ACCOUNT

OF

CÆDMON'S METRICAL PARAPHRASE,

OF

SCRIPTURE HISTORY,

AN ILLUMINATED MANUSCRIPT OF THE TENTH CENTURY,

PRESERVED IN THE BODLEIAN LIBRARY AT OXFORD:

COMMUNICATED TO THE SOCIETY OF ANTIQUARIES

BY HENRY ELLIS, ESQ. F.R.S., SECRETARY.

IN A LETTER TO THE RIGHT HONOURABLE THE EARL OF ABERDEEN, K. T., PRESIDENT:

ACCOMPANIED BY

ENGRAVINGS IN FAC-SIMILE

FROM THE TEXT AND ILLUMINATIONS OF THE MANUSCRIPT.

LONDON:

PRINTED BY J. B. NICHOLS AND SON, 25, PARLIAMENT-STREET.

1833.

ACCOUNT

OF

CÆDMON'S METRICAL PARAPHRASE

OF

SCRIPTURE HISTORY.

British Museum, April 12th, 1832.

MY LORD,

YOUR Lordship and the Council of the Society of Antiquaries having determined that, to render the publication-price of Cædmon's Paraphrase more moderate, the Illuminations of the Manuscript should appear in the Archæologia, the following Brief Notice of the Work has been drawn up to accompany the Plates, closing with a Descriptive Catalogue of them by Mr. Thorpe, occasionally containing such passages of the Poem as the Illuminations are intended more strictly to refer to.

The Manuscript itself, preserved among the books and papers of the celebrated Franciscus Junius in the Bodleian Library at Oxford, is a small folio, on vellum, containing two hundred and twenty-nine pages; the first two hundred and twelve are written in a fair and uniform hand, the remainder of the Volume in a writing somewhat different if not inferior in its character; so much so as to have led some persons, and even Mr. Thorpe himself, to ascribe the close of the Manuscript to a later period than the rest. The balance of opinions, however, among competent judges, leads to a belief that the whole must have been written about or soon after the year 1000.

The Drawings do not reach beyond the ninety-sixth page: in almost

every subsequent page, to the very end of the Volume, blank spaces intended to receive Illuminations occur, showing that, in its decorations as well as in its text, the Manuscript was left unfinished; possibly owing to the death of the original scribe.

An exact fac-simile of the First Page of the Manuscript, forms the second of the Plates here given. The two last Plates, represent every variety of the ornamented letters of the Manuscript arranged in alphabetical order.

On the third of the Cædmon Plates, placed within a roundel in the lower portion, is a side-portrait in half-length of a person, with the name of ÆLFWINE attached. The Manuscript itself affords no clue whatever to explain this Drawing: and Ælfwine was a name so common in the Saxon times, that, unless upon substantial ground, one could hardly venture to surmise who this person might be. It seems fair, however, to presume that he must have been either the Illuminator or the Patron of the undertaking: and it is not unworthy of remark, that our learned Director, in the very elaborate Dissertation with which he has recently presented the Society, upon the ancient Benedictional of the Church of Winchester, has pointed to a literary Abbat of this name, for whom the Cottonian Manuscript, Titus, D. XXVII. was written and illuminated by one Ælsinus, a monk of Hyde Abbey near Winchester. This Manuscript, which is devotional, contains numerous Saxon passages written in a smaller but quite similar hand to Cædmon's Paraphrase. Ælfwine became Abbat of Newminster, or Hyde Abbey, near Winchester, in 1035. Whether the Ælfwine of the Cædmon Paraphrase was the same person I do not mean to aver; but the fact I have mentioned seems proper to be placed upon record: for, common as the name was among the Anglo-Saxons, there could be few persons who bore it, in the tenth or eleventh century, of sufficient eminence either to produce or patronize so splendid and expensive a Manuscript as the Cædmon must have been in its time.

Junius, who printed the text of Cædmon in 1655, received this Manuscript as a present from Archbishop Usher.

THE earliest mention of the name of Cædmon occurs in Bede's Ecclesiastical History, where a whole chapter is devoted to the account of the Poet. He is stated to have been a man of humble birth, of little or no learning, a

monk of the Abbey of Streanshal, now Whitby, in Yorkshire, but possessed of so great a portion of that divine fervour with which the true poet is inspired, that neither toil nor effort were necessary to him in the composition of his lays.

This was the original Cædmon. Bede preserves a single fragment of his poetry, or rather a translation of it, in his Latin History, in the form of a hymn. King Alfred, in his Anglo-Saxon version of Bede's History, is believed by some to have preserved the original: whilst others, and they have probability upon their side, considered Alfred's copy of the Hymn as a re-translation from Bede's Latin.[a]

Under these latter circumstances it cannot but be a matter of great difficulty to determine whether the substance of the Hymn translated by Alfred may not yet be found in the Metrical Paraphrase the printing of which has been undertaken by our Society: and which, from the inability to discover the Fragment in it, more than from any other cause, has been considered by some of the best of our philological Antiquaries as the work of a second Poet of the name, produced upon the same subject as that which engaged the attention of the first Cædmon, but at a later day.

Junius, from the identity of the subjects, ascribed the Metrical Paraphrase of his Manuscript, without hesitation, to the Cædmon mentioned by Bede: whilst Hickes designates the author of this Paraphrase as the *Pseudo-Cædmon.*

The Fragment in Bede is so short, that it gives no scope for accurate or even fair comparison with the Junian Cædmon; and though the same poetical ornaments and form of construction are common to both, as far as the comparison can be carried, yet we must still remain without decision as to their being the production of the same author: so high a degree of uniformity, Mr. Conybeare justly observes, exists, in these respects, throughout the great mass of Saxon poetry.

The contents of the Manuscript which has given rise to these Remarks have been so ably analysed by Mr. Conybeare, that I shall make no apology

[a] See Lingard's Antiquities of the Saxon Church. This fragment was first printed by Hickes, in his Anglo-Saxon Grammar, 4to. 1689, p. 187, and again in the Thesaurus, tom. ii. p. 287.

for joining his account of them to this Communication. It affords a more accurate notion of the Junian Cædmon than can be found in the work of any other writer. He says,

"The first portion, after an exordium of thanksgiving to the great Creator, relates the fall of a portion of the Angelic Host, and the design of the Deity to replenish the void thus occasioned in his creation by a better and holier race; the consequent production of this earthly system by the successive operations of six days, is then closely, yet not without the addition of poetical ornament, paraphrased from the first chapter of Genesis. But a chasm in the Manuscript has interrupted the narrative at the close of the third day's work. It re-commences with the formation of Eve, and a description of Paradise, being again mutilated in the prohibitory charge which was made the test of obedience to its inhabitants. This occupies the first five pages of the Junian edition, and may be considered as introductory.

"The paraphrast then enters upon what seems originally to have formed a distinct narrative, having for its subject the Fall of Man, ushered in by a repetition (but more in detail) of the circumstances already introduced in the exordium, of the pride, rebellion, and punishment of Satan and his powers; and with a resemblance to Milton so remarkable, that much of this portion might be almost literally translated by a cento of lines from that great poet. He introduces us to the debates of the fallen angels, and ascribes to their prince a speech of much spirit and character, although injured by the repetitions common to the poetry of a rude period. In this, Satan, after indignant murmurs at his fate, exhorts his companions, by the memory of past benefits, to aid in soothing his pains, by procuring that vengeance against the new favourites of Heaven, which the fiery fetters bound indissolubly upon his own limbs (but, as it should seem, upon his alone) deprived him of the possibility of attempting in person. One of the associated fiends (as may be gathered from the context, for the Manuscript is here again mutilated) accepts the task, and, under the disguise of the serpent, becomes the tempter of our first parents, with whom he enters upon a long dialogue, representing himself as an emissary from the Deity, commissioned to charge them to partake of the tree of death. Adam refuses to credit his pretensions; but Eve yields to his threats of the vengeance of Heaven, provoked by the incredulity

with which its messenger had been received; and to the compliments which he adroitly insinuates to her own superior prudence—a quality, however, in which the poet more than hints his opinion of her deficiency: the fiend casts over her a magical delusion, by which he induces her to believe at the moment when she has eaten the forbidden fruit, that all her faculties are expanded, that a celestial light shines around her, and that her sphere of vision is so enlarged as to penetrate throughout the Universe, even to the throne where the Deity sitteth, in the south-eastern region of the heavens, encircled by his angels. Her representations and persuasions succeed in shaking the resolution of her husband; and the tempter prepares to return to his prince, exulting in the triumphant revenge which he is about to carry back as an alleviation to the torments of hell. The misery and remorse of Adam, and the judgment of the Deity, are then briefly described. This portion of the Paraphrase (which here, indeed, rather claims the title of an original Poem) extends from the fifth to the twenty-fourth page of the printed edition. From the awkwardness of its connection with the narrative of the Creation, the repetition of the story of the fallen Angels, and the change of metre observable near its commencement, as well as from the contrast which it exhibits to the meagre style of much of the following paraphrase, it seems to have formed originally a distinct composition, which perhaps the paraphrast of a later age has worked up into his fabric. Its form and character is remarkably dramatic: and if we had any reasons for supposing that representations of scriptural histories, analogous to the mysteries of a later period, were then known, we might almost believe it to have been written with that view.

"The subsequent histories of Cain and Abel, and of the Patriarchs, both before and after the Flood, to the close of the life of Abraham, are regularly narrated in almost literal and undecorated versions of the scriptural accounts; the only attempts to introduce ornaments of a more poetical character occurring in the narrative of the Deluge, and of the battle of the Kings against Sodom. This portion terminates in the sixty-third page of Junius's printed edition.

"By an abrupt transition, the paraphrast passes at once from Abraham to Moses, and records the miracles wrought upon the land of Egypt, and the

overthrow of Pharoah's host in the Red Sea. In this part, which extends to page 72, the style again becomes more spirited.

"Hence, by another hasty advance, in which the fortunes of the Israelites from the age of Moses to that of Daniel, are slightly alluded to in a few lines, apparently added for the purpose of affording a connecting link between two compositions originally detached, we are conducted to a paraphrase of the contents of the first five chapters of the latter prophet, including also the apocryphal Song of the Three Children, extending to page 92 of Junius's Edition, and ending abruptly in the middle of the Speech of Daniel to Belshazzar. Here the older hand-writing of the MS. ceases, the following portion being of a different and more modern, though still ancient character.

"This appended part consists of an entirely distinct poem, the principal subject of which is the triumphant entrance into Hades by Christ, familiarly known in the middle ages under the title of the Harrowing of Hell. But this is introduced by several long harangues of Satan and his angels, reproaching themselves and each other with their crime and its consequent punishment, so little connected with the sequel or with each other, and so inartificially thrown together, as rather to resemble an accumulation of detached fragments than any regular design. After these speeches, the poet digresses to the moral inference that man may acquire, by his conduct, either joy with the angels above, or torment in the society of these fiends—expatiating on either alternative. He then proceeds to state that the knowledge that Christ should descend to Hell to redeem his people was an especial cause of grief to Lucifer. The dread of the fiends, and the joy of the captive spirits of men, at the accomplishment of that great event, are next described. While the victorious Redeemer prepares to lead forth his ransomed Saints, Eve addresses him, bewailing the consequences of her transgression, and supplicating his aid to deliver herself and her offspring, since for that purpose he had, from her daughter Mary, assumed the nature of Man. Christ having accomplished this deliverance, in turn recapitulates what he had endured and done for that purpose. His several appearances to his Disciples after his Resurrection, the institution of Baptism, and his Ascension, briefly follow; and the consideration of his present station at the right hand of the Eternal Father, is made to introduce that of his future and final judgment. By an abrupt

and singular transition, the poet, having described the hymns of the glorified spirits in heaven to their Lord, turns back to his temptation, with the observation, 'This is the same Lord who died and endured temptation for us.' With this, and the return of the baffled tempter to his prison-house, the Manuscript concludes."

Such is Mr. Conybeare's Analysis. I have only to add, that the observations here offered to accompany the Illuminations of the Manuscript, are preliminary to them only; they are in no way intended to interfere with the Preface which Mr. Thorpe has prepared to accompany the Volume, printed under the auspices of the Society.

The Pages of the Manuscript upon which the Illuminations occur, are marked by dark Numerals at the right hand corner of each Plate.

I have the honour to be, my Lord,

Your Lordship's faithful servant,

HENRY ELLIS.

Right Hon. the EARL OF ABERDEEN,
&c. &c. &c.

DESCRIPTIVE CATALOGUE OF THE PLATES.

I. Frontispiece to the MS. of Cædmon's Paraphrase.

II. Fac-simile of the first page of Cædmon.

III. The Deity sitting on his throne, expressing his displeasure with the Rebel-Angels.

In the margin stand the words, hælenþeȝ heh-ȝelþ, *the throne of Christ.* Below is the Portrait of Ælfwine.

IV. A Drawing divided into four compartments.

1. The Rebel-Archangel crowned, with looks directed toward his adherents (four angels), his right hand pointing to an edifice, intended apparently for the heavenly abode, behind which stand five angels. Four angels offer crowns to the Archangel.

On the top of the page, the lower part of the following words may be traced,
hurɼe enȝȳl onȝon oɼeɲmoƀ peɼan,
How the angel began to be presumptuous.

The upper part of the inscription has been cut off by the binder of the Volume.

2. The Deity attended by angels, each bearing a peacock's feather. He is in the act of grasping those borne by the two angels nearest to him.

3. The Deity holding three javelins, with which he is striking downward. The inscription:
hu ɼe hælenƀ ȝeɼceop helle heom to pite,
How God formed hell for a punishment to them.

4. The Infernal Regions. The chief figure here is a huge monster, or Leviathan, with jaws extended, in which Satan is lying on his back, bound round the neck and limbs, while his associates are seen plunging into the burning gulf.

V. The Uprearing of the Firmament. The Spirit of God upon the Deep. Inscription:
ȝeɼȳnƀɲoƀe pæt ⁊ eoɲðan,
He parted the water and the earth.

VI. The Saviour. The Separation of Day from Night. Opposite the lower compartment is this inscription:
hu he toƀælƀe ƀæȝ pið nihte,
How he divided day from night.

VII. The Angels proceeding to Paradise. The formation of Eve. Inscriptions:

1. heɲ ȝoƀeɼ enȝlaɼ aɼtiȝan oɼ heouenan into paɲaƀiɼum,
Here God's angels proceed from heaven into Paradise.

In this, as well as in some of the other drawings, the door-hinges are remarkable, as precisely resembling those still to be seen upon the doors of some of our ancient churches.

2. heɲ ƀɲihten ȝeɼcop aƀameɼ piɼ euan,
Here the Lord created Adam's wife Eve.

3. heɲ ƀɲihten ȝepeaɲp ɼclep on aƀam ⁊ ȝenam him an ɲib oɼ þã ɼiƀan ⁊ ȝeɼcop hiɼ piɼ oɼ þam ɲibbe
Here the Lord cast sleep upon Adam, and took a rib from his side and created his wife from that rib.

VIII. The Deity addressing Adam and Eve, in the words beginning,
temað nu ⁊ pexað. &c. See Poem, p. 13, l. 1.

IX. God beholding the excellence of his Productions.

X. Adam and Eve in Paradise.
heo pæron leoþ ȝoðe. &c. p. 16, l. 17.

XI. The Fall of the Angels. Satan in hell. (Hell is again represented as a huge monster.)
⁊ heo alle þorþceop ðrihten to ðeoþlum. p. 20, l. 14.

XII. The Deity supported by Seraphim. Satan's Torment.

XIII. In the upper part of this Drawing, Adam and Eve are represented standing by the Tree. In the lower part Satan appears fettered and manacled, while the messenger-fiend is seen passing through an opening, on his way to tempt Adam and Eve.
hpeaþþ him þurh þa hell-ðora. p. 29, l. 8.

XIV. The Temptation of Eve.

XV. The Tempter offering the Fruit to Adam.

XVI. Two compartments: 1. Adam receiving the Fruit from Eve.
2. The grief of Adam and Eve, after eating of the Fruit.
The Fiend departs from them with an air of mockery.
hloh þa ⁊ plegoðe. boða bitre ȝehuȝoð. p. 45, l. 10-11.
The figure of a lion, below, which seems added merely to fill the space, is evidently the work of a later and freer hand.

XVII. 1. Adam and Eve conscious of their nakedness.
2. They cover themselves with fig-leaves.

XVIII. The Fiend returning to his Master, after having tempted Eve.
hpeaþþ him eft niðer. boða bitrerca. þceolðe he þa braðan liȝaþ þecan. helle ȝehliðo. þær hiþ heaþra læȝ. p. 47, l. 17-22.

XIX. 1. Adam and Eve seeking shelter in the woods.
uton ȝan on þýþne pealð. innan on þiþþeþ holteþ hleo. p. 52, l. 6-7.
2. Adam and Eve sitting apart from each other.
þæton on þunðran. p. 52, l. 11.

XX. 1. The Almighty cursing the Serpent.
2. God calls to Adam in the Garden.
hýððon hie on heolþtre. þa hie haliȝ þorð. ðrihtneþ ȝehýrðon. p. 53, l. 12-14.

XXI. The Almighty addressing Adam and Eve. (The figure of the Deity is given double, one being turned towards Adam, the other towards Eve.)
ða to euan ȝoð. ýþþinȝa ſþþæc. þenð þe ſþom þýnne. &c. p. 57, l. 26-28.
abeað eac aðame. ece ðþihten. hiþeſ leoht ſþuma.
laðð æþenðe. þu ſcealt oðeþne. eðel ſecean . &c. p. 57, l. 8-13.

XXII. The exile of Adam and Eve denounced, and their departure.

XXIII. The Angel closing the Gate of Paradise.
him on laſte beleac. hðſa ⁊ þýnna. hihtþulne ham.
haliȝ enȝel. be ſþean hæſe. þýþene ſþeoþðe. p. 58, l. 12-17.

XXIV. The Birth of Abel.

XXV. The Story of Cain and Abel.
1. Cain aiding his father in the labours of agriculture.
oðeþ hiſ to eoþðan. elneſ tiloðe. ſe þæſ æþ-boþen. p. 59, l. 31-33.
2. Abel tending cattle.
oðeþ æhte heolð. p. 59, l. 34.
3. Abel's offering.
4. The murder of Abel.
5. Abel's blood crying to the Almighty.
⁊ hiſ bloð to me. cleopaðð ⁊ ciȝeð. p. 62, l. 11-12.

XXVI. Further Representation of Cain's History:
1. The Almighty addressing Cain.
2. Cain travelling to his new abode.
him þa cain ȝeþat -— ⁊ him þa þic ȝeceaſ. eaſt-landum. p. 64, l. 13-18.
3. Cain with his wife, and son Enoch.

XXVII. Compartments containing figures of the Posterity of Adam.

XXVIII. Two compartments. 1. Jubal playing on his lyre.
2, 3. Tubal Cain as a smith, and in the act of ploughing.
4. Adam and Eve; the latter holding Seth in her arms.

XXIX. Seth with his wife and son. (Inscription, ſeth þæſ ſæli, *Seth was prosperous.)*

XXX. Enos, the son of Seth, and his family.

XXXI. A figure, perhaps Mahalaleel? standing by an altar.

XXXII. The burial of Mahalaleel.
malalahel. þ intþa hæþðe. þiþ ⁊ hunð nizontiȝ. þa he þoþð ȝeþat. p. 71, l. 25-30.

XXXIII. An Angel conversing with a Prophet, supposed to be Enoch, perhaps in allusion to the verse,

hım þæȝ þeoðen holð. p. 73, l. 10.

(The Prophet treads an animal like a dragon under foot; but to this there is no allusion in the poem.)

XXXIV. The Translation of Enoch. The lower part represents the Patriarch leaving earth; the upper his entrance into heaven, attended by angels.

XXXV. Mathuselah attended by his sons. On his right hand his wife in bed, attended by two females, one of whom holds an infant in swaddling clothes: presumed to represent the Birth of Noah.

XXXVI. Scenes in the lives of Lamech and Noah.

XXXVII. The Almighty commanding the Ark to be built. Beneath is seen the commencement of the work.

XXXVIII. The Ark completed and inhabited. The Almighty standing at the door, ready to close it when one of Noah's sons and his wife shall have entered.

XXXIX. The Ark afloat. In the lower part, the Deity is represented closing the entrance.

hım on hoh beleac. heoꝼon-þıceȝ þeaþð. meþe-huȝeȝ muð. p. 82, l. 16-18.

XL. Noah and his family quitting the Ark; the Deity holding the door open.

XLI. Noah's Sacrifice.

ꝼa noe onȝan. neþȝenðe lac. p. 90, l 18-19.

XLII. God's Covenant with Noah.

ıc eoꝼ ðþeoꝼa þæȝ. mıne ȝelle. p. 92, l. 28-28.

XLIII. Noah cultivating the Earth.

þa —— noe onȝan æðeȝ ðılıan. p. 94, l. 1-6.

XLIV. Noah's death and Burial.

XLV. The Building of Babel planned.

XLVI. God's visit to Babel. The dispersion.

þa com halıȝ ȝoð. þeþa cneoþıȝȝa. þeoþc ȝceaþıȝan. p. 101, l. 7-10.

XLVII. 1. The blessing of Abraham.

2. Abraham and his family going to Canaan.

3. God appearing to Abraham.
   þa hine cýnıng engla. abrahame. ıeþe ſelfa. p. 107, l. 5-7.

XLVIII. 1. Abraham standing (holding an axe) between two buildings, probably preparing to build his altar.
   2. The Deity appearing to Abraham.

