

PSALTERIUM SALABERGAE

Codices illuminati medii aevi 30

PSALTERIUM SALABERGAE

Colour Microfiche Edition of the Manuscript
Staatsbibliothek zu Berlin - Preussischer Kulturbesitz
Ms. Hamilt. 553

Introduction and Codicological Description
by Dáibhí Ó Cróinín



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Content

FOREWORD	7
THE SALABERGA PSALTER	
Introduction.....	9
History of the Manuscript	
Date.....	11
Salaberga.....	12
Later History.....	13
Binding.....	15
Palaeography	
Script.....	16
Abbreviations.....	16
Decoration	17
Text.....	18
Notes.....	21
BIBLIOGRAPHY.....	22
COLOUR MICROFICHE EDITION	
Binding; fol. I-II, 1r - 27r.....	Fiche 1
fol. 27v - 57r	Fiche 2
fol. 57v - 66r; binding.....	Fiche 3

Foreword

This colour microform edition of the Salaberga Psalter is the second in a series of microreproductions of early Insular decorated manuscripts either written at Echternach (Luxembourg), or with Echternach connections. The first volume in the series *Codices illuminati medii aevi*, a microfiche reproduction of the Augsburg Gospels (*olim* Maihingen and Harburg), appeared in 1988 (CIMA 9: *Evangeliarium Epternacense*. Universitätsbibliothek Augsburg, Cod. I.2.4°2.). Another important manuscript of Echternach origin, the richly illuminated Gotha MS. containing the opera of Abbot Thiofrid of Echternach (1081-1110) continues this series as No. 34 (*Thiofridus Epternacensis: Opera selecta*. Gotha, Forschungs- und Landesbibliothek, Memb. I 70).

No apology is required in offering the present reproduction to the scholarly public. On the contrary, it is something of a mystery why the Salaberga Psalter – which in script and decoration in every way bears comparison with the better-known early Insular decorated manuscripts such as the Book of Durrow or the Augsburg Gospels – has never previously been the object of detailed study. Apart from the summary descriptions in E. A. Lowe's *Codices Latini Antiquiores* and J. J. G. Alexander's *Insular manuscripts 6th to the 9th century*,¹ and occasional brief mention in art historical works and exhibition catalogues, the Psalter has yet to receive the attention it deserves. This present microfiche edition is intended to provide a stimulus towards such a study.

Acknowledgements

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THE SALABERGA PSALTER

Introduction

The manuscript Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Hamilton 553 came to Berlin in 1882 as part of the magnificent Hamilton Collection, bought by the Prussian government in that year from Sotheby's of London (before auction) for the sum of one-and-a-half million gold marks – a colossal sum of money for that time.² The Hamilton manuscripts were accumulated by Alexander Douglas, Marquis of Douglas & Clydesdale, later 10th Duke of Hamilton, during a long life (1767-1852) devoted to manuscript collecting. Unfortunately, Hamilton left few indications of how or where he acquired his manuscripts, and made no great impression on the public mind compared to the fame (or notoriety) enjoyed by his better-known contemporaries, especially the Italian Giuglielmo Libri (1803-1869) or Sir Thomas Phillipps (1792-1872). It is not now known, for example, whether the stimulus for Hamilton's manuscript acquisitions stemmed from an interest in the papers and documents preserved in his father's house, or whether he developed his 'vellomania' independently during his younger years spent travelling in Italy. Certainly, it may be supposed that his tastes were influenced, if not entirely formed, by his Italian experiences, and the happy combination of circumstances (for him at least) of contemporary political upheaval in Europe and his own substantial personal wealth offered the opportunity of purchasing an unusually rich and valuable collection.

Unfortunately, as we remarked above, the precise provenance of the individual Hamilton manuscripts is seldom recorded, and the meagre information that has come down to us never states where or how he came by his acquisitions. In this he was comparable (in effect if not in motivation) to the other great contemporary collectors with Echterbach connections, the notorious Baron Hüpsch of Köln³ and the equally infamous Jean-Baptiste Maugérard.⁴ The

catalogue published by William Clarke in *Repertorium Bibliographicum, or some account of the most celebrated British Libraries* (London 1819) 257-264, is less than complete, although it does list sixty two of the most important items in the Hamilton library at that time, amongst which was our psalter (No. 49 in Clarke's list). Clarke's introduction describes the collection as follows: "The valuable manuscripts and printed books collected for the Marquis of Douglas⁵ in Italy and in various parts of the Continent, are estimable from their great antiquity, rarity, and fine condition. The Greek and Latin manuscripts obtained by his Lordship when on his diplomatic mission to Russia, are unrivalled specimens of early art. Some articles noticed in the subjoined list will be found superior to many in the best public or private collections in this country."⁶

