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## Add MS 11695

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| <b>Date</b>    | 1091-1109                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <b>Title</b>   | Beatus of Liébana, Commentary on the Apocalypse (The 'Silos Apocalypse')                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| <b>Content</b> | Contents:1. Antiphonary (ff. 1r-4v);2. Beatus of Liébana, Commentary on the Apocalypse (ff. 5v-217v);3. Isidore of Seville, Etymologiae (excerpts) (ff. 218r-219v);4. Jerome, Commentary on Daniel (ff. 220r-266r); 5. Miscellaneous texts (ff. 268r-279v).Decoration: A double-page world map in colours (ff. 39v-40r). Numerous full or half-page miniatures in colors and embellished with gold and silver leaf with inscriptions explaining their contents. Small unframed miniatures or figures in the margins. 2 decorated tables (ff. 160v, 161v); full borders (ff. 6v, 7r). Major initials in colors with zoomorphic, foliate, and/or interlace decoration, with display script at the beginning of books and prologues. Initials in red. |

### View: bindings



#### Add MS 11695, ff 1r-4v

##### Antiphonary

Four misbound leaves from a Mozarabic antiphonary. Their original arrangement was as follows: ff. 2, 4, 1, 3, with only ff. 2 and 4 being consecutive in the manuscript. Contents:ff. 1r-1v, The end of the mass of St Roman and the beginning of the first feria of Advent, incipit: '...bunt te. Deo gratias. Transibimus. Alleluia. Gaudate iusti'; explicit: 'in Bethlem ambulans super aquas egresionis Iude'. The text is edited in Beatus 2003 (pp. 26-27). f. 2r, Added miniature of Hell; originally left blank. f. 2v, An Oviedo Cross (modelled on a cross made in 808 at Oviedo). ff. 3r-3v, An Oviedo Cross and a legend : 'SIGNUM CRUCIS CHRISTI REGIS'.f. 4r, The chant for the eve of the feast of St Acisclus (17 November, the first day of the Mozarabic liturgical year), incipit: 'Lux orta est iustis'. Decoration:3 initials in colours decorated with an interlace ornament: 'VR' (f. 1r), 'VPR' (vesperinum), corresponding to the first chant of Mozarabic antiphonaries (f. 4r), 'LUX' from the first chant for the eve of the feast of St Acisclus (17 November), first day of the Mozarabic liturgical year.(f. 4v). 2 full-page Oviedo Crosses in colours belonging to the original antiphonary. (ff. 2v, 3v). A full-page miniature of Hell with Beelzebub and Radamas punishing Dives was added by the illuminator Petrus during the 1109 illustration campaign of the Beatus's commentary (f. 2r). The musical notation (ff. 1r-v) is probably by the scribe who copied the text.



#### Add MS 11695, ff 5v-217v

##### Beatus of Liébana, Commentary on the Apocalypse

Contents:1. Added note by prior Petrus, the illuminator of the manuscript, incipit: 'In nomine ingeniti prolisque ac procedentis conexa unius semper natura deitatis (...). Ille qui ante presidem stetit silens mecum Petro incipiente ad liberandum sit regens' (f. 6v).2. Added a beginning of the letter of abbot Petrus (of 1158) relating to a distribution of the monastery's income (the full copy of this letter is included on f. 267v) (f. 7r).3. Beatus of Liébana, Commentary on the Apocalypse in 12 books (3rd version according to Sanders's classification in Beati in Apocalipsin libri duodecim, ed. by Henry A. Sanders (Rome: American Academy in Rome, 1930)), rubric: 'In nomine domini nostri Ihesu Christi incipit liber Apocalipsin'; incipit: 'Quedam que diversis temporis' (ff. 8r-217v).For the edition of the text, see Obras Completas de Beato de Liébana, ed. by Joaquín González Echegaray,

