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This is a fascinating study of the making of the Harley Psalter, an illustrated manuscript which was produced at Christ Church, Canterbury, over a period of about one hundred years, from *c.*1020–*c.*1130. The Harley Psalter was closely based on the Utrecht Psalter, the most celebrated of all Carolingian illuminated manuscripts. Through meticulous observation of the Harley Psalter, William Noel analyses how the artists and scribes worked with each other and with their manuscript exemplars in making their illustrated text. The author demonstrates that this work is best understood not as a copy of the Utrecht Psalter, but rather as one of a series of Anglo-Saxon manuscript experiments that incorporated its imagery. The Harley Psalter is undoubtedly a crucial work for understanding the development of art, script, and book making during what has been termed the ‘golden age’ of Anglo-Saxon art.

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*Cambridge Studies in Palaeography and Codicology 4*

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WILLIAM NOEL

*University of Cambridge*



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*In memory of my mother  
Elizabeth Noel*

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## *A note on the psalm texts*

When referring to the Psalms of the Harley Psalter, I cite the text in the manuscript, with all abbreviations expanded, and with modern punctuation. The Harley Psalter has an eccentric text, part Gallican, part Roman. I cite the verses as they are enumerated in the following editions: for the Roman,

R. Weber (ed.), 'Le Psautier Romain et les autres anciens Psautiers latins', *Collectanea Biblica Latina*, 10.2, 1953;

for the Gallican,

R. Weber and B. Fischer (eds.), *Biblia Sacra: Iuxta Vulgatam Versionem*, 2 vols., Stuttgart 1969.

I have translated my citations of the text in the Harley Psalter, and placed them in footnotes at the end of each citation. I have used the Book of Psalms in the Douai Bible as the basis for these translations, and made alterations in the light of the Harley Psalter's text, its punctuation, and its illustrations.