XLIX. Abraham approaching Egypt.
   geſeah egýpta horn ſele hpıte. p. 109, l. 12-11.

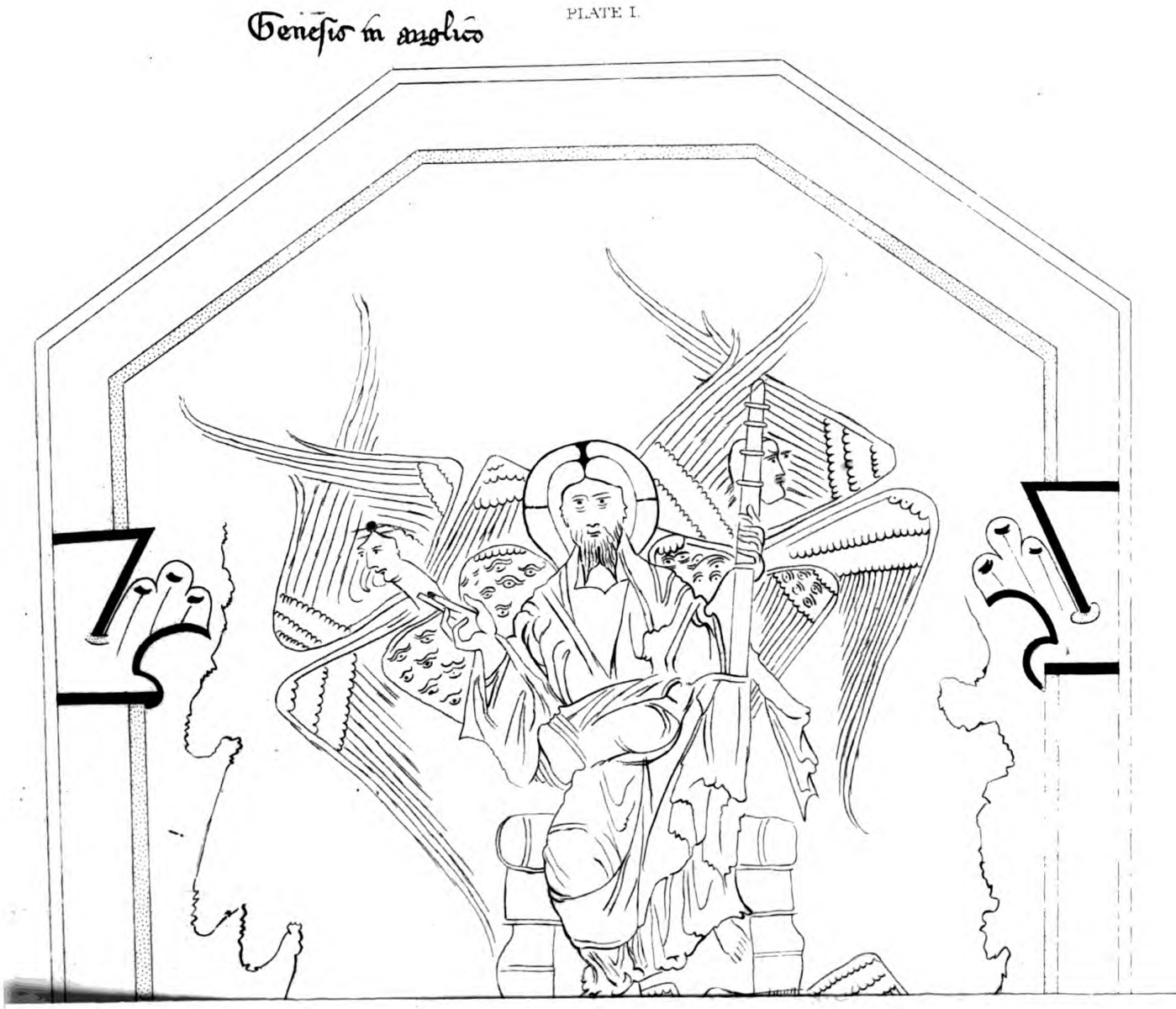
L. An unfinished Illumination.

LI. Ornamental Decoration on p. 225 of the Manuscript.

LII, LIII. Capital Letters, alphabetically arranged, referring to the pages of the Manuscript.

Printed by J. B. Nichols and Son, 25, Parliament-street.

PLATE I.



Fac Simile of the First Page of Cædmon.

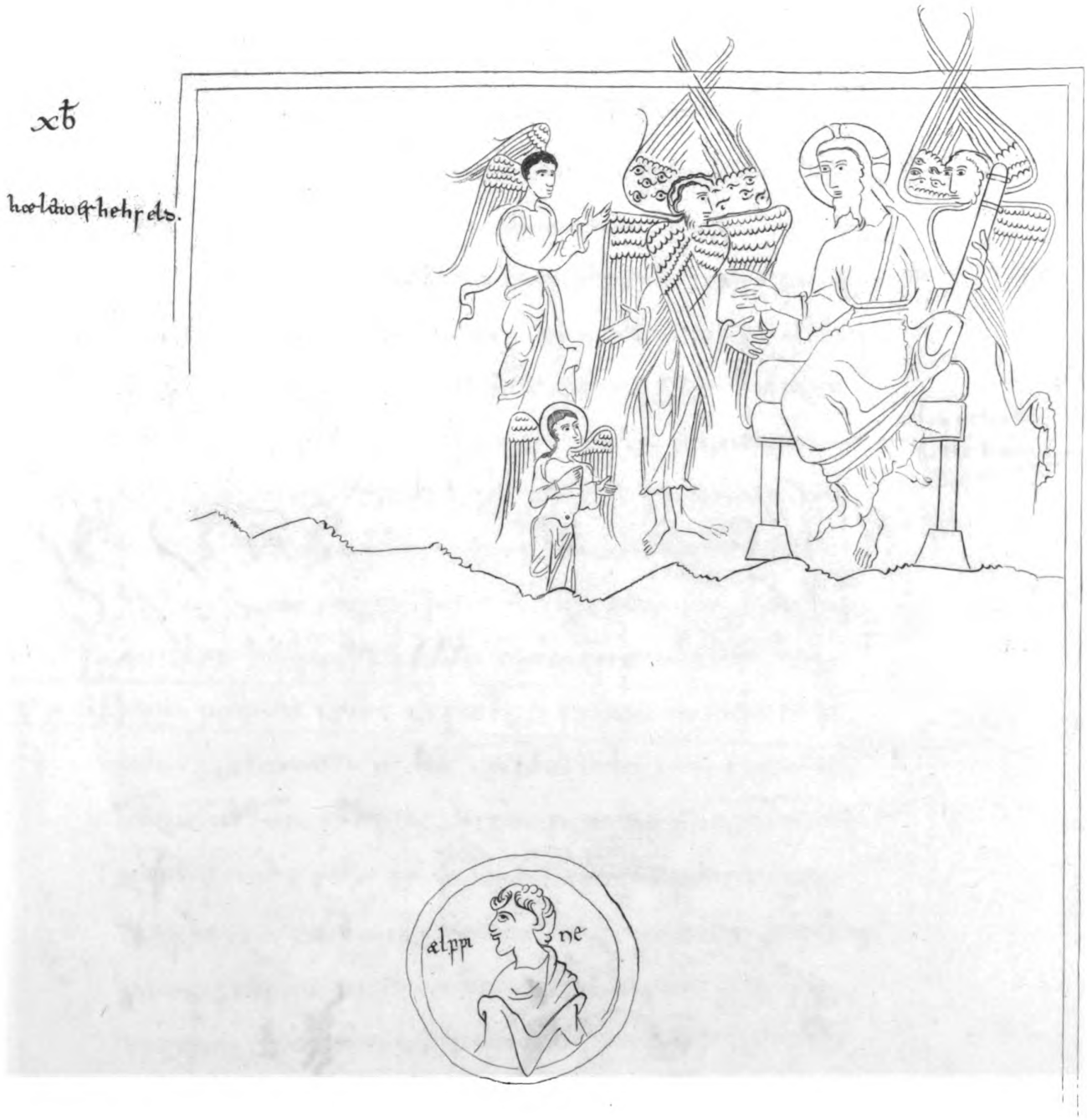
Genesis in Anglo-Saxon

S IS RIHT MICELDÆT

þe godha þeard · þeoda þrymmum gumena
þondum hrusan · modum lufian · heofna mægna
þryð · hearo eallra heah gesceapta · frea ælmihtig
næs him frumu ærest · ongan þonne · nenu ende cyme
eccan drihten · ac he bid a rice · ofer hio fira tolas
hæfum þrymmum · god fæder · þryð sunum · þegl bor
mas hæfde · þa þæron gesette · þioden þryðe · þunhge
þeal to godes · þuldres bearnum · gastra þeardum
hæfdon gleam · forðam · heofna ond frumman · engla
þreatas · beorhte blippe · þær heora bleo micel
begnas þrymfæste · þeo ðe hreodon · fægdon lufu
tum lof · heofnalif frean · dendon drihtnes duge
þum · þæron þryðe gefælge · synna necuþon · þ
þeha frumman · ac hie on fruðe lifdon · ece mid
heofnaldor · ellen ne ongunnon · þæftan on godes
þum · nymþe þeht þrop · æfdon engla þeard · for
oferhygde · dæl gedpilde · noldan drihtnes gunlang
heofna felfra ræd · ac hie of riblufan · godes a
hpurfon · hæfdon gielp micel · þhie þid drihtne
dælan mihton · þuldor fæftan þic · þe godes
þrymme · þid þegl torhte · him þæs fangelamp
æfter forðhygd · þhæs engles mod · þefone unræd
ongan æriest frumman · þeran þæccean · þahe
þonde cpæd · nibes of þynræd · þheon norðdæle

Fac-Simile of the First Page of Cædmon.

PLATE III.



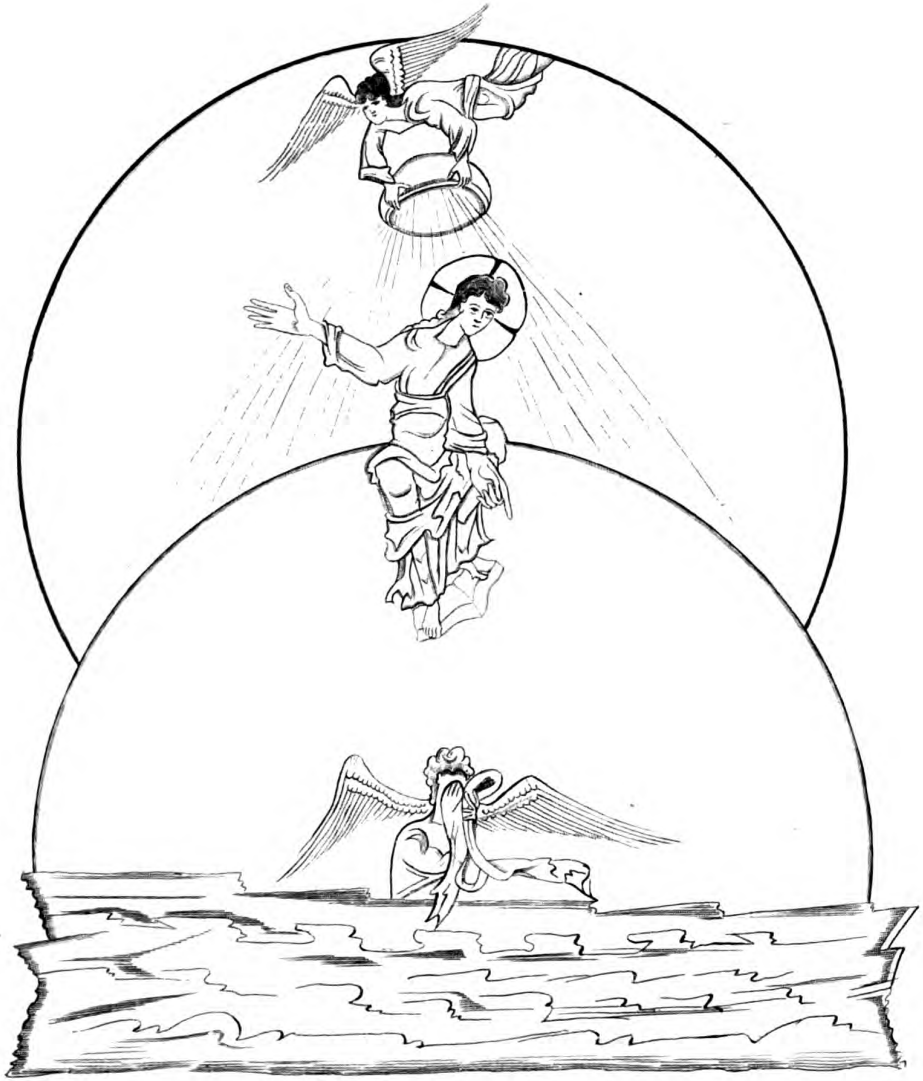
The Deity expressing his displeasure with the Rebel Angels.

Published by the Society of Antiquaries of London, 23rd April, 1880

The Rebel Archangel and his adherents. *The Fall of the Rebellious Angels.*

Published by the Society of Antiquaries of London, 23rd April, 1832.

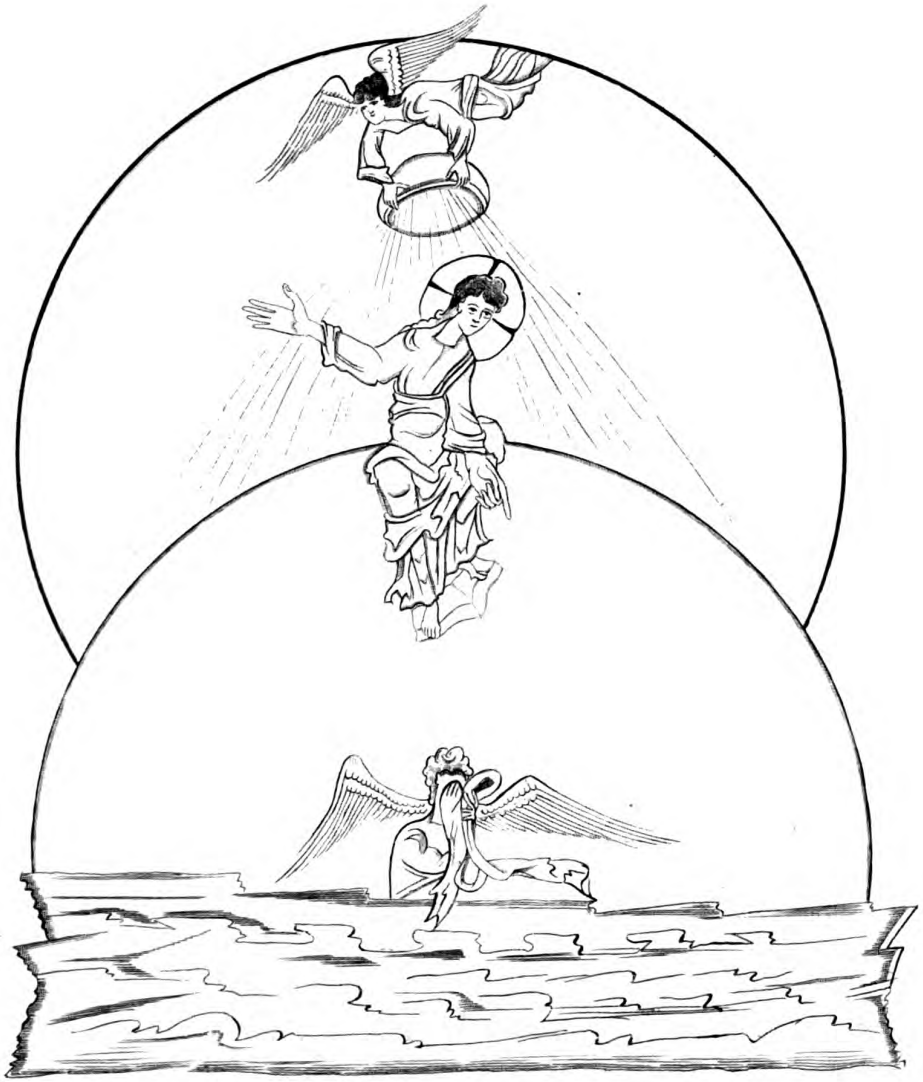
PLATE V.



The uprearing of the Firmament. *The Spirit of God upon the Deep.*

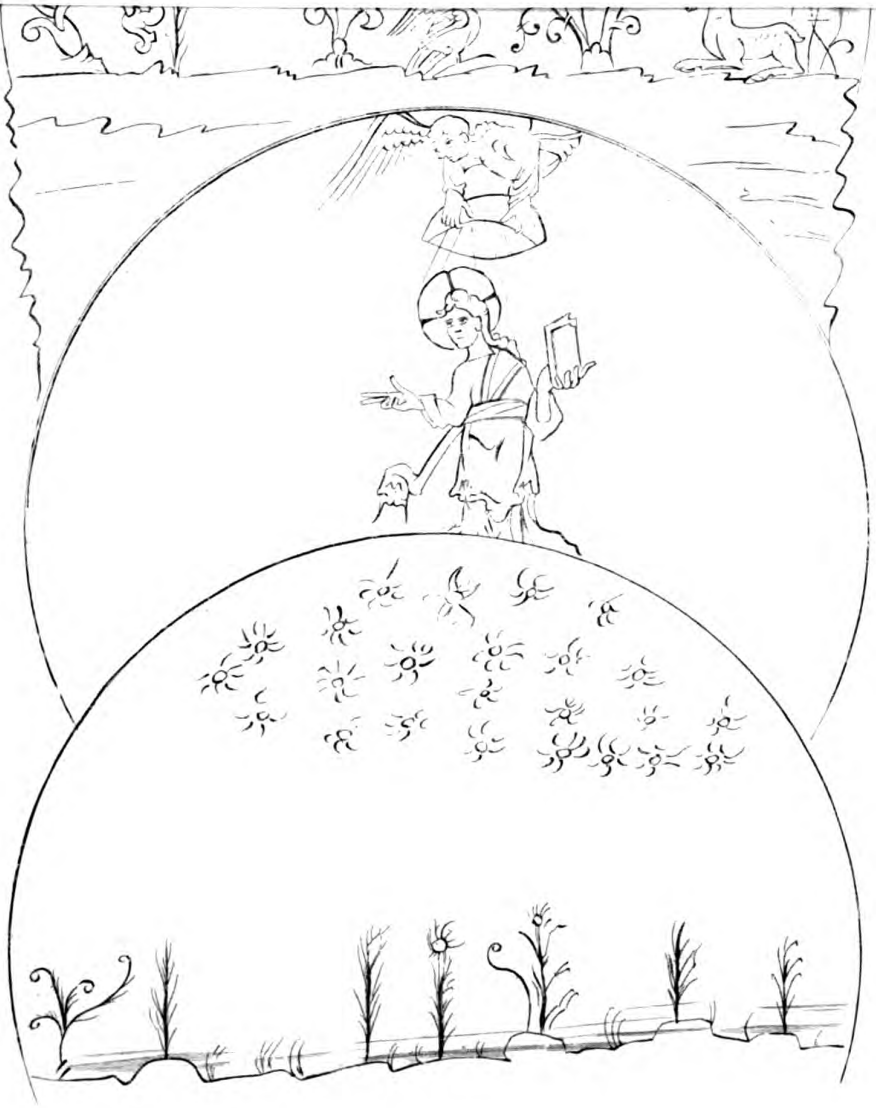
Published by the Society of Antiquaries of London, 23rd April, 1832.

PLATE V.



