**MS. Canon. Liturg. 356**

*SC* no. 19442

**Psalter**.

**Language:** Latin

**Origin:** Italian, Bologna (?)

**Date:** *c*. 1300

**Text:**

[items 1 occupies quire I]

1. (fols. 1r-2v) Hymns for St Augustine, *Magne pater Augustine* (Chevalier, no. 10968) and *Ciues celi applaudite* (Chevalier, no. 3471), with rubrics and music for the opening lines of *Magne pater* (square notation on staves of four red lines), added in a 14th- or 15th-century hand. *Ciues celi* contains corrections in a post-medieval (?) hand. ‘*Imnum nouum concinimus*’ (?) written twice on ruled lines after the end of the hymns.

Hymns for Transfiguration, *Fons pietatis* (Chevalier, no. 6446) and *Yhesus postquam monstrauerat* (Chevalier, no. 9736), added in a 15th-century (?) hand, with music for the opening lines of each hymn.

Fols. i-ii are paper fly-leaves, blank apart from modern notes.

[item 2 occupies quire II]

2. (fols. 3r-8v) Calendar, laid out one month per page, written in red and black, approximately half-full. The calendar is not graded, apart from the use of colour, but grading was added in a later hand on fol. 3r (January). St Bartholomew (24 August) and St Lawrence (10 August) are the only saints, apart from the apostles, whose feasts are in red with vigils and octaves in red. Includes St Christopher in red (7 January; 25 July), St Vincent Saragossa, St Anastasius martyr and St. Gaudentius of Novara in red (all 22 January), St John Calybita (27 February), St Syrus in red (17 May), St Urban and St Saviour in red (25 May), Sts Gervasius and Protasius in red (19 June), St Margaret in red (5 July), St Dominus of Fidenza in red (9 October) and St Dalmatius (5 December). Contains some erasures and the following additions in a 15th-century hand: St Vincent Ferrer (‘*Sancti vincentij confessoris de ordine predicatorum*’) (5 April), St Isidore martyr (16 April), St Athanasius bishop and confessor (4 May), St Anthony of Padua (13 June), Transfiguration (6 August; was made a feast of the entire Catholic church by Pope Calixtus III after 1456).

[items 3-7 occupy quires III- XXV]

3. (fols. 9r-169v) Psalms 1-150, in the Biblical order, written with each verse beginning on a new line, without titles. Punctuated throughout with *punctus flexus* used to mark minor pauses, *punctus elevatus* used to mark *metrum* and *punctus* used to mark the ends of verses. Psalms are accompanied with antiphons, versicles, responses, etc. with music (square notation on staves of four red lines), occasionally with short rubrics. Divisions within psalms are not indicated, apart from psalm 118. Numbers of some psalms are added in the margins in a post-medieval hand. There are many corrections, liturgical additions and notes in 17th-century (?) hands, in Latin and in Italian (e.g. fols. 65v, 145v, 148r), with folio references to psalms and canticles in the psalter, following foliation in the lower right corner.

There are liturgical divisions at psalms 26, 38, 68, 80, 97, 109, 114, 118 : 1. 118 : 33, 118 : 81, 118 : 129, 121, 126, 131, 137 and 143 (see Decoration). Psalm 109 is singled out with more elaborate decoration and starts on a new quire (the preceding quire has 10 leaves instead of 8, as in most of the rest of the manuscript).

4. (fols. 169v-179r) Weekly canticles (Gallican version), without titles, followed by antiphons with music (square notation on staves of four red lines), without rubrics:

(1) *Confitebor tibi domine* (Isaiah 12);

(2) *Ego dixi* (Isaiah 38: 10-21);

(3) *Exultauit cor meum* (1 Samuel 2: 1-11);

(4) *Cantemus domino* (Exodus 15: 1-20);

(5) *Domine audiui* (Habacuc 3);

(6) *Audite celi* (Deuteronomy 32: 1-44).