The original collection was considerably enlarged through Hamilton's wife, Euphemia, the daughter of William Beckford. Beckford was a formidable collector in his own right, though his preference was for unusual and rare printed books.⁷ After his death in 1844 his library was transferred to the Hamilton palace, where the manuscripts were separated from the books and rehoused with the Hamilton Collection. It was during this period that they acquired the distinctive flyleaf pencilled numbering and Hamilton monogram (HB) which are still extant today. The combination of the two collections brought the total of manuscripts to 729.

But just as the collection so lavishly and lovingly assembled by the Dukes of Oettingen-Wallerstein - of which the Augsburg Gospels was the crown jewel - was sold off by impecunious heirs, so too the Hamilton-Beckford library was given up to auction by the Duke's grandson in 1882. News of the impending sale aroused widespread local and international interest and museum authorities in Berlin - foremost amongst them Friedrich Lippmann, Director of the Kupferstichkabinett - set about planning a campaign to acquire the collection for Berlin. A delegation of scholars and museum experts travelled to London, and although they initially showed some hesitation they eventually decided to recommend purchase. The Prussian government agreed to pay the enormous sum involved and the collection - with the exception of some volumes of particular English interest (now British Library Add. MSS 33241-33269) - arrived in Berlin in November 1882. They went on public display from December 1882 to May 1883. The purchase caused a sensation and was widely reported in the German and foreign press.⁸ It was only after some considerable wrangling, however, that the material was divided up between the Berlin museums (which acquired 158 items) and the Royal Library (which received 505).

The new acquisitions were to have been catalogued by Valentin Rose as part of the general collection, but the arrival in 1889 of the famous Meerman-Phillipps manuscripts interrupted that scheme (and also placed an intolerable financial burden on the state). Karl Christ, Director of the Handschriftenabteilung 1932-1943, pushed hard for cataloguing, but his own interests lay principally in the field of French manuscripts; his premature death in the war, and the dislocation caused by the dispersal of the manuscripts during the hostilities, put paid to any lingering hopes of progress. In fact, for many years after the war the oriental manuscripts from the Collection remained in Tübingen and Marburg, where they had been sent for safe-keeping, returning to Berlin again only in more recent times. The result of all this disruption was that the Hamilton Collection remained uncatalogued (and often unnoticed) until 1966.

History of the Manuscript

Date

The place of origin of the Salaberga Psalter is not known. There are no indications of date or origin anywhere in the manuscript. However E. A. Lowe, in his *Codices Latini Antiquiores* description [CLA 8, No. 1048] categorised the script as Anglo-Saxon majuscule, saec. VIII¹, adding that it was "written in Northumbria". This view was presumably inspired by certain artistic and scribal features of the manuscript, rather than by any clear-cut evidence. He says, for example, that "the letters at line-ends and especially on the last line, often assume fantastic forms and have lace-like arabesques hanging from the shafts (a Northumbrian feature)". Lowe also made reference to "a scroll-like pattern in red... used as a filler of blank spaces as in some Northumbrian manuscripts and the Book of Durrow". The arabesques in our manuscript are certainly comparable in form and execution to the ones found, for example, in the Augsburg Gospels – a manuscript which was also (mistakenly, as we believe) claimed for Northumbria.⁹ The quality of the pen and ink drawings in our manuscript is likewise comparable to the animal- and bird-heads in Augsburg, which can be securely dated on palaeographical and historical grounds to the early eighth century. The absence of an Old English gloss on the text would suggest that the manuscript left England at an early date, before the ninth century at any rate. The roughly contemporary Vespasian Psalter (written in uncial) received its gloss probably in the second half of the ninth century.¹⁰