Alberto del Campo and Leslie G. Freeman (Madrid, 1995). Decoration: A double-page map in colours (ff. 39v-40r). Numerous full or half-page miniatures in colours with inscriptions explaining their contents (ff. 7v, 18v, 21r, 23v, 24r, 52r, 54v, 59v, 64r, 68r, 72r, 77v, 79v, 83r, 86v, 102v, 108r, 111r, 112v-113r, 126r, 127r, 128v, 129r, 130r, 131v, 133v, 135r, 136v, 138v-139r, 141v, 143r, 144r, 145v, 146r, 147v-148r, 151v-152r, 157r, 164r, 165v-166r, 168r, 170v, 172r, 173r, 175r, 176v, 177v, 178r, 178v, 181r, 182r, 183v, 188r, 190v-191r, 193r, 194v, 196r, 197r, 198v, 199v, 201r, 202v, 204v, 205v-206r, 208v, 209r, 216r). Small unframed miniatures or figures in the margins (ff. 8r, 8v, 45v, 52v, 54v, 59r, 63v, 77r, 79v, 82v, 86r, 102r, 105v, 110v, 124r, 125v, 131r, 162v, 170r, 177r, 194r, 195v, 198r, 200v, 202r, 205r, 207v); 2 decorated tables (ff. 160v, 161v); full borders (ff. 6v, 7r). Major initials in colours with zoomorphic, foliate, and/or interlace decoration, with display script at the beginning of books and prologues. Initials in red. The subjects of miniatures are: f. 5v, The Oviedo Cross (named after the cross made in 808 at Oviedo) with a legend 'PAX, LUX, REX, LEX'. f. 6r, Unfinished carpet page of a labyrinth, designed to accommodate a text probably relating to the commission of the manuscript. f. 7v, Christ in Majesty surrounded by the symbols of the Evangelists, at the beginning of the commentary. f. 8r, St John (Jerome, prologue to Revelation). f. 8v, St John (?) (Jerome, In explanatione Apocalipsin). f. 18v, Miniature in two registers: 1. Christ giving a book to one of the two angels flanking his mandorla, with the legend 'ubi angelus a d[omi]no librum accepit'; 2. John receiving the book from the angel, with the legend 'ubi primus iohannes cum angelo locutus est' (Revelation 1:1-6). f. 21r, Christ appearing in a cloud above the 24 Elders (Revelation 1:7-10). f. 23v, St John before the city of Ephesus, with three inscriptions: 'civitas', 's[an]c[tu]s I[o]h[an]n[es] in efeso' and 'ubi s[an]c[tu]s I[o]h[an]n[es] ephesum sedit'. f. 24r, St John kneeling before Christ who commands him to write the Apocalypse, with the following inscriptions: 'ubi I[o]h[an]n[es] cecidit ad pedes D[omi]ni' (next to John), 'gladius ex utraque parte' (next to the two swords emerging from Christ's mouth), and 'acutus clavis' (next to the key in Christ's hand); 7 candlesticks, inscribed above 'inter ca[n]delabrorum aureor[um] similem filium hominis et precinctum ad mamillas zona aurea'; 7 stars, inscribed 'septem stellas in d[a]xtera eius'; and seven churches identified by inscriptions: Ephesus, Smyrna, Pergamos, Thyatira, Sardis, Philadelphia, and Laodicea. (Revelation 1:10-20). ff. 39v-40r: Mappa Mundi with the earth surrounded by the ocean and including the garden of Eden with Adam and Eve being tempted by the snake; and numerous inscriptions identifying geographical regions and cities. f. 45v, A lion devouring a small animal. f. 52r, St John receiving the message to the church of Ephesus, inscribed 'Efeso' (Revelation 2:1-7). f. 52v, Initial 'A'(ngelo Ephesi) of an angel. f. 54v, St John receiving the message to the church of Smyrna, inscribed 'Zmirne'. f. 54v, Initial 'A'(ngelo) of an angel referring to the church of Smyrna; and another initial 'A' (ngelo pergami) of an angel pointing at the text. f. 59r, An angel. f. 59v, St John receiving the message to the church of Pergamus, inscribed 'Pergamum' (Revelation 2:12-17). f. 63v, Initial 'A'(ngelo thiatire) formed by the figure of an angel. f. 64r, St John receiving the message to the church of Thyatira, inscribed 'Thiathire' (Revelation 2:18-29). f. 68r, St John receiving the message to the church of Sardis, inscribed 'Sardis' (Revelation 3:1-6). f. 72r, St John receiving the message to the church of Philadelphia, inscribed 'Filadelfie' (Revelation 3:7-13). f. 77r, Initial 'A'(ngelo laodicie) of an angel pointing at the text. f. 77v, St John receiving the message to the church of Laodicea with three inscriptions 'I[o]h[an]n[es] sanctus', 'angelus', and 'ec[clesi]e Laudocie' (Revelation 3:14-22). f. 79v, St John holding the letter 'E'(t). f. 79v, Noah's Ark, inscribed 'Arca Noe'. f. 82v, Manus dei and St John with inscriptions 'vox d[e]i' and 's[an]c[tu]s I[o]h[an]n[es]'. f. 83r, Vision of God before the opening of seven seals, with the 24 Elders ('viginti et quatuor seniores'), seven candlesticks ('septem lampada'), and the throne of God inscribed

