

## 1 – Introduction

The French Prose Apocalypse is a 27,000-word text composed of a translation of the Revelation of St John from Latin to French, where each unit is followed by a didactic commentary of approximately double its length. The text survives in around forty manuscripts, of which thirty also feature an important amount of illustrations. Those have attracted the interest of art historians, but the text itself remains strangely overlooked in spite of its demonstrated popularity and wide dissemination in the Middle Ages.<sup>1</sup> Fundamental questions are still unanswered concerning the date, author, origin and transmission of the text. Recently, Daron Burrows has attempted to redirect the attention of literary criticism towards the French Prose Apocalypse, yet deplores the lack of a critical edition of the text that would facilitate this process.<sup>2</sup> This study constitutes a further step in that direction. In proposing the diplomatic transcription, edition and palaeographical commentary of an excerpt from MS. Lincoln College Lat. 16, I hope to advance at my humble level our comprehension of this text.

A comparison with Paul Meyer's edition – an essential reference for specialists of the French Prose Apocalypse – would represent an interesting way of furthering this work, as it is based for the greatest part on MS. BnF, fr and may therefore contain significant variations.<sup>3</sup>

MS. Lincoln College Lat. 16 can be found online.<sup>4</sup>

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<sup>1</sup> Daron Burrows, 'Vers la fin croistra la religion': The End of the World According to the Medieval French Prose Apocalypse', in *Visions of Apocalypse: Representations of the End in French Literature and Culture*, ed. by Leona Archer and Alex Stuart (Oxford: Lang, 2013), pp. 18-9.

<sup>2</sup> Daron Burrows, 'Vers une nouvelle édition de l'Apocalypse en Prose', in *Anglo-français: philologie et linguistique*, ed. by Oreste Floquet and Gabriele Giannini (Paris: Classiques Garnier, 2015), p. 31.

<sup>3</sup> Paul Meyer, *L'Apocalypse en français au XIIIe siècle (Bibl. nat. fr. 403): introduction et texte* (Paris: Firmin Didot, 1901).

<sup>4</sup> Digital Bodleian. *French Prose Apocalypse* [online].

Available from: [iiif.bodleian.ox.ac.uk/iiif/viewer/bc99bc38-0ce4-42d4-946a-4015331d410a#?c=0&m=0&s=0&cv=0&z=-0.8085%2C0.1862%2C1.6859%2C0.7904](http://iiif.bodleian.ox.ac.uk/iiif/viewer/bc99bc38-0ce4-42d4-946a-4015331d410a#?c=0&m=0&s=0&cv=0&z=-0.8085%2C0.1862%2C1.6859%2C0.7904) [Viewed 20 March 2017].

## 2 - Diplomatic transcription

### Transcribing principles

Short of using a MUFI-compliant font, the standard characters available do not cover the full range of letter-forms and punctuation marks found in the manuscript. Hence the following conventions are used: the letters *r* and *s* have a unique form regardless of their variations in the manuscript; the small majuscule *r* that features in the word *roy* is rendered as a minuscule; the symbols *·* and *：* represent a *punctus* and *punctus elevatus* respectively. All abbreviations are resolved: expansions are italicised and reflect the orthographic practice of the scribe. Details of scribal additions and alterations are given in footnotes. Manuscript lineation has been retained.

### Transcribed text

[170<sup>r</sup>] E Jeo vi la femme yuere de saunc as seintz *e* des martires ihesu crist *e* mult<sup>1</sup>  
 me merueille qant ieo la vi *e* langel me dit *pur* quei vous enmerueilletz ieo  
 vous dirrai quei la femme signefie *e* la beste qe la porte qe ad sept testes  
*e* diz cornes la beste qe vous auez veu fu *e* nest mié *e* ele montera de abisme  
 5 *e* irra en destructions ese<sup>2</sup> esmeruerueilleront cil qi enhabitent la terre qi nouns ne  
 sount pas escritz en le liure de vie puis le comencement del mond · Jci  
 est sen ։ qi ad sauoir · Les sept testes sont sept mountz sur qi la femme siet *e*  
 sont sept Rois luy cínk sont chait *e* lautre nest vncore mye *e* qant il vendra  
 couent qil demoerge vn poi de temps · E la beste qe feu *e* nest mye ։ ele est  
 10 la octísme *e* siest vn de sept *e* les diz cornes qe vous veistes sont les diz Roys  
 qe nount mié vncore resceu regne mes il receiúeront apres la beste poer au  
 sicome Rois vn hourette · Cist vnt vn conseil *e* lour vertu *e* lour poair liúere  
 ront a la beste · Cist se combateront ou laignel · *e* laignel les vencra qar il est  
 sire des sires *e* roy des Rois · Cil qe sont ou luy sont appelez leaux *e* feaux · *e* me

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<sup>1</sup> *Must* altered to *mult*.

