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ILLUSTRATIONS OF

THE BOOK OF GENESIS

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ILLUSTRATIONS OF THE BOOK OF GENESIS

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ILLUSTRATIONS OF
THE BOOK OF GENESIS

BEING A COMPLETE REPRODUCTION
IN FACSIMILE OF THE MANUSCRIPT
BRITISH MUSEUM, EGERTON 1894

WITH AN INTRODUCTION BY

M. R. JAMES, Litt.D., F.B.A., F.S.A.

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December, 1921.

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INTRODUCTION

THE Egerton manuscript no. 1894 in the British Museum is a small quarto volume measuring $9\frac{7}{10}$ in. by 7 in. and consisting of twenty leaves of vellum.

To it is prefixed a printed paper title-page :

‘von Schönfeldsches Museum der Technologie. Zum Vortheil des Gewerbestandes errichtet im Jahre 1799. Französische Urschrift vom neunten oder eilften Jahrhundert.’

on which Sir Frederick Madden has noted in pencil ‘about 1310–1320’.

The book was purchased for the Museum, the cost being defrayed out of the Farnborough Fund, on March 23, 1860, at Messrs. Christie, Manson, & Woods, at the sale of the ‘Vienna Museum’.

The sale-catalogue of this Vienna Museum sets forth the history of the collection briefly in its first pages. It was sold as the property of Messrs. Lowenstein Brothers of Frankfort-on-the-Main, on Monday, March 12, 1860, and nine days following. This choice and interesting collection was commenced, we further read, by the Emperor Maximilian I, and increased by his grandson, the Emperor Rudolph II, and continued to be Imperial property until the year 1782, when, the building at Prague in which it was contained being required for barracks, it was sold to the Chevalier von Schönfeld, a distinguished amateur, who added his own collection to it, and opened it to the public under the title of the Technological Museum of Vienna.

The circumstances under which it came into the control of Messrs. Lowenstein, and so into the market, are not narrated.

The collection comprised 1291 lots, of which the greater part were articles of *vertu*, plate, porcelain, ivories, and so forth. Lots 1235 to 1291 were illuminated MSS., cuttings from MSS., Chinese and Arabic books, engravings, early printed books, playing cards, prints of costumes, scrapbooks. Among the MSS. were a few *Horae*, one or two said to be illustrated by Nicholas Glockenthor, a German Bible of 1465 written by

Georg Rorer of Ratisbon, a life of Christ in German with 27 pictures, and 14 more from another MS., and an alchemical book with pictures attributed, rashly perhaps, to Breughel and Goltzius. The last lot was the Visitors' Book belonging to the Museum.

Our MS. was lot 1286: it is described as being bound in velvet. It has now a red morocco cover.

It is not too much to say that of all the illustrated manuscripts that I have seen this Egerton 1894 has been the most puzzling; and also, in view of the wonderful qualities of its drawing and colouring, one of the most fascinating.

It consists of twenty leaves, as has been said. They are devoted to the systematic continuous illustration of the Book of Genesis. The book is unfinished and imperfect. After the first leaf, which illustrates the seven days of Creation, one at least or perhaps two leaves are most unfortunately missing. They contained the story of the Fall and Expulsion, and of Cain and Abel, and perhaps the birth of Seth. The second leaf resumes with figures of Adam and his descendants in the line of Seth and there is no further gap until we reach the end. The 150th and last subject in the book is that of Joseph meeting his brethren after the discovery of the cup in Benjamin's sack. At least one leaf and very probably two are needed to bring the story of Genesis to an end.

In the manuscript as at present bound, two leaves (12 and 13) are in wrong order. The mistake is rectified in the present edition.

There is a certain amount of text, in the form of inscriptions on the pictures. The language is French, and the writing is the work of two scribes, the first of whom writes the inscriptions for nos. 1-12, and 14, of the pictures; the second does no. 13 and nos. 15-47, 56-65; nos. 48-55 have no text. In other words, ff. 1-7, 9, 10*a* (pp. 1-14, 17-19) have inscriptions, ff. 8, 10*b*-20 (pp. 15, 16, 20-40) have none.

The colouring of the pictures is only carried out in part. On pp. 1-19 the artist has done all that he intended; on pp. 20-26 he has only coloured trees and grass and put in a little shading; pp. 27-30 are pretty fully finished; the remainder, pp. 31-40, are in outline only.

The condition is by no means immaculate. Several pages are rubbed and faint, and an accidental mutilation has carried away the lower corners of ff. 1 and 15 (pp. 1, 2, 29, 30).

There are two propositions about the book upon which a general agreement may be said to have been reached: one, that it is a work of the fourteenth century and not early in that century, the other, that the second of the handwritings of the text (and most likely the first also) is English. The language of the text, moreover, is Anglo-French.

When, however, it is asked of what nationality the artist was, where he worked, and what was the purpose of his book, I at least am reduced to conjecture. We know nothing of the history of the manuscript before it entered the Vienna Museum, and we do not even know when that happened. The text, written by two persons, neither of whom need have been the artist, only tells us by its writing and language that it comes from an English sphere of influence.¹ The pictures are the work of so original a hand that comparison with other illustrations of the time does not lead us far.

There are doubtless many points in them which others will single out as distinctive. I will name three which strike myself. First, the manner in which trees are drawn: they are mushroom-like growths, masses of darkish green, with no branches projecting outside their firmly-drawn outlines. Next, the care and interest lavished upon varying the expressions of the faces, which, one cannot but feel, are often designedly comic, and, in connexion with this, the rather cynical pleasure which the artist seems to take in illustrating incidents on which it is customary not to lay stress. Another technical matter is his interest in bold foreshortening of faces (see nos. 50, 51) and in unusual attitudes (e.g. Jacob's ladder no. 106, Joseph in no. 132). A peculiar curl of hair in the centre of the men's foreheads is present in all parts of the book, but shows most prominently in the outline drawings at the end. The colouring, as the reproductions show, is of an unfamiliar type, rich and sober, and wonderfully taking. The mastery of line, reminding one of Aubrey Beardsley's work, is astonishing; and there is in many of the pictures a quality recalling oriental drawings, which I find it hard to define, but which I cannot doubt others will agree with me in perceiving: no. 80, for instance, might at a first glance be taken for a Japanese

¹ It may be a partial copy of a text already current: see the note on the inscription of no. 56.

drawing. I do not know another mediaeval book of which this could be said.

All these traits (to which, as I say, others will add) seem to put our artist in a place by himself. Of course no one, artist, writer, or inventor, is really without his context; yet here we have a man whom it is extremely difficult to fit into any setting. The publication of his work affords the best means of eliciting parallels to it, and, naturally, no one would be better pleased than myself if, as a consequence thereof, I were directed to a group of productions of the same school. I have sometimes thought that Italy would prove to have a word to say in the matter: sometimes (and perhaps more reasonably) that relationship with Spain would emerge. A connexion with Germany was suggested to me as possible by Professor Sir W. Ridgeway, on the ground that the peculiar leg guards (in no. 52, &c.) which form part of the saddle of the cavalry find their nearest parallels east of the Rhine.¹ It is true that the manuscript is first heard of at Vienna; true also that exaggeration in portraying facial expression, and also perhaps non-avoidance of ugly subjects, are characteristic of some German art. But the language and script of the text are formidable obstacles to my acceptance of this view, the latter in particular. The best opinion that I can obtain or form pronounces it English.

Up to the present I have heard no suggestion which has seemed to me more plausible than that of Mr. Cockerell, that we ought to look to the region of Bordeaux, where, at the date of the book, a blend of French and English influence existed, and where, moreover, a Spanish element would not be surprising. At this moment not much is known, I think, about works of art produced in that district under English auspices. A manuscript known as the Carew-Poyntz *Horae* in the Fitzwilliam Museum can be referred that way, and at Bordeaux itself, in the church of S. Seurin, I have seen a series of alabaster reliefs illustrating the Life of Christ and those of SS. Martial and Severinus, which seemed neither purely French nor purely English. But this is a corner of the field of art-history which is in need of further exploration. In short, until further light comes from some quarter, guesses and suggestions are all that I can contribute towards solving the question of

¹ See p. 8.

the origin of the book. There are other questions to which a more definite answer can be given, and I shall be better occupied in dealing with them.

How far does our artist depend upon tradition for his selection of subjects and his compositions? I should answer: in the main, very little. The disappearance of the illustrations of the Fall and of Cain and Abel deprives us of the opportunity of testing him by some of the most stereotyped subjects. But others remain, notably the Days of Creation, Deluge, Tower of Babel, Abraham and Melchizedek, Abraham and the Angels, Sacrifice of Isaac, Sale of Joseph, which are nearly as familiar. And in these, with the possible exception of Noah and the Dove (which allows little scope for originality), his independence of tradition, or, if the phrase be preferred, his anxiety to strike out a new line, is most conspicuous. For a very large proportion of his subjects he can hardly have had a model.

To go a little more into detail. The series of the Days of Creation is most familiar in the initials of thirteenth-century Bibles. In almost all these we see the Creator on the right or left of the sphere or the objects created, not, as here, seated above it in the immovable sphere: and on the Fourth Day in particular He is seen holding up the Sun and Moon and placing them in the heavens, whereas in our picture He still sits above and does all things by a word. The depicting of Him reclining asleep among the trees on the Seventh Day is not easily to be paralleled—not at all in my experience.

In the Creation of Adam it is not uncommon, yet by no means normal, to see the lower part of the man still unformed, as here.

We pass to the genealogies, which have been used as an opportunity for the display of studies of drapery and of varied expression not seldom bordering on the humorous. It is curious that Enoch is not distinguished by any reference to his translation. In 13 and 14 we meet the musical instruments, and the anvil and loom. The nearest approach to these pictures which I can cite is in the illustrations of the 'Cædmon' MS. (Junius 11) in the Bodleian, and of the Anglo-Saxon Heptateuch (Cotton. Claudius B. iv). Nos. 17 and 18 give the death of Cain; 17 calls for no remark, but 18, the death of the boy who guided blind Lamech's hand, is quite unusual. The arrangement of 19, the Entry into the

Ark, reminds us of that in Queen Mary's Psalter, but it is not likely that any other book but this can be found which shows the whole family of Noah carrying creatures into the Ark, or, as in 24, depicts the delight of the animals at getting out into the fresh air again. The scene of Abraham with Melchizedek has much more the flavour of an illustration of a romance of chivalry than of a Bible picture; and though, when we come to the Sacrifice of Isaac, we do see the type of the Cross indicated by the way in which Isaac carries the wood, the angel in the scene of the Sacrifice itself wholly departs from tradition. However, the mention of such details will be more in place in the general description of the pictures: enough has been said to show upon what my belief in the independence of the artist is based.

The next question is that of the date. Relying upon general impression, and upon the aspect of certain costumes (e.g. that of Joseph in 145, 150), I should date the book rather later than did Sir Frederick Madden (1310-20), in fact 1360 does not seem to me too low a date. Architecture will be found in 51, 54, 64-66, which I believe does not contradict this guess; another indication may be found in the armour, which is very much that of the sepulchral effigies of 1360-70. The two scripts of the text might, but for these features, have inclined me to assign a somewhat earlier period. There is, however, a very wide gap between the style of this book and that characteristic of Richard II's time, as we see it, for instance, in the Sherborne Missal, or again, between our book and the Paris work of the days of Charles V.

Finally it may be asked, what was the purpose of this picture-book? Was it meant to stand alone? or to be continued so as to cover other parts of the Bible? or to be prefixed to some other book, a Psalter or a Book of Hours?

I must confess myself quite uncertain. We have analogies which would justify us in saying 'Yes' to all three of the suggestions. Thus the two Greek Geneses of the fifth-sixth century (Cotton and Vienna) went no farther than Genesis, nor apparently did the picture-rolls from which their illustrations are believed to have been copied. Confined to Genesis also were the ninety scenes painted in the choir of Bury St. Edmunds Abbey when Samson was sacrist, and the fifty-six subjects carved in the Chapter-house at Salisbury.

Secondly, there are many examples of picture-Bibles which carry on the story—sometimes into later Church history. An early example is that at Amiens (MS. 108) done in 1197 for a King of Navarre; another of the fourteenth century, French or Flemish, belongs to Sir George Holford; a third, also of the fourteenth century, English, is at Holkham. It begins with Genesis and then passes to the Life of Christ.

Thirdly and perhaps most commonly we find Psalters to which Bible histories are prefixed. Such are the Huntingfield Psalter (cent. xii early, Morgan collection) beginning with twenty-four scenes of an imperfect series from Genesis, Queen Ingeborg's Psalter (c. 1200) at Chantilly, the St. Louis Psalter, those at St. John's College, Cambridge (no. 231), at Trinity (243), its sister at Munich (Clm. 835), and Queen Mary's (2 B vii), perhaps the most nearly comparable to ours in date. These examples cover the twelfth, thirteenth, and fourteenth centuries—the period, in fact, during which the production of elaborate Psalters is commonest.

If we were to count heads, we should doubtless decide in favour of the last suggestion. But, as it is, it remains no more than a probability at best.

I had at one time contemplated giving a list of all the cycles of mediaeval Genesis-pictures known to me; but I soon realized that it would make a very bulky addition to my preface, without being nearly complete. One result of my researches, however, does seem worth chronicling: it is that England is not only an early but also a continuous and a copious contributor of material. Our list begins with the so-called Cædmon MS. (Bodl. Junius 11) of the tenth century, and ends perhaps with the series of bosses on the nave-roof of Norwich Cathedral. And this phenomenon adds, it may be ever so little, to the presumption of an English origin for the MS. Egerton 1894.

I may now proceed to the text and the pictures.

The very fragmentary text of the MS. is taken partly from the Bible, but to a larger extent from the *Historia Scholastica* of Petrus Comestor (or Manducator) of Troyes. This needs no further demonstration than I have given by the extracts from the *Historia* appended to the several paragraphs of the text.¹ It is from this source that the non-Biblical

¹ I use the Lyons edition of 1543. It is worth noting that the writer of the text did not use the French version of the *Historia* made in the thirteenth century by Guiart des Moulins.

episodes and details come, the chief of which are Naama and the loom (14), the death of Cain (17, 18) Nimrod in 27, 28, &c., Ionitus in 31, the destruction of the Tower in 35. Nimrod and Ionitus are derived by Peter Comestor from the spurious Revelation of St. Methodius, an apocalypse dealing with the beginning and the end of human history, which had a very great vogue throughout the mediæval period. It seems to have been a Greek production (of cent. vii?) but is current in many versions in other tongues, Eastern and Western, and in many recensions. Sackur's *Sibyllinische Forschungen* affords the best modern reprint of it known to me.

There are some few places in which the faintness of the writing, or an accidental mutilation, has prevented me from reading the text, even by the help of the *Historia*, but though I regret this, I cannot think it very serious. My transcript indicates the beginning of each fresh line of text in the manuscript.

The text is followed immediately by the description of the pictures in which I call attention to anything in text or picture that seems to demand a note. But I have excused myself from describing in any detail the not infrequent coarsenesses which the artist has permitted himself.

NOTE

Professor Ridgeway refers me to Demmin's *Illustrated History of Arms and Armour* (tr. C. C. Blaek, 1911, pp. 355 sqq.). Five examples of tilting saddles provided with elaborate leg-guards are there described; at Ratisbon, Constance, Schaffhausen, Nuremberg, and the Tower of London. The Schaffhausen example is supposed to date from 1392. All five are of German or Swiss origin. In Sir Guy Laking's more recent history, now in course of publication, some of these are figured; but that which resembles the saddles of our book most closely is from a Munich manuscript. I have not, however, as yet met with an exact replica.