'Tronus dei magnum' over the sea of glass ('mare vitreum'); below the apostles ('XII apostoli' and St John (s[an]c[tu]s I[o]h[an]n[es]) (Revelation 4:1-6).f. 86r, Two jugglers.f. 86v, The Lamb and the Four Living Creatures (Revelation 4:6-11; 5:1-4).f. 102r, An enthroned king.f. 102v, The opening of the first four seals: the Four Horsemen of the Apocalypse, each accompanied by an inscription: 'equum alvum et qui sedebat sup[er] eum abebat arcum'; 'equum roseum et qui sedebat sup[er] eum abebat gladium'; 'equus niger et qui sedebat sup[er] eum abebat stateram'; and 'equus pallidus et qui sedebat sup[er] eum abebat gladium' (Revelation 6:1-6).f. 105v, The opening of the fifth seal: the souls of the dead before the altar, with three inscriptions: 'ara aurea', 'animas interfectorum', and 'ad hos date sunt stole albe et dictum est illius ut requiescant' (Revelation 6:9-11).f. 108r, The opening of the sixth seal: Christ enthroned above the dark sun ('sol') and red moon ('luna'), with an inscription: 'hic sol obscurabitur et luna in sanguine versa est'; below, the falling stars and people gathered in the mountains, with an inscription: 'Ubi homines dicebunt montibus cadete super nos et colles quo operite nos' (Revelation 6:12-17).f. 110v, St John with an identifying inscription: 's[an]c[tu]s I[o]h[an]n[es]'.f. 111r, An angel emerging from the sun with a cross in his hand to mark the 144,000 chosen ones, with an inscription 'angelum ascendens ab ortu solis habens signum Dei'; the four winds in the corners (Revelation 7:1-3).ff. 112v-113r: The Lamb with angels and the Four Living Creatures ('angeli et quatuor animalia prociderunt sup[er] facies suas in conspectu agni') with the 144,000 chosen from the twelve tribes of Israel ('Ubi s[an]c[t]i tenent palmas et dicent benedictio et gl[ori]a et sapientia et gratiarum actio et honor et potestas et virtus Deo nostro in secula seculorum a[me]n' and 'isti sunt filiorum Isr[a]h[e]l signati centum quadraginta quatuor milia ex omni gente et tribu et lingua') (Revelation 7:4-12).f. 124r, A palm tree, inscribed 'palma'.f. 125v, Representation of silence as a yellow rectangle with an inscription: 'factum est silentium in celo' (Revelation 8:1).f. 126r, Christ enthroned and the seven angels with trumpets; below, an angel with a censer identified in an inscription: 'ubi aperuit angelus turabulum et misit eum in terra et facte sunt fulgura' (Revelation 8:2-5).f. 127r, An angel blowing the first trumpet, with an inscription: 'Ubi primus angelus cecinit et facte (sic) sunt grandio' (Revelation 8:6-7).f. 128v, An angel blowing the second trumpet over a burning mount and four dead bodies, with an inscription: 'ubi mons magnus ardens missus est in mare' (Revelation 8:8-9).f. 129r, An angel blowing the third trumpet; below, a falling star ('stella ardens'), rivers ('flumina et fontes aquarum'), and dead bodies ('homines mortui sunt') (Revelation 8:10-11).f. 130r, An angel blowing the fourth trumpet with an eagle ('aquilam volantem') in front of him, and the sun ('sol'), moon ('luna'), and stars above him (Revelation 8:12-13).f. 131r, An angel.f. 131v, An angel blowing the fifth trumpet, with scorpions, dead bodies, and a man in the 'pit of the abyss' (Revelation 9: 1-6).f. 133v, An angel of the abyss and the locusts, with an inscription: 'Hec locuste ubi angelus predicionis super eas imperat' (Revelation 9:7-12).f. 135r, An angel blowing the sixth trumpet in front of the golden altar and four angels representing the four parts of the world, with an inscription: 'ubi quatuor angeli tene[n]tur trans flumen magnum eufratem' (Revelation 9:13-16).f. 136v, Horses with lions' heads and their riders, accompanied by inscriptions: 'ubi equos habent capita leonis et ignis exit ex ore eorum' and 'et sedentes super eos habebant loricas et igneas et sulfureas'; with dead bodies below, inscribed 'ubi occisa est tertia pars hominum' (Revelation 9:7-12).ff. 138v-139r, St John receiving the book to be eaten ('ubi I[o]h[an]n[es] librum accepit') and the rod to measure the Temple ('ubi I[o]h[an]n[es] ab angelo arundinem accepit'); below, St John measuring the Temple (Revelation 10:1-11:2). f. 141v, The two witnesses: Enoch and Elias (Revelation 11:3-8).f. 143r, The Antichrist killing the two witnesses (Revelation 11:7-10).f. 144r, The two witnesses ascending to heaven ('elias et enoc asce[n]derunt in nube'), with