<sup>2</sup> Scribal correction: two vertical strokes indicating word-break (*ese* > *e se*).

- 15 dit langels : les ewes qe vous veistes oula bordelerie sist : sont diúerse gent  
e les diz cornes qe uous ueistes et<sup>3</sup> la beste hairont la bordelerie femme e la  
frount desconforte e nue e mangerent ces chars e larderont en feu qant dieux  
ad mís en lour queors : qil facent ceo qe lour plest e qil deuissent lour regne  
a la beste desqes les paroules dieu soient acheúiz e la femme qe vous veis-
- 20 tes est la *grant* citee qe ad poer sur les Roys de terre ·  
[170<sup>v</sup>] LA iúeresce de la femme del saunc as seintz : signefie la *grant* vengeance  
qe nostre sire prendra des tirantz qi vnt expanduz les sanc as bons *crestiens*  
Ou ceo signefie la greue vengeance qe nostre sire prendra de la *grante* luxurie  
e del<sup>4</sup> *grant* (...) <sup>5</sup> qe luy faus clers meyntent del patrimoigne al crucifixe ·
- 25 Le esmerueiller seint iohan : signefie la compassion des *prodes hommes* en  
seinte eglise qil vnt de ceo qil voient pecheors<sup>6</sup> simontier a lour damp  
nacion · Mes seint qest signefie *par* laungel : les enseigne qe ceo *par* la iústice  
dieu e pur leur pecchiez vnt deserui qil soient plus auoeglez · Ceo qil dit  
qe la beste fu e nest mye e mountera de abisme signefie qe par la venue
- 30 al saueiour fu la poeste au diable qil auoit en terre abatue : vertu del espiúrist  
de sa bouche sicome dit ysaie · Ceo qecil qe habitent la terre se emerueilleront  
de luy · signefie qe cil receueront qe serront tut donz al amour de *terriens*  
choses e acharnel delit · Les sept montz sur qi la femme siet : signefie les  
sept pecchiez mortels *par* qi le diable fet homme enorguiller e esleuer soy en
- 35 cóuntre soun creatour · Luy sept Rois *par* qi le diable gouerne les seyns  
eles meyne en enfern sont luy cynk sens de homme e luy sirme est la male  
volunte · Le septime qe nest mye vncore est antecrist e luy mesmes leoc-  
tisme qe passe<sup>7</sup> les autres e en pecchie e en peyne · Et il est vn des sept : *pur*

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<sup>3</sup> Second minim erased, and lateral marker placed on top of remaining minim: *en* > *et*?

<sup>4</sup> Erasure and darker ink.

<sup>5</sup> Space left blank.

<sup>6</sup> Erasure between *p* and *e*.

<sup>7</sup> Letter *l* altered to *p*?

la compaignie qil luy porte en pecchiez e en peiñe soeffrir · Par les diz

40 Rois qe serront suggetez a antecrist ˆ sont signefie luy haut homme del mond  
 qe guerroient *par* oeure les diz comaundementz dieu vontz vn conseil ceo est  
 le conseil del mound pur conquere a droit e a tort de lour suggetz e de  
 lour proesmes lour vertu e lour poer liurererent il a la beste · qar tut lour  
 age e tut lour sen despendent il al seruice al diable · E sicome luy Rois de

45 suz<sup>8</sup> antecrist se combateront al aignel e a ces membres *pur* eux tollir la foy  
 ihesu crist · tut auxi cil qe ore sount e guerroient seiñte eglise ne mye soule  
 ment en temporeles choses ˆ mes espiritelment · kar *par* les taillages e les  
 toutes qil fount destreiñent il la menue gent a pecchier · mes<sup>9</sup> luy aignels  
 veinca au iúgiement · qar *trestoutz* les iugimentz sont donez al fiz dieu e luy