Salaberga

The name by which Hamilton MS. 553 is best known – the Salaberga Psalter – derives from its association with the monastery of St Jean de Laon. The monastery (which subsequently developed into a double house of men and women) was earlier called Notre Dame-la-Profonde (the dedication to John dates from the twelfth century) and was founded in AD 640 by Salaberga (*al. Sadalberga*), a daughter of the Austrasian magnate Gundoin, who with his family had close associations with Columbanus's foundation at Luxeuil. The *Vita Columbani* (II 8) records that Abbot Eustasius, Columbanus's immediate successor at Luxeuil, visited Gundoin and blessed his household. A son of his, Leudoin-Bodo, was later bishop of Toul, after having received his religious formation at Luxeuil.¹¹ Salaberga received her initiation into the church at Remiremont, where she entered the community as a nun; she then founded her own nunnery at Langres, which subsequently transferred to Laon. From Remiremont she is believed to have brought with her the practice of perpetual psalm singing first introduced in the Vosges monastery of Agaunum by Amatus.¹² The community at Langres – not far from Luxeuil – appears to have been made up mainly of aristocratic women, but the civil wars of the Merovingian period drove the community from their first home. On the advice of Waldebert (second successor to Columbanus at Luxeuil, AD 629-670) they moved to Laon, where the community soon numbered over a hundred. There are no surviving foundation charters, unfortunately, nor any legal documents illustrating the later development of Laon, but the Life of the saint (a ninth-century production) paints a picture of Salaberga well connected with the Merovingian aristocracy, and her nuns soon numbering three hundred.¹³ For the needs of this growing community Salaberga built six new churches at Laon, in addition to the original one at Notre Dame-la-Profonde. She also recruited twenty monks from Luxeuil, thereby initiating the double monastery of later years.

Apart from the sparse details in the *Vita Sadalbergae*, very little is known of Notre Dame-la-Profonde from the date of its foundation down to the Carolingian period. Later sources, however, make it clear that the monastery was an important centre of Carolingian loyalty and served as a royal monastery both in spiritual and in political affairs.¹⁴ For example, the deposed Bavarian Duke Tassilo's wife and daughters were incarcerated there in AD 788. All the abbesses in the ninth and tenth centuries whose names are recorded were members of the Carolingian nobility. The most recent writer on the subject has

stated that there is no evidence to suggest that Notre Dame-la-Profonde was anything more than a refuge, a domain, a source of revenue and amusements, and a shelter in widowhood for Carolingian queens.¹⁵

Later History

The earliest indication of the Psalter's whereabouts is preserved in a note, written in Caroline minuscule, saec. XII, on the first nine lines of fol. 26v. This is an inventory of the treasury at the nunnery of St Jean de Laon c. 1120, and the manuscript was still at that location in the seventeenth century, where it was examined by the great Maurist palaeographer Jean Mabillon. The entry on fol. 26v reads as follows:

Iste est thesaurus sci. Iohannis Baptiste Laudunensis ecclesie, qui post transitum Wiborgis bone memorie thesaurarie recitatus et descriptus est in presentia abbatisse Adelidis secundę testibus clericis & sanctimonialibus ecclesie: Ornamenta altaris V^e .I. eua .II. iudit .III. Ornatus vigiliarum .III. ascensionis .V^e Pallum. rubicondi coloris. Quinque phacbece .III.^{or} casule .V^e dalmatice .III. [corr. in ras.] robe .III.^{or} palle .III.^a palla. et .III.^{es} cape .X. albe [bis, 1st erased] cum amictis .VII.^{em} stole cum manipulis .III.^{res} textos .III.^{es} casse .II.^o turribula. tres calices .XVIII. filacteria .II. cruces .V^e manutergia. Manipulus cum margaritis .III.^{or} tabule eburneę.

From this, presumably, derives the inference in a pencilled note, written by a seventeenth-century hand, on the verso of the second flyleaf:

Dans ce livre a l'endroit au margin du page on trouve l'Etat des Tresors de S. Jean de Laon fort. sous l'abbesse Adel 2^{de} ... 1120(?).¹⁶

The supposed connection with Salaberga appears to derive from another seventeenth-century note (by the same hand?), on a card now inserted in the flyleaves of the manuscript:

MS. in folio sur velin ecriture du VII siecle a deux colonnes contenant de Psautier ... l'usage des religieuses de S. Jean de Laon ecrit ou redige pour Ste Salaberga fondatrice & I^{ere} abbesse de ce monastere - mort en 655. La form de l'ecriture et en particuliere celle des lettres initiales est fort singuliere.¹⁷