their enemies watching them ('ubi viderunt eos inimici eorum'), and three people killed by the earthquake below (Revelation 11:11-14).f. 145v, An angel blowing the seventh trumpet, with an inscription 'et septimus angelus tuba cecinit' (Revelation 11:15-18).f. 146r, The Temple with the Ark of the Covenant, with an inscription 'templum apertum', and the beast with an inscription 'bestia ascendens de abisso' (Revelation 11:19).ff. 147v-148r, The 'Woman clothed with the sun' ('Mulier amicta sole et luna sub pedibus ei[us] et sup[er] caput corona stellarum duodecim'); below, the Son of the Woman confronting the Beast which is being attacked by archangel Michael and his angels ('michael et angeli eius cum draco[ne] pugnant'). In the upper right corner, the Son of the Woman standing before the throne of God, identified by an inscription: 'ubi puer raptus est ad d[omi]nu[m]'. (Revelation 12:1-18).ff. 151v-152r, The adoration of the Beast with an inscription: 'ubi reges terre bestia[m] et draconem adorant' (Revelation 13:1-10).f. 155r, The second beast arising from the earth, identified by an inscription: 'ubi bestia ascendet de terra' (Revelation 13:11-17).f. 157r, A fox and a cockerel with three inscriptions: 'Dum gallus canit viribus'; 'vulpis capit fraudibus'; and 'fraudis causa tendit cauda'.f. 160v, A table to count the number of the Antichrist.f. 161v, A table to count the number of the Antichrist.f. 163v, St John with an inscription: 's[an]c[t]u[s] I[o]h[an]n[es]'.f. 164r, The Lamb being adored on Mount Zion ('agnus in montem Sion') (Revelation 14:1-5).ff. 165v-166r: An angel with the eternal Gospel ('angelum volantem p[er] medium celum habentem evangelium eternum') and the fall of Babylon ('ubi Babilon cecidit') (Revelation 14:6-13).f. 168r, The Son of Man, identified here as an angel ('angelus sedet sup[er] nubem aluam'), holding a sickle and descending in a cloud; below, wingless angels harvesting and gathering grapes, with wine pressing below (Revelation 14:14-20).f. 170r, A king on horseback.f. 170v, The seven angels of the seven plagues ('isti sunt angeli tenentes plagas que venturae sunt novissimis dieb[us]'); below, the Adoration of the Lamb ('ubi sancti tenentes citharas dei et cantantes canticum novum agni') (Revelation 15:1-4).f. 172r, The open Temple ('templum apertum') and the eagle, one of the Four Living Creatures, ordering angels to release the plagues with two inscriptions: 'Iste animal dedit angelis septem fialas', and 'Hii sunt septem angeli portantes fialas aureas' (Revelation 15:5-8).f. 173r, The seven angels of the plagues, with an inscription: 'Ubi septem angeli preceptum est illis septem fialas effundere in terra' (Revelation 16:1).f. 174, The first angel pouring his cup upon the earth, with an inscription: 'primus angelus effudit fialam suam in terra' (Revelation 16:2).f. 175r, The second and third angels pouring their cups over the sea and rivers, with inscriptions: 'secundus angelus effudit suam sup[er] mare et factus est sanguis', and 'tercius angelus effudit fialam suam sup[er] flumina' (Revelation 16:3-4).f. 176v, The fourth angel pouring his cup on the sun, with an inscription: 'quartus angelus effudit fialam suam sup[er] solem' (Revelation 16:8-9).f. 177r, St John.f. 177v, The fifth angel pouring his cup on the Beast, with an inscription: 'quintus angelus effudit fialam suam sup[er] tronum bestie' (Revelation 16:10-11).f. 178r, The sixth angel pouring his cup on the Euphrates, with an inscription: 'Et sextus angelus effu[dit] fialam sup[er] flumen eufraten' (Revelation 16:12).f. 178v, The three foul spirits (depicted as frogs) emerging from the mouth of the dragon, the Beast and the false prophets, with two inscriptions: 'ubi draco et bestia et pseudo profete tres sp[irit]u[s] immundos hostendu[n]t quasi rane', and 'pseudoprofete' (Revelation 16:13-16).f. 181r, The seventh angel pouring his cup on the air, with an inscription: 'et septim[us] angelus effudit fialam suam in aere et factus est fulgur et grando' (Revelation 16:17-21).f. 182r, St John and the angel.f. 182v, The great Whore of Babylon and the kings of the Earth, with an inscription: 'ubi mulier reges propinat de calice pleno sanguine' (Revelation: 17:1-3).f. 183v, The great Whore of Babylon upon the Beast, with an inscription: 'mulier sedet sup[er] bestia' (Revelation 17:3-13).f. 188r, The triumph of the Lamb, with an inscription: 'agnus vincit pseudo profeta et