50 iuges sunt loials · Ceo qil dist qe les ewes sur qi la femme siet sur plusurs  
 gentz signefie qe luy plus del mond suera antecrist qant il vendra e ore  
 sunt encharnel delit · Ceo qe luy diz cornes hairont la bordelerie signefie  
 qe luy dampnz en enfern hairont e reprocheront ceux *pur* qi il sunt la ve-  
 nuz sicome il escrist en ysaie · Ceo qil dit qil mangieront les chars signe

55 fie qil se deliteront el turment de temps *par* qi il sont dampnez · Ceo qil dit  
 qil front la bordelerie desconforte e nue ˆ signefie qil entendront qe lour  
 peínes naueront ia fyn ne nul oeure qil eient fait ici qe semblast bon  
 ne lour auera la mestei · Ceo qil dit qe dieu ad mys en lour queors  
 [171<sup>r</sup>] qil facunt ceo qe lour plest · signefie qe dieux lour soeffre nuyre ascun temps

60 a lour pleiser e il soient sugetz *par* lour pecchiez as diables e a ces múnstres  
 en terre desqes les escriptures soient acompliez · La grant cite qe est signefie  
*par* la femme signefie la grante multitude de male gent del mounde qee  
 le ad poer sur les reis frenes e mye sur les Roys espiritele ·

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<sup>8</sup> Letter z altered to s?

<sup>9</sup> Scribbled s covering another, possibly unfinished letter.

### 3 - Edition

#### Editorial principles

Modern conventions have been followed in regularising i/j and u/v. Diacritics have been removed as they are used for the disambiguation of minims in the manuscript. Elisions are resolved. Proper names are capitalised in accord with modern practices. Scribal omissions are resolved through comparison with other manuscripts (see bibliography). Borrowed elements appear in square brackets and their source is given in a footnote – they might not correspond to scribal practice.. Rejected readings also appear in footnotes. Modern punctuation replaces the original: punctuation marks have been removed or added according to the syntax of the text. Quotation marks indicate direct speech. The manuscript lineation has not been retained in order to reflect the prose form of the text. The manuscript divisions, however, have been preserved: our edition is divided into two paragraphs, one for the translated Apocalypse, the other for the commentary.

#### Edited text

E jeo vi la femme yvere de saunc as seintz e des martires Jhesu Crist, e mult me merveillé qant jeo la vi. E l'angel me dit : « Pur quei vous enmerveillez ? Jeo vous dirrai quei la femme signifie, e la beste qe la porte qe ad sept testes e diz cornes. La beste qe vous avez veu fu e n'est mie, e ele montera de abisme e irra en destructions. E se esmerveilleront<sup>1</sup> cil qi enhabitent la terre, qi nouns  
5 ne sount pas escritz en le livre de vie puis le comencement del mond. Ici est sen, qi ad savoir. Les sept testes sont sept mountz sur qi la femme siet, e sont sept rois : luy cink sont chait, [e li uns est]<sup>2</sup>, e l'autre n'est uncore mye. E qant il vendra, covent q'il demoerge un poi de temps. E la beste qe feu e n'est mye, ele est la octisme, e si est un dé sept. E les diz cornes qe vous veistes sont les  
10 un hourette. Cist unt un conseil, e lour vertu e lour poair livereront a la beste. Cist se combateront ov l'aiguel, e l'aiguel les vencra, qar il est Sire des sires e Roy des rois. Cil qe sont ov luy sont apellez

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<sup>1</sup> esmerveilleront

<sup>2</sup> Oxford, Bodleian Library, MS. Selden supra 38, f. 106<sup>v</sup>

leaux e feaux. » E me dit l'angels : « Les ewes qe vous veistes ou la bordelerie sist sont diverse gent. E les diz cornes qe vous veistes en la beste hairont la bordelerie femme e la frount desconforté e nue, e mangerent ces chars e l'arderont en feu, qant Dieux ad mis en lour queors q'il facent ceo qe  
 15 lour plest e q'il devissent lour regne a la beste desqes les paroules Dieu soient acheviz. E la femme qe vous veistes est la grant citee qe ad poer sur les roys de terre. »