This is the description rendered into English by Clarke, *Repertorium* (s. n. 49): "Psalterium, S.^{ae} Salabergae Fundatricis et primae Abbatissae hujus monasterii S.i Joannis Laudunensis, (ob. anno x.^{ti} 655), folio. The writing, and particularly

the initial letters, are singularly curious: the book is quoted, and a facsimile of it given, in 'Mabillon de Re Diplomatica', fol. p. 358."¹⁸

Mabillon's description is as follows: "*Ex psalterio S. Salabergae Laudun.* Fuit hae conditrix et abbatissa prima coenobii S. Johannis in urbe Laudunensi, in monachorum coetum conversi ante annos quingentos. Iste in sacrario etiam nunc custoditur psalterium, S. Salabergae creditum, psalmos omnes continens duabus columnis, praemisso symbolo, cujus specimen damus. Salaberga devixit sub annum DCLV, ac proinde ejus psalterii scriptura ad saeculum VII. revocanda est. Processio Spiritus sancti hoc modo exprimitur: *Et in Spiritum Sanctum, Dominum vivificantem, ex Patre procedentem, cum Patre et Filio coadorandum.*"¹⁹

There is no evidence to support the notion that the manuscript originated at St Jean de Laon, either during the abbacy of the foundress, Salaberga (died AD 655), or at any later date, though the possibility cannot be entirely ruled out. There is nothing either in the text or in the script to reflect the influence of Luxeuil which was so important in the first generation of Salaberga's foundations. On the contrary, as we shall see below, the textual evidence of the psalms suggests rather an association with the so-called 'Anglo-Saxon' family of manuscripts containing the Psalterium Romanum.

If the Psalter did not originate at Laon during Salaberga's lifetime or thereafter it must have travelled there sometime in the eighth or ninth century. Several eminent Northumbrian ecclesiastics of the seventh/eighth century had close contact with the continent, amongst them abbots Benedict Biscop and Ceolfrid of Wearmouth-Jarrow and Bishop Wilfrid of York and Ripon. Biscop travelled to Rome no fewer than six times, and it is worth remembering also that Ceolfrid, according to the *Historia abbatum auctore anonymo* written at Jarrow early in the eighth century,²⁰ undertook a pilgrimage to Rome in his final year, but died at Langres, on 25 September 716. Some of the eighty odd men in his entourage decided to remain in Langres to venerate his place of burial. It is well known that Ceolfrid had with him the famous Codex Amiatinus as a gift for the Pope. It is conceivable, therefore, that he may also have had other manuscripts with him, or that the monks of Wearmouth-Jarrow who stayed on at Langres were later supplied with a manuscript of their "own" Anglo-Saxon version of the psalter.²¹ The author of the *Historia* records that Ceolfrid had introduced the practice of reciting the psalms three times daily into Wearmouth-Jarrow. For his part, Benedict Biscop was abbot of the monastery of St Augustine at Canterbury before he founded Wearmouth-Jarrow and he may have brought north with him a manuscript of the *psalterium Romanum* such as underlies the

Salaberga Psalter. Wildhagen pointed out that of all the nine manuscripts of the Nicene Creed the text in Salaberga is closest to that in Cambridge University Library MS. G.g.5.35, which also originated in St Augustine's Canterbury.²² Laon, Langres, and Luxeuil lay along the route of any would-be pilgrim to Rome and our manuscript may have travelled the same route sometime in the eighth or ninth century. Evidence for close contact between southern England and Laon in the tenth century is also to be found in the fact that in 913 Eadgifu, daughter of Edward I, married Charles the Simple, whose residence was in Laon. She received Salaberga's abbey as a wedding gift, and retired there in 936 after her return from England. In 936 also the influential Bishop Odo of Ramsbury, along with several other English bishops and grandees, spent some time in Laon while negotiating the fate of Louis, son of Charles and Eadgifu, who since 923 had been with his mother in exile in England. Clearly, then, there is no shortage of English connections, both northern and southern, to explain how our manuscript might have come to Laon.

