eyes. Water flows on his face from a green aperture in the upper corner.

5. *The Woman taken in adultery.* *L.* the Apostles: Christ stooping with *R.* hand writes on the ground, with *L.* hand points up at a shrinking woman. *R.* three Jews with their laps full of stones: the foremost (on *L.*) has a stone in his raised hand.

6. *Raising of Lazarus.* *L.* the Apostles. Christ facing *R.*: at his feet are Mary and Martha: one kneels to him, the other kisses his feet. *R.* a man, leaning on an upright tombstone, holds his hand with his sleeve drawn over it to his nose: an arched tomb with low brickwork in front: Lazarus, swathed, stands in it: one of a crowd on *R.* holds one end of the swathings, and holds his nose with the other hand.

f. 3a. Border.

7. *The Good Samaritan.* *L.* the traveller lies on the ground: he wears one loose garment: three men attack him with spear, sword and hands. *R.* he lies naked and bleeding, wounded in the stomach: a tonsured deacon in dalmatic looks back at him: a tonsured priest in a shorter garment with a staff, crutch-headed with volutes (a cambutta) walks to *R.*

8. (*continued*). *L.* the traveller lying on the ground: the Samaritan bending over him pours oil and wine into the wound. *R.* the Samaritan walks beside an ass led by a servant: on the ass is the traveller whom the Samaritan is supporting: his head and stomach are bandaged. A very clever picture.

9. *Zacchæus.* *L.* Apostles. Christ, holding a roll, talks to Zacchæus, who sits in a rich conventional tree.

f. 3b.

10. *Christ and the Jews* (John x.). Under four arches with tiled roofs above: the 1st and 3rd (from *L.*) are broad, the 2nd and 4th narrow. (a) *L.* Jews in short tunics, some in pointed caps, disputing with (b) Christ with book, facing *L.*: (c) Jews with stones in their raised hands walk towards (d) Christ walking to *R.* holding his garment up to his face with both hands.

11. *The Wedding Garment.* *L.* a man in pointed hat, bearded, stands at the end of a table at which are five guests: he is saying "amicæ quo modo huc intravisti." The guest nearest him has a tattered cloak and nothing else: *C.* the same guest in tattered cloak and trousers is led to *R.* with bound hands and feet by two men: one drags his hair, the

other holds a rope attached to his hands: *R.* he is seated with hands and feet bound and dishevelled hair: a man stands over him, with a hand on his shoulder.

12. *The Entry into Jerusalem.* *L.* the Apostles: Christ with a roll rides to *R.* on an ass: a man in a tree casts down branches, one of which the ass has in his mouth. Men in the gate of a city hold branches and face *L.* The foremost is spreading a green garment.

f. 4a.

13. *The Last Supper.* A table. Five Apostles: Christ blessing, with his *R.* hand: John (with slight beard) in his lap, with his *L.* hand Christ puts the sop into the mouth of Judas, who is light-haired, has no nimbus, and kneels on the near side of the table. Five Apostles sit on *R.* All save Judas are nimbed. On the table are three fishes in boat-shaped dishes, and three cakes marked with cross lines.

14. *Washing of Feet.* Under five arches. *L.* attendant with towel: Christ kneeling, holds Peter's foot in his *L.* hand: his *R.* hand is raised, and he is speaking. The foot is over a laver with globular bowl and ornamented base. Peter sits with his *R.* hand on his head. On *R.* sit eight Apostles in a row, some cross-legged, all barefoot: some of them wear hose with a band passing under the foot. They are not nimbed.

15. *Betrayal.* Peter with raised sword in *R.* hand, scabbard in *L.* Malchus carrying a lantern on a staff—the whole not unlike a *labarum*—shrinks away from him. Two attendants: one seizes the *R.* hand of Christ, whom Judas kisses. Eight attendants on *R.*, two in pointed hats or helmets: one seizes the *L.* hand of Christ. Their weapons are spears, halberts and maces.

f. 4b. This and the following leaves have hardly any colour—save occasionally in the hair and beards of the figures.

16. (a) *The Scourging.* Pilate throned. Christ full-face, is bound to a pillar: the tormentor on *L.* has a birch, the one on *R.* a scourge with three lashes and balls at their ends.

17. (b) *The Crowning with Thorns.* Christ seated full-face, with bandaged eyes: one mocker kneels on each side: three more press the crown of thorns on his head; one has his hand raised to strike. They have two long staves, but only one is being used to press down the crown.

18. *Simon bearing the Cross.* *L.* two soldiers: a Priest with mitre: two attendants: Christ half-nude is led by his bound hands by a third attendant. Simon preceded by another man bears the cross.

19. *The Crucifixion.* *L.* a Priest and four others point to *R.* A thief on the cross, his eyes bandaged, his arms bound over the beam, his feet bound to the upright. *C.* the Virgin facing *R.*: a man with lance and bucket: Christ crowned with thorns, nailed with four nails: the cross, especially the cross-beam, is of rough wood. The drapery is rather long: the title blank: Stepaton on *R.* with a vase on the end of a stick.