diabolum et draconem' (Revelation 18:1-20).ff. 190v-191r, The angel ('angelus') flying over Babylon, identified in the inscription as burning: 'ubi babilon id est iste mundus ardet'; and a group of people mourning ('ubi reges v[e]l mercatores sup[er] babilon plangent') (Revelation 18:1-20).f. 193r, The angel casting the mill stone ('lapis') into the sea, with an inscription: 'Ubi angelus lapidem molarem misit in mare' (Revelation 18:21-24). f. 194r, A knight.f. 194v, Christ in Majesty with the Four Living Creatures and the 24 Elders ('ubi quatuor animalia et seniores adorant tronium'); below, St John prostrating before an angel, with an inscription: 'ubi I[o]h[an]n[es] cecidit ad pedes angeli' (Revelation 19:1-10).f. 195v, St John with an inscription 's[an]c[t]u[s] I[o]h[an]n[es]'.f. 196r, Six riders on white horses (Revelation 19:11-16).f. 197r, An angel on the sun surrounded by birds (Revelation 19:17-18).f. 198r, St John with an identifying inscription: 'I[o]h[an]n[es]'.f. 198v, The triumph of the rider over the Beast and the false prophet, with two inscriptions: 'bestia et pseudopofeta capti sunt' and 'saturate sunt aves de carnib[us] eorum' (Revelation 19:19-21).f. 199v, The angel enchaining a snake, with an inscription; 'ubi angelus adprehendit draconem et ligavit eum in abissum id est diabolum' (Revelation 20:1-3).f. 200v, St John.f. 201r, The thrones of the righteous and the souls of the martyrs (depicted as birds), with an inscription: 'tronos sedentes et iudicium datum est eis' (Revelation 20:4-6).f. 202r, St John.f. 202v, The Beast and its supporters, with an inscription: 'anti[christu]s om[n]em mundum i[m]perat et bestia debastat'; below, Antichrist's supporters storming the Temple, with an inscription: 'anti[christ]us circu[m]dat altare et venit ignis de celo et comedit eos'; below, a group of people in the mountains, with an inscription: 'isti absco[n]du[n]t se in montib[us] (Revelation 20:7-8).f. 204v, The Devil, the Beast and the false prophets being cast into the fire, with an inscription: 'ubi bestia et p[seudo] p[ro]ph[et]a et diabolus missi sunt in stagnum ignis ardentis et sulfuris' (Revelation 20:9-10).f. 205r, An Oviedo Cross (modelled on a cross made in 808 at Oviedo). ff. 205v-206r, The Last Judgement with Christ in Majesty with the judges below ('hii sunt qui non iudicantur et iudices cum his qui iudicant utrumq[ue] regnant'), and a group of people coming to be judged ('isti iudicantur'), with the bodies of the damned below (Revelation 20:11-15). f. 207v, St John with an inscription: 's[an]c[t]u[s] I[o]h[an]n[es]'.f. 208v, The celestial Jerusalem, with the Lamb in the middle and twelve Apostles standing in the city gates; each Apostle accompanied by an inscription associating him with a gemstone and listing the gemstone's properties according to Isidore of Seville's Etymologiae, book 16 (Revelation 21:1-27).f. 209r, Christ in Majesty with the chosen ones on his sides ('hic p[ro]p[ri]u[s] d[eu]i et habitabit d[eu]s cum eis et regnabunt in s[an]c[t]u[m] s[an]c[t]u[m]lor[um]'), and the river of life springing from his throne; on its sides a fruit tree with an inscription: 'hic lignu[m] faciens fructos duodecim per singulos menses', and St John with the Angel (the inscription reads from bottom to top: 'dit osten [a]lem s[an]c[t]am Ih[esu]s civitatem gelus s[an]c[t]o I[o]h[an]ni Sion de quo an hic mons', that is 'hic mons Sion de quo angelus s[an]c[t]o I[o]h[an]ni civitatem Ih[esu]s ostendit') (Revelation 22:1-5). f. 216r, Christ in Majesty and St John prostrating himself at the angel's feet, with an inscription: 'Ubi Iohanes angelum adorat et dicit ei angelus ne feceris conservus tuus sum et fratrum tuorum d[eu]m adora'; below St John (with an inscription: 'ubi 's[an]c[t]u[s] I[o]h[an]nes' efesum redit') and seven arches corresponding to seven churches, each identified by an inscription (Revelation 22:6-21).