Binding

The second seventeenth-century Latin note on the flyleaf of the Salaberga Psalter states that it was in a poor state in 1685 and was therefore rebound: *hoc psalterium pene obsoletum in meliorem formam restitum est. Anno 1685*. The author exaggerates: the "better condition" involved the binder inflicting severe damage on the manuscript by cropping its margins, with particularly severe loss – including decoration of large initials – at the top of many pages. The codex was rebound when it came into the Hamilton Collection and now bears the distinctive blue morocco chiselled binding which is also found in the other Berlin MSS Hamilton 66, 628, and 675. These were all the work of Christian Samuel Kalthoeber, who was active as a binder in London during the years 1780-1819.²³

Palaeography

Script

Fols 66 (2 flyleaves) ca. 345 x 250 <290/300 x 195/200> mm. There is at least one folio (and possibly an entire gathering) missing at the end. All but fol. 1, a separate leaf containing the Creed, are in two columns of 29, 31, or 36 lines. The script of the psalter text and rubrics is an expert Insular half-uncial, what Lowe described as "Anglo-Saxon majuscule" and what Wattenbach termed "irische Halbunzialschrift".²⁴ The script is very uniform throughout but there appear to be several hands involved, with changes, e.g., at fol. 18 and again at fol. 58, the openings of new quires. Variations in the script towards the end of the volume are apparently due to a desire on the part of the scribes to save vellum. Elsewhere (e.g. fol. 23v and 27r) the exigencies of space required the scribes to compress the writing to a semi-cursive and to use more abbreviations. There are a few dry-point glosses (fol. 12v lower margin; 13vb small-cap ð, between tramlines; 35v centre; not noted by Lowe or Boese), but they do not reveal anything of the manuscript's early history. Noticeably absent is the use of what T. J. Brown termed "decorative minuscule" at the end of pages – a striking feature of Durham, Cathedral Library, MS. A.II.17, and the Echternach Gospels. Also absent is the "cursive minuscule" which occurs in the Echternach Gospels. The corrections to the text are by an Insular hand, saec. VIII, in both majuscule and minuscule.

The Creed is in long lines, and in a different hand.²⁵ The canticles on fols 62rb-64v are written by the same hands as wrote the psalms; the text breaks off in the *Canticum Moysi* (Dt 32: 1-43) with the words *confirmet eum omnes filii dei*. Fol. 1 has been patched in places and appears to have suffered damage which is not evident in the body of the codex. There are prickings in both margins and ruling took place after folding on the flesh side only. The gatherings – regularly of eight bifolia – are not numbered and there are no catchwords. Psalm headings – also in Insular majuscule – are in red, and the double bounding lines enclosing each column are here and there outlined with red dots. The vellum is of Insular type, of uneven quality.

Abbreviations

There are full lists of the abbreviations in Lowe and in *New Palaeographical Society*, Series 2, vol. 2/2 (London 1914) plates 33-35 (the latter supplied by

Lindsay). They are of the typically Insular type, but are more frequently used as the work of writing progressed. There are far fewer, for example, on fols 2-6v than in the corresponding number of columns that follow. In the latter part the form \bar{p} = per occurs (once, in a rubric, though not noted by Lowe). Elsewhere the regular abbreviation is **p**. Parallel red and black abbreviation-strokes are added by the rubricator in initial words, and more freely on fol. 1, the detached leaf containing the Creed. Spelling shows typically Insular features also: *pussillam*, *reppullisti*, *iudicis*, and accents are added over monosyllables, another Insular characteristic.

Decoration

Though less elaborate than in other, better-known, Insular illuminated manuscripts, the decoration in Salaberga Psalter is nevertheless on a par with them in terms of execution. Apart from the larger initial pages, decoration for the most part comprises small initials carefully drawn. The colours used are bright yellow, grey-blue, grey-green, and brick red. The larger initial letters are surrounded by red dots and are elaborately decorated, often with zoomorphic motifs; a striking human face occurs in one (fol. 24r; Ps. 46). Spirals and interlace patterns are regular, and the bird-heads in particular are very close to those in the Augsburg Gospels and related manuscripts. The enlarged majuscules following initials are also daubed with colour; these and smaller initials are usually encircled with red dots, like the large initials. Salaberga Psalter combines the Irish and Roman traditions of highlighting the liturgical and three-part divisions of the psalter by elaborating the initials of Ps. 1, 51, and 101 (*Beatus uir qui non abiit*, fol. 2r; *Miserere mei deus*, fol. 27r; *Misericordiam et iudicium cantabo*, fol. 48r) – the so-called 'Three Fifties' – as well as Ps. 17 (*Diligam te Domine uirtus mea*, fol. 8r) and Ps. 118 (*Beati immaculati in uia*, fol. 54v), in the Irish manner, and following the Roman practice of emphasising those psalms that were recited as part of the daily Office: Ps. 26 (*Dominus inluminatio mea*; vigil for Monday, fol. 13r); Ps. 38 (*Dixi custodiam uias meas*; vigil for Tuesday, fol. 20v); Ps. 52 (*Dixit insipiens in corde suo non est deus*; vigil for Wednesday, fol. 27v); Ps. 68 (*Saluum me fac deus*; vigil for Thursday, fol. 34r); Ps. 80 (*Exultate deo*; vigil for Friday, fol. 41r); Ps. 97 (*Cantate domino meo*; vigil for Saturday, fol. 47r); Ps. 109 (*Dixit dominus domino meo*; first of five psalms for vespers on Sunday, fol. 52v). These initials are decorated with interlace and other patterns and with animal and bird heads.