La iveresce de la femme del saunc as seintz signefie la grant vengeance qe nostre Sire prendra des tirantz qi unt expanduz les sanc as bons crestiens, ou ceo signefie la greve vengeance qe nostre Sire prendra de la grante luxurie e del grant [boban]<sup>3</sup> qe luy faus clers meynent<sup>4</sup> del patrimoigne al  
 20 crucifixe. Le esmerveiller seint Johan signefie la compassion des prodes hommes en seinte Eglise q'il unt de ceo q'il voient pecheors si montier a lour dampnacion. Mes seint [escripture]<sup>5</sup>, q'est signefié par l'aungel, les enseigne qe ceo [est] par la justice Dieu e [qe] pur lour pecchiez unt deservi q'il soient plus avoeglez. Ceo q'il dit qe la beste fu e n'est mye e mountera de abisme signefie qe, par la venue al Saveiour, fu la poesté au diable q'il avoit en terre abatue [e revendra autrevez au temps  
 25 Antecrist, mes nostre Sire luy destruiera par la]<sup>6</sup> vertu del espirist de sa bouche, sicome dit Ysaie. Ceo qe cil qe habitent la terre se emerveilleront de luy signefie qe cil receveront qe serront tut don[e]z a l'amour de terriens choses e a charnel delit. Les sept montz sur qi la femme siet signefie les sept pecchiez mortels par qi le diable fet homme enorguiller e eslever soy encountre soun creatour. Luy sept rois par qi le diable gouverne les seyns e les meyne en enfern sont luy cynk sens  
 30 de homme, e luy sime est la male volonté. Le septime qe n'est mye uncore est Antecrist, e luy mesmes le octisme qe passe les autres e en pecchié e en peyne. Et il est un des sept pur la compaignie q'il porte<sup>7</sup> en pecchiez e en peine soeffrir. Par les diz rois qe serront suggetez a Antecrist sont signefié luy haut homme del mond qe guerroient par oevre les diz comaundementz Dieu. Unt<sup>8</sup> un conseil : ceo est le conseil del mound. Pur conquere a droit e a tort de lour suggetz e de lour

<sup>3</sup> Oxford, Bodleian Library, MS. Selden supra 38, f. 107<sup>v</sup>

<sup>4</sup> meyntent

<sup>5</sup> Oxford, Bodleian Library, MS. Bodley 401, f. 52<sup>v</sup>

<sup>6</sup> Oxford, Bodleian Library, MS. Selden supra 38, f. 107<sup>v</sup>

<sup>7</sup> qil (luy) porte

<sup>8</sup> vontz

35 proemes, lour vertu e lour poer livrerent il a la beste, qar tut lour age e tut lour sen despendent  
il al service al diable. E sicome luy rois desus Antecrist se combateront a l'Aignel e a ces membres  
pur eux tollir la foy Jhesu Crist, tut aussi cil qe ore sount guerroient<sup>9</sup> seinte Eglise ne mye soulement  
en temporeles choses mes espiritelment, kar par les taillages e les toutes q'il fount destreinent il la  
menue gent a pecchier. Mes luy Aignels veinra au jugiement, qar trestoutz les jugiementz sont  
40 donez al Fiz Dieu, e luy juges sunt loials. Ceo q'il dist qe les ewes sur qi la femme siet [sont] plusurs  
gentz signefie qe luy plus del mond suera Antecrist qant il vendra, e ore sunt en charnel delit. Ceo  
qe luy diz cornes hairont la bordelerie signefie qe luy dampn[e]z en enfern hairont e reprocheront  
ceux par qi il sunt la venuz, sicome il [est] escrit en Ysaie. Ceo q'il dit q'il mangieront les chars  
signefie q'il se deliteront el turment de [ceux]<sup>10</sup> par qi il sont dampnez. Ceo q'il dit q'il front la  
45 bordelerie desconforté e nue signefie q'il entendront qe lour peines n'averont ja fyn, ne nul oevre  
q'il eient fait ici qe semblast bon ne lour avera la mester<sup>11</sup>. Ceo q'il dit qe Dieu ad mys en lour queors  
q'il façunt ceo qe lour plest signefie qe Dieux lour soeffre [vivre]<sup>12</sup> ascun temps a lour pleiser e [qe]  
il soient sugetz par lour pecchiez as diables e a ces ministres en terre, desqes les escriptures soient  
acompliez. La grante cité, qe est signefié par la femme, signefie la grante multitude de male gent  
50 del mound e qe ele ad poer sur les reis [terriens]<sup>13</sup> e mye sur les roys espiritele.