5. (fols. 179r-186r) Daily canticles without titles:

(1) *Benedicite omnia opera* (fol. 179r);

(2) *Te deum laudamus* (fol. 180r);

(3) *Benedictus dominus deus* (fol. 181r);

(4) *Magnificat* (fol. 181v);

(5) *Nunc dimittis* (fol. 182r);

(6) *Gloria in excelsis* (fol. 182v);

(7) *Pater noster* (fol. 182v);

(8) Apostles’ Creed (*Credo in deum*…) (fol. 183r);

(9) Nicene Creed (*Credo in unum deum…*) (fol. 183r);

(10) Athanasian Creed (*Quicumque vult*…) (fol. 184r).

6. (fol. 186v-187v) Part of the daily litanies with the rubric ‘*Sic dicunt letanie in ij et iiij feria’*. Much of the litanies is missing because of the loss of folios after fol. 186. The litanies are followed by a versicle and responses, and prayers:

*Concede quesumus omnipotens deus ut intercessio nos sancte dei ...*

*Domine deus omnipotens piissime pater suscipe propicius hos psalmos…*

*Benignus et misericors deus qui reuocas errantes et saluas penitentes …*

7. (fols. 188r-v) Hymn *Pange lingua gloriosi corporis misterium* (Chevalier, no. 14467), added in a 15th-century (?) hand, which added more hymns for Corpus Christi on fols. 242r-v. Rubric ‘*Ad vesperas ymnus*’.

[items 8-10 occupy quires XXVI- XXXII]

8. (fols. 189r-237v) Hymnal with rubrics and music (square notation on staves of four red lines):