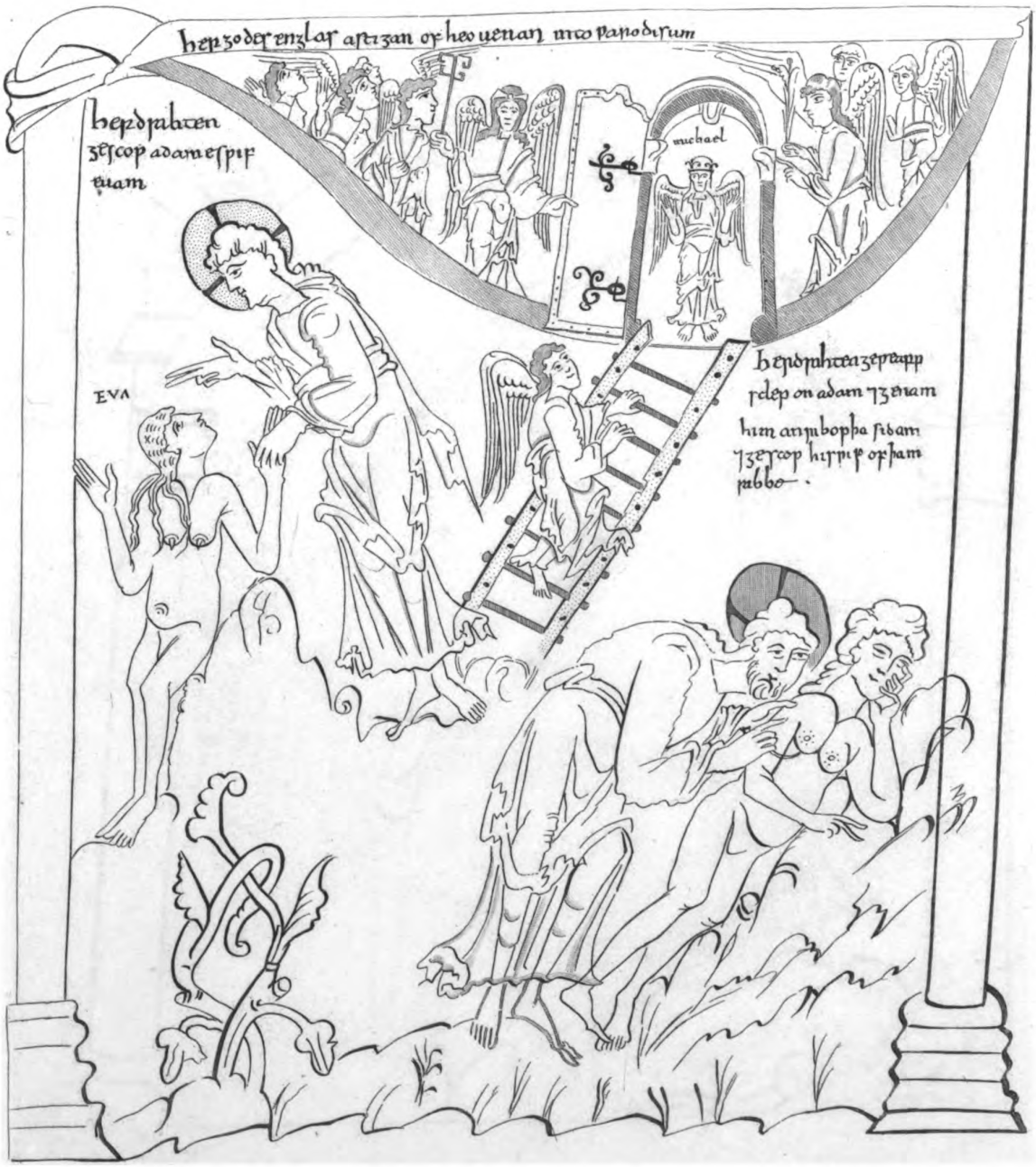
The uprearing of the Firmament. *The Spirit of God upon the Deep.*

Published by the Society of Antiquaries of London, 29th April 1833



The Saviour. The separation of Day from Night.

Published by the Society of Antiquaries of London, 29th June 1838.



The Angels proceeding to Paradise. *The Formation of Eve.*

Published by the Society of Antiquaries of London, 29th April, 1832.

God bestowing his blessing. "Teem now and increase."

God beholding the excellence of his Productions.

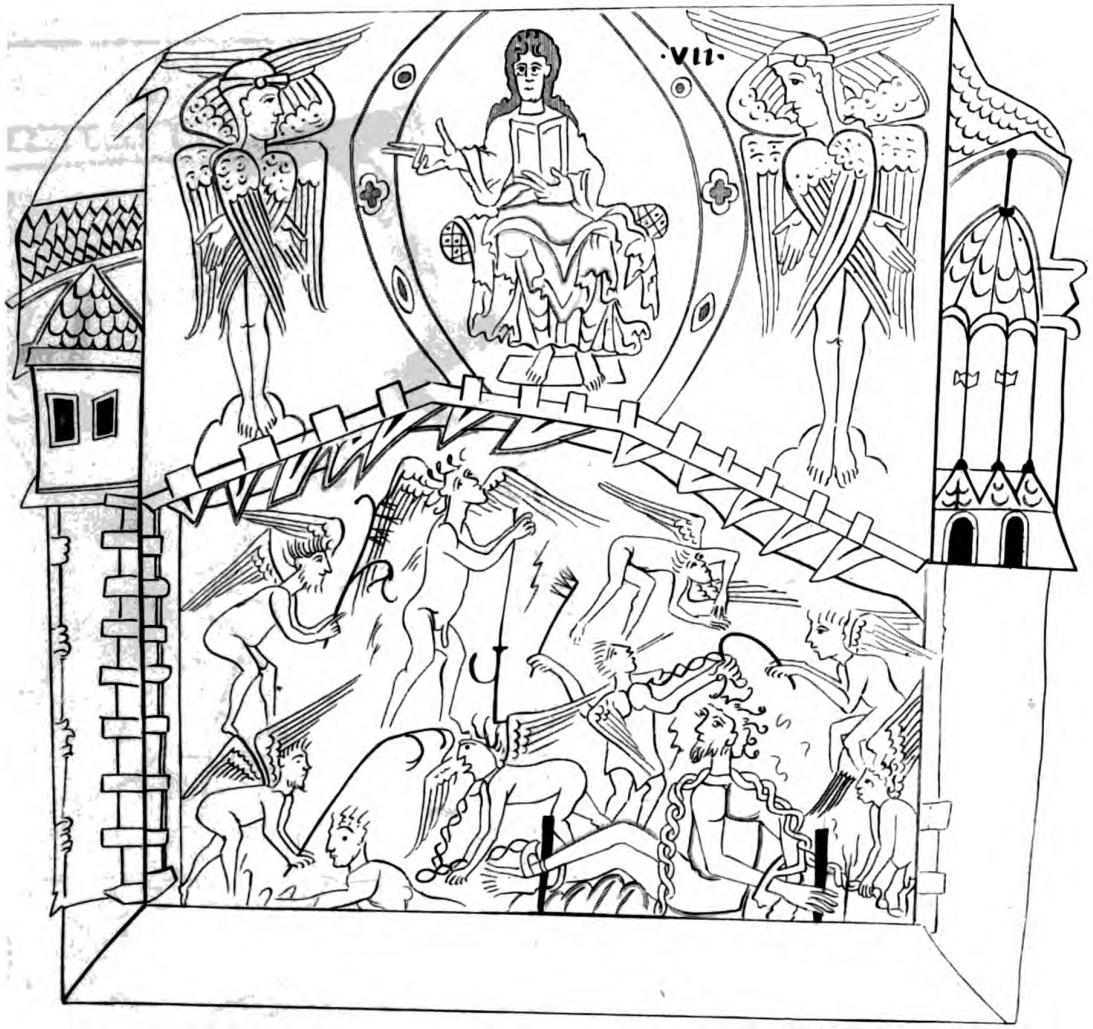
PLATE X.

Adam and Eve in Paradise.

Published by the Society of Antiquaries of London on 23rd April, 1931.

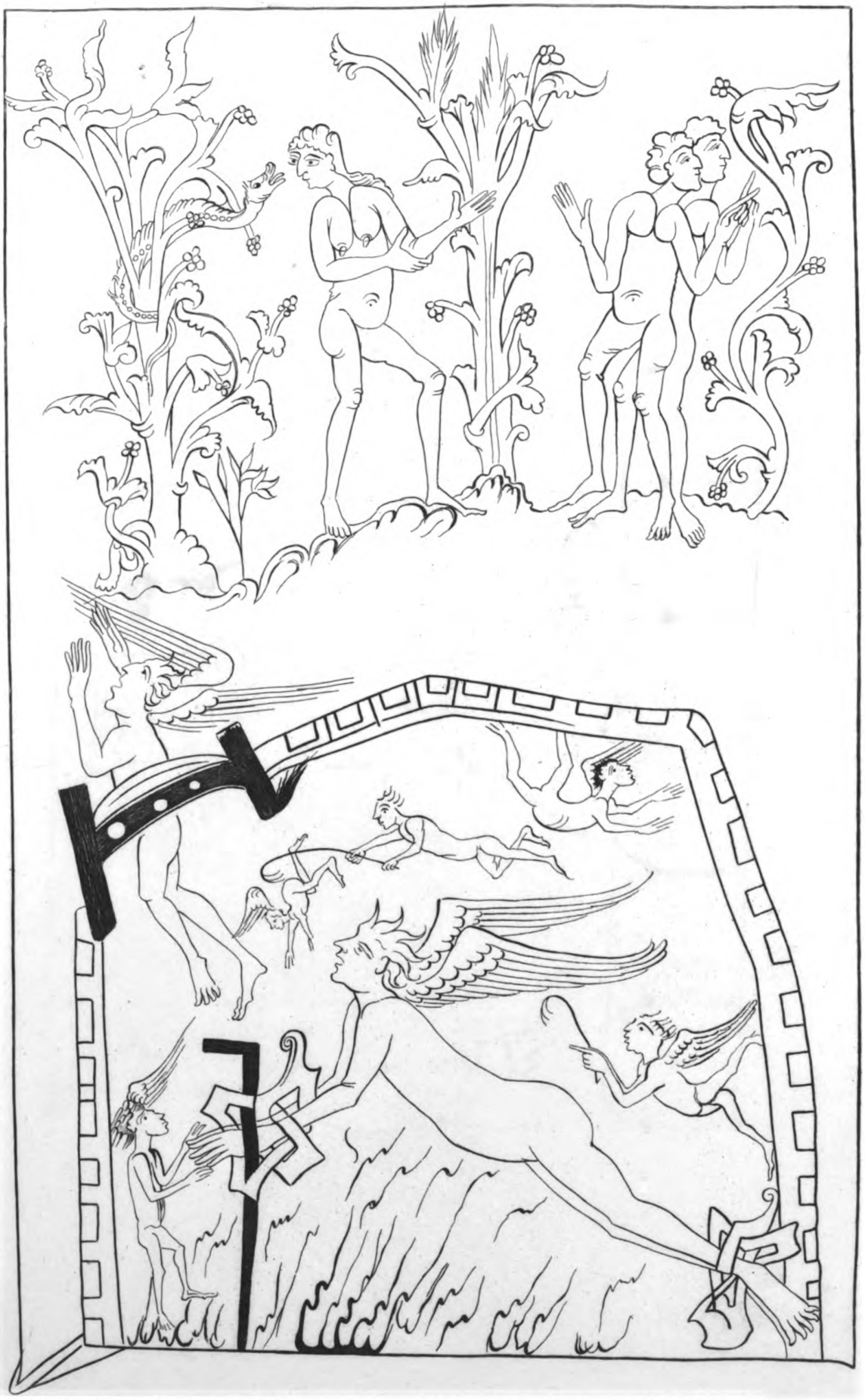
PLATE XI.

The Fall of the Angels. Satan in Hell.



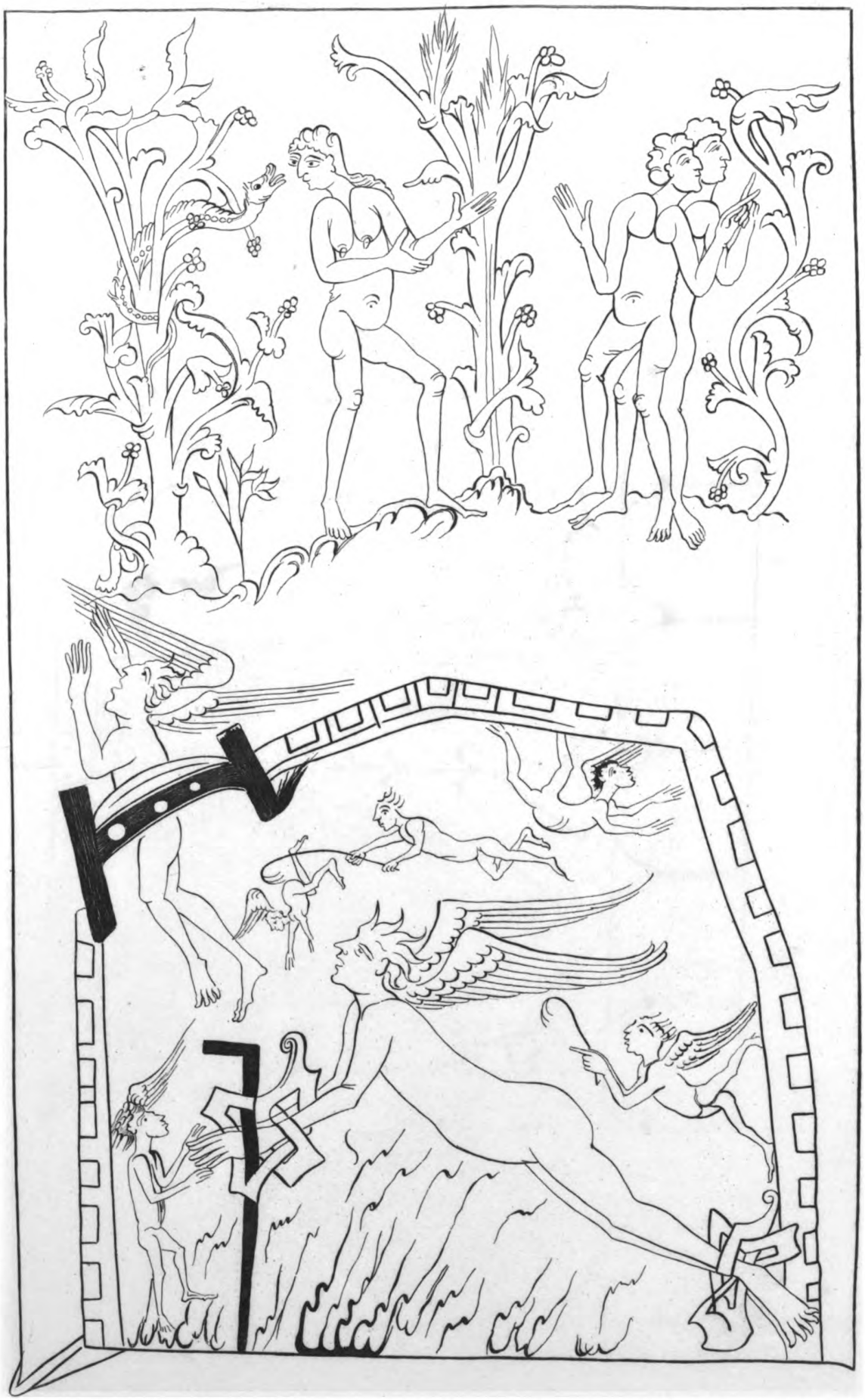
The Deity supported by Seraphims. Satan's Torment.

[illegible] 1st April 1838.



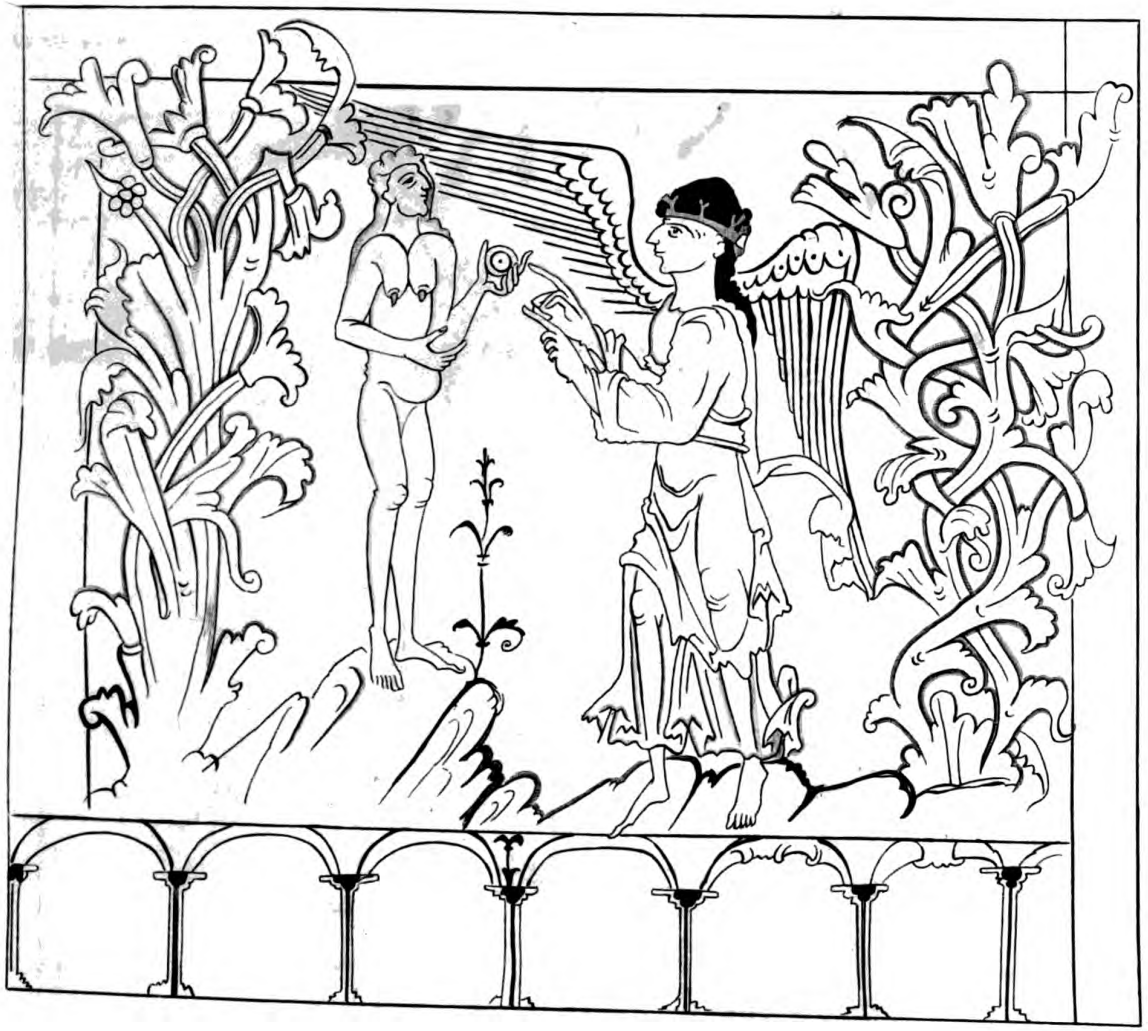
The Serpent's counsel to Eve. *Satan's Soliloquy: the departure of Satan's Messenger.*

Published by the Society of Antiquaries of London, 29th April, 1832.



The Serpent's counsel to Eve. *Satan's Soliloquy: the departure of Satan's Messenger.*

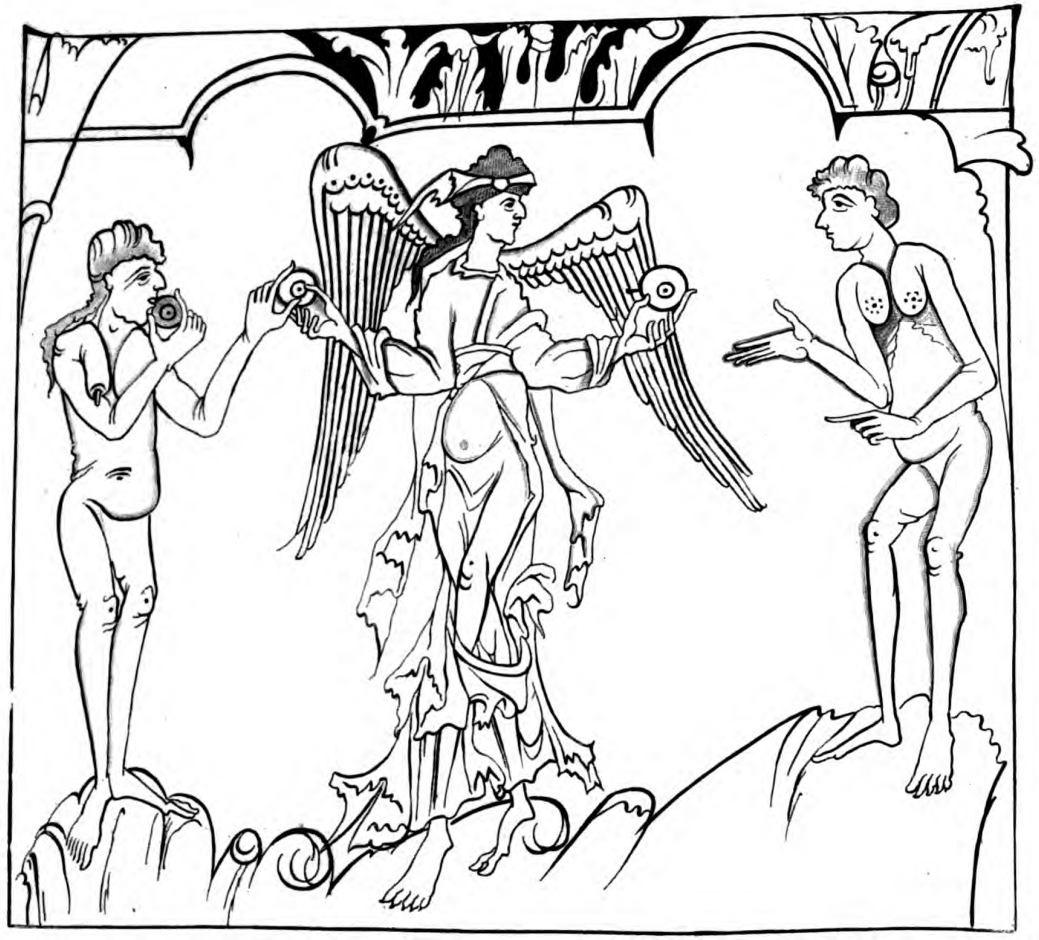
Published by the Society of Antiquaries of London, 29th April, 1832.



The Spirit deceives Eve. "Take thee this fruit in hand, bite it and taste."