THE TEXT

1. Coment dieux le pier primerement creat ciel et terre et la terre et tretoutz les ele/mentz estoient adonc en graunt oscurete auant qe dieux ordeinat lumer. f. 1 a, p. 1.
first hand.

2. Coment dieux ordeinat la secunde iour vn firmament lusaunt qi departi les eau(x)/desoutz le firmament et les eaux qeux sunt sour le firmament et apellat le firmament <ciel>.

3. Coment dieux ordeinat le tierce iour touz lez eaux qeux furrunt desouz le firmament dasem/bler en un lieu qe la terre purreit estre veu et commaunda la terre de verder et porter arbres et frut.

4. Coment diex ordeina le quart iour le solail et la lune et les esteilles et les comaunda/denluminer et gouverner la terre et toutz les elementz et toutz choses qex sunt en çanç (?eux).

5. Coment diex ordeina le quint iour touz les oiseaus de mound et touz les pessouns de la ma/ře et fist teus grauntz peissouns . qex furrunt appeleez cees et les . commaunda multiplier. f. 1 b, p. 2.

6. Coment diex ordeina le syeme iur toutz les bestes de terre et les fist a nostre profist/et les commaunda multiplier a nostre cops et donk forma adam a uauls debron (*in the vale of Hebron*).

Hist. Schol. Genesis 13. Remansit homo in loco ubi factus est in agro scilicet damasceno.

7. Come le syeme iour diex vist qe tot soun oueraigne estoit trebone . donc forma il adam/a sa ymage demeigne et lui amena en paradis et laa forma il eue de une coste de son cost.

8. Come le septisme iur deux reposa de tout soun ouerayn qil fist et cele iour benesqi/oue toutz ses oueraignes qil fist et acompli . qaar cele iour acomplist tot son oueraygn.

9. at top:

Cest tut la generacioun de adam. Adam auoit en tut xxxij filcz et xxx filles et vesquist ađam/noef cent anz mais cent anz auantqse seth fut nee fimanout adam et eue en la/vale de lermes iuste ebron . mais il (*or a*) fourme la ou cain oscit abel . et laa fust il et eue eș . . .

f. 2 a, p. 3.

Hist. Schol. Genesis Cap. 29. Additio. Legitur Adam xxx habuisse filios et totidem filias preter Cain et Abel.

Cap. 25. Cain occidit Abel, et luxerunt eum Adam et Eua centum annis.

Additio. Locus in quo luxerunt eum dicitur vallis lachrymarum iuxta ebron.

In four columns :

- a. Adam vesquist cent / trént anz et engendra / seth et puis vesquist il / viij centz anz et morust.
- b. Seth vesquist cent / .v. ans et engendra / enos . et puis vesquist / il . viii centz et vij / anz et auoit filcz et fil/les et morust.
- c. Enos vesquist / lxxxx anz et engendra / cainan . et puis vesquist viij cent anz / et engendra filcz et fil/les et morust.
- d. Cainan vesquist . lxx . / ans et engendra ma / laleel et puis vesquist / viij centz et xl . anz et en / gendra filcz et filles et / puis morust.

10. In four columns :

- a. Malaleel vesquist / lxxv anz et engendra / iareth . et puis vesquist / viij . cent et xxx anz et / engendra filcz et filles / et puis morust.
- b. Iareth vesquist cent / et lxij anz et engendra / Enoc . et puis vesquist / viij . centz anz et engen / dra filcz et filles et morust.
- c. Enoc vesquist lxxv / ans et engendra ma / tusaleem . et puis vesquist / iii centz anz et engendra / filcz et filles et morust.
- d. Matusalem vesquist / clxxxvii ans et engen / dra lamech . et puis / vesquist vii cent anz / lxxxii et engendra filcz / et filles et puis morust.

11. In four columns :

- a. Lamech vesquist cent / lxxxij anz et engendra / noe et puis vesquist çinq (?) / cent lxxxv anz et en / gendra filcz et filles et morust.
- b. Noe vesquist v / centz anz et engendra / sem et cam et iaph / eth et puis vesquit / viij (!) centz et lxx . . / ans et engendra / filcz et filles et morust.

Above. La generacioun de Cain.

- c. Cain engendra / enoc et puis ordina (or orgina) vne / cite qe fut apellee / apres le noun de soun ficlz / enoc.

Hist. Schol. l. c. 28 fecit ciuitatem et dixit eam Enos ex nomine filii sui Enoch.

d. Enoc engendra / irad.

12. In four columns :

a. Irad engendra / mauiael.

b. Mauiael engen/dra matusahel.

c. Matusahel en/gendra lamech.

d. Lamech qeštoit . . . / le septisme apres adam / estoit treshmaueis . . . / primerement fist / bigamie . car il auoit / ij. femes contre nature (?).

Hist. Schol. l. c. 28. Lamech qui septimus ab adam et pessimus : qui primus bigamiam introduxit et sic adulterium contra legem nature et dei decretum commisit.

13. In the second hand :

f. 2 b, p. 4.

Cestui jabel founda primerement remuement as faudes / et seueri primes compaignies en deux . et iubal son frere / <f>u le primere mestre de musyke en harpe et en orgens . quel mu/syk il controua de la proporcioun des coups queux son frere tubal/çaym dona a la forge. Ces deux freres engendra lamek de / Oda sa femme.

Names Jubal. Jabel. Oda.

Hist. Schol. l. c. 28 genuitque oda iabel, qui adiuuenit portatilia pastorum tentoria ad mutanda pascua, et greges ordinauit, et characteribus distinxit, separauitque secundum genera greges ouium a gregibus hedorum etc.

Nomen fratris eius tubal (*sic*) pater canentium in cithara et organo etc. See on 14.

14. In the first hand :

Cestui lamech out deux femmes la vne out noun oda . lautre out noun sella / Sella auoit vn fille et vn filcz . cestui filcz fust faeure de tote manere de / erre et darrein et primerement troua cele arte et out a noun tubalcayn. Et la seur / tubalcayn out noun noemma . quele primerement troua larte de diuerse tiseure.

Names. Lamech. Sella. Tubalcayn. Noemma.

Hist. Schol. l. c. Sella genuit tubalcain qui ferrariam artem primus inuenit . . . quo fabricante tubal de quo dictum est sono metallorum delectatus ex ponderibus eorum proportiones et consonantias eorum que

ex eis nascuntur excogitavit . . . Soror vero tubalcain noema, que inuenit artem varie texture.

15. In the second hand, which writes all the rest of the text :

Quant noe fu cynk centz anz il engendra trois fitz Sem . / Cam . et Iapheth. Adonques dieu counta a noe coment il de/ũeroit defaire tote la nature de hom par eawe par cause de lecherie / et lui commanda qil deuerait faire vn nief en la quele lui . sa / femme puarphara . ses trois filz et lour trois femmes . Parfia . ceta/fluia . et fluia . de bestes nient nettes deux de mal et deux de / femmale . de bestes nettes sept de lun et sept de lautre purroi/ent estre sauues . bestes nient nettes sont ceux qe ne sont / pas mangeables . et counta dieu a noe la fourme coment / la nief seroit fair (or fait) en longueur . en leure . et en hautesse / com apres enorrez.

Names. Noe. Puarphara.

Hist. Schol. 33. *Additio.* Uxor noe phuarpfara . uxor sem pharfia . uxor cham cathaflua . uxor iaphet flina (*sic*).

Immunda . . . vel tunc dicta sunt immunda que etiam tunc naturaliter esui hominum non erant apta.

16. Adonques fist noe la nief en la manere come dieu lui auoit / commande cest assauer trois centz cubitz en longueur . cynkante / cubitz en leure . et trente cubitz en hautesce . et chescun cubit de / lour a ce temps amounte sys cubitz de noz que sont noef pies . car / chescun cubit du nostre contient vn pie et demy.

Hist. Schol. 32. Dicit Rabanus cubitos arche fuisse geometricos, alioquin tanta capere non valeret. Continet enim cubitus geometricus sex nostros uel nouem. Proprie enim cubitus pedem et dimidium habet.

f. 3 a, p. 5. 17. Lamek pur ceo qil feut veugles il auoit vn enfaunt / de li mener . quel enfaunt deuerait eymer sa mein / quant il deuerait trere a nulle beste . et ensi happa il qil ferri / kaym dun saete en lieu dun autre beste et lui occi : adonc / quaunt il fut seu de la mort de cain soun cosin a poi qil / ne fust forcenee pur douleur.

Names. Lamec. Cain.

18. Adonques Lamek pur corouce de la mort kaym baty len/fant qe lui menout issint qil morust . et ensi occit/il deux ; et pur ceo estoit il en graunt douleur long temps apres.

Name. Lamec.

Hist. Schol. 28. Lamech vero vir sagittarius diu viuendo caliginem

oculorum incurrit · et habens adolescentem ducem dum exerceret venationem . . . casu interfecit Cain inter fructeta (fructecta) estimans feram quemque ad indicium iuuenis dirigens sagittam interfecit. Et cum experiretur quod hominem sc. Cain interfecisset iratus illic cum arcu ad mortem verberauit eum. Occiderat ergo Cain in vulnere, adolescentem in liuore vulneris.

19. En le sys cent' an le diseptisme iour du moys de May Noe entra la nief oue touz ceux qe dieu lui commanda / mais oysealx et autres bestes vindrent a lui en la nief molt plue par la volente de dieu qe par arte ou force de / hom et quant touz feurent dedeinz la nief qe deuerioient adonques pleut il quarant iours et quarant nuytz ass . . . qe / qe leawe feut plus haut qe nul moutein par quinz cubite et ensi endura par vn an entier.

Names. Puarphara. Noe.

Hist. Schol. 33. Sexcentesimo anno vite sue ingressus est Noe in arcam cum omnibus que dixerat ei dominus: que et nutu diuino et angelorum ministerio adducta sunt mense secundo die xvij qui ab hebreis nisan dicitur, a latinis maius.

l. c. 34. Et pluit super terram xl diebus et noctibus . . . et super omnes montes excreuit aqua alta cubitis xv.

20. Adonques apres quarant iours Noe lessa passer hors de la / nief vn f. 3 b, p. 6. corf · liquel retourna a Noe pur ceo qil ne troua / nulle place seke come dit Josephus · le mestre de estoris dit qe / par aventure ou il fut nee en leawe · ou il troua vn caroyne / flotant sur quel il demurroit et ne retourna mie a la nief.

Hist. Schol. 34. emisit coruum qui non reuertebatur, forte interceptus aquis, vel inueniens supernatans cadauer in aquis est illectus eo. Tamen iosephus ait quod cuncta reperiens inundantia regressus est ad Noe.

21. Apres cele corf Noe lessa passer vn columbe · la quele / retourna a Noe pur ce qil ne troua nulle place seke sur quele / il purra reposer pur eawe.

l. c. Emisitque post eum columbam que cum non inuenisset ubi requiesceret pes eius reuersa est ad Noe.

22. Apres cella le septisme iour Noe lessa hors mesme la columbe la quele countre la vespree lui apporta vn branche / de Olyve ou foiles verts · et le septisme iour apres ce il lessa hors mesme la columbe · la

quele ne retourna mie a / Noe . par quei il sauoit certainement qil y auoit terre seke . iadumeins Noe nala mie hors de la nief . auant qil auoit / commandement de dieu :

l. c. vidit quod exiccata esset terre superficies, sed egrediendi expectabat domini preceptum.

f. 4^a, p. 7. 23. Mesme le iour en vn an qe Noe entra la nief dieu lui commanda daler hors de la nief / touz ceus qe furent dedeinz et les commanda qils deuerioient crestre et multiplier. Adonques fi<st il> / vn auter al honur de dieu et offri sur ce le septisme beste de touz nettes bestes . et pur ce qils furent / doutifs . qatant de bestes purroient defaire si pou come ils furent dieu lour dona seignourie de <eux> / et de tote chose en terre . et mist lar< du ciel en le firmament en signe qe nulle tiel fluuie deu<eroit> iammes estre . car ce dutoient ils souereinement.

Hist. Schol. 35. egressus est noe . . eadem die qua ingressus fuerat reuoluto anno.

Crescite et multiplicamini . . . hoc dictum est eis in solatium ne pauci homines a pluribus bestiis opprimi timerent . . .

quia maxime timebant ne dominus iterum aquas diluuii inundaret super terram.

f. 4^b, p. 8. 24. Adonques apres co Noe plaunta vins et fu yures du vine / pur co qil nauoit conissance de la fortresce du vine et issint / come il dormoit pur ce qe Cam son filz vist ses membres . . . / . . il moka son pierre et ala counter a ses freres et les am/ena pur veoir . mais il ne uoldroient regarder pur hount / <mayiz> mistrent lour mains entre lour oeux et la priuete no/e (?) <1>our pier. *Names.* Sem. Caam. Noe.

Hist. Schol. 36. sed ignorans vim eius inebriatus est.

25. Les freres auoient hount et pristerent draps et tournerent / lour dos deuers lour pierre et lui couerent issint qil semble / aussi come dit le mestre de Estories qe a celle hure homs ne vsoient point de brays : deuaunt la deluuié et longs/temps apres. *Names.* Cam. Sem. Noe.

l. c. Patet quod nondum homines utebantur femoralibus.

26. Adonques Noe se veilla et quant il oy qe cam son filz lui / moska il maudia Canaan le filz cam . le quel mau/diement faut qil deueroit estre serf a sem . souent et plu/sours foicz auient qe les culpes du pierre sont venges sur / les enfauntz moundeinement ; aussi come dit le mestre / destoirs et purce il ne maudia mie son filz mais le filz / son filz . aussi

come hom purroit dire . si come io nai nulle / ioie de vous onkes mon filz ensi neiez vous ioie de toun filz / Noe estoit del age de noef centz et cynkant ans quant il mo/rust.

Names. Japeth. Cam. Sem. Canan. Noe.

l. c. Maledixit autem non filio sed filio filii . . . Peccata quidem patrum sepe vindicantur in filios temporaliter. Et est sensus sic. Non leteris de filio tuo sicut nec ego de te.

27. De Cam le filz Noe vint Nemroth si come dit le mestre / destoirs. Mais Metodie dit sicome mesme le mestre re/herce qe cestui Nemroth vint de hiron le filz sem . de le quel sem / come dit Alquyn auindrent vint et sept parenties et il oue / les soens occupia Asie la tierce partie du siecle.

Names. Hiron. Cam. Nemrot. Lacus.

Hist. Schol. 37. Chus dicitur filius Cham et filius Chus Nemroth . . . Hoc ideo diximus quia Methodius dicit hunc fuisse de filiis Hiron filii Sem.

Texuntur autem ex eis lxx due generationes quindecim de iaphet xxx de cham xxvij de sem . hi tres disseminati sunt in tribus partibus orbis secundum antiquinum (*sic*) . sem asiam cham aphricam iaphet europam sortitus est.

28. Cestui Nemroth creust molt fers et vsa venerie et par / cause de f. 5 a, p. 9. coueitise de seignourie fist a plusours gentz / grantz duresces . et les fist honurer fu . et dist qe la feu fust / dieux . et cestui Nembroth premierement prist seignurye / sur la terre et nomement sur cele lignage de qi il vint.

Name. Nembroth.

Hist. Schol. 37. Nemroth qui cepit primus potens esse in terra et robustus venator hominum coram domino idest extincor et oppressor amore dominandi et cogebat homines ignem adorare. Nemroth accensus amore dominandi sollicitauit genus suum de Sem ut imperaret aliis etc.

29. De Cam vindrent trente parenties . et il oue soens / occupia Affirike lautre tierce partie du siecle.

Name. Cam.

See on 27.