*Primo dierum omnium* (Chevalier, no. 15450), *Eterne rerum conditor* (Chevalier, no. 647), *Nocte surgentes uigilemus* (Chevalier, no. 12035), *Ecce iam noctis tenuatur umbra* (Chevalier, no. 5129), *Iam lucis orto sidere* (Chevalier, no. 9272)*,* *Nunc sancte nobis spiritus* (Chevalier, no. 12586)*, Nunc sancte nobis spiritus* (Chevalier, no. 12586), opening lines with the same music, with rubric ‘*Priuatis diebus ymnus’*, *Rector potens uerax deus* (Chevalier, no. 17061)*, Rerum deus tenax uigor* (Chevalier, no. 17328)*, Lucis creator optime* (Chevalier, no. 1068)*, Te lucis ante terminum* (Chevalier, no. 20138)*, Sompno refectis artubus* (Chevalier, no. 19210)*, Splendor paterne* (Chevalier, no. 19349), *Immense celi conditor* (Chevalier, no. 8453)*, Consors paterni luminis* (Chevalier, no. 3830)*, Ales diei nuncius* (Chevalier, no. 795)*, Teluris ingens conditor* (Chevalier, no. 20268)*, Rerum creator optime* (Chevalier, no. 17322), *Nox et tenebre et nubila* (Chevalier, no. 12402), *Celi deus sanctissime* (Chevalier, no. 3484), *Nox atra rerum* (Chevalier, no. 12396), *Lux ecce surgit* (Chevalier, no. 10811), *Magne deus potentie* (Chevalier, no. 10934), *Trinitatis unitas* (Chevalier, no. 20713), *Eterna celi gloria* (Chevalier, no. 609), *Psalmator hominis deus qui cuncta solus ordinans* (Chevalier, no. 14968), *Summe deus clementie* (Chevalier, no. 19636), *Aurora iam sparsit* (Chevalier, no. 1633), *O lux beata trinitas* (Chevalier, no. 13150)*, Conditor alme* (Chevalier, no. 3733)*, Uerbum supernum prodiens a patre* (Chevalier, no. 29391)*, Uox clara ecce intonat* (Chevalier, no. 22199)*, Ueni redemptor gentium* (Chevalier, no. 21243)*, Christe redemptor omnium ex patre* (Chevalier, no. 2960)*, A solis ortus cardine* (Chevalier, no. 26)*, Hostis herodes impie* (Chevalier, no. 8073)*, Enixa est puerpera* (Chevalier, no. 549)*, Audi benigne conditor* (Chevalier, no. 1449)*, Ex more docti mistico* (Chevalier, no. 5610)*, Iam christe sol iusticie* (Chevalier, no. 9205)*, Aures ad nostras deitatis* (Chevalier, no. 1612)*, Clarum decus ieiunij* (Chevalier, no. 3362)*, Uexilla regis* (Chevalier, no. 21481)*, O crux aue spes* (Chevalier, no. 12842)*, Pange lingua gloriosi prelium* (Chevalier, no. 14481)*, Rex angelorum* (Chevalier, no. 17389)*, Lustris sex qui iam peractis* (Chevalier, no. 10765)*, Ad cenam agni prouidi* (Chevalier, no. 110)*, Uita sanctorum deus angelorum* (Chevalier, no. 21977)*, Rex eterne domine* (Chevalier, no. 17393)*, Aurora lucis rutilat* (Chevalier, no. 1644)*, Tristes erant apostoli de nece* (Chevalier, no. 20589)*, Festum nunc celebre* (Chevalier, no. 6264)*, Iesu nostra redemptio* (Chevalier, no. 9582)*, Eterne rex altissime* (Chevalier, no. 654)*, Ueni creator spiritus* (Chevalier, no. 21204)*, Iam christus astra* (Chevalier, no. 9215)*, Beata nobis gaudia* (Chevalier, no. 2339)*, Doctor egregie paule mores* (Chevalier, no. 4791)*, Quodcunque uinclis super terram* (Chevalier, no. 4791)*, Iam bone pastor petre clemens* (Chevalier, no. 9196)*, Ut queant laxis resonare* (Chevalier, no. 21039)*, Antra deserti teneris* (Chevalier, no. 1214)*, O nimis felix meritique celsi* (Chevalier, no. 13311)*, Aurea luce et decore* (Chevalier, no. 1596)*, Iam bone pastor petre clemens* (Chevalier, no. 9196)*, Doctor egregie paule mores* (Chevalier, no. 4791) and *Exultet celum laudibus* (Chevalier, no. 5832)*,* opening lines with music ‘*In sancti pauli ad uesperam et ad nocturnum*’, *Nardi maria pistici* (Chevalier, no. 11846)*, Huius optentu deus alme* (Chevalier, no. 8162)*,* opening lines with stave; musical notation not filled in; without rubric, *Petrus beatus catenarum* (Chevalier, no. 14885)*, Iam bone pastor petre* (Chevalier, no. 9196)*,* opening lines with music ‘*in cathedra sancti petri*’,  *Aue maris stella* (Chevalier, no. 1889)*, Quem terra pontus ethera* (Chevalier, no. 16347)*, O gloriosa domina excelsa* (Chevalier, no. 13042)*, Tibi christe splendor* (Chevalier, no. 20455)*, Christe sanctorum decus* (Chevalier, no. 3000)*, Christe redemptor omnium conserua tuos famulos* (Chevalier, no. 2959)*, Iesu saluator seculi redemptis* (Chevalier, no. 9677)*, Exultet celum laudibus* (Chevalier, no. 5832)*, Eterna christi munera apostolorum gloriam* (Chevalier, no. 590), *Sanctorum meritis inclita gaudia* (Chevalier, no. 18607), *Eterna christi munera et martirum uictorias* (Chevalier, no. 598)*, Rex gloriose martirum* (Chevalier, no. 17453)*, Deus tuorum militum* (Chevalier, no. 4533)*, Martir dei qui unicum patris* (Chevalier, no. 11228)*, Iste confessor domini sacratus* (Chevalier, no. 9136)*, Iesu redemptor omnium perpes* (Chevalier, no. 9628), *Iesu corona celsior* (Chevalier, no. 9494), *Iesu corona uirginum* (Chevalier, no. 9507), *Uirginis proles opifexque matris* (Chevalier, no. 21703), *Urbs beata ierusalem dicta pacis* (Chevalier, no. 20918)*, Angularis fundamentum* (Chevalier, no. 1082), *Solemnis dies aduenit* (Chevalier, no. 19153).