P. Stokes del. & sc. Published as at London, 23rd April 1832. J. Basire sc.

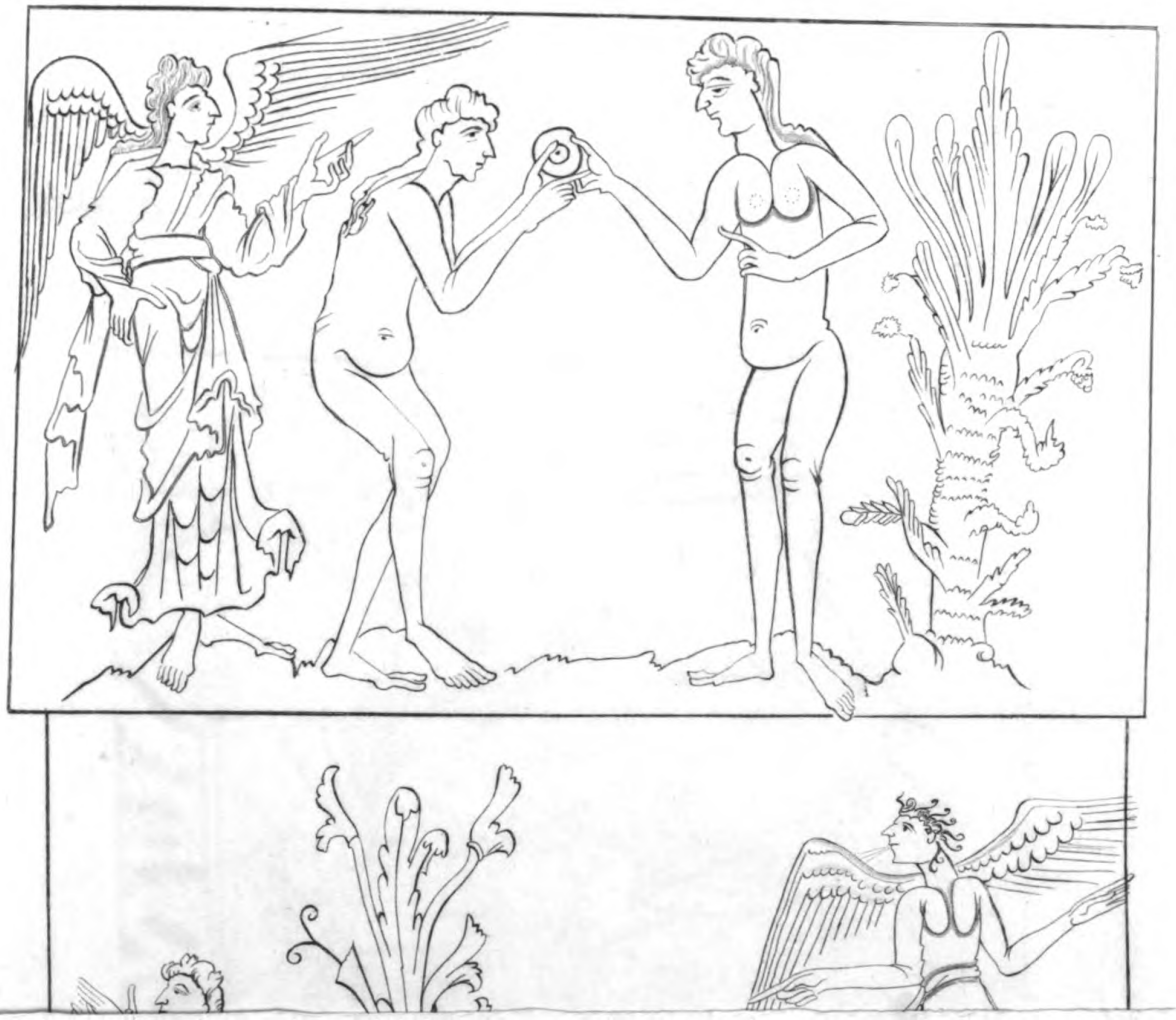
PLATE XV.

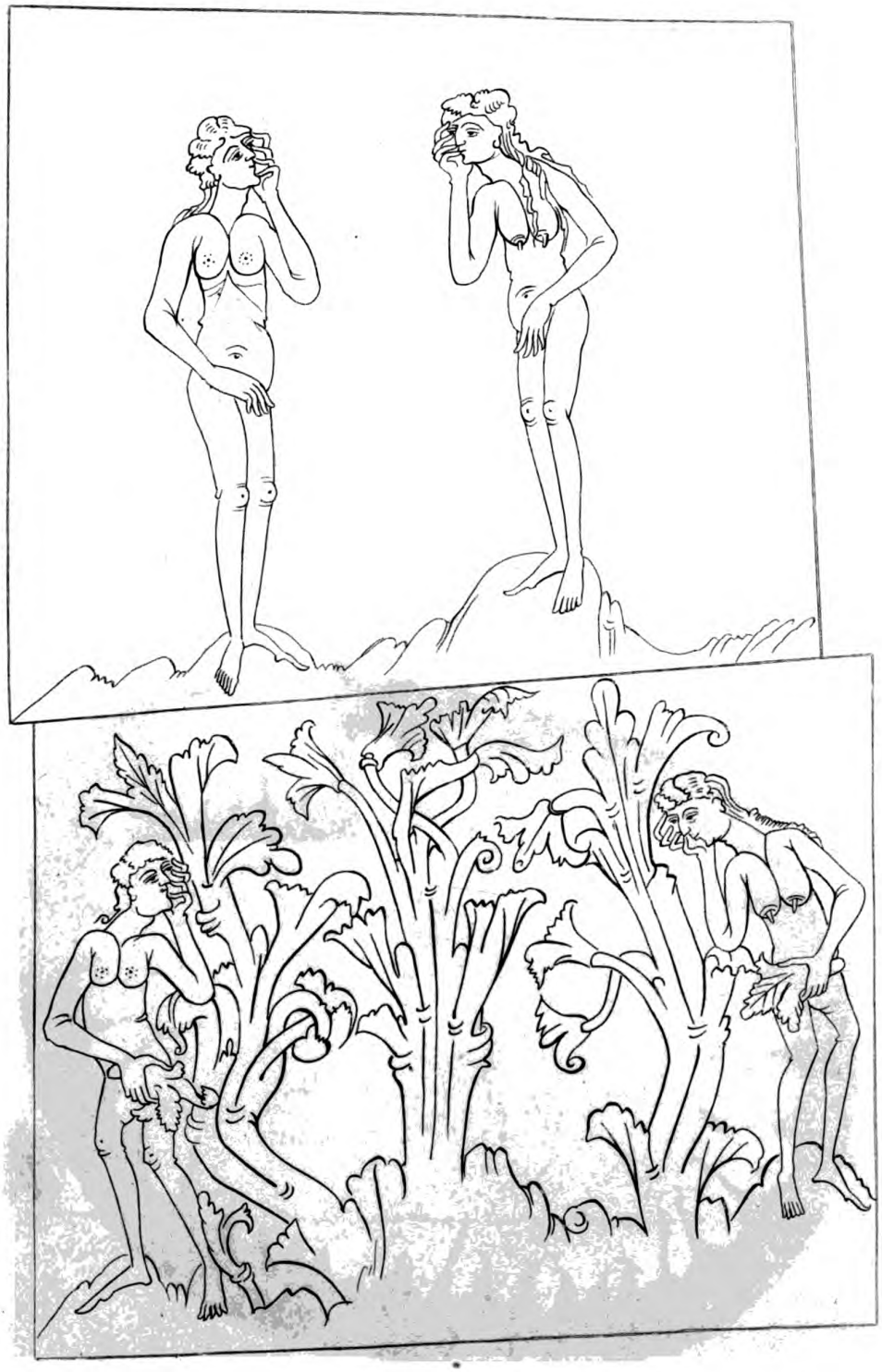


Adam refuses Satan's temptation.

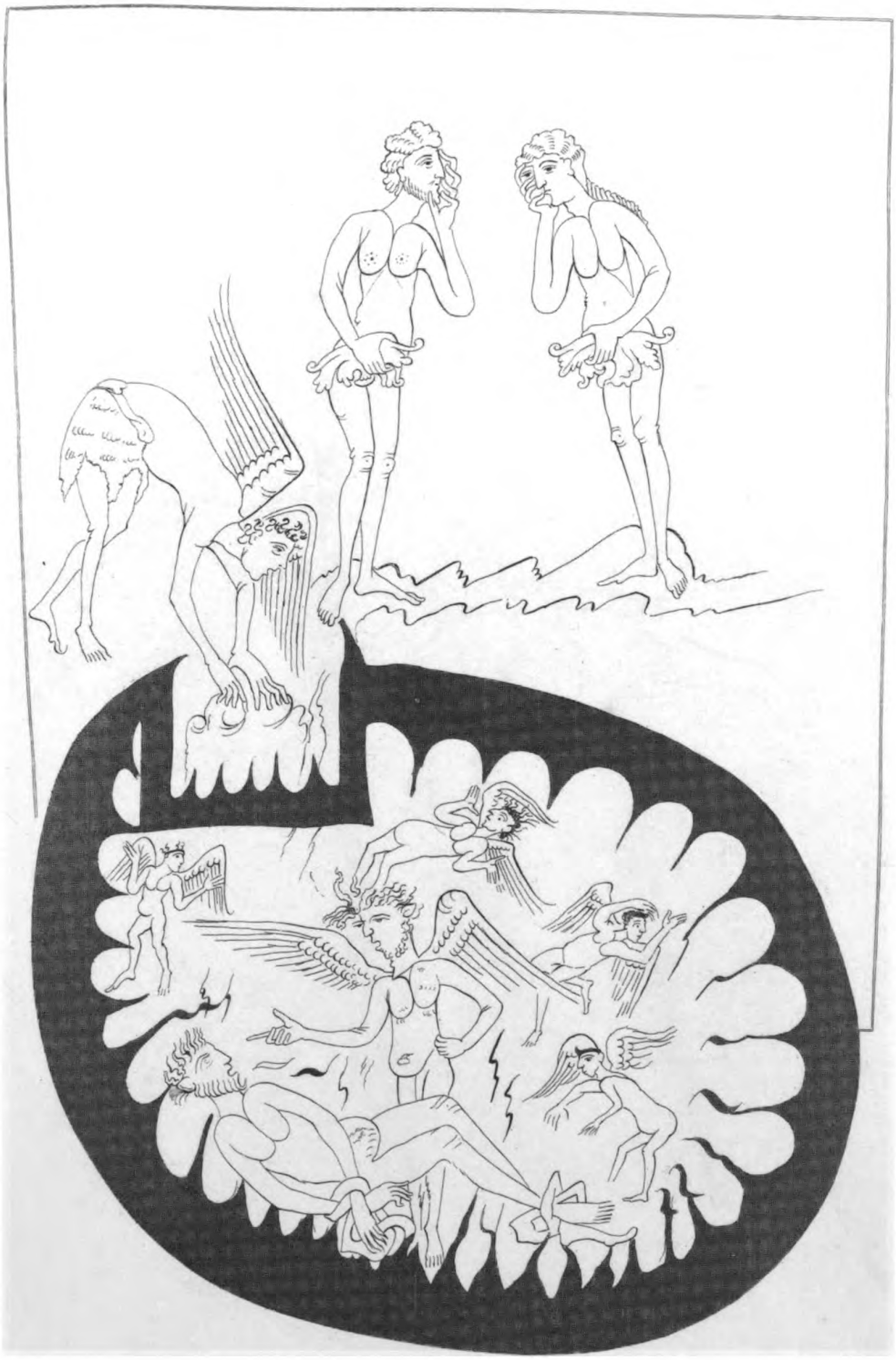
Published by the Society of Antiquaries of London 23rd April 1932

J. Basire sc.



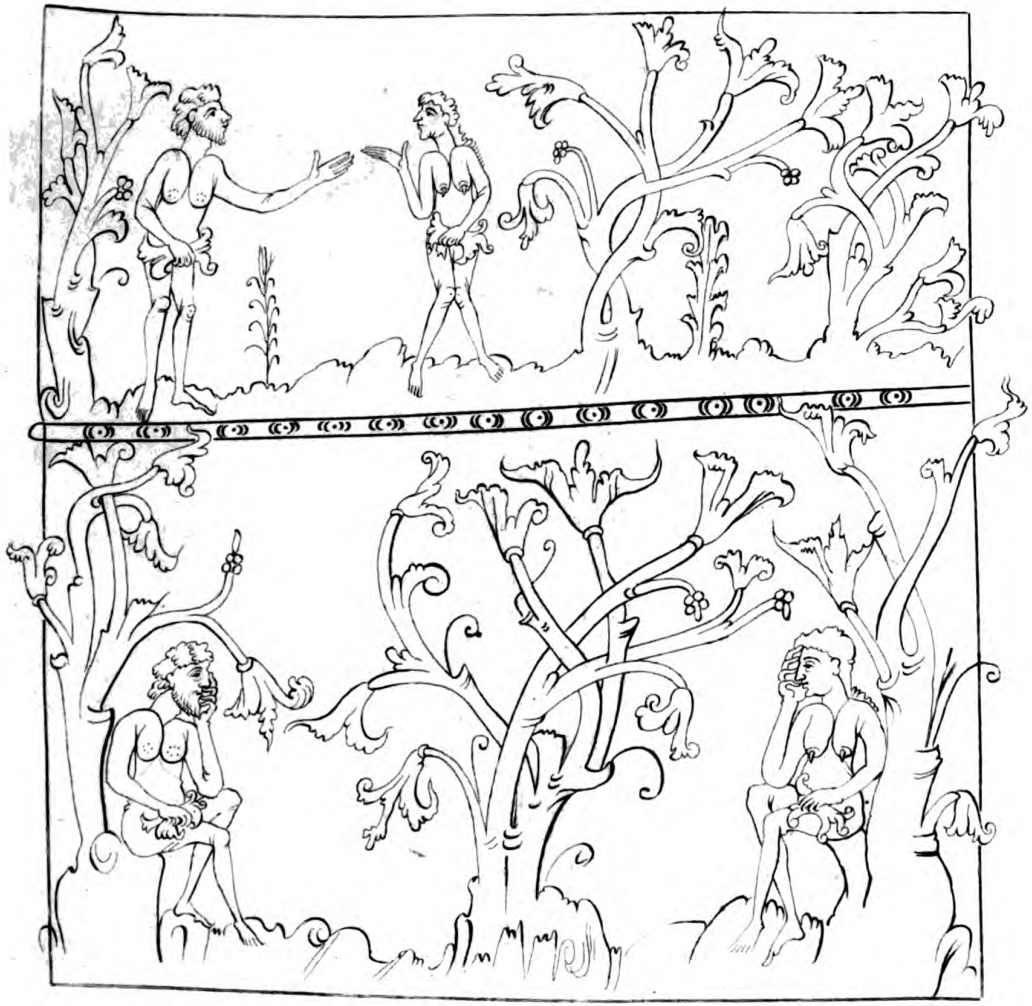


They are conscious of their nakedness: and seek a covering.



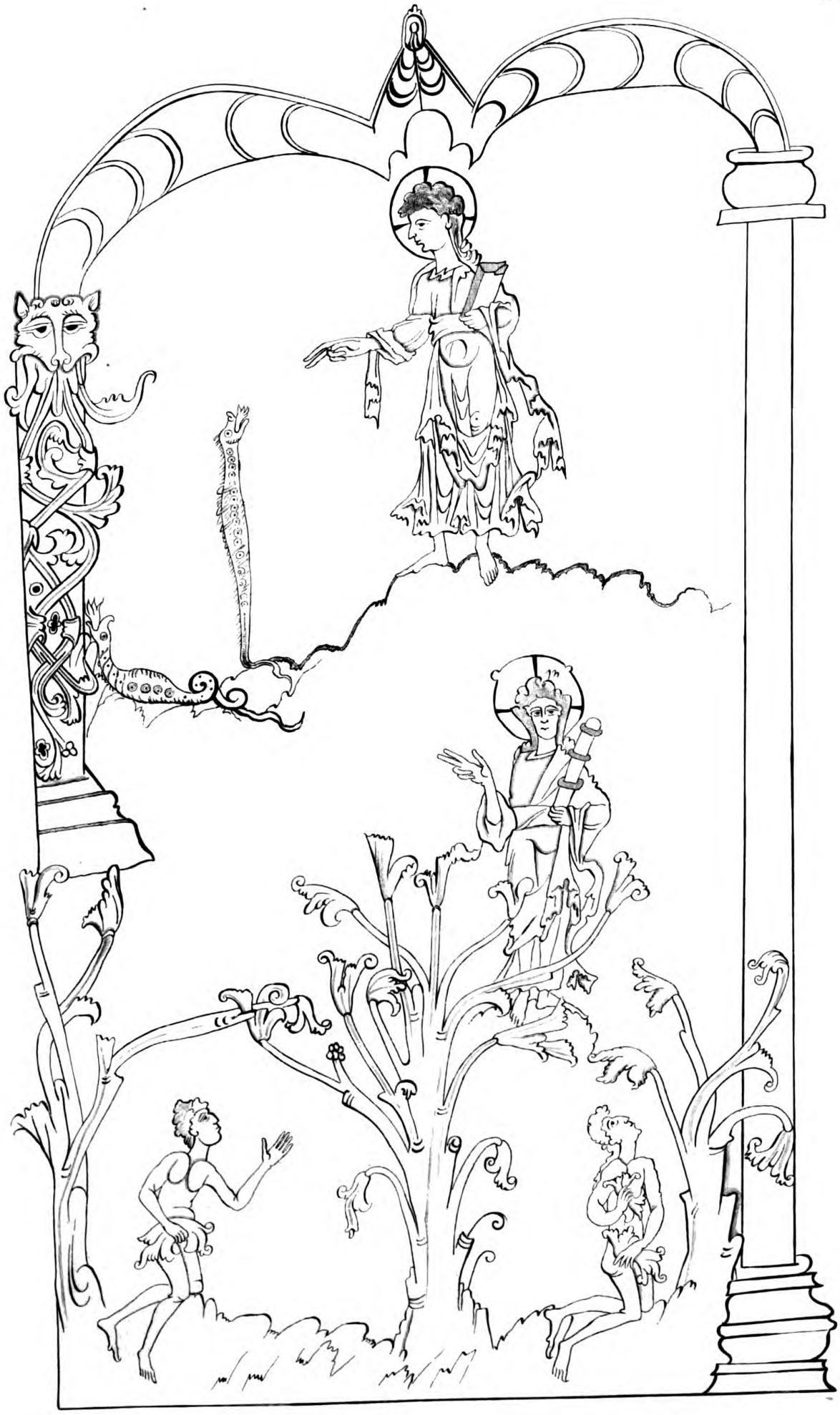
The fiend's return to Satan.

Published by the Society [illegible] 23rd April [illegible]

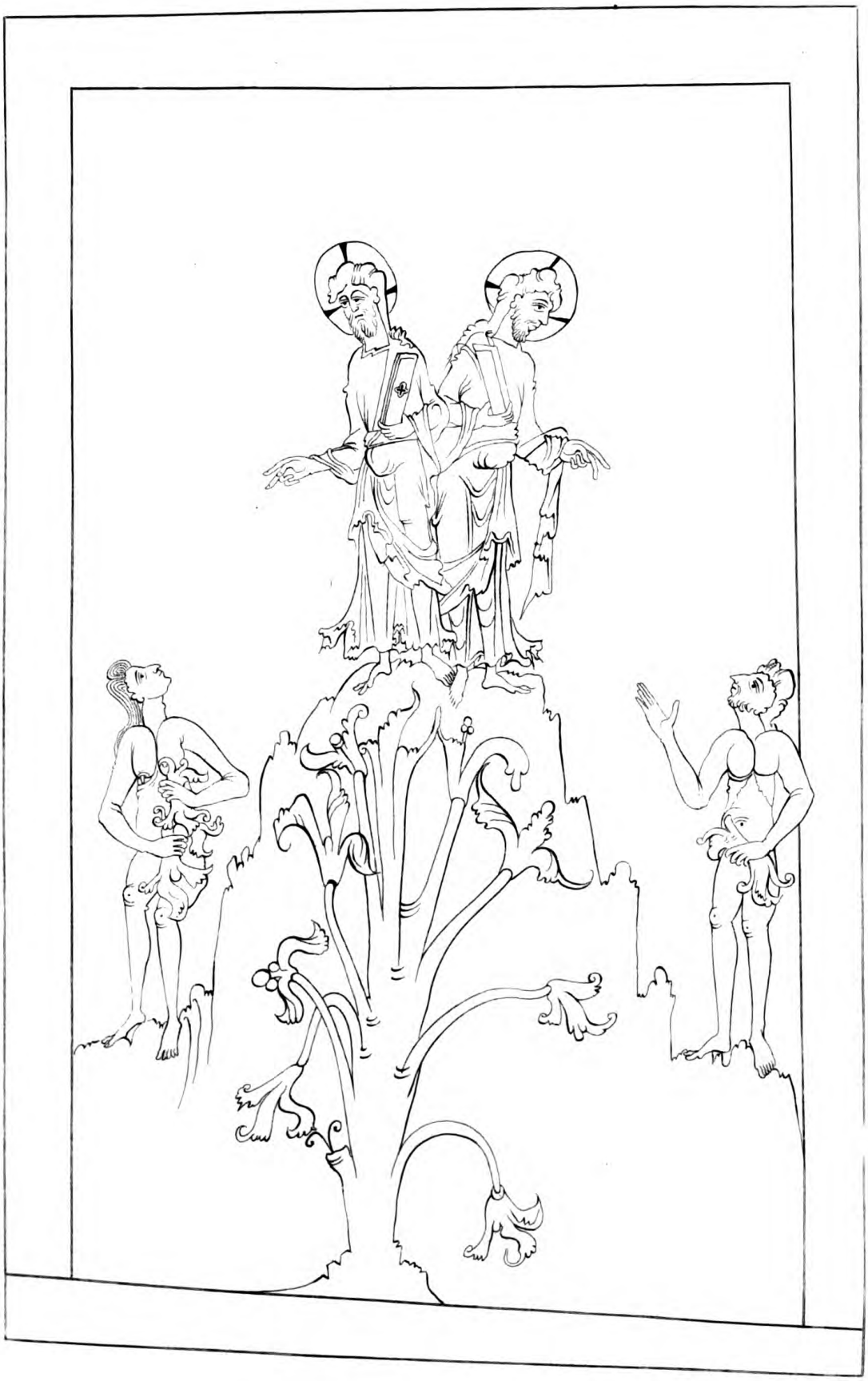


"Adam and Eve seek the Weald: they sit apart to wait the Mandate of Heaven's King."