30. De Iapheth vindrent quinze parenties . li quel Japheth / oue les soens occupia europe lautre tierce partie du / siecle. Philo dit qe de

Noe trois filz viuant Noe vindrent / vint et quatre mil et cent homs forspris femmes.

Name. Japheth.

See on 27.

Hist. Schol. 37 Narrat autem Philo . . . quod ex tribus filiis Noe adhuc ipso viuente sunt nati xxiiij milia virorum et c. extra mulieres et paruulos.

31. Adonqes Jonitus qe fu le filz Noe sicome Metodie dit / fu sachant en astronomie et le primer qe fust on/qes . a qi Nemroth vint pur sauoir de les seignuries et roi/almes qe deuerioient venir apres . et Jonitus lui çouñta qe / de sa linage deuerioit primerment regner le primer / home du cecele et pur ceo fust nembroth plus ebaigñ . .

Names. Noe. Jonitus. Ionitus. Nembroth.

Hist. Schol. 37 natus est Noe filius . . et dixit eum Ionithum . . .

hic accepit a domino donum sapientie, et inuenit astronomiam . ad quem veniens nemroth . . eruditus est ab eo et accepit ab eo consilium in quibus locis regnare cepisset. Ionithus iste futuros quosdam euentus preuidit et maxime de ortu iij regnorum et occasu eorum per successionem . . . Et predixit discipulo suo Nemroth quod primi regnarent de Cham de quo Belus descendit, post de Sem medi et perse et greci, post de Iaphet romani. A quo rediens Nemroth accensus amore dominandi etc. as on 28.

32. Adonqes sassemblerent le plus rouç du saunk Noe en les chaumps de sennaar . et pur doute de fluuie / qe porroit apres auenir par looement de Nemroth qi coueita a regner ilz firent la toure / babiloigne de teules et de bitume qest troue flotans en les *blank* de Jnde (Jude) . mais en <syrie il est troue buillant hors de la tere la quele tour estoit large et haute.

Name. La tour de babilon. Nembroth.

Hist. Schol. 38 conuenerunt duces in unum in campum Sennaar et timentes diluuium consilio Nemroth volentis regnare ceperunt edificare turrim . . . habentes lateres pro saxis et bitumen pro cementò.

id. 32 (bitumen) In lacubus iudee supernatans colligitur. In Syria limus est a terra estuans.

33. Adonqes dieu oue / ses angles suf/flirent et abatirent la / tour oue grant vent et / tempest et ensi deuisa / la parlance de ceux/qe lom (loueri?)

f. 5 b,
p. 10.

f. 6 a,
p. 11.

qe nul entendi autre et pur ce / fu la tour apelle babel qest tant / a dire come confusioun ou ho/nisement des launges · qar / adonqes furrount toutz / les languages chaun/ges et pus esparpoiles par le secle.

Name. la tour de babilon.

Hist. Schol. 38 dominus—ait ad angelos venite et confundamus linguam etc.

. . Dii vero ventos immittentes euerterunt turrim etc.

34. Kant Sem le filz Noe estoit cent ans engendra Ar/faxath. Arfaxath engendra Salem · Salem engen/dra Heber. Heber engendra Phaleth. Phaleth engendra / Ragau. Ragau engendra Sarug./ Sarug engendra Na/chor. Nachor engendra Thare · et quant Thare estoit cessant / et dys ans il engendra Habram · Nachor · et Aran . come / apiert desoutz.

Names. Sem. Salem. Phaleth. Sarug. Thare.
Arfaxat. Heber. Ragau. Nacor.

Hist. Schol. 41.

35. Aran engendra Loth et Jescan . et morust auañt / Thare son pierre en hur qe fu vne citee eñtre les / Caldeis come dit Josephus.

Names. Abraham. Nacor. Aran. Loth. Jesca.

Hist. Schol. 41. Aran genuit Loth et Melcham . . . et mortuus est ante patrem suum in Hur chaldeorum. Et est nomen ciuitatis Hur secundum Josephum.

36. Adonqes Thare quoi pur doel de la mort son filz Aran/qe pour f. 6 b, tortz qils lui firent en cel pays pur ce qils lui / vorroient auoir fait P. 12. honurer fu : il sen parti dilloeques / et dona a Nachor son filz Melcha a femme et a Habra/ham son autre filz sarai a femme qele fust baray/gne long temps apres.

Names. Nacor. Melcha. Abraham. Sarai.

Hist. Schol. 41. Thare ergo odio habens terram propter luctum aran nec volens sustinere iniurias que fiebant ei ut ignem coleret statuit peregrinari : et dedit Nahor Melcham uxorem, Abre vero Sarai · qui et Loth fratrem uxoris in filium adoptauit, quia Sarai sterilis erat.

37. Et en le lieu de Aran il prist Loth le fils Aran le / frere Sarai come pur son filz, car sarai feut baraigne / et ensi vindrent ils ensemble a la citee de Aram · en / la quele citee Thare morust quant il estoit del age / de deux centz et cynkante ans.

Names. Loth. Saray. Abraham. Thara.

Hist. Schol. 41 see on 36 and 42. Et facti sunt dies Thare ccv annorum et mortuus est in aram.

38. Adonques parla dieux a habram et / lui commanda qil deureit aler / hors de sa terre et hors de sa conissance / et hors de la meson son piere. Adonques / prist habram sarai sa femme et loth le / frere sarai oue lour enfantz et autres cho/ses qils auoient . et vindrent a Sichem / en la terre de Canaan ou il leva vn auter al ho/nur de dieux en la quele terre auoit merueilleus/ment molt grant feime . qe dura grant piece.

Names. Loth. Sarai. Abraham.

Hist. Schol. 43, 44, 45 init.

39. Par cause de quele feime habram oue Sarai sa / femme alerent vers egypt et pur doute qe les egyptci/ens lui vodroient auoir occis . sils eussent sceu qele / estoit sa femme . pur ce qele estoit si beale par cause qils / estoient molt licherous homs . il la commanda dire / qele estoit sa soer a chescun qe ele demaundra . et ensi / dist ele tote vóies a chescum.

Names. Sarai. Abraham.

Hist. Schol. 45 timensque libidinem egyptiorum ne eum propter speciem mulieris occiderent etc.

f. 7 a,
p. 13.
40. Adonques les gentz pharao qestoit roi de egypte virent / sarai et sassemblèrent entour ele de lauoir amene / au Roi par cause qele estoit si beale . qar ils ne virent / si beale femme en cele terre et pur ceo ils bioient dauoyr / grauntz mercies du roi par cause de ele et ensi fut il.

Names. Sarai. Abraham.

41. Adonques alerent acun de eux au Roi et lui counte/rent dune tiele beale femme qestoit venuz . et (il) / les commanda de la faire venir a lui en tote maner si / el vodroit ou noun . qar il bia de lauoir a amie mais / dieux pensa aultrement et lui fist failir de sa purpose.

Name. Roi pharao.

42. Adonques amenerent ils sarai a Pharao le Roi oue / groundelande contenance . de qi venue le Roi es/toit lees et vorroit auoir pecche ouesque ele mais dieux / ne lui lessa de honir la prodefemme en tiele manere.

Names. Abram. Sarai. Roi Pharao.

43. Iadumeins dieu lui mist en maladie issint qe il / estoit destourbe de sa volente . et quant prestres qe <offri>rent pur lui auoient conissance par la monstrance de / dieu qe sarai estoit la femme habram et qe ce feut

la / cause de la maladie : le roi : ils lui counterent et / donques le roi
 commaunda de faire venir Abram deuaunt / lui.

Names. Sarai. Roi Pharao.

Hist. Schol. 45 Deus vero desiderium regis impediuit ne tangeret eam
 egritudine et tumultu causarum (*sic*) cumque pro salute regis sacrificarent
 sacerdotes, per iram dei hoc accidisse significauerunt quia uxori peregrini
 iniuriam inferre voluisset.

44. Adonques manda Pharao le Roi apres Habram et lui / blama pur f. 7 b,
 ce qil dist qele estoit sa soer et lui deli/uera sa femme et commanda ses P. 14
 gentz qils deuerioient con/dure habram et sa femme ou qils vorroient hors
 de sa / terre en saufe conduit sauntz ascune desturbaunce . et / donques
 kaunt Abraham vint hors de Egipt oue sa femme / et Loth et aultres
 choses . si vindrent a vn lieu qe fust / apellee Sichim iuste la contree de
 Sodom qore est mort mer / et illoeqes firent lour mansioun ensemble
 Abraham et / loth oue lour bestes et aultres biens tanqa vn iour qe

Names. Pharao. Sarai. Abraham.

45. Come les pastours de Abraham et de loth estriuerent / entre
 eaux et firent grant debate par cause de la pasture / de lour bestes queux
 furrount ensemble . qare la pasture / estoit moult scarce pur eaux et
 pur ceo Abraham fut corouce / greusement qaunt il le sceut.

Name. Les pastours.

46. Adonques vindrent les pastours habram et firent / pleint qe les
 pastours loth lour auoient meffait / pur la pasture de lour bestes
 gestoit moult scarce pur / lour bestes et pur ceo Abraham estoit coroucee
 greouse/ment . qar il dotout qascun debate sourderoit entre / lui et loth
 soun cosin pur la debate qe fut entre lour / pastours pur la pasture . et
 pur ceo il pensa aultrement / faire et donc il fist venir loth deuaunt soi
 et lui are/sona en consaillaunt moult bealement et bonement.

Names. Sarai. Abram. Lour pastours.

47. Adonk loth et habraham departirent pur la debate qestoit
 par / entre lour pastours par cause de la pasture de lour bestes / dist
 Abraham a Loth qestoit filz de Nachor soun friere . nous / sum frieres et
 nous ne volom mye estre en debate par nule voie / et pur ceo elisez vous
 daler uers cele parte de la contre oue vooz bes/tes et ioe demorai ici . ou
 demoretz vous ici et ioe men irrai vers / cele partie de la contree . qare
 mief est destre en pees qen con/tetz et issint poms estre en pees sauntz

contet des ormes. / *blacker ink*. Adonc ala loth oue ses bestes et aultre biens a la contre / de Sodom et illeques demorra tanqe la cite de Sodom . estoit / foundree pur lour pecches come apres enorretz.

Names. Loth oue sa femme et sa megnee. Abram oue sa femme et sa meine.

Text from Gen. xiii. 9.

pp. 15, 16, have no text.

f. 8 a, b.

f. 9 a,

p. 17.

56. Kant Abram fut repeiree de lestour le roi de Sodome / lui en-
contra et lui pria corteisement de lui doner / les homs quex il auoit
restoures et faire des autres choses ceo qil uodroit . et Abram lui respount
qe de toutes / choses rien voldroit auer . forsqe ataunt come ils auoi/ent
espendu en vitailles . et les trois partes partenauntz / a les trois friers
aquantditz qe vindrent en aide de lui.

57. Adonques lui encountra melchisedech qestoit prestre / et roi de
jerusalem et lui offera pain et vyn et dona a / les soens grauntz douns come
dist Josephus et benesqui diex / qi lui dona victoire de ses enemys . a qi
abram dona / disme primierment . Les Hebreus diount come dist Josephus /
qe cestui Melchisedech estoit Sem le filtz Noe . et diount qe a / ceste victorie
commencea laane de grace . qest le cinkatime / ane car adonques estoit
loth cinkaunt'ans come ascuns / diount . ou pur ceo qe adonques estoit le
cinkatime ane de co / qe diex parla ouesk abram en la chemine alaunt
vers / sodome.

Hist. Schol. 46. Quod quasi exponens Josephus ait . Ministrauit
exercitui exenia et multam abundantiam rerum opportunarum simul
exhibuit . et super epulas benedixit deum qui Abre subdiderat inimicos
... Hunc Melchisedech aiunt Hebrei fuisse sem filium Noe.

47. de hac victoria tradunt iubileum initium habuisse . . . ob hoc
autem institutus est quinquagesimus quia tunc erat Loth ut dicunt quidam .
L annorum, uel tunc erat quinquagesimus annus ex quo locutus erat
dominus Abre in via.

58. Adonques pramist diex a Abram heir de soun corps / en qi serroient
toutz gentz beneqis / et lui dona tote la terre qil porroit vere / entoure .
et lui dist qe sicome nul porra / noumbrier les esteiles de ciel . issint nul /
porroit noumbrier sa linage . et abram lui / demanda signe . et diex lui
comanda de / prendre . vne vache . vne cheure . et / vne tope . chescune
de trois ans . vne tourtre . et vne co/lumbe . et abram seuera les trois bestes

chescune parmi / et miste chescune parte encountre aultre mes les oisels / ne seuera mie . et puis countre ceyr qant le solail fu co/chee vindrent fu et fumer de ciel et degastirent trestote / par qel signe Abram sauoit qe verroiment auendreit ceo/qe diex lui pramist.

Hist. Schol. 48 et apparuit ignis quasi clibanus transiens inter diuisiones illas et consumens illas.

59. Mes pur ceo qe sarai la femme abram bien sauoit qe ele estoit / baraigne ele congea abram de conustre charnelment / agar sa auncele . pur ceo qe ele estoit ieouenes . et issint fist / abram . et donc' fust agar enceintes dun enfaunt qi fut / apellee ysmael par langel auant qil fu nee . donc' agar des/pisa sarai sa dame . et sarai se pleine a abram son baroun / et abram le dist qe ele deuerait faire de sa auncele ceo qe ele pleroit . car il ne lui voldroit medler entre lui et sa ser/uaunt'.

60. Mes qant agar oia qe ele fu misse en la baundoun / Sarai sa dame . f. 9 b, et sauoit bien qe sarai lui auoit / souent greuee deuaunt' . ele fua en p. 18. egipte . car ele / estoit nee de cel pais.

Hist. Schol. 49. iniit fugam volens redire ad patriam quia egyptia erat.

61. Et si come el fu encheminaunt vers / egipte en le desert de sur vn / angel de ciel lui commanda retourner / et seruir sa dame come adeuant et lui / dist qe ele deuerait enfanter . et ele lui / deuerait apeller ysmael car sa mayn / serreit a contre totz . et les mains de / totz encontre lui . qe tant amount come dist le / maistre des estoires qe les saraciens qex vendre(r)unt / de lui tuerount prestres en leues seyntz . et illeoques coche/rount oue femmes et lierount lour chiuals a les sepulcres / des seyntz pur peches de cristiens qa donques serrount.

Hist. Schol. 49, quoting Ps.-Methodius : In sacris locis interficiunt sacerdotes, ibidem cum mulieribus dormient, ad sepulchra sanctorum religabunt iumenta . et hoc pro nequitia christianorum qui tunc erunt.

62. Habram estoit octant et sept ans / qant ysmael fu nee . et apres ceo qant / il fust nonaunt et noef ans diex lui pra/mist de multiplier sa engendrure et / lui nomaa habraam qest a dire pier / de meint gentz . car auant estoit apelle / habram cest a dire hault pier et lui com/manda nomer sa femme sara qest a dire / princesse . car deuant estoit apelle Sarai / cest a dire ma princesse . et lui pramist dauer / vn filtz de ele qi serroit apelle ysaac qest adire / riaunce pur ceo qe habraam son pier adonques rist qant / diex lui en parla.

Hist. Schol. 50. Dicebatur enim abram . . . id est excelsus pater et addita ea litera a dictus est abraam . . . quod sonat pater multarum · subauditur gentium.

cum diceretur sarai id est princeps mea, et quasi unius gentis, dicta est sara id est princeps absolute.

Isaac quod interpretatur risus, a risu scilicet patris.