R. John, bearded, faces *L.* The second thief crucified like the first, and with eyes bandaged. A Priest and three Jews face *L.* and point.

f. 5a.

20. *The Deposition.* Three women face *R.* The Virgin kisses the *R.* hand of Christ which is detached from the cross. Joseph (?) supports the body. Nicodemus (?) engaged in detaching the feet, (one is already freed): another man draws the nail out of the *L.* hand with pincers. John, his head on his hand, faces *L.*: he has a book. Three men face *L.*

21. (a) *The Entombment.* Two women, one with a casket. Joseph supports the head, Nicodemus the feet of Christ, who is swathed in linen: his beard does not appear. They place him in a sarcophagus ornamented with ζ 's. Behind it are three trees: on *R.* two men face *L.*, one has a vessel.

22. (b) *The Jews ask Pilate for a guard.* A crowd of Jews face *R.*: two of them have mitres, most of them pointed hats. Pilate, throned and facing *L.*, talks to them.

23. *The Angel and the Women.* *L.* eight soldiers lie, foot to foot: their lances are above them: a bow, quiver, axe, sword and spear lie in front. They have circular shields with central spike, and pointed casques with nose-pieces. *R.* an angel with gold face (smeared: it was probably added later) sits on the tomb-slab: on *L.* of him is the sepulchre: this is a two-storied building, of which the lower story is square with four round-headed open arches: one only is seen; and displays curtains looped back and a lamp hanging in the midst above the tomb. It has a sloping tiled roof, out of which grows a hexagonal second story with small round-headed windows, surmounted by a tiled dome with a small ball at the top. The angel talks to three women facing *L.*, two of whom have caskets.

f. 5b.

24. (a) *The Harrowing of Hell.* *L.* an angel stands over two prostrate gates, crossed. Christ, half-nude, pierces with bannered Resurrection-cross a prostrate devil in Hell-mouth, whose hands, legs and feet are bound. Rows of devils are seated round. With his *L.* hand Christ takes the hand of the foremost of five nude saints who are advancing.

25. (b) *Noli me tangere.* *L.* two trees: Mary Magdalene kneeling: Christ standing cross-nimbed (as always), with book, speaks to her.

26. (a) *Journey to Emmaus.* *L.* a tower on a hill: over it "Sol" a grotesque face. Pointing to this stands one (on *L.*) of two pilgrims in rough cloaks and hats, with sticks. The one on *R.* takes hold of the cloak of Christ, who is similarly dressed, and has a long staff.

27. (b) *Supper at Emmaus.* Under three arches, the three are at table. Christ, bare-headed, gives an exact half of a round cake to each pilgrim; each of whom has a hand raised.

28. (a) *The Return from Emmaus.* The two pilgrims talking together: a closed city gate on *R.*

29. (b) *The Incredulity of Thomas.* Under five arches. Five Apostles: Thomas exploring the side of Christ, who is half-nude, with raised arms: five more Apostles on *R.*

f. 6a.

30. (a) *The Fish and Honeycomb.* Two Apostles: one presents a dish of honey (indicated by crossed lines): Christ seated alone at a table, full-face, his hands extended: on the table are two dishes and a round cross-marked cake: on *R.* two more Apostles, one presenting half a fish on a dish.

31. (b) *The Appearance at the Lake.* Four Apostles in a ship with a sail: a cross on the mast-head: one has a steering-paddle, one an oar. Peter, half-naked, steps on the water towards Christ, who stands on the shore.

32. (continued) (a) A dragon-headed boat, half seen: two Apostles in it hold one end of a net full of fish: two Apostles on the shore hold the other end.

33. (continued) (b) Six Apostles: a beaked fish lying on a red heap (of coals): above it (in air) a crossed cake with a small circle in each quarter: Christ facing *L.* invites the Apostles.

34. (a) *Christ on the Mountain.* Five Apostles, two standing, three kneeling: Christ, full-face, with book, stands on a mound, blessing: six more Apostles, three standing and three kneeling.

35. (b) *Christ and the Eleven.* (Mark xvi.) Under four arches. Christ facing *R.* speaks to eleven Apostles seated at a table, of which three legs are seen.

f. 6b.

36. *The Ascension.* *L.* six Apostles facing *R.* look up: above, an angel flying down points to *R.*: *C.* above, the feet and legs of Christ seen in a cloud: below, the Virgin (the only figure not barefoot) full-face, looks up: *R.* four Apostles facing *L.* look up: above, an angel flying down points to *L.*

37. *The Decollation of S. John Baptist.* *L.* a table: three guests and Herod, who is crowned: he speaks to Salome, a long-haired girl, who places on the table a dish with the head of the Baptist, very cleverly drawn. Below the table, Salome is again seen, her feet over her head, she resting on her elbows and on the hilts of two swords which she holds. *R.* an executioner sheathing his sword: the Baptist's head in front of him is falling to the ground: the body is leaning over the window-sill of an elaborate tower.

f. 7a.