London, 25th April 1838.



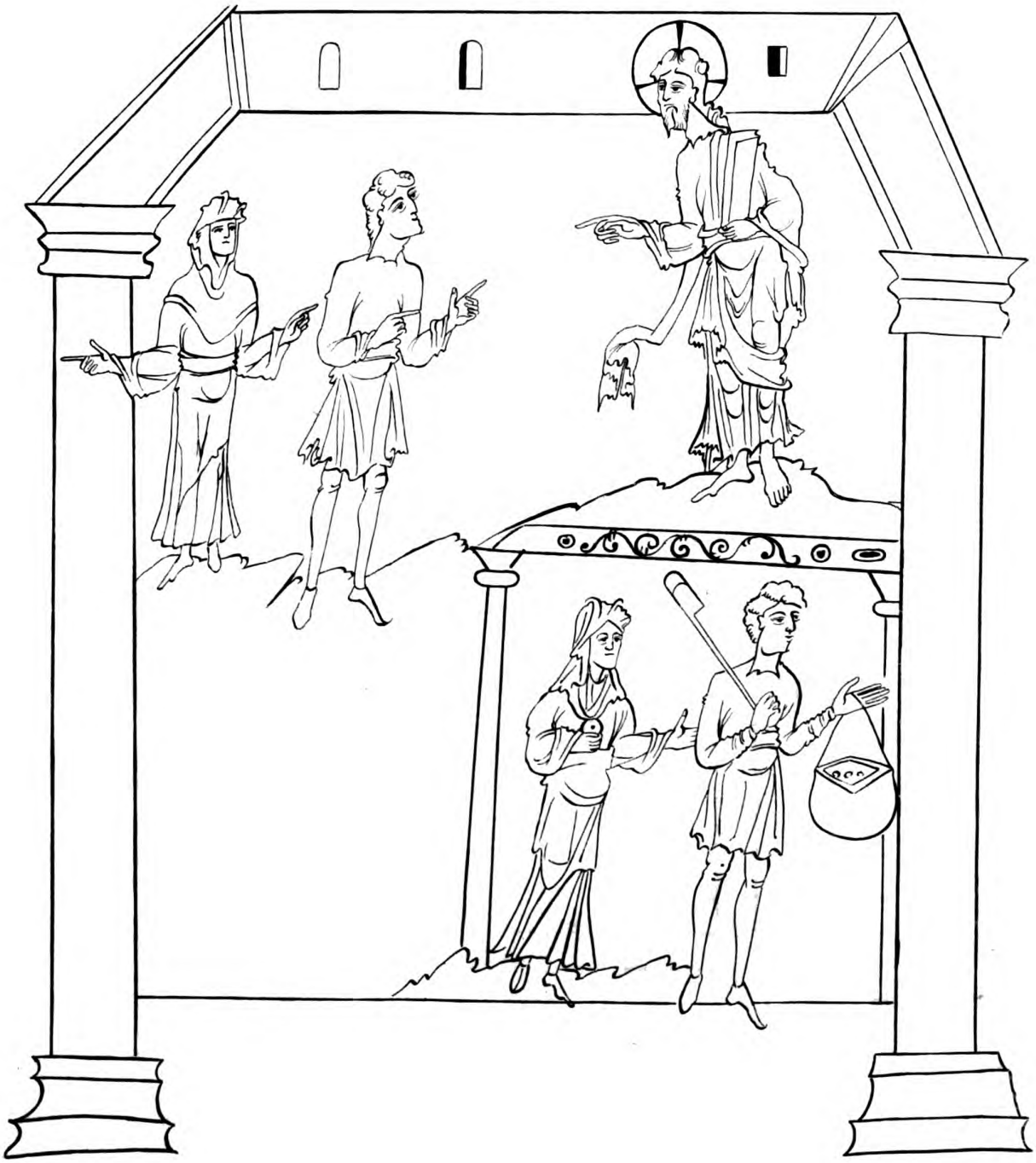
The denouncement against the Serpent. God calls to Adam in the Garden.



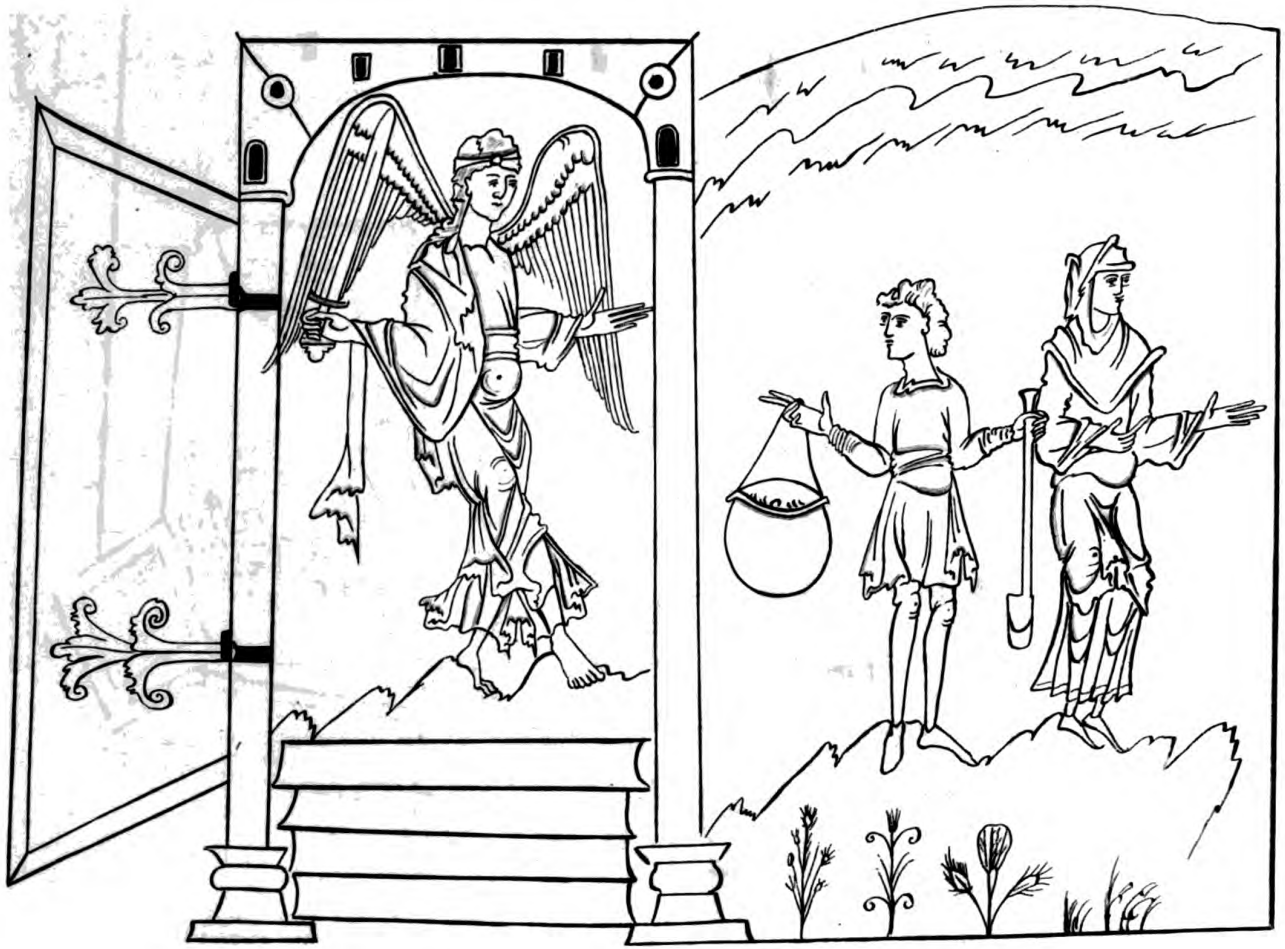
The separate Sentences pronounced on Eve and Adam.

Published by the Society of Antiquaries of London, 23rd April, 1832

J. Basire

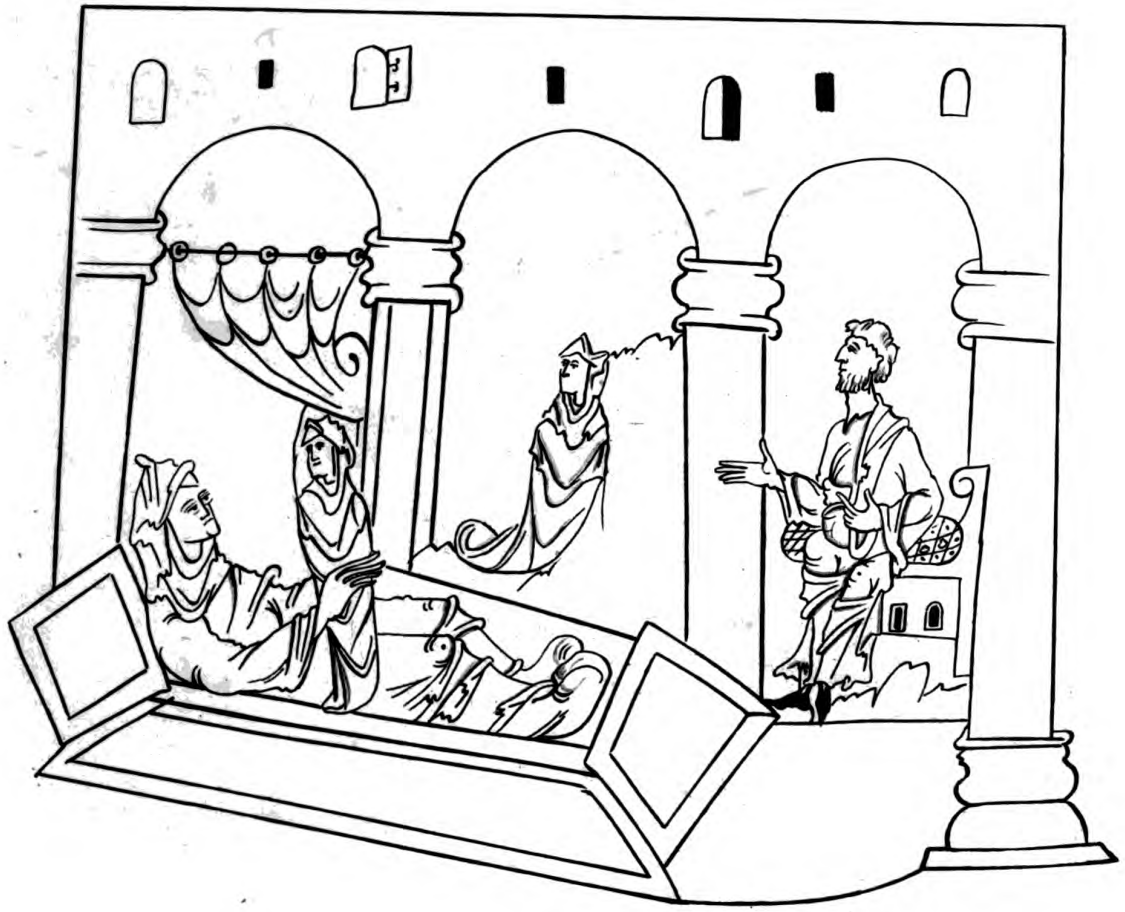


The Exile of Adam and Eve denounced, and their departure.



The Angel closing the Gate of Paradise.

Published by the Society of Antiquaries of London, 1st June, 1834.

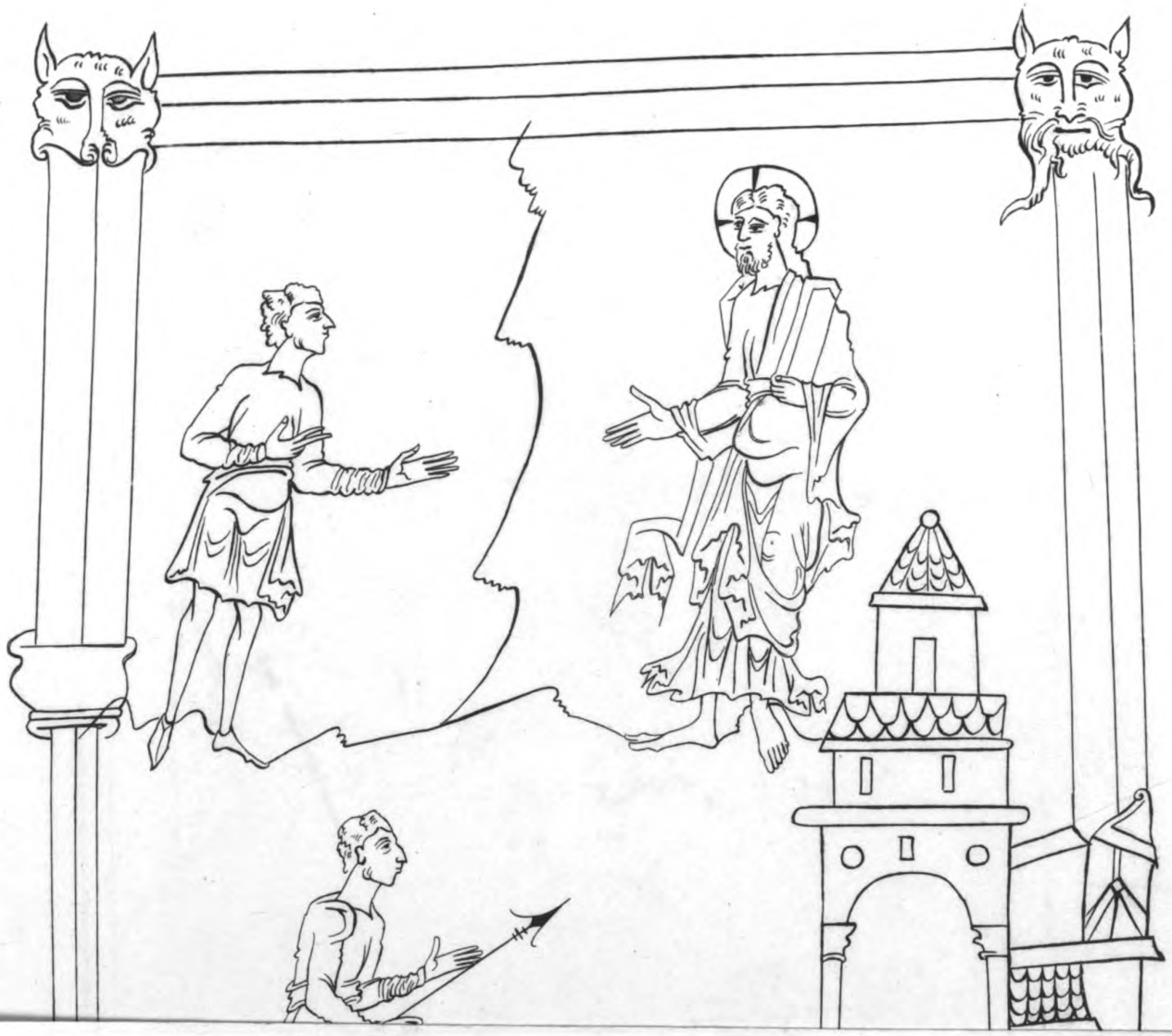


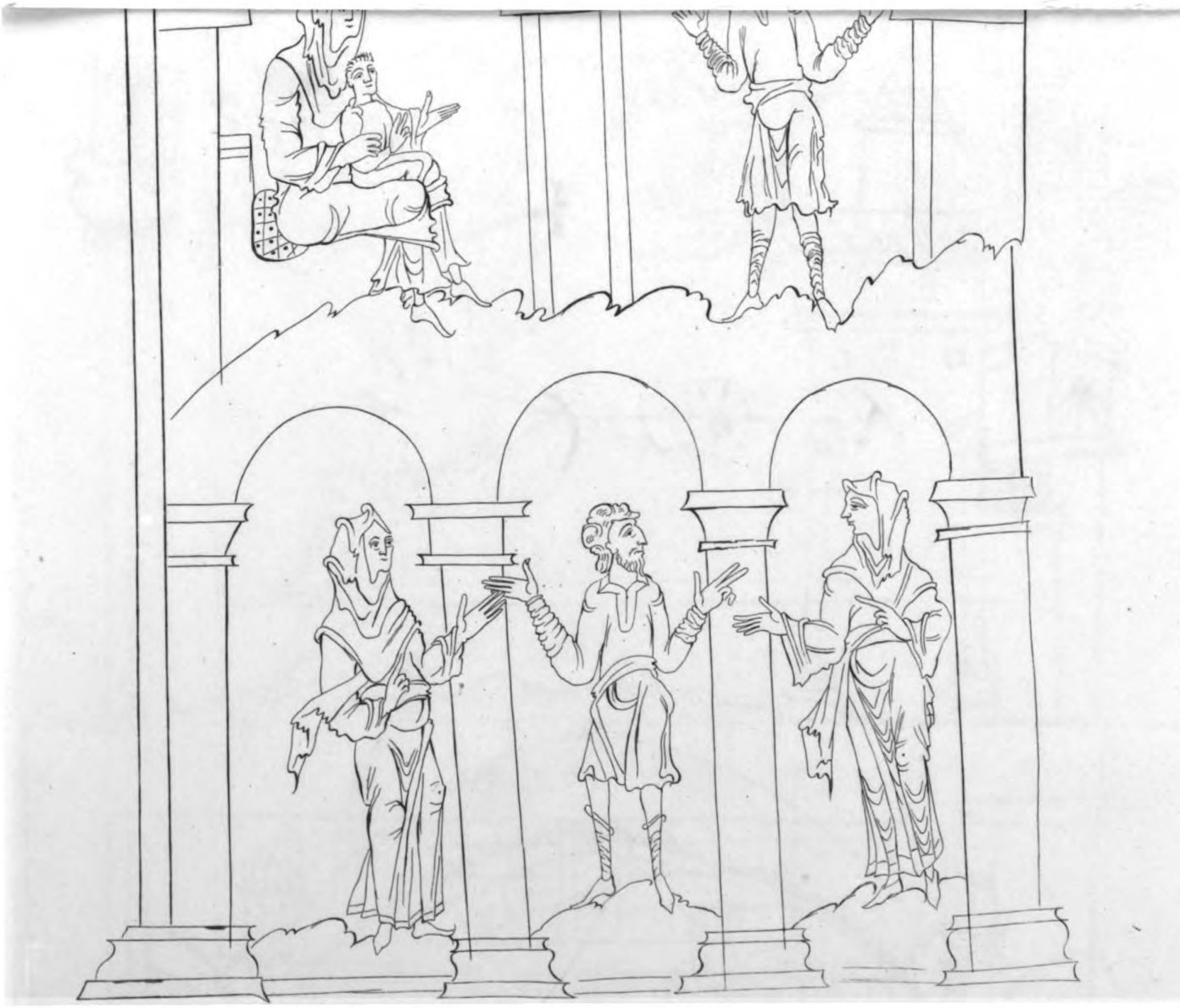
The Birth of Abel.

The Society of Antiquaries of London, 27th April 1830. J. Basire sc.