63. Mesme le iour diex lui commanda de circumcidre / soy mesmes et totz les autres qe furrount ou de sa / linage ou de sa menage ouesqe lui madles issint qils / porroient estre conutz pur especial gentz de diex seueri / par cest signe de totz aultres gentz et issint fist il.

Hist. Schol. 50. Volens itaque dominus quasi quodam caractere populum suum ab aliis discernere induxit eis circumcisionem.

f. 10 a,
p. 19.
64. Apres ceo vn iour auint qe habraam sist en le huis de sa / meisoun · et vist treis damisels venir uers lui les yeux / furent treis angels · des yeux lun fust misse de nuncier a ha/braam de son filcz qil dust auoir · et les autres deus furrount misse / pur la citee de Sodome enfoundrer come dit Josephus · mes eusebi / dist qe lune apparust en fourme de nostre seignour et pur ceo habra/ham lui fist honurer et les requisit de demorer et manger oue / lui et issint firent.

Hist. Schol. 51. Dicit Josephus tres angelos in specie humana missos ut unus nuntiaret abrae verbum dei de filio suo et duo subuerterent Sodomam. Eusebius vero ait . Primo omnium prophetarum abrae verbum dei cum in figura apparuisset humana vocationem gentium pollicetur. Et sic apparuit ei filius quem et adorauit.

65. Adonques habraam les dona a manger et a boiure · mes la / viaunde estoit consume e en lour bouche come leawe / est consume e par chalour de le feu com dist le meistre / des estoires · et celui qi apparust principal de eax pramist de reue/nir a habraam mesme cel temps au chef del ane le quel / temps il lui pramist qe sara sa femme enfantereit : et donc' pur / cele parole sara rist · pur ceo qils estoierent treueux.

Hist. Schol. 51. De cibo quem sumpserunt potest dici quod in masti-cando exinanitus sit sicut aqua calore ignis.

DESCRIPTION OF THE PICTURES

f. 1*a*, p. 1. 1-6. The scheme is uniform in the pictures of the Six Days of Creation. In each, God, represented as a venerable bearded figure with long hair, and cross-nimbus, clad in a cope or mantle fastened by a morse on the breast, sits upon a bow or arch representing the immovable sphere. Below His feet is an inner sphere, the Earth, surrounded by a band of conventional clouds, and within it is shown the work of each Day. God's *r.* hand is extended downwards in the attitude of blessing, and His *l.* hand rests on a closed book on His knee, over which His fingers are carefully portrayed. The only variations to be noted are in what goes on in the Earth.

1. Nothing is seen but a mass of water and a mound of matter indicated in the centre.

2. An arched firmament with water below it and above it: a clear space divides them.

3. The firmament and waters above, which appear in all the rest. Below, a mound with trees on it in the midst of water.

4 ought to show the sun, moon, and stars, but is rather effaced and mutilated, and in fact hardly distinguishable from the last.

f. 1*b*, p. 2. 5. Fish, large and small, are in the waters, and on the trees which grow on the central mound are birds—eagle, parrot, magpie?, wren: a water-bird below.

6. On the trees sit a monkey and a squirrel. A great stag's head appears over the horizon. On the earth are a horned beast, bear, lion, ox, another ox or cow emerging from the waters.

7. In a thick grove of trees God facing *l.* bends over Adam, who rises with joined hands from a shapeless mass of earth.

8. The Seventh Day. Between two hills with trees on them God reclines on the earth, sleeping, with His hand supporting His head.

[Lacuna: the story of the Creation of Eve, Prohibition of the Tree, Fall, Conviction, Expulsion, Toil, Cain and Abel, are wanting.]

f. 2*a*, p. 3. 9-12. Each of the four compartments contains four draped figures, nearly all long-haired and bearded: their attitudes are cleverly varied, and their expressions. One, Methuselah, stands back to the spectator. The first ten are Adam and his descendants in the line of Seth, viz.:

9. Adam. Seth. Enos. Cainan.

10. Mahalaleel. Jared. Enoch. Methuselah. Enoch's translation is not noted either in the text or the picture.

11. Lamech. Noah.

Then begins Cain's line.

Cain. Enoch.

12. Irad. Mehujael. Methusael. Lamech.

f. 2 *b*, p. 4. 13, 14 represent the family of Lamech.

13. In the foreground sits *Jubal* playing a harp, the lower part of which as usual is encased in a bag. Above him stands a bearded figure, who may after all be Jubal himself, 'the father of all such as handle the harp and organ', the player, who is younger, being a son.

In the *c.* is a shepherd's house on wheels and a shepherd (note his dress) standing in the door. *Jabal* (*Jabel*) the inventor stands by it. Then *Oda* (*Adah*) the mother.

14. *Lamech* and *Sella*. Lamech is thus standing between his two wives, who severally point to their sons. Lamech, as the text says, was the first to commit bigamy. *Tubalcayn* stands next, hammering, upon a cylindrical anvil, a blade or piece of iron which he holds in pincers. Facing him sits *Noemma* (*Naamah*), inventress of weaving, working at a carefully-drawn loom. I cannot at present trace the statement that she invented the art farther back than the *Historia Scholastica*. It does not appear in Josephus or in any of the Byzantine chronographers whom I have consulted. The Chronicle of Jerahmeel, the only Hebrew source in which I have yet found it, appears to be copying the *Historia*.

15. The command to build the Ark. Three figures, standing: God, *Noe* and *Puarphara* his wife. Noah has an axe, his wife holds three pegs: a beam lies on two trestles in front.

16. The making of the Ark. Trees form the background. In front is the ship of the Ark supported on trestles, and in it the tall upright square framework. On *l.* Noah with an axe or adze works at a plank on trestles, and a young son stands with a round basket of pegs on his head.

f. 3 *a*, p. 5. 17, 18. The death of Cain.

17. A tree in *c.* Lamech on *l.*, his face not seen, has just shot an arrow. His boy-guide (sometimes called Tubal) looks up at him and points to *r.* In front of three small trees on *r.* stands Cain in a long robe. An arrow has pierced his neck right through.

18. Trees form the background. Lamech on *l.*, whose closed eyes indicate his blindness, has felled the boy with his bow, which still lies on the body.

The subject is derived by our artist from the *Historia Scholastica*, and it is

current in a much earlier Jewish tradition, though it does not occur in any extant apocryphal text. The earliest story of the death of Cain is that in the *Book of Jubilees*, which says that Cain perished through his house falling upon him: he had slain Abel with a stone, and with a stone he was killed. We hear of a Book of Lamech in lists of apocrypha, and very probably it contained our story, the *raison d'être* of which is to furnish an explanation of the Song of Lamech in Gen. iv. 23.

19. Half-page picture. The Entry into the Ark.

The Ark, approached by three ladders, stands on *r.* The wives of Noah's sons are seen at the openings. One bends over the ship's side to help Shem (let us say), who is about to mount the *r.* ladder, and drags a lion by the hind legs. Ham at the top of the next ladder has a monkey (or two) astride of his shoulders which is greeted by his wife. Japhet on the third ladder carries a pair of bears. On *l.* in front of a line of trees *Noë*, supporting himself by a distaff, approaches carrying a ram on his back, and *Puarphara* beside him has a bull on hers. The names *Puarphara*, *Parfia*, *Cetaflua*, and *Fluia*, given in the text to Noah's wife and sons' wives, are of uncertain origin. The *Hist. Schol.* gives them as *Phuarphara*, *Pharphia*, *Cathaflua*, *Flina*. An annotator of Claudius B. iv (f. 14) writes *Phiapphara*, *Parsia*, *Cataphua*, *Fura*. The same set of names has lately turned up in an early homily which Dom Amelli is to edit: I have not the exact forms. There are many other traditions: the prose Anglo-Saxon *Salomon and Saturn* (ed. Kemble, p. 185) has *Dalila* (Noah), *Jaitarecta* (Ham), *Catafluvia* (Japhet), and the (fifteenth-century) *Master of Oxford's Catechism* (l. c., p. 218) practically the same, *Dalida*, *Cateslinna* (Shem), *Laterecta* (Ham), *Aurca* (Japhet). In these the names *Cateslinna* and *Aurca* are doubtless the same as *Catafluvia* and *Fura*. The other traditions show no similarity with this. It may eventually be possible to show that the names go back to one of the Greek dialogue-books—still imperfectly known—which profess to answer questions left uncertain by the Scripture.

f. 3 *b*, p. 6. 20–22. The Raven and the Dove.

20. Noah at the window of the Ark lets the raven go.

21. Similar: he lets the dove go.

22 (half-page). On *l.* hilly ground and trees showing above the water: on one tree perches the dove, plucking a sprig. On *r.* it returns with drooped wings and the sprig in its beak to Noah.

f. 4 *a*, p. 7. 23 (full page). The Exit from the Ark. In the upper *l.* corner the head and hand of God are seen emerging from a cloud. The middle distance is occupied by the Ark on a mound on *r.*, and a row of trees on *l.*: the rainbow connects them. At the central window of the Ark we see Noah adoring God. The three sons and one of their wives are occupied about the ship, the sons clamber-

ing down in excellent attitudes, the woman letting down a ram by the hind legs. A dragon is leaping into the air off Shem's shoulders, a monkey clasps his legs. The foreground, unfortunately somewhat rubbed, is full of animals rejoicing in their release: rams are butting each other, an ox is lowing, a lion and bear are gravitating slowly back to their former occupations, and so on. The picture is full of delightful fancy.

f. 4 b, p. 8. 24-26. The Shame of Noah.

24. The ground slopes up, and on it are vines bearing grapes bound to upright stakes. On *l.* Shem with his hand to his face, and Ham laughing and drawing his attention to Noah, who lies on *l.*: a round-bellied bottle is beside him, with a saucer turned over on the top to act as stopper.

25. The scene, and Noah and his bottle, as before. On *l.* Ham laughing and pointing, Shem with averted face holding up the cloak to cover Noah.

26. On *l.* stand Japhet, Ham, Shem, Canaan (younger). Japhet gesticulates, Shem and Ham stand with folded arms, Ham looking sulky, Canaan with fingers lightly clasped. Noah reclines on *r.*, head on hand, and speaks to them.

There is a similar diffuse treatment of this episode in Claudius B. iv (Anglo-Saxon Heptateuch).

27-29. The progeny of Ham: Nimrod.

27. The background consists of two hills, one (*l.*) with trees, in front of which stands a group of men and women, of whom two have names, viz. *Cam* and *Hiron*, who, according to Methodius, was Nimrod's father. Next stands *Nemroth*, much taller, leaning on a long staff, knobbed and with an iron spike. On *r.* is a piece of water, named *Lacus*, of which the significance is not clear to me.

f. 5 a, p. 9. 28. Nimrod, a huge figure on *l.*, holds out his great staff threateningly over the heads of a group of suppliant people on *r.* On *l.* is a fire which he is compelling them to worship.

29. A large group of draped figures, representing the thirty families of Ham's descendants. Ham is prominent among them, and is named.

30. The progeny of Japhet. A similar group representing the fifteen families descended from *Japheth*, who stands near the centre.

The text (following the *Hist. Schol.*) cites Philo on the number of Noah's descendants. The source is the Pseudo-Philo's *Biblical Antiquities*, an apocryphal text recently translated by me for the S. P. C. K.

31. Nimrod and Jonitus. Two scenes. On *l.* *Noe* stands pointing to a river which flows between him and *Jonitus*. We are here dealing with a passage in the Pseudo-Methodius's *Revelation* which it will be well to translate.

'In the 100th year of the 3rd millennium a fourth son was born to Noe according to his likeness, and he called his name Jonithus: and in the 300th

year . . . Noe gave gifts to his son Jonithus and sent him away into the land of Etham. (After the confusion of tongues) Jonithus the son of Noe occupied the entering into Etham as far as the sea, which *region* is called Heliochora, that is, the Region of the Sun, wherein the rising of the sun takes place, and dwelt there. This Jonithus received of God the gift of wisdom for all arts, and was the first inventor not only of letters and certain arts, but also of all astronomy. To him came Nemroth, who was a giant, and in many things instructed of God, and received counsel from Jonithus under what influences of the stars he should begin to reign over the earth. . . . Descendants of Japhet, skilled in building, came down into Etham to Jonithus and built a city calling it by his name, and there was much peace in the land of Jonithus and Nemroth unto this day. But the realm of Nemroth, and of the son of Shem, and of Pontipius the son of Cham, and Japhet, rebelled against each other. Now Jonithus wrote an epistle to Nemroth, saying that the kingdom of the son of Japhet should destroy the kingdom of the sons of Cham.' This story is peculiar to Methodius, as far as is known. Our artist takes it from the *Hist. Schol.*, in which a somewhat fuller text of Methodius than the printed one (in Grynaeus' *Orthodoxographia*) which I have copied is used.

On *r.* is *Jonitus* pointing upwards and instructing Nimrod. Jonitus is youthful in both scenes.

f. 5 *b*, p. 10. 32 (full-page). The Building of the Tower of Babel. A magnificent drawing. On *r.* stands *Nembroth* towering above a group of people whom he is addressing. The process of the building of the tower is full of interest: note the wattled scaffolding on brackets, the wattled ladders, and the wonderfully varied attitudes of the workmen. The great figure of Nimrod in this scene goes back as far as Junius II (Cædmon) at least.

f. 6 *a*, p. 11. 33. The Destruction of the Tower. Occupying the *l.* hand half of the page from top to bottom. In the *r.* upper corner the head and hand of God emerge from a cloud: He addresses the four winds, four winged heads in a cloud in the opposite corner, who have blown down the upper part of the tower.

This story of the destruction of the tower by a great wind is non-Biblical. The source of it is the very ancient Third Book of the Sibylline Oracles (iii. 101), which is quoted by Josephus, who is the medium by which it reached mediaeval writers and artists.

34. The progeny of Shem. A large crowd of figures, nine of whom, from Shem to Terah (father of Abram) are named.

35. A group of five: Abram, Nahor, Haran, Lot, and Iscah (children of Haran).

In all these groups the variety of attitude and expression is most notable.

f. 6 *b*, p. 12. 36. Two couples: Nahor and Milcah, his wife; Abram and Sarai.

37. Lot (young, as he should be: in 35 he is bearded), Sarai, Abram, and Terah. They are on their way to the city of Haran, where Terah died.

38. Gen. xii. 7, 8. Abram's altar. In the upper *r.* corner God appears in a cloud. Below is the altar, vested. God addresses Abram, Sarai, and Lot, who stand on *r.*

39. Abram and Sarai, leaning on staves, journey towards Egypt. Gen. xii. 10.

f. 7 *a*, p. 13. 40-44. The episode of Pharaoh and Sarai. Gen. xii. 11-20. The pictures tell the story admirably.

40. Abram is telling the Egyptians that Sarai is his sister. Two of them on *r.* are moving off to tell the king.

41. They report excitedly the arrival of a beautiful woman: Pharaoh is delighted.

42. Sarai, struggling, is brought before him: he reassures her. Abram on *l.* is in distress.

43. Pharaoh is ill in bed. Sarai stands by the bed. Three tonsured priests at the foot of the bed tell him that his action with regard to her is the cause of his sickness.

f. 7 *b*, p. 14. 44. Pharaoh in bed, much disgusted, waves away Sarai and Abram, who are surrounded by an armed guard which is to conduct them out of the country.

The armour and weapons here are noteworthy.

45. Gen. xiii. 7. The herdsmen of Abram and Lot quarrelling. There are six men engaged, but one is hardly seen: the vigour of the struggle is wonderful. The cattle feeding on *r.* are very interestingly drawn.

46. The herdsmen complain to Abram and Sarai, who are seated together. They point in the direction of their antagonists, and show their broken heads, and bewail themselves.