Hymns for the year, beginning with the hymns for Sundays, followed by the hymns for Matins, Lauds and Vespers on days of the week, followed by the hymns for the Temporale, Sanctorale (including Sts Peter, Paul, John the Baptist, Mary Magdalene, the Virgin Mary and Michael) and for the Common of Saints. The last hymn is for St John the Evangelist, withstaves originally left blank, but music later supplied in smaller notes than usual elsewhere in the manuscript, but possibly contemporary. Liturgical additions and notes in the margins in 17th-century (?) hands, with folio references to psalms and canticles in the psalter, following foliation in the lower right corner.

9. (fols. 237v-241v) Prayers to St John the Evangelist, the Virgin Mary, Sts Paul, Peter, Stephen and Laurence:

*O intemerata et in eternum benedicta singularis atque incomparabilis uirgo…*

*Deus qui per unigenitum filium tuum beatam mariam semper uirginem ac beatum iohannem…*

*Pietate tua quesumus domine nostrorum solue omnia uincula…*

*O beata et benedicta uirgo maria per te accessum habeamus ad filium*…, with rubric ‘*Oratio sancti bernardi ad uirginem mariam’*

*Liberator animarum mundi redemptor…*

*Domine ihesu christe fili dei unii per quem facta sunt omnia …*

10. (fols. 242r-v) Hymns for Corpus Christi:*Sacris solemniis* (Chevalier, no. 17713) and *Uerbum supernum prodiens nec patris* (Chevalier, no. 21398). The hymns are added in a15th-century (?) hand which also added hymn *Pange lingua gloriosi corporis misterium* on fols. 188r-v. Fols 243-244 are blank paper fly-leaves.

**Decoration**

Red and blue KL monograms, decorated with contrasting purple and red penwork in the calendar.

fol. 9r

Psalm 1

(initial *B(eatus*))

Initial, occupying two thirds of the page, on gold background (flaking), decorated with coiled tendrils, interlace, acanthus leaves and animal head. The upper loop of the initial is infilled with half-figure of God, holding a book and blessing, and half-figure of a kneeling donor (?) in blue robe and hat (both defaced, flaking, underdrawing visible). The opening words of the psalm are written in gold capitals on blue and pink background.

(full border)

Coiled tendrils with acanthus leaves and gold disks (flaking); King David playing psaltery in a medallion and a grotesque in the lower margin; kneeling tonsured figure in blue robe in the left margin; portrait head in a medallion in right margin; birds and grotesque in the upper margin.

fol. 34r

Psalm 26

(initial *D(ominus*))

8-line initial on gold background, decorated with foliage. The opening words of the psalm are written in gold capitals on blue and pink background.

(border left, upper and lower margins)

Coiled tendrils with acanthus leaves and gold discs (flaking); bird, grotesque; portrait head of a man blowing pipe in a medallion in the lower margin.

fol. 50r

Psalm 38

(initial *D(ixi*))

8-line initial on gold (flaking) and blue background, decorated with coiled tendrils, foliage and grotesque. The opening words of the psalm are written in gold capitals on pink background.

(border left, upper and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking); birds (partly cropped off); erased standing figure in the left margin; profile portrait head in the lower margin.

fol. 65r

Psalm 52

(initial *D(ixit))*

8-line initial on gold background (flaking), decorated with coiled tendrils and foliage. The opening words of the psalm are written in gold capitals on blue and pink background.

(border left, upper and lower margins)

Tendrils with foliage and gold disks (flaking); grotesques, birds.

fol. 79v

Psalm 68

(initial *S(aluum*))

8-line initial on gold background (flaking), decorated with coiled tendrils, foliage and grotesque. The opening words of the psalm are written in gold capitals on pink background.

(border left, upper and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking); grotesque, animal head, portrait head in a medallion in the lower margin.

fol. 97v

Psalm 80

(initial *E(xultate*))

8-line initial on gold background, decorated with coiled tendrils, foliage and animal heads. The opening words of the psalm are written in gold capitals on blue background.