## Add MS 11695, ff 218r-219v

Isidore of Seville, Etymologiae (excerpts)

Two excerpts from Isidore of Seville, Etymologiae: 1. 'De adfinitatibus et gradibus', incipit (f. 218v): 'Heredis nomen', with a table of kinship (f. 218r). 2. 'De Agnatis et cognatis', incipit (f. 219v): 'Agnati dicti'.



## Add MS 11695, ff 220r-266r

Jerome, Commentary on Daniel

Jerome, Commentary on Daniel, rubric: 'In Nomine domini Ihesu Christi incipit explanatio in Danielis Prophete ab auctore beati Iheronimi presbiteri. Incipit prologus in libro Danielis prophete', incipit: 'Contra prophetam Danielelem'. Decoration: 10 full or half-page, unframed miniatures in colours, with identifying inscriptions (ff. 222v-223r, 224v, 225r, 228v-229r, 223v, 235r, 238v-239r, 240r, 243v, 245v, 251v-252r). 2 small, unframed miniatures (ff. 245r, 266r). Major initials in colours with zoomorphic, foliate, and/or interlace decoration, with display script at the beginning of books and prologues. The subjects of the miniatures are: ff. 222v-223r, The siege of Jerusalem ('Ih[e]r[u]s[a]l[e]m civitas) by Nebuchadnezzar, with an inscription 'Isti expugnant Ih[e]r[u]s[a]l[e]m'; below, Jeremiah mourning ('Iheremias p[ro]p[h]et[a]); below, Nebuchadnezzar ordering the martyrdom of Zedekiah and his children, with an inscription: 'Nabucodonosor rex sedetiam orbat et filios ei[us] lugulat' (Daniel 1:1). f. 224v, Nebuchadnezzar's dream about the statue and the rolling stones, with three identifying inscriptions: 'Ubi nabuquodonosor in stratu suo somnium vidit'; 'mons' and 'evulsio lapidis'; 'statua quam vidit nabucodonosor' and 'lapis sine manibus' (Daniel 2:1-35). f. 225r, Nebuchadnezzar's dream: a mountain that emerged from the stone ('lapis sine manibus ubi factus est velut mons magnus'); below, Nebuchadnezzar interrogating Babilonian seers about his dream, with an inscription: 'Nabuquodonosor ubi sapientes babilonis super somnium suum interrogat' (Daniel 2:1-35). ff. 228v-229r, The adoration of the golden statue, with an inscription: 'statuam auream quam erexit nabuquodonosor in ca[m]po uram'; below, the three young men in the furnace, with an inscription: 'Nabucquodonosor iussit tres pueoros mittere in fornace' (Daniel 3). f. 232v, Nebuchadnezzar and Daniel; the remaining portion of the scene which probably depicted Nebuchadnezzar's dream about the tree that reaches the sky has been excised (Daniel 4). f. 235r, Baltasar's feast, with an inscription: 'baltasar in convivium cum obtimatib[us] suis'; above: Daniel ('daniel contra scripturam respiciens') and the hand writing the words 'mane tecel fares' (Daniel 5). ff. 238v-239r, Daniel in the lion's den, with an inscription: 'lucus leonum ubi daniel missus fuit et abbacuc portans illi prandium'; below, king Darius lying in his bed awake, with an inscription: 'rex incenatus pro danielo dolens somnium fugiit ab oculis eius' (Daniel 6). f. 240r, The vision of the Ancient of Days and the beasts of the sea, with an inscription: 'iudicium sedit et libri aperti su[n]t' (Daniel 7: 2-10). f. 243v, The city of Susa ('suse civitas') and Daniel watching the battle between the ram and the goat with inscriptions: 'Ircus caprarum regnum alexandrium significat' (next to the goat) and 'ubi aries ab yrco superatus est et evulsit duo cornua eius'; below the ram with two inscriptions: 'unu[m] cornum excelsius altero adque subcrecens', and 'hic aries qui et darius rex medorum atque persarum' (Daniel 1:1-10). f. 245r, Daniel and the archangel Gabriel (Daniel 8:15-17). f. 245v, Daniel lying in bed, with an inscription: 'ubi daniel languit et egrotavit per dies'; above, Daniel making an offering at an altar and Gabriel appearing to him, with an inscription: 'Gabriel advolans loquutus est danielum in ora sacrificii vespertini' (Daniel 8:27-9:1). f. 251v-252r, Daniel's vision of the angel over the river Tigris, with inscriptions: 'daniel interrogat usq[ue] quo finis horum mirabilium' and 'vir vestit[us] lineis qui stabat super aquas fluminis





adloq[u]itur danielu[m] de desolatione futura'; below two other angels at both sides of the river ('hic flubius tigris qui ebraice dicitur et degel'), each accompanied by an inscription: 'et alius inde ex altera ripa fluminis' and 'et alius angelus hi[n]c super ripam fluminis' (Daniel 10-12).f. 266r, A tree.