47. Gen. xiii. 8. Abram and Lot agree to part. A tree in *c.*, and the cattle, separate the two 'meinies'.

f. 8 *a*, p. 15. 48. Gen. xiii. 11. They part, Abram to *r.*, Lot to *l.*; there are children in his party, none in Abram's.

49. Gen. xiii. 14. The promise to Abram. He kneels in *c.* in prayer, and looks up to God, whose head and hand are seen in a cloud on *r.*

50, 51. Gen. xiii. 18. Abram settles in Mamre.

50 is a pretty pastoral scene showing the shepherds undisturbed. Three of them sit on a hill, and the one in the middle looks straight upwards, his face being

boldly foreshortened. An older one stands on *l.* shading his eyes. Cattle feed on *r.* The trees on the hill are odder than ever.

51. The building of the altar. Two workmen are putting finishing touches to a very rich tabernacle, a mass of pinnacles, small windows, and gables, supported on four columns, beneath which is the altar, elaborately vested. On *l.* of it Sarai arranges the cloth: Abram's head is seen on *r.*

f. 8 *b*, p. 16. 52-57. The Battle of the Kings. Gen. xiv. This page is splendid in colour, quite the best in the book in that respect. Perhaps it is on account of its beauty that no text has been written upon it, or on the page before.¹

52. The battle of the four kings, Chedorlaomer, Tidal, Amraphel, and Arioch, against the five kings of Sodom, Gomorrah, Admah, Zeboiim, and Bela (Zoar). The four bending over their horses' necks are charging to *r.*: the five are fleeing to *r.*

53. The victorious four riding from *r.* drive before them Lot (resentful) and a boy, with hands tied behind them, and a quantity of cattle.

54. Two messengers on *r.* inform Abram and Sarai of the disaster. Abram is seated on the steps under the porch of his house, and clasps his hands in grief: Sarai is behind him.

The building is interesting: note among other things the projecting oven on *l.* with its chimney.

55. Abram routs the four kings. The scene is like 52. The kings are fleeing to *r.* One man's head is falling, and another man lies among the horses' feet.

f. 9 *a*, p. 17. 56. The King of Sodom meets Abram, and the latter refuses the spoil. This ought really to follow the next picture.

57. The meeting with Melchizedek. Abram bareheaded kneels in *c.* with a cloth over his hands in which are round objects, probably money, representing the tithes which he offered. Melchizedek, on horseback, is tonsured, and holds out a large chalice and a loaf. Behind Abram we see Lot unarmed on horseback. He holds the rein of Abram's caparisoned horse. The cattle, and the rest of the troupe, make up the group.

58. Gen. xv. The promise to Abram. He reclines on the ground with both hands to his head: God addresses him from a cloud above on *r.*

¹ There is an indication in the text of 56 that a text should have been here; namely, in the words 'les trois friers auantditz' (sc. Aner, Eshcol, and Mamre), who of course have not been mentioned. Possibly we ought also to conclude that our whole text is a copy of one already existing.

59. Gen. xvi. 1. On *l.* Abram and Sarai. She points to Hagar, who stands at a distance on *r.*, and gives permission to Abram to take her as a concubine.

f. 9*b*, p. 18. 60. Gen. xvi. 6. Sarai beats Hagar with a large pointed spit on which are four or five metal disks. A late hand has written the names on the picture.

61. Gen. xvi. 7. Hagar stands with clasped hands and distressed face looking up to *r.*, where an angel appears out of a cloud. Below in *c.* is a well—the fountain on the way to Shur—and trees are on *r.*

62. Gen. xvii. 1. Abram's name is changed, a son is promised, and circumcision commanded.

Abraham lies prostrate and God speaks out of a cloud.

63. Gen. xvii. 23. Abraham and the men of his family are circumcised.

f. 10*a*, p. 19. 64. Gen. xviii. 1. Abraham receives the 'angels'. He with Sarah behind him is in the porch of his house, which is meant to be exactly like that in 54. Before it stand God, a robed figure with cross-nimbus, and two other figures not nimbed or winged.

65. Gen. xviii. 9. The promise to Sarah. She is in the doorway with her hand before her face. Abraham standing points to her with his *r.* arm, across his body. On *r.*, out of doors, a table, with God seated at it between His two companions. In front a crouching servant blows with his mouth at a fire beneath a tripod, on which is a cauldron.

66. Gen. xix. 1. Half-page. Lot receives the angels. On *r.* God stands talking to Abraham and pointing to *l.* The *l.* portion is occupied by a city, Sodom. The gate has flanking circular towers, and the buttressed wall is circular. Buildings are seen above within it, and among them are scenes of violence and lust. Below outside the wall is a constable or other official girt with a sword, and a man dressed as a jester, who with a long bat is beating the heads of two beggars on *l.* (The inhospitality of the men of Sodom is emphasized in Jewish story.) In the port-cullised gateway kneels Lot: he takes hold of the garments of two angels who stand before him.

f. 10*b*, p. 20. From this part to p. 26 we have mainly outline pictures: the artist has put in colour hills, trees, hair, and little else.

67. Gen. xix. 4-10. The house of Lot. In the doorway the angels pull the daughters into the house. The man in the jester's dress feels the wall to find the door. Lot expostulates with other men similarly attired, and points to his daughters.

68. Gen. xix. 15. On *l.* a cloud. A hill with a zigzag road up it and a tree. At the bottom the cities sinking into water (the Dead Sea). Lot's wife a jagged

mass of salt with the face still seen. An angel pushes Lot and the daughters to *r.* and points to *l.* A tower (of Zoar) is on *l.*, towards which they go.

69, 70. Gen. xix. 30. Lot and his daughters. The scene indicated in each is a cave in a hill with a tree on the top. There are curious details, one daughter blowing out a candle on a bracket, the bottle with saucer on top by Lot's bed, as in 24, &c.

f. 11 *a*, p. 21. 71-73. Abraham and Abimelech. Gen. xx.

71. Abraham in hairy cloak and broad hat, with wallet and staff: a man seizes Sarah's arm to lead her to Abimelech, who sits on *r.* looking like Pharaoh in 41.

72. Abimelech ill in bed (head to *r.*), Sarah covers him with clothes. Abraham kneels by the bed and prays: two sad attendants kneel at the foot. Back to them stand two tonsured doctors, one holding up an urinal. In the sky on *l.* God appears in a cloud. The robes of the doctors are noteworthy.

73. Abimelech sits up in bed, Sarah supports him. He points to Abraham at the foot, who holds a bag of money. Another figure kneels back to the spectator.

74. Gen. xxi. 1-4. Birth and circumcision of Isaac. Sarah is in bed (head to *r.*). Abraham kneeling at the foot circumcises Isaac, who is in a curious chair.

f. 11 *b*, p. 22. 75-77. Story of Hagar and Ishmael. Gen. xxi. 9-21.

75. A feast. Above, God in a cloud. At the table six figures; three guests. Sarah pointing to the children in front, Abraham, and Hagar. In front of the table Ishmael and Isaac fighting.

76. Among trees. On *l.* a well with stream flowing from it towards *r.* Hagar in prayer: a bottle with a strap on the ground. Ishmael crying. Above, an angel speaks from a cloud.

77. Hagar on *r.* joins the hand of Ishmael to that of his wife, who wears a bridal wreath. On *l.* in two rows stand the twelve sons of Ishmael (Gen. xxv. 12 sqq.). Trees are behind.

78. The well of Beer-sheba. Gen. xxi. 25-32.

On *l.* Abimelech and another: they point to the well, surrounded by little trees. On *r.* stands Abraham in a hat, travelling cloak, and laced-up boots. A spade, iron-shod, is by him. He points to the seven ewe lambs which were to be a witness that he had dug the well.

f. 12 *a*, p. 23. 79-81. The Sacrifice of Isaac. Gen. xxii.

79. The background a two-peaked hill covered with little odd trees. On *l.* God speaks from a cloud and points down at Isaac, who is playing with a ball which he hits or picks up with a stick cleft and tied to form a loop. Abraham standing almost back to the spectator raises his hands in consternation.

80. Abraham, girt with a sword and carrying fire in his *l.* hand, walks (back turned) up the mountain, which is covered with trees and has a stone altar near the

top. Isaac follows him bearing two bundles of sticks which cross behind his neck. This is intentional, to bring out the type of the Bearing of the Cross. Our artist does not often show this tendency.

81. On *l.* among trees is the ram: projecting stumps of the trunk have passed through the curls of his horns. Above, a curious angel, footless, with a bird-like tail, and covered with feathers, holds the blade of Abraham's raised sword near the hilt. Only Abraham's head is left, his body and that of Isaac are effaced. The flaming altar is above.

82. The burial of Sarah. Gen. xxiii. 2. A coped coffin with pall on a bier stands in front. Behind it three clerks in copes, full face, one with a book. On *l.* two men digging a grave, one with a pick-axe. On *r.* Abraham and another converse and point to the grave.

f. 12 *b*, p. 24. 83-87. The marriage of Isaac and Rebekah. Gen. xxiv.

83. Eliezer's oath. On *l.* Abraham's house, as we have seen it before. Abraham sits in the porch, and Eliezer in surcoat, showing gorget and sleeves of mail, and plate armour on the legs, raises the hinged visor of his peaked helmet, kneels, and swears to Abraham, touching his thigh. On *r.* are at least nine beasts which should be camels, and a groom.

84. *L.* the camels kneel; their very small double humps are seen. Eliezer, not in armour, kneels back to the spectator. A spring of water on a hillock with a tree. Rebekah approaches carrying a wooden bucket, and followed by three maids with other vessels. Above, God's head in a cloud.

85. Eliezer holding what may be gold rings. Five camels drink, a sixth looks up. Rebekah (back turned) pours water for them. Maids with vessels go off on *r.*

86. A house: there are odd little wattled annexes to it. In one on *l.* sits an old woman with her handkerchief to her nose. In the door stands a man, and another person before him kisses Rebekah, who is in a travelling dress; another person holds up her broad hat. On *r.* Eliezer stands by the camels whose hind-quarters are seen.

f. 13 *a*, p. 25. 87. *L.* a porch. Young Isaac stands and points into the house. Rebekah facing him in travelling dress raises her hat. Eliezer and camels on *r.*

88. Gen. xxv. 1-6. The porch and steps of Abraham's house. Isaac and Rebekah beside it. Abraham in *c.* Keturah and her six sons walk off to *r.*

89. Gen. xxv. 9. The burial of Abraham. Isaac, Ishmael, and another lay his body (in a shroud tied up at the top of the head) in a stone tomb, one of four standing side by side. The lid of it, on which a long cross is carved, lies against a hill behind. Trees.

90. Gen. xxv. 22. On *l.* a porch, on *r.* a steep hillock: on the top of it

Rebekah kneels in prayer facing *r.*, and God speaking from a cloud tells her of Esau and Jacob.

f. 13 *b*, p. 26. 91. Gen. xxv. 24. Birth of Esau and Jacob.

Note the oblong cradle on rockers, in front.

92. Gen. xxv. 29. Esau sells his birthright. On *l.* a porch, and Jacob seated in front, with a tripod, pot, and fire, before him: a ladle is in the pot. Jacob hands a shallow bowl to Esau, whose long bow rests in the crook of his arm. He has arrows at his girdle.

93-98. Episode of Isaac and Abimelech. Gen. xxvi.

93. xxvi. 8. A house with a tower. Abimelech, crowned, looks out of a window and points to Isaac on *r.*, who caresses Rebekah's face. Two men on *l.* talk to the king and point the same way.

94. xxvi. 12. On *r.* are reapers at work. The *l.* part of the picture is effaced but for one head. The picture ought to show Isaac's prosperity.

f. 14 *a*, p. 27. pp. 27-30 are pretty completely coloured, and very excellent in workmanship.

95. xxvi. 20. Two pairs of men digging wells in *c.* On *l.* Isaac turning away to *l.* On *r.* Abimelech speaking to him, and an attendant.

96. xxvi. 23. On *l.* a porch, on *r.* a hill. At the bottom are two men standing in water and digging a well. At top Isaac kneels by an altar, and God appears in a cloud.

97. xxvi. 30. A feast. Abimelech seated in *c.* with a cloth of state behind him. Two guests on either side. One of them on *l.* is Isaac, who addresses the king.

98. xxvi. 31. On *l.* a spring of water. Three figures face *r.* (Isaac and two others) one kneeling. On *r.* Abimelech and two others face *l.*

f. 14 *b*, p. 28. 99. On *l.* a porch, and Isaac (old) seated before it. On *r.* Esau takes the hands of his two wives, Judith and Bashemath. Gen. xxvi. 34. Esau is here robed and bearded.

100-104. The Episode of the Blessing. Gen. xxvii.

100. *L.* a porch, and Isaac seated in it. He addresses Esau, who stands before him holding his long bow, and with arrows at his belt. Esau's face and legs are covered with black bristles. On *r.* Rebekah stealthily goes off with the young Jacob.

101. The porch and Isaac seated, with a little square table by him. Jacob, who now has a collar and gloves of hair, approaches, pushed on by Rebekah, and holding in both hands a bowl in which a small animal is visible.

102. A large tree on *l.* Esau beneath it shoots at a hare running away on a hill on *r.* Two rabbits are seen in burrows.

f. 15 *a*, p. 29. 103. The porch: Isaac, and the table. Jacob, kneeling, places the bowl on it, and Isaac feels his head and neck. Rebekah stands on *r.* with spread hands, watching.

104. The porch: Isaac and the table. Esau with hands clasped before him stands with his face distorted with grief. On *r.* Jacob, amused, points at him: Rebekah, by him, is also amused.

105. The porch, and Isaac. Rebekah with her hands on Jacob's shoulder, who stands with folded arms. Isaac is telling him not to take a wife of the daughters of Canaan. On *r.* Esau (?), no longer hairy, approaches a young girl, probably Mahalath. His two previous wives on *r.* look on. Gen. xxviii. 1-9.

106. Gen. xxviii. 12. Jacob's ladder. The ladder crosses the picture diagonally, the base of it on *l.* On it are two angels climbing it: they have curious short-cropped hair. At the top is God also ascending: so drawn that the crossnimbus on the top of His head is completely seen. The corner of the leaf below, with Jacob sleeping, is gone. This mutilation was the reason why this page, of which the colouring is very beautiful, was not chosen for reproduction in colour.

f. 15 *b*, p. 30. 107. Gen. xxviii. 18. On *l.* the towered and walled city of Bethel. In *c.* Jacob facing *r.* pours oil from a bottle on the square stone which he supports with his *r.* hand. God's head seen above on *r.*

108-118. The story of Jacob and Laban. Gen. xxix-xxxi.

108. xxix. 1, &c. On *l.* a woman, Rachel (?), and a flock by her. In *c.* a well with a square stone covering it. On *r.* cattle, two shepherds, Jacob, and a man in a broad hat, Laban (?). The cattle are very small, and odd.

109. xxix. 11. Mutilated by the loss of the corner of the leaf. On *l.* we see Jacob kissing Rachel, and in *c.* the well and the stone removed, but nothing else.

110. xxix. 16. On *l.* Jacob. On *r.* Laban stands in a porch with his two daughters before him. Leah is taller and the defect in her eyes is indicated here and throughout.

From this point the pictures are all in outline only: some of them are a little difficult to interpret.

f. 16 *a*, p. 31. 111. Jacob, Leah, and another in bed. At the foot are cattle, and a wattled fence.

112. A porch. Laban seated joins the hands of Jacob and Rachel? Leah? stands behind her.

113. *L.* Leah and three sons. In *c.* Jacob; on *r.* Leah brings Bilhah to him.

