

Contents

<i>List of illustrations</i>	page xi
<i>Acknowledgements</i>	xv
<i>A note on the Psalm texts</i>	xvii
Introduction	1
Aelfric's Psalter and the Harley Psalter	1
Copying, copies, and facsimiles	6
Making the Harley Psalter	9
The Harley Psalter: a technical description	14
1 Quires ruled by the artists	28
Quire 4: artist B and scribe 1	28
Quire 1: artist A and scribe 1	42
Quire 9: the artist-scribe D2	59
Conclusion to chapter 1	74
2 Quires ruled by the scribes	76
Quires 10–11: scribe 1 and artists F and E	76
Quires 5–8: Eadui Basan and artists G and H	94
Conclusion to chapter 2	120
3 The origin and dates of the Harley Psalter	121
The sequence of production	121
The dates of production	136
The place of production	140
Conclusion to chapter 3	145
4 Four perspectives on the making of the Harley Psalter	150
Making the illustrations: The Bury Psalter and the Harley Psalter	150
Making the illustrated page: Paris BN Ms. Lat. 8824 and the Harley Psalter	169
The meaning of the illustrated page: BL Harley Ms. 2506 and the Harley Psalter	174
Solutions to conflicting concerns: The development of the Harley Psalter	183
Conclusion to chapter 4	187
5 Reading the Utrecht and Harley Psalters c. 1000 – c. 1150	188
The Utrecht and Harley Psalters at Christ Church	189
The intended reader of the Harley Psalter	196

Conclusion	203
APPENDIX 1 The Harley Psalter: a tabulated description	207
APPENDIX 2 The Utrecht and Harley Psalters: parallel collations	214
<i>Select bibliography</i>	217
<i>Index of Psalm iconography</i>	225
<i>Index of manuscripts</i>	226
<i>General index</i>	228