Add MS 11695 ff 268r-279v

#### Miscellaneous texts

Miscellaneous texts, some attributed in the manuscript to Jerome, Gregory and Augustine, including: 1. Rubric: 'Incipit liber Iheronimi de salute anime', incipit: 'Salvum me faciat dextera tua' (ff. 268r-269r). 2. Rubric: 'Item Iheronimi presbiteri', incipit: 'Sit sermo tuus' (ff. 269r-269v). 3. Rubric: 'Alia de scriptura', incipit: 'Cum servo alieno' (ff. 269v-270r). 4. Rubric: 'Beatus Gregorius dixit', incipit: 'Omnipotens dominus Deus noster' (f. 270r). 5. Rubric: 'Item alia scriptura testimonia', incipit: 'Tantum promptus sis' (f. 270r-270v). 6. Rubric: 'De animabus defunctorum', incipit: 'Tres ordines sunt' (f. 270v). 7. Rubric: 'Epistola Iheronimi narrat', incipit: 'Quod si in ieunio' (ff. 270v-271v). 8. Rubric: 'Augustini presbiteri', incipit: 'Orare etiam' (f. 271v). 9. Rubric: 'Augustinus dixit', incipit: 'Unusquisque nostrum in fine' (f. 271v). 10. Rubric: 'De guila restringenda', incipit: 'Nemo potest' (ff. 271v-272r). 11. Rubric: 'Gregorius in libro pastorale ait', incipit: 'Qui omnia bona sua pauperibus tribuunt' (ff. 272r-272v). 12. Rubric: 'De canones', incipit: 'Presbiter si se in adulterium' (f. 272v). 13. Rubric: 'Beati Macarii visio', incipit: 'In diebus illis abbas Maccarius' (ff. 272v-273r). 14. Rubric: 'Testimonia actuum apostolorum', incipit: 'Multa sunt enim testimonia' (ff. 273r-273v). 15. Rubric: 'Capitula monachorum', incipit: 'Opus monachi est' (ff. 273v-274r). 16. Three rubrics: 'Alia capitula', incipit: 'Rogo vos fratres'; 'Iui dum conversus fuerit'; 'Timeamus fratres exemplum' (ff. 274r-274v). 17. Rubric: 'De diem iudicii', incipit: 'In finem seculi bonos a malis' (f. 274v). 18. Rubric: 'De signo ecclesie ordo', incipit: 'Quendam interrogantem me' (ff. 274v-275r). 19. Rubric: 'De canones sanctorum patrum', incipit: 'Septuaginta et duos dexteris' (f. 275r). 20. Rubric: 'Alia sententia de Canone', incipit: 'Placuit in concilio niceno' (ff. 275r-275v). 21. Rubric: 'De canone sanctorum patrum', incipit: 'Non licet ecclesia' (f. 275v). 22. Colophon (see Provenance) (f. 275v). 23. A carpet page with a labyrinth including words: 'OB ONOREM SANCTI SEBASTIANI MARTIRI ABBA FORTUNIO LIBRUM MUNNIO PRESBITER TITULABIT HOC' (f. 276r). 24. An Oviedo Cross (modelled on a cross made in 808 at Oviedo) with a legend: 'PAX, LUX, LEX, REX' (f. 276r). 25. Colophon, incipit: 'Alme Trinitatis divine celitus inspiramine compulsus ego Dominico presbiter' (see Provenance) (ff. 277v-278v). 26. Rubric: 'Vita vel gesta sancti Ildefonsi Toletane sedis metropolitani episcopi a beato Elladio eiusdem urbis episcopo edita', incipit: 'Ecce dapes melliflue' (ff. 278v-279v). The contents of items 1-25 are edited from this manuscript in Beatus 2003, pp. 43-54.

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Add MS 11695, ff 268r-279v

#### Miscellaneous texts

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#### Languages

Latin

#### Physical Description

**Materials:** Parchment.

**Dimensions:** 380 x 240mm (text space: 290 x 175mm)

**Foliation:** ff. 279 + f. 32\* (+ 6 unfoliated modern flyleaves: 2 paper and 2 parchment at the beginning, and 2 parchment at the end).