114. Jacob in *c.* holding a ploughshare? Leah on *l.* takes his hand and points to the boy Reuben on *l.* who holds two mandrakes: plants of which the roots end in human figures. Rachel on *r.* lays her hand on Jacob's shoulder.

xxx. 14.

f. 16*b*, p. 32. 115. A porch: the four women, Leah, Rachel, Bilhah, Zilpah. Laban sits in the door. Jacob points to two flocks; behind them are eleven boys. xxx. 25.

116. *L.* women and cattle. *R.* Jacob sticks rods upright in a well out of which cattle on *r.* drink. xxx. 37.

117. *L.* armed men, then a river, then Laban in armour and Jacob (?) before a porch in which Rachel sits smiling and protesting. Laban has gone to search for his household gods. xxxi. 33.

118. *L.* Jacob with staff, and cattle facing him. *C.* and *r.* the four women in pairs face to face: between them stand a number of boys: eleven heads can be counted.

f. 17*a*, p. 33. 119. A stream. Cattle in it, and two of the women, carrying and leading children, wade through it with skirts kilted up. Beyond it Jacob wrestles vigorously with the angel, who is not robed but covered with feathers, and has close-cropped hair.

120. In *c.* Esau and Jacob meet and kiss. On *l.* are the wives and some children. Esau's followers on *r.* are all robed: none are armed.

121-124. The episode of the Shechemites. Gen. xxxiii-xxxiv.

121. xxxiii. 18. Jacob arrives at Shechem. On *l.* an altar, and behind and over it a workman fixing the arch of the door of a wooden frame-hut of hexagonal shape. In *c.* Jacob, pointing down to some small cattle, speaks to King Hamor. There is an indication of tapestry hung on a wall.

122. xxxiv. 1. The king on *l.* Two maidens join hands. On *r.* Dinah and another look into an open booth in which hang straps, knives, purses, &c. She points to things on the counter, and the shopman speaks to her. In front on *r.* the rape of Dinah.

f. 17*b*, p. 34. 123. xxxiv. 13. *L.* the city gate with two towers. The king and two more stand and speak to Jacob, who takes his hand. *Inter eos Sichimita quidam sedens in terra circumcidit seipsum.* On *r.* four of Jacob's sons talk.

124. xxxiv. 25. Within a circular buttressed wall, flanked by two towers, Simeon and Levi in armour massacre the king and four or five others. Jacob watches in horror with clasped hands.

125. xxxv. 4. On *l.* a large tree: at the root a man digs with a pick-axe. Another supports what looks like a child but is meant for one of the idols which Jacob hid under the oak.

xxxv. 7. *R.* Jacob kneels at an altar with a goat on it; other victims lie in front. God appears above.

126. Gen. xxxv. 16. The birth of Benjamin. Jacob near the foot of the

bed stands with clasped hands looking at a man who is digging Rachel's grave with a spade on *r*.

f. 18 *a*, p. 35. 127. xxxv. 22. On *l*. a tower—the tower of Edar. In *c*. Reuben and Bilhah in bed. On *r*. a porch, and Jacob, horrified, standing in it.

128. xxxv. 29. Esau and Jacob lay the shrouded body of Isaac in a stone tomb. A woman kneels in *c*. Four other tombs are seen on *l*. Behind are hills and trees.

129. xxxvii. 5. Joseph's dreams. He lies in bed, head to *r*., on his pillow on either side are stars (ten easily visible), the moon is above. In front, at the foot, and beyond the bed, the eleven brothers are reaping and binding sheaves.

130. xxxvii. 18. In front on *l*., cattle. Above, a group of the brothers seated on the ground under a tree and consulting. One points to the *r*. corner, where the young Joseph is seen approaching with stick and bundle on shoulder.

f. 18 *b*, p. 36. 131. xxxvii. 23. In the *l*. corner is a winged dragon with open mouth, curled up on the ground—a very odd feature. Does he represent the devil inspiring the brothers, or is he an indication that the scene is the desert? In *c*. in front three of the brothers engaged in killing a kid: one holds a bowl for the blood. On *r*. another brother strips Joseph, pulling his robe over his head. In the background the large pit, irregularly circular, and trees behind.

132. On *l*. two Midianite merchants in travelling cloaks, strange conical hats, shortish boots, and large spurs. One gives a bag of money to a brother who kneels and points backward over his head. Two more are engaged in pulling Joseph, by a rope round him, out of the pit; he clings to the edge and to a tuft of grass, in a most cleverly conceived posture. In the *r*. corner a brother pours out the bag of money on to a square cloth or stone, and another watches him.

133. Two scenes. *L*. a porch; Jacob seated with clasped hands and woeful countenance. Two brothers show him the coat.

R. Judah, Tamar behind him, approaches his son Er to betroth him to Tamar. xxxviii. 6.

134. xxxviii. 7 sqq. *L*. a porch. Tamar and Shelah (a child) standing, Judah speaks. In *c*. a bed with Er and Onan dead in contorted attitudes. *R*. a porch: Tamar retires into it.

f. 19 *a*, p. 37. 135. xxxviii. 12-18. Judah's sin with Tamar: his staff, bracelet, and signet rings lie on the ground. On *r*. a shearer and some sheep.

136. xxxviii. 24. *L*. Judah in consternation. A man shows him his staff, bracelet, and ring. *R*. Tamar held by two men points and protests. A fire on *r*.

137. xxxviii. 27. Birth of Zarah.

138. xxxix. 1. On *l*. a porch. An officer in cape and close tunic with short loose skirt takes Joseph's hand and points him to the door. On *r*. a figure (like

Joseph) in ample cloak and robes gives a bag of money to a merchant habited just as in 132.

f. 19 *b*, p. 38. 139. xxxix. 11. Potiphar's wife sitting before a porch holds on to the garment which Joseph, going out on *r.* and looking back, also holds with one hand.

140. xxxix. 20. A prison-tower on *l.* with closed door. A gaoler in close tunic, with curly topped cap, girt with a sword, and holding a long-handled axe, takes Joseph by the shoulder. On his arm hangs a pair of manacles—rings connected by a jointed iron bar. Joseph, admirably drawn, in single garment, with bound hands, looks back appealingly at an officer (Potiphar?) on *r.* in cape and close tunic, hand on belt.

141. xl. 5. Dreams of the Butler and Baker. They are in one bed, at opposite ends. The Butler, head to *l.*, is gathering grapes from a prettily drawn vine above him. On the Baker's head are three flat baskets, and birds are to be seen in the topmost one. The coverlet of the bed is striped.

142. xl. 21. On *l.* the Baker in a shirt, hands bound behind him, hangs on a gallows which is probably meant to have two uprights. The slack of the rope is wound round that on *r.*

On *r.* a table: Pharaoh and another seated at it. The Butler kneeling on *l.* hands the large cup to him.

f. 20 *a*, p. 39. 143. xli. 4. Pharaoh's dream. He lies in bed head to *l.*, the crown on his pillow: at the foot two corn-plants, one bending to the other. Beyond the bed, the lean kine swallowing the fat ones. Beyond them, water.

144. xli. 14. On *l.* the prison-tower: on a stool before it sits Joseph: a man in cape and tunic combs his hair, and he seems to be taking off his upper garment. On *r.* another officer holds a garment on his arm.

145. xli. 43. Pharaoh throned on *l.*; a man kneels before him. Beyond him, a square two-wheeled chariot of planks in which is Joseph, bearded, facing Pharaoh. The hind-quarters of the horse are seen on *r.*

146. xlii. 25. On *l.* nine brothers kneel, beyond them are their beasts. Simeon stands with arms bound behind him. Joseph in long robe speaks. On *r.* is a palace, and indistinct figures are seen in the doorway.

f. 20 *b*, p. 40. 147. xliii. 15. *L.* Jacob seated in a porch, woeful. The brothers walk off to *r.* with their beasts, on the nearest of which is the child Benjamin supported by one of them, who points to *r.*

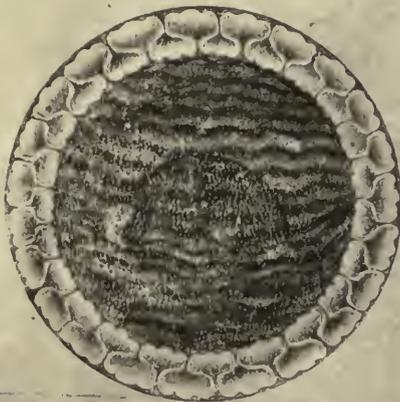
148. xliii. 33. The Feast. Joseph (it is really Jacob, whom the artist has drawn here by mistake) sits at the cross-table on *l.* alone. At the further of the lower tables, full face, sit four Egyptians: at the nearer the eleven brothers in

a row, back to the spectator. The viands and plate and the table-manners of the Egyptians are remarkable.

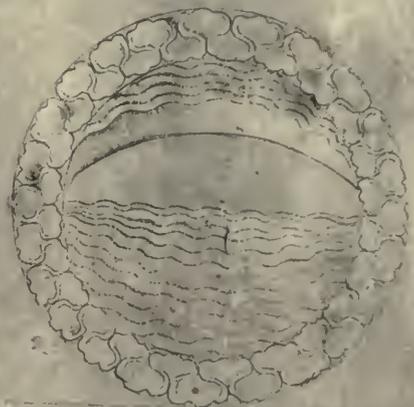
149. xliv. 12. The cup found. Most of the brothers and their beasts face *l*. One kneels by the opened sack from which an officer on *r*. takes the covered cup.

150. xliv. 14. On *l*. stand the brothers, robed, and taller than usual. In *c*. Joseph, holding a long wand and standing at the door of an oblong building with a central lantern, faces them: he has a forked 'Richard II' beard. On *r*. a group of six robed Egyptians talk and look on.

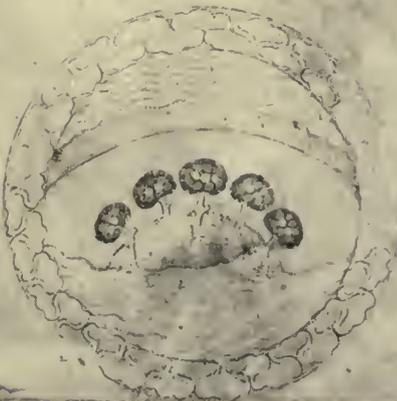
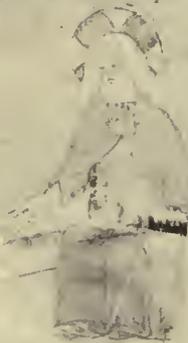
ment dieux le pur premier jour creat ciel & terre & la terre & toutz les ele-
ments estoient aunci en grant obscuritee avant que dieux ordenast lumiere



omnie dieux ordenast le second jour un firmament haulteur qui separa les eaux
dehors de la terre & au deus quez sans jour le firmament & apella le firmament



omnie dieux ordenast le tierce jour toutz les raius quez furent de hors le firmament desc-
bler en un lieu que la terre print elle son nom & apella la terre & par arbis & feuz



omnie dieux ordenast le quare jour le soleil & la lune & les estoilles & les com-
tes lun mer & donner la terre & toutz les elements & toutes choses que l'on entent





9 ADAM, SETH, ENOS, CAINAN.

11 LAMECH, NOAH, CAIN, ENOCH.



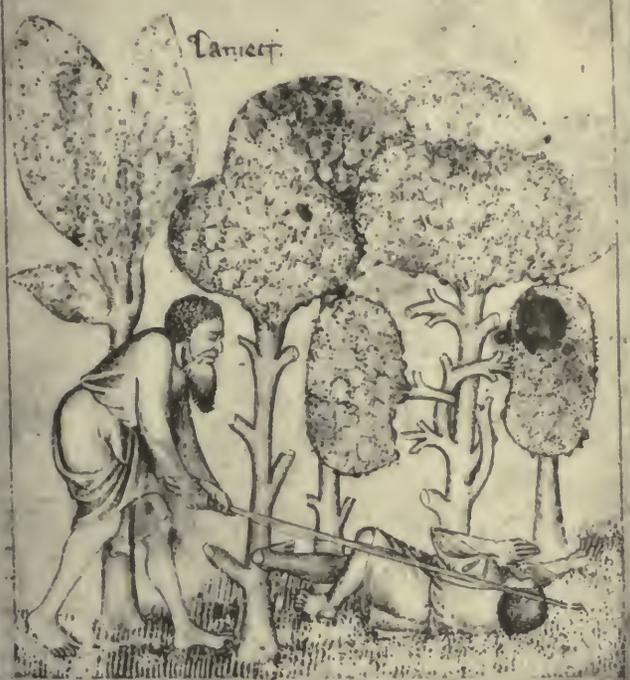
10 MAHALALEEL, JARED, ENOCH, METHUSELAH *Fol. 2a*

12 IRAD, MEHUJAEI, METHUSAEL, LAMECH

Lamech p' ceo q'il feut vengeance al mort d'un enfant
 de li meueq. quel enfant deueit cyneq. de meue
 dit il deueit neq. a mille beste. q' eust hapa il q'il se
 fait d'un sacre en lieu d'un arce beste. a lui oca adou
 gant il fut oeu de la mort de d'un oeu cosm a pi q'il
 ne fust fortunee p' volonq.



q' d'ouge. lam. de p' corouce de la mort hain bati
 fait q' lui meuoit issint q'il uoqust. a eust oca
 euy; a p' ceo estoit il en g'raunt dolour. long t'p
 a p' ceo



Quand le ois ont au le d'iscription touz de moie de ane. ne eust la mes. que touz touz q' eust lui couer
 q' mais q' seali a arces beste d'ouge. a lui en la mes. moie plus p' la volente de dieu q' y aye ceu soe
 nom a q' ceu seuoit de d'eu. la mes. q' de moie. adouge p' ceo il. q' uoqust. touz a q' d'ant moie. q'
 q' seali feut plus hain. q' un moie. q' d'ant. q' d'ant. q' d'ant. q' d'ant.



17 LAMECH KILLS CAIN

18 HE KILLS THE BOY JABAL

19 ENTRY INTO THE ARK

Nimrod a longch qeist: moit fuz a dsa d'ouye
 aduse de conuersio de seigne. fit a plusieurs
 q'antq' d'yeus. a les fist homyer fu tout a la feu
 dieu. a cestu s'ambly p'incement p' r'ezigis
 sup la t're a nolement sup cele lignure de q' il
 vint

Nimrod



Cam vintent cento payentes a il que coou
 occupia affis. lange uya payre d' oieis.

Cam?



Japheth vintent quinze payentes. li quel Japheth
 none les oens occupia enyope lange t'ere payre m
 siele. Philo dit q' de Noe trois filz vintent Noe. Vintet
 vint a queye cil a cent homs fuzus femmes.