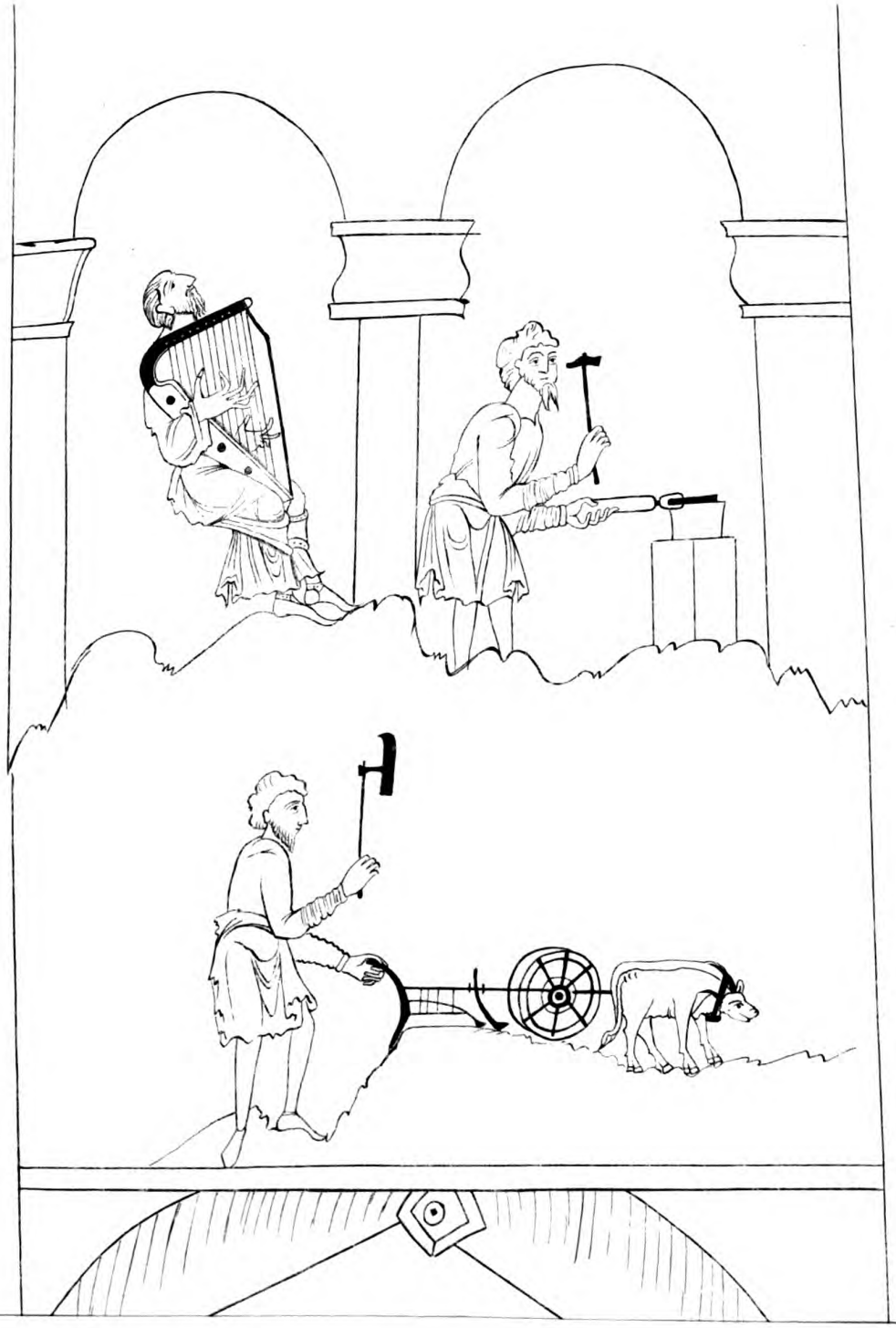
The story of Cain and Abel.

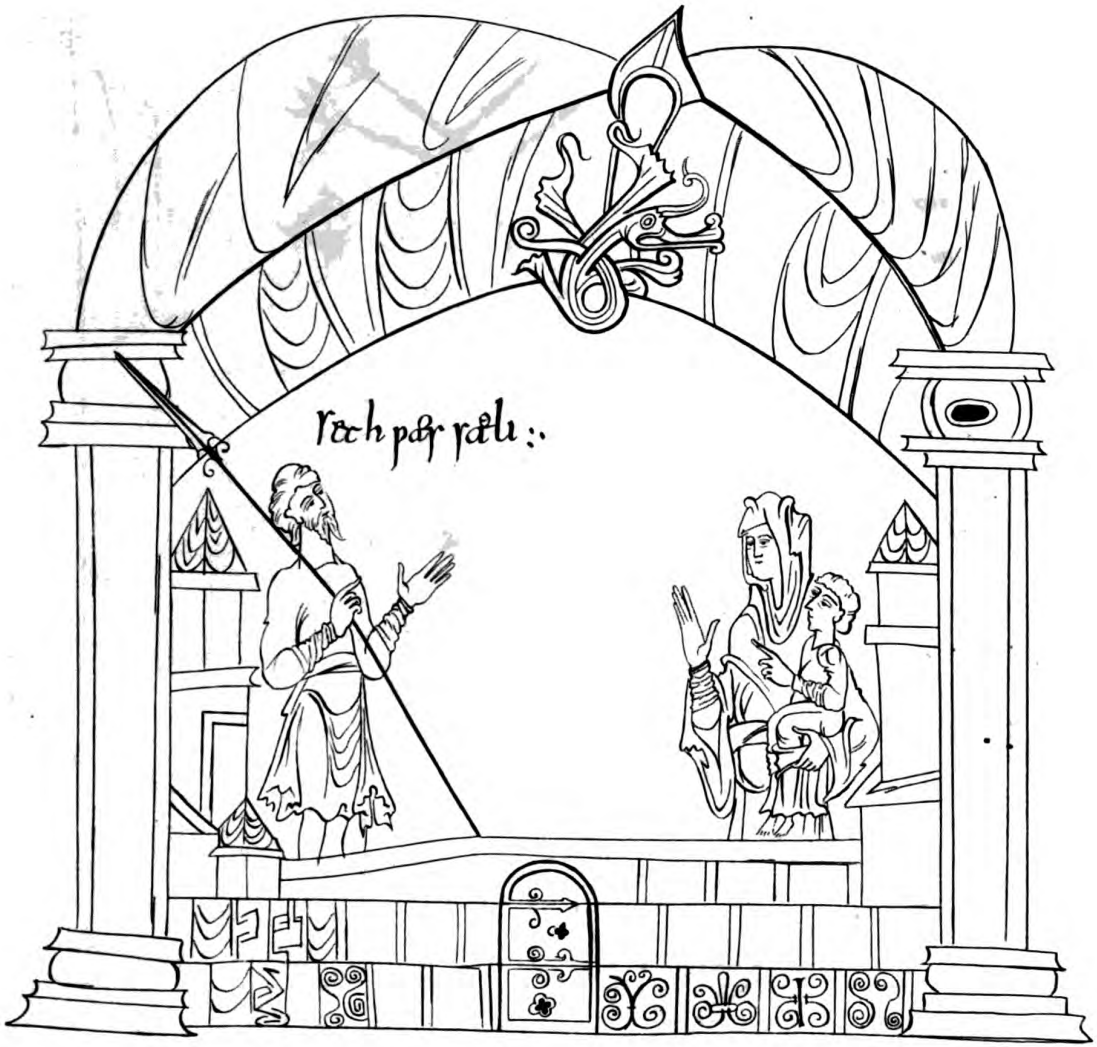
Published by the Society of Antiquaries of London, 23rd April, 1832.





Member of the Postern

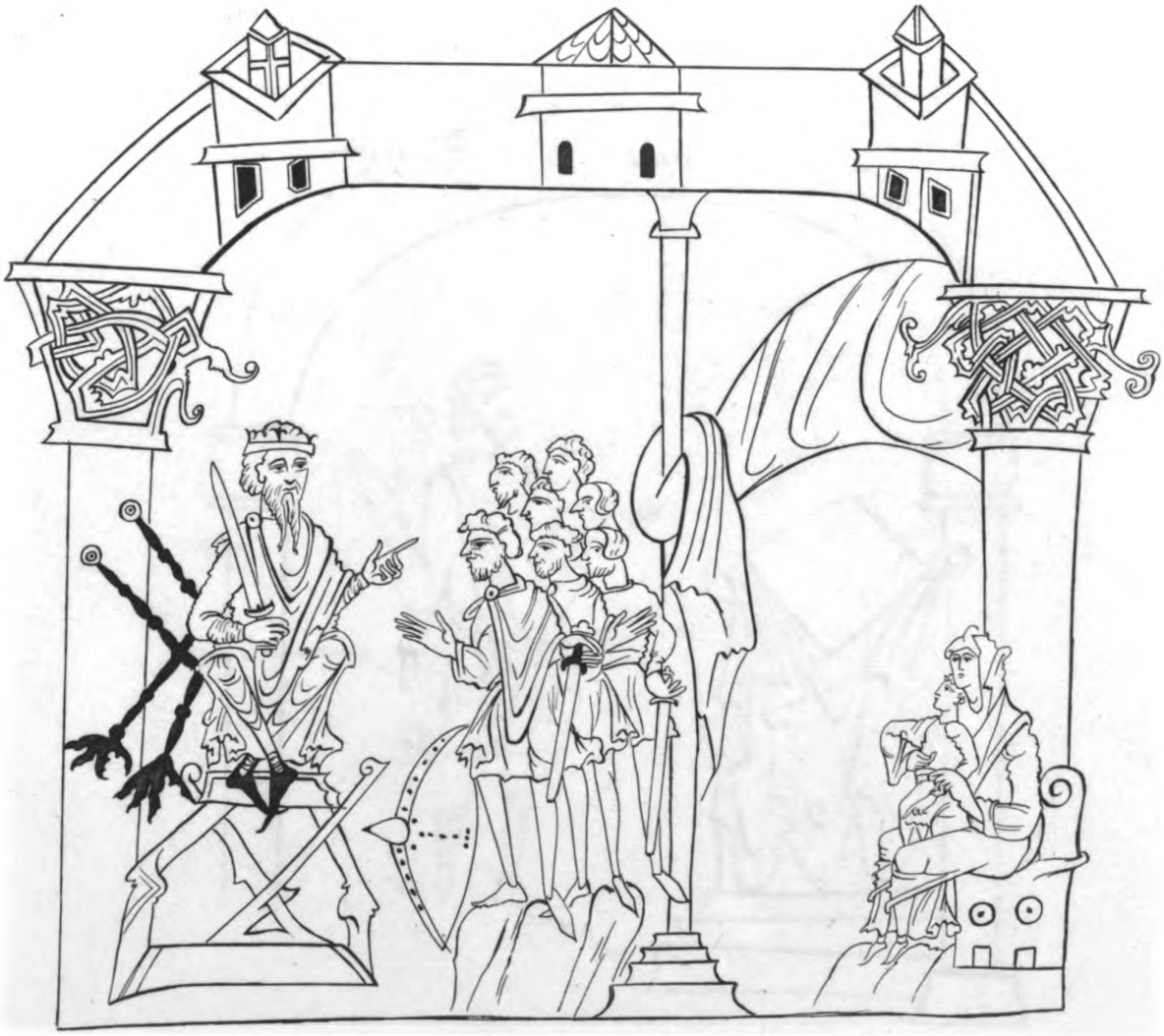




Seth in his prosperity.

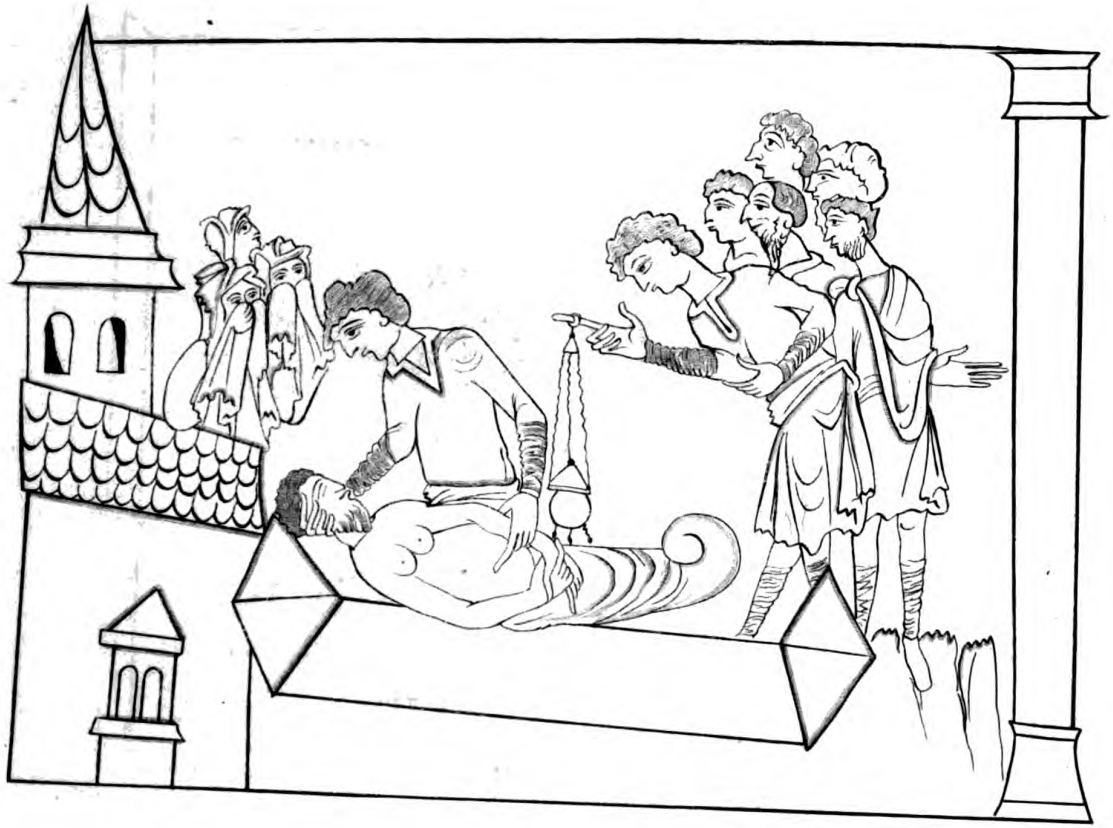
Published by the Society of Antiquaries of London, 31st Dec. 1821.

PLATE XXX



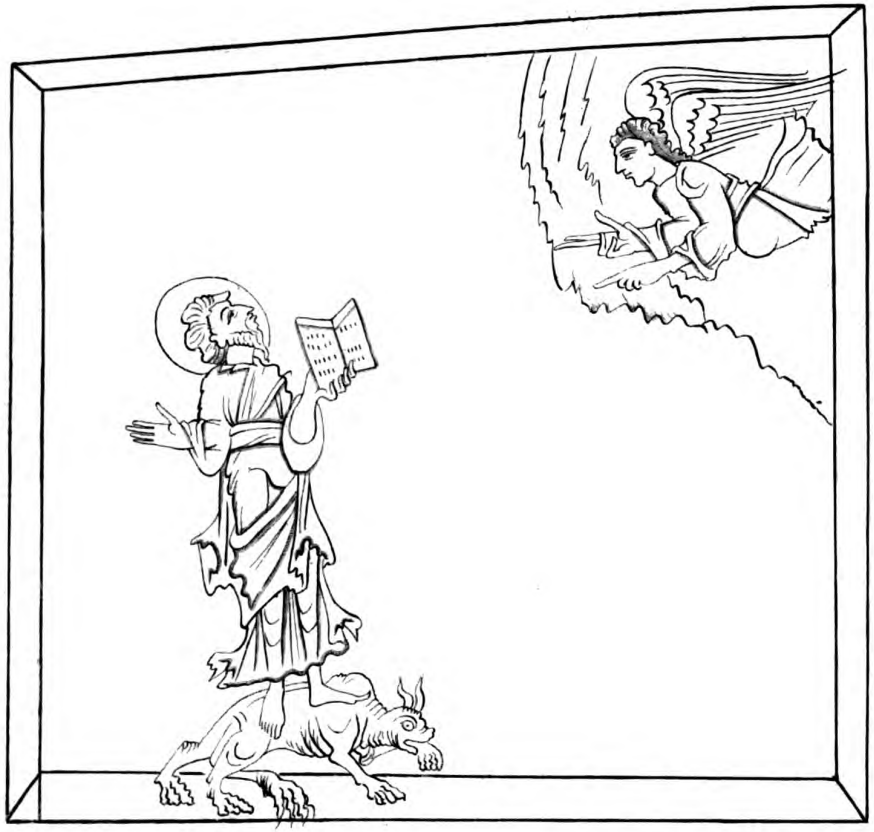
Enos the son of Seth, and his family.

Published by the Society of Antiquaries of London 23rd April 1832

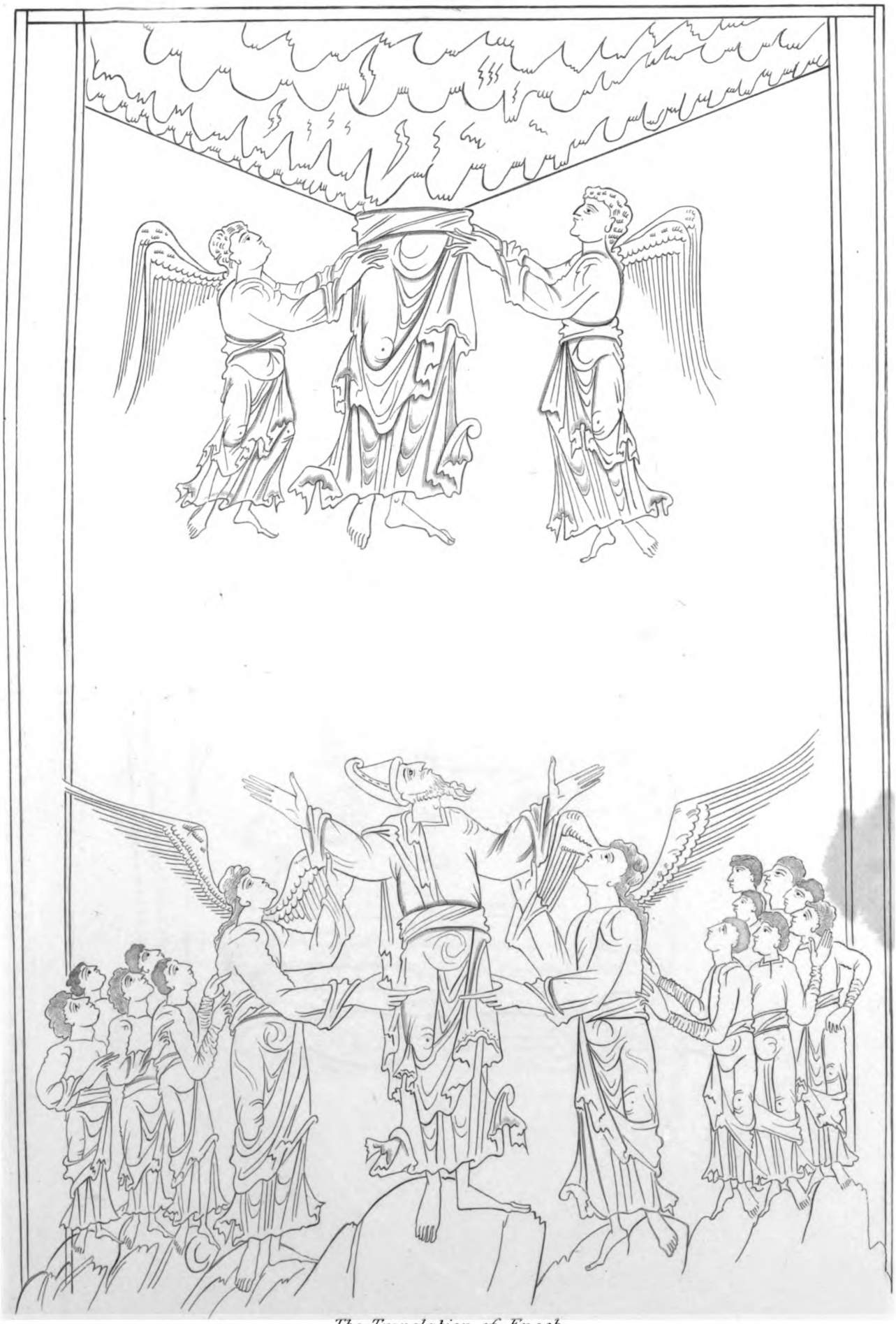


The burial of Mahu'alel.

PLATE XXXIII.

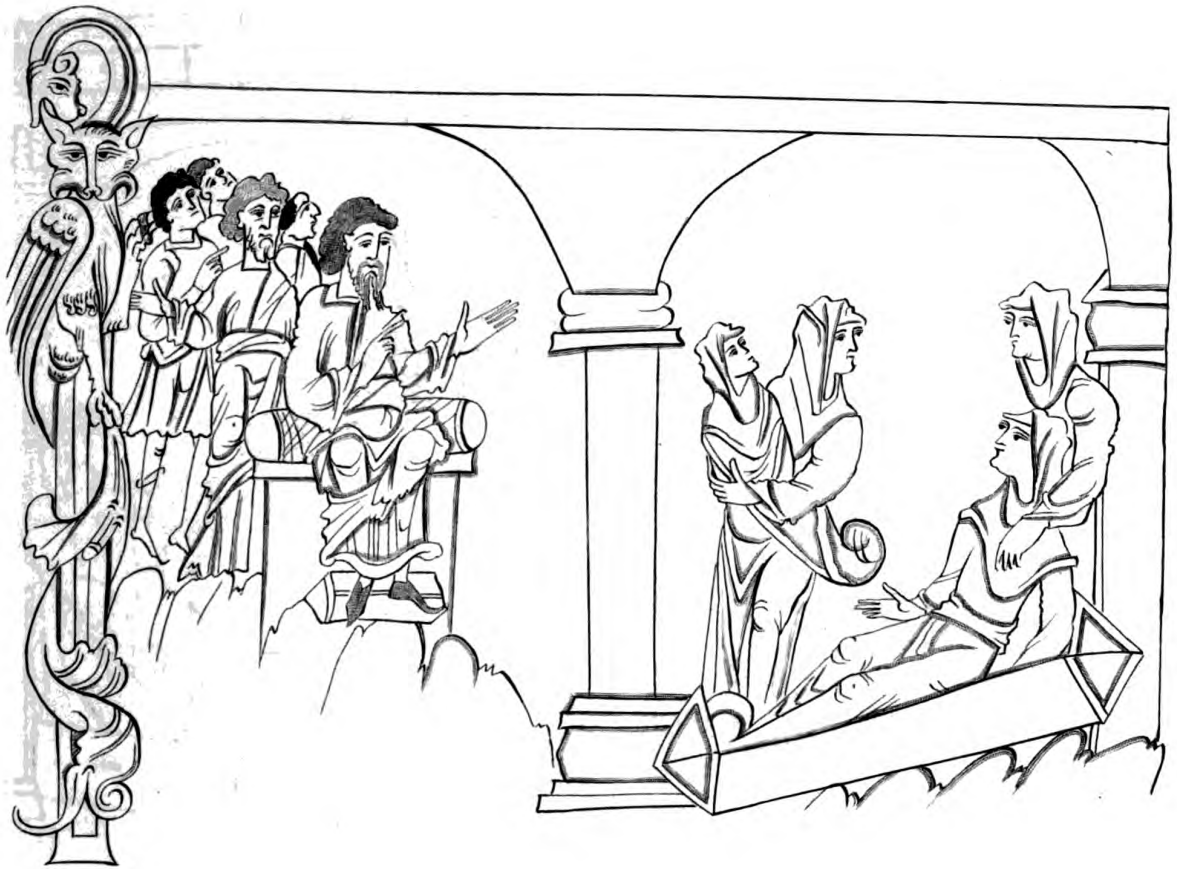


An Angel conversing apparently with Enoch.