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<sup>9</sup> sount (e) guerroient

<sup>10</sup> temps; Oxford, Bodleian Library, MS. Bodley 401, f. 53<sup>r</sup>

<sup>11</sup> mestei

<sup>12</sup> nuyre; Oxford, Bodleian Library, MS. Bodley 401, f. 53<sup>v</sup>

<sup>13</sup> frenes; Oxford, Bodleian Library, MS. Bodley 401, f. 53<sup>v</sup>

#### 4 - Commentary

##### Description of the manuscript

Shelfmark: MS. Lincoln College Lat. 16

Location: Bodleian Library, Oxford

Composite: ff. i-ii, 1-138 || ff. 139-181

Content: Prefaced Apocalypse of St John and Berengaudus commentary in Latin || Anglo-Norman translation of Apocalypse of St John and non-Berengaudus commentary.

1<sup>r</sup>-138<sup>v</sup>: Apocalypse of St John and commentary, Latin

Inc.: *A jhesu christi. Planior esset sensus...*

Exp.: *...in gracia terminum poneret.*

139<sup>r</sup>-181<sup>v</sup>: Translated Apocalypse of St John and commentary, French

Inc.: *Seint poul apostele dit qe toutz iceux qe voillent piement vivre en jhesu crist...*

Exp.: *...qe nous pussoms ove luy en sa glorie en corps e en alme sanz fyn regner. AMEN.*

Language: Latin || French

Origin: English

Date: 13<sup>th</sup> century || 14<sup>th</sup> century (1320-30?)

Material: parchment; cover made of stamped leather on wooden boards with clasps. Rebacked in the 16<sup>th</sup> century.

Dimensions: 340 x 230 x 70 mm (ff. 320 x 210 mm)

Decoration: Eight decorated initials and sporadic one-line initials in blue, red or green with foliate penwork filling and marginal prolongations || One decorated initial (f. 139) and numerous two-line initials in blue with red foliate penwork filling and marginal prolongations.

Illustration: none || 68 interspersed miniatures of varying dimensions (most full measure).

Script: Gothic



Provenance: Belonged to Charles de Croÿ, Comte de Chimay.<sup>27</sup> Later bought by Lincoln College, University of Oxford (a printed coat of arms on the inside of the back cover reads: *Collegium Lincolniense in Universitate Oxon 1703*). The manuscript was deposited in the Bodleian in 1892 along with all other Lincoln College manuscripts.

#### Mise-en-page of the excerpt

Text block: 225 x 140 mm; one column of 38 lines. Presence of pricking and ruling: six holes (three at the top, three at the bottom) are joined by three vertical lines (two in the outer margin; one delimiting the text block), and eight horizontal lines, also delimiting the text block. The excerpt runs on three pages and is divided into two paragraphs of 20 and 43 lines respectively. Each paragraph starts with a two-line initial.

Paratextual features: a miniature introduces the passage on f. 170<sup>r</sup>. 105 x 150 mm. Orange frame. From the wide open mouth of a green beast in the bottom right corner comes the Whore of Babylon drinking out of a golden cup and sitting on a seven headed-beast with ten horns surrounded by running waters. St John stands on the left in a red frame: he has a golden nimbus and looks at the Whore. There is a tree on a hill next to him. A flying angel, whose wings and nimbus go beyond the frame, looks at St John and points both at him and the Whore. At the top, a lamb carrying a flagged cross features in a separate, rounded frame. The drinking cup and nimbi are gilded. There are Latin headers in red ink on ff. 170<sup>r</sup> and 171<sup>r</sup> (170<sup>r</sup>: *Capitulum · xvij a Visio v* ; 171<sup>r</sup>: *Capitulum xvij a Visio quinta* ), capitals are in green ink. Latin writing in green ink also appears in the text block of f. 171<sup>r</sup> (*C xvij* ) and marks the end of chapter 17 and the beginning of chapter 18. There are two-line initials (*E* and *L*) in blue with red foliate penwork filling and marginal prolongations – f. 170<sup>r</sup> features a humanoid head on a bird's body in the left margin. Where text and flourishing overlap (e.g. long *d* strokes going over to the margin), the text is covered by the red and blue inks of the

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<sup>27</sup> Richard K. Emmerson and Suzanne Lewis, 'Census and Bibliography of Medieval Manuscripts Containing Apocalypse Illustrations, ca. 800-1500: II', *Traditio*, 41 (1985), 402.

flourishing, allowing us to say that the former was probably completed before the latter. (Plummet?) crosses in the margin signal errors: three on f. 170<sup>v</sup> and one on f. 171<sup>r</sup>.