Japheth



Jonit a fule filz Noe. Jonit a fule filz Noe
 sa s'achant en d'hyonnie a lo q' n'oy
 a q' n'oyoch vint p' d'oy de ice seig
 d'unes q' denoient d'oy. a Jonit in
 de sa image denoient p'nevent regner
 home du cede a p'ao fust n'oyoch plus

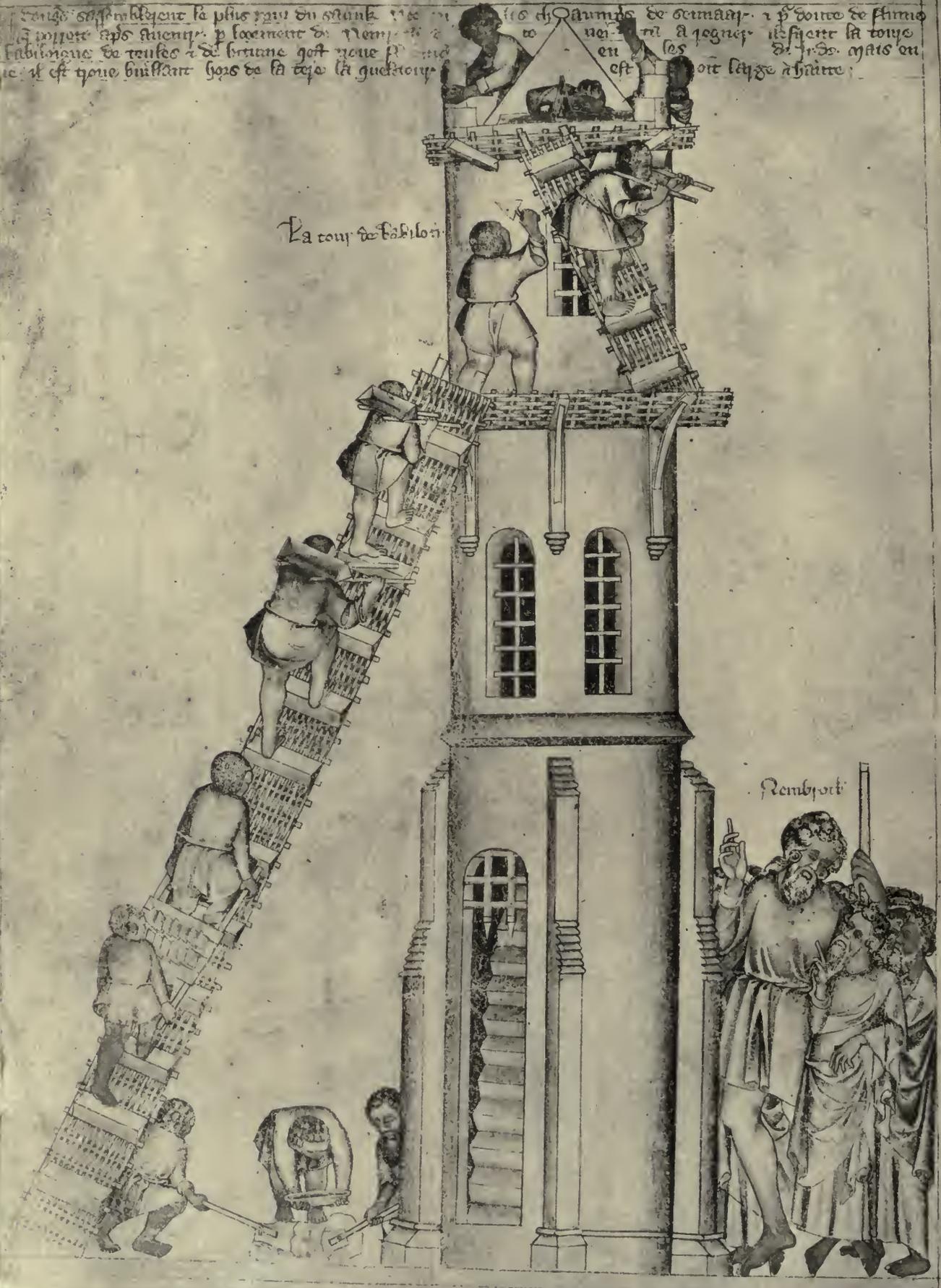
Noe



Les d'Orumps de deumay. r p' d'ouco de stimo
 ue- ra a jogney il s'ent la touye
 en les de fr. do. mais en
 est port layze a harte

La tour de Babilon

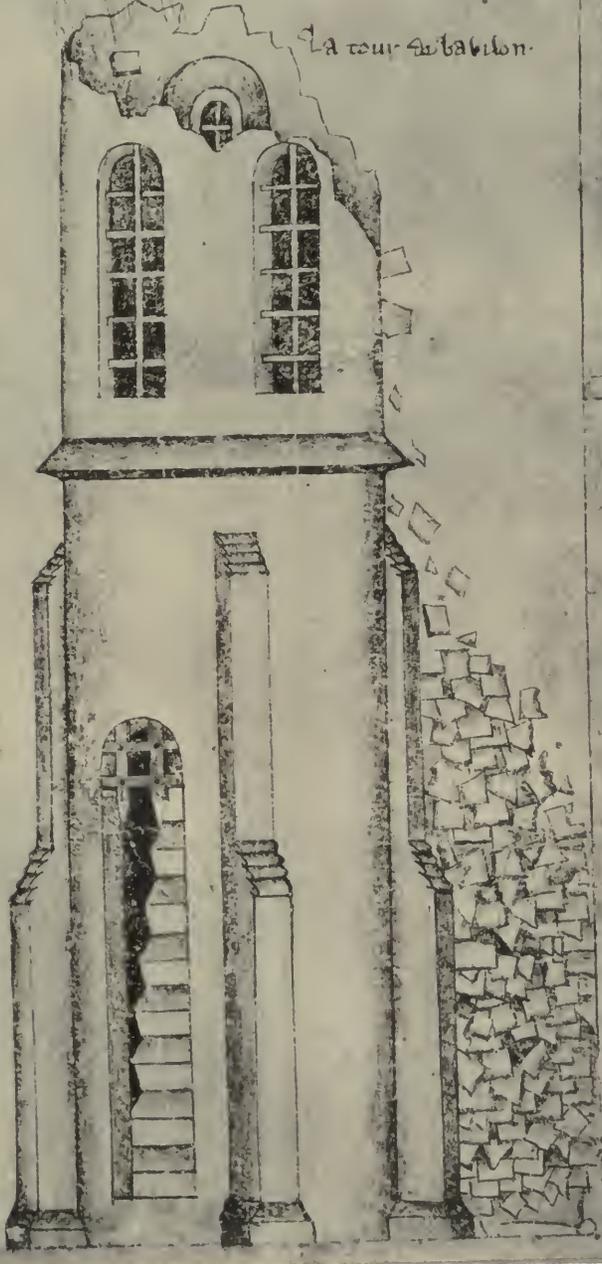
Nimrod



Douze dieu one
 ses anges oust
 furent a abattre la
 touz one gite vent
 tempest a east deus
 la par laue de
 q loin q nul entendit auqe a pre
 fu la touz apelle babil gest tant
 a dye come confusion en ho
 misme t des launges q u
 adonges furent outz
 les launges chanz
 ses a pus espapouler
 la secle



La tour de babilon.



Et Sem le filz arce estoit avec ses freres
 Japheth. Assurach. engendrea Salan. Sabir. chger
 a Jeter. heber. engendrea phalech. phalech engendrea
 Ragau. Ragau engendrea Sarg. Sarg. engendrea
 choz. Nachoz engendrea thare a qui thare estoit cestue
 et les ans il engendrea Laban. Nachoz. a Nari. como
 apieyt a souz

Sem. Salan. phalech. Sarg. thare
 Japheth. heber. Ragau. Nachoz.



Et Par engendrea Lot. Japheth engendrea
 thare son frere en hure. Japheth engendrea
 Japheth son frere en hure. Japheth engendrea
 Japheth son frere en hure.

Abraham. Nachoz.



Douze Chaze qui p^o deul de la mort son filz d'ar-
 g p^o tuz qils lui firent en cel pays p^o qils lui
 vezoient auon. fere honie. fu. il ben paye dilla es
 a dona a Nabor son filz melcha a fano a a habra
 ham son autre filz. Chaze a femme gele fust baye
 gne long temps ap^o

En la lieu de Ayan il prist loth la filz ayan la
 fere saai come p^o son filz car ciz sa fere la p^one
 n eut vndient ils ensemble a la citee de Ayan en
 la quele citee. Chaze mousti. qito il estoit del age
 de deux centz a cinquante ans.

Nabor. Melcha. Abraham. Sara.



Loth. Sara. Abraham. Chaze.



Lors pays d'egypte a habra m a
 un vne da qil vezoient alq
 hors de cel tra. i hois de sa comstans
 hoas de lil meson son pere. leonias
 p^ost habra m d'ista da femme a loth la
 fere saai en sa ensantz a autz cho
 ses qils auoient. d'istort a d'istort
 en la tie de Canaan ou il leua un autz
 Ex d'ayre en la quele tie auon
 me i uerz gant femme a d'aya gnt
 Al ho
 uell u
 p^oce.



D h cause de quele femme habra m oue d'ayre a
 une femme. alqent deys egypte a p^o d'oues q les egi
 ans lui vezoient auon oitis. cille eussent oue a
 soit sa fere. p^o gele estoit si bealt. p cause qils
 toient motz l'ageous homo. il la comanda d'ye
 gele estoit sa soer. a chesun q ele demandoit a eust
 eust ele tote vies a chesun.

Sara. Abraham.



A donqs les gentz pharaon gessort jor de egypte vint
 sarai et assambleyent entee de se l'auoy amener
 au Roi p cause gele estort si beale .sar. ils ne voyet
 si beale femme en cele terre et p ceo ils bioent sauo
 gmentz merces du Roi p cause de ele et ensi fut il .

Sarai Ibrahim



A donqs aloient adam de cax au Roi et lui comu a
 vint d'une tiels beale femme gessort Sarai et
 les comanda de la faire venir a lui entee maney
 et potroit ou nou gar il bia de l'auoy a aime mais
 dieuy pensa autrement et lui fist failir de sa ipose

Roi pharaon



A donqs amenyent ils sarai a pharaon le Roi ou
 q'om de l'auoy contenance. Do q' venis le Roi et
 tout lies et voyoit auoy peche ouesq' ela mais dieuy
 ne lui lessa de homy la p'otefeme en tiels maney

L adinnems dieu lui mist en malice il dit
 estort de l'auoy de sa volente et que p'otefeme
 ent y lui auoyent conissance p la moust'ance
 dieu q' sarai estort la femme hasam et q' se fene
 cause de la malade. le Roi il lui comteyent
 donqs le Roi comanda de saye venir abraham et
 lui

Ibrahim

Sarai Roi pharaon



Sarai Roi pharaon







Aut abram fut porce de leffuy le roi de sodomie
 lu enuoyea a lu pua avecement de lu douer
 les lions que il auoit yestoyes. a s'aye des altes che
 ses ceo q'il uoioyort. a abram lu yessour q' de toutes
 choses n'eu uoioyort auer. s'ayz adunt come ils auo
 ent espendu en vitailles. a les trois paytes paytenant
 a les trois freres auant d'ay q' uindoyent en aide de lu.



Douze parut diez a abram heur de ceo temps
 eu q' ceoyent touz gentz benoiz
 a lu dona tote la roye q'il poroit dire
 entouye. a lu dit q' sodomie uul por
 noumbrey les cheues de ael. yfure nul
 poroit noumbrey en linage. a abram lu
 demanda signe a dieu lu comanda de
 prendre une vache. une cheu pe.
 une toye. chestune de trois ans. une touye. a une co
 lumbre. a abram sauue les trois bestes chestune paym
 a l'uste chestune payte enuoyea a l'uste mes les a l'este
 ne sauue a me. a plus touye ce q' le colat fut co
 chee. uindoyent fu a s'amey de ael. a degastoyent yestoco
 p' gel signe abram sauue q' yoyoyent auentoyent ceo
 q' diez lu parut.



Douze lu enuoyea melchizedek q' estoit prestre
 la roi de ierusalem. lu offra pain a' uin a' dieu a
 les dieux. q' auant. Douze come dit yosephus a benes diez
 q' lu dona vitaille de ses enuoyes. a q' abram dona
 d'fine p'nuoyent. Les hebreus diouit come dit yosephus
 q' cestu melchizedek estoit. dieu le filz. noe. a diouit q' lu
 ceste vitaille comencea laano de yate. q' le cult' auant
 aue ay douze estoit loth. a' auant. mes come auant.
 diouit. ou p'co q' douze estoit le cult' auant. aue de ce
 q' diez parut aue abram en la femme aliant diez
 secone.



ceo p'co q' Sara. la femme abram ben canoy. q' ele
 h'au. me. ele douze abram de com'he. q' auant.
 q' auant. p'co q' ele estoit reuenee. a l'uste. q' lu
 abram. a douze. s'ist agay. enuoyea. dieu. enuoyea. q' lu
 auant. ysaac. p' l'ange. auant. q' lu. noe. deu. agee. de
 auant. sa. auant. a. ceo. ce. pleue. a. abram. son. b'oye.
 abram. le. est. q' ele. douze. s'aye. de. ce. auant. ceo. q' ele
 auant. ay. il. ne. lu. uoioyort. medoy. auant. lu. a. ce. auant.
 auant.



Et qunt agay oia q' ele fu nasse en la bairndom
 sarai sa dame. i' canoit bien q' sarai lui auoit
 souent geues denant. ele fua en egypte car ele
 estoit nee de cel pais.

Sara



Et d'icome el fu encheumaine de
 egypte. en le desert de egypte. un
 angel de ciel lu comanda petruer
 a sejour sa dame come adenant. i' lu
 dist q' ele deuoit eufanter. c' ele lu
 deuoit apeller ysmael car sa maie
 seurat a corage tot. a los mains de
 tot euvage lu. q' tant amout. come dist
 maitre des estoires q' les bayacenes geurent
 de lu. tueroit prestes en leues seurat. a illeoz
 oite oue femmes. a lieoit souy chuals a les sepules
 des seurat p' prestes de q'istens ga donqs seyoit.



Abrahm estoit occint a sept ans
 q'nt ysmael fu veu. a age ceo q'nt
 il fust nonant a noef ans. diez lu p' a
 rust de multiplyer sa engendure a
 lu nomad hab. abrahm gest adne pier
 de meint gentz. ay auant estoit apelle
 habrahm cest adne haut pier. a lu co
 mande nomer sa feme sarai q'nt adne
 pucesse. ay deuant estoit apelle sarai
 cest adne ma pucesse. a lu p'ant d'auy
 un filz de ele. q' seyoit apelle ysaac gest adne
 ysaac. p'ico q' habrahm son pier adngs vist
 diez lu enp'ant.

Esme le roy diez lu comanda de acunache
 sey mesmes a totz les atges q' fuyoit ou de sa
 luage. ou de sa menage ouesq' lu mades. issint gils
 poroient este comtez p' especial gentz de diez douesq'
 par ces signe de totz autges gentz. a issint fist it.

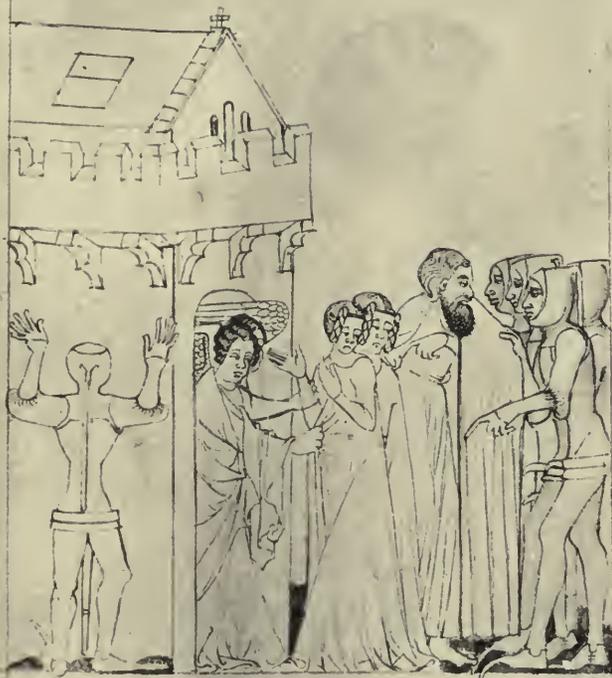


Mes ceo un iour furent q' habraam fist en seigneur de sa
 maison. Et vist q' eis d'anges vint uerz lui les geuz
 faicent q' eis anges. Des geuz lui fist miste de noumaier a la
 habraam. De sou hies q' il durt auoir. a les atges deus s'apout miste
 p' la cite de sodomie ensonde q' come dit Josephus. Mes ensoi
 dit q' l'ime appaust en souue de nostre seigneur. a p' ceo habra
 ham lui fist honnuy a los. Jequist de demorer a manger ois
 lig. et. i. s'ist. hieut.