38. *The Father and Son.* *L.* a six-winged seraph on a wheel. *C.* the Father and Son seated full-face in a Vesica, with moduled border. The arms of the Father clasp the Vesica: the Son has a cruciform nimbus and is blessing: he is on the *L.* The two bodies unite at the hips into one

lower half, seated on a cushioned seat. *R.* a six-winged seraph on a wheel. This picture is no doubt meant to be taken in connexion with the next.

39. *The Descent of the Holy Ghost.* Under three gables, above which are a tiled roof and turrets. Under the central gable, two hands hold the Dove, head downwards, with open beak, whence red rays diverge upon *L.* five Apostles seated: *C.* the Virgin seated, full-face, and *R.* six Apostles seated.

f. 7b. *The Last Judgment.* Full page. In the centre is a Vesica intersecting the Cross below. In the Vesica is Christ seated, his arms depressed, the palms of his hands shewn. On *R.* and *L.* of the Vesica stand at top three Angels in clouds (six in all): below sit two rows of Apostles (twelve, arranged in threes), with open books. On each of the transverse arms of the cross stand two nails: at the base two angels kneel and support it: on *L.* stands an angel with the lance: on *R.* one with the crown of thorns. Below the cross is a horizontal line across: below that, on *L.* an ornamented tower with six faces seen at the windows. An angel at the gate. Four ecclesiastics, and an Emperor: four of them have palms: *R.* an angel looking to *R.*: a devil: a crowd of naked souls (one is an Emperor) with chains round their necks: Devils drag them into Hell-mouth.

This is the last of the xith century drawings: the absence of any of the favourite Nativity subjects is remarkable: very likely they are lost. The treatment of the Ministry of our Lord is in accordance with the best traditions of early art, as exemplified for us at Cambridge by the Gregorian Gospels at Corpus Christi College. The reason of the special prominence given to the Decollation of S. John Baptist must be sought in the unknown individuality of the artist whose patron may have been the Baptist, or in the connexions of the Monastery where the drawings were done, supposing them not to be productions of Bury Abbey. In any case, they are the most important early Gospel-pictures in Cambridge, next to those in the Gregorian Gospels above mentioned.

f. 8a begins the Prologue of Jerome to Damasus in double columns, in a xith cent. hand. At the top, enclosed in a border, are the words: Reginaldus de Denham Sacrista Sancti Eadmundi dedit hunc librum Sancto Eadmundo: qui eum alienauerit anathema sit.

There is a fine decorative initial to the Prologue, and other fine ones on the following page.

f. 12a. *Initial to S. Matthew's Gospel*, occupying two-thirds of a column. The back-ground is of gold, and inside that, of blue, with white dots in threes. A winged man sits full-face on a cushioned seat, under an arch lettered MATHEVS: he has a book.

Initial to the Prologue to S. Mark. A figure seated in a chair with a small desk on his knee and a scroll thereon, is cutting off his *L.* thumb with a knife. He has four heads: of a lion in front, of an eagle behind, of

a bull on *R.* and of a man in *C.*, the last three have scrolls. A medallion below on *L.* contains a half-length bearded prophet (Ezekiel) with scroll, pointing up.

This mysterious figure is S. Mark, 'ὁ κολοβοδάκτυλος' as S. Hippolytus calls him: the old Prologue to his Gospel gives the story of his having cut off his thumb in order to avoid being made a bishop: the story grows out of the epithet κολοβοδάκτυλος, which, again, is derived from Mark's desertion of Paul and Barnabas. In the Bedford Hours is a picture of S. Mark cutting off his thumb: see a photograph of the page in Falconer Madan's *Books in Manuscript*.

Initial to S. Mark's Gospel. Very fine, with dragon and blue stork.

Initial to S. Luke's Gospel. Fine decorative Q.

Initial to Prologue to S. John. Fine H.

Initial to S. John's Gospel. An I occupying three-quarters of a column and containing three medallions:

- (1) Christ seated with his feet on a rainbow, book in hand, blessing.
- (2) S. John, eagle-headed and winged, sits holding a scroll across him.
- (3) S. John Baptist standing, in mantle and blue robe, bare-legged, holding a scroll 'fuit homo missus a deo cui nomen erat io.'

Initial to Acts. A magnificent decorative P.

Initial to S. James's Epistle. Decorative.

Initial to 1 Peter. Peter, throned, full-face, bare-headed, with tonsure: two keys (very large) and book.

Initial to 2 Peter. A small S.

Initial to Prologue to 1 John. A grotesque man.

To 1 John. Two Dragons facing each other, by a tree.

To 2 and 3 John. Fine decorative S's.

To Jude. An I of plaited work.

Pauline Epistles. Colossians follows 2 Thess. Note the initial to 2 Tim., a dragon holding a man's head. All have magnificent decorative letters with grotesques.

The Apocalypse has a decorative A.

The Colophon is:

NOMEN Guillelmi cuius manus hoc scripsit volumen in libro vite asscribatur.

Some discussion followed, at the conclusion of which the President expressed the thanks of the Society to the Master and Fellows of Pembroke College for their kindness in allowing their manuscript to be exhibited at the meeting.