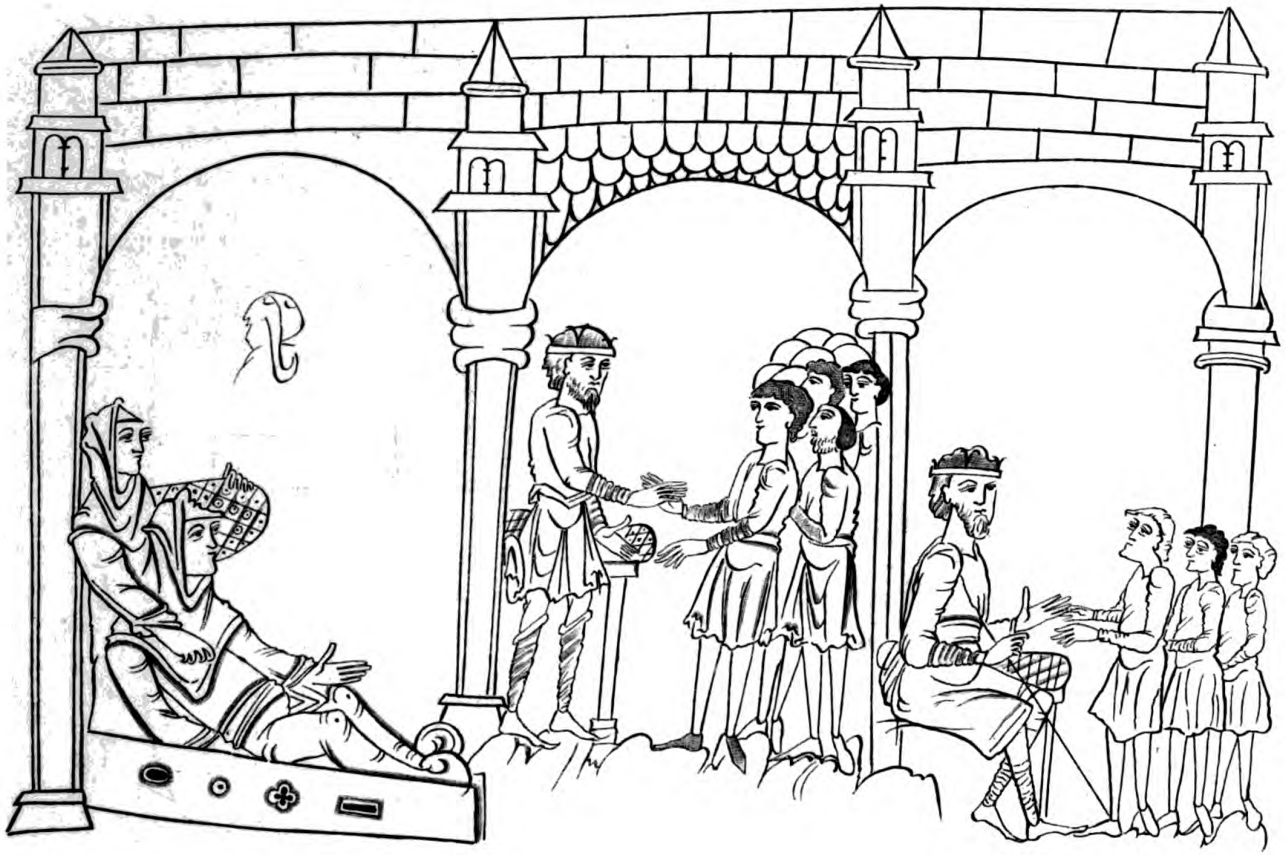
The Translation of Enoch.

Published by the Society of Antiquaries of London, 23rd April, 1832.



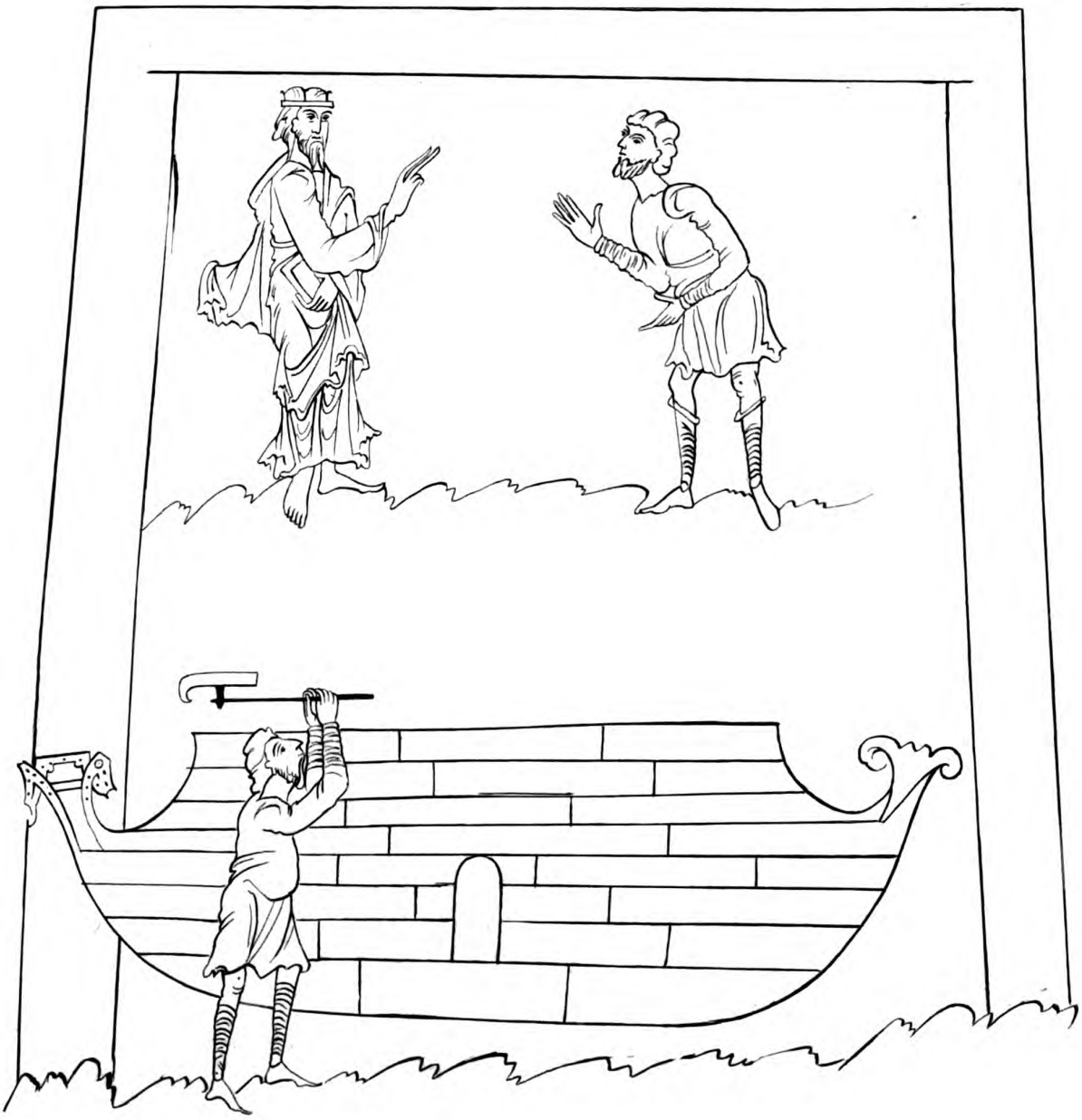
Mathuselah and his Sons. *The Birth of Noah.*

Published by the Society of Antiquaries of London 23rd April 1892



Scenes in the Lives of Lamech and Noah.

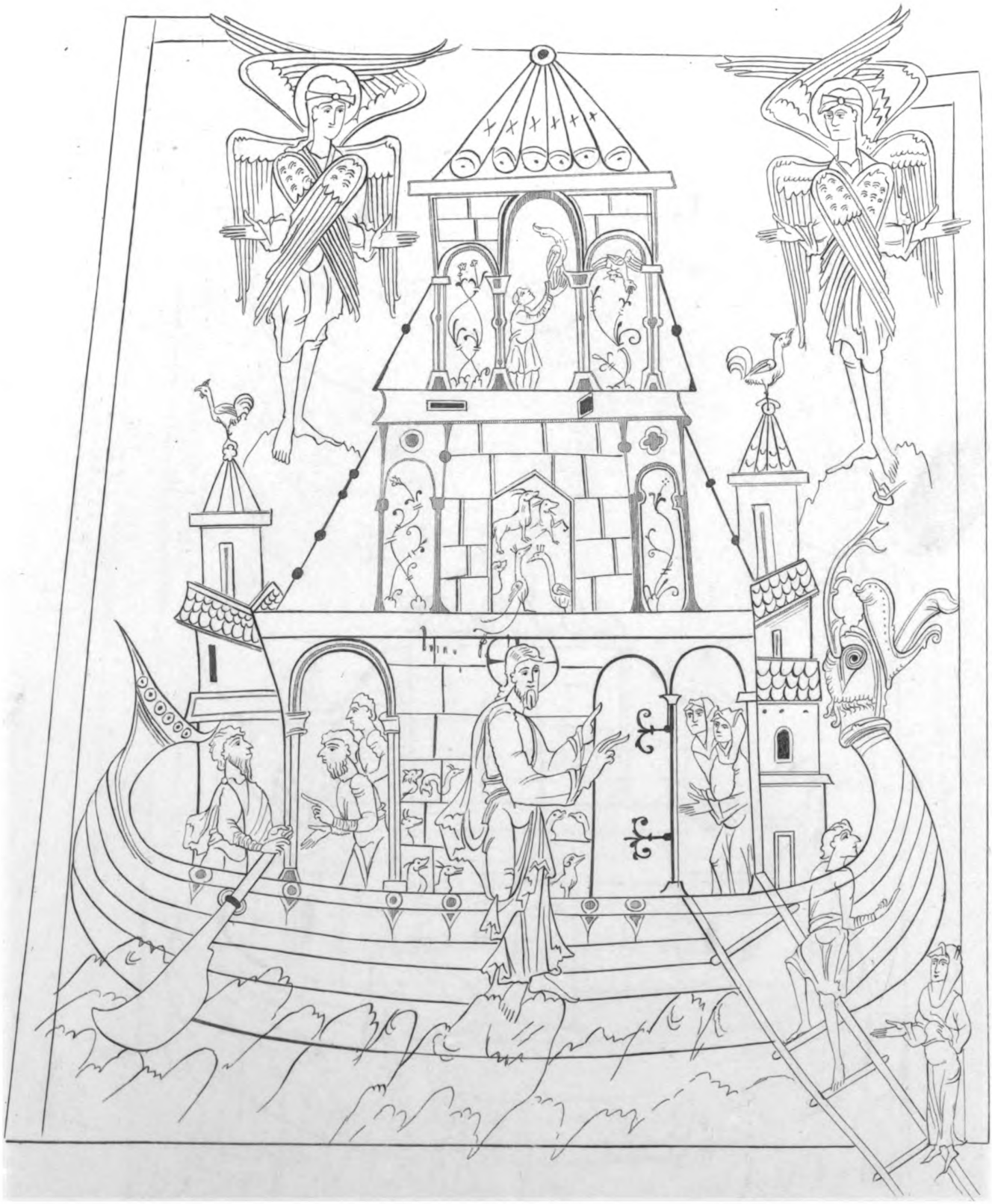
Published by the Society of Antiquaries of London, 23rd April 1857.



God's command to build the Ark: and its commencement.

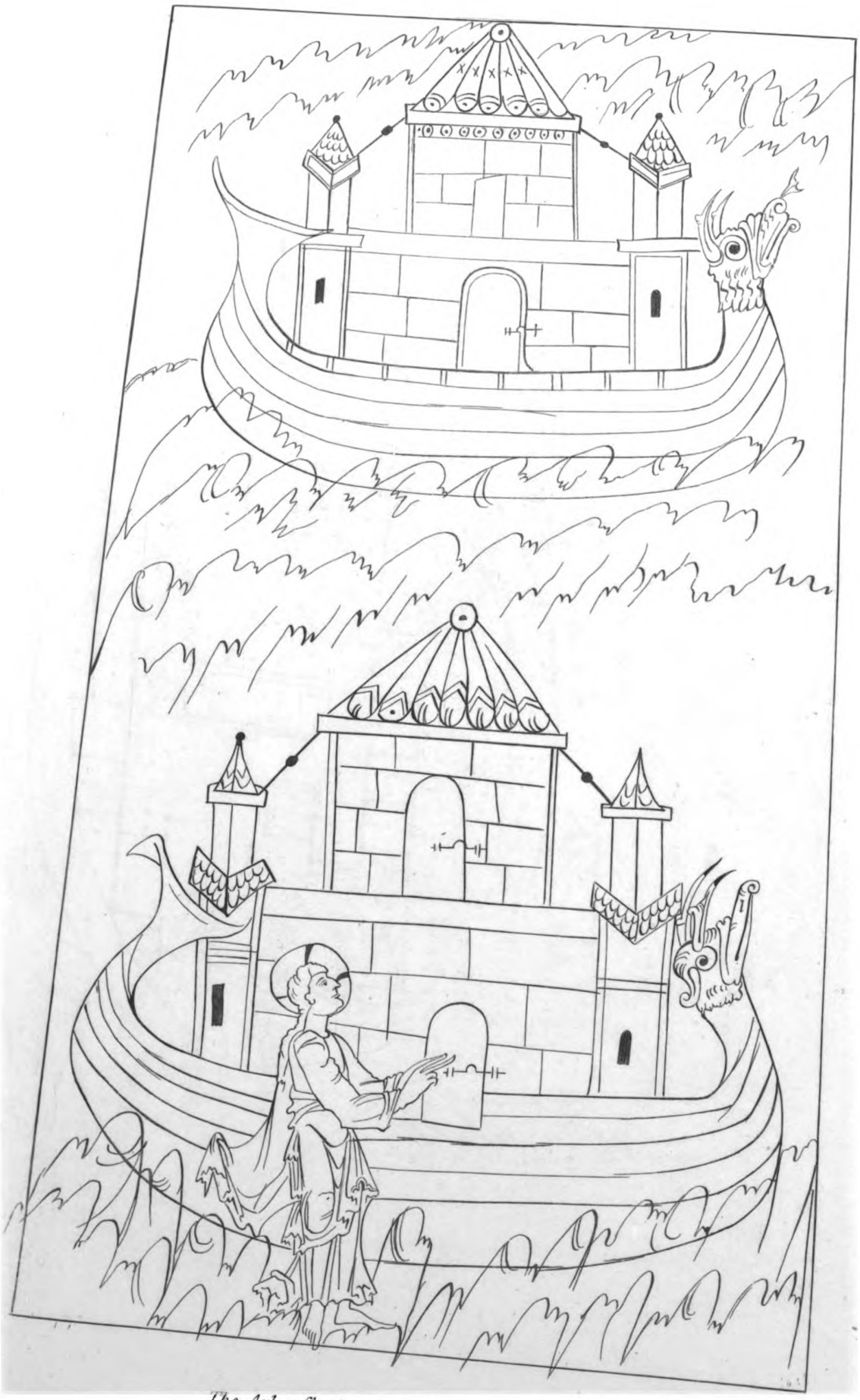
Published by the Society of Antiquaries of London, 23rd April, 1833.

J. & B. Gore sc.



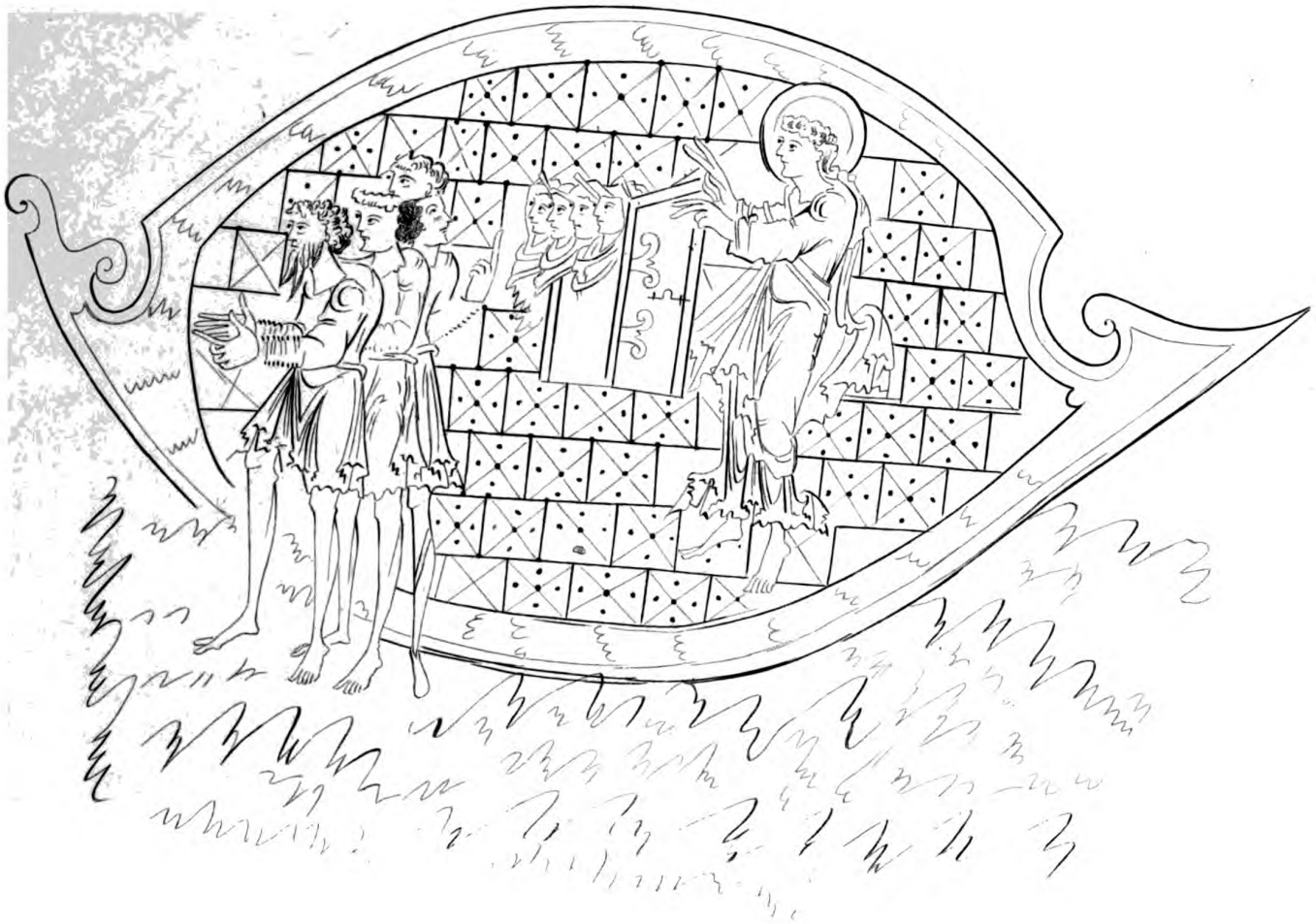
The Ark completed.

Published by the Society of Antiquaries, London, 1st April 1819.



The Ark afloat. God closing the Entrance.

Published by the Society of Antiquaries of London, 23rd April, 1833



Noah and his Family quitting the Ark.

Published by the Society of Antiquaries of London, 1st March 1831.

PLATE XLI

Noah's Sacrifice.

Published by the Society of Antiquaries of London, 23rd April, 1832.

J. Basire sc.

God's Covenant with Noah.

Published by the Society of Antiquaries of London, 23rd April, 1832.

J. H. Rose

PLATE XLIII

Noah cultivating the Earth.

Published by the Society of Antiquaries of London, 13th April, 1831.