(border, left and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking); grotesque; animal head; leaping dog in the lower margin.

fol. 114r

Psalm 97

(initial *C(antate*))

8-line initial on gold background (flaking), decorated with foliage and geometric designs. The opening words of the psalm are written in gold capitals on blue background.

(border, upper, left and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking); grotesques.

fol. 131r

Psalm 109

(initial *D(ixit*))

8-line initial on gold background (flaking), decorated with grotesques, coiled tendrils and foliage, infilled with half-figure of Christ with cruciform halo, holding a book and blessing. The opening words of the psalm are written in gold capitals on pink background.

(full border)

Coiled tendrils with acanthus leaves and gold disks (flaking); leaping dog; nude figure with a shield and sword, seated on a decorative stem; medallion with a bust of a young man; birds; hybrid figure in long tunic and cloak, with animal head, standing, holding a staff in raised hand; profile head with a decorative stem growing out of its mouth.

fol. 135r

Psalm 114

(initial *D(ilexi*))

4-line initial on gold background (flaking), decorated with foliage and geometric designs; coiled tendrils with foliage and gold disks (flaking) extending into margins. The opening words of the psalm are written in gold capitals on pink background.

fol. 138r

Psalm 118 : 1

(initial *B(eati)*)

6- line initial on gold background (flaking), decorated with foliage, infilled with a half-figure of a tonsured cleric in black habit. The opening words of the psalm are written in gold capitals on blue and pink background.

(border, left and lower margins)

Tendrils with acanthus leaves and gold disks (flaking); grotesques.

fol. 140r

Psalm 118 : 33

(initial *L(egem*))

4-line initial on gold background (flaking), decorated with coiled tendrils and foliage. The opening words of the psalm are written in gold capitals on blue and pink background.

(border, left and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking).

fol. 143r

Psalm 118 : 81

(initial *D(eficit))*

4-line initial on gold background (flaking), decorated with foliage and geometric designs. The opening words of the psalm are written in gold capitals on pink background.

(border, left and upper margins)

Vertical bar, decorated with coiled tendrils, foliage and gold disks (flaking); two birds, partially cropped off.

fol. 145v

Psalm 118 : 129

(initial *M(irabilia*))

4-line initial on gold background (flaking), decorated with foliage and geometric designs. The opening words of the psalm are written in gold capitals on blue and pink background.

(border, left and lower margins)

Tendrils with acanthus leaves and gold disks (flaking).

fol. 149r

Psalm 121

(initial *L(etatus*))

4-line initial on gold background (flaking), decorated with foliage and geometric designs. The opening words of the psalm are written in gold capitals on blue and pink background.

(border, left, lower and upper margins)

Coiled tendrils with acanthus leaves and gold disks (flaking); half-figure of a young man growing out of a decorative stem; birds.

fol. 151v

Psalm 126

(initial *N(isi*))

4-line initial on gold background (flaking), decorated with foliage. The opening words of the psalm are written in gold capitals on blue background.

(border, left, lower and upper margins)

Tendrils with acanthus leaves and gold disks (flaking); grotesque; birds.

fol. 153v

Psalm 131

(initial *M(emento*))

5-line initial on gold background (flaking), decorated with coiled tendrils and acanthus leaves. The opening words of the psalm are written in gold capitals on blue background.

(border, left and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking).

fol. 158r

Psalm 137

(initial *C(onfitebor*))

4-line initial on gold background (flaking), decorated with foliage. The opening words of the psalm are written in gold capitals on pink and blue background.

(border, left and lower margins)

Coiled tendrils with acanthus leaves and gold disks (flaking).

fol. 163v

Psalm 143

(initial *B(enedictus*))

4-line initial on gold background, decorated with foliage. The opening words of the psalm are written in gold capitals on pink and blue background.

(border, left, lower and upper margins)

Coiled tendrils with acanthus leaves and gold disks (flaking); half-figure of a man in blue cloak (badly rubbed).

fol. 189r

Hymnal

(initial *P(rimo*))

Pink and green initial on blue background, occupying two thirds of the page, decorated with acanthus leaves, infilled with half-figure of a bearded man, pointing to the text. Added in the 15th century, first quarter.