### Palaeographical features

Different representations of the same letter: the letter *r* is usually represented as an upright *r* unless placed after the letters *o* (*porte* l. 3), *d* (*vendra* l. 8), *p* (*prendra* l. 22), *b* (*membres* l. 45), and *y* (*nuyre* l. 59). In those cases, the *r* is rounded. There is a third form noticeable in the word *roy*, looking very similar to a majuscule yet not as large as the other majuscules in the text. The letter *s* is written differently according to its position in a word: initial/ intermediate > long *s*; final > rounded *s*. The final *s* at the end of l. 58 is prolonged for aesthetic effects and to indicate the continuation of the text onto the following page. The letter *u* is written as *v* if it is placed at the beginning of a word. The letter *d* is always rounded, whatever its position in the word. When it is at the beginning of a line, the ascender tends to be longer and goes over to the margin.

Biting: consistent biting between the letters *d* and *e* (e.g. *desconforte* l. 17), *d* and *a* (e.g. *dampnacion* l. 26-7 and *dampnz* l. 53), and *d* and *o* (e.g. *donz* l. 32 and *donez* l. 49).

Ligatures: the letter *s* is consistently linked to the following *t*, e.g. *beste* l. 3.

Punctuation: frequent use of *punctus* and *punctus elevatus*, sometimes interchangeable. A *punctus* does not necessarily mark the end of a sentence (e.g. *Cist se combateront ou laignel e laignel les vencra (...)*, l. 13). Both *punctus* and *punctus elevatus* usually appear to help the reader distinguish between different syntactical units, e.g. *Les sept montz sur qi la femme siet : signefie les sept pecchiez mortels (...)*, l. 33-4. In this example, the *punctus elevatus* separates the subject from the verb. Punctuation between the word *signefie* and the subject which precedes it is very regular and reflects the structure of the text itself, marking a break within the sentence between biblical translation and commentary. Inconsistent use of hyphens at the end of a line to indicate a word break, e.g. *venuz* l. 53-4.

Diacritics: sporadic and inconsistent use of acute accents to disambiguate minims, e.g. *júgement* l. 49. The scribe usually puts a dot on the letter *y* for no obvious reason. He is also inconsistent in doing so – *luy*, l. 52, *fyn* l. 57. Acute accent on the *e* of *mie* – unknown reason.

Abbreviations: crossed *p* = *par* (e.g. l. 27 and l. 60). Tilde on *p* = *pur* ( e.g. l. 2, l. 38 and l. 45).

Flourished *p* = *pro* (l. 25). Crossed *h* has different ways of being resolved depending on the word it occupies: *eñu* > *ihesu*, e.g. l. 1; *ñome* > *homme* (e.g. l. 25 and l. 36). Tironian *et* found consistently throughout the text except in the case of capitals (l. 1 and l. 9) and accretion: *ese* > *e se* (l. 5). Frequent use of contractions: horizontal bar and two vertical lines on *qant* (l. 2 and l. 17) and *grant(e)* (l. 20 and l. 23); macron on *esmeruerueilleront* (l. 5); macron on *enhabitent* (l. 5); hook on *terre* and *terriens* (l. 5 and l. 32); horizontal bar on *nostre* (l. 22); hook on *crestiens* (l. 22); curl on *trestoutz* (l. 49); horizontal bar and two slant lines on *nouns* (l. 5); tilde on *mountz* (l. 7). Suspension: *crestiens* (l. 22); *qi* l. 5; *en* l. 16.

Majuscules: a *punctus* is not necessarily followed by a majuscule. However, whenever there is a majuscule, it usually follows a *punctus*. There is one exception to this rule - *as bons crestiens Ou se signefie* (l. 23) – yet this could simply be a scribal omission, as a *punctus* before *Ou* seems to be the tendency in other manuscripts (give the name and line of said manuscripts).

#### Other observations

Skin defect at the bottom of f. 170. Needle holes: attempt to repair the gash?

The upper half of the text on f. 170<sup>r</sup> is traversed by what looks like traces of white paint, which was dropped on the page and partially wiped away by a finger before it dried – such drops of white paint are common throughout the manuscript.

## 5 - Bibliography

### Manuscripts Used

Oxford, Bodleian Library, MS. Bodley 401

Oxford, Bodleian Library, MS. Douce 180

Oxford, Bodleian Library, MS. Selden supra 38

Oxford, Bodleian Library, MS. Lincoln College Lat. 16

Oxford, Bodleian Library, MS. University College 100

### Primary Sources

*The Bible: Authorized King James Version with Apocrypha*, Oxford University Press, 1997.

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