Text

The Salaberga Psalter has the siglum H in the list of manuscripts used by the monks of the abbey of St Jerome in Rome for their collation of witnesses to the *Psalterium Romanum*. The content is:

- fol. 1r: *Incipit symbulum...*
- (fol. 1v: vacat)
- fol. 2r-62ra: *Psalterium Romanum*
 - 2r: Ps. I *Beatus uir*
 - 27r: Ps. LI *Miserere mei deus*
 - 48r: Ps. CI *Misericordiam et iudicium cantabo*
 - 62ra: Ps. CL *Laudate dominum...*
- fol. 62rb-64r: *Cantica*
- (fol. 65r-66v: vacat)

What follows here is based mainly on Robert Weber (ed), *Le psautier romain et les autres anciens psautiers latins*, *Collectanea Biblica Latina* 10 (Rome 1953). There is a second important discussion of the text in Johann Marböck, *Das Eindringen der Versio Gallicana des Psalteriums in die Psalterien der Benediktinerklöster Oberösterreichs*, *Dissertationen der Universität Graz* (Wien 1970) 18-35; 45-53. Marböck's dissertation was based on a study of the so-called Mondsee Psalter (M in Weber's list), now in the library of the *École de Médecine* at Montpellier, MS. 409 (saec. VIII^{ex}; see Lowe, *CLA* 6, No. 795). Unfortunately, the author was under the mistaken impression (cf. pp 25, 51) that M was older than H, whereas in fact H is almost certainly the older of the two manuscripts. Bernhard Bischoff, who first identified M as a product of the Bavarian monastic scriptorium of Mondsee, believed that it dated from shortly before AD 788 and was produced either for Duke Tassilo of Bavaria or for some member of his family as a *de luxe* codex.²⁶ These two manuscripts are members of the "Anglo-Saxon" family of Roman psalters, together with A London, British Library, Cotton Vesp. A.I, the so-called Vespasian Psalter, written in English uncial probably at St Augustine's, Canterbury, in the early eighth century (Lowe, *CLA* 2, No. 193, dates it "saec. VIII"); N New York, Pierpont Morgan Library, MS. 776 (saec. VIII), and S Stuttgart, Württembergische Landesbibliothek, MS. H.B.II.12 (saec. VIII). This latter codex is the famous Stuttgart uncial palimpsest which was at one point in Echternach.²⁷

Marböck carried out a detailed collation of all five manuscripts in this English group, the results of which need not be given here. It will suffice to say that

where M shares peculiar readings with one or more of the other four manuscripts in the group, the agreement is most often with H (30 variants in common).²⁸ Readings – apart from omissions – peculiar to H or shared by H and S are few in number and mostly orthographical. Noteworthy are the following:

Ps. LXXVI 19 *coruscationes tuae*] *fulgora eius* H*²⁹

Ps. LXXXVIII 31 *si derelinquerint*] *si ambulauerint* H

Ps. CVI 16 *confregit*] *confringit* H

These appear to be readings unique to H. Three readings suggest the possibility that S might have been copied or corrected from an exemplar of H:

Ps. CXVIII 92 *forsitan*] *forsitā* H *forsitam* S

Ps. CXII 9 *sterilem*] S corr.> *sterelem* S² = H

Ps. C 7 *qui faciit*] S corr.> *qui faciunt* S² = H

In other instances, however, the readings appear to point to influence in the opposite direction:

Ps. LXXV 13 *aufert*] H corr.> *auferet* H² = S

Ps. LXXX 14 *in uias meas*] H corr.> *in uis meis* H² = S

Ps. LXXXII 15 *comburit*] H corr.> *conburet* H² = S

Ps. CXVIII 54 *tuae*] H corr.> *tuas* H² = S

The evidence, then – such as it is – is too sparse to allow any solid conclusion about possible influences or common exemplars. The identity of readings between H and S usually involves examples of typically Insular (Irish or Anglo-Saxon) orthography:

Ps. LXXXIII 11 *in atriis*] *in atris* H*S (also in A and N)

Ps. CVII 3 *diluculo*] *deluculo* HS*

Ps. CXVIII 14 *dinitiis*] *dinitis* HS*

43 *indiciis*] *indicis* HS*

46 *testimoniis*] *testimonis* HS*

Ps. CXXXIV 15 *manuum*] *manum* HS*

Ps. CXXXIX 15 *miseriis*] *miseris* HS*

Given that S was at an early date in its history located at Echternach, and given that H has features very similar to those in other manuscripts of known Echternach provenance (e.g., the Augsburg Gospels and the Calendar of Willibrord), the possibility that both manuscripts were at one stage together in the same library should not be discounted.

Cantica

The Cantica are in the Old Latin recension, for which see Petrus Sabatier, *Bibliorum Sacrorum Latinae Versiones antiquae seu Vetus Italica* 1-3 (Reims 1743) and Heinrich Schneider, *Die altlateinischen biblischen Cantica*, Texte und Arbeiten 1. Abt. Heft 29-30 (Beuron 1938) 56, 76ff., 163.

The canticles are:

- fol. 62rb *Ymnum trium puerorum* (Dn 3: 57-88)
- fol. 62v *Canticum Esaiae* (Is 12: 1-6); *Canticum Ezechiae* (Is 38: 10-20);
Canticum Annae (I Reg 2: 1-10)
- fol. 63r *Canticum Exodii* (ex 15P: 1-19)
- fol. 63v *Canticum Ambacuc prophetae* (Hb 3: 1-19)
- fol. 64r *Canticum Moysi Deuteronomii* (Dt 32: 1-43).

Notes

- 1 LOWE 8 (1959) No. 1048 and ALEXANDER 1 (1978) 45, No. 14.
- 2 For the historical background to the Hamilton Collection in Berlin I am especially indebted to BOESE (1966) X-XXII.
- 3 SCHMIDT (1906).
- 4 TRAUBE / EHWALD (1903-1904) 308-387.
- 5 Douglas became 10th Duke of Hamilton in February 1819.
- 6 Cited from BOESE (1966) X.
- 7 (see Clarke, Repertorium, 203-230)
- 8 See MEYER (1896) 543 n2.
- 9 See Ó CRÓINÍN (1988) 10-13.
- 10 WILDHAGEN (1913) 435-437.
- 11 PRINZ (1988) 144.
- 12 PRINZ (1988) 300.
- 13 PRINZ (1988) 271.
- 14 CONTRENI (1978) 16.
- 15 TAILLE (1874-1875) 196 (cited Contreni, loc. cit.).
- 16 This note was not remarked by BOESE in his catalogue.
- 17 This note is not mentioned by BOESE.
- 18 Cited BOESE (1966) XII.
- 19 I have used the 3rd ed. (Naples 1789) tom. 1, 374 + tab. VIII (375) = the text of the Creed.
- 20 PLUMMER (1969) 400.
- 21 It should be noted, however, that the psalms citations in the 'Historia abbatum' are not distinctive of the Anglo-Saxon group.
- 22 WILDHAGEN (1913) 429 nl. He gives the text, with collation of the Cambridge MS. 430 nl.
- 23 SCHUNKE (1965) 276.
- 24 WATTENBACH (1883) 341.
- 25 Lowe misunderstood a statement of Wildhagen's, 'Studien', 426, when he stated that the manuscript also contained the Pater Noster.
- 26 BISCHOFF (1981) 25.
- 27 See DOLD (1936) and DOLD (1934) 260-261.
- 28 MARBÖCK (1970) 26.
- 29 An asterisk denotes an original reading, before correction.

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