(border, left, lower and upper margins)

Coiled tendrils with acanthus leaves. Added in the 15th century, first quarter.

2-line blue and red initials, decorated with contrasting red and purple penwork, at the beginning of psalms, canticles and litany.

2-line blue and red initials, decorated with contrasting red and blue penwork at the beginning of hymns.

1-line alternating plain red and blue initials at the beginning of verses and periods in the psalter.

1-line alternating red and blue initials, decorated with simple blue and red penwork designs, at the beginning of verses in the hymnal.

Guide letters and words are often visible in the margins, set at a distance from the main text (e.g. fols. 43v-44r, 129v-130r, ‘*Exultate*’ on fol. 97v, ‘*Cantate*’ on fol. 114r).

**Physical Description**

Material: parchment, paper flyleaves; many leaves repaired with paper or parchment

Dimensions: *c*. 288 x 202 mm; folios were trimmed, occasionally causing the loss of text and decoration

Number of pages:246

Foliation: modern in pencil; i-ii + 1-244; four other sets of 17th-century (?) foliation in brown ink in the right margin, probably in more than one hand

Collation: (fols. i-ii) fol. i is a paper fly-leaf, conjoint with the upper pastedown; fol. ii is a paper fly-leaf | (fols. 1-2) I (2) | (fols. 3-8) II (6) | (fols. 9-120) III-XVI (8) | (fols. 121-130 XVII (10) | (fols. 131-186) XVIII-XXIV (8) | (fols. 187-188) XXV (8-6 (?)), missing 1-6 (?) | (fols. 189-228) XXVI-XXX (8) | (fols. 229-238) XXXI (10) | (239-242) XXXII (4) | (fols. 243-244) fol. 243 is a paper fly-leaf; fol. 244 is a paper fly-leaf, conjoint with the lower pastedown

Catchwords, partially cropped off, are preserved at the ends of some quires.

Script: large formal Italian Gothic book-hand; black ink; antiphons, etc. are in a smaller script.

Ruling: ruled in ink, with single vertical bounding lines extending the full length of page (ruling is very faded, but is visible on some folios, e.g. 42v, 43r, 44v, 45r); 19 lines per page; pricking marks visible on some folios (e.g. 108v, 110v); written below top line; written space *c*. 185 x 125 mm.

Rubrication: rubrics in red ink

Sec. Fol.: ‘*Qui habitat in celis…*’ (psalter, fol. 10r)

**Binding**

Soranzo’s binding: parchment over pasteboard; small stiff flaps on the fore-edges of the boards. ‘356’ written in black ink on spine. Red label on spine, framed with gold arabesque designs, with gold lettering ‘KALEND. PSALT. || ET || HYMNARIUM || COD . MEMB.’. Fragment of Soranzo’s label on spine with numbers ‘116(.)’. Number 1164 in folio in Soranzo’s catalogue (Mitchell, 1969). Pastedowns and flyleaves of stiff paper with burgundy, purple and yellow floral designs (*carta bassanese)*. Further fly-leaves made of 18th-century laid paper; no watermarks. Markings left by two clasps of an earlier binding on fols. 1-6.

**Provenance**

1. Made in Bologna (?): evidence of decoration. Perhaps made for the hospital of St Bartholomew at Crema: evidence of the calendar.

2. 15th-century additions: feasts in the calendar, including the feast of St Vincent Ferrer and Transfiguration; Hymns for Transfiguration and Corpus Christi, initial at the beginning of the hymnal.

3. Post-medieval liturgical notes and additions, showing that the pslater was still used in Italy in the 17th century.

4. Jacopo Soranzo (1686-1761): his binding. After Soranzo’s death by about 1780 at Cá Cornèr at San Maurizio (Mitchell, 1969).

5. Matteo Luigi Canonici of Venice (1727- *c*. 1806): bought soon after 1780.

6. Bodleian Library: bought in 1817 from Canonici’s nephew Giovanni Perissinotti. Earlier shelfmarks: Miscell. Liturg. 356 (fol. 3r).

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