**Collation:** i4 (ff. 1-4); ii3-1 (ff. 5-7; last leaf missing); iii-v8 (ff. 8-31); vi8 (ff. 32+32\*-38); vii-xl8 (ff. 39-227); xxxi8-1 (ff. 228-234; sixth leaf missing, replaced by a blank paper leaf); xxxii-xxxvi8 (ff. 235-274); xxxvii6-1 (ff. 275-279; last leaf missing); quire numbers beginning in quire iii; catchwords.

**Script:** Visigothic.



**Binding:** Post-1600. Green leather binding over boards, early 19th century. Gilt fore-edges.

### Ownership

Origin: Spain, North (Santo Domingo de Silos). Provenance: Produced at the Benedictine monastery of Santo Domingo de Silos; begun under abbot Fortunius in 1091 by scribes Munnio and Dominicus, continued under abbot Nunnus, and completed under abbot Johannes on 1 July 1109 with illuminations by prior Petrus: a note by Petrus: '(...) Ille qui ante presidem stetit silens mecum / Petro incipiente ad liberandum sit regens (...) '(f. 6v); and colophons: 'In nomine Domini hic liber apocalipsis abuit / incium iussu Fortunii abbatis set morte eius / interveniente minima pars ex eo facta / fuit. Eodemque modo contigit in tempore / Nunni abbatis. Ad ultimum vero tempore / Iohannis abbatis domnus Petrus prior con/sanguineus Nunni abbatis complevit / et complendo ab integro illuminabit. / Explicitusque est in ipsis kalendis iulii / mensis quando obit gloriosus Adefonsus / totius yspanie ymperator, era / Tma CXL VII A [1 July 1109, i.e. era 1147] (f. 275v); 'Alme Trinitatis divine celitus inspiramine compulsus ego Dominico presbiter et con/sanguinei mei Munnio presbiter exigui libri huius prescribere sollerter cepimus opus, / (...) regente Fortunio abba monachorum katerba. Perfectus est igitur hic liver, explanationem / in se mirificam continens apocalipsis Iohannis Christi iubante dextera diemque temporis / (over an erasure: xiiii kalendas maii), hora via, die v feria, sub era TCXXVIII A [18 or 19 April 1091, i.e. era 1129] regnante rex Adefonso in Toledo / sive Legio adque Gallecia simulque Kastella cum Naggara adque Alava (...) '(f. 277v); the names of abbot Fortunio and Munnio are also included in a decorated labyrinth: 'O[b] onorem sancti Sebastiani martiri abba Fortunio librum Munnio presbiter titulabit hoc' (f. 276r); and the names of Dominicus and Munnio are inscribed in flowers depicted below the colophon: 'Scribano Monnio' and 'scribano Dominico' (f. 278r). Added letter by abbot Petrus dated 24 July 1158, regarding distribution of income of the monastery of San Domingo de Silos (f. 267v). Added notes 'Nota', by a hand that also annotated other Silos manuscripts (e.g. Add. MS 30855 and Paris, Bibliothèque nationale de France, MS n.a.l. 2178; see Beatus 2003), 14th century (ff. 90r, 101r, 211v). Antonio of Aragon (b. 1618, d. 1650), cardinal, owned by him according to the Spanish bibliographer Nicolas Antonio (d. 1684) (see N. Antonio, *Bibliotheca Hispana Vetus*, vol. 1 (Madrid 1788), p. 445); together with the rest of his library, probably became the possession of Antonio of Aragon's brother, Pascual. Pascual of Aragon (b. 1626, d. 1677), canon of Toledo, archdeacon of Talavera, regent of Catalonia, and cardinal: probably bequeathed by him to the Colegio Viejo de San Bartolomé in Salamanca in 1677 with other books from his library. Colegio Viejo de San Bartolomé, Salamanca: described with details in the 1770 catalogue of the college's library (see J. Rojas y Contreras in F. Ruiz de Vergara, *Historia del Colegio Viejo de San Bartolomé Mayor de la celebre Universidad de Salamanca*, 3 vols (Madrid, 1770), III, p. 308). Biblioteca Real, Madrid, acquired upon the dissolution of the Salamanican colegios mayores by Charles IV between 1804-1808: listed in the index of the manuscripts incorporated into the royal collection by Antonio Tavira y Almazán, bishop of Salamanca, between 1799 and 1801 (inscription 'No. 98' (f. 1r) relates to its number in the index). Purchased 9 May 1840 from Joseph Bonaparte (b. 1768, d. 1844), count de Survilliers and king of Spain (1808-1813): inscription on f [iv] recto.

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