Duns habraam les dona a manger. a a bono. mes la
 viande estoit consumee en l'our louché avec l'alle
 est consumee par chalon de le feu con dit le miste des
 estoies. a celui q' appaust principal de euz. p'ant de seue
 nuy a habraam mesme cel temps au chef del ane le quel
 temps. il lui p'ant q' ou a sa f'ine eustit q' euz. a dour p'
 celo parole saia. i. s'ist. p' ceo q' il estoit q' ouer.











79 ABRAHAM COMMANDED TO SACRIFICE ISAAC
81 THE SACRIFICE

80 THEY GO TO MORIAH Fol. 12a
82 BURIAL OF SARAH





87 ISAAC MEETS REBEKAH
89 BURIAL OF ABRAHAM

88 ABRAHAM SENDS AWAY HIS OTHER CHILDREN, XXV 5, 6.
90 REBEKAH ENQUIRES OF GOD, XXV, 22









103 JACOB BLESSED

105 JACOB FLEES: ESAU'S OTHER WIVES

104 ESAU'S RETURN

106 JACOB'S LADDER



Fol. 15b 107 JACOB ANOINTS THE STONE, XXVIII 18

108 JACOB AT THE WELL: RACHEL APPROACHES

109 JACOB AND RACHEL AT THE WELL

110 LABAN RECEIVES JACOB

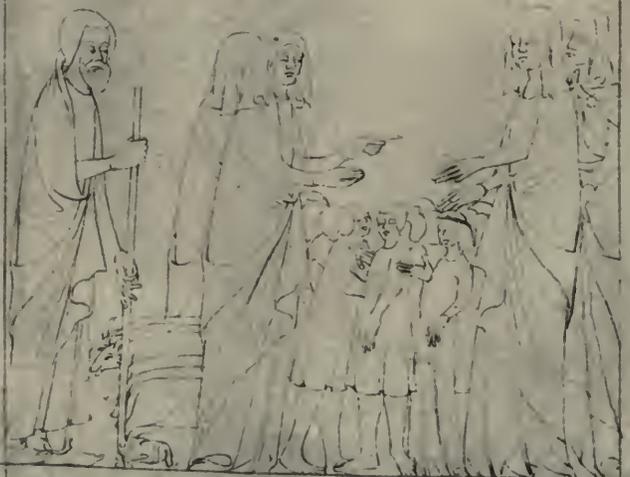


III LEAH GIVEN TO JACOB, XXIX 23

II 3 RACHEL, JACOB, LEAH, ZILPAH

II 2 HE MARRIES RACHEL

II 4 REUBEN AND THE MANDRAKES, XXX 14





119 HE WRESTLES WITH THE ANGEL

121 HE SETTLES AT SHECHEM

120 HE MEETS ESAU

122 THE RAPE OF DINAH



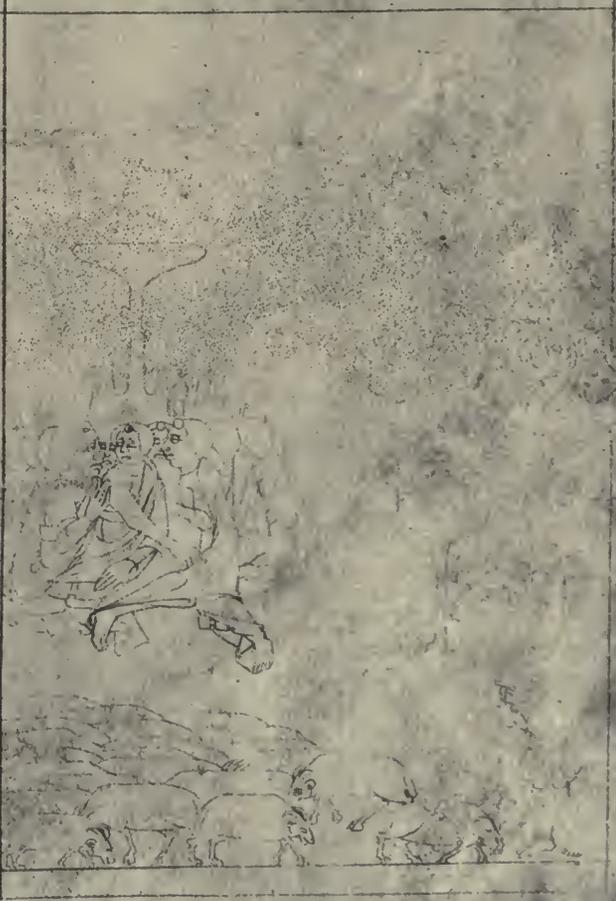
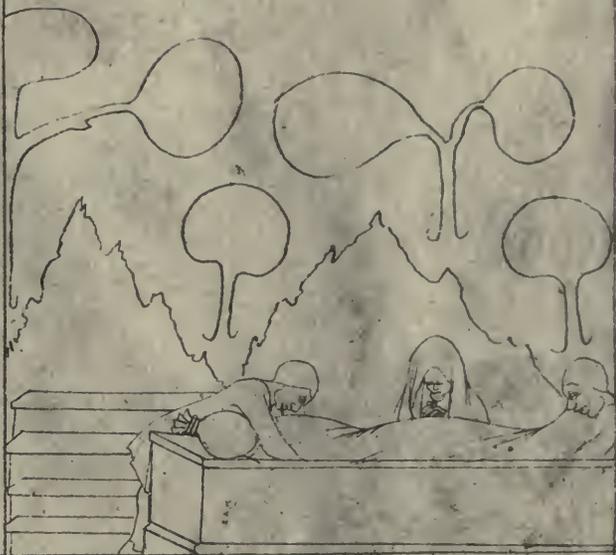
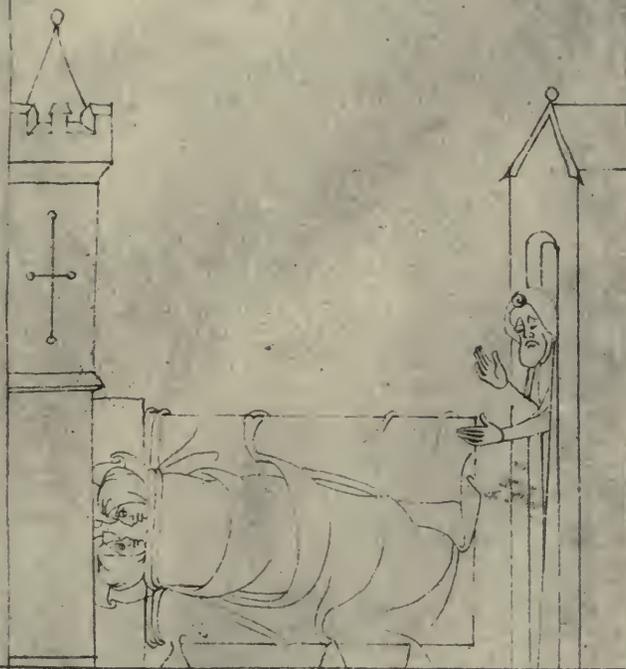
Fol. 17b

123 THE COVENANT WITH HAMOR

125 JACOB'S SACRIFICE: IDOLS BURIED, XXXV 1-7

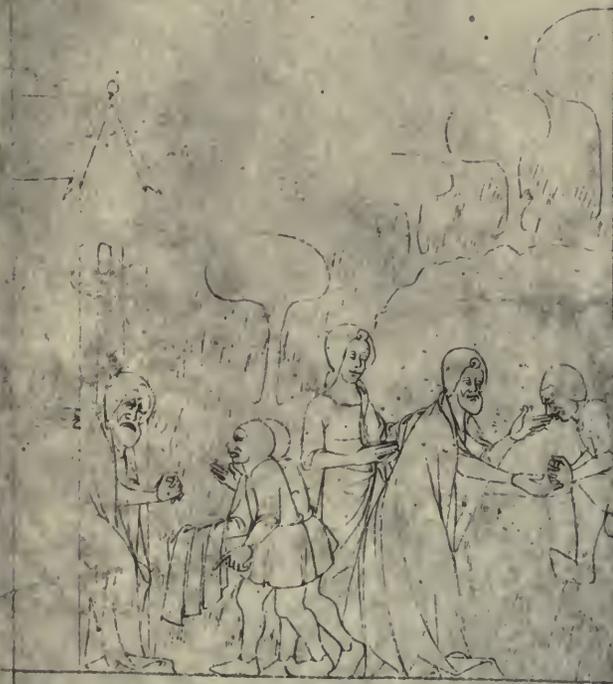
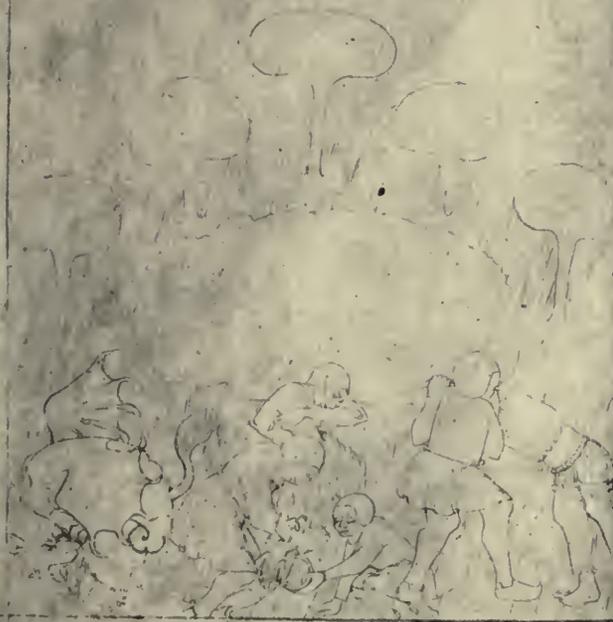
124 MASSACRE OF THE SHECHEMITES

126 BENJAMIN BORN: RACHEL BURIED

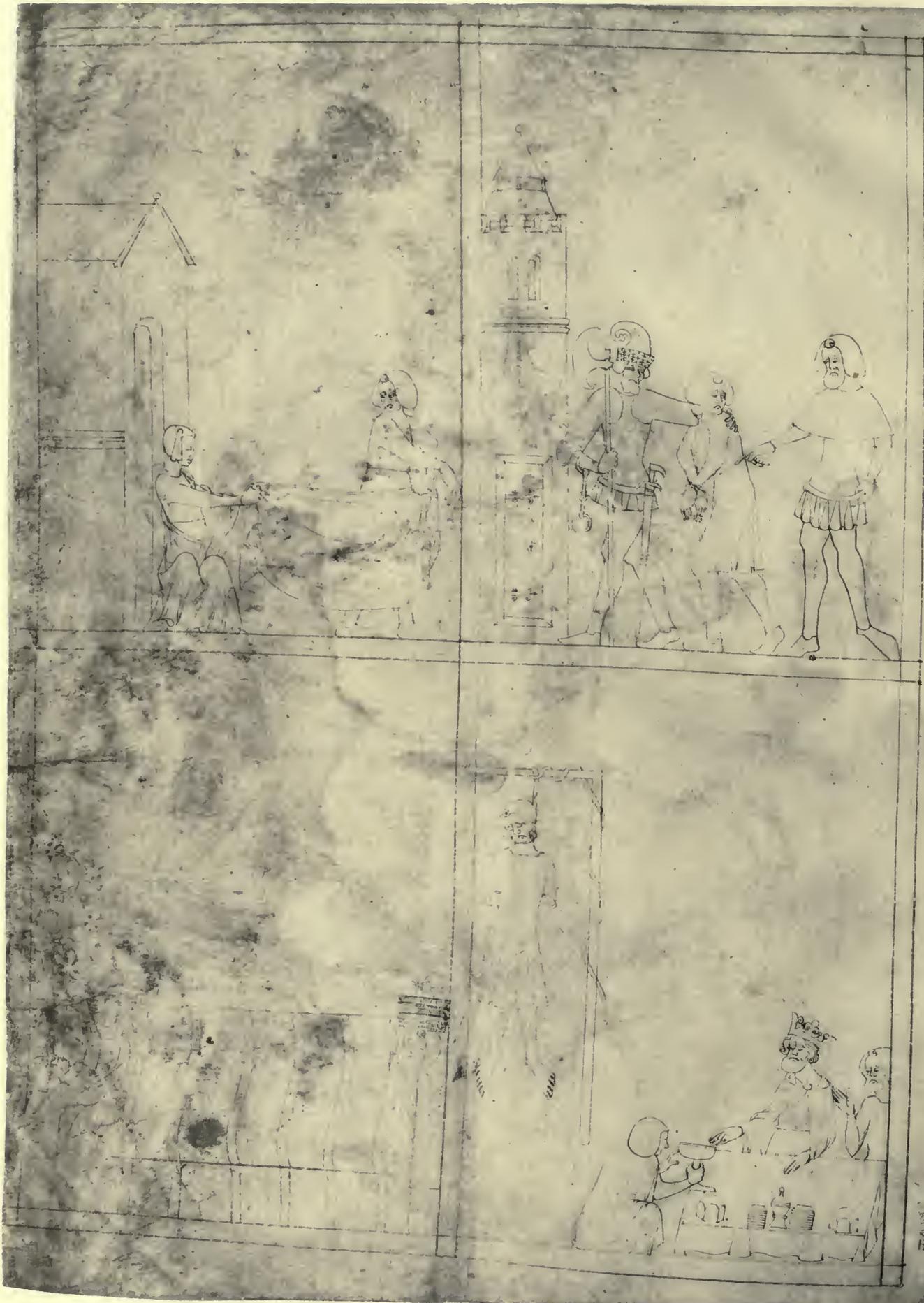


127 REUBEN'S SIN
129 JOSEPH'S DREAMS

128 BURIAL OF ISAAC
130 HIS BRETHREN SEE HIM COMING







Fol. 19b 139 POTIPHAR'S WIFE

141 DREAMS OF THE BUTLER AND BAKER

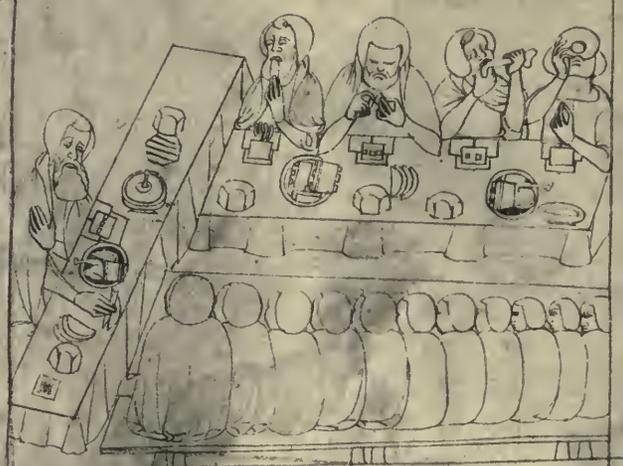
140 JOSEPH IMPRISONED

142 THEIR FULFILMENT



I43 PHARAOH'S DREAM
I45 PROMOTED BY PHARAOH

I44 JOSEPH RELEASED
I46 SIMEON BOUND



Z115Z
N99E4
B51a34
1921