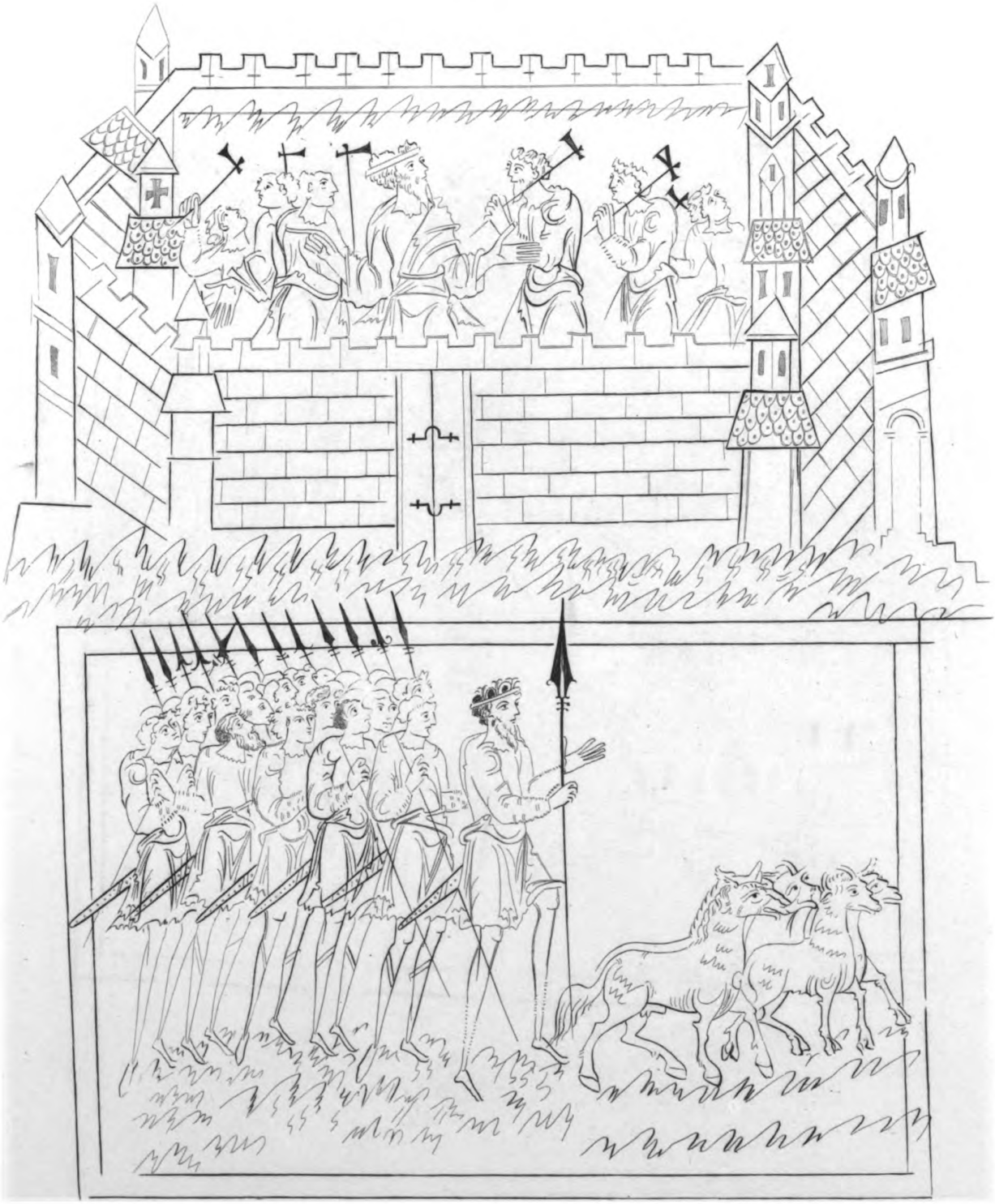
J. Basire sc.

PLATE XLIV.

Noah's Death and Burial.

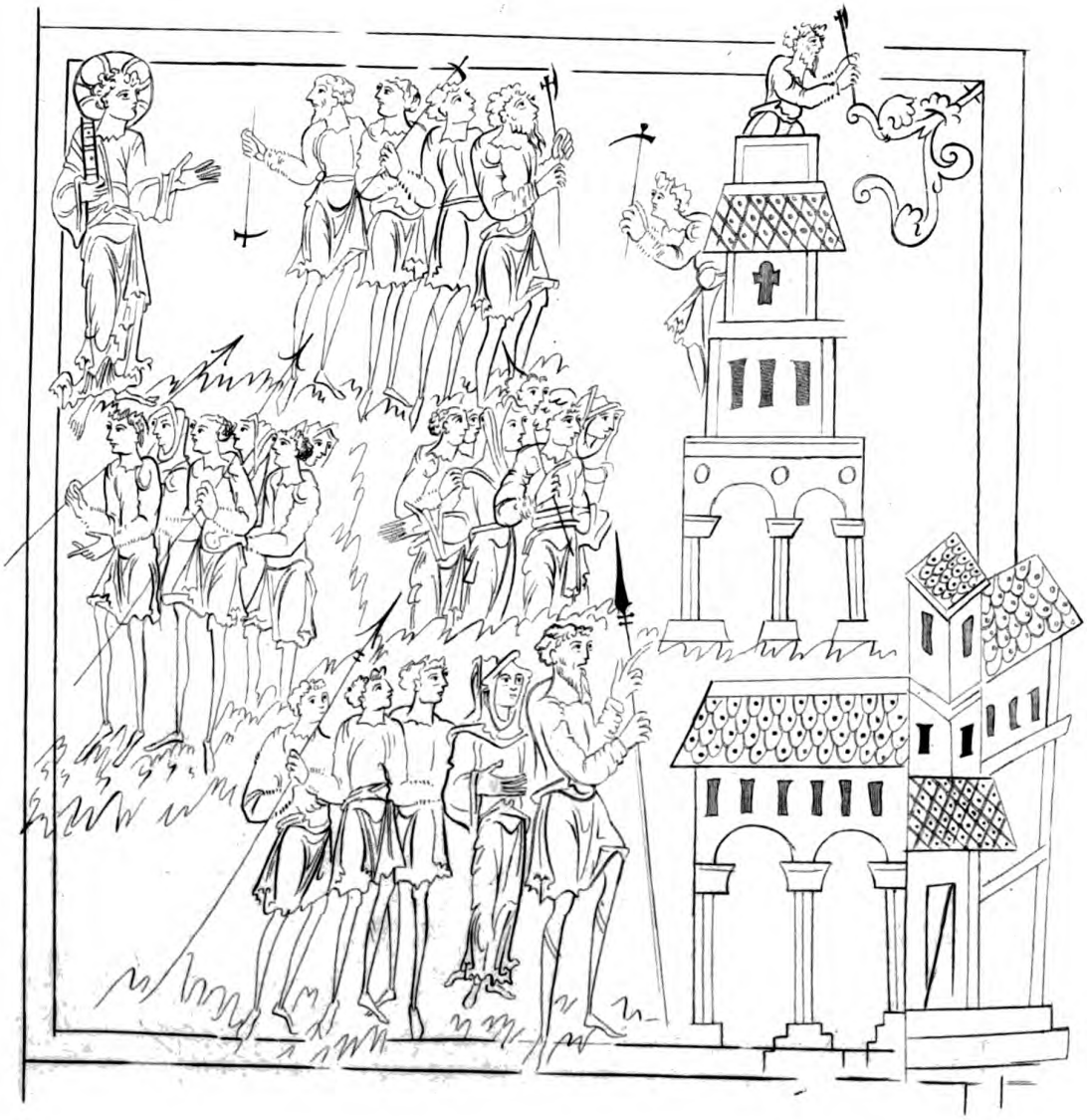
J. Basire sc.

Published by the Society of Antiquaries of London, 23rd April, 1833



The Building of Babel planned.

Published by the Society of Antiquaries of London, 23rd April 1892

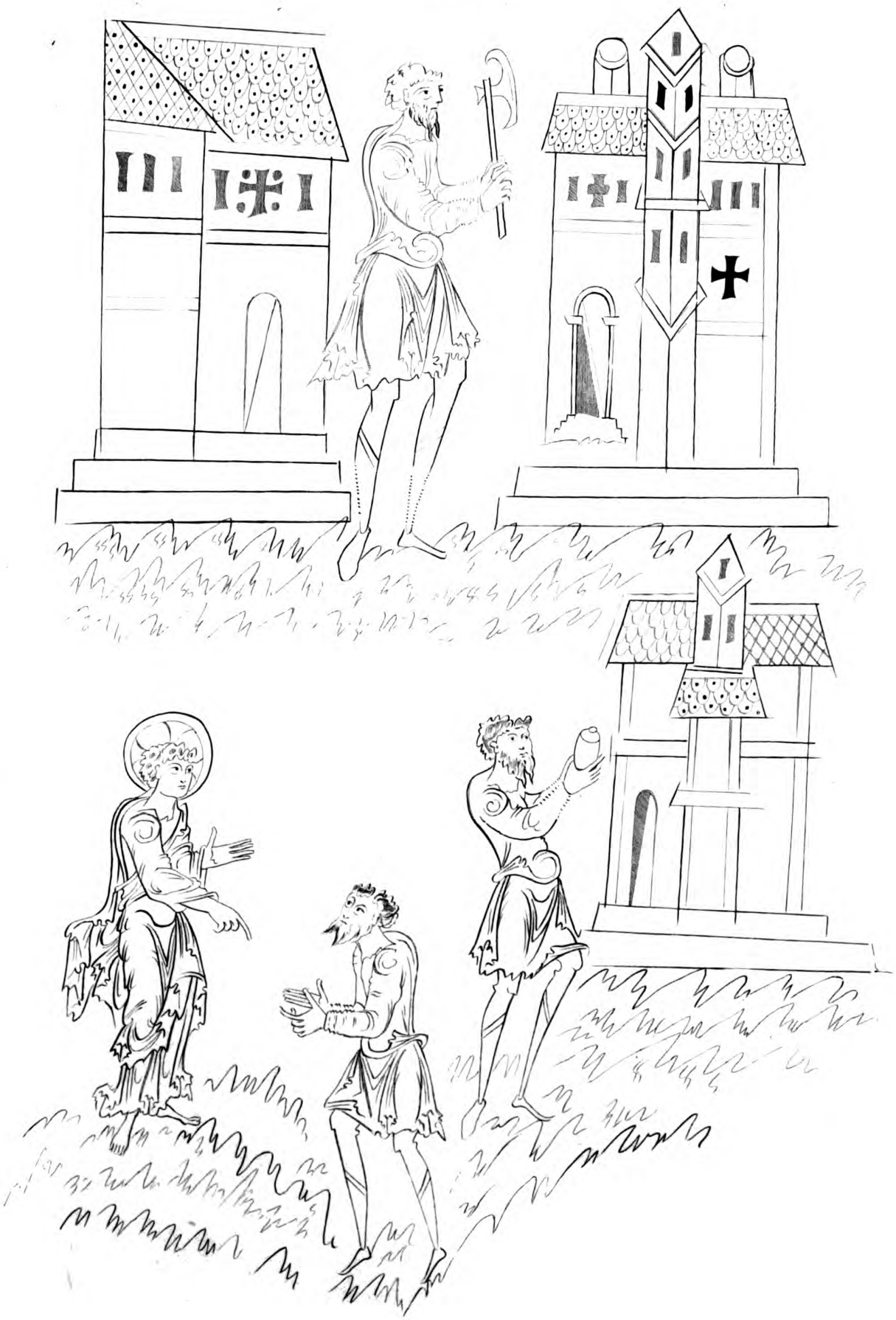


God's Visit to Babel. The Dispersion.

Published by the Society of Antiquaries of London 23rd April 1830

The History of Abraham.

Published by the Society of Antiquaries of London, 23rd Apr. 1833.



Farther Events in Abraham's History.

Published by the Society of Antiquaries of London, 23rd April, 1852.

J. Basire sc.

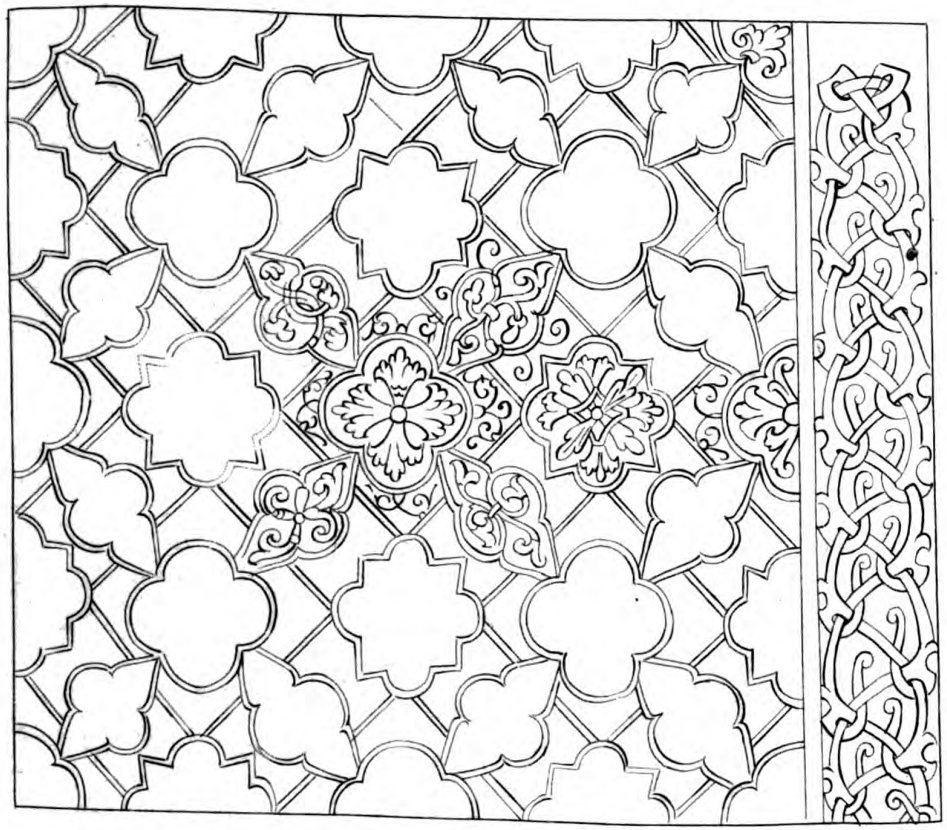
Abraham approaching Egypt.

Published by the Society of Antiquaries of London, 29th April 1832.

PLATE I

Unfinished Illumination.

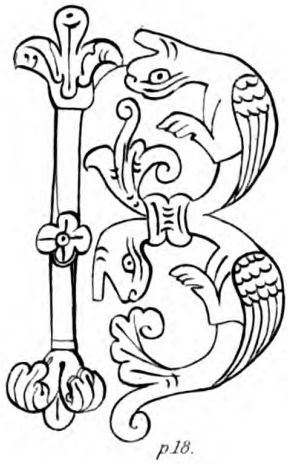
Publ. by the Soc. of Antiquaries of London, 25th April 1872



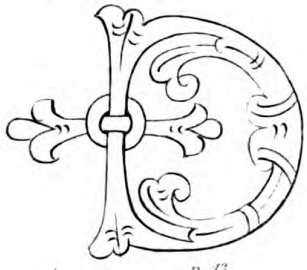
Ornamental Decoration on p. 225. of the M.S.

p. 21.

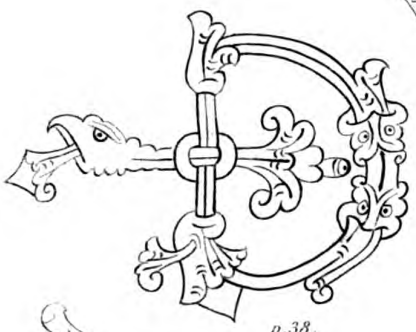
p. 23.



p. 18.



p. 13.

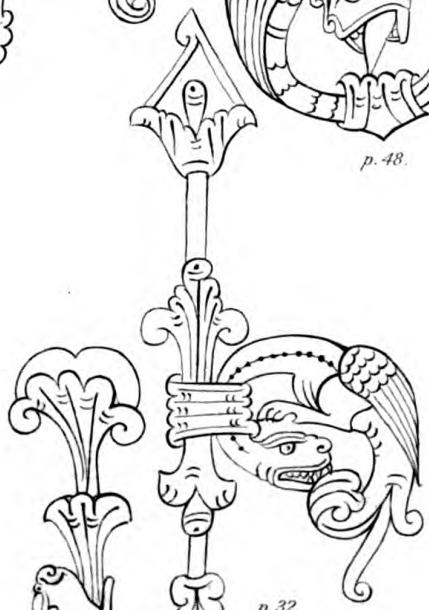


p. 38.

p. 48.

p. 67.

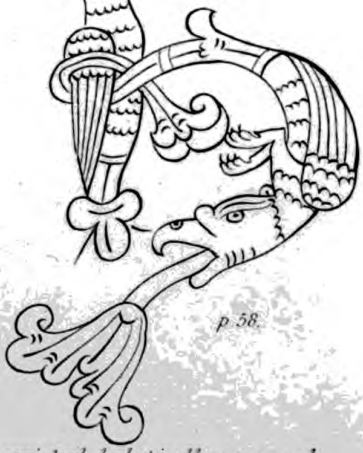
p. 14.



p. 32.

p. 42.

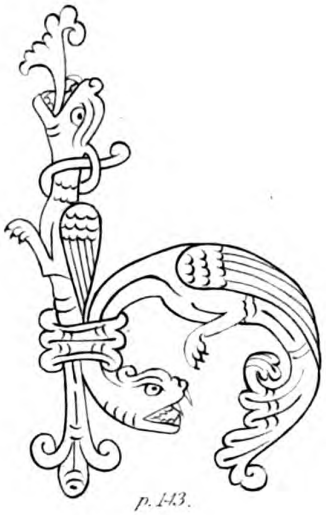
p. 226.



p. 58.

Capital Letters referring to the Pages of the Manuscript, alphabetically arranged.

Published by the Society of Antiquaries of London, 15th April, 1832.

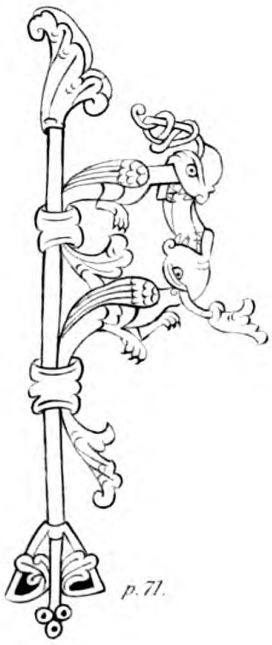


p. 143.

p. 63.

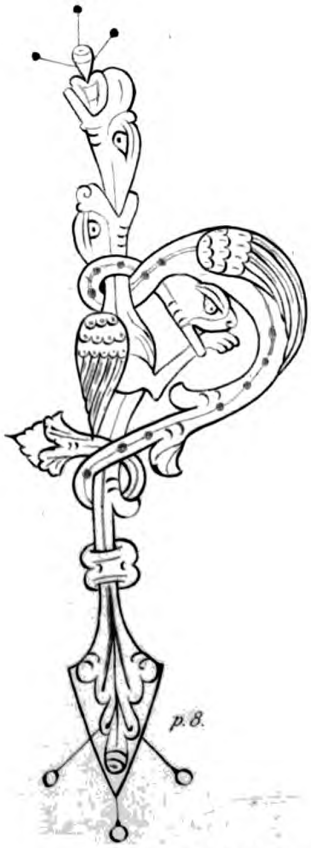
p. 52.

p. 79.

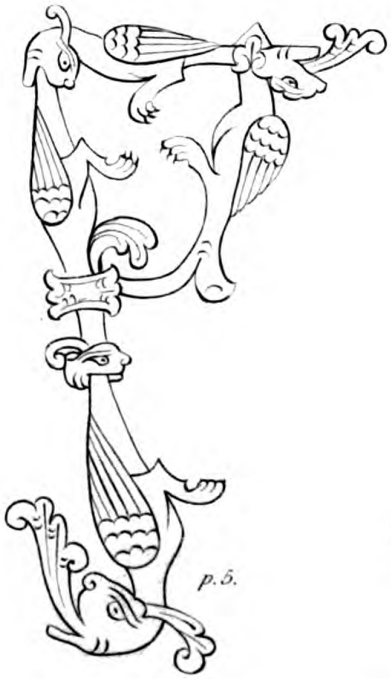


p. 71.

p. 73.



p. 8.



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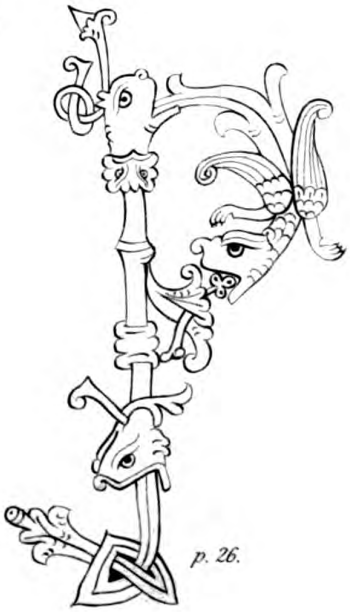

p. 26.

Capital Letters referring to the Pages of the Manuscript, alphabetically arranged.

London, 30